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



THE EDITOR WITH MONSIGNOR P. WILSON, VICAR-GENERAL OF NEWCASTLE
AT THE OPENING OF THE SHROUD PHOTOGRAPHIC EXHIBITION IN MARCH

EDITORIAL

Since our February issue Easter has come and gone, that great Christian festival which is central to our worldwide study of the Shroud of Turin. And the worldwide interest in the Shroud has been stepped up very considerably in the past few weeks as the world waited (in vain) for an announcement of the carbon dating results from Turin. As we know there has been a delay since the authorities decided to reduce the number of participating laboratories from seven to three but world press reports now indicate that the samples have been cut from the cloth and the C14 tests are about to begin.

That the world thinks this will be the final answer to the Shroud's authenticity or not (and quite mistakenly as sindonologists well know) can be gauged by the astonishing number of news items and feature articles on the Shroud generally and C14 in particular being published in every medium. It is nevertheless refreshing to see the world press being a bit more serious about the subject than they have tended to be at times. The awareness of the Shroud in the minds of people generally can be gauged, too, from such amazing circumstances as more than 10,000 people visiting our photographic exhibition over the Easter weekend in Newcastle, NSW.

I had the privilege of giving a presentation at the Sydney Methodist Central Mission on Good Friday when Dr Gordon Moyes took the Shroud as the theme for his sermon. This was followed by a three-hour direct broadcast over Sydney Radio 2GB on the subject and, I later learnt that radio 2UE had re-broadcast a one-hour special on the Shroud in which I participated last year. I also gave a public lecture in Newcastle the following week and have generally been inundated with much Shroud agenda.

It has now been finalised that the Photographic Exhibition will be going to Calgary, Alberta, Canada in July to be part of the famous Calgary Exhibition (and Stampede). From all accounts there is likely to be a stampede of visitors to the Shroud Exhibit there.

My apologies to readers throughout the world for the lateness of this edition; I expect the June issue to be on time!

REX MORGAN

PHOTOGRAPHIC EXHIBITION IN NEWCASTLE

In Newcastle, New South Wales, the new Regional Museum is a vast enterprise undertaken by the Council of the City of Newcastle and is to be opened officially by Her Majesty the Queen during May. Apart from superb exhibits concerning the Newcastle and Hunter River region, its background, development and heritage, the Museum has a classroom/theatrette and the most modern projection and sound presentation equipment.

During the month of April the South East Asia Research Centre for the Holy Shroud (SEARCH) which now owns the famous Brooks Exhibit was invited to present the exhibition at the Museum as its first visiting exhibition.

An official opening was arranged for 29th March and in the presence of many local dignitaries this was performed by Mgr Philip Wilson, Vicar-General of Newcastle. Once the exhibition was opened to the public over the Easter Weekend the number of visitors astonished the organiser, Rex Morgan, and everyone associated with the Museum and Newcastle generally. Some 10,000 people streamed through it in the first few days and it seems that in the month of display more than 30,000 are likely to attend. For a city of Newcastle's population and widely spread domicile this is a remarkable achievement. It seems to show that interest in -the Shroud is very much alive and well in Australia at the moment.

During the week following the opening Rex Morgan was scheduled to give a public lecture on the Shroud. On the occasion, during the disastrous and flood-bringing rains which struck the eastern coast of Australia that week, nearly three hundred people tried to get into the theatrette (built for 100). They sat on extra chairs, in the aisles, on the floor around Morgan's feet, outside a double-door leading to a courtyard where more than a dozen people stood under umbrellas in the downpour throughout the lecture, and in the museum foyer where they could not see but only listen through the public address system. It was a remarkable response and Morgan is to give a repeat lecture late in April.

SEARCH wishes to thank the Newcastle Regional Museum (especially its director, Richard Morgan) for their co-operation and also Mrs Elizabeth Horwitz who organised a large team of volunteers to hand out exhibition brochures throughout the period of the exhibit.



