

A NEWSLETTER ABOUT RESEARCH ON THE HOLY SHROUD OF TURIN  
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edited by REX MORGAN, Author of several books on the Shroud  
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G. RICCI - Studio dalla S. Sindone

THE CRUCIFIXION - AFTER THE SHROUD OF TURIN  
PAINTING BY MONSIGNOR GIULIO RICCI  
WHO DIED EARLIER THIS YEAR IN ROME

## EDITORIAL

In the wake of several large articles on the Shroud in the popular newspapers in a number of countries it was encouraging to receive two major quality publications of extensive Shroud material. The Winter 1995 edition of *Vertices* (The Duke University Magazine of Science, Technology and Medicine) with a very wide learned and popular readership published a 34 page article with many photographs entitled *Ecce Homo? Science and the Authenticity of the Turin Shroud* by Marc Borkan. In addition the front cover carried a full page coloured picture of Isabel Piczek's "The Divine Blueprint" and a full page Shroud face on the back cover. The article contains a full resume of post-1978 scientific data and is one of the most comprehensive accounts of the historical science of the Shroud ever written outside a book. The even more widely circulated magazine *Inside the Vatican* (March 1995) has a full colour highly pictorial pull-out section of 16 pages written by Marinelli and Petrosillo covering in concise form many aspects of Shroud study and information. Both these high quality glossy publications add to the view (which I have been putting since 1988) that the Shroud would come back into its own as an item of media interest. I hope to review these two items shortly.

I have also received much new material for review as well as regular issues of the various Shroud journals still in publication including the splendid *Collegamento Pro Sindone*, *BSTS Newsletter*, *Soudarion*, *CIELT Newsletter*, and the *Holy Shroud Guild Newsletter*. It is pleasing to read that Fr Frederick Brinkmann has taken over the work of that newsletter owing to Fr Adam Otterbein's worrying health at the moment.

Most people read about the fire on New Year's Eve in the Sofitel Hotel, Antwerp, in which 11 people died and many were seriously injured. We were horrified to hear that Remi van Haelst and his wife were in the fire. They were hospitalised for 2 months where Remi hovered between life and death. They are now on 6 months recuperation at home and Remi is managing to take up some of his Shroud writing work again.

Let us all continue to do our daily work with vigour and purpose while we are able. Not least let us continue our various Shroud researches and studies in that ongoing mystery which is still far from being explained.

REX MORGAN



Monsignor Giulio Ricci at his home demonstrates a point using a fullsize photograph of the Shroud



Mons Giulio Ricci with Rex Morgan in Rome 1984. On the wall are original paintings by Ricci showing aspects of the Passion based on the Shroud evidence

MONSIGNOR GIULIO RICCI (cont'd)

MONSIGNOR GIULIO RICCI - IN MEMORIAM - Rex Morgan

On 6 February 1995 I received the following fax message from Rome:

"This morning at seven o'clock died Mons Giulio Ricci. He was 82 years old. The obsequies will be tomorrow at 17.30 in St Peter, Vatican. Rome has lost its master of Sindonology. Now we can only pray for him."

That Monsignor Ricci was not only Rome's master of sindonology but could be numbered amongst the world's leading two or three masters of sindonology, few would dispute. This remarkable priest had spent his life devoted to the scientific study of the Shroud, had written numerous books, given thousands of lectures, published masses of pictorial and written information, founded the journal *Emmaus*, was a competent artist in his own right and had set up the Centro Romano di Sindonologia (Rome Centre for Shroud Studies).

This organisation was, and is, responsible for wide dissemination of literature and information about the Shroud and was the agency for the publication of Ricci's many books and papers. It had premises with a bookshop and lecture theatre and provided a permanent venue for the extensive exhibition of display material Ricci had created.

Ricci's own paintings and diagrams are reproduced throughout the Shroud literature since he spent many years perfecting them to show the geometry of the bloodflows on the Shroud as well as diagrammatic explanations of the physics of the wounds and their extensive medical implications. Many of his paintings were purely religious, as Ricci demonstrated the depth of his faith and the strength of his conviction not only of the sufferings of Christ but of his belief in the authenticity of the Shroud. These paintings are as well known as they are striking in their impact. Others were a combination of religious fervour and scientific description as he strove to translate the evidence on the Shroud image into a succession of pictorial records of the passion and crucifixion of Christ as revealed by the Shroud markings.

Ricci's exhibits were constantly being displayed all over Italy and Europe and were used widely as teaching materials for both scientific and religious studies in sindonology.



