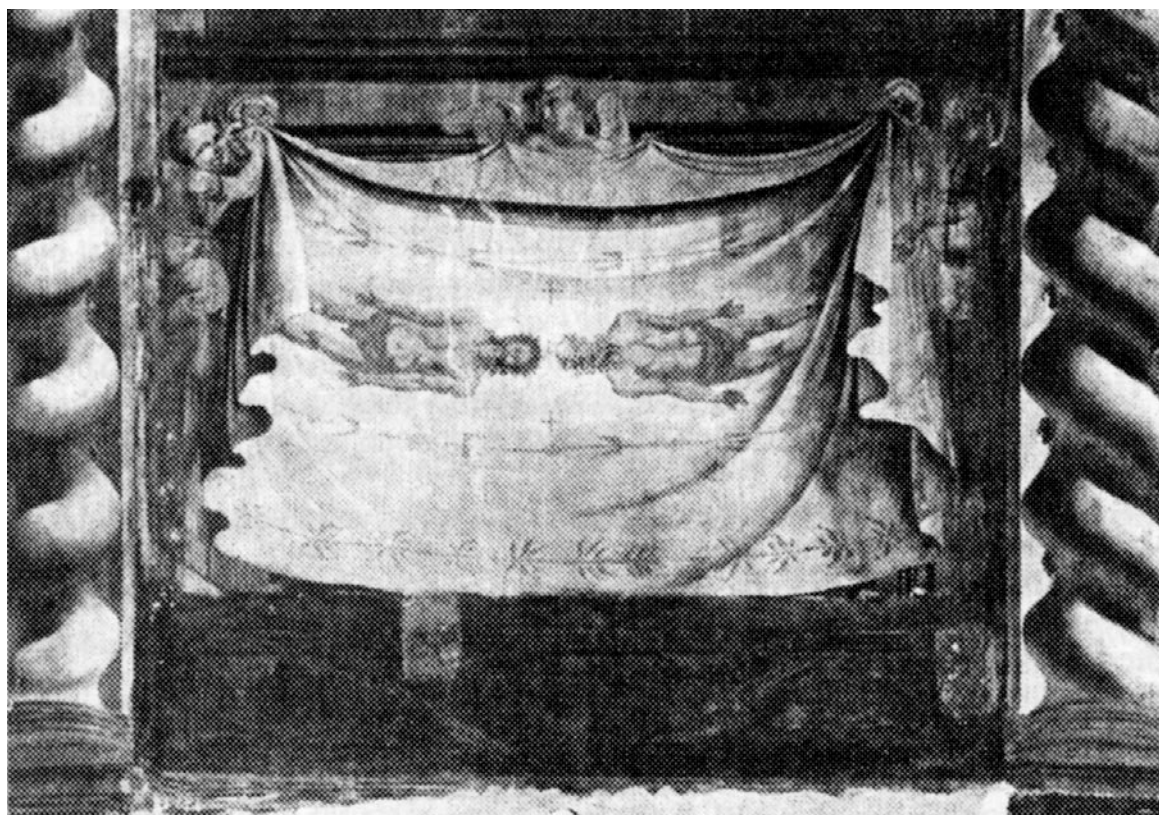




A NEWSLETTER ABOUT RESEARCH ON THE HOLY SHROUD OF TURIN  
The most frequent Shroud-related publication in the English language  
**published in Australia for Worldwide circulation since 1980**  
edited by REX MORGAN, Author of several books on the Shroud

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AN EXTRAORDINARY FRESCO OF THE TURIN SHROUD ON THE WALL ABOVE THE ALTAR OF THE CHURCH OF SAN DOMENICO IN TURIN. THE FRESCO, OBSCURED FOR ABOUT 200 YEARS, WAS DISCOVERED IN 1996 DURING RESTORATION WORK. IT SHOWS THE ARTIST'S INACCURATE MEMORY HAVING PAINTED THE ARMS ON THE IMAGE AT THE SIDES OF THE BODY. THE FRESCO HAS AGAIN BEEN (PERMANENTLY) COVERED BY A PAINTING AND CAN AGAIN NO LONGER BE SEEN

## EDITORIAL

As the year draws on everyone associated with Shroud studies looks forward with keen anticipation to the scheduled Exhibition of the Shroud in Turin in 1998. This remarkable centenary year of Pia's first photographs of it will enable many more people who are fascinated by the Shroud to see it in reality.

In the meantime many writers have been inspired to produce new books for the occasion. One or two cynics have said that everyone is getting on the bandwagon but it is an obvious opportunity to help propagate information or, for that matter, speculation about this most mysterious object when it is bound, once again, to attract worldwide attention.