PART OF THE GROUP OF LOCAL DIGNITARIES AND MEDIA AT THE OFFICIAL OPENING OF THE SHROUD PHOTOGRAPHIC EXHIBITION AT NEWCASTLE, NSW



THE DIRECTOR OF THE NEWCASTLE REGIONAL MUSEUM, Mr RICHARD MORGAN INTRODUCES THE GUEST OF HONOUR, MGR P. WILSON, VICAR-GENERAL



Mgr P. WILSON, VICAR- GENERAL OF NEWCASTLE, NSW, OFFICIALLY OPENS THE SHROUD OF TURIN PHOTOGRAPHIC EXHIBITION IN MARCH 1988



PART OF THE OVER-CAPACITY CROWD WHICH ATTENDED REX MORGAN'S FIRST PUBLIC LECTURE ON THE SHROUD IN NEWCASTLE, NSW, APRIL 1988

TEMPLECOMBE UPDATE

The considerable amount of renewed interest in the Templecombe Panel continues in various parts of the world. For new readers we mention that in the village church in Templecombe, Somerset, there is a painting of the head of Christ on a wooden panel which was discovered in the ceiling of part of a building originally used by the Templars. Ian Wilson first connected the painting with the Shroud and there is no serious opposition to his view that it was copied from the Shroud which the Templars are believed to have possessed in the Middle Ages. During 1987 Rex Morgan re-examined the now framed painting and also obtained the earliest known photo of the panel from its original discoverer, Mrs Molly Drew. In discussion with Mrs Audrey Dymock of Templecombe, a long-time researcher into the Templars and their connection with Templecombe, she raised the possibility that the wooden panel had once been the lid of a box, perhaps containing the Shroud. Arising from these discussions and further consideration of the original photo which showed some interesting features no longer on the panel, Rex Morgan first published the theory arising from Audrey Dymock's original ideas, that not only was the panel a box-lid, but that the box had probably contained the Shroud itself and that it was actually in England, in Templecombe sometime between 1300 and 1357.

Immediately following this revelation Ian Wilson pursued his interest in the matter and wrote another article about it for the British Press. He has subsequently given a valuable lecture in Templecombe and the British Society for the Turin Shroud engaged Anna Hulbert, the restoration expert who has worked on the Panel to give a lecture in London to the Society on the work she did.

Miss Hulbert explained that she had made a detailed examination of the few remaining particles of original paint on the panel. Most of it had been scrubbed off by the well-intentioned vicar of Templecombe shortly after it had been discovered. Molly Drew, who described the painting as having vivid colours, including blue, is adamant that most of its original appearance has been lost, making proper study today very difficult. Anna Hulbert suggests that a likely pigment used at the time would have been azurite, a highly water soluble pigment, rather than the alternative possibility lapis lazuli. She also indicated that although high-quality pigments had been used the execution of the painting seemed to be amateurish

Templecombe Update (cont'd)

and was in keeping with its having been painted by an artistically inclined Templar knight rather than a professional artist.

Ian Wilson, during his visit to Templecombe, was shown another photograph of the panel, taken in 1952, which adds to the mystery since the right-hand side of the panel was more extended than it is today and was broken and uneven. It suggests that someone removed the "lug" which is the subject of the Dymock/Morgan thesis of its hinge arrangement, and also tidied up the right-hand side by sawing some of it off.

The mystery deepens further since another Templecombe resident, a Mrs Neal who was born in the house where the painting was found, has recalled to Ian Wilson that her cousin, Mrs Webb, remembered seeing the face in the ceiling of the outhouse during the early part of this century suggesting that it had been plastered over quite recently and not, as was suggested in the Morgan article, contemporary with its concealment in the middle ages.

The mystery has provoked discussion in America, too. Don Lynn, a member of the Shroud of Turin Research Project (STURP) who was involved in the 1978 Turin investigation has proposed to Fr Kim Dreisbach of the Atlanta Shroud Center, a whole protocol of scientific investigation which could re-create the original colouring of the painting through hue and saturation information and digital image processing. Lynn also suggests that if the panel were part of a box containing the Shroud there could still be residual pollens and threads residing in the crevices on the back of the panel. Morgan proposed this as well in SN 42 (Aug 87).

Audrey Dymock has recently published the first of a series of articles on the history of Templecombe and there will naturally be further evidence to be deduced concerning the Panel as she unfolds her great knowledge of the area and its Templar connections.

