

RECENTLY PUBLISHED

ORAZIO PETROSILLO and EMANUELA MARINELLI: *La Sindone: Un enigma alla prova della scienze*. Rizzoli, Milan 1990. 254 pp.; 16 pp. of (all but 2) color reproductions. Lire 34.000.

As the summer of 1988 wore on, a gradual crescendo of rumors brought disbelief, sometimes dismay, often disorientation, to all who awaited the results of carbon dating of the Shroud. The announcement, on 13 October 1988, by Cardinal Ballestrero, confirmed that the samples confided to the three laboratories had been dated to the precise period in which the documented history of the Shroud begins. Amazing! A question arose: Somewhere in the chain of events, did something get out of control?

If you, gentle reader, tried to fathom the sayings and comportment of the *dramatis personae* in this suspenseful epitasis, if you pondered the ensuing commentaries or hearkened to accusations, and if you still could not shake that uneasy sense of incompleteness, it may be because the key elements in any story, motive and method, here remain untold.

The Authors of this book do not pretend to provide these omitted elements. They make no comments, point no fingers, construct no speculations. What they do disclose is a penetrating background and a play-by-play progress of events, studded with statements, both public and private, of the persons caught in the web of this enigma.

Orazio Petrosillo, Vatican correspondent for *Il Messaggero*, Rome's leading newspaper, is a first-hand witness to many of the events; he is the journalist to whom Pope John Paul II warmly responded that the Shroud is indeed a *relic*. Emanuela Marinelli, of bounding energy, besides co-founding the Rome group, Collegamento Pro Sindone, and editing the homonymous periodical, has a record of studies and activities comparable only to an intellectual whirlwind. With degrees in geology and the natural sciences, Professoressa Marinelli is also endowed with that radicated reality that characterized the ancient Romans.

When the two Authors presented their book to the Holy Father, he kept them in conversation for a good quarter of an hour.

They refer frequently to the reports given at the Paris Symposium, which both attended. The cool, clear style of the text is a stark foil for the calescent content. As each development unfolds, it flashes into the reader's consciousness with the careening inevitability of a terrible accident; it should never have happened like this.

For all friends of the Shroud who do not read Italian, we urgently request the prestigious Rizzoli publishers to kindly provide translations in English and French. For a starter.

And in new editions, please throw out that "artist's drawing" of the mummy-wrapped figure, with the head (presumably) inside a bell jar over which a crepe de chine doilie drapes, flaring delicately upon the shoulders. Let's have no more artists' bungling of a scene which can so easily be reconstructed with the aid of a sculptor's mannikin draped in a length of fine linen.

D.C.



An articulated mannikin bent to resemble the position of the Dead Christ between the folds of fine linen.

ARNAUD-AARON UPINSKY: *La Science à l'épreuve du Linceul; La crise épistémologique*. Editions de l'OEIL; 4, rue Cassette; 75006 Paris. 150 French francs. Airmail postage about 800 francs.

The audience at last September's Paris Symposium sat spellbound as Prof. Upinsky raced through his epistemological synthesis to respect the tyranny of a restricted time-slot. Readers can now set their own pace to ponder his fascinating exposition as it unfolds over some 230 pages (plus 8 annexes). Those who do not read French will demand a speedy English translation.

In his preface, the Author emphasizes that the medieval dating of the Shroud opened a major epistemological crisis: for two opposing evaluations of a single phenomenon cannot exist in science. To resolve the inadmissible contradiction, Upinsky constructs an epistemological tableau showing the major sindonic problems that face us, the data acquired through scientific research in many fields, the evidence accumulated from archival and documentary studies.

In its 15 January 1903 review of Paul Vignon's 1902 opus, *Le Linceul du Christ: Etude scientifique*, *Nature* did not blush to ridicule Vignon's "science" and to dismiss the Shroud as a thing of fourteenth century manufacture. Fraudulence became an argument that could be debated in the halls of scholastically equal disciplines. Only when the carbon 14 results were announced on 13 October 1988 and the subsequent report appeared in *Nature* did the medieval hypothesis assume its threatening bulk.

