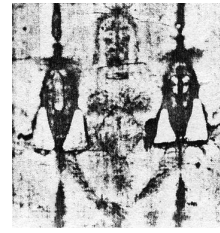


SHROUD NEWS

A NEWSLETTER ABOUT THE HOLY SHROUD OF TURIN
By REX MORGAN - Author of PERPETUAL MIRACLE



Issue No. 2

27th October 1980

EDITORIAL

Issue number 1 of SHROUD NEWS found ready acceptance amongst those to whom it was sent. There is clearly a great deal of interest in the subject of the Holy Shroud of Turin throughout Australia.

I am delighted that ABC Radio 3LO in Melbourne saw fit to broadcast excerpts from No. 1 resulting in enquiry for subscriptions in Victoria. I know that during my broadcasts in three states a great number of people have been closer to this mystery.

I do appeal to readers to encourage others to subscribe as in this way we hope to build up the scope and nature of the publication for the future. We are receiving good up to date information from our sources in the major countries where research and discussion is going on but it costs a good deal these days to obtain this information by airmail and telephone.

The article on the Filas study of the coin identification is in preparation and we expect to include it in issue number 3 unless some more current matter seems to take precedence.

This issue (much bigger than number 1) is devoted to a commentary on the now famous lecture delivered in London by Dr Walter McCrone. Incidentally we apologise that in some copies of SHROUD NEWS No. 1 the date of the lecture was incorrectly given. It was, in fact, 11th September 1980 and was given at what was supposed to be a closed session of the British Society for the Turin Shroud, to which organisation we are indebted

Editorial (contd).

for the source of information for this month's article.

There are still many aspects of current and past research which can be propagated through SHROUD NEWS and we look forward to doing that over the next few months.

SHROUD NEWS has recently received copies of three more of the scientific reports of work done since October 1978 as well as an interesting historical paper casting question upon the Wilson historical theory. All these will be the subject of future discussions in this publication.

New readers who subscribe to the first four issues will receive the back-issues so that collections will be complete as and if SHROUD NEWS continues to expand.

Finally, I apologise for this issue being out at the end of October: it was planned for the middle. I hope to get November's to you about the middle of that month.

REX MORGAN

ARTICLE IN "POL"

SHROUD NEWS understands that an article on the Shroud is to be published in the Australian magazine POL.

The author is JAN SMITH and we understand that it will appear in the September/ October issue which should be available in the newsagents at any moment.

MESSAGE TO SHROUD NEWS FROM LONDON

JOY PAGANO, treasurer of the British Society for the Turin Shroud writes recently:

"On behalf of all the other members of the Society, thank you for your good wishes and may we in turn pass on ours to all your readers of SHROUD NEWS"

WALTER McCRONE'S LONDON LECTURE

SHROUD NEWS now has a tape recording of the lecture given to a meeting of the British Society for the Turin Shroud in London on 11th September 1980 and we present here a summary of what happened at that meeting. New readers should be aware that the British and Australian press took up a misquoted story put out by one of the audience at that lecture claiming that McCrone had said that the Shroud was a fake as a result of his findings. We reported briefly on this matter in SHROUD NEWS No. 1.

Ian Wilson (author of THE TURIN SHROUD) prefaced Dr McCrone's lecture by pointing out that he was tied by an agreement not to disclose the key results of any of the scientific tests. The reason for this is that since October 1978 when the latest tests were carried out in Turin it was felt important to conclude all the studies rather than release information piecemeal which, taken in isolation, could be misunderstood. (This is precisely what happened after the lecture in question). Wilson therefore explained that some questions from the audience may not be fully answered.

McCrone gave a presentation of many slides and the first point he made was that nearly all photographic renditions of the Shroud, because of the nature of orthochromatic film, tended to enhance the image on the cloth. In other words they appear darker in photographs than in reality. This can be verified by anyone who has seen the actual Shroud (this author included): the closer you are to the cloth itself, the vaguer the image appears to be. As you move away, so the image becomes clearer to the naked eye. Thus, said McCrone, there is very little chemical substance in the image at all. His basic premises were, however, that if you can see it there must be atoms in it and if there are atoms then they can be identified by today's scientific methods.

He also showed a slide of the Lirey medallion (SHROUD NEWS readers can find this in Wilson: The Turin Shroud, photos between pp 146 and 147) which indicated to him that the double full-length image existed on the cloth about 1356 in much the same form as we see it today. This is the earliest date in recorded historical documents that the image was known, since there is no concrete evidence to prove Wilson's theory of its existence on the cloth prior to that time.