(For the carbon 14 enthusiasts it should be mentioned that the panel was carbon dated to 1280 AD, precisely when the Templars were in Templecombe)

FIRST BELGIAN TOURING EXHIBITION

The Belgian Holy Shroud Society (LIJKWADEGENOOTSCHAP) has launched its first touring exhibition about the Holy Shroud in Brugge. The exhibition consists of 25 panels containing 160 photographs and a life-size reproduction of the Shroud. At the official launch several distinguished Belgian sindonologists as well as visitors from Holland and student priest Milad Zakhary from Egypt heard the President of the Belgian group, Father Roger Reuse describe the exhibition and the work of the group. Mr O. Boie presented copies of his new book to the organisation and Secretary Remi van Haelst gave an interesting paper on the influence of various popes on the study of the Shroud. Mr Van Haelst said:

"As secretary of the Belgian Shroud Guild it is indeed an honour to welcome you all to this meeting. Coincidence or not, the President of our Guild is also a leader in ecumenism. The Turin Shroud is the sole relic venerated and studied by all ecumenical brothers in Christ. In many of the Shroud guilds all over the world Catholics and Protestants work actively together. When, last year, the famous Brooks exhibition was opened in Hong Kong, the ecumenical nature of the Shroud was exemplified in the first official function to follow the opening ceremony: namely a coffee reception at St John's Anglican Cathedral where Father Peter Rinaldi gave a lecture on the Shroud.

The exhibition we are about to open is certainly less impressive than the Brooks exhibition, visited by many thousands. Our own exhibition will also be, I hope, an interesting one to visit. We hope that many visitors will come to it as it travels to the principal cities of our country. Later on we hope to establish a permanent exhibition in the Jerusalem church, one of the oldest in this beautiful town of Brugge.

Many books have been written on the historical, spiritual and scientific meaning of the Shroud. I had the opportunity to contribute modestly to the writing of the Shroud's history. In that way I learned a great deal about this valuable relic left to us by Christ Himself. I had the honour to work with some of the most esteemed sindonologists in the world who helped me in many ways although I was one unskilled newcomer in the field. Not one of the eminent sindonologists refused his co-operation. I thank them all,

Belgian Touring Exhibition - speech by Van Haelst (cont'd)

especially my great friend the late Don Piero Coero Borga, former Secretary of the Shroud Guild of Turin. As an Italian he wrote to me in French. May God bless his soul. Unfortunately I did not always find that spirit of co-operation in our own country. Sometimes I had the impression that some modern "Christians" are bored with relics like the Holy Shroud.

During my research I did much reading about the many facets of Shroud investigation. In my opinion there is not given enough attention to one important matter: What did the Lord's representative on earth, His Holiness the Pope declare about the Holy Shroud?

In this modern computerised era one seems to forget that more than thirty popes gave testimony about their veneration and esteem for the Shroud of Turin. Not that the Holy Father ever declared the authenticity of the Shroud, this was a matter of faith. But nevertheless it is very instructive to study the attitude of some popes such as Benedict XIV and Pius XI, both famous theologians and historians.

Back in the IVth century Pope Sylvester ordered, at the council of Traiano (Rome) that the Holy Mass should be celebrated on a white altar cloth in remembrance of the holy cloth in which Christ was buried. The veneration of the Holy Face by Pope Gregory the Great is still legendary. Pope Stephan III in the year 757 mentioned the veneration of the Holy Shroud in one of his sermons. Pope Sergius IV inaugurated a Chapel for the Holy Shroud in Rome and later Pope Clement III came there to pray. The bizarre attitude of anti-pope Clement and his legates, concerning the dispute between Bishop d'Arcis and Geoffroy de Charny are the one dissonance in the history of the church. But it is very important to underline that during the long juridical fight between de Charny and the canons of Lirey the authenticity of the Shroud was never questioned. The enthusiasm of anti-pope Felix for the Shroud was probably due to his family relationship with the House of Savoy.