Ultimately, there is only one simple question: Is the Shroud authentic or false? Prof. Upinsky places the issue in an entirely new context. It is, he says, typically epistemological.

In a brilliant analysis of astounding clarity, accompanied by those stunning "synoptic" charts and diagrams that even a child could understand, the internationally-known mathematician and epistemologist comes to an irrecusable conclusion. It is the conclusion we all know to be true.

The representation of the positive photograph of the Shroud that wraps around the book's cover is right/left inverted.

WERNER BULST: *Betrug am Turiner Grabtuch; Der Manipulierte Carbondatentest*, Knecht, Frankfurt am Main, 1990. 60 pp., excellent black & white illus. Apart, positive and negative reproductions of the Shroud and a short summary of the text in English.

A grammatically correct English translation yet retaining the punch of the German title came to me after an exhausting exercise of tossing words up and over and juggling them back and forth. May I suggest: *Deceit Brands the Turin Shroud: The Manipulated Carbon Test*. The publicity notice on the back cover amplifies the thrust of the title: "The radiocarbon test of the Turin Shroud was, from the beginning, a preconcerted deceit. The medieval date is therefore worthless."

Despite this bravura, the book is methodical and factual and follows the usual pattern of presenting the material on this subject: explanation of radiocarbon methods; questions about the procedures of 21 April 1988; previous scientific and historical evidence.

Father Bulst presents the evidence for authenticity of the Shroud in a restrained, if uneven, discussion addressed primarily to a nonspecialist public aroused by curiosity or perhaps dejected by shattered hopes. He sets forth the betrayal of the protocol; he wonders why David Sox was privy to the "debunking" of the Shroud so early that he could trot the manuscript of his book to the printer in August 1988 — two months before the official announcement of the medieval date; he questions the last-minute third control sample.

Touching on the historical, archaeological, iconographical and scientific research so often cited as testimony, Father Bulst concludes with a section on alternate — indeed, "absolute" — methods of

dating. Twelve arguments are derived directly from the intrinsic evidence of the Shroud: the image is of a crucified man; the crucified man, unwashed, was buried in a costly shroud, also unwashed; the crown of thorns, the wounds, the lack of corruption, etc. Indeed, as has been said many times, the Image itself absolutely dates the Shroud.

For many observers, the iconographical theory, which traces the Shroud back to the earliest centuries of Christian art, is too subjective to be uncritically accepted. There is, however, at least one unequivocal representation (already published by Bulst, A.-M. Dubarle, Ian Wilson and others): the *Entombment* of the Pray Manuscript of 1192-1195, showing the Dead Christ, naked (!) and in the position seen on the Shroud. The radiocarbon dating missed it by almost a century.



The Entombment, Pray MS, (Budapest) 1192-1195.

LUIGI FOSSATI: "Sindone: in attesa di nuove analisi", *Studi Cattolici* #346, Milano, Dec. 1989. pp. 885-96. 42 notes.

In a trenchant examination of the entire radiocarbon dating operation and its aftermath, Don Fossati focuses not only on those questions by now customary, but sheds light on facets hitherto unnoticed.

De rigueur is the preliminary explanation of carbon dating methods; a description of the condition of the Shroud today; and the historical sources of contamination (including painted copies, rosaries, etc., put into contact with it) and the circumstance of the 1978

exposition during which, for six weeks, "300 cubic meters of 99.995% pure azoto" passed through the hermetically closed frame containing the Cloth; and the 120 consecutive hours of "a bombardment of electronic radiations" from 6000 photographs, x-rays, ultraviolet light, etc. The Shroud itself is not a fossil or an article buried for 2000 years, but a Cloth handled, burned, exposed in the open air.... "It is therefore a mythic illusion to believe that the linen could be totally consistent with its original fabric structure." And even though experts assure us that all these contaminants could not substantially affect the final result, questions remain.

