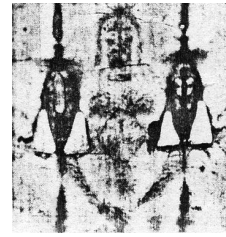


# SHROUD NEWS

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



Issue No. 5

23rd February 1981

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## EDITORIAL

Since the January issue of SHROUD NEWS a good deal has happened. In this issue we review a scientific report about actual blood on the Shroud and we touch briefly on an article written by Ian Wilson for the Guardian. There is also a report on an interesting interview with Sydney painter, John West, whose strange experience connected with the Shroud gives a little balance in this issue between discussion of scientific controversy and a human, albeit extraordinary aspect.

I have had a long personal letter from Father Peter Rinaldi, the world's foremost worker for the Shroud, and author of several books on the subject. His latest book is reviewed in this issue.

We hope to have shortly, further information about recent addresses to the British Society for the Turin Shroud and these, together with the many articles and reports now on my desk will give plenty of reading for SHROUD NEWS in future issues.

SHROUD NEWS No 5 is the first of the next group of four for which our subscribers have been asked to remit their subscription of \$3 and I am glad to report that there is an increasing interest in and support for the newsletter in Australia. We are happy to note the continued interest by regular broadcast through Radio 3LO in Melbourne.

I suggest that all readers should obtain all issues of SHROUD NEWS that the increasing body of comment and reporting is complete.

Joan Lenehan who shows the Rolfe film SILENT WITNESS in Australia has arranged a series of public showings to be held in conjunction with my lecture on the Holy Shroud at half a dozen venues in the Sydney metropolitan area just prior to Easter. As soon as details are finalised press announcements will appear as well as information through SHROUD NEWS.

REX MORGAN

### SHROUDED IN MYSTERY (WALTER McCRONE AGAIN)

Brilliant author, Ian Wilson (THE TURIN SHROUD), has written an excellent article published in THE GUARDIAN (U.K.) on 11th January 1981. Shroud News is indebted to one of its subscribers, Roger Milton, for drawing it to our attention.

The background to the article is that Walter McCrone (see earlier issues of Shroud News) was about to publish in January 1981 his full scientific report in a British journal The MICROSCOPE (a copy of which, Shroud News is endeavouring to obtain for summary and comment).

McCrone was one of the American scientists involved in the tests of 1978 and all had agreed that their findings would not be published unless agreed by the group. Unfortunately for the cause of the Shroud, McCrone's views were leaked to the press in part last year (as reported by Shroud News) and this has caused considerable disquiet amongst the other scientists and Shroud watchers all over the world. Lest it be seen that a kind of anti-McCrone vendetta is being mounted because supporters of the genuineness of the Shroud are worried or afraid of what he has to say, let it be pointed out by Shroud News, that the bone of contention is not that McCrone is arguing for forgery (because such arguments can be assessed and discussed on their merits when fully available) but that all the other scientists disagree with him anyway. It is thus unfortunate to have the minority opinion published first and particularly as claims of forgery excite the world press, as McCrone has indeed done, far more than the less sensational reports of its genuineness.

It is then, something of a coup for Wilson to have published his article of warning in so prestigious a journal as the Guardian a week before the publication of The Microscope in January.

Wilson points out that McCrone has been able to identify not only what he claims are iron oxide traces of the kind used in artists' pigments but also the substance used to bind the pigment to the cloth, which clearly suggests that the cloth must, at some time, have been in an artist's studio and that some kind of application of paint has occurred on the Shroud. We have yet to read the reports of the other scientists (in the large majority) who do not agree with this view. Wilson points out yet again that McCrone has also said that he cannot rule out the possibility of the basic image having been formed by some other process and that this image had then been touched up at a later time.

As to the nature of the image, Wilson cites the work of Baumgart and Accetta who say that the body image has properties akin to a scorch. Pellicori, Adler and Heller have all claimed proof of actual blood on the image. Heller and Adler go further and say: "We find absolutely no evidence for any dyes, stains, pigments or anything of that sort".

Indeed, the group responsible for all the current scientific reports, The Shroud of Turin Research Project (STURP), claims that McCrone had ruined the samples he used for his research by removing them from their original containers and transferring them to his own glass microscopic slides and that he had "misrepresented" his data. STURP has, for these reasons, refused McCrone permission to publish his findings under the agreement all scientists, including McCrone, signed which governs criteria for publication. Notwithstanding all this, it seems that the McCrone publication went ahead in January.