But one of the greatest popes of all time, Sixtus IV, builder of the Sistine Chapel, recognised the Holy Shroud as a genuine relic. The Royal Chapel of Chambery received the title "Saint Chapelle" because there was venerated "the most glorious Shroud in which was wrapped and buried the body of Our Lord."

Belgian Touring Exhibition - speech by Van Haelst (cont'd)

Pope Julius II instituted the liturgy of the Holy Shroud in 1504. The holy day was 4th May because "it is our duty to venerate this Holy Shroud in which Our Lord was buried and on which by the imprints of His humanlike body and His veritable blood, His divinity clearly shows." The oratorio of the Mass states: "O Lord, who on this Holy Shroud, in which Thy body, taken from the cross by Joseph of Arimathea, was buried, has left us the signs of Thy passion, grant us, through Thy inhuman death, the grace to participate in the glory of Thy resurrection." In the Vespers, Matinales and Laudes hymns the glory of the Holy Shroud is also sung.

Pope John XXII (1334) even wrote a poem on the glory of the Holy Shroud. But the clearest recognition of the spiritual value of the Shroud by the pope was not made by words but by one deed of thanksgiving: the first act by pope Pius VII after his return from French exile was not to return to the Vatican but to kneel before the altar of the Holy Shroud in Turin. When, in 1898, Secondo Pia made the first photos of the Shroud the whole world was astonished. Pope Leo XIII declared: "The discovery of the True Face of the Lord is one act of Providence and a sovereign means to promote the religious spirit." Pia's photographs made a great impression on a young priest named Achille Ratti, later to become Pope Pius XI. He became a fervent defender of the authenticity of the Shroud and participated in the sometimes furious debate. Through his whole life, as priest and pope, he venerated very specially the Holy Shroud. Pope Pius XI and Pope Benedict XIV expressed their esteem for the Shroud "because it invites the faithful to meditate on the passion of Our Lord."

In 1931 at the exhibition of the Holy Shroud on the occasion of the wedding of Prince Umberto with Princess Marie Jose of Belgium, Pope Pius XI made a very important declaration: "We say, not as the Pope, but as a scientist, we have personally followed all examinations of the Shroud and we are persuaded that the Holy Shroud is authentic. All arguments against the authenticity of the Shroud do not hold. In fact, the Holy Shroud alone is sufficient evidence that this linen was not made by human hands." The Pope was so impressed by the enormous crowd coming from all over the world to see and venerate the relic that he took the initiative to organise, for the 1900th anniversary of the death of Christ, a new exposition of the Shroud. And again history was repeated: a young priest saw the Shroud and

Belgian Touring Exhibition - speech by Van Haelst (cont'd)

became a fervent worshipper of the relic. This young priest was later Pope Paul V.

In 1936, Pope Pius XI, addressing a large group of pilgrims made a distribution of devotional pictures representing the Holy Shroud. He said: "This representation of the Holy Face is one direct print of the Turin Shroud. This still mysterious object is certainly not made by human hands. We said this mysterious object because of the many unsolved questions about this relic. But one thing is certain: the (Holy Shroud, more than any other object on earth, is one hallowed object. And as far as we can say in consonance with the scientific examinations, averse to any religious standpoint or religiousness, the Turin Shroud is not an object made by human hands." And to underline his words the pope granted the following indulgences: 500 days for each prayer said in the intention of the Holy Shroud and one plenary indulgence under the normal prescriptions for every one praying in the Royal Chapel of Turin the prayer: "O Lord, in this Shroud, in which Thy venerable body was buried after being taken from the cross, He has left us the testimony of His presence and His outspoken love. We beseech Thee, through the merit of Your passion and death, give us the grace to become part of the resurrection in the magnificence of Thy everlasting reign. Amen." At that time the papal secretary wrote a letter to the French writer Henri Terquem, author of a book on the Shroud. The letter was signed Cardinal Pacelli, later Pope Pius XII, who declared: "It is possible that the body of Our Lord, in the Holy Tomb, did indeed rest in this linen."

During a television broadcast about the Holy Shroud Pope Paul VI said: "Regardless of the verdict of science or history over this startling and mysterious relic, we can only hope that it will bring the people not only to the sensible perception of the humanlike features of this wonderful likeness of the Saviour, but that it may also bring them to a deeper insight into this intrinsic and fascinating mystery."