The third section of the article is a point by point scrutiny of the operation as reported in *Nature*. Among other perplexities is the fact that the bibliography lists only one Shroud publication, and that is the 1976 Report of the Commission of Experts, a report which called forth vigorous criticism in *Osservazioni alle Perizie Ufficiali sulla Santa Sindone, 1969-1976* (Observations on the Official Examination of the Holy Shroud, 1969-1976.) The Author sees a strange inconsistency between the extraordinary, indeed theatrical, precautions in preparing the three samples for dating, one Shroud two controls, while a third control sample is casually handed out later without ceremony or explanation.

Don Fossati also calls attention to the little-known fact that as early as 1983, the British Museum coordinated four radiocarbon laboratories in the testing of three textile samples of known age. Was this in anticipation of testing the Shroud?

After long reflection, Fossati resumes in eight items what he believes should have been done, and concludes that at this present stage of research, it would be wise to rest content with what we have learned about the Shroud and to leave to future scientific progress the possibility of new and more complete discoveries. This is the import of his title: "The Shroud: while waiting for new analyses".

EURIPIDES CARDOSO DE MENEZES: *O auto-retrato de Jesus (autenticidade intrinseca do Santissimo Suddrio)*, Grafica Cervantes Editora, Rio de Janeiro, 1990.

This modest booklet of 76 small pages was written to reassure those many anguished persons who phoned or wrote to Dr. Cardoso de Menezes asking what they should believe in the wake of the media's "glad tidings" that the Shroud was a fake. Chapters are short, most of them less than two pages; concise, crystal clear, unwaveringly in command of subject and material. From Pia's sensational discovery, through Barbet and STURP to the carbon dating test, and the statements of Brazilian scientists concerning variations in percentage of carbon dioxide in the atmosphere, how different these were in the first century and the fifteenth, etc.

Dr. Cardoso concludes that, independent of tests, we find many proofs on the Shroud Image itself. He quotes Barbet: "The Shroud itself is intrinsic proof of authenticity."

With irony challenging reason, the Author describes the "forger" who made the Shroud for Geoffroy de Charny; his knowledge of anatomy, blood circulation, history, chemistry.... Besides the Pia photo and the VP8 demonstration of three-dimensionality, the intrinsic proofs include venous and arterial blood, living and post-mortem blood.... "In fact, a coded Message, an authentic cryptogram!"

Then the "test of all tests", with all the story of the events of 21 April 1988; the violation of the Trondheim (1985) and Turin (1986) protocols, the exclusion of all participants (Riggi, Evin, Gonella, Vial, etc.) at the laboratory testings, the pre-announcement publication of Sox's book, the allegra exclamation point following "1260-1390" over the heads of Dr. Hall, the Honorable Dr. Tite, Dr. Hedges....

In the light of true science, "The Greatest Forgery of All Time" was written on a boomerang.

Readers will recall an earlier book by Dr. Cardoso, reviewed in *Spectrum* #27, June 1988.

Fake? The Art of Deception, edited by Mark Jones. British Museum Publications, 1990.

A splendid catalog of 312 pages is the guide to an exhibit of fakes and forgeries in art and literature mounted in London's venerable British Museum. There are 130 reproductions in color, many full-page, besides 185 in black and white. Scholarly texts discuss the many aspects of the age-old practice of deceit.

This notice ought not to be in *Spectrum* at all. Not because the volume is a catalog; not because the subject does not concern sindonic studies. But because in the midst of the exhibit's 600-odd objects proven or thought to be fakes, a full-size Vernon Miller transparency of the Holy Shroud is displayed. No doubt its inclusion was a logical aftermath to *1260-1390!*, which was immediately followed by Dr. Hall's lecture in London entitled "The Turin Shroud: A Lesson in Self-deception". But the mockery in the museum can only be considered the resurfacing of the Mockery of Christ in Pilate's praetorium.