Wilson points to some interesting aspects of the iron oxide controversy and to some alleged shortcomings of the composition of STURP itself which we shall discuss in a future issue of SHROUD NEWS.

One of the most important new points raised by Wilson in January is that a British scientist currently developing an accurate Carbon 14 dating technique for the Shroud fibres claims that his method will be more accurate than those at present anticipated in America and that it is therefore fortunate that the Turin authorities have delayed their final agreement to Carbon testing. Wilson says that only C14 testing will lay to rest the final argument about the age of the cloth in many minds. We shall then, of course, have to embark on the solution of all the other problems and speculations which will still exist.

#### WHEN MILLIONS SAW THE SHROUD (NEW BOOK RECEIVED)

Father PETER RINALDI, the world's greatest authority on the Holy Shroud and the man who has worked tirelessly to bring about the scientific testing which took place in 1978, has published another book, which we have recently received.

WHEN MILLIONS SAW THE SHROUD is a series of letters written from Turin by Rinaldi from 24th July until 23rd October 1978. In an eminently readable style, the letters trace the happenings in Turin

(When Millions Saw the Shroud -- contd)

during Exposition year from the time when, in July, he visited the Shroud's owner, former King Umberto of Italy, now living in Portugal. The letters reveal the tremendous background work performed by Rinaldi as the key figure in all the preparations, not only for the 1978 Exposition itself but for the scientific congress which followed. He describes how the authorities hoped the Exposition would attract a million people. As SHROUD NEWS readers know, it attracted three and a half million.

There is a fine description of events of the opening day for the press (which Rex Morgan attended) and the effect the first sighting of the Shroud since 1933 had upon them. The letters give insight into the difficulties Rinaldi had with the Turin authorities in organising the scientific work. Even during September he could not get a final answer that the scientific tests would even be allowed. The authorities were determined to keep the exposition as a religious event and not to confuse it with any scientific study.

Twenty seven American scientists had assembled their equipment and schedule of tests and were waiting for the word to come to Turin. It was not until 16th September that Rinaldi heard from the Archbishop that he would allow "a free hand to the scientists". It was finally determined and approved that the tests would begin at midnight on 8th October, as soon as the exposition had closed. Rinaldi had the responsibility of arranging all the accommodation and facilities for the party of American scientists who finally arrived in Turin on 30th September (the day following the death of the newly elected Pope).

Yet another letter tells of the conference between the scientists and the Turin authorities. Turin insisted on no press releases and total security of admission only to scientists themselves to the Royal Palace where the tests were to be conducted. There was even difficulty with the Italian Customs in having the seventy crates of equipment released in time for the test programme. Rinaldi gives an eye-witness description of the scientists at work on the Shroud and describes some of the tests themselves.

Throughout the letters emerge several humane and frequently moving descriptions of people Rinaldi met during the Exposition with the recounting of their experiences, the kind of human interest stories one does not find in books about the Shroud of Turin.

### When Millions Saw the Shroud (contd)

After the letters is an extensive section of photographs including some of the scientists at work in October 1978. This section also contains explanations, some of which have appeared in Rinaldi's earlier books.

WHEN MILLIONS SAW THE SHROUD is another excellent addition to the Shroud literature. It is published by Don Bosco Publications of New York and can be obtained from the Holy Shroud Guild in New York.

### BLOOD ON THE SHROUD - SCIENTIFIC REPORT

As our readers will be aware, one of the many questions about the Holy Shroud has been, over the years, whether or not there are any actual bloodstains on the Shroud. Over the centuries eyewitness reports have contributed to the general beliefs such as that the whole image or substantial parts of it were formed by blood and other exudations and vapors from the body it enshrouded. When studies of Pia's (1898) and later Enrie's (1931) photographs were available, particularly the negatives which produce the detailed photograph of the features of the man's body, and were used for detailed medical study, the fact that the image colouring at the blood-flow areas and that of the rest of the image were different, was not clear. What became clear to every observer of the Shroud in 1978, whether the casual pilgrim at the exposition or the scientist making detailed examinations afterwards, was that the bloodflow areas appeared to be of a quite different nature to the remainder of the image.