In 1978 the Holy Shroud was publicly displayed in Turin. One day a Polish Cardinal was praying on his knees before the Shroud. We all admire him now as Pope John Paul II. Under this pope, the scientific examination of the Shroud by means of carbon dating in progress.

Belgian Touring Exhibition - speech by Van Haelst (cont'd)

When so many servants of the Lord who are, in fact, His representatives on earth have given us the example of their veneration for the Shroud of Turin, their example can only urge -all other faithful to follow the Holy Father and to venerate the Holy Shroud of Turin.

May I close by giving my own personal view about the Shroud: I do not believe because of the Shroud but I do believe deeper because of my study of this mysterious relic. This is, in fact, also the purpose of this travelling exhibition because in the words of Pope John XXIII, "The finger of God is here."

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At the official launch of the Belgian Exhibition in Brugge. Photo includes REMI VAN HAELEST; VAN GHELUWE, Bishop of Brugge; Father ROGER REUSE, President; OKTAAF BOIE, Author; Baron F. VAN DER STRAITEN WAILLET.

THE LANCASHIRE IMAGE

Since reporting in SN 45 that an image similar to that on the Shroud had been found on the bedclothes of a man who died in Lancashire, England we have further information in the form of Ian Wilson's article published in the (Sunday) Observer Magazine of 31st January 1988 and additional comment by Wilson in the British Society for the Turin Shroud's Newsletter No 19 (April 1988).

The facts of the case as reported by Ian Wilson are:

"For Nurse Patricia Oliver the morning of 9 March 1981 began much like any other. Working in a hospice at Thornton, Lancashire, it had fallen to her to clean up after the death of yet another patient, a pleasant 44-year old West Indian whom everyone had known as Les. Les had died at 6 o'clock that morning from cancer of the pancreas.

"Following normal custom, the undertakers had taken away the body in the hospital sheet on which it had been lying. This left Patricia with the pyjamas Les had been wearing, which she quickly discarded, and the mattress of his bed, now stripped to its synthetic protective cover, which she saw to be stained. With her normal vigour, Patricia began scrubbing this with bleach, only to step back minutes _later in some frustration as, quite unprecedentedly, her efforts seemed to be of no avail.

"Then, as she looked again at the mattress, she went cold with disbelief. There was something weird and totally out of the ordinary about the stains she had been working on. Clearly discernible on the flesh colour of the mattress cover was the ghostly image of a hand, palm upwards: faint, but so precisely imprinted on the taut fabric that she could even discern the individual crease-lines. Beyond this, even clearer, were delineated the hollow areas of wasted, naked buttocks and inner outlines of thin legs. And winding towards the head end of the mattress was the outline of an arm and shoulders, surmounted by the faintly visible shadow of a jaw, distinctively Les's jaw, awkwardly twisted face downwards, in the apparent attitude in which he had died.

"...his image seemed to have passed through sheet, pyjamas and even the thickness of the pillow to print with striking clarity on to the mattress cover.

The Lancashire Image (cont'd)

"... not least of the intriguing aspects is the very character of Les, the man who left his mark in such a mysterious manner. Among the little that is known about him is that he was West Indian, 44 years old, unmarried, a non-Catholic and resident in Bootle, where his mother (now dead) and brother were his closest relatives. The hospice [one of a chain of non-denominational hospices called Jospice International and founded by Father Francis O'Leary] staff insist that he quite indefinably seemed to radiate a special goodness, even though his stay with them was for only 11 days. He asked to be instructed in the Catholic faith, and on the last night of his life commented on the Mass that Father O'Leary had just celebrated for him and the other patients, 'Father, that was enthralling.'

"Another weird feature is that easily the most striking of the markings Les had left on his mattress cover was the imprint of his open hand. Although this was probably because his weight came to rest on this when he was turned by the duty nurse just half an hour before he died, eerily, just such an open hand - matching almost line by line that of Les's imprint - was the very device chosen as a corporate symbol for Father O'Leary's hospices back in 1970."

