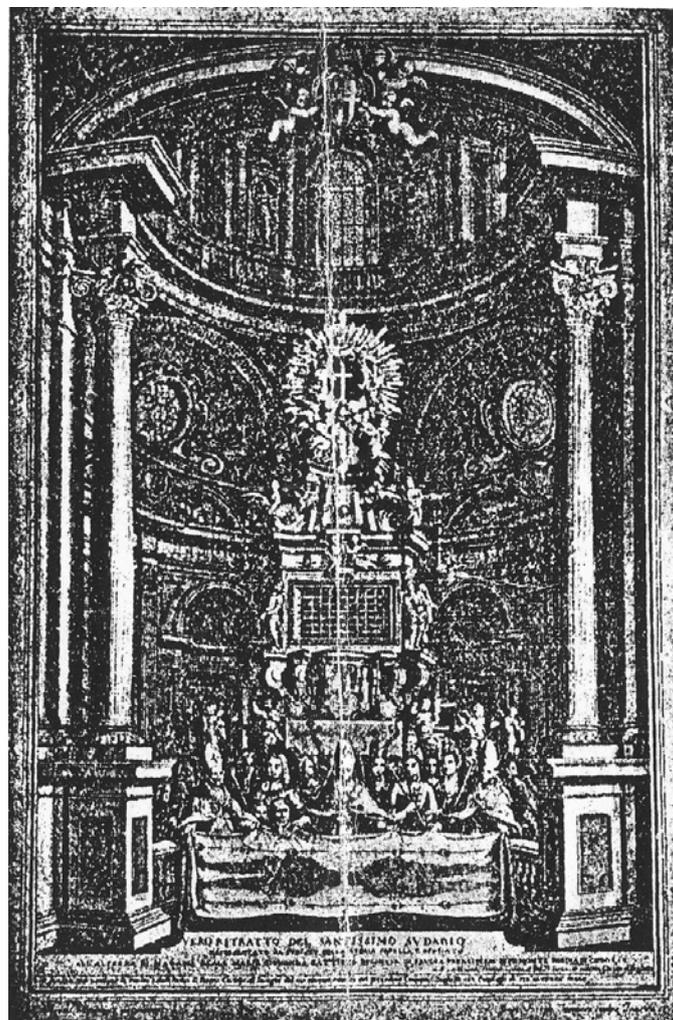


A NEWSLETTER ABOUT RESEARCH ON THE HOLY SHROUD OF TURIN
published in Australia for Worldwide circulation
edited by REX MORGAN, Author of several books on the Shroud
Issue Number 91 **OCTOBER 1995**



The Exposition of the Shroud in 1822
in the Chapel of the Holy Shroud, Turin Cathedral
[From Giovanni Lanza, *La Santissima Sindone del Signore*, Turin 1898]

EDITORIAL

The confirmation in the last issue of *Shroud News* that there are to be two Expositions of the Shroud of Turin in the course of the next five years: 18 April to 31 May 1998 and 29 April to 11 June 2000, has excited a lot of people. What is just as significant, I suppose, as the exhibition itself which will give millions (my forecast is 20,000,000) the chance to see, or see again after twenty years, this most mysterious of objects, is the fact that it will bring together all the Shroud Crowd of students, researchers, scientists, historians, believers, sceptics and crackpots not to mention the media of the world for a few weeks of discourse and, one hopes, some more conclusions about the subject. I believe it will be bigger than the Olympic Games or Oberammergau as a tourism promoter and I hope that Italy, and Turin in particular, will have the ability to prepare the necessary infrastructure for the invasion.

In the hurried Special Issue of the last *SN* I promised a bigger one for this month. I am glad that it is, in fact, the biggest regular issue ever. There is a range of many things in it for our readers. The current oddball theorists who have recently published books continue to provoke critical review and some of these are in this issue. The increasing renewal of interest in Shroud matters by the press has led also to an increase in publication of non-mainstream ideas and some of these are reproduced herein. There is also a reprint of an article by sceptic Joe Nickell which attempts to debunk Max Frei's pollen work.

In a letter dated 10 July 1995 subscribers to the proceedings of the French organised Rome Symposium held as long ago as July 1993) were advised that since the most recently updated date of publication, Easter 1995, had now "largely passed" apologies were in order. It was said that there was no chance of publication before "next" September. One hopes this might mean 1995.

In the meantime, as a sop to Cerberus, a little booklet, "Nouveaux Regards sur le Linceul de Turin" has been sent out. It is A5 format, has a shiny cover, 56 pages and contains ten recent papers on the Shroud of half a dozen pages each on average and costs 45 francs.

REX MORGAN

CATHOLIC HERALD • 15TH SEPTEMBER 1995

Vatican set to exhibit Shroud

BY VIVIANE HEWITT IN
ROME

THE CHURCH GAVE another sign this week that it considers the Holy Shroud of Turin to be Christianity's most sacred relic even though scientific tests found the cloth to be only about 600 years old.

It was announced that, by the personal request of Pope John Paul II, the linen believed by many to have been the burial wrap of Christ would go on show on two special occasions over the next five years.

Pilgrims will be able to view the cloth between 18 April and 31 May, 1998, and between 29 April and 11 June in the year 2000, the great jubilee Holy Year, said the Pontifical Custodian of the linen, Giovanni Saldarini, Cardinal Archbishop of Turin.

The Shroud, with its negative image of a bearded man bearing the wounds of the crucifixion, will not be transferred to Rome, however.

To view the linen, pilgrims will have to travel to the North Italian city of Turin, better known today as the headquarters of Fiat cars but one-time seat of the now exiled Italian royal family, the Savoys, who owned the Shroud.

In the early 1980s, the Savoys made a personal gift of the Shroud to the Pope, who in 1988 sanctioned carbon dating tests by laboratories in Oxford, Zurich and Tucson, Arizona.

Scientists in all three labs dated the cloth at about the 14th century, but at least 20 subsequent tests on remaining fibres of the samples taken in 1988 appear to confirm scientific fears about the reliability of the carbon dating method.

Moreover, parallel research currently underway in Spain has found striking similarities between the face embossed on the Shroud of Turin and a smaller piece of linen which, according to tradition, covered Christ's face.

This cloth is revered in a chapel at Oviedo, Spain.

REVIEWS: Kersten, Holger and Gruber, Elmar K., *The Jesus Conspiracy* (Element 1994) ISBN 1 85230 485 5

Shroud News is fortunate to have received commentaries on this controversial book from two distinguished Shroud writers. Dorothy Crispino was founder and editor of *Shroud Spectrum International* widely regarded, in its time, as the prestige English language Shroud journal. Dr Robert Bucklin was the principal examiner of the medical evidence in the STURP investigation of the Holy Shroud in 1978.

THE TWO-THOUSAND YEAR SECRET Dorothy Crispino

The Jesus Conspiracy is the stuff of supermarket tabloids. A secret kept for 2000 years; discovered by two bright young Germans! An English translation of Holger Kersten and Elmar Gruber's book, published in Munich in 1992, was not long in coming, for the whole world should be informed, as soon as possible, that Jesus did not die on the cross! The secret of Golgotha is the secret of the Vatican. From scheming Saint Peter to today's pontifical martyr, every pope, presumably, was initiated into the "Jesus Plot". Perhaps some people believed that the carbon 14 test had proved the Shroud to be a medieval forgery. Kersten/Gruber know better, the Shroud is genuine. It is, in fact, incontrovertible evidence that the Master was still alive when the Shroud was draped over him in the tomb.

Bad news for Christians, for as Saint Paul expostulates: "If Christ be not resurrected from the dead, then your faith is in vain!" [1 Cor. 15:17] The fiction of death on the cross must be preserved!

Two thousand years is a long time to keep something under cover. Indeed, there were leaks, even before the Kersten/Gruber broke the seal of silence.

There is no dearth of literature on this subject. Dr William B. Primrose (+1977), surgeon in two Glasgow hospitals, studied the Shroud and earnestly expounded his medical opinion. The lance wound, which he "correctly identified for the first time on the Shroud" [his words], was only a superficial scratch in the abdomen. "Christ lived to be a very old man [120 years] with a very small abdominal scar."

Just before the 1978 Exposition of the Shroud, Rodney Hoare of the British Society for the Turin Shroud, argued the affirmative in his book, *Was Jesus*

The Two Thousand Year Secret (cont'd)

buried alive? In Switzerland, the "visions" of Hans Naber, alias John Reban/Kurt Berna inspired him, in the 1960s, to acrimonious attacks in endless publications and pompous letters to the Vatican.