Mons Giulio Ricci gives Rex Morgan one of only five original prints of the  
Judica Cordiglia ultraviolet photograph of the Shroud face

## MONSIGNOR GIULIO RICCI (cont'd)

Indeed, Monsignor Ricci was the first Shroud researcher I ever met. In my sindonological naivete, indeed, nativity, in August 1978, the day before the official opening of the exposition of the Shroud to the public in Turin Cathedral, I was, as an author and broadcaster, one of the few hundreds of accredited world communicators waiting for the press conference to be held in the cathedral. The first person I spoke to in the square was Monsignor Ricci also waiting for the revelation. Ricci and I discussed briefly his work on the Mandyion and its significance and other aspects of Shroud study. Shortly afterwards we walked, some ran, some stampeded, into St John's Cathedral to take our places for that electrifying moment amongst the first four hundred people to witness the Shroud itself for forty-six years and the relatively few who, in the whole of history to that time, or since, had actually seen it.

My impressions of that moment are described in my 1980 book *Perpetual Miracle* but it is a fascinating reflection that on that significant day I had talked with Ricci who, at the time, had barely been published in English nor, indeed, had many others on the subject. Wilson's famous and still fundamental book *The Turin Shroud* had just been published heralding the vast literature of the Shroud which followed in the eighties and continues unabated in the nineties. Rolfe's landmark film *The Silent Witness* was just being shown around the world and of the theories discussed in that movie, relatively little has become irrelevant in the intervening period of seventeen years.

Apart from his encyclopaedic knowledge of the medical and scientific aspects of Shroud research Ricci was, until recently, one of the very few persons who had been granted access to the Oviedo Sudarium in Spain, believed to be the facecloth placed over Christ's head in the tomb. The existing bloodstains on that cloth match precisely those on the Shroud and it was Ricci who published the first major accounts and photographs of this phenomenon.

I met Ricci again only once and that was during a visit to Rome in 1984 where I spent an evening at his home discussing Shroud matters with him and Professor Emanuela Marinelli. It was a remarkable discussion in mixed Italian, English, French and, in the end, Latin, which on account of my limited Italian and Ricci's limited English became an obvious and useful means of communication. I gave Ricci a copy of my *Shroud Guide* which



Roman Shroud author Emanuela Marinelli with Mons Giulio Ricci  
and Rex Morgan

## MONSIGNOR GIULIO RICCI (cont'd)

had just been published. In return he gave me a rare original print of Judica Cordiglia's 1969 ultraviolet light photograph of the Shroud Face which shows the fluorescence of the blood stains on the cheek and the tip of the dislocated nose. The only other copies of this photograph were in the possession of the late Father Peter Rinaldi, Emanuela Marinelli and one other person.

Shortly after receiving copies of *Shroud News* Ricci was generous enough to say in a letter, "I appreciated its perfect journalistic style and abundance of important information. I trust you will carry on your good work in Australia where, in the sindonological field you are "Rex", in Latin, 'King'."

At about the same time in 1984 I was able to report in *Shroud News* that I had visited Dr Alan Whanger's studio in North Carolina. One of the many pieces of research being undertaken at that time by this ardent American doctor was to apply his polarizing filter technique, which I was seeing for the first time, to Ricci's reconstruction of the stains on the Oviedo cloth. Ricci had examined it as early as 1955, when few people even knew of its existence, and had been struck by the similarity of the bloodstains on it and the markings on the Shroud. He made a map of the markings to show their coincidence and concluded at that time that both pieces of cloth had been in contact with the same body.

Whanger had, in 1984, confirmed Ricci's hypothesis with his spectacular overlay technique. Alan Whanger's wife, Mary, had also made a translucent muslin copy of the Oviedo cloth showing all the stains and this could be used to place on a three dimensional head to further demonstrate the hypothesis of similarity. Ricci had postulated that the Shroud was in direct contact with the face and the blood had seeped through it to mark the Oviedo sudarium. Whanger, on the other hand, believed that the Oviedo cloth was more likely on the face and covered by the Shroud.