Following the revelation of this phenomenon last year Professor James Cameron, of the London Hospital Medical School and well-known forensic pathologist suggested that the cause of the image might have been "some form of enzymatic action from released body fluids peculiar to the pancreas cancer." Subsequently New York pathologist Dr Fred Zugibe conducted tests which appear to have eliminated this as a possible cause.

More recently German Shroud researcher Oswald Scheuermann pointed out to Ian Wilson that there was a possible parallel case in a German hospital reported by Dr Nieper:

"Some years ago we had a patient admitted into our hospital suffering from a kidney tumour. By chance, when his bed was being made some days later, an image was noticed on the fabric padding between the bolster mattress and the underlying spring mattress. The distance between the patient and the cover with his image was some 15 cm. The image comprised a particularly strong imprint of the tumour, and a weaker one of the complete body, including the

The Lancashire Image (cont'd)

limbs. After that the bed was changed, but some days later a new, identical image was found. Finally the patient's wife confirmed that a similar phenomenon had been noted at their home."

The British Society was scheduled to have a lecture on this matter by Ian Wilson on 5th May 1988 and we look forward to results of the discussion to see whether any parallels are being drawn between these extremely rare phenomena and the image on the Shroud.



The hand area as visible on the mattress cover on which patient Les died at Jospice International's hospice in Thornton, Lancashire in 1981.

Photo by John Mills

Reproduced from Observer Magazine and the BSTS Newsletter

ARCHDEACON GREGORY's SERMON

A recent piece of research has revealed in the Vatican Library the text of a sermon preached in the mid-tenth century by Gregory, Archdeacon and Referendary of the great Constantinople Church. French researcher Fr Andre Dubarle has written an article on the subject for *COLLAGEMENTO PRO SINDONE* which has been translated into English by Nereo Masini and adapted by Rex Morgan.

* * * * *

This sermon delivered on the occurrence of feast associated with the transfer of the Edessa image to Constantinople is of great historical significance. On the one hand, the author states that he performed an accurate investigation of records kept in Constantinople and even in those in Edessa which had been translated from Syriac into Greek. On the other hand, even if the theological reflections are abundant and not always very clear, the account of events stands seriously and does not contain the wonderful details one finds in parallel texts.

Gregory reproduces the text of letters exchanged by King Abgar and Jesus in the form contained in the Eusebius history, that is without the final promise (appearing in other accounts) that the city of Edessa would escape enemy attempts to take it. He speaks of the marvellous image which Eusebius does not mention. This image has been formed by "God's finger", but previously by the drops of blood and sweat produced by Jesus during his agony in Gethsemane (f.149 v 5-8). Gregory makes no mention of an ordinary explanation. The painter entrusted by Abgar does not succeed in reproducing the look of his face, but Jesus damps his face and dries it up by means of a cloth on which his likeness imprints itself. According to Gregory the cloth bearing the agony blood has been entrusted by Apostle Thomas to Thaddeus who by means of it delivered Abgar from leprosy.

Besides causing Abgar's recovery the imprint caused other wonderful events. One of them is the repulsion of the Chosroes siege upon Edessa in 544. But, in opposition to the account inspired by Constantine VII, Gregory does not mention a persecution causing the image to be hidden in the ramparts, or its rediscovery due to directions being given by a night apparition.

Archdeacon Gregory's Sermon (cont'd)

He omits the miracle of a lamp still alight after more than three centuries fed with oil, some drops of which were able (another miracle) to set fire to a heap of green wood hoarded by defending troops in a tunnel devised to neutralise the Persian attack. He simply says that metropolitan Eulalios, in the presence of his fellow citizens, goes along the ramparts bearing the holy image. A violent wind rose up blowing against the attackers the flames of a large brazier designed to destroy the city walls. Gregory does not reproduce Evagrius the Scholasticus version, according to which the image had been submerged in water and this water thrown against a large wooden apparatus built by the Persians in order to scale the ramparts and attack the defending troops. Everything was quickly set afire. Gregory explicitly follows the letter of the three patriarchs (f.146 v 1-2) as he had named them in his title. He prefers a very serious account to the embellishments.