Mohammed, High Priest of Allah, in the VIIth century, was not the first to diagnose Jesus's "apparent" death as a fainting fit. No sooner had the soldiers found unoccupied the tomb they had been sent to guard than disturbing rumours began. Saint Matthew wrote that the Elders liberally greased the soldiers' palms and instructed them to say, "The disciples came during the night and stole 'that imposter' while we slept." It needed only a moment's reflection for astute thinkers to extend the incident into the theme that insinuates itself, every few decades, dressed anew in the latest fashion, to allure another generation with its ancient heresy.

If Jesus recovered from his excruciating trauma, where did he die? According to one legend, he died in Kashmir. The truth of the crucifixion was, by Divine Providence, revealed to the mystic Hazrat Mirza Ghulam Ahmad. It was he who found Jesus's tomb in Srinigar and built over it an impressive mausoleum. Before his death in 1908, he founded the Ahmadiyya Movement in Islam, whose numbers count in the thousands worldwide.

Andreas Faber-Kaiser published *Jesu vivio y murio en Cashemire*, one of the many books on the subject. In 1982, S. Obermeier came out with *Did Jesus die in Kashmir? The Secret of his life and works in India*. In this connection, it is only fair to mention that Jesus lived a long life (106 years) as a hermit/ teacher on the Japanese island of Honshu. He is buried there too.

Best of all, in 1983 Holger Kersten published his revelations, Jesus lived in India, complete with a color picture of Jesus's footprints right beside his tomb. I suppose he climbed in.

Commentary on *The Jesus Conspiracy* Robert J. Bucklin, MD

This book, authored by Holger Kersten and Elmer R. Gruber, purports to use data obtained from studies on the Shroud of Turin to negate the fact of the death on the cross and the resurrection of Jesus Christ. The authors have made an attempt to revive old opinions to refute the resurrection of Jesus and have repeated the allegations of others who have made the same attempt. One of the more serious attempts to impeach the authenticity of the resurrection was by John Reban, also known as Kurt Berna and Hans Naber. That work, published in 1967, was very satisfactorily refuted by Dr. David Willis in his paper ["Did He Die on the Cross?"] in the *Ampleforth Journal* in 1969.

As a forensic pathologist I was most concerned with the section of the Kersten-Gruber book entitled "Fraud of the Century", and prepared by Holger Kersten. Kersten has made a number of statements which are incorrect, as far as forensic pathologic changes are concerned. He makes the statement that the image on the Shroud of Turin gives the impression that the body depicted in that image was lying in a relaxed state with no signs of stiffening. In my paper appearing in *Shroud Spectrum International*, Number 14, 1985, I have presented a detailed summary of the postmortem changes and the Shroud of Turin. It is very clear that the body depicted on the Shroud shows stiffness, evidenced in part by the fact that the imprints of the right and left calves are quite different. The right calf has made a near complete imprint on the fabric of the Shroud while the left calf is far less clear. In addition, the imprint of the left foot, unclear as it is, is somewhat higher than the more distinct

Commentary on *The Jesus Conspiracy* cont'd)

imprint of the right foot and especially the right heel. This shows that the lower legs were not resting parallel and that there is likelihood that at the time of death the left leg was drawn up slightly, slightly flexed at the knee, immediately rotated to a position where the left foot rested on the right instep. This is a very likely crucifixion position, and indicative of rigor mortis.

The flexion position of the head with the chin close to the chest and slightly turned to the right could not have been maintained while the body was in the burial cloth, without the presence of rigor mortis.

Kersten has stated that the distribution of the corpse markings in the area of the back favors the opinion that the body in the shroud was living. His contention that one would expect stronger impressions on the buttocks and shoulder blades in such a case is not logical. Rigor mortis does not appear in areas which serve as contact or pressure points from the position of the recumbent body. It should also be clear to anyone knowledgeable of the Shroud of Turin imprint that the image markings do not in any way relate to the presence or absence of rigor mortis.

The comments concerning the position of the arms is erroneous because of the quoted comments that a considerable exertion of force would be required to break rigor mortis. This is simply not true and it would not have been difficult for the arms to have been placed in the position which they occupy in the Shroud image after the body had been removed from the cross.

Commentary on *The Jesus Conspiracy* (cont'd)

I take particular exception to the comments of Kersten as they relate to the blood marks on the Shroud of Turin. The blood stains on the cloth, as I have indicated in my publications on the Medical Aspects of the Crucifixion ["The Legal and Medical Aspects of the Trial and Death of Christ"], in *Medicine, Science and the Law*, Vol. 10, 1970, are distinct enough to permit one to determine the type of instrumentation which produced the injury. This is very clear as it relates to the markings produced by the scourge as well as the puncture type wounds made by the nails and the outflows of blood which resulted from the injury to the side and which resulted in a flow of blood across the flank and loins. The blood flow from the wound in the right side took place when the body was removed from the cross and not at a time when the body was lying horizontally in the cloth, as Kersten has stated.

Kersten is incorrect in his statement that intravascular clotting takes place immediately after death and for that reason the small capillaries do not empty. The flow from the forehead wound took place while the victim was upright on the cross, and before death, contrary to what Kersten has stated.

A short visit to the-office of any active medical examiner or coroner would serve to refute many of the medical comments attributed to Professor Bonte and quoted by Kersten. It is not at all unusual for there to be bleeding from a corpse noted at the time of autopsy. This bleeding does not require that the blood come from an area of hypostasis. Therefore, the statement that blood can never flow from a corpse which has been dead for several hours is entirely fallacious.

Commentary on *The Jesus Conspiracy* (cont'd)

My comments on this brief presentation are limited to the overall aspects of the forensic pathologic aspects of the study of the Shroud of Turin. They are based on over fifty years of active experience and the performance of more than 25 thousand autopsy examinations.

I have not commented in any detail on the persistent theme in the book to the effect that Jesus did not die on the cross but somehow was under the influence of drugs and that He survived to die at a later date in a different place. I find that this concept is fully refuted by a study of the Shroud of Turin, and, from a medical point of view, it does not justify further comment.

STUDY CENTER IN CORPUS CHRISTI

We were pleased to hear that Harold Nelson of Corpus Christi, Texas, is planning to set up a study center for the Shroud in his home town. Harold was a member of the remarkable Environmental Study of the Shroud in Jerusalem (ESSJ) team which spent many days researching ambient conditions in a tomb complex in Jerusalem in 1986 under the direction of archaeologist Eugenia Nitowski. Nelson is an indefatigable Shroud researcher and contributes many letters and comments on the subject to journals in the USA.

MANTON IN FRENCH JOURNAL

Extracts from the exceptional work of Lennox Manton were recently published, with due acknowledgement to us, in the *Lettre Menseulle* of the Paris group. This work was published by us as Runciman Monograph No 2 in 1994 with 4 pages of previously unpublished colour plates. The work entitled *Byzantine Frescoes and the Turin Shroud* is a remarkable contribution to the art history of the Shroud. Copies are still available from Runciman at \$5 per copy.

Dr. Eugenia Nitowski

by Cindy Smith-Maxwell
Intermountain Catholic

TAYLORSVILLE She wears a ring that is the replica of a cross from a Christian ring of the fourth century. She has had a gun pointed at her, been arrested twice as a spy, and has had to overcome two strokes to pursue her work.

Archaeologist Dr. Eugenia Nitowski is an adjunct professor of religion at Westminster College in Salt Lake City and has visited such places as Jordan and Jerusalem to study biblical archaeology. She is now in the process of establishing the Ariel Museum of Biblical Archaeology in Salt Lake City.

Although the museum is still in the works, Dr. Nitowski is presenting an exhibit at St. Martin de Porres Church for Holy Week, April 8 through April 17, entitled "The Stones Cry Out."

The exhibit was inspired by the biblical event (Luke 19:36, 39-40) when Jesus entered Jerusalem from Mt. Olivet, said Dr. Nitowski. As Jesus rode on, people spread their cloaks on the road and his disciples rejoiced: "Blessed is he who comes as king in the name of the Lord. Peace in heaven and glory in the highest." Some Pharisees told Jesus to rebuke his disciples. Jesus replied, "If they were to keep silence, I tell you the very stones would cry out."

Through photographs and drawings the exhibit will show an archaeological find for every book of the Bible. This exhibit cannot be seen anywhere else in the country.

"I read it (the Bible) as a child and fell in love with it and I have been in love with it ever since," said Dr. Nitowski.