Whether actual blood had been or still was present was a matter for conjecture and if there is blood on the Shroud then all kinds of interesting speculations can be made and have been made.

Amongst the 27 American scientists who are only now beginning to release some of their highly technical reports, is a very interesting one by JOHN H. HELLER and ALAN D. ADLER. Published in the highly respected scientific journal APPLIED OPTICS (which is a journal of the Optical Society of America) in the August 1980 issue, Heller and Adler describe their experiments to determine whether or not there is blood on the Shroud.

Their tests fell into two categories, spectroscopic and chemical. They had available a sample specimen on sticky tape of one of the blood areas of the Shroud. As a control they constructed a

### Blood on the Shroud (contd)

simulated test piece consisting of a sample of roughly woven undyed Spanish linen approximately 300 years old which was then impregnated with a sample of blood about a year old. Under direct physical examination by microscope, several crystals and fibrils similar in appearance to those on the actual Shroud sample were observed. It was noted that the simulated sample appeared to be more garnet-coloured than traces on the Shroud.

Both samples were then studied by the means of microspectrophotometry in the visual range. All the fibrils showed intense Soret (400 - 450nm) absorption indicative of a regular porphyrinic material. They discovered that the Shroud sample showed the spectrum of a fully oxidised denatured met-hemoglobin, i.e. a perturbed acid met-hemoglobin. The scientists were not satisfied, however, that the identification was a positive as they would like because of the high degree of scattering from the samples. The spectral data was, however, sufficient to confirm the presence of perturbed acid met-hemoglobin species on the Shroud.

Heller and Adler also conducted forensic tests for blood. A normal forensic test for blood involves the catalytic peroxidative action of the heme group in producing either a coloured or fluorescent oxidised form of some dye. Because there is a risk of false negative conclusions being drawn if the material cannot be solubilized, as for example with an aged denatured sample, they decided to convert the suspected heme group to a porphyrin by treating it with a reductant, in this case 97% hydrazine, to reduce the iron content to its ferrous state and then treating it with 97% formic acid to displace the iron. In this experiment it is possible to obtain the fluorimetrication in a darkened room even by the exposure of the sample to the vapours of the two reactants. Heller and Adler chose this course as they had hoped subsequently to take a micro-spectrum of the converted material which could have established that it was protoporphyrin IX.

When they peeled back the sticky tape from the glass microscope slide and exposed the Shroud sample first to hydrazine vapour and then to formic acid vapour, longwave ultraviolet radiation showed several red fluorescent spots proving the presence of a porphyrin species on the Shroud. As the tape had been badly etched by the formic acid vapour it was not possible for them to conduct the further test to identify the protoporphyrin.

Thus, these remarkable tests are summarised as follows by Heller and Adler themselves:

### Blood on the Shroud (contd)

"The following tests were performed:

- (a) a visual examination
- (b) positive association with iron by x-ray fluorescence
- (c) positive Soret absorption and reasonable correspondence to expected met-hemoglobin visible spectral shapes by both transmission and reflection spectroscopy and
- (d) positive chemical conversion to a fluorometrically characteristic porphyrin species does confirm and give positive presumptive evidence for identification of the alleged blood areas on the Shroud of Turin as, in fact, containing blood.

Heller and Adler have confirmed what has been speculated on for centuries but they say they would now like a larger sample so that they can also positively identify the porphyrin as protoporphyrin IX.

The implications of this report, in the wider discussion of the Shroud, mean that at some time actual blood has got onto the cloth. Those who support the forgery theory will have to accept that their forger, having painted the remarkable image, then used actual blood to paint the bloodstained areas. Quite apart from the difficulty of doing this he would have to have known precisely the nature and size of the objects causing the wounds and the effect of bloodflow direction of a man crucified, since all these aspects have for many years been positively identified as totally consistent with the biblical historical accounts of the abuses suffered by Jesus Christ. It seems that this positive identification of blood on the Shroud lends more strength to the case for authenticity.

### AN INSPIRED PAINTING - HAVE FAITH

During 1980 I interviewed a Sydney artist, John West, who claims an interesting connection with the Holy Shroud. He began painting as a hobby fifteen years ago; all his work was in traditional style and he painted mainly landscapes. At the end of 1971, living in Sydney, West underwent a deep emotional upset and stopped painting completely for a year. During that time a seer at a party had told him he would one day do painting which would surprise him.