During 1985 there arose, we were advised, personality clashes and difficulties within the Roman study group and I reported in *Shroud News* 32 that the group had been disbanded and had re-formed under Emanuela Marinelli as *Collegamento Pro Sindone*. Monsignor Ricci was quick to write to me and point out that his own group was continuing actively and that *Collegamento Pro Sindone* was "only an initiative of a group of persons taken for reasons of their own." In the event Ricci's research group

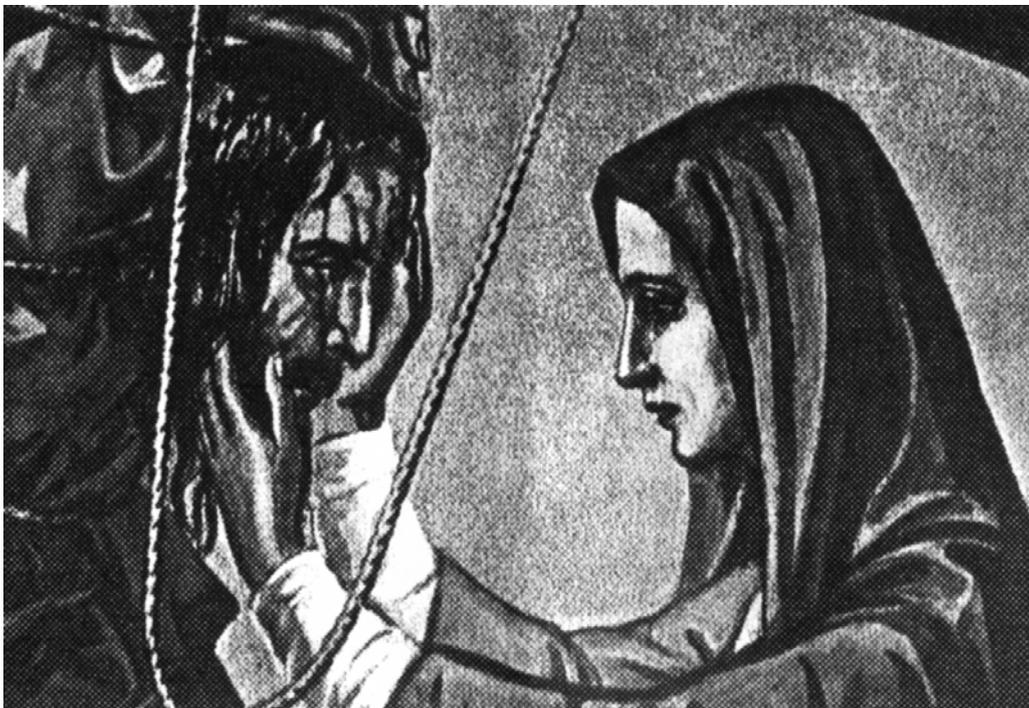
**MONSIGNOR GIULIO RICCI** (cont'd)

continued its excellent work and Marinelli's group, with her early colleagues such as Ilona Farkas, Gino Zaninotto, Luigi Malantrucco and Nereo Masini expanded and extended its influence producing what has become the most comprehensive regular Shroud publication in the world.

Giulio Ricci was an Archivist at the Vatican until he retired from that post. He was a Vice President of the Holy Shroud Guild of New York and studied the Shroud for more than fifty years. He wrote numerous books which have been translated into many languages. His meticulous research, photographs, diagrams and paintings have assisted researchers worldwide in the aspects of scientific, iconographic and medical study of sindonology. In the 1980s he was accredited by the Vatican to provide a qualifying course of study in the discipline of sindonology.

I have just found, in my files, a Ricci manuscript translated into English which I doubt has been published in this form. I shall see what can be done to bring it to *Shroud News* readers.

I feel privileged to have met and known this Master of Sindonology who has now joined the only group of sindonologists who know, for certain, the answer to the mystery of the Shroud.



Incontro con la Madre



At an exhibition in a provincial Italian town Rex Morgan and Baroness Ilona Farkas stand beside Giulio Ricci's statue of Christ based on the medical evidence of the Shroud

## **New Light on the Turin Shroud ... from Russia**

Denis Mannix C.Chem., FRSC, FI Inf. Sc.  
March 1995

A presentation to be made at the American Chemical Society Meeting in April in California this year will reopen the whole debate on the authenticity of the Shroud of Turin. Dr D A Kouznetsov an eminent Russian scientist and Director of the E.A. Sedov Biopolymer Research Laboratories Inc. in Moscow will describe the work in his Institute that indicates that the Shroud is at least 1800 years old.

Since 1988 the enthusiasm for the authenticity of the Shroud has been dampened by the results from the first radiocarbon dating to be carried out on the linen cloth. This work, done in three independent centres in the UK, Switzerland and the USA, indicated that the cloth of the Shroud had been manufactured in approx. 1260-1390. This conclusion ruled out any possibility of the Shroud being authentic.