"For every book of the Bible there is an archaeological find that shows the veracity of that book and ultimately the authenticity of the Bible," she said. "The Bible is true and worthy of our belief. God has given us his word and we shouldn't be afraid to trust it."

An interest that began at the age of 12 has turned into a 21-year archaeological career for Dr. Nitowski. She has spent time studying the Shroud of Turin, for which she was commended by the Pontifical Academy of Science, entered a house thought to be that of Joseph and Mary, and spent time uncovering the first monastery of the Carmelites in Israel.

"One of the things I've been most happy with every day is talking to people about Jesus and having the fulfillment of doing as much as I can for him," Dr. Nitowski said. "I tell people every day he did exist, he did die for us."

Dr. Nitowski isn't charging for admittance for the Holy Week exhibit and said she "gets paid by looking at people's faces?"

"I've had students say, 'you mean this really did happen, Jesus really did live.'"

Her work has brought her closer to God, she said. "I have touched things that are spoken of in the Bible that are so old.

"My most memorable experience is of working on the Shroud of Turin — studying blood cells and knowing they were blood cells from the very day Christ died."

Even though some doubt the authenticity of the Shroud of Turin because of inconclusive carbon dating tests, Dr. Nitowski said carbon dating is known to be inaccurate. Reports show a type of bacteria that can alter carbon dating exists on the shroud, she said.

"We can believe completely in the Shroud of Turin as the burial cloth of Christ," Dr. Nitowski said. "There is nothing in archaeology that shows the shroud as a forgery, only that it is genuine."

In 1989 Dr. Nitowski was digging on Mt. Carmel in Israel when she found herself the interest of a sniper. She had received previous death threats in the newspaper and was told to quit her work.

"I had a short time to do my work and wasn't going to quit," Dr. Nitowski said. "One day I looked at the hillside and saw a light glimmering. A man rose up and it was his scope on the gunsight.

"We kept staring at each other and I thought, 'OK, they want to kill me, because I'm a Christian restoring a Christian church and they don't want it restored,'" she said. "I thought, fine, if I'm going to die, I'll die for Christ."

Dr. Nitowski returned home, shortly after this incident and 10 days after doing so had a massive stroke. Another came five days later.

"Through a lot of prayer I can walk again and a lot of my eyesight has returned," she said.

Dr. Nitowski said she tries to use her experiences and archaeological findings as ways of showing people her faith is strong and helping them strengthen their own faith.

She said her students prompted her to begin the Ariel Museum, something she has thought about for several years.

"I was told many years ago that I had the



Biblical archaeologist Dr. Eugenia Nitowski displays a piece from an archaeological exhibit that will be shown April 8 through April 17 at St. Martin de Porres Church. The exhibit, "The Stones Cry Out," will show, through photographs and drawings, an archaeological

ability to make the stones speak and there isn't any better compliment for an archaeologist," she said. "I said, 'OK, if I can I want them to speak for Jesus.'"

Reading the excerpt from the book of Luke, that inspired the name for the exhibit, reminded her of this compliment. The exhibit is her way of making the stones speak, she said.

"People can see the Bible unfold in front of them," she said about the exhibit. "It will illustrate the Bible like nothing else."

All of these (exhibits) are screaming, "it did happen and the Bible contains all these ... what it says about God is true."

She said she finds people are hungry to learn about the Bible. "This exhibit will open the Bible for people and they can have their faith strengthened."

Dr. Nitowski said through the exhibit and museum she hopes to share how she felt the first time she saw the burial site of Christ. She said

find for every book in the Bible. It can be seen nowhere else in the country. Dr. Nitowski is in the process of gathering items for a permanent museum, The Ariel Museum of Biblical Archaeology.

IC photo by Cindy S. Maxwell

she wants others to experience that and be engulfed in the Bible if only for a few moments.

"Biblical archaeology is important because it allows us to touch the past," Dr. Nitowski said. "When Jesus spoke he spoke for his day and ours."

Dr. Nitowski has a master's degree and doctorate in medieval history and a minor in liturgy and early church Christianity from Notre Dame University. She has also studied biblical languages at Lomalinda La Sierra University and has a master's degree in religion from Andrews University.

"The Stones Cry Out" exhibit will be open April 8 through April 17 at St. Martin De Porres Church, 4914 South 2200 West. The hours are Saturdays from 3-6 p.m., Sundays from 9 a.m. to 4 p.m., and weekdays from 9 a.m. to 4 p.m. Dr. Nitowski suggests visitors bring their Bibles to read along as they study the exhibits. For more information call 265-8873

The American Spectator July 1995

TURIN SHROUD:
IN WHOSE IMAGE? THE TRUTH BEHIND
THE CENTURIES-LONG CONSPIRACY OF SILENCE

Lynn Picknett and Clive Prince

HarperCollins/ 224 pages /\$23

reviewed by MARK STEYN

I love that expression "You're history!" — meaning you're through, you're finished, you're irrelevant. There is no more revealing dismissal in our culture. In fact, it's so widespread that history itself is now history: it's over, it's gone, forget it. You see it, at one extreme, in the reduction of the great classical texts to prosecution exhibits in the indictment of the racist, sexist, homophobic European male — or, more prosaically, in the recent moronic re-make of *The Three Musketeers*, where the swashbucklers were played as Californian beach hunks with feathers in their hats. In both cases, history is useful only as an exotic backdrop against which to play out contemporary preoccupations. You might think it's arrogant of Shirley MacLaine or Anthony Newley to insist that they were once Cleopatra or Richard III; but it's not as silly as examining the life of Richard III and concluding he was just like Anthony Newley, Gary Byrd, the black activist, claims that Africans discovered the Americas on the grounds that statues in

Mexico have Negro features; by the same token, you could argue, on the evidence of its famous angular, chiseled heads, that Easter Island must have been discovered by Lyle Lovett.

In September 1994, the *British Society of the Turin Shroud Newsletter* ran a piece entitled "Was the Shroud the Tablecloth of the Last Supper?" This was the theory of Rebecca Jackson, whose husband John is a leading figure in the Holy Shroud Guild of New York, a founding member of STURP (the Shroud of Turin Research Project, Inc.) and a U.S. Air Force physicist who used a NASA [sic] VP-8 Image Analyzer to examine the Shroud.

If you believe in the resurrection, it's not such a leap to believe that, having arranged such a thing, God was also capable of arranging a unique record of it. But the minute you seek scientific confirmation of what is (literally) an article of faith, you're already on the

defensive: whatever the Shroud is shouldn't affect your belief in the risen Christ one way or the other. I don't know which is the more banal — if modern science had proved that the Shroud was the sheet that wrapped the dead body of Jesus, or the fact that it didn't.

As things transpired, in 1988 scientists finally carbon-dated it to somewhere within the years 1260 and 1390, which means that the Shroud can't be what it's always supposed to have been. But diehard Shroudies, as they're known, were as curious about the scientific findings as Ceausescu used to be about electoral returns; they wanted confirmation of the result they'd already decided upon. When they didn't get it, they sought a second opinion, and then a third and fourth — from the likes of Herr Doktor Max Frei, the Swiss criminologist who found on the Shroud traces of pollen from Palestine. He's also the guy who authenticated the Hitler diaries [sic].

The Shroudies have missed the point. The Shroud is unique: the image on the cloth was made by, no means of reproduction. By continuing to insist that it's the face of Jesus in the face of the evidence, the Shroudies have diminished its uniqueness, with the result that, since 1988, it's been languishing in iconic No Man's Land. Now Lynn Picknett and Clive Prince have come up with a solution, one that is such an audacious act of cultural appropriation it could almost be the ultimate emblem of a great struggle in our secular age — the battle between religious faith and scientific rationalism — carried to the most potent and defining image of Christ himself.

According to the authors, the face on the shroud is Leonardo da Vinci's, and he put it

there himself: the world's first photograph by the world's first photographer. To that end, Clive Prince spends the last half of the book holed up in his potting shed using fourteenth-century ingredients to project his likeness onto the back of a cheesecloth shirt. He emerges triumphant: *veni, vidi, da Vinci*.