Indeed, Runciman Press is also getting involved in the activities. We are producing a series of four special books on the subject of the earliest portrait of Christ, a portrait I believe we have found in an obscure catacomb cubiculum under Rome and which we think is almost contemporary with Christ and therefore with the Shroud. Sylvia Bogdanescu has written the first of the series entitled: *The Catacombs and the Early Church* based on her extensive research related to an ancient fresco copied and published first by 19th century artist Thomas Heaphy and about whom I wrote my book *The Holy Shroud and the Earliest Paintings of Christ*. This fascinating new series is entitled *Catacombs, Christ's Portrait and the Shroud* and we expect the first volume early in 1998. We also hope to publish early in 1998 an excellent Shroud-based novel by well-known American author Frank Tribbe.

In the meantime the voluminous internet exchanges available to all indicate that the Italian newspaper *Avvenire* (4 September 1997) claimed that Cardinal Anastasio Ballestrero, who published in 1988 the statement that the C14 tests of that year denied the authenticity of the Shroud, has now been quoted as targeting "Protestant countries" for promoting scientific theories about the Shroud and saying that "without question" there had been calumny spread about the Church by freemasons since the Shroud's display in 1978. This kind of divisive talk, if true, in the discipline of Sindonology which is remarkably non-sectarian, totally ecumenical and thoroughly tolerant, in my experience, hardly seems likely to advance the peaceful cause of the Shroud.

REX MORGAN

## THE SHROUD OF TURIN BEFORE NEW EXPERIMENTS

**Professor G. FAZIO, Messina, Italy**

(We are indebted to Ian Wilson for forwarding this important article for publication in *Shroud News*)

### **1. Introduction**

In the Royal Chapel of Turin Cathedral there is a rectangular (about 4.3 m x 1.1 m) piece of unbleached linen known as the "Shroud of Turin" [1]. This ancient cloth (with a history confirmed from the middle of the 14th century when it was in the possession of Geoffrey de Charney in Lirey, France) bears the frontal and dorsal image of a man scourged and crucified. In fact, placed in appropriate areas over the body image, there are also reddish marks that appear to be bloodstains. Moreover the Linen shows burned and scorched areas, several stains that have the shape of lozenges so called "water marks" and patches.

Today many people venerate this cloth believing its image to be that of Jesus of the Gospels (the Shroud man appears with intact legs while he displays wounds to the forehead, nape, wrist, feet and chest and scourge marks present everywhere but especially over the legs and torso areas), others denounce it as a mediaeval forgery.

In 1898 the photographs of the Shroud of Turin performed by S. Pia, showing the apparent negative image characteristics, have been the start of scientific research aimed at the authenticity of the relique. Good results have been, in fact, deduced in the first half of this century by forensic pathologist analysis. Successively, in these past twenty years, the Shroud of Turin has been studied with high level technology at first in the attempt to establish the characteristics and the formation mechanisms of all the stains, images and marks present on the cloth and later for dating by the radiocarbon method. The obtained results [2-14] can be roughly reassumed in nine statements:

(I) the body image is the result of some cellulose dehydration oxidation processes with a formation mechanism that remains undetected;

**The Shroud of Turin before New Experiments (cont'd)**

(II) the above image has high resolution with the shading density of the frontal part correlated to the cloth-body distance expected by enfolding volunteer human subjects in a full scale model of the Shroud ;

(III) the bloodstains, that were on the Shroud before the body image, are made up of blood and serum (with bile pigments) as occurs for a cloth used to enfold a wounded human body;

(IV) the burns and scorches are due to the combustion of linen at high temperature in a limited oxygen environment;

(V) the water marks derive from the extinguishing of the 1532 fire;

(VI) the patches were sewn in 1534 by the Minoreess of Chambery to repair the damage caused in the above cited fire ;

(VII) the pollen identified on the cloth comes from 48 different plants native to central Europe, Palestine, Asia Minor and the Constantinople region;

(VIII) the search for the aromas and burial ointments (for example: aloe and myrrh as such) furnished negative results;

(IX) the radiocarbon measurements by accelerator mass spectrometry at Arizona, Oxford and Zurich laboratories provide conclusive evidence that the Shroud linen is mediaeval.

Recently, various scientific news relative to the Shroud has been announced by *mass media* instead of the suitable international reviews. These results, that are often of scanty importance or concern marginal problems, cause confusion in the people interested in better knowledge of the relique. Consequently the Archbishop of Turin has decided that the Church authorities shall not accept the results coming from experiments carried out on supposed samples extracted from the Shroud.

Relatively to point (IX) it is useful to consider two works published in the "Journal of Archaeological Science" (issue of January 1996). The first (by Kouznetsov, Ivanov and Veletsky) proposes the re-evaluation of the 1988 Turin

**The Shroud of Turin before New Experiments (cont'd)**

Shroud dating (obtained by Damon et al. [14]) taking also into account that the 1532 Chambery fire yielded the carboxylation of unscreened OH-groups in CO and CO<sub>2</sub> environment with change of  $\delta^{13}\text{C}$  and radiocarbon age of the textile cellulose structure. The second one, performed by physicists of the Arizona AMS Facility (Jull, Donahue and Damon), describes the attempt to reproduce the results of the above Kouznetsov's et al. experiment. The authors of Tucson display doubts on the status of radiocarbon and AMS measurements in Russia and prove, on the contrary, that no re-evaluation of the Shroud of Turin dating is necessary.