This statement confounded those equally competent scientists who had been working on the nature of the image formed on the Shroud. They had been amazed by the wealth of information they had obtained from the Shroud using the most advanced scientific equipment. In addition to seeing the fine details of the passion of Christ as described in the gospels, i.e. the scourging, the circlet of thorns, the pierced side and the full detail of the crucifixion, they also been able to discover much more. They had been able to measure the angle of the arms at the crucifixion and the extent to which the victim had been able to move his weight from the arms to the feet to ease his breathing. They had also identified the coins that had been placed on the eyes of the corpse; minted in the 16th, 17th and 18th years of the reign of Tiberius Caesar i.e. 29, 30, and 31 AD and discovered that the image of the body is fully 3-dimensional, its intensity varying with the distance from the body such that the full body contours can be recreated with image analysis equipment.

Small wonder that the carbon dating results were received with almost incredulity. If the linen was indeed only 600 years old the only explanation could be a mediaeval forger with an incredible skill. He had been able to make an image that is a photographic negative and had produced it by discoloration of the surface of the linen fibrils without putting any material whatsoever onto the surface. Moreover this would have to be a forger who was prepared to include amazing detail that had never been claimed for the Shroud, that would never be seen by his contemporaries and is only discernible today, with modern scientific procedures. The forger explanation appeared very improbable and for the last five years investigators have been left with two conflicting bodies of research findings, one derived from the seemingly authentic image on the Shroud and the other from the carbon dating indicating that it could not be authentic. The problem was how to reconcile these findings.

The resolution of this impasse may now be provided by the Russian work. This has involved experiments with twenty different ancient linen cloths of known age and provenance provided by museums and archaeological centres in Europe, the Middle East and China and it has highlighted some critical points in the carbon dating of linens.

## New Light on the Turin Shroud ... from Russia (cont'd)

Radiocarbon dating of material derived from plants e.g. linen obtained from flax, is carried out by measuring the proportion of carbon which is radioactive. Since the rate at which this radiocarbon decays is known, by measuring how much is still remaining we can calculate the time which has elapsed since the plant was growing in the fields. However; no matter how accurately the investigations are done, the final conclusions depend on two crucial issues. These are: i) the proportion of radiocarbon in the material when initially made must be known, and ii) there must have been no further chemical reactions that could add fresh carbon to the material during its lifetime. On both these points the Sedov Laboratories claim to have made important discoveries that now cast doubt on the mediaeval dating.

The rate at which plants take in carbon dioxide from the atmosphere for biosynthesis varies according to whether the carbon it contains is radiocarbon or normal carbon. This phenomenon, known as "biofractionation", is well known. Its effect is that the level of radiocarbon in even a new cloth is different from that in the atmosphere in which the plant has been growing. An accurate value is needed of this difference to allow us to calculate the initial level of radiocarbon in ancient cloths that are to be carbon dated. Based on their investigations the Russians claim that they now have a more correct estimate of this difference than was available for the earlier carbon dating in 1988.

Much more significant however is their discovery of the extent to which biofractionation also occurs within the plant itself. The recent studies show that different parts of the same plant contain quite different proportions of radiocarbon. Most importantly, the highest concentration of radiocarbon occurs in the cellulose polymers and it is these very polymers that are the predominant material in the final linen thread. Without a correction for this effect all linens will appear to be much younger by carbon dating than they really are. This was not known by the scientists in the 1988 dating studies.

A second phenomenon studied is particular to the Shroud itself. In 1532 the Shroud was involved, in a well documented fire in a chapel in Chambéry in France. This subjected the cloth to a period of high temperature to such an extent that the cloth itself was scorched at one corner of the folds. The repair patches are still clearly visible on the Shroud. At the time the Shroud was held in a chest that itself would have been full of the gasses arising from the charring. The Sedov researchers have repeated these conditions as closely as possible in their laboratories with cloths of known age. They discovered that under these conditions part of the cellulose reacts with the gaseous materials to form new materials which become an integral part of the cloth which then appears much younger when carbon dating is carried out.

Based on these investigations the Russian scientists now propose that the earlier carbon dating be re-evaluated with correction factors that take into account these new discoveries. Using the radiocarbon data from the 1988 studies, published in *Nature* 1989, Vol 337 pp611-615, and applying the corrections based on their own investigations they claim that the Shroud is at least 1800 years old.