Picknett and Prince are British, and their Britishness is, I think, important: Britain is one of the most godless nations in the world, and if you want an example of how state protection saps the life out of anything it touches, look no further than the official and enfeebled Church of England. European Catholics are still hung up on miracles — all those weeping Madonnas. To the English, nothing could be more embarrassing. So Picknett and Prince are what in Britain are known as "anoraks" or "trainspotters" — the fellows who sit at the ends of railway platforms all weekend not for the romance and glamour and anticipation of train travel, but simply to jot down lists of engine numbers in little notebooks. In straightforward American: nerds. Their doggedness has set them at war with the Holy Shroud Guild, the BSTS, STURP, CIELT, magazines like *Sindon* and *Shroud Spectrum International*, and Professor Whanger of Duke University — virtually the whole of "the international Shroud community." And, as with all factional hatreds, you wonder whether the arcane disputes about the merits of ultraviolet spectrophotometry over infrared spectroscopy — never mind thermographic correction — aren't merely a code for some more primal struggle. Miss Picknett's principal opponent is the most distinguished of Shroudies, Ian Wilson:

On the day that Ian Wilson was being laughed at for his gullibility about the Shroud, I was also part of the Wrekin Trust's audience. To cut a long story mercifully short, within three weeks of meeting there, we began a two-year on/off relationship. The only reason for mentioning this painful episode is to show why I became yet more interested in the Shroud in the year following the carbon dating.

In other words, it wasn't just the carbon she was interested in dating. But hell hath no fury like a STURPie shtupped. Two years later Wilson and Picknett split, and he began telling British Shroudies that she dabbled in the occult. She concedes that she practised channeling "automatic" or "unconscious" writings which, when they were intelligible, were signed "Leonardo." But, she insists, Wilson's the one hung up on mediumistic sources: in the *BSTS Newsletter*, he ran an approving story about "an Egyptian medium who channels Jesus (and yes, he confirms that the Shroud is genuine)." Then he had the nerve to turn down her poem about the Shroud on the grounds that the *Newsletter* doesn't run poetry. But how can he say that when they'd just carried a poem called "Hymn to The Shroud" about...

(By now, I was also beginning to channel unconscious writing. It said: "Time to start reading another book. Yours truly, Michelangelo.")

Such internecine feuding goes with the territory, as does the inevitable Deep Throat figure (an Italian called Giovanni) and the ritual break-in of the author's apartment. In between comes the big idea. As always, the authors assert that certain events could have happened and then, presupposing that they did, assert that certain other events *could*

have happened as a consequence. Pretty soon we're skimming back across the centuries like a frog on a lily pond. It's only when you linger longer on any one lily that you begin to wonder whether it can really bear the weight Picknett and Prince are placing on it.

Where to start? Well, "early Christian writers referred to the Magdalene as 'the bride of Christ.'" The authors think she was — literally. Jesus and Mary married, had children, and their bloodline (which includes the Merovingian dynasty of French kings) has been protected across the centuries by the Priory of Sion, a secret society whose Grand Masters have included Botticelli, Leonardo, Sir Isaac Newton, Victor Hugo, Claude Debussy and Jean Cocteau. Its present Grand Master is a lawyer from Barcelona.

(At this point, my unconscious channeled another telegram: "Don't you think it's odd that, after stacking up so many of history's all-time hotshots as Grand Master, the current leader is some Barcelona nobody? After Botticelli and Hugo and Debussy, you'd expect at least Oliver Stone or Snoop Doggy Dogg. If they've been reduced to lawyers, why not F. Lee Bailey rather than some shyster from Spain? Yours, Bishop Henri de Poitiers.")

Ultimately, the simplest way to understand their radical overthrow of Shroud orthodoxy is to see it in Irving Berlin terms. Traditionally, Shroud theory has seen the relic as a garment, corresponding to the main theme of "Easter Parade":

"In your Easter bonnet
With all the frills upon it ..."

Now it turns out we should have been paying attention to the middle eight:

"The photographers will snap us
And you'll find that you're
In the rotogravure ..."

In other words, if I can keep up with the authors, Leonardo invented the bicycle hundreds of years before anybody else; therefore, he invented photography, too. Leonardo modeled the "Mona Lisa" on his own face; therefore, he put a photograph of himself on the Turin Shroud, too. Leonardo was a vegetarian and a homosexual; therefore, he decided to pass himself off as the image of Christ as a joke on posterity. Having climbed on Leonardo's bicycle, Picknett and Price are now peddling it into the sunlit uplands of Shroud cuckoo land.

In this ingenious if unlikely solution to the problem of the Shroud, the clash of cultures between the age of faith and the age of celebrity finds its most dramatic battleground. The hip media are bored by Jesus: to them, he serves no purpose as an icon. But a photograph — a photograph is real. So the substitution is made: a God-given image is transformed into a manmade image, with glamour and cachet — a self-portrait by a vegetarian sodomite, a sort of Florentine Robert Mapplethorpe. In its way, the past is a self-portrait — a mirror, if you like, to reflect back the values of the present. In the 15th century, they looked into the Holy Shroud of Turin and saw the face of Jesus. Today, we look into the Shroud and see the prototype of a photo shoot for *Vanity Fair*.

INTERNET PARODY

In this month's *National Geographic* the lead article "Information Revolution" describes the terrifying implications of the Internet (which has been described elsewhere as the greatest threat to humanity since the Flood). It has little to do with geographical matters but the article finishes with the hopeful remark, "Wisdom and insight often come not from keeping up-to-date or compiling facts but from quiet reflection. What we hold most valuable - things like morality and compassion - can be found only within us. While embracing the future, we can remain loyal to our unchanging humanity"

I do not think the "we can" assumption is valid and should have said, rather, "*Can we* remain loyal to our humanity?" in these circumstances.

The point of this, note is that in a series of frightening photographs of "progress" in the technology and computer field there is a ridiculous picture of an "Automatic Confession Machine". Its only point of interest or merit is that the inventor of this parody has used a print of the Shroud face image to decorate the top of his machine.