The work of the Russian authors is in any case interesting because it makes, for the first time, the hypothesis of a possible modification of the carbon isotope ratio in the textile structure of the Shroud before the 1988 radiocarbon dating.

**2. Discussion around the open questions**

As one can see from scientific literature, nevertheless the work of various teams of scientists and technicians, the mechanism of the body image formation has still not been established [3,8,9,11-13]. Actually the only mechanism capable of producing an image with high resolution, distance correlation and chemical structure as on the Shroud is the one that rules the transfer of radiant energy by a hot bas-relief to the cloth that covers it [15]. This "scorch hypothesis" is also strongly supported by spectrophotometric experiments of Gilbert and Gilbert [5] where the relative spectral reflectance (or relative spectral absorbance) curves *versus* the wavelength, in the 250-750 nm range, show the close similarity between the body image and the scorched areas on the Shroud. Unfortunately the above mechanism does not take into account that the bloodstains were on the Linen before the body image [8,13].

It is obvious that any mechanism of the body image formation that takes into account all the characteristics of the Shroud body image independently from the

**The Shroud of Turin before New Experiments (cont'd)**

blood image, as occurs in the case of the hot bas-relief, it is not sufficient to explain the Shroud of Turin. This mechanism must also take into account the coexistence with the bloodstains that were on the Shroud before the body image with characteristics that remain, fundamentally, unchanged during the formation of the body image. Today such a mechanism is unknown. In fact all the other proposed mechanisms [3, 8, 11, 13] do not satisfy the characteristics of the images of the Shroud.

In a recent paper [16], we showed the disagreement between the characteristics of the blood and body images of the Shroud of Turin when they are considered together: The first image is compatible with the hypothesis that a wounded body has been enfolded in the Shroud. In fact the physical and chemical properties deduced for this image by spectroscopic measurements and micro chemical tests are in line with the above hypothesis. On the contrary the physical and chemical properties of the second one are incompatible with the hypothesis of a simple direct contact mechanism. The characteristics of body image agree indeed with a hot bas-relief used to imprinting it [13], also because the difference in the X-ray fluorescence spectra (between Shroud and bas-relief images) can be explained with the different age of the two images [16]. Here, the shading density distribution of the frontal body image that appears correlated with the cloth-body distance, while also being compatible with the hypothesis that the Shroud enfolded a human body shape, is in strong disagreement with a simple contact mechanism [12, 13]. Thus, the attempt to yield on a cloth both the images using a wounded body fails for the body image formation. Analogously, the one to yield the body image with a hot bas-relief causes damage to the blood and the serum marks that must already be predisposed on the above cloth (see [8, 13] and point (III)).

With this state of affairs the coexistence of the two marks would be impossible: the deduced results would show, in fact, an incompatibility between the bloodstains and the body image that, on the Shroud, does not exist [16].

**The Shroud of Turin before New Experiments (cont'd)**

Consequently, we should think that some characteristics of the two images of our concern have been deduced incorrectly or that the knowledge of the body formation mechanism should explain the Shroud resolving the problem of the apparent incompatibility between blood and body images.

Now, because the above characteristics were generally obtained with both spectroscopic measurements and micro chemical tests, the first of the two former sentences must be excluded. However, only the detection of the mechanism of the body formation would resolve all the apparent contradictions. Thus, while it is evident that this is the goal of every research performed on the Shroud of Turin, there are two other questions that must be investigated:

- (a) the serum albumin present around the bloodstains;
- (b) the cellulose degradation correlated with the conservation of the cloth.

The investigation relative to point (a) is necessary because the serum discovery was made by UV fluorescence photographs only after the 1978 Turin measurements and successively confirmed by micro chemical analysis of the microscopic samples so called "fibrils" (already collected in the above cited experiments by means of adhesive tapes). It is very interesting to note the presence of serum albumin in the scourge marks (distributed in nearly all the image area) that appears in line with the hypothesis of a total cloth-body contact even if a simple contact mechanism is not sufficient to explain the body image formation on the Shroud of Turin. The above mechanism, as is known, explains the image's high resolution and fails for the distance correlation. For the latter characteristic it is necessary to involve a mechanism that acts at a distance (as diffusion or radiation) which, anyhow, fails for image resolution. Of course the assembling of at least two mechanisms (taking also into account that the bloodstains were on the Linen before the body image formation) will explain the Shroud of Turin. For example, the difference for distance correlation between the frontal and dorsal parts of the body image [13] could be justified with a different weight of the two mechanisms during the formation of the above image.