**A REPORT ON THE DEC. 10, 1994 SHROUD CONFERENCE AT MT. ANGEL ABBEY**  
by John A. Schulte

The conference was called at the request of Dr. Michelina LeMargie, Director of the Shroud group IMAGO CHRISTI of Mount Angel, Oregon. Since the presentations were made on Saturday, the participants arrived at various times on Friday. The conference was not only an opportunity to see and hear information about the Shroud, it was an opportunity to see old friends, meet new ones, to discover a beautiful place, and to experience a spiritual weekend.

Mark Antonacci, a lawyer from St. Louis, and I flew from St. Louis via Minneapolis to rainy Portland. We rented a car and drove south about sixty miles to the clear weather of Mount Angel. This small town, of German Immigrants, sits in a vast fertile valley with the Cascade Mountains to the east and a line of smaller mountains to the west along the Pacific coast. We found out, from one of the monks, that this valley is one of the most fertile valleys in the world. The site of the abbey is very dramatic. It sits up on a hill just east of the town. The road up to the abbey winds through a grove of huge stately evergreens and alongside the road is a walk of the Stations of the Cross. On top of the hill sits the abbey buildings around a beautiful green quadrangle. From various locations a person can look out to views of the valley below. This particular day we were treated to a spectacular view of snow capped Mt. Hood which was about sixty miles to the northeast.

Participants and guests came from Albany, New York, Durham, North Carolina, St. Louis, Mo., Amarillo, Texas, San Diego, Calif., San Jose, Calif., Seattle, Wash. and from the Oregon area. Not only was Friday filled with the fun of seeing old friends and meeting new ones, we were offered tours of the abbey which included the library designed by the famous Scandinavian architect Alvar Aalto, the abbey church, abbey crypt, and two museums. One museum housed historic pictures of Mount Angel Abbey and historic artifacts, the other museum was a Russian Orthodox museum that included an exhibit of the Holy Shroud of Jesus Christ. There are full size photographs of the negative images of the Shroud on display. That evening was topped off with a social gathering of Shroud enthusiasts in the retreat center, the quarters for the participants and the site of the conference the next morning.

The conference started off with a report by Rev. Aram Berard, S.J. on the efforts of the Holy Shroud Task Force that was formed at the St. Louis symposium, to establish a national Shroud center in the United States. The site in Esopus, New York at Mount St. Alphonsus Seminary was rejected. No new sites are being explored at this time but suggestions are still being accepted. Members are staying in contact by the use of phone conferences. Fr. Berard listed the names of members who have withdrawn from office and some replacements.

The next presentation was given by Mark Antonacci, a long-time Shroud follower, and a friend of Rev. Joseph Marino O.S.B. Mark gave his first ever public presentation on the Shroud but it turned out to be excellent. He introduced the Shroud subject matter and gave a brief history of the Shroud through the centuries. He traced its history from King Abgar, to the first

## SHROUD CONFERENCE AT MT. ANGEL ABBEY (cont'd)

photographs by Secondo Pia, and to present day research. His slide presentation touched on the pollen study that Max Frei produced. He then focused in on the nature of the body image being dehydrated linen fiber of a very superficial intensity that is only on the outer surface of any one piece of linen fiber. Mark, the lawyer, gave a strong case for the authenticity of the Shroud.

Next up was yours truly. My slide/lecture presentation was focused on the Shroud and the passion, with special emphasis on the idea that the Shroud helps us to see how Jesus was made kosher. I traced the passion from the first sign of the passion, that is, the plucking of the beard, to the scourging at the pillar, to the carrying of the cross, to the nailing onto the cross, to the thrusting of the lance in one side and out of the other side, to the taking down of the body, to the presentation of the body to His mother Mary, to the entombment, and finally to the resurrection. In preparing for the presentation, I came across information that has altered my views about the crucifixion that were published in this newsletter. My new opinions are that the finger marking on the feet are not necessarily those of Mary Magdalene, the Roman officer Cassius gladly gave up his lance because he was instantly converted when Jesus' blood touched him, and I think that I have a clearer idea of how Jesus was nailed through the feet, thanks to Michelina's suggestion of a visit to a crucifixion statue in Mt. Angel.