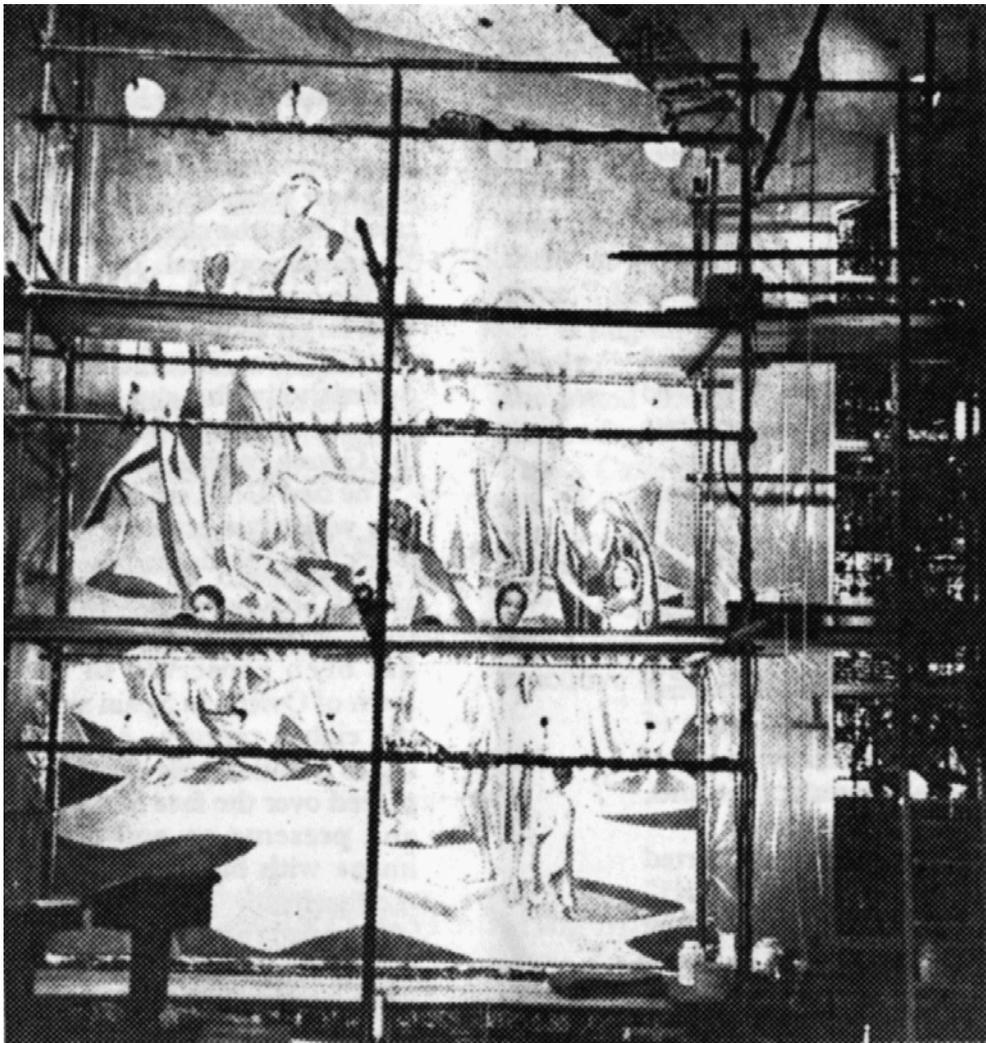
A VISIT TO ISABEL PICZEK**Rex Morgan**

Any meeting with Isabel Piczek is of great value. Dr Piczek is a highly qualified physicist and also one of America's greatest religious artists. Her works are to be found all over California and well beyond in other states and countries in churches, mausoleums and other religious buildings. She specialises in the very difficult media of stained glass, mosaics and vast wall paintings. She has won numerous prizes and honours worldwide for her art and has made many learned contributions to the study of the Shroud from an artistic and scientific point of view. Her name has become familiar at Shroud conferences in recent years where, from her wide knowledge and expertise in medieval, and all, artistic techniques, and her expertise in scientific principles, she has totally debunked any possibility of the Shroud image being a painting or application of any kind. In discussion, Isabel's brilliant mind and keen insight into problems and people place her in a strong position as an influential leader of thought in the Shroud circle today.

I had the pleasure of meeting her again this year in California for two more of our chat sessions during which we briefed each other on the latest developments in Shroud circles, the successes, the subterfuges, the plots, the humour, the scandals.



Since the disastrous earthquake in Los Angeles two years ago Isabel has spent most of her time repairing and restoring her own massive works which were damaged. But I was privileged to be one of the first people to see her latest work of art, "Christ with the Children of the World" in the chapel of St Anne's Maternity Home in Los Angeles. This massive painting, which fills a whole wall of the chapel, depicts scenes of children of every race attending upon Christ. As usual the eye of the beholder is drawn upward to Christ, the focus of the work. It is in Isabel's inimitable style, modern and yet with all the hallmarks of a great classical scholar and painter. I now look forward to seeing it with the scaffolding removed.



CATHOLIC HERALD • 4TH AUGUST 1995

Turin Shroud contains female DNA

BY VIVIANE HEWITT
IN ROME

THE SHROUD OF Turin presents traces of female DNA, according to the finds of new tests due to be published later this month.

This latest development in limited research into the 12-foot long linen, believed by many to have been the burial wrap of Christ, could lead to new Vatican approval of further experiments.

In the DNA study, Professor Marcello Canale of the Institute of Forensic Medicine in Genoa found unequivocal traces of female DNA after tests on two threads of the cloth.

He extracted the threads from two samples taken at a private ceremony in 1988 when the Vatican approved three separate laboratory tests to carbon-date the Shroud.

These tests, carried out simultaneously in Oxford, Zurich and Tucson, Arizona, concluded that the cloth, bearing the native image of a bearded man whose body presents wounds in keeping with the Gospel accounts of Christ's Crucifixion, was of medieval manufacture and, therefore, a fake.

Professor Canale, supported by veteran Shroud "expert" and leading forensic scientist Professor Pierluigi Baima Bollone, said that perspiration and tissue cells would be enough to leave traces of DNA. The female DNA, both

concluded, could be a last remaining trace of the French nuns who were the custodians of the Shroud in the 16th century and who tried to repair the linen which was damaged in a fire at their convent at Chambery in 1532.

Professor Canale also found considerable traces of male DNA and as a result of his tests, the Shroud's official custodian Giovanni Saldarini, Cardinal Archbishop of Turin, is reported to be ready to allow fresh samples to be taken from the cloth with the Vatican's approval.

"We would need samples with larger blood stains. This would allow us to establish definitively the sex of the subject and even his race", the Genoa Institute said.

The new DNA study is part of a wider project to "crosscheck" the shroud and the so-called Shroud of Oviedo, a three-foot long cloth which has been conserved in the town of Oviedo in Spain since the eighth century. According to tradition, this cloth was placed over the face of Christ and presents an embossed image [sic] with blood stains on the forehead.

Computer studies have ascertained that the two face images [sic] coincide and that the blood stains are manifest on both linens at the same points.

Church's advertising gets Christians cross

Associated Press

LONDON — The Church of England's advertisers dropped the crucifix in favour of a slogan beginning "Surprise!" this Easter, prompting expressions of disbelief from traditionalist churchgoers.

For the past month, stark white-on-black posters, stickers and flyers have appeared throughout England, declaring: "Surprise! said Jesus to his friends three days after they buried him ... to be continued in a church near you this Easter."

The posters don't carry the cross because it "carries too much cultural baggage," the Rev Robert Ellis of the Advertising Network, a church-owned company, explained to the *Catholic Herald*, a Roman Catholic newspaper.

Although Anglicanism remains the official state religion, fewer than 10 out of every 100 Anglicans attend church regularly.

The Rev Martin Short of the Advertising Network said the ad campaign was aimed at getting infrequent churchgoers to think about the meaning of Christianity's holiest holiday.

The posters were meant "not for the one or two theologically literate who could critique it."

Criticism is one thing the posters have provoked.

Columnist Richard Littlejohn of the *Daily Mail* said the posters were patronizing. He dismissed the church copywriters for "saying things like 'Let's run this up the steeple and see who kneels down and prays to it.'"

"It is hardly surprising lapsed Christians choose to spend their Sundays cruising the garden centres instead of listening to a vicar called Dave addressing them as if they have a mental age of three," Littlejohn wrote.

"It oughtn't invoke the Lord's name so lightly," agreed Sara Vajay-Cserhati as she jotted down Holy Week Communion times from a notice board outside St Paul's Cathedral. "'Surprise' is appropriate for a child's tea party, not for Jesus."

Even top advertising agency Saatchi and Saatchi was appalled.

"The cross is arguably the best-known brand logo in the entire world," Saatchi executive Marilyn Baxter told the BBC.

Wednesday 26 April, 1995, BSTS Spring Meeting. Dr. Kitty Little 'The Turin Shroud: How was the Image Formed?', 7 pm. The Society of Authors; 84 Drayton Gardens, South Kensington, London SW10 [nearest Underground Gloucester Road, then due south. Drayton Gardens is a turning south of Old Brompton Road]

From the *Sydney Morning Herald* 12 Sept 1995

Turin Shroud may be the world's oldest photographic negative

By DAVID KEYS

LONDON, Monday: The world's most mysterious religious relic, the Turin Shroud, written off as a medieval fake seven years ago, is a 13th-century photograph, the oldest photographic image in the world, according to a South African art historian.

The head of fine art at the University of Port Elizabeth, Dr Nick Allen, did a series of experiments to see if it was possible to make a replica of the shroud using materials that were available in the 13th century.

His examination of shadow formations on the shroud has also provided the first evidence, other than circumstantial, that the original relic was made photographically.

Dr Allen recreated the "shroud effect" using a large camera obscura with a quartz lens 15 centimetres [sic] in diameter and seven millimetres thick. He used this to focus an image of a statue onto a sheet of linen rendered light-sensitive after being soaked in silver sulphate.

Four days' exposure time was needed to create what is, in effect, a giant photographic negative. The image was fixed with ammonia, but Dr Allen believes urine may have been used in the 13th century. He believes the model for the figure was a statue or, more likely, a corpse.

Presumably, the process was invented by a 13th-century alchemist who would have ensured it remained a secret to prevent his

invention being copied, and also that the "fake" would be accepted as a genuine image of Christ.

Dr Allen suspects the shroud was made in Venice between 1248 and 1386 and was either commissioned or stolen by the Knights Templar Crusaders of that period.

Until a few months ago, evidence for a photographic origin for the shroud was purely circumstantial. The image was consistent with a photographic negative and the materials and technological components were available in the 13th century.

Dr Allen's shadow analysis provides the first positive non-circumstantial evidence of a photographic origin.

The 13th-century religious mind of the alchemist who originally made it might not have considered it a fake. He might have regarded it as a divine magical process which, with God's guidance, merely helped him to produce an image of Christ.

It may be significant, says Dr Allen that in medieval belief the Virgin Mary is symbolised by crystal, that God's Truth is symbolised by silver, and God himself by light.