McCrone described his procedure as assuming firstly that there were atoms of something forming the image. He said that if there were a forger he has to make a mistake. No forger is good enough as a craftsman, chemist, stylist or scholar not to make some mistake. McCrone depends on that fact to prove a forgery. Materials used must have been available at the purported time; the correct method of application must be used and the correct style employed. He showed illustrations of a 16th century faked painting with incorrect styles of dress, as a simple example. For the Shroud to be genuine, he said, the materials must be of first century origin and there should be no evidence of painting and the image has to conform with what we know of the crucifixion and burial of Christ.

It was McCrone who, in the early seventies, proved the Vinland Map to be a fake and he pointed out that the only mistake made by the clever forger of that article was that he used titanium dioxide (white) which had not been invented until 1917.

He then gave a discourse on carbon dating and explained that from the early invention of the process by Willard Libby (who had, incidentally died the day before this lecture) the technique had become so sophisticated that instead of a piece of cloth the size of a handkerchief, all that was needed today for carbon dating was about 1 milligram of the sample. By using mass spectrometry the measurement can be made in about thirty minutes rather than a carbon count over several months.

If it is an artist's forgery, said McCrone, then the artist would have to know certain essential features of the subject such as the nails passing through the wrists, a fact which was not known until this century. Another example was the precise nature of the Roman scourges used on the body and the dumb-bell ends they had.

He considered the aspect of the image's negativity. Can an artist do this by reversing light and shadow? An artist attempted to do so for McCrone by several methods. Finger-painting an image produced a good positive when photographed. The authorities in Turin had commented to McCrone that this might be all very well for a good artist to copy an image but what would he produce if he were to attempt to create one from scratch ? McCrone said it should be possible to do this by proper consideration of likely body distances from the cloth.

McCrone then did his own negative painting of George Washington by considering likely distances of the body from a cloth draped over it and when photographed it produced a reasonable positive. This indicated to him that an artist could indeed have produced a negative image.

McCrone showed that the colour of the scorch marks (from the Chambéry fire, etc) and the image areas were very little different on the surface of the fibres. In the areas of bloodstain (wrists, feet, side) there is a heavier image. The marks are redder than blood is supposed to be and could therefore have been something else which has retained its redness over a period of time.

McCrone showed slides of high magnification of the samples. He used 30 samples of the cloth taken by Dr Ray Rogers in 1978. The samples were on tapes which pick up loose materials such as particulate matter and loose fibres. The locations of the samples were representative of the image at various points: water stain areas, the wound in the side, and control areas off the body, although most of the samples studied were of bloodstain images.

He first studied all the samples under the microscope without identifying their source. He found tiny red particles with high refractive indices and these were identified as iron oxide. He set out to determine whether this was characteristic of all the samples. He discovered that all image sample areas had the iron oxide on, them and no non-image area samples had the kind of iron oxide that the other had. (He explained that there is plenty of rust everywhere in the world and some iron oxide would be found on any object at all). But the nature of the iron oxide on the image areas was very similar to Venetian red, which is an artist's pigment.

He then said that he 'dreamed up' the idea that it must have been applied by finger painting and by study noted that the particles were well dispersed and barely visible even at 2000X magnification. They were the wrong shape and size to be any known form or source of iron oxide other than in an artist's pigment. He had concluded, he said, that they were associated with the image and had been applied by an artist because of the presence of artist's pigment, the fact that iron oxide could not have found itself on the linen dispersed in the way that it was and that other artist's pigments were present as well. There were also such things as the normal contaminants in the air of an artist's studio.

Dr McCrone pointed out that all his work was done with a simple light microscope and without highly advanced equipment and that his point of view was not totally agreed by other scientists. Other scientists in his own laboratory had subjected the same samples to tests using electron microscopy, X-ray diffraction and electron microprobe and their final conclusion was that McCrone was mostly right and in addition to iron oxide there was another artist's pigment - vermilion.