Roger Apple was up next with a report on his and his wife Connie's efforts to support Sister Damian of the Cross' research project in Jerusalem that attempted to show that the body image was formed by a mixture of body heat and humidity. Roger told of the heroic efforts that were necessary to transport the hot water down to the test dummy in an ancient tomb. They were able to achieve a couple of spots on a linen cloth but failed to produce anything that could be considered close to the image on the Shroud. The tests were therefore useful because they help us to see what did not cause the body image.

Following a delicious buffet lunch at the retreat center, in which we were able to meet some of the local guests, Dr. Alan Whanger made his presentation. Dr. Whanger showed two videos of his research activities one showed the work that he and his wife Mary have done to expose all of the materials of the crucifixion that were buried with Jesus. These include many flowers that were placed alongside the body, the sponge on a pole, the crown of thorns, two small nails from the hands, one large nail from the feet, the lance, sandals, pliers to extract the nail; and the sign that was placed on the cross with Jesus' name on it. He then showed a slide of what is reported to be the true title that is in a church in Italy. He overlaid the true title slide to a slide of the title shown on the Shroud. Congruencies were pointed out. I found this to be one of the more interesting highlights of the conference. The second video included work that they have done to overlay images of the Shroud with images of the face cloth of Jesus that has been in Oviedo, Spain since the 9th century. Again, these overlays showed many points of congruencies.

Fr. Berard concluded the conference with a question about where do we go from here? The consensus was not to abandon the efforts but to encourage others to call for Shroud conferences around the country. The next morning, we attended Mass and heard a beautiful advent homily about the need to rejoice in the Lord. Praise be to Jesus for His Holy Shroud!

# Shrouded in Mystery

*Two thousand years ago, an imprint was created on a piece of material. That fabric, known as the Turin Shroud, has been the subject of much 20th century scrutiny including carbon dating and image analysis, the findings of which have led to the production of both a book and a film. Angie Testa investigates.*

**This article was printed, surprisingly, in *Carter's Antiques and Collectables Annual* (published Australia 1995). Whilst the Introduction speaks of the recent tests, no reference is made to them in the piece. It also states that "a book" and "a film" have been made. Despite this naive approach and the fact that the article is based only on information prior to 1978(!) and presumably from a single source such as Wilson, it is nevertheless well written and gets basic information about the subject to a very wide audience in the antiques market and collecting field. It also reproduces (without acknowledgement) the Heaphy portrait presumably from my book *The Holy Shroud and the Earliest Paintings of Christ* - Ed**

IN 1898, THE fiftieth anniversary of the *Statuto* (the constitution granted by Carlo Alberto to the Kingdom of Italy) coincided with the 400th anniversary of the building of the Turin Cathedral, and also the 300th anniversary of the Confraternity of the Holy Shroud, events which were marked in that city by an industrial as well as religious exhibition. The famous Turin Shroud - believed by many to be the Shroud which covered the body of Jesus Christ at burial - was placed on display. It was Turin's most precious heritage and also that of the House of Savoy since 1453, when it had come into the possession of Duke Louis I at Chambery. For nine days, from 25th May until 2nd June, the Shroud was displayed before the public. It was the first time in thirty years that it had been seen by anyone, and it was a moment in history when its already famous image was to become even more celebrated because of the latest technology.

Anyone looking at the cloth would see two series of dark markings along the whole length of the sheet, which had been caused when the Shroud was damaged in a fire in Sainte Chapelle in Chambery, in 1532. There were also marks along the cloth where drops of molten silver 'from the reliquary in which it had been folded had damaged it. Three lots of water stains dating from the same incident also stood out in the centre and along the edges. However, it was the two brownish-coloured figures, lying head to head along the middle of the sheet, which made this Shroud unique, standing out against the ivory background of the antique cloth. Reddish marks looking like wounds and blood also dotted the figure, but to look at it as it was an attempt to see a specific picture of the Saviour was bound to lead to disappointment, until a man \called Secondo Pia came along.

## SHROUDED IN MYSTERY (cont'd)

During the nine day exposition, King Umberto I gave reluctant permission for the Shroud to be photographed, giving instructions that the photographer must be an amateur. Pia was the choice. Electricity at that time was in its infancy and the lighting in the cathedral poor, so Pia had to bring in floodlights specially to get enough light. He had the advantage of being able to photograph the Shroud without its protective glass [sic], but the floodlights cracked with the heat generated by the electricity.

After the last visitor had left on the evening of the 28th May, 1898, Secondo Pia set his camera up on the special platform which had been built to make him level with his subject. After he had taken several pictures he hurried back to his darkroom to develop the plates.