Although he had not been motivated to paint for a year, he decided shortly afterwards, that he ought to start again.

### An Inspired Painting (contd)

Using his normal method of playing classical music as a background to his painting, he was reflecting on the suffering that a human soul must have endured to write such a beautiful piece as he was listening to. West says he is not a practising Christian but likes to devote time to helping people, especially the lonely. With these thoughts in his mind he decided to paint a portrait of Christ which he would call "Have Faith", with the idea that anyone who was lonely and who saw the painting would realise that there was someone who cared for him. In other words it was to be a kind of inspirational painting of Christ's face.

West began on this first painting for a year and during its execution underwent the uncanny experience that the painting and parts of it had the property of turning. We all know that there are paintings in existence whose eyes are supposed to follow one around the room. John West discovered that as he moved about his studio the eyes, indeed the whole face was turning. "When I put it over there, and sat here, the nose, instead of being straight up and down was turning. I thought to myself that I was sure I had painted the nose correctly up and down but each time I moved the nose swung almost as if it were on a hinge."

West decided he was suffering from eye-strain and over work and stopped for a few days. During the rest period friends who called on him spontaneously pointed out the movement of the picture much to West's relief. One of the friends suggested to him at the time that the painting bore some resemblance to the Holy Shroud. West says that at that time he had heard vaguely of the Shroud but did not know what it was and paid no attention to the remark until he later bought a photograph of the image.

During the painting of Have Faith, West claims that beside the turning phenomenon the painting took control of him. He believes that some force he could not explain inspired him to do the painting in the first place, his first for a year. It was certainly his first religious painting, having always prior to that painted (and sold) more than a hundred landscapes. "I know that painting had control over me. It's a strange thing to say but there were certain aspects of it that deliberately wanted its own way and in the beginning I didn't realise this but after a while I began to see that certain colours I wanted it to have, the painting did not want.



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An Inspired Painting (contd)

When I tried to change the colours in any way, I would make a mess of it."

"When I had the inspiration to paint the face of Christ my idea was to paint him as an ordinary human being but someone who had the sensitivity and compassion of a person who wanted to care for others and this is why I tried to make the painting like that."

West had also painted Christ with blonde hair rather than the traditionally depicted dark hair of the Jew. A possible explanation for this is the white appearance of the negative image of the Shroud (although at that time West had never seen it).

When he had been told of the resemblance to the Holy Shroud and had obtained a photograph of it, he noted, as any observer of his painting can today, that there were strong resemblances to some of the features of the Shroud face, which at the time of painting, West had never seen. Indeed, he says that if he had known of the Shroud he would have consciously avoided resemblances as he wanted to paint a Christ not showing the marks of the assault and pain, but rather a face which would be an inspiring human, unrelated to the suffering Jesus.

The resemblances to the Shroud face are firstly the apparent elongation of the face (caused, as we know, in the Shroud image by the soudarion blotting out part of the image on the sides of the face), the long nose, the marks on the forehead (although not the significant reversed 3), the apparently forked beard, and the lower lip distance.

Over the years West concentrated on trying to find out more about the turning phenomenon of the painting. I can vouch for this property having seen the original and having seen photographs which, when taken from several different angles show the face turned to the camera. In due course the painting was exhibited through the interest of Cardinal Freeman, Roman Catholic Archbishop of Sydney, in the crypt of St Mary's Cathedral and it was noticed that during the exhibition many people would sit for hours meditating before the picture; it was obviously a source of inspiration to them.

West had been unable to explain the movement of the picture, the control it took over him during its execution, and its similarities to the Shroud, of which he had never seen photographs at the time.

### An Inspired Painting (contd)

It was the first painting he had done for a year and it was his first religious painting. He has, since then, painted only religious pictures and some are of a magnificence and detail which places him as a foremost artist in Australia.

One might mention that West's subsequent painting *The Ten Commandments* took him 21/2 years to paint and is seven feet by five. As he says himself, what artist in today's society in his right mind would paint such a large painting of a religious subject, if he has always painted to sell? A well-known Sydney art dealer on seeing his religious paintings (and who had handled his previous paintings) declared that John West's work had advanced in technique thirty years in that two or three year period since the landscapes stopped.