He suggests that in the medieval religious mind God (light) would have been revealing His Truth (on linen soaked

From the *Sydney Morning Herald* 12 Sept 1995 (cont'd)

in silver phosphate) through the medium of the Virgin (the crystal quartz).

The shroud was certainly not used as a moneymaking relic until 1356, at least half a century after it was made, so Dr Allen believes it might have been created as a rallying point for the Templars, who faced increased political opposition in the late 13th century.

Alternatively, it might have been made for a ruler in Constantinople called Baldwin, who needed to manufacture and pawn relics to raise a loan from the Venetians (which was never repaid). The relics were then sold on by Venice to the King of France, St Louis, and might have been stolen by the Templars during its journey.

The shroud is first recorded historically as belonging to a Templar family living near

the old Templar heartland around Troyes, in France.

The first lenses were invented by the 1st century AD and there are references to some form of camera obscura in China by the 4th century BC.

The manufacture of ammonia and of silver sulphate were also known by the 2nd century BC and the 9th century AD respectively.

The shroud, long thought to have been an image of Christ imprinted on his burial cloth, was moved to Turin Cathedral in the 16th century.

It was carbon-dated to the 13th century in 1988. However, an American archaeologist disputed the finding, saying mistakes had been made in the dating process.

COLLEGAMENTO PRO SINDONE

The bulkiest current regular Shroud journal, *Collegamento Pro Sindone*, continues to be published in Rome every two months and continues to contain a great deal of important information. Recent issues this year have contained substantial articles by regular writers, Calola, Petrosillo, Van Haelst, Tessiore, Courouble, Dalleur, Marinelli and Scavone. It is always pleasing to see that the great scholar Luigi Fossati continues to write works on the artistic copies of the Shroud through history: yet another appears in each issue of CPS. The pages contributed by Ilona Farkas always summarise the Shroud events and publications throughout the world. The fact that her columns fill more and more pages suggest that the interest in Shroud matters is again on the increase.

In the May-June issue she describes with relish a television interview with Maria Grazia Silliato whose extravagant style has been noticed before in *Shroud News*. Farkas takes her well to task in this piece for her inexplicable insistence that the interview talk not of the *Holy* Shroud but the Shroud of Turin.

From the *Holy Shroud Guild Newsletter* July 1995 New York

Fungi on Shroud

Dr. Leoncio A Garza-Valdes, M.D. is a long standing friend of the Holy Shroud Guild. He provided us with the following press release on May 5, 1995.

Microorganisms are known to form biogenic varnishes or protective coatings on desert rocks and other stable surfaces. Therefore, a study was undertaken to examine, for similar microbial deposits, various ancient pre-Columbian artifacts including a clay bowl, chert drill, blood-letter and also the Shroud of Turin, and archeological textile thought by some to be the burial cloth of Jesus of Nazareth. In general, pigmented gram-positive cocci and pleomorphic rods and *Lichenothelia* fungi were found by microscopic and cultural analyses in all samples examined. In addition, a bioplastic material was produced by the bacteria that coated the surfaces. Cellulase digestion of a Shroud fragment resulted in the apparent digestion of the linen cellulose and release of glucose (determined by glucose oxidase). However, the microbial deposits (bioplastic-like coatings) on the linen, which were resistant to the enzyme, maintained the overall shape of the thread and appeared following digestion to have a hollow interior indicating the non-cellulose nature of the material covering the thread.

An additional interesting finding on the Shroud of Turin is the presence of extreme haloalkaliphilic (having an affinity to high salt and high pH) bacteria tentatively classified as *Natronococcus*, *Natronobacterium*, *Nocardiopsis*, and *Synechocystis*. These bacteria are significant because during the first century in the area of Palestine, natron (sodium carbonate) was used in the bleaching of linen and as an important ingredient in perfume and resins (myrrh). These results, therefore, suggest that the previous radiocarbon analyses (1260 - 1390 AD.; *Nature*, 337: 611-615) may represent an average dating of linen cellulose, natron and microbial cells and their exopolymers indicating that the Shroud linen may be much older than previously reported.

This study was performed by Leoncio A Garza-Valdes, M.D. working in the laboratory of Stephen Mattingly, Ph.D., and assisted by Elizabeth K Eskew, B.S. and Victor Tryon, Ph.D., Department of Microbiology, University of Texas Health Science Center at San Antonio. Samples of Shroud fragments and technical expertise were provided by Professor G. Riggi di Numana, Turin, Italy. The study "Role of Microorganisms in the Formation of Biogenic Varnishes on Ancient Artifacts" was supported by the Outreach Division of the Small Grants for Exploratory Research Program of the National Science Foundation.

From the *Holy Shroud Guild Newsletter* July 1995 New York

Carbon 14

This statement was read to Ida Molinari, a reporter in Turin, Italy, by Harry E Gove, Professor Emeritus of Physics, University of Rochester.

January 27, 1995

"The technique that was used to carbon date the Turin Shroud in 1988 is called accelerator mass spectrometry (AMS). It was invented in my laboratory at the University of Rochester in 1977 by me and my colleagues. I was principally responsible for arranging that it be used by three laboratories in Arizona, Oxford and Zurich respectively, to establish when the flax from which the Shroud's linen was woven was harvested. The three laboratories used cleaning procedures that were recommended at that time to eliminate old and modern carbon contamination from their Shroud samples. In 1988 they independently produced a date that agreed among them [sic]. The flax was harvested in the early 14th century. For several years after that I was quite convinced

of the result. However, recently, Dr. Garza-Valdez of San Antonio, Texas, has produced strong evidence for a type of modern carbon contamination on Shroud threads produced by a certain type of bacteria that the cleaning procedures used by the three laboratories may not have removed. He has called it a bioplastic coating of the threads. Depending on how thick the coating is it can cause the date published by the three laboratories to be too young. Research is presently underway by Dr. Garza-Valdez, me and other scientists to perfect a method of carbon dating the actual cellulose of the Shroud linen without including the bioplastic coating. Only very preliminary results have been obtained so far. When the method is perfected it will be necessary to obtain a further small Shroud sample to make the final definite measurement. It is our understanding the Archbishop of Turin has, in his possession, such additional Shroud samples removed at the time those provided the three laboratories were removed. Perhaps some of this might be made available to settle, once and for all, when the Shroud's flax was harvested."

CORPUS CHRISTI CHURCH

136 South Regent Street
Port Chester, New York 10573
(914) 939-3169

May 1995

Dear Friend:

The purpose of this letter is to make you aware of a project which may be of interest to you as a member of the Holy Shroud Guild.

Corpus Christi Parish, Port Chester, New York, is building the School Annex in honor of its late and beloved pastor, Father Peter M. Rinaldi, S.D.B. This annex will be a memorial to Father Rinaldi, bearing his name, The Father Peter M. Rinaldi Education Center. The Center will house classrooms and a library. An area of the library will be set aside as a memorial to Father Rinaldi. It will contain his desk, mementos, books and writings.

We at Corpus Christi feel a close connection to the Holy Shroud through Father Rinaldi, who was Vice- President of the Guild. He tirelessly promoted interest in the relic throughout his life. He constructed a Chapel to the Holy Shroud, which contains one of the few life-size photographic duplications of the Shroud in the world. To this day it attracts visitors to Corpus Christi Church.

As a member of the Holy Shroud Guild, I know that you are interested in our undertaking and your support will be greatly appreciated. It will help in our effort to honor the memory of the towering figure and great champion of the Holy Shroud, our own Father Peter M. Rinaldi.

Thank you for your consideration.

Yours in Christ,

(signed)

Father James A. McKenna, S.D.B.
Pastor

**Fr. PETER RINALDI
BUILDING CAMPAIGN**

Joe Nickell is a stage magician who has written numerous articles debunking the Shroud. His chief sources are the single unauthenticated D'Arcis document and the work of Dr Walter McCrone. Nickell's work is published through the Society of Skeptics. It is important for all Shroud enthusiasts to read it.