At first he was merely relieved that they had turned out, but as he watched the negative image appear under the developer his relief turned into amazement and then awe as he witnessed the transformation of the Shroud image. Before him gradually emerged the frontal and dorsal figure of a well-proportioned man of noble bearing, with natural lighting and shading. The face had a mixture of majesty and sorrow, and stood out against the black background with all the clarity and force of a living face. Pia's hands trembled as he plunged the large glass plate in the fixing bath. He later realised what had happened as he compared the negative plate with the positive, and both with the Shroud itself. No accident of over-exposure or defect to the plate had occurred, nor any error in the development. He realised that the image on the Shroud cloth was already a negative which, when developed, changed from a brown stain vaguely resembling a human being into a precise image, and he wondered whether he was the first man in nineteen centuries to see the face of Jesus!

Some other interesting features turned up through the photographing of the Shroud. Analysis of the many lash marks on the back showed the use of a Roman whip which had

metallic pieces on several strands, something a 14th century religious painter would not have known if this was indeed a painting of Christ, as many claimed. Research into that period showed that these whips were common.

The nail prints, shown in most religious art to be in the hands, were in the wrist instead, and research also revealed that this was how crucifixion was performed as the palms of the hands would not have sustained the weight. Other marks, such as the injury from the spear in the side and the Crown of Thorns (more like a bonnet, from contemporary findings) on the forehead, were unusual for the day, as was the fact that the legs were not broken; most victims of crucifixion had their legs broken before they were taken down from the cross. Such indications tie in with the Gospel accounts of the crucifixion of Jesus.

Many years later, Dr. Pierre Barbet was present at the 1931 exposition of the Shroud. He stood in the crowd of onlookers as the Shroud procession halted for ten minutes at the steps of the cathedral. As he gazed at the cloth with the practised eye of a surgeon (and a former professor of anatomy), he had a profound experience; he saw the clots of dry blood, so precise in appearance, and recognised suddenly just what that blood meant to him and whose blood it was. This realisation made his heart leap, and he later said it was like recognising a photograph of a famous face.

This new revelation was to be just the beginning, however. The Shroud was destined to be carbon dated and examined by scientists and even a criminologist, who discovered pollens from various countries through which the Shroud had passed between the resurrection of Christ and its arrival at Turin. Noted criminologist Max Frei, often called the Sherlock Holmes of the Shroud as his methods resembled those of the great detective, was in 1976, able to pinpoint traces of pollens from Palestine, Turkey, France and Italy after three years of

## SHROUDED IN MYSTERY (cont'd)

research. Indeed, in his book 'The Turin Shroud' Ian Wilson's research reads like a detective story. The Shroud's immediate history could be traced back to 1453, when it came into the possession of the Savoy family, the ancestors of King Umberto. Its owners then had been Duke Louis I of Savoy and his wife Anne de Lusignan, a pious couple who had acquired the Shroud after negotiations with the French widow Margaret de Charny, whose family had had possession of the cloth from the mid 1350s. Before that it is somewhat obscure. Christian mythology has provided us with the story of Veronica, who was in her house when she heard shouting and wailing from the crowd surrounding the soldiers who were leading Jesus to Calvary. She rose, saw the Redeemer, and, beside herself with compassion and oblivious to the hostile crowd and the blows of the soldiers who pushed her back, went to the Saviour and mopped his face with her veil. The reward for this kind act, according to the legend, was that His portrait was imprinted on the veil. Most Catholic churches have a scene depicting Jesus with Veronica and the famous veil in the Stations of the Cross, so widespread is the mythology. In his book, Ian Wilson puts forward the possibility that for many years this was how the Shroud was kept, as a holy relic preserved in a casket as the Veronica cloth. He also believes that since no account of Jesus' physical appearance is mentioned in any of the Gospels, this Veronica cloth/Shroud image is responsible for the image of Christ having been copied and become the basis for much of the religious art over the centuries. He shows how the Shroud made its way from Edessa to Constantinople around the 10th century, bearing out Max Frei's theory that the Shroud had been in various lands before Italy.

In 1976, the same year that Max Frei came up with his findings, two physicists, Dr. John Jackson and Dr. Eric Jumper, both USAF captains in America, used an Interpretation Systems VP-8 Image Analyzser with a normal 3in x 5in transparency of the Shroud face and

found that it gave a perfect three-dimensional profile! An ordinary photograph, being two-dimensional, could not produce the same effect. They had already experimented with negative photographs of Pope Pius XI and these showed immediate distortions with the nose flattened, the mouth contorted and the eyes too deeply set. Not only was the Shroud effect three-dimensional but it could be rotated from side to side, showing the hair gathered at the back and every feature in perfect perspective!