**The Shroud of Turin before New Experiments (cont'd)**

Now, both the analysis of the forensic pathologists [10] and the characteristics of the bloodstains [7, 9, 11, 12] agree with the hypothesis that the Shroud enfolded a wounded human body. Thus the cloth-body contact, necessary to obtain the high resolution of the Shroud body image, should be guaranteed (without explaining the surface fibril discoloration and the weak lateral distortions). But with the insurmountable question associated to the cause of the diffusion or radiation necessary to encode, in the above image, the distance correlation.

As one can see, the most important question on the Linen of Turin is the following: how has the correlation between the shading density and the cloth-body distance (valued enfolded human subjects in a full scale Shroud model) been encoded in the body image? Unfortunately, today no clear answer is possible.

Not less important, even if little stimulating, is the research relative to point (b) that concerns the future preservation of the Shroud of Turin [17, 18]. Here, it must be recalled that the body image is made up of yellowed surface fibrils of the Linen that are at more advanced stages of degradation than the non-image Linen. Moreover the chemistry of the Shroud is similar to the one that causes the yellowing of linen with age that proceeds more or less rapidly depending on the conditions of the cellulosic material and its environment. It is, however, necessary to test the chemical and physical state of the cloth by parameter measurements that shall constitute the data base for the relique conservation.

In conclusion, the Shroud problems that are still open are so complex that they can be given only to known teams of scientists and technicians. It is, however, desirable that in the near future (by recommendations of a committee of scientists appointed by the Pontifical Custodian of the Shroud of Turin) non-destructive experiments aimed at the unsolved problems of this cloth should be carried out.



**The Shroud of Turin before New Experiments (cont'd)**

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## ENSURING THE RECORDING OF SHROUD MATERIAL WORLDWIDE

### AN IMPORTANT ANNOUNCEMENT FROM ISABEL PICZEK



(Isabel Piczek, regarded by many as one of the foremost Shroud researchers in the world, has been at the cutting edge of plans for centrally recording everyone's Shroud materials. I know, from personal experience, that there are people all over the world with collections of Shroud related items, some of which are unique or very rare. The initiative of the group described in this message will help to ensure that collections do not disappear or go unnoticed. I recall, for example, on the one hand, that, as far as I know, all of the work and accumulated material of French priest Paul de Gail was dumped in a wet cellar after his death and has subsequently decayed. On the other hand I hold collections of original material from individuals not well known on the Shroud stage, as well as unique items given to me by well-known Shroudies, but no-one else knows of their existence. I agree that it is essential for us to try to record all this data centrally. - Rex Morgan)

On September 13-14 we had a meeting in Kaufman, Texas.

A year or so ago Father Fred Brinkman told us that Esopus could not accept any other existing Shroud collections which are in private hands around the country,-- and of course around the world.

Some of us started to worry about this. What will be the fate of these treasures after the owners no longer can take care of them? We have already lost the Filas collection and a trunk filled with original documents from Father Rinaldi. The Bulst collection sits jammed into the living room of a German professor. What will happen to the Dreisbach, Orareo, Crispino, Bucklin and other collections and my Shroud drawings and slides?

