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Questions:

1. **When** and **how** did you first hear about the Shroud?

In September, 1980, I was in Rome to present a paper at a Coptic Congress. At a news stand, I saw a stack of rectangular postcards – the color negative image of the Shroud of Turin. "So that's what He looked like!" was my instant reaction. I bought the whole stack of cards and handed them out to everyone when I got back to Santa Barbara, where I was a graduate student in Religious Studies. At some point, the chairman of my committee expressed strong skepticism about the Shroud, saying, "It must be a medieval forgery; there were so many of them," and I put my beautiful cards away. A few months later, I visited the exhibit at Brooks Institute of Photography in Santa Barbara with a history professor who knew Vern Miller. Vern took two hours of his own time to explain every detail of the images on display. I purchased whatever books and articles were available, including the 1977 Proceedings and became convinced that the notion of a medieval forgery was spurious, and began handing out my cards again. I felt I would give anything to do research on the Shroud of Turin, believing one would have to be a physicist or some comparable scientist, which I was not. That yearning wish, which came without thinking from the bottom of my heart, came true many years later. I believe this is my destiny.

2. What interested you about the Shroud?

The image stirred a certain excitement in my whole being. Inexplicable. Inexpressible. Obviously it's about Jesus, but beyond that, I don't have any idea.

3. Do you believe the Shroud is likely the burial cloth of Jesus Christ, a fake relic, or are you uncertain what to believe?

On a purely personal level, I feel certain it's the burial cloth of Christ. Intellectually, as a scholar, I think it's very likely the burial cloth of Christ. I think this will never be proven scientifically.

4. What, if any, actions did you take after you first encountered the Shroud (e.g., conduct research, contact people involved with it, etc.)?

I told everyone – EVERYONE – I knew or met about the image of Jesus on the cloth and gave them one of the cards I had purchased in Rome. Around that time, Santa Barbara Magazine and National Geographic published articles on the Turin Shroud, and I had more information to share. I also brought other people to the exhibit at Brooks.

5. Have you ever seen the Shroud at any of the exhibitions? If yes, which years?

2000, 2010.

6. What did you experience when you were in the presence of the Shroud?

Possibly I had deeper experiences of a spiritual nature in the presence of the photographic facsimile we have here in Richmond, both when giving presentations and during private reflection. The Exhibitions in Turin were crowded, somewhat rushed (hurry up and wait) and for me, not conducive to meditative reflection or deep prayer.

7. Have you ever been involved in any scientific study of the Shroud? If yes, please describe **what motivated** your work and **why**.

I am not a scientist, although I have done research in the field of archaeology (ancient textiles and tomb excavations) as these pertain to the Shroud.

8. Have you ever written anything about the Shroud, either factual or fictitious? If yes, please describe **what motivated** your work and **why**.

I've written several papers on Byzantine and Classical art and Christological iconography as these may pertain to the Shroud. I wanted to understand how Christological iconography relates to Byzantine and Classical portraiture and to other Christian iconography and maintain credibility for Shroud research in this field. I've also written papers in other fields – Greek and Hebrew word studies, etc., to develop understanding of ancient texts as they may pertain to the Shroud. Most recently, I extensively researched archaeological evidence concerning ancient textiles, particularly in the Judean Desert. My immediate motivation was to refute incorrect statements by British and Israeli archaeologists about the possible age of the Turin Shroud. The "why" is always the same – to find the truth and make it known. I am willing to accept that the truth may not always be in accord with some favored hypotheses (including my own) about the Shroud.

9. Do you favor or believe any of the current theories on how the image got onto the cloth? If so please name the theory.

I think the image is probably an effect of the physical resurrection of the body of Jesus. I think Jackson's hypothesis is more credible than the Adler/Fanti hypothesis, because of the lack of side image. I think Rogers' idea of a Maillard reaction is untenable, as it cannot account for fine resolution, three dimensionality, etc.

10. Do you feel that you have a calling or vocation to be involved somehow with the Shroud? If yes, please describe **what motivated** you to make a commitment to the Shroud and **why**.

From the first time I saw the image on the Shroud, I knew this was something I was inextricably committed to. Interior, intuitive knowledge, not in any way intellectual, so can't speak of motivation or why.

Please describe below any other *personal* reflections, experiences, insights, or thoughts about the Shroud of Turin that you would like to share.

I would like to share some special experiences (worldly, not spiritual) while I was in Turin during the recent (May, 2010) Exhibition.

When I arrived in Turin, I had with me less than €7, and was not able to change money at the airport as expected. Fortunately, the bus from the airport cost only €6.70. When I arrived in Turin, however, I was unable to change money as May 1st was a bank holiday, so had no way to pay for a taxi or even a bus. Someone (an American Professor of Chemistry from Louisiana) who had helped me with my luggage on the bus, gave me €20 with no thought of being repaid. Mini-miracle #1?

The next day, I took the train to Pinerolo to visit Dorothy and Luigi, having been assured at the Turin station that there would be a connection to Cavour. But it was Sunday, and there was no connection. A very nice gentleman, a pharmacist from Brazil, with whom I had exchanged a few words on the train, spontaneously offered to drive me directly to Dorothy's home, although his own destination was 35 kilometers in the opposite direction. Mini-miracle #2?

The next day, I arrived at the Exhibition at 9 a.m., not realizing how impossible it would be to catch my train to Rome/Frascati at 11, with the next direct train not leaving until 6 p.m. As I walked through the lovely grounds towards the entrance, I was stopped by some gentlemen who insisted I use a wheelchair. Of course I objected, repeatedly, but they insisted, repeatedly. I was whisked past long lines of people who had to wait as much as two hours just to get into the chapel, then positioned just a few feet from the Holy Shroud, and after the audio presentation, whisked outside. The gentleman who had taken charge of me refused any gratuity. It couldn't have taken much more than 40 minutes. Mini-miracle #3 dropped into my lap.

I was able to get to the station barely in time for the train. At the ticket counter, I found a long line, but learned I could purchase a ticket on board. The hotel manager had begged me to pay him in cash, so again I was short of Euros, and the train conductor could not accept either a credit card or dollars. There was a €50 surcharge for boarding without ticket, and I had

only about €15. After some querulous murmuring, he accepted what money I had and gave me a ticket as far as Rome. Last of the mini-miracles. During the remainder of my travels, which included the Sinai and Israel, although I was probably better organized, I had to deal with whatever difficulties came my way without what I believe was the direct help of angels of heaven who watched over me in Turin.