McCrone concluded by saying to his audience:

"I am not saying the Shroud is not authentic. I am saying that the image area has a lot of iron oxide and a lot of artist's pigment associated with it but I do not know whether the amount of iron oxide present is sufficient to explain the entire image. I know that, in addition to the presence of iron oxide, there are yellow fibres. The Shroud image has yellow fibres which are associated with the image. I do not know (he hesitated here in his delivery) ... the nature of the yellow fibres. I think I know but I cannot prove it yet. Although there is considerable iron oxide on the image, either it is the image, or it enhances an earlier image. Therefore there is the possibility of later enhancement of an earlier image. I cannot say whether the Shroud is either real or not real. There is a suspicion that evidence of a medium for the paint also exists in the samples. There was only a quantitative difference between the particulate matter on the body image and the blood images. There was also corn starch, wax, minerals, air pollutants, human hair, wool, cotton, red silk, all obvious fortuitous contaminants from the environment.

The yellow fibres-do not have enough iron oxide present to prove they are associated and this is why many scientists do not agree with me.

I know that a great deal of iron oxide is present in ways telling me it was done by an artist. I do not know whether or not it is the entire image; it could be enhancement of an earlier image. "

Having thus emphasised his point of view that he could not prove the matter either way, McCrone then said that he thought eventually the image should be carbon dated. Indeed it would have to be dated to disprove the point he was making and the only way to disprove it would be to date the cloth at around 36 A.D. He then stated that he thought the date would be 14th August 1356. He said that he was in almost implacable disagreement with the other scientists. "They certainly do not agree with me. To me it does not matter whether it is real or not real, it seems that it is not real."

Needless to say, this exposition gave rise to a number of searching questions from the audience at the British Society for the Turin Shroud. McCrone explained that there had been no tests as yet for three-dimensionality on the negative paintings he did himself but he thought they would have three-dimensionality. He claimed that the three-dimensionality would be automatically produced. When pressed as to why a fourteenth-century artist, who would know nothing about three-dimensionality, would have used it McCrone again claimed that it would happen spontaneously with this method of image creation. (This is hardly a satisfactory answer).

A very good question was asked next: Could the negativity not have been there long before and an artist had only highlighted what was there before? McCrone had answered, "Yes, that's what I said" before he appreciated that the implication of his answer was that surely the means of producing an image earlier, and a three-dimensional image at that, would have required an even more inexplicable means of formation. Again (feeling the pressure) McCrone was constrained to say, "I'm not really saying by any means that it's not authentic."

He answered a question saying that there was no chance that haemoglobin would leave an organic stain including any iron as it is only one tenth of one percent present in blood. There is no chance at all of there being real blood on the cloth. (There is however other evidence that there is -- to be dealt with in other scientific reports --Ed)

Then came the questioner who caused all the fuss in the press afterwards, the equally sensational articles in the Australian press and indeed which caused this SHROUD NEWS to come into being.

"Dr McCrone, are you saying that the Turin Shroud, from your scientific analysis is a fake or a forgery. Are you really sticking to the fact that it is a fourteenth century image put on by an artist and I'd like to ask whether you are alone in saying this or whether you have other scientists to back you up. And when can the public at large hear the results -- from all the scientists who did the tests in Turin. I believe that the public have a right to know because the Turin Shroud belongs to the whole Christian world and not just to a group of scientists and I would like to ask you, on the record, are you saying the Turin Shroud is a fake or a forgery? "

McCrone admitted that the question was a sticky one. He dealt with the second part by pointing out that the various scientists were doing complex studies and were progressing step by step in their work. They come from different institutions around the country and it is difficult to get together to come to any combined conclusions. They are, however, now preparing summary papers. There are three groups of scientists, each at variance. McCrone is himself at variance with all the others. The other groups are not going to say that it is authentic or it is not authentic. McCrone says that he has gone a little farther than that. He expects the others to say that the image comes closest to being similar to and cannot be distinguished from a burn image. McCrone does not know how they are going to account for this.

Again, he said, "I am not saying that it is authentic or not authentic. I am saying, which I cannot prove (and that's not very good scientifically) that I feel that probably the date will come out in the middle of the fourteenth century. It is entirely possible that an artist could have done it much earlier than that. My reason for picking that date was simply that it was appropriate for it to be done then by the reasoning of the de Charnay family (who owned it). The style of painting at that time included the style of the Shroud. The materials were available then, as they were earlier. It was very fashionable to make shrouds at that time. So I have a reasonably strong feeling that it will turn out to have been done at that period. Again, I have to leave it open because it could have been a first century cloth and that's going to cause utter confusion if it turns out to be true."

The next question asked McCrone to say how he thought a fourteenth century artist could have known all the details: the wrists, the concurrence with the gospel accounts, the three-dimensional properties.