## Ensuring The Recording of Shroud Material Worldwide (cont'd)

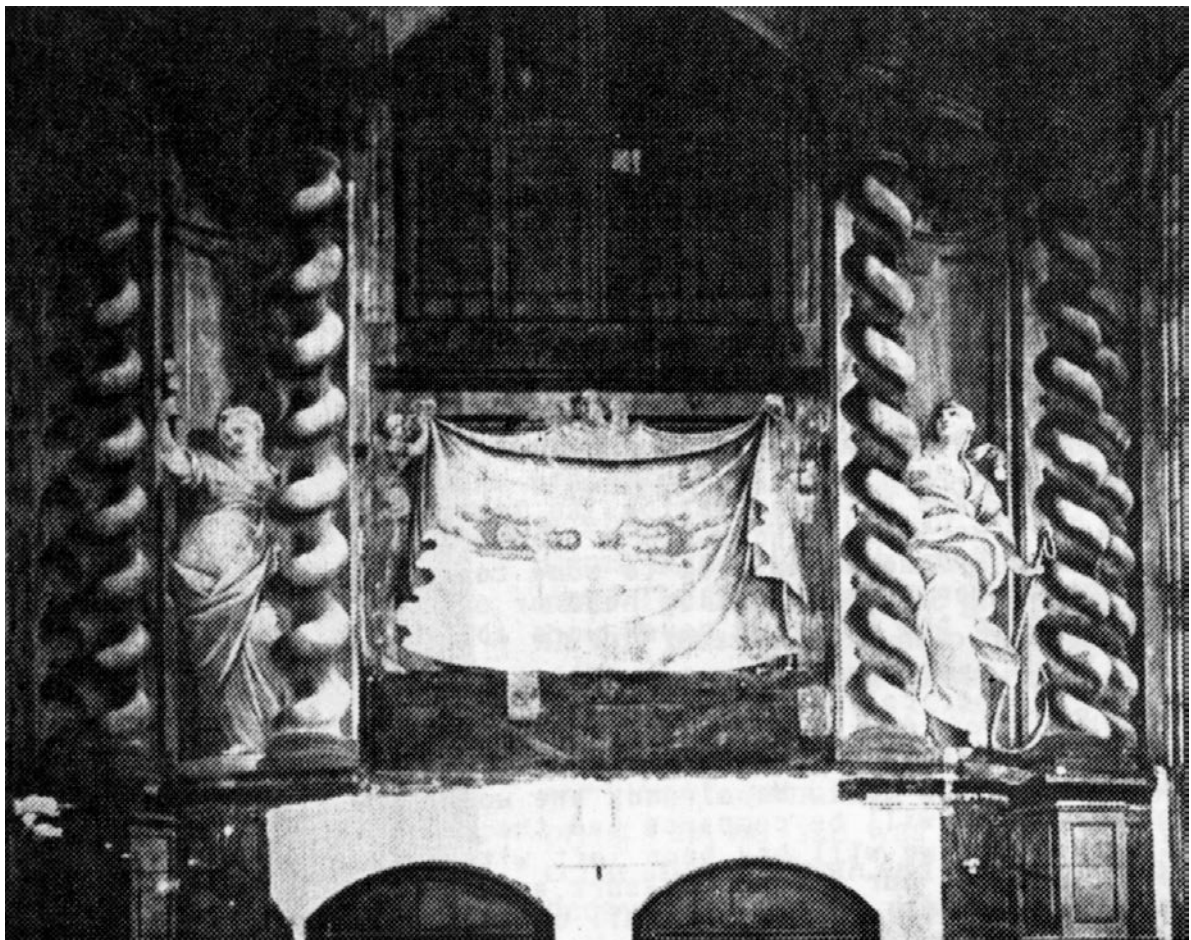
Right there and then we have formed a new Archiving Committee with Bob Bucklin as president and the members of the Board: Crispino, Dreisbach, Minor and myself. This board wanted to meet in Texas to discuss the American problem of our collections. While we were preparing our meeting and our papers, we realized a much wider scope of action, the creation of a huge, international, electronic archives. We have invited Barrie Schwartz, who is an expert in computer science, Internet and CD ROM. We also invited Father Brinkmann, and Richard Orareo. Then we heard that Wilson and his wife will be traveling in that area, so we invited him too for a glimpse of the international side of this endeavour.

As we worked with our plans we realized that the great Center without walls and location, which can exist at once everywhere, should not have an organization to limit it or a head. It should be a worldwide endeavor, a freely chosen voluntary cooperation by those who wish to come together. The electronic, abstract center without walls, head or organization at once would achieve the unity we never were able to create before.

We will ask everyone who owns a collection to deposit a bibliography of his/her collection. For the time being just the books, but later the manuscripts, periodicals, documents, artifacts and slides. For these later an international code, under which they can be entered, will be made. We already are working on that. The bibliographies will be compared and the duplicates will be left out. Finally, we will have been left with a single, giant, world bibliography of our Shroud treasures and nothing would be lost again. Barrie will enter the full content of each of the items of the world bibliography onto CD ROMS, copies of which all of us will have. Libraries, museums, schools, etc. also will have copies or anyone interested. The technology already exist, that these CD ROMS also will come on the Internet. This will step up Shroud research beyond our wildest dreams and bring new, interested researchers to us.

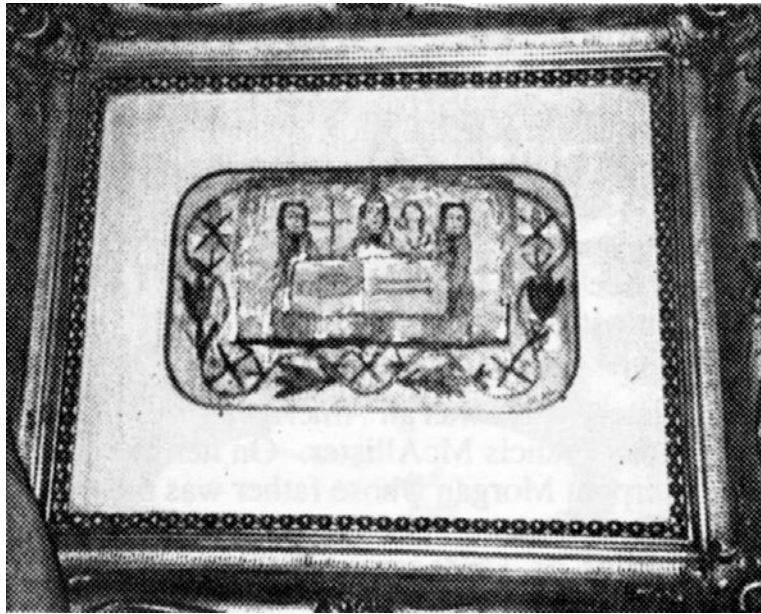
Of course we realize, it entails enormous work and money. Barrie has some ideas how to achieve this through some publishers he knows. Of course, we will have to see, if it will work? Other ideas are asked and appreciated. But at least we have started and made the first, strong and healthy steps. We all vowed that no one will be left out and we will not tolerate hate-trips of people or exclusions of anyone, unless something scandalous is practiced by someone. That has to be eliminated for the dignity of the Shroud.

