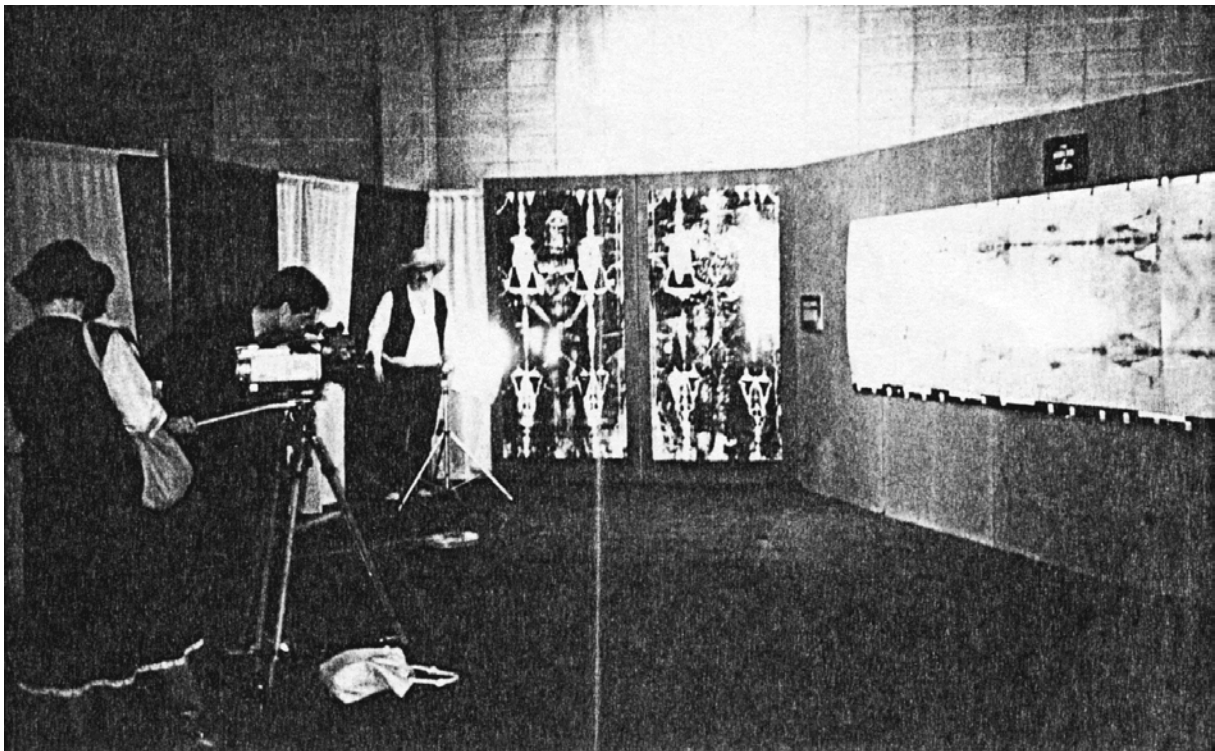


ISSUE No. 48
AUGUST 1988

A NEWSLETTER ABOUT THE HOLY SHROUD OF TURIN
edited by REX MORGAN
Author of PERPETUAL MIRACLE and SHROUD GUIDE



AT THE CALGARY STAMPEDE AND EXHIBITION IN ALBERTA CANADA JULY 1988 ONE OF MANY TELEVISION STATIONS RECORDS THE FULL SIZE COLOUR PHOTO OF THE SHROUD OF TURIN, THE CENTREPIECE OF THE PHOTOGRAPHIC EXHIBIT BASED ON THE SCIENTIFIC EXAMINATION OF 1978 BY THE SHROUD OF TURIN RESEARCH PROJECT USING PHOTOGRAPHERS FROM BROOKS INSTITUTE, CALIFORNIA

EDITORIAL

Since the June issue of SHROUD NEWS I have been in Calgary, Canada for the presentation of the Brooks Institute Photographic Exhibition in what one might at first think were the bizarre surroundings of the Calgary Stampede and Exhibition. The result was far from bizarre as you will be able to read in the report in this issue.

On the way to America I took the opportunity to have further discussion in Paris with Dr Jean Volckringer, now aged 83, whose important work in the 1940s related to his theory of Shroud image formation being in some way related to images he had discovered made by pressed plants in old books and which is referred to in passing in almost every book about the Shroud. It is interesting to note that he was describing cellulose degradation of the fibrils of the paper at that time, a chemical conclusion regarding the fibrils of the Shroud's image area which has only recently been put forward by scientists forty years later. Volckringer's book has never been published in the English language and I am glad to say that the Runciman Press is about to do so. Volckringer's work is currently being translated from the French and announcement about its publication will be brought to SHROUD NEWS readers before anyone else.

Before, during and after the Calgary visit I was able to meet with a number of American Shroud researchers in the United States. One of the most interesting was to meet privately with Mrs Dorothy Crispino, the editor of SHROUD SPECTRUM INTERNATIONAL, a publication I have always said is the most prestigious of Shroud journals. Details of subscribing to this important periodical appear in this issue.

I spent a fascinating day with Drs Alan and Mary Whanger of Duke University, North Carolina, discussing their latest work. The Whangers are widely known for their polarised image overlay technique which has enabled them to identify hundreds of points of congruence between the Shroud image and early depictions of Christ showing conclusively that they were copied from the Shroud which indicates that the Shroud we know today was in existence as early as the third and fourth centuries.

Amongst other Americans with whom I had discussions were historian, Professor Dan Scavone, Director of the Imago Christi in Oregon,

Editorial (contd)

Dr Michelina Le Margie; member of the STURP team, Dr Kevin Moran; Director of the Atlanta Center, Fr Kim Dreisbach; Shroud author Bro Joe Marino of St Louis; author Mark Antonacci; scholar David Schultz of Milwaukee; Sister Damian of the Cross, eminent archaeologist and leader of the Environmental Study of the Shroud in Jerusalem; bibliographer Richard Orareo; Rodger Apple, Director of the Albany Centre Turin Shroud, New York; and also in New York, Paul Maloney, General Projects Director of the Association of Scientists and Scholars for the Shroud of Turin (ASSIST). All this kept me pretty busy but the exchanges were very valuable.

Needless to say there are innumerable rumours flying about in many parts of the world at the moment in relation to the results of the C14 test on the Shroud. It seems fairly certain, however, that despite rumours that the date is medieval and others that the date is first century, none of the laboratories involved have actually leaked any information so all the stories are inventions or speculations or in some cases direct concoctions from misinterpreting what little has been able to be said through the media.

Perhaps by the October issue of SHROUD NEWS the C14 tests will have been completed and the results assembled and taken to Turin and perhaps even an announcement will have been made. The possible scenarios are that all labs will come up with a first century date or thereabouts; that all labs will come up with a medieval date; or that different labs will come up with different dates. If the first option is what happens this will indicate simply another fact to show that the cloth is of Christian-era origin and will not prove the Shroud to be that of Christ. If the second option emerges then I believe, as objectively as I can, than in the light of all the other evidence for the age of the Shroud and its unexplained characteristics and properties, there will have been some interference caused to the accuracy of the C14 techniques along the way and we shall have to either do it all again or ask: where then is the Shroud we have all the evidence about if the one in Turin is something else? If the third alternative comes up - disagreement amongst the labs as to the dating - then we will have to do it all again and we shall be no closer, nor any further away from knowing the answer. So complex is the subject of the Shroud of Turin that we shall be debating for many years to come irrespective of the outcome of any single kind of test.

REX MORGAN

SHROUD PHOTOGRAPHIC EXHIBIT IN CANADA

The now famous Brooks Institute Shroud of Turin Photographic Exhibit was taken to Canada by Rex Morgan, President of the South East Asia Research Centre for the Holy Shroud (SEARCH) during July this year. The exhibit was donated to SEARCH by Brooks Institute as the basis of a planned permanent study centre for the Shroud in Australia.

Late in 1987 arrangements were made at the request of the administration of the well-known Calgary Stampede and Exhibition of Alberta for the exhibit to appear at the 1988 Stampede. This extraordinary annual event which draws over a million people each year consists of championship rodeo-riding, chuck wagon racing and many allied equestrian activities but it also has a very large cultural aspect involving art, music and technological exhibitions and events.

The whole city of Calgary (which must surely be one of the cleanest and friendliest in the world) gets behind the spirit of the Stampede season. Every building in town is decorated in suitable "wild west" fashion, every man, woman and child wears appropriate dress, in particular the ten-gallon hat, and there is music in every square, there are parades and bands everywhere and a general sense of joy and bonhomie pervades the district.

The Stampede showground itself is a vast area devoted to pavilions and arenas to house the numerous events and is open from thirteen to fifteen hours each day for ten days. The chief executive of the Stampede, genial Mr Don Jacques, had arranged for a special structure to be built as a gallery to house the Shroud exhibit in the concourse of the Archie Boyce Pavilion. It proved to be precisely to the requirements for optimum display of the now more than one hundred pieces in the exhibition.

A special Opening Ceremony took place at which Mr Jack McDonald the Stampede Midway Manager introduced Mr Gordon Pearce, President of the Stampede. In the presence of many directors and officials and a large media corps, Mr Pearce and Rex Morgan jointly cut the ribbon to declare the Exhibition open. Morgan gave some twenty media interviews that evening which resulted in a large media coverage throughout the display period.

Throughout the exhibition the utmost co-operation was given to the Honorary Directors of it, Rex and Christopher Morgan, and fulltime

Shroud Photographic Exhibit in Canada

security were on duty twenty-four hours a day. The Stampede also provided four delightful young assistants, Katrina Hack, Jason Smigel, Randi Ulevog and Heidi Peterson who worked around the clock handing out the free brochure about the exhibition and answering questions.

There were some very interesting visitors during the ten day period and most rewarding of all, more than 100,000 people saw the exhibit. They queued for up to an hour to gain access to the venue but did so patiently as the security guards exercised their diplomacy and charm in their crowd-control duties.

It was very noticeable that despite the current period of focus on the Shroud worldwide as a consequence of the current C14 dating the media coverage contained no ill-informed sensationalising of the subject or cynical ridiculing of what the world has at last come to realise is a very serious subject irrespective of the ultimate result of the present C14 test. It was also very noticeable that out of the 100,000 who came and saw the evidence no more than a dozen made known that they had come to scoff.

Since the exhibit first came under the control of Rex Morgan in Australia in 1983 212,000 have seen in it Australia; 50,000 in New Zealand; 240,000 in Hong Kong and Macau and now the 100,000 in Calgary brings the total visitors to 602,000. Every one of them has seen it free of charge and the entire operation has been sponsored by corporations and institutions in the cities of exhibit.

For the great success of the Calgary showing we acknowledge the - assistance and sponsorship of the Calgary Stampede and Exhibition and the Runciman Press as well as many individuals who give their time and talent to ensuring the smooth running of each exhibition.

The exhibit is now back in Australia. Where will it next be shown?

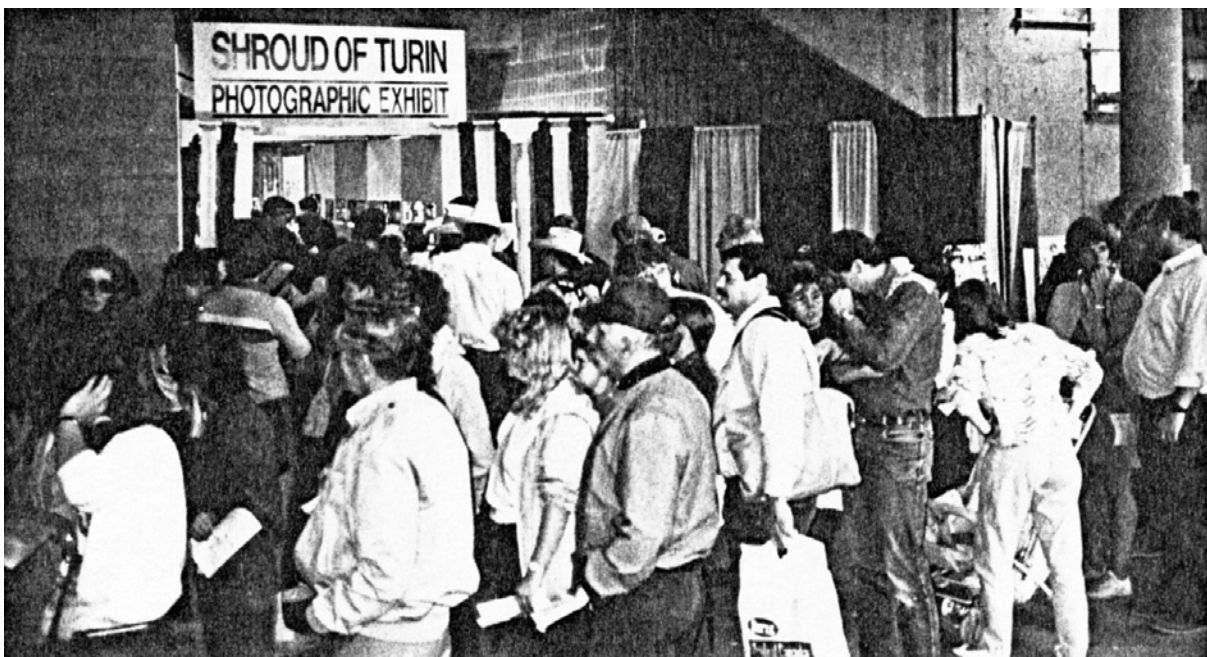
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From the Calgary Herald 9th July 1988

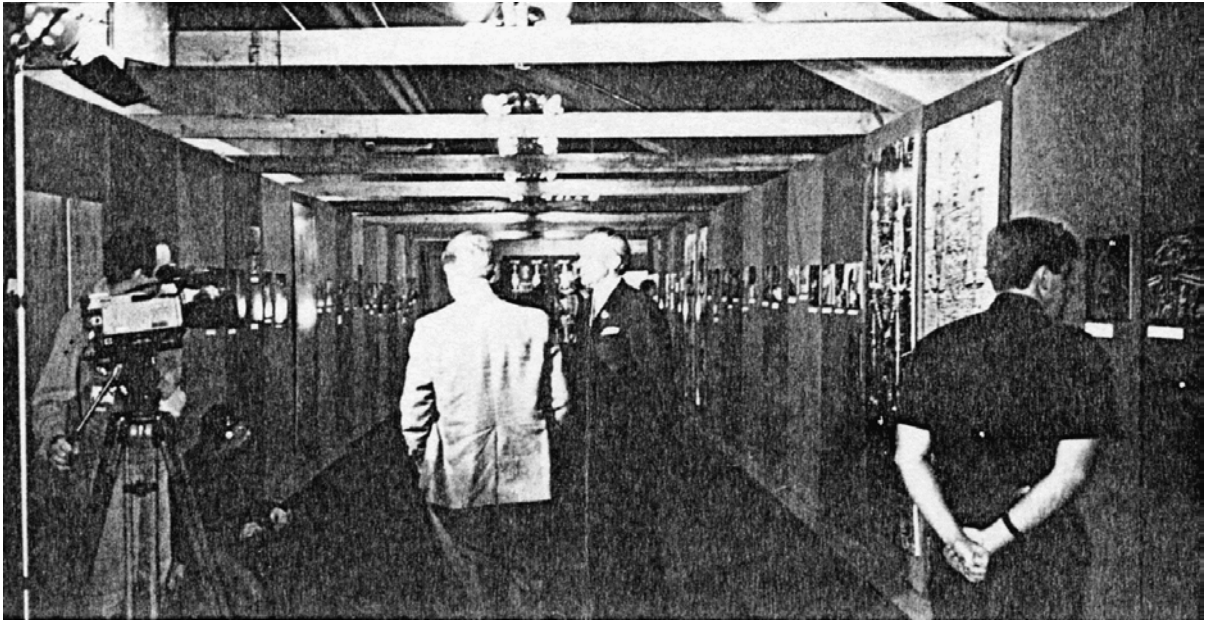
"Al Capone's limo was just a few steps away. But the Shroud of Turin - eternal mystery or brilliant forgery - proved the better draw."



At the Official Opening of the Photographic Exhibit at Calgary, Alberta, Canada on 6th July 1988 Rex Morgan and President Gordon Pearce jointly cut the ribbon.



Part of the crowd of 100,000 visitors who queued daily in the foyer to see the Shroud Photographic Exhibition in Calgary, Canada.



At the Calgary Exhibition Rex Morgan makes one of numerous television appearances discussing the Shroud.



And of his hundreds of radio broadcasts this is the first time he has been introduced, by a country and western band, broadcasting live over CBC Canada from the Calgary Stampede (Rex seated with hat).



At Calgary, Alberta, smiling Katrina Hack hands out leaflets at the entrance to the Exhibit whilst Chris Morgan at right answers queries



Calgary Stampede General Manager, Don Jacques with Rex Morgan and Stampede Directors on the opening night of the exhibition.

THE TEMPLECOMBE PANEL Rex Morgan

Readers of previous issues of SHROUD NEWS will be aware that I am extremely interested in the Templecombe Panel, a medieval painting in the parish church of a village in Somerset. It was English historian Ian Wilson who first linked the panel with the Holy Shroud drawing the conclusion that it had been copied from the Shroud by the Knights Templar who owned the Shroud at the time. My own researches in 1986 revealed an unknown early photograph of the panel and led me to propose in detail a theory first suggested to me by Audrey Dymock Herdsman of Templecombe that the panel was not a door as had previously been thought, but the lid of a box which may well have housed the Shroud itself which also may well have been in England during an otherwise obscure period of the known history of the Shroud. This revelation has sparked off considerable renewed interest in the Templecombe panel and I am currently pursuing several further lines of research on it with the co-operation of Audrey Dymock. Mrs Dymock has recently published the second of an important series of articles on the history of Templecombe and the following is reproduced as it has much bearing on the relevance of the panel to Shroud studies.

ABBAS AND TEMPLE COMBE OR COOMBE ABBATISSA AND COMBE
TEMPLARORIUM

by Audrey Dymock Herdsman

From the time of King Alfred in the 9th Century, till the Reformation in the 16th, life in Abbas Combe was linked with the great abbey convent in Shaftesbury.

From the 12th Century till the Reformation, the village on the southern side of the stream was dominated by the Knights Templar, and later the Knights Hospitallers. Several grades of Templars went about their duties at the manor, known then as the Preceptory.

The Preceptor was in charge, and ordered the house and estates. Fully professed knights, whose main calling was to service abroad, probably varied in number and stayed in Combe for short periods only. They wore the distinctive white mantle with the red cross on the left side. Their vows were binding and only men of high social rank were accepted. These were the soldier monks whose dedication and courage gave the Templars the reputation which attracted respect and many gifts of land and property throughout Christendom.

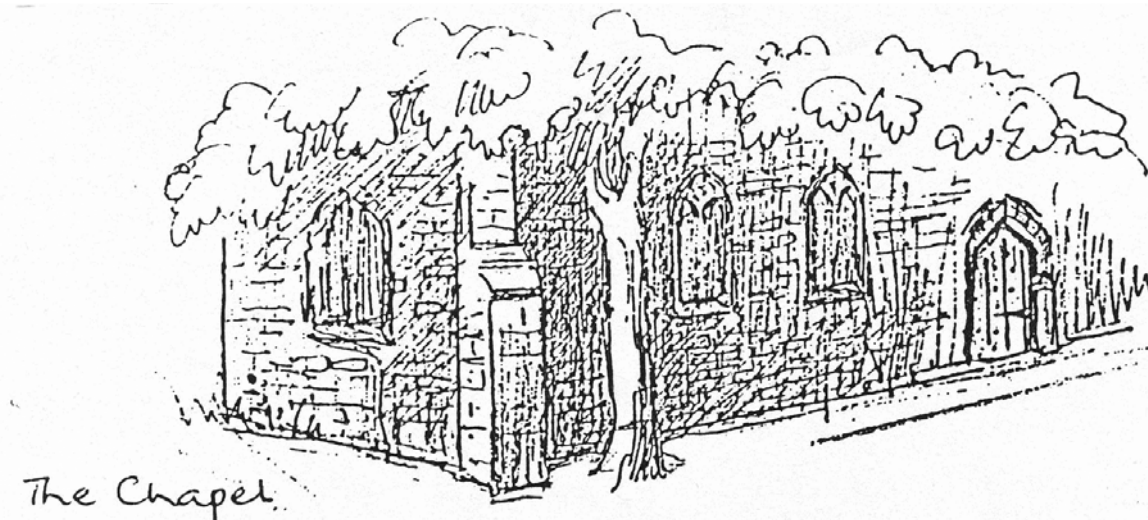
But the main body of men at the manor were the working brothers, dressed in brown or black habits, whose lives ran peacefully in the

Abbas and Temple Combe (contd)

background, running the farms and kitchens, making pots and armour and looking after the pensioners, travellers and perhaps the usual group of down and outs which attached itself to monastic houses.

Chapel was the centre of every such house, and it seems that the frequent interruptions to say their prayers proved irksome to the more practical members of these communities. A list of occasions when monks were exempt from these makes a nice picture. Those excused included Brother Baker, when his hands were deep in dough, Brother Blacksmith if his iron was hot in the fire, Brother Squire if he was paring his horse's hoof, and any brother if he was washing his hair. This last belies the often held idea that medieval monks were unwashed. Misdemeanours such as breaking minor rules, and forgetting duties, were penalised at chapter meetings. Crimes, if any, or serious breaches of the rules, were dealt with at the main Templar house in London.

A picture of the chapel as it was in 1846 shows a structure very like the remains which have for generations been known in the village as the Templar Chapel, but which was separated from the main part of Manor Farm by a sale during the sixties, and as a result fallen into disrepair.



Sketched from a print of 1846
owned by Mr Albert Bird of Templecombe.

Abbas and Temple Combe ... (cont'd)

The village which grew up around the preceptory, and extended probably as far as the Yew Tree, must have been exceptionally busy, with active servicemen as patrons. It was the only major house of Templars in the West Country, and it was on the road for some to Poole and the Continent, for others, to Glastonbury. This ancient abbey was the oldest Christian foundation in England, the central point of Arthurian legend. The story of Arthur and the Holy Grail, which symbolised man's quest for purity and a glimpse of Heaven, enthralled the more cultured element of society then, and has held its appeal to modern times.

Whether based on fact or not, and certainly mixed with much allegory, these legends have inspired artists, musicians and writers for many centuries. In opera and poetry, Templars have been cast as Guardians of the Grail.

This is not so surprising; when holy relics were among the knight's most treasured and strongly defended belongings. One of their most revered relics was the piece of wood, encased in silver which they believed to be part of the Cross. This was lost in battle at the Horns of Hattin in 1187 and taken by Saladin, desecrated and trailed at the tail of a horse. Every knight but the Master who took part in that fight lost his life. It was the last time that their precious relics were exposed to the hazards of battle.

Another similar possession may have been the Holy Shroud. So much more difficult to imitate or fake, this piece of linen bears what many believe to be the imprint of the body of Jesus. Though it has been submitted to every test known to science it has not been disproved. The ultimate test of carbon dating is now being applied.

The history of this shroud has been written fully by Mr Ian Wilson and in his book, published in 1978, he first promotes the theory that Templars once possessed it. He also involves our village in the complex story, taking the Panel Painting of the head of Christ that hangs in St Mary's Church to be a copy made by a Templar knight.

When, during the last war, this painting was found by Mrs Mollie Drew, it was recognised as a remarkable work of medieval art, but no connection was made between it and either the Templars or the Shroud.

Mrs Drew now lives in Burnham on Sea, but she still remembers very clearly the day when she went into her outhouse for wood, and,

Abbas and Temple Combe ... (cont'd)

happening to look up, first saw the face on the panel looking down at her. It was dirty and partly concealed by plaster, but both she and her landlady, Mrs Topp, who lived almost next door, realised that it was of some importance. So did the Rector, Bishop Wright, who asked that it remain in the rectory till more could be discovered about it. It is said that he washed it in his bath, but whether this is true or hot, he certainly made every effort, with his parish secretary, Mr Davis, to find out from where it came.

During the war, little importance was given to works of historical or artistic interest, and it was not until after it had ended that the question of the painting was taken up by the new rector, Mr Currie. It was examined by experts, and described by one as "a very fine head of our Lord, dating from the 14th Century."

With the help of the Central Council for the Care of Churches, it was later restored by Mrs Eve Baker in London and in 1956, at Easter, formally unveiled hanging where it is now, on the South wall of the Church. Mrs Topp who, as owner of the cottage had given the picture to the Church, and Mrs Drew who found it, were both present.

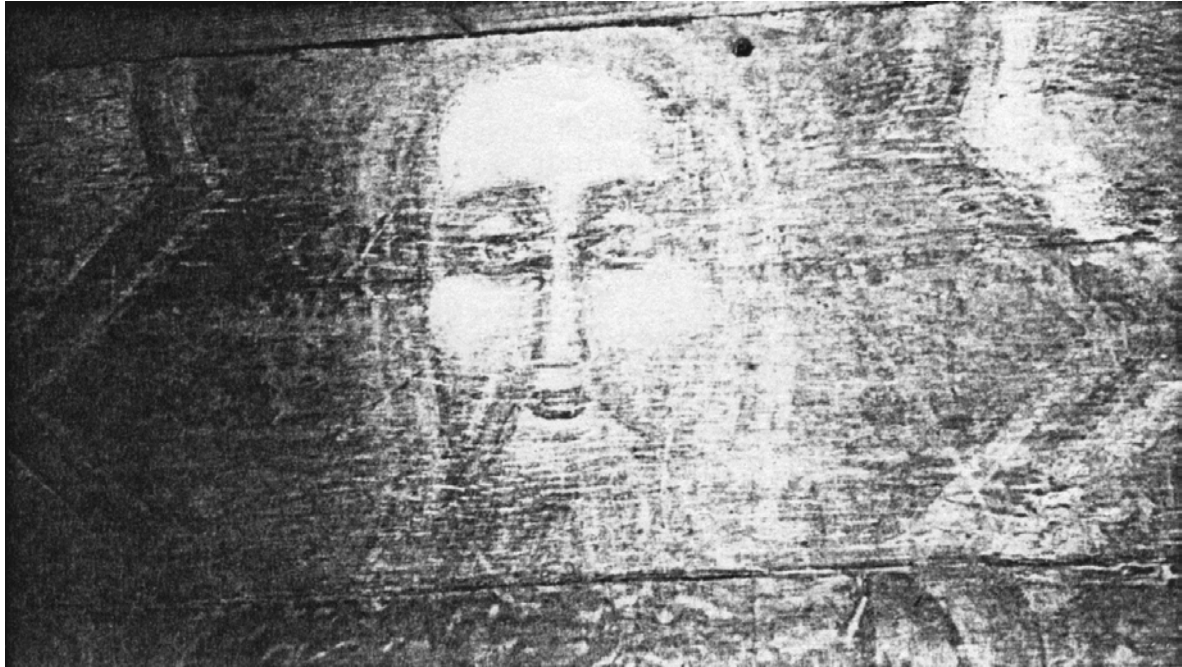
The outhouse in which the picture had been hidden was an integral part of the cottage which Mrs Drew occupied and this in turn was one of three which had at one time been one large dwelling. More than one local resident remembers that this house was known as an "old rectory". As I pointed out in my last article, it was on the wrong side of the Combe to have been the rectory for St Mary's, but it seems to me to have possibly been the presbytery or priest's house for the knights of the manor.

No real evidence has yet been found to tell us when the painting was hidden there. Both Knights Templar, and their successors, the Knights of St John, suffered persecution and on either occasion it may have been concealed for safety. On the other hand it could have been situated in the roof of the cottage for some different reason.

There were many sceptics who doubted that it was even medieval until, in 1986, as a result of Ian Wilson's theory, a TV film company had the panel carbon-dated and the result proved the experts right. The wood was 700 years old.

Whether as a result of its wash, or from other ministrations, the colour of the picture is much less vivid than when it was found.

Abbas and Temple Combe (cont'd)



DETAIL OF THE FACE ON THE TEMPLECOMBE PANEL PAINTING
FROM A RECENT PHOTOGRAPH BY REX MORGAN

Both Mrs Drew and Mrs Polden, who lived in the next cottage, describe the clear blue and gold stars of the background to the head. What we see now, however, is a softer and more contoured face than the rather bright and outlined version of the original, a photograph of which has recently been published.

In proportion and in many unusual features, the face we see in our Church is very similar to the actual Shroud imprint, which long before the camera revealed the photographic image we know, was the face which the medieval artist copied.

The mystery remains, whether the painting was used as an object of veneration in itself, or whether it was perhaps the lid of a chest ... which raised the possibility of the Shroud having been at one time in England.

This theory can probably never be substantiated. My own interest in Poole as a crusader port has set me tracing a likely route for the precious object in its escape from danger in France.

Mr Rex Morgan, of Australia, a promoter of studies on the Shroud, is

Abbas and Temple Combe (contd)

convinced that it was the lid of such a chest and has developed the idea in his news-sheet Shroud News. A third possibility is that it has at some time been used as a door as the key holes suggest.

The writer, Mr Currer-Briggs, has put forward a theory that the Grail was in fact the box which contained the Shroud, and not a cup which contained wine or the blood of Jesus. This would suggest that the Grail was here, but the fact is that there were several containers which held the Shroud throughout its history.

Mrs Drew recalls a strange feature in the outhouse of her discovery, which for some time seemed lost but has in fact been preserved in a wall by far-sighted people. This was a round stone with a round hole in its centre. At the time it was recognised by Bishop Wright as no mere mill-stone, but of possible ritualistic connection. Circular stones are given prominent positions in other Templar buildings. Parts of fluted pillars have been found in other parts of the village. Much research is yet to be made, but in a span of seven hundred years two or three generations of memory do not reach very far.

Mrs Drew's cottage is now occupied by Mr and Mrs Campbell who have kept the old doors and beams in place, showing it to be a very antique age. But the outhouse was demolished some years before so much attention was focussed on the painting by other owners.

The front of the cottage, which is the middle one of the three adjoining, must have been altered since it was originally built. But the porch and windows feature in a photograph which Mrs Neal of Templecombe has of her grandmother, wearing Victorian dress, and standing in exactly the same place as Mrs Drew stood for a photograph in the 1940s.

In the records of the Somerset Historical Society of 1870 we can read of an expedition to Abbas and Templecombe. The Dorset poet William Barnes was one of its members, when he was living at Mere. They describe the Chapel, and the window depicted (see next page) and quote that "a Mr Keniston, who died in the parish of Combe in the last few months, had told that he had heard his mother speak of a marriage which she had witnessed in that Chapel."

Returning to the present, Mrs Collis who now lives in Devon, came to the manor farm in 1937 when she married her husband whose family

Abbas and Temple Combe (cont'd)

farmed there for years before that. She has memories of the Chapel walls, windows, and a holy water stoup, amongst other parts of Templar buildings.

The era of the Templars, from which the picture almost miraculously survived, came to an end in 1312. The story of how a French king, handsome and greedy, imprisoned the pope and later replaced him with one of his own choice in the French town of Avignon, before proceeding to destroy the Templars, will be told in the next instalment.



WINDOW IN THE
RUINS OF THE
CHAPEL OF THE
KNIGHTS TEMPLARS
AT TEMPLECOMBE,
SOMERSET

* * * * *

SHROUD SPECTRUM INTERNATIONAL is a quality quarterly publication by the Indiana Center for Shroud Studies. Subscription rates may be obtained from Mrs Dorothy Crispino, Chief Executive Officer and Editor, R. 3 Box 557, NASHVILLE, Indiana, 47448, U.S.A.

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SHROUD NEWS has been informed that the prestigious journal SINDON will shortly be published again by the Centro Sindonologia of Turin, Italy. Publication was suspended after the death of the Editor, Revd Don Piero Coero Borga.

A BIBLICAL REFERENCE TO THE SHROUD IMAGE? Rex Morgan

During a discussion with American Shroud researchers last month the question of the translation of Galatians 3:1 and in particular the Greek word proegraphie gave rise to some interesting speculation. Some critics of the Shroud story have been quick to point out that "the gospels make no reference to an image on any of the burial cloths described and had there been an image it would surely not have gone unrecorded."

The translations of proegraphie are many and at the discussion in the USA it was agreed that the word could be used to mean a description, a depiction, a setting forth, and in any event could include image or drawing. I followed this matter up briefly with a well-known Australian theologian, Revd William Weston of Sydney, who has since added to the discussion by pointing out that Luther translated it as "painted" (Before the eyes of the Galatians, the crucified Christ was painted). Weston also states:

"In Peake's commentary, one of the most famous some years ago, Professor Robert MacIntosh wrote concerning Galatians 3:1: 'It was strange folly which could lead them to forget the picture, so plainly shown them of the suffering saviour.'"

In order to raise this matter with readers of SHROUD NEWS who will be able to add to the discussion I checked quickly amongst my collection of Bibles and came up with a wide assortment of translations, some from the original Greek, others which are revised English from English, and it is remarkable how an original word can be changed so much. Here are some examples:

King James Authorised: O Foolish Galatians, who hath bewitched you, that ye should not obey the truth, before whose eyes Jesus Christ hath been evidently set forth, crucified among you?

Challoner 1752 from the Rheims: O senseless Galatians, who hath bewitched you that you should not obey the truth, before whose eyes Jesus Christ has been set forth, crucified among you?

Revised Version 1904: O foolish Galatians, who did bewitch you, before whose eyes Jesus Christ was openly set forth crucified.

Moffatt 1913: O senseless Galatians, who has bewitched you - you who had Jesus Christ the crucified placarded before your very eyes?

Peoples New Covenant (Overbury) 1925: O foolish Galatians! who hath mesmerized you, that ye should not obey the truth? You - before

A Biblical Reference to the Shroud Image? (cont'd)

whose very eyes Christ Jesus was clearly represented as crucified.

Ronald Knox 1946: Senseless Galatians, who is it that has cast a spell on you, that you should refuse your loyalty to the truth, you, before whom Jesus Christ has been exposed to view on his cross?

New English Bible 1961: You stupid Galatians! You must have been bewitched - you before whose eyes Jesus Christ was openly displayed upon his cross.

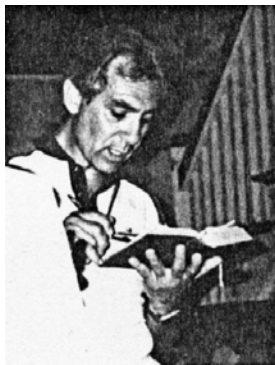
Good News for Modern Man 1966: You foolish Galatians! Who put a spell on you? Right before your eyes you had a plain description of the death of Jesus on the cross.

If it can be argued that in the original Greek, or in any other ancient version of the scriptures this passage was, indeed, referring to an apparent image on some object which could be displayed then perhaps we do, after all, have a biblical reference to consider.

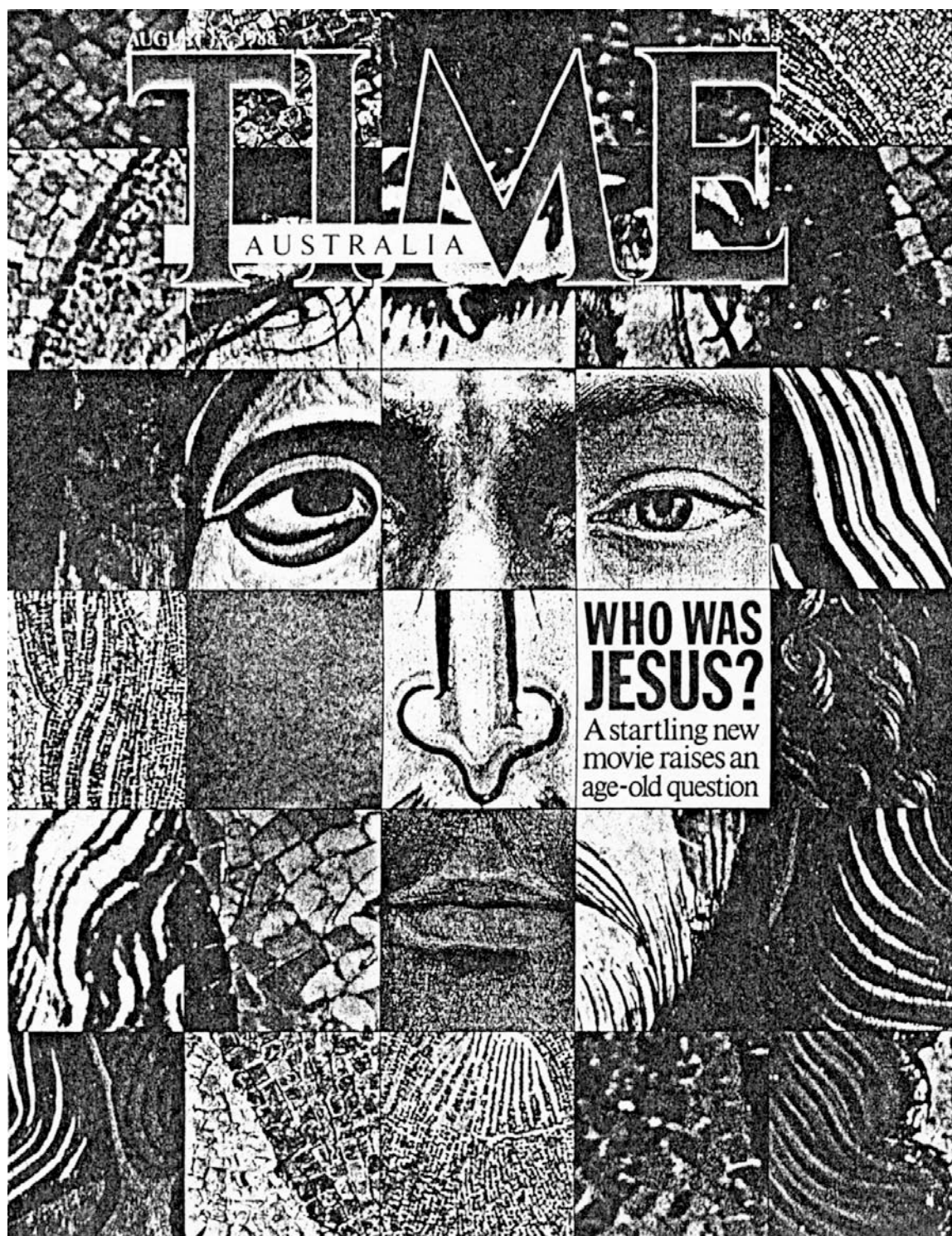
William Weston has also suggested that Galatians 6:17 where Paul says "I bear in my body the marks of the Lord Jesus" could mean more than the generally accepted interpretation of Paul carrying the stigmata, that phenomenon which has persisted throughout time to the present day, and he asks whether it could even mean that Paul was carrying the Shroud on his own body. Could the argument be stretched even further to suggest that the cloak Paul left at Troas (2 Timothy 4:13) was the Shroud?

These notes are but the scratching of the surface of a very interesting speculation and I hope readers with evidence or a view one way or the other might correspond. No doubt the Greek scholars, historians and theologians will have something to offer the debate.

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Dr DANIEL C. SCAVONE,
PROFESSOR OF HISTORY,
UNIVERSITY OF SOUTHERN
INDIANA TRANSLATING
GALATIANS 3:1 FROM A GREEK
BIBLE



NO ONE TO OUR KNOWLEDGE HAS YET PUBLISHED A "SHROUD GAME" (NOW THERE'S AN IDEA) BUT THE COVER OF "TIME" 15th August 1988 CARRIES A JIGSAW OF CHRIST'S FACE MADE UP OF PIECES FROM SEVERAL WELL-KNOWN ICONS. A GAME WOULD BE TO IDENTIFY THEM ALL. (NO PRIZES)

EL MISTERIO DEL SUDARIO DE TURIN

We have recently received copies of this title by Revd P. Jesus Hernandez, a Cuban born Greek Orthodox priest now in Argentina. The book, in Spanish, gives a history of the Shroud since early times and a description of the scientific study of 1978 together with comment on some of the more recent outcomes. The following thirty or so pages of this little paperback then reproduce in black and white sixty of the now standard pictures drawn almost entirely from the STURP collection. The reproduction of the photographs is poor. Indeed in some cases they are so bad that one cannot distinguish what they are at all. The book is a valiant effort but extremely expensive for its retail price of US\$4.95.

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FATHER BRIAN MORRISON OF WESTERN AUSTRALIA

When the Shroud of Turin Photographic Exhibition was in Perth, WA, in 1984, Father Brian Morrison, a Catholic parish priest who ran one of the best-known radio talkback shows in the state, gave many hours of radio time to the subject of the Shroud. He is currently embroiled in controversy over his sacking from his parish mainly, it is reported because of his unorthodox views on such matters as priests being allowed to be married. Father Morrison said recently: "I want the Church to consider urgently the question of celibacy for those priests who are unable to live in the celibate state or for some reason or other have genuinely and spiritually fallen in love but wish to continue their priesthood, shared with the woman they love."

Whatever happens to Brian Morrison he has certainly helped to make the study of the Shroud well-known in Western Australia.

* * * * *

Amongst recent books received which we hope to review shortly are: Frederick T. Zugibe: The Cross and the Shroud (revised edition), (Paragon House, New York, 1988); Ian Wilson: The Bleeding Mind (An investigation into the mysterious phenomenon of stigmata), (Weidenfeld and Nicholson, London, 1988); Sebastiano Rodante: Le Realta Della Sindone, (Massimo, Milan, 1987)

SHROUD NEWS began in 1980 when Rex Morgan, author of three books on the subject of the Holy Shroud (PERPETUAL MIRACLE -SECRETS OF THE HOLY SHROUD OF TURIN, SHROUD GUIDE and THE HOLY SHROUD AND THE EARLIEST PAINTINGS OF CHRIST) started putting together a few notes about current developments in sindonology (the study of the Shroud of Turin) for a small circle of interested people in his home country of Australia. He didn't expect it to go beyond a few issues.

The bulletin now reaches subscribers all over the world and because of its relatively simple method of production it can be written and produced and the information disseminated more quickly than most news-sheets of a similar kind or the more prestigious journals. It contains information, news, articles and illustrations gathered from sources of Shroud study worldwide through Rex Morgan's extensive personal connections with what has been described as the "Shroud Crowd".

Rex Morgan is a frequent traveller overseas and thus has the opportunity to keep abreast of latest developments in Shroud study and research. He was present at the world media preview of the Shroud itself in August 1978 in Turin, Italy and has met with numerous Shroud researchers in many countries. His quest for information about the Shroud has become, as he describes it, a "passionate hobby". He brought the world-famous Photographic Exhibition created by Brooks Institute, California, to Australia, New Zealand, Hong Kong and Macau and during its tour it attracted more than half a million visitors. The exhibit has now been given 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 member of the Board of Directors of the USA 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 (The Environmental Study of the Shroud in Jerusalem).

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