Pollens on the 'Shroud': A Study in Deception

JOE NICKELL

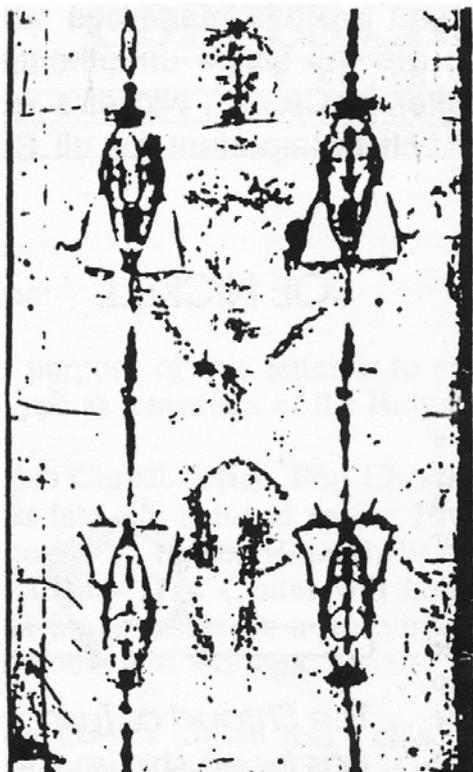
Despite its exposure as an artistic forgery, the Shroud of Turin (which bears the front and back images of an apparently crucified man) is still promoted as the burial cloth of Jesus by a small, but vocal, group of religious enthusiasts, including a few scientists. They continue to cite the "presence of Palestinian pollen grains on the Holy Shroud" (De Vincenzo 1993) as a major counterargument to the carbon-14 test results, which indicated the cloth was of medieval manufacture (Damon et al. 1989; Nickell 1989, 1991). Unfortunately, it now appears that the pollen study was an exercise in deception — self-deception, at best, if not outright scientific fraud.

The analysis was conducted by a Swiss criminologist named Max Frei-Sulzer (1913-1983). Frei once taught an evening course in microscopical techniques in the Zurich University extension system; subsequently he was asked to create a crime laboratory for the local police, which he began in 1950 (Palenik 1982). In 1973, as a consultant to a shroud commission Frei was granted permission to take samples from the cloth. This involved pressing small strips of sticky tape onto the cloth's surface, then peeling them off — coated with surface debris — and sticking them on microscope slides.

During the next two years, between jobs as a freelance criminologist, Frei microscopically examined his tapes and in March 1976 issued a report, claiming he had found certain pollens that "could only have originated from plants that grew exclusively in Palestine at the time of Christ." Frei was also quoted as asserting: "I can state with certainty that the Turin shroud dates from the time of Christ." (Humber 1978: 196; Wilcox 1977:167). Apparently, however, he

The Shroud of Turin has been shown to be an artistic forgery, but a small group of enthusiasts still cite the supposed presence of Palestinian pollen as a major counterargument. It now appears that the pollen study was an exercise either in self-deception or outright scientific fraud.

Pollens on the Shroud (cont'd)



The half of the Shroud of Turin containing the frontal Image.

was either "misquoted" or withdrew this rash statement, because shroud researcher Ian Wilson (1979:80) soon insisted, "Frei makes no such claims," describing him as a "cautious individual."

Subsequently, Frei had also claimed, according to wire-service reports, that "he found traces of ointment made from a type of aloe that grows only on the island of Socotra, off the coast of South Yemen. Ancient texts refer to the ointment as having been applied to corpses before burial, Frei said." These alleged findings — consistent with the reference to aloes in the Gospel of John (19:39) — were presented to the Archbishop of Turin just in time to make 1981 Easter news (Dart 1981).

Earlier, Frei had also claimed to have found pollens on the shroud that were characteristic of two other non-European regions, including Istanbul (formerly Constantinople) and the area of the Anatolian steppe that includes Urfa (Edessa, in ancient times) — both in Turkey (Frei-Sulzer 1979). He reportedly traveled through the Near East and Turkey "in different floral seasons" in order to obtain pollen specimens to compare with those on the shroud (Frei-Sulzer 1982). The discovery of these additional pollens seemed strikingly to confirm a "theory" of the shroud's history advanced by Ian Wilson. This is an important issue for shroud advocates since the cloth lacks any provenance before the 1350s.

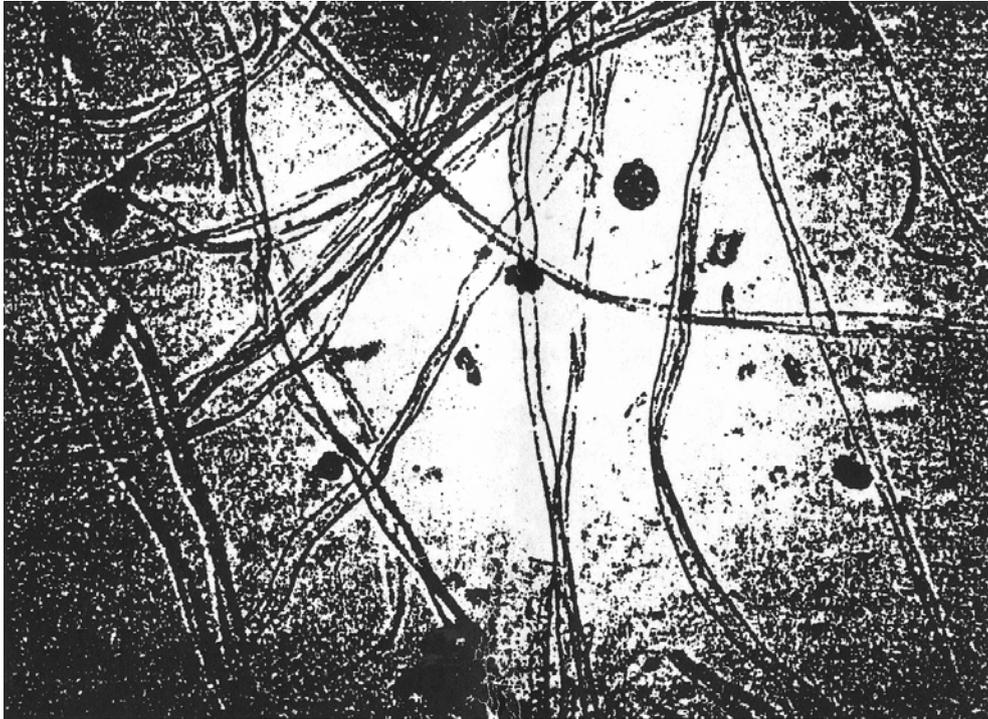
Wilson's conjectural history of the shroud begins with the notion that it was the ancient Image of Edessa, also known as the Mandylion. According to a fourth-century legend, Jesus miraculously imprinted his face on a cloth as a gift to Edessan King Abgar, in "consolation" for his affliction with leprosy. The Mandylion remained in Edessa until 943, when it was seized by the Byzantines and installed at Constantinople. From there, this theory holds, it was eventually taken to France by crusaders (Wilson 1979: 126-191).

However, not only is the story of Abgar and Jesus demonstrably apocryphal, but the Mandylion bore only a facial portrait, not the twofold imprint of a crucified man. It is therefore not surprising that historians are quick to dismiss Wilson's scenario (Nickell 1987: 41-48).

Nevertheless, Frei's pollen evidence gave Wilson's ideas new credibility. In return, Wilson devoted a chapter to Frei in his book and gave an extended list of 49 "Plant Species, of Pollen Samples from the Shroud (*as identified by Dr. Max Frei*)" in an appendix (Wilson 1979: 77-81, 293-298). (Later Frei [1982] claimed to have identified at least 56 different pollen types.)

Still, Wilson did concede "that Frei

Pollens on the Shroud (cont'd)



Photomicrograph of slide 6-B/d from the Max Frei collection. While this detail shows two or three of the many pollen grains found on that tape (which contains much more pollen than all of the other 25 tapes combined), they are from the lead end where Frei's gloves left the myriad of cotton fibers shown crisscrossing the area. Clean gloves should have left no pollens in this area. McCrone labels this — and a suspicious smear of several hundred pollens on the body of the some tape — "contamination." (Photomicrograph courtesy of Paul C. Maloney, ASSIST)

was using palynology, the science of pollen analysis, in a particularly unusual way." As he explained: "Normally a core is taken from some sedimentary deposit, and by simple analysis of the pollens at different levels, a picture can be built up of changes of flora in one region over a given period." He continued: "By contrast Frei was trying to use the method to determine through which geographical regions one given object, the shroud, had moved, the significant clues being the identification on the object of pollen from plants of specifically limited geographical distribution." Wilson elaborated: "One of the complications of the method is that many plants are common to virtually all areas in which the Shroud might have been kept in the course of its history. Another complication is that

plants that originally had one specific regional derivation are today found all over the globe" (Wilson 1979: 79-80).

Related criticisms came from various quarters. Some faulted Frei's work for apparently failing to use control samples. Another problem was the possibility of contamination. According to an article in *Science* 81, even Shroud of Turin Research Project (STURP) scientists "say the pollens might have been carried by the wind or deposited by the shroud's visitors; its presence does not prove that the shroud was ever in the Holy Land" (Burden 1981).