It was useful insisting in detail on this spiritual orientation since it gives us a guarantee that Gregory does not invent when he is speaking of blood and water pouring from the side, when he says there can be seen a source of live water. Since he could see this area variations to the presentation of the cloth might have been performed in Edessa to avoid extant copies being handed over in place of the original which could have caused the original folding to be displayed or the method of mounting on a frame was somewhat different from the one proposed by I. Wilson. But it is not tenable that a religious so disinclined to embellishing true events has completely created a datum alien from the whole tradition of the Edessa image. The only reasonable conclusion is that the object transferred from Edessa to Constantinople is the Shroud kept today in Turin.

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SHROUD NEWS has now received a translation from the Greek into Italian by Professor Zaninotto and from the Italian into English by Masini of the original text of the Gregory Sermon. After adaptation we hope to publish it in a forthcoming issue.

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SHROUDING THE BASIC ISSUE

This is the title of a piece published recently in The (London) Times by Jewish journalist Bernard Levin. Some of his writing is quite interesting and we quote from the article:

"There are two pairs of possible outcomes to the investigation [the carbon dating]. First of the first pair is that the scientists all declare that they are unable to come to any conclusion. Second, that the findings of each of the teams differs wildly from the other two. In either of these eventualities, everybody will be exactly where they were before, so let us turn to the second pair. First, the scientists agree that the cloth is at least 1,900-plus years old. Second, that it is much younger than that, perhaps centuries younger. 'Hurrah!' cry many; 'O calamity!' vouchsafe others. (And, you will realize if you think carefully, vice versa.)

"But the Pope must have seen - hence the groaning that I attribute to him - that both of these, too, leave everything precisely where it was before. Suppose the shroud is indeed 1,900-odd years old, so that it could be the cerecloth of Jesus; it will always remain impossible for anyone to prove that it actually is. On the other hand, suppose that it was made in the 15th century, or was run up by my grandfather Yossl the Tailor, so that it cannot be the sacred relic. What then?

"Well, the Pope must understand, whoever else does not, that the argument over the shroud is and always has been spurious; the clue to its irrelevance being the interest taken in it by unbelievers. The real argument is about Christ, not his shroud. Either the Christians are right or they are wrong; that is, either what they believe when they recite the Creed is true, or it is not.

"The Holy Shroud may be a miracle, but if so it is an unnecessary one. If it turns out to have been woven centuries later than the life of Christ, there will be much jeering from fools who think they are rationalists; if it proves to be of the right period, it will be greeted by the same fools doing the same jeering, in this case offset by the praise of the faithful, though nobody, whatever the result, is going to change sides. Yet the argument, which will not be settled if every scientist in the world agrees on its dating to the very hour it came off the loom, has taken on such apocalyptic

Shrouding the Basic Issue (cont'd)

proportions that one half of the world is now waiting for the tests under the impression that the result will be the Second Coming, and the other half is convinced that it will lead to the prosecution of the Pope for breaking the Trades Descriptions Act.

"If Christ suffered on the Cross, and was taken down and buried in a tomb, he was presumably wrapped in a shroud. That shroud may be the one in Turin, or it may be the threadbare tablecloth that I have just seen on a stall in Portobello Road, priced at a fiver. Most likely, it crumbled to dust centuries ago. But by arguing over the identity of the shroud, those who are arguing are missing a much more important argument, viz., shroud or no shroud, did the wearer rise from the dead after three days? If he did, it doesn't matter if he emerged from the tomb in a monogrammed Herbie Frogg shirt, and if he didn't, it doesn't matter if he was buried in a Harrods carrier-bag."

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).

Our list of SHROUD NEWS subscribers continues to increase. We request a subscription in Australia of \$6 for six issues posted. SHROUD NEWS comes out six times per year. The USA subscription for 6 issues is \$US 6 (posted surface mail) or \$US 12 (posted airmail). Postage to other countries varies. ALL back issues are available at \$1 (US or Aust) each plus postage charges.

Please encourage those of your acquaintance to take out their own subscription rather than borrow your copies. The more we have the more we can improve the bulletin.

All information and opinion in this newsletter is published in good faith. It is edited (and mainly written) by Rex Morgan and published by:

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