The Esopus Collection, the Orareo Collection and the Marinelli Collection's bibliographies have been already made and compared. Among all these, a little over two hundred books were pointed out, which the Esopus Collection does not have, the rest are duplicates.



#### SHROUD FRESCO AFTER THE 1694 EXPOSITION

The Shroud fresco in the Church of San Domenico, Turin, which was rediscovered in 1996 during restoration work. The full story is in *Shroud News* 95 (June 1996) but the photographs I took and published at that time were taken with scaffolding obscuring some of the detail. I am indebted for this picture of the whole fresco to Cavaliere Gino Moretto, Secretary of the Confraternity of the Holy Shroud. The picture shows a window in the wall above it which is the reason claimed by the architect (see *SN* No 103) for the wall being again obscured by a massive painting by Milo dated about 1730.



#### A RARE EMBROIDERY OF THE SHROUD

Richard Orareo of the United States has one of the finest collections of Shroud material in the world. During his visit to the Nice Symposium in 1997 he obtained this rare and unusual embroidered picture of the Shroud being exhibited, showing only the frontal image. Richard shared his discovery with many of the delegates to the Symposium



Richard Orareo in Nice with Italian Professor Emanuela Marinelli

**CLAIRE RAIGUEL McALLISTER WHITE by REX MORGAN**

When I went to Paris on my way to the Nice conference in April this year I had hoped to meet again Claire Raiguel McAllister White but had forgotten to take her address with me. In the event I left a postcard under the door of the famous Shakespeare Bookshop which she frequented along with numerous other bohemian writers and artists. She lived in an apartment close by. It was not until I got to Nice that I heard she had just died a few days before I had thought to catch up with her.

Claire Raiguel McAllister White was an American from Michigan, daughter of famous judge Thomas Francis McAllister. On her mother's side she was directly related to J Pierpont Morgan whose father was the brother of Claire's great grandmother, Mary Morgan. This Morgan family is directly descended from the noble Morgans of Tredegar in Wales and, being of the same descent, this made us distant cousins. She had been sent to study at the Sorbonne as a girl and in those days, both there and in Dublin, had befriended such luminaries as Sindbad Vail, John Train, Brendan Behan, David Gascoyne and George Barker.

But well before that she had set her young heart on living in Paris. Her father had served in the French Foreign Legion and had received the Medaille Militaire and she wanted to study painting at the Beaux Arts. Through her family connections she was a frequent visitor to the great salons of the day in the Faubourg St Honor and St Germain, those of La Comtesse Grefutille, Elizabeth de Grammont, Duchesse de Clermont-Tonnerre, Marie-Therese de la Braudire and Cecile Sorel. She wrote poetry, plays and painted and sang ballads with other performers of her day.

Ultimately she returned to Michigan after helping Brendan Behan who became a close friend. After her husband John Charles White was killed by a train in the late 1980s she decided to return to Paris and lived there for several years until her death. She was, as she put it, dispossessed of her house in Michigan by her family and lost claim to a house full of antiques, books and documents.

We first met in 1989 at the Paris Shroud Symposium. I do not think any of the Shroud Crowd ever took her seriously but she had a deep interest in the Shroud and knew a great deal about it. Over a period of several years she and I corresponded on various Shroud related subjects she was researching.



The late Claire Raiguel McAllister White (centre) in Paris in 1989 with (I to r) Rex Morgan, Prof Emanuela Marinelli, Dr Bob Dinegar, Prof Dan Scavone



The entrance to one floor of the fine old Paris building near Notre Dame which Claire wanted to buy and set up as a Shroud Centre

## CLAIRE WHITE (cont'd)

Her great ambition had been to establish a Shroud Centre in Paris in a building next to the Shakespeare bookshop opposite Notre Dame. She wanted to buy the little building, dedicate it to the Centre and live in one room in return. A wealthy woman, Claire often talked to me about the project and at one stage in the early nineties offered to give the money to me personally to buy the building and set up the Centre if I would do all the negotiations.

I never accepted the cheque she wanted to write during dinner one night as it sat on the table alongside her bank pass sheet which she had produced to demonstrate to me that she had the required amount in her London bank account. I talked of setting up a trust fund to accept the money as I had no intention of taking her cheque. I spent some time talking on her behalf to the agents for the owners of the property and to others for legal advice. In the end the project did not proceed because of a hitch with the vendor.