McCrone was now answering as if he were under pressure:

"I can say it doesn't matter. I can say that there is a great deal of artist's pigment; that a great deal of the image which is visible is an artist's rendition, but how he was able to do that, I can't really say."

Questioner: "Would you like to put on record that the Turin Shroud is a fake?"

McCrone (voice raised), "NO! I tell you I can't say that but I can explain the possibility that he would have been able to do it and I think in my heart of hearts that it was done at that time. I think it was a fake but I cannot prove it as a scientist."

Amongst several other questions one was asking McCrone how he thought the pollens which Dr Max Frei has dated and placed in Palestine at the time of Christ, got onto the Shroud. McCrone's only answer to that was, "I think you'll have to ask Dr Frei."

A further question pointed out that McCrone had stated that all forgers always made a mistake and yet medical and anatomical experts for the past hundred years have commented on the anatomical perfection of the Shroud image. They cannot find a physical fault with this image. McCrone's only defence was that the artist must have been a very good one and that wasn't the mistake he made. He did not say what mistake his hypothetical forger had made. Pressed further on the matter of anatomical perfection McCrone then claimed that the painting was not a very good one, "a pretty rough painting anyway -- it is not a detailed painting and has a one centimetre resolving power."

He said (weakly in this reporter's view) he thought it was going to be tougher for the anatomists to explain the iron oxide than for him to explain the anatomical features.

By this stage Ian Wilson could see that the questions were not being answered and that Dr. McCrone was justifiably tired and he brought the meeting to a close by relating the Buddhist parable of the five blind men standing around an elephant, one of whom touched a leg and proclaimed the object to be a tree, the second its trunk and said it was a pipe, the third a tusk and said it was a spear, and so on, thus making the point that everybody working on the Shroud can only perceive his own piece of reality and we are not yet at the point where we can say one way or the other, whether it is genuine.

So there we have it. Dr McCrone emphasises time and again through his discourse that he could not prove forgery and that he was not prepared to say that it was faked. Close reading of the above points and comparisons with some of his answers to questions will reveal, I think, that he is not at all sure enough of his ground even to want to make that claim. Perhaps the questioner who rushed off to the press did a dis-service by saying that McCrone had claimed it was a fake when he clearly was not prepared to, but perhaps he has also done the cause

of the Shroud a service by forcing McCrone to be evasive or at least to give very unsatisfactory answers about the three-dimensionality, the anatomical knowledge of an earlier forger and the pollen studies of Dr Max Frei, not to mention that he did not support his own basic premise that every forger makes a mistake, which is the only proof of the forgery.

And we are still faced, in addition, with the extraordinary concurrence of the gospel accounts of the abuse of the man and its accurate representation on the Shroud, the twentieth-century discovery about nailing through the wrists in crucifixion, the Gilbert Raes textile analyses and Max Frei's pollen studies proving its age, the discovery of the coins over the eyes by Jumper and Jackson, and even more incredible, their identification, if correct, by Filas.

There is still much to be considered.

REX MORGAN'S LECTURE

Rex Morgan's lecture presentation, with or without slides, can be given by arrangement for your group. Amongst other items of interest Rex Morgan has a fullsize photograph of the Holy Shroud which is used at his lectures. This is believed to be the only fullsize copy in Australia. You may have seen it on the television presentations in Sydney, Melbourne and Brisbane.

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March 1979
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CAST

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RICHARD HAMER, SARAH
TWIST, ANGELA ELLIS

RUNNING TIME 56 min.

SUBSCRIPTION LIST

If you would like to encourage Rex Morgan to continue this newsletter please send in a subscription form (as enclosed) to cover the first four issues.

Please encourage others to subscribe, rather than lending them your copy, as if the scheme grows we could envisage a properly produced regular magazine of far greater scope than the present issues.

Your own comment or article may well be of interest to other readers - so please send it in.

FUTURE ISSUES

- * Information about the Shroud for new readers
- * Report on the Filas coin identification
- * Comment on latest scientific reports from U.S.A.
- * Discussion of blood and DNA possibilities
- * Sydney artist John West's Shroud experience
- * Your own article ?

SOCIETY LECTURES IN LONDON

If you happen to be over there, the next lectures at the British Society for the Turin Shroud will take place on 30th October 1980 and 4th December 1980.

PUBLICATION

All information and opinion published in this newsletter is done so in good faith to pass on to interested person matters concerning the Holy Shroud of Turin. It is edited (and mainly written) by Rex Morgan and published by

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