However, Smithsonian botanist Richard H. Eyde (1986) observed that

Pollens on the Shroud (cont'd)

the real problem with Frei's work was that he claimed to do that which was suspect. Eyde noted that pollen identification "is not to species save in rare cases; rather it is to this or that 'type' of [pollen] grain — or to genus or species-group." He added: "This is so well known, that the burden of proof is on the one who says he's identified a species by its pollen. The identifier must say what traits separate the identified grain from grains of related plants."

Other problems with Frei's credibility were forthcoming. Before his death in 1983, his reputation suffered a severe blow when, representing himself as a handwriting expert, he pronounced as genuine the notorious "Hitler diaries," which were soon exposed as third-rate forgeries (Browning 1983).

In the meantime, an even more serious question had arisen about his pollen evidence — not just about its interpretation, but concerning its very existence. Frei's alleged findings were at variance with those of STURP, whose members had taken their own sticky-tape samples from the shroud in 1978 (at which time Frei took a second set of samples). Now, it is not true — as shroud enthusiast Daniel C. Scavone (1989: 44-46) reports (with characteristic inaccuracy) — that "the STURP scientists were shocked when they examined the tapes for pollens and not one pollen was found on any of them." However, STURP did report that "very few pollen were observed on the tape samples in the present project" (Schwalbe and Rogers 1982).

Probably the first person to publicly suggest Frei might be guilty of deception was shroud critic Steven D. Schafersman, a professional micro-paleontologist. He, Walter McCrone, and I each gave presentations on the shroud at an international microscopy conference held in Chicago in 1982. McCrone (1980; 1981) is the

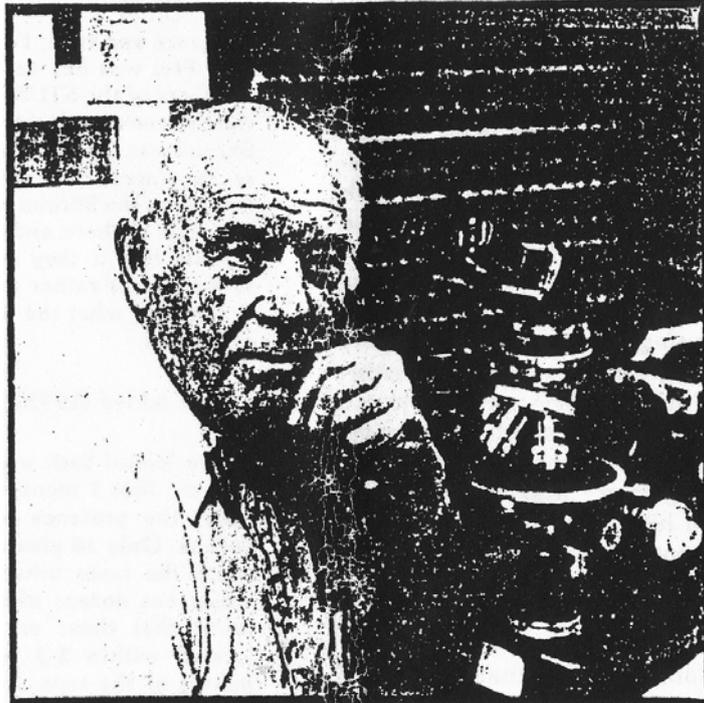
noted microanalyst who discovered paint pigments — notably red ochre — on the shroud image.

Schafersman (1982a) subsequently elaborated on his views, terming Frei's pollen data "incredible" and casting suspicion on how the data "supports in exquisite detail a highly speculative history of the 'shroud's' journey that no reputable historian or scientist endorses because there is no independent evidence for it." Schafersman pointedly observed that at the International Congress on the Turin Shroud in 1978, Frei publicly endorsed Wilson's shroud/Mandylyion theory.

Schafersman went on to explain how unlikely it was, given the evidence of the shroud's exclusively European history, that 33 Middle Eastern pollens could have reached the cloth, particularly only pollen from Palestine, Istanbul, and the Anatolian steppe. With such selectivity, Schafersman stated, "these would be miraculous winds indeed." In an article in the SKEPTICAL INQUIRER, Schafersman (1982b) called for an investigation of Frei's work, for comparison not only with STURP's tapes but with "duplicate and independent sticky-tape samples of pollen and dust" that Schafersman wished to be taken from the shroud.

Although new samples were not taken, after Frei's death another organization, the Association of Scientists and Scholars International for the Shroud of Turin (ASSIST), obtained Frei's tape samples. His widow, Gertrude Frei-Sulzer, first loaned five tapes to ASSIST. I was present when these were made available for microscopical viewing in mid-February 1986 at a shroud conference at Elizabethtown College, Elizabethtown, Pennsylvania; McCrone was the first to examine one of the tapes and soon announced: "There's a

Pollens on the Shroud (cont'd)



Walter McCrone, regarded by many as the world's leading microanalyst, discovered paint pigments on the Shroud of Turin and subsequently examined pollen specimens allegedly removed from the same linen cloth. His motto is "Think small." (Photo by Joseph Barabe, copyright McCrone Scientific Photography)

pollen" (Maloney 1989).

Two years later, ASSIST acquired Frei's collection of tapes from his widow and son and invited two scientists — McCrone and STURP's Alan Adler — to verify that the samples were taken from the Shroud of Turin. With the proceedings being videotaped, as each slide was handed to McCrone he observed it under the light microscope while simultaneously shroud researchers observed the microscope's field on video monitors. McCrone described linen fibers (including scorched fibers) and various contaminants, including synthetic fibers, particles of iron oxide (red ochre), and a few pollens.

Termed "one of the most surprising revelations of the day" was the discovery of "various kinds

of plant parts and floral debris, such as anthers, filaments, and vascular tissue on at least three of the tapes." This was held to support a hypothesis that "actual flowers had been laid down on the Shroud at some time during its history," which in turn "would explain the high percentage of floral pollens on the Shroud as described by Dr. Frei" (Flaherty 1989).

Interestingly, ASSIST's Paul Maloney (1994) reports that the pollens "are mostly located in what I call the 'lead' (as opposed to the 'body') of the tapes," supposedly attributable to Frei's method of handling the tape, by which he picked up additional pollens from between the threads. On the other hand, McCrone (who did not examine the leads during his marathon inspection) is suspicious of the

Pollens on the Shroud (cont'd)

excessive pollens reported in those unlikely areas, stating that, at best, they would represent "contamination" of some sort (McCrone 1994).

Indeed, McCrone's overall assessment of the pollens is at variance with that of ASSIST. When I headed the symposium on forgery at the Manuscript Society's 1993 meeting in Santa Fe, I invited him to give a presentation. The evening before, we had a lengthy discussion, during which the distinguished microanalyst confided to me his opinion of Frei's pollen evidence. This he did with some obvious pain, explaining that "Max" had been a friend of his. At my prodding, in two subsequent letters he elaborated in some detail on his observations.

Explaining that he "spent a long day examining the 26 Frei tapes in order to be able to say that they had definitely come from the Turin shroud," McCrone stated: "It was not too difficult to conclude that they had since it was easy to find red ochre of linen fibers much the same as I had seen them on my samples." He continued (1993a):

At the same time I was interested to note that there were very few pollen grains; perhaps one per square cm, which was pretty much what I had observed on my set of tapes. Incidentally I had talked to Max Frei at one of our London Microscopy meetings a year or two earlier and had asked him what the concentration of pollen was, and he did say about one per square cm. Considering that figure and the number of tapes and their length there could not have been much more than 100 pollen grains all total on his or my tapes. It is difficult to see how he could have found an assemblage of pollens representing 49 different species of Palestinian pollens on a piece of cloth that has spent the last 650 years of its life openly exhibited and much handled in France and Italy. I'm afraid that Max Frei was like so many other members of

the STURP group who were so convinced by their faith the Shroud was real that they were just as convinced that whatever was needed on the Shroud to prove that fact must be there, and if they didn't literally find it they regarded this as their error rather than a reality in terms of what the Shroud actually shows.

McCrone added (1993b):

I have looked back over my notes and see that I mentioned, marginally, the presence of very few pollens. Only 10 plus or minus on all of the tapes other than 6 Bd which has dozens of them. I also noted that those on 6 Bd were located within 2 - 3 square millimeters of the tape. At the time I remember