The Shroud crowd has lost a devotee who would, in the right circumstances, have given her entire fortune for the establishment of a Centre of Shroud Research in Paris. I talked to a number of French contacts about it all but they agreed with my view that Claire would have been unwise to part with all she had.

I met her several times after these negotiations had fallen through in the early nineties. She became more and more frail and almost died in 1992. Our last contact was in 1995 when she was working on a theory that Jesus was not a Jew and neither was his Mother. She had started a correspondence with an English bishop on Shroud matters and was urging me to organise a Shroud conference on an expensive cruise liner. She was also convinced that there was a conspiracy afoot to assassinate a number of Shroud researchers and seriously urged me to beware of agents with poison darts in their umbrella tips.

So another bohemian character has left the stage. It was a great experience to have known Claire, as did many other Shroud researchers. She was a devoted and highly intelligent, if eccentric, Shroudie and our lives must surely have been the richer for having made her acquaintance.



TWO CENTENARIES - A SAINT DIES, and THE SHROUD  
"COMES TO LIFE"

- **Sr M Dympna, Australia**

Many "Shroud News" readers, are already familiar with St, Therese of the Child Jesus and the Holy Face, (Therese Martin), the young Carmelite who died at 24 years on September 30th. 1897. However, some may not be aware of the impact on her life, of the Image of the Holy Face and the words of Isaiah: "His looks are as it were hidden and despised", which she tells us was the basis of her whole Spirituality.

The Image venerated in her family was that of the so-called "Veil of Veronica", venerated in Rome and at that time propagated by Mr. Dupont the "Holy Man of Tours". During the mental illness of their father, Louis Martin, the saint and her sisters found great consolation in looking at this Image and referring to it the words of Isaiah quoted above. On her death-bed, the Saint had a copy of this picture before her eyes.

It seems more than a coincidence that only two months later, the King of Italy, on the 10th November 1897 authorised the public Exhibition of the Shroud of Turin, which took place in March 1898. This was the occasion of its being photographed for the first time, by Secondo Pia. His photo was acclaimed with great wonder and enthusiasm by many, but it was also the subject of violent discussion concerning its authenticity.

## Two Centenaries (cont'd)

So amazing was this unprecedented discovery of the Positive Image of the Face of Jesus Christ, that Secondo Pia was suspected of fraudulency, and further copies seem not to have, been printed. However, Professor Vignon did publish a book containing the photos and Mr. Guerin of Lisieux loaned a copy to his niece Celine Martin, Therese's sister. Celine, known in religion as Sr. Genevieve of the Holy Face, was an artist as well as being a photographer. On seeing the Positive Image of the Shroud, she was mute with emotion. This was truly the Jesus she had always known and loved. The Image venerated in her family had none of the Divine Nobility of the Face on the Shroud.

She tells us "I saw the marks of the thorns and the blood running down from the top of the head- the hair on the back of the neck matted with blood- the right jaw and nostril inflamed from the blow of the High Priest's servant. Then I covered the Adorable Face with my kisses and tears and made the resolution to paint the Holy Face, after this ideal picture which I had just found. Celine also thought that the Mission of her saintly Sister Therese:- "To make Jesus loved and to tell all people of His Merciful Love for them", would be spread abroad by this picture.

Her work began in 1904, with a charcoal sketch; but the Publishing House to which she addressed herself, found that the reproduction was defective on paper and thought it would be better done in painting. The artist applied herself to tracing

## Two Centenaries (cont'd)

with a magnifying-glass the least lines and shadings on the photo. She would stand upright, sacrificing to this task all her Sundays and rest, in between her monastic duties. Months later, as the majestic Countenance evolved under her brush, she thought of the words in the Gospel of Matthew: "Indeed this was the Son of God"! It was finished in 1905.

The painting won the Grand Prize at the International Exhibition of Religious Art in Bois-le-Duc Hollande in 1909. This Image of incontestable majesty, in all its tragic realism, was viewed by millions at the Exhibition. When a copy was shown to Pope St. Pius X, after looking at it for a long time, he murmured "How beautiful! I wish to give a souvenir to the little Sister who painted it". Years later, when handed a copy of the "Autobiography of Sister Therese" (The Little Flower), what was his surprise to see there a picture of Celine's Holy Face and to learn that the artist was a sister of the holy young Carmelite.

The Carmel of Lisieux thought that the Mission of their Holy Sister Therese would be passed on through this picture of the Shroud Image. Had she not added to her name, on her Clothing Day-"Of the Holy Face"? Also, had she not said "This Devotion is the basis of all my Piety"?