West did discover a book about the phenomenon of turning paintings entitled *TROMPE L'OEIL: THE EYE DECEIVED*, written in 1974 by Martin Battersby. He has tried without success to contact the author and can find little more about the phenomenon.

When, in 1980, he was given a copy of Rex Morgan's *PERPETUAL MIRACLE*, again by a remarkable set of coincidental occurrences, he made contact with me to ascertain some of the timings of events associated with the Shroud and the painting of *Have Faith*. He discovered that an attempt had been made to set the Shroud on fire in October 1972 a few days before he began painting. He had recorded that it was finished on 20th April 1973 (Good Friday). It would be interesting to know whether any particular event, perhaps leading to the eventual television exposition in that year had taken place. (Father Rinaldi would know this).

In any event, West now believes that at the time of his painting he was being influenced by the Holy Shroud itself. "The striking resemblances could be coincidence," says West, "but that painting took complete control of me in November 1972 and I had never seen a picture of the Shroud. A nuclear physicist suggested to me that as everything is built up of atoms it could have been at about that time that the Shroud was sending out strong vibrations and I was attuned to the right wavelength. Well, it's hard to believe that wavelengths could reach me all the way from Turin. Why not a decent artist (sic) without all the faults I know my work to have? I'm not a very religious person either. I like helping people as much as possible, in that sense of Christianity, but if I was being used as a tool for this painting, then I was a pretty poor one."

An Inspired Painting (contd)

So John West, from what he now believes to be the influence of the Holy Shroud, when the Shroud itself was being involved in some extraordinary activity (at the time of the arson attempt) was inspired and controlled to paint his picture Have Faith which does bear some resemblances to the Shroud, has the rare phenomenon of turning (as now do some of his subsequent paintings). His entire style and technique have changed and his work is of a calibre which places him in a very high rank of painters. One wonders whether most of his work is now "received" as many writers claim today. There are many questions unanswered, but it is, perhaps, part of the continuing story of the Holy Shroud of Turin.

Commenting finally, in our discussion, on his inspiration to paint a red rose aflame, he summed up his feelings about the Holy Shroud:

"The red rose is a symbol of love and the flame or fire is a symbol of knowledge and somewhere I've heard that when the flame and the rose are one, then we shall have peace in the world. Now thinking about all this, there could be a strong connection in that Christ is love, the red rose and the flame represents the scientists testing the Shroud at the moment and once the general public is shown the actual proof by the scientists that it is the genuine article, it will bring the whole thing together. This is why Father Rinaldi who has done so much for bringing about the scientific testing and the Archbishop of Turin who has allowed it, are such important people. Also, Rex, whether you realise it or not, you are one of the major figures in Australia now because of your knowledge of the Shroud and because of your efforts to publicise it."

FROM FATHER PETER RINALDI IN TURIN

"(I am) delighted the cause of the Shroud has so enthusiastic a champion in Australia. I find the book (Perpetual Miracle) extremely readable, gripping in the way it tells the story.

Congratulations! SHROUD NEWS, too, is a very valuable addition to the current literature on the Shroud."

### SUBSCRIPTIONS

Most of our original subscribers to issues 1 -4 have renewed their subs for issues 5 - 8. We are sending this one issue to those who may have overlooked their renewal. Please forward your subscription if in that group.

### MORE SUBSCRIBERS

Please encourage those of your acquaintance to join our subscription list. In this way we can only improve the newsletter in the future. We are still inviting subscribers at the rate of four issues a time which does not over-commit either the subscriber or the publisher. The way SHROUD NEWS is going though, we cannot see any immediate end to the publication!

### CONTRIBUTIONS

Please feel free to write to SHROUD NEWS with any comment about the newsletter itself or about the subject of the Holy Shroud. What we are publishing is now going to some readers abroad as well as our own circle here in Australia.

### FUTURE ISSUES

For future issues we have in hand several more of the 1978 scientific reports to bring you comment about. We shall also include latest news and information about new publications.

### PUBLICATION

All information and opinion published in this newsletter is given in good faith to pass on to interested persons, matters concerning, the Holy Shroud of Turin. It is edited (and mainly written) by REX MORGAN and is published by:

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