Slightly puzzling for the two men were the two small bulges under the eyelids. Jackson looked up an article in the 1898 Jewish Quarterly, and found that among Jews and certain other nationalities there was a particular custom of laying coins or pieces of potsherd over the eyes of the corpse before



*The earliest known portrait of Jesus, painted on the ceiling of a 1st century Roman catacomb.*

## SHROUDED IN MYSTERY (cont'd)

burial. The purpose of this was to keep the deceased from seeing the way by which he was being carried to his last home. Jackson believed that a small coin could easily account for the bulges under the eyelids.

The way in which these images had arrived on the cloth was another matter. The figure was almost a sepia shade of brown, about the same colour as burn marks on the cloth resulting from the fire in 1532. Research showed that what looked like blood was not blood at all [sic], and certainly not paint. Eventually it was wondered whether the figures could possibly have been burnt onto the cloth! After the atomic blast at Hiroshima, this particular phenomenon was established. The brilliance of the flash had had the effect of photographing things - for instance, a permanent shadow had been thrown on one building by the building's rectangular tower. In another case, a silhouette of the handle of a gas pump was permanently produced as a shadow on a wall 2630 yards away. If the Gospel's transfiguration story was to be believed, perhaps a thermonuclear flash had photographed the image unto the Shroud cloth!

After eleven years of research for the book 'The Turin Shroud' and the film 'The Silent Witness', which he co-wrote, Ian Wilson, who set out to prove that the Shroud was a forgery, came up with a very different opinion which caused him to believe that Jesus was who the Gospels said He was, the Saviour of mankind. 'One cannot help feeling that it has its role to play...' he said of the Shroud, in conclusion. That a cloth could survive intact for two thousand years, quite apart from that which is depicted on it, is a miracle in itself.

*Angie Testa is a freelance writer and regular contributor to Carter's Antiques and Collectables Monthly magazine.*

*Shroud News* began in 1980 when Rex Morgan, author of three books on the subject of the Holy Shroud (*Perpetual Miracle*, *Shroud Guide* and *The Holy Shroud and the Earliest Paintings of Christ*) and editor of several others, began sending a few notes about current developments in the study of the Shroud of Turin (Sindonology) for a small circle of interested people in his home country of Australia. He didn't expect it to go beyond a few issues.

Today, the bulletin, now highly acclaimed, reaches subscribers all over the world and is written, produced and disseminated more quickly than any other Shroud publication in the English language. It contains information, news, articles and illustrations gathered from sources of Shroud study worldwide through Rex Morgan's extensive network of personal connections with what has been described as the "Shroud Crowd".

Rex Morgan is a frequent traveller overseas which gives him the opportunity to keep abreast of latest developments in Shroud study and research at first hand. He was present at the world media preview of the Shroud itself in August 1978 in Turin, Italy and has met and knows numerous Shroud researchers in many countries. His quest for Shroud information became, as he described it, "a passionate hobby". He took the world famous Photographic Exhibition created by Brooks Institute, California, to Australia, New Zealand, Hong Kong, Macau, and Canada and during those tours it attracted more than 600,000 visitors. The exhibition was subsequently donated by Brooks to the non-profit making organisation, The South East Asia Research Centre for the Holy Shroud (SEARCH) of which Morgan is President. He is also a Board member of the US based Association of Scientists and Scholars International for the Shroud of Turin (ASSIST) and was a member of the scientific team which conducted environmental experiments in a Jerusalem tomb in 1986 (ESSJ). He has made a number of original contributions to Shroud research has presented major papers at international Shroud conferences has written numerous articles and has given hundreds of broadcasts and telecasts on the subject in many countries.

The list of *Shroud News* subscribers continues to increase internationally and it has been described many times as one of the best available. *Shroud News* comes out six times a year. Its production is obviously privately subsidised as we request a subscription in Australia of only \$6 for six issues posted. The USA subscription is \$12 (posted airmail - there is no longer any surface mail from Australia). Postage to other countries varies. ALL back issues are available for \$1 (US or Aust) each plus postage. The famous 50th issue is \$3 plus post. Customers should note that as it costs us \$8 to negotiate each foreign cheque we request all payments be made in currency banknotes of your country or charge to Visa, Master or Amex cards.

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