However, the initiative of spreading this picture throughout the world was taken by a Canadian priest Fr. Eugene Prevost. He distributed literally thousands of copies with captions in eight different languages,

## Two Centenaries (cont'd)

to say that it was painted by the sister of the "Little Flower", by then internationally known and loved through her Autobiography "The Story of a Soul". The Book which is now a classic for all time. In March 1909 the Carmel of Lisieux ceded to Fr. Prevost all rights- for distribution, in order to help him in the founding of the Fraternity for Sick and Infirm Priests.

Thus will the suffering Face of Jesus Christ on the Shroud of Turin, be ever associated with the Message and Mission of St. Therese of the Child Jesus and the Holy Face, "The Greatest Saint of Modern Times".

CARMELITE MONASTERY  
ORMISTON, Q'LD. AUSTRALIA.



Two Centenaries (cont'd)



GRISAILLE RÉALISÉE PAR SOEUR GENEVIÈVE  
en 1905 d'après le cliché publié par le professeur Vignon.



## Cardinal Saldarini's message to the participants of the 3rd symposium

I take great pleasure in sending my sincere greetings at the start of the 3rd International Scientific Symposium of the CIELT, being held in Nice on the 12th and 13th May 1997. May I first address my greetings to his Excellency Monsignor Francois Saint-Macary, my brother in the episcopacy and pastor of the Church welcoming the Symposium, and with him to all the authorities and participants, with particular regards to the organisers, who, through you, chose to inform me of their worthy initiative.

I see from the programme sent to me that the original project, which was for a large part devoted to the problems image on the Shroud, has been extended to include a wide variety of subjects, in anticipation of the major themes due to be considered at the International Congress, which — God willing will be held in Turin next year during the solemn exposition of the Holy Shroud. I look with great satisfaction on all the work that has been done, as must the researchers themselves, who are at this very moment reaping the

fruits of their labours around such a mysterious object, and I hope that the progress made will lead us all gradually closer to God's shining Truth an infinitive Wisdom.

Here ends my role as bishop, faced as I am with scientific specialists, for I have no specific competence as far as science is concerned. I hope the participants will accept a few words from me concerning the relationship I see between the scientific results and the pastoral programme followed by the Church, in accordance

with the responsibility it feels for the Shroud, this gift from God.

The Church, being composed of men with "hearts of flesh", is interested to know whether the Shroud dates back to the 1st century and if it really did wrap Jesus' dead body. A positive answer to these questions would mean that the Shroud could be referred to as a true relic, no longer would this term be used, as it sometimes is, with caution. However, by its very nature, the Church does not have at its disposal the tools necessary to look for an answer, and indeed the Church's role is not to find an answer, let alone define it. The Church hopes that science will arrive at a definitive solution to these problems. Many people in the Church, myself to begin with, hope with all their heart that the answer to these two questions will be positive. But nobody knows if the day will ever come, here on earth, when we will be able to declare that all the uncertainty has been overcome.

The uncertainty surrounding the Shroud does not however lessen the value of this gift from God, nor is it detrimental to the duty with which the Church feels invested to consider the Shroud as an opportunity for an intense pastoral commitment.

The Shroud's age does not determine its value, even if my intellectual curiosity and my heart, that of a disciple who loves his Lord, show a passionate interest for it. Let me reiterate a truth that has already been stated in some quarters: even if the Shroud is shown without doubt to have been used to wrap Christ's body, it would not be Jesus; and even if doubt did remain as to whether or not it was used as Christ's burial cloth, it would not suddenly stop being a moving and very faithful representation of His sufferings on the cross, such as they are recounted in the Gospels.

For the Church then, the Shroud is an echo and a testimony to the Gospel. The inimitably touching image of the Crucified Christ's sufferings makes it particularly powerful. I must humbly recognise that for the moment I do not know how the image was formed. But this does not make the image any less forceful in its ability to make me realise how great the Father's love was, that He should give His only Son to save the world.

These considerations seem to me to be a source of serenity and confidence for all men of good will who undertake to study an ancient article as mysterious as the Shroud. Countless people throughout

the Church's history did not know of the Shroud's existence but this did not prevent them from receiving the graces necessary to follow Christ. So today, it is possible to follow Him regardless of the verdict on the Holy Shroud's age. Research therefore has no need to worry. Obviously, the studies must be conducted according to stringent guidelines, because research statutes demand it and because the object under study is so worthy of respect. The researcher must be aware that the Church takes an unbiased view of his work and results, being as they are attempts to get closer to the truth.

At the same time, scientists must bear in mind that their research may come to back up the Shroud's role as witness. By getting to know the Shroud better, more appropriate ways of interpreting it become possible and credibility can be enhanced. Science can also play a pastoral role and this explains why many researchers even become engrossed with the Shroud and undertake to spread its message. Similarly, many priests who use the Shroud as a preaching aid show an ardent interest in the scientific problems surrounding it.

I leave you with those thoughts, and wish you every success for the symposium.

*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 700,000 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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