In the Acknowledgements to other institutions for their loans to the exhibit, for the transparency credit is given to the British Society for the Turin Shroud. It is perhaps worth remarking that the transparency is not the property of the British Society.

That the transparency represents an object classified as a fake is unequivocally announced in the publicity notice on the back cover of the catalog: *What is a fake and why are fakes made? Did the forgers of*

the Turin Shroud and Piltdown Man have the same motives?.... A brief résumé of what is to be found inside the covers concludes thus: ...many puzzles remain ... Intriguing cases like the Vinland Map, the "Aztec" rock crystal skull. ...

But the writers give no benefit of doubt to the Shroud. A full-page negative of the Holy Face provides example for the text entitled "Scientific dating methods for detecting fakes: Radiocarbon". The author is Dr. Sheridan Bowman of the Museum's Department of Scientific Research. The caption for the photo concedes only that the mystery of this striking image is incompletely resolved.

An impressive bibliography supports the texts. It is interesting to discover that there is no reference to Shroud literature, although two of the authors listed are not unknown in sindonology: Denis Dutton, *The Forger's Art*, Berkeley, 1983; and David Sox, *Unmasking the Forger*, London, 1987.

Preceding this exhibit, the Shroud transparency found itself in Bath, England, in a bevy of fairies and elves, UFOs, Loch Ness monsters, sound effects of a poltergeist "wreaking havoc in a house", and other "paranormal" miscellanea. Not a very dignified company for the Image of Christ, which in any event must have made the figments look foolish.

In March the transparency was transferred from Bath to London. Efforts of a few outraged scientists and scholars on both sides of the Atlantic did not succeed in having the transparency withdrawn from the British Museum before the September 2 closing date of the "Fake" exhibit.

ALSO RECEIVED:

In a laudable initiative, the Centro Internazionale di Sindonologia (via S. Domenico 28, 10122 Turin, Italy) has produced a photostatic copy of Giuseppe Enrie's book, *La Santa Sindone Rivelsata dalla Fotografia*. First published in 1933, the second edition, from which this copy is made, was printed in 1938 and has long been a collector's item. A description of the Shroud comprises a minor portion of the book, while most of the 177 pages and the many reproductions are devoted to photography. The Notarial Report, dated 28 May 1931, gives every technical detail of Enrie's work in producing the splendid photographs, still unsurpassed in black and white.

EOIN Ó MÁILLE: "Medical Testimony of the Holy Shroud" in *Christian Order*, vol. 31 #4, London, April 1990, pp. 241-44.

The Author, with benevolent Irish irony, inquires how any artist of any era could possibly have painted the Image on the Shroud, and why oh why would (the hypothetical) he have produced something of a beauty and majesty which he himself, his patrons and admirers could not even see? The forgery theory, touted as a

result of the C14 dating, now rests, O'Máille says, precariously, threatened by discoveries "quite unknown and unforeseen in medieval times". Some fifty one- or two-word items follow in a paragraph of scientific data, predominantly medical.

The longest argument in the list recalls one aspect of perennial puzzlement, the "ultra-modern concept of 'weightlessness' (not yet fully understood, even in 1990)".

Anatomical proofs fill another page, and O'Máille concludes by observing that the majestic beauty and serenity of the face "tell us that this was a life *willingly* laid down".

Soudarion is the publication of the Lijkwade Genootschap, the Shroud Guild founded in Bruges in 1987. Editor-in-Chief is Rev. Reuse; his staff includes Remi Van Haelst, Walter Verniers, Dr. Witkam and Dr. Wijffels, Hilda Leynen, Cees Buts and others perhaps not yet so well known.

The January 1990 issue, of twenty 8 x 10 pages, focuses on the Paris Symposium. Walter Verniers devotes eight pages to summaries of the presentations. Remi Van Haelst follows with a less formal narrative (complete with double and triple exclamation marks!). Our Flemish friend remarks that Paris gave an opportunity to meet and share ideas with persons known beforehand only through correspondence. He had a long talk with Dr. Tite, Prof. Evin and Prof. Gonella about his own calculations from the C14 data, a theory which Van Haelst propounds in a 28-page booklet.

The final period on the Symposium agenda provided for written questions from the audience to the speakers. Van Haelst had five questions for Dr. Tite. Question #3: "Why were the results of the analysis of the cotton found in the Oxford sample not made known?" As Van Haelst well knew, that minuscule wisp of cotton might have divulged a volume of interesting information, now unrecoverable.

The Newsletter continues with a study by Fr. Joseph Uten (a contributor to *Spectrum* #16) entitled "The Shroud and the Veronica Picture", and Jeroen Smith on the "Stigmatics and the Bloodstains of the Shroud of Turin".

If there remains anybody in any country who has not yet read Dr. Tite's letter to Prof. Gonella, here's your chance to learn that Dr. Tite has "always carefully tried to avoid using the word forgery...." Address: Soudarion; Boeveriestraat 18; 8000 Bruges, Belgium.

Collegamento Pro Sindone, March–April 1990, continues to witness the activity of this Roman group. A short page contributed by Prof. Giorgio Tessiore assesses the "Holes in the Shroud" observed subsequent to Prof. Delorenzi's careful description of the 1532 fire damage and patches, published in the 1976 report of the Commission of Experts. Tessiore mentions the section at the end of the sidestrip where a patch is gone, as well as the "holes" made by

removal of samples, in 1973 for Raes, in 1988 for carbon testing, and the undocumented piece given to Prof. Brandone. Articles by G. Zaninotto, H. Pfeiffer, L. Fossati and others complete this issue. Address: Collegamento Pro Sindone; via dei Brusati, 84; 00163 Rome, Italy.

La Lettre Mensuelle du CIELT (Centre International d'Etudes sur le Linceul de Turin) for April 1990 tells how the Paris group learned of the *Fake?* exposition at London's British Museum, wherein a full-length Vernon Miller transparency of the Shroud was mounted in March. The British public — indeed the throngs of foreign visitors — thus could find confirmation, after the C14 dating and the *Nature* article, that the Shroud was a forgery, in flagrant contradiction to the scientific research presented at the Paris International Symposium.

It is a vain thing to invoke the letter Dr. Tite wrote to Prof. Gonella — a letter which has been brandished by every single Shroud publication except *Spectrum*. Before accepting a sanctimonious protest, there should be an agreement on the definition of terms. For in tacit admission that the Shroud figure could not have been artistically produced, a number of writers and speakers conclude and proclaim that the Shroud is "authentic", however the crucified man is a crusader or maybe a Saracen. Even so, the word "forgery" which Dr. Tite is so careful to avoid still applies. If the figure on the Shroud was fraudulently made by the dispiteous crucifixion of some wretchedly unfortunate medieval victim, it was clearly "designed" to represent Christ, being fabricated with intent to deceive.

But to return to the CIELT Newsletter.

The aims of the organization are briefly outlined and can be condensed to this: that CIELT will work to promote international recognition of the authenticity of the Turin Shroud [in the sense that the Shroud is the Burial Cloth of Christ and that the Figure was produced there by the Body and Blood of Christ]. A Plan of Action to achieve this goal is projected.

The first fascicle of the Paris *Acts* is scheduled for a proximate publication. To order the forthcoming fascicle (150 French francs) and/or to receive the Newsletter (150FF), write to CIELT; 50 Ave. des Ternes; 75017 Paris.

Bro. Joseph Marino's "Source Sheet" began about six years ago in an unimpressive format, printed with a tired ribbon. Gradual improvements in style and presentation have brought the paper (July 1990) to an elegant letterhead and a clear laser print. The title too has become more dignified: *Sources for Information and Materials on the Shroud of Turin*. It is an indispensable storehouse of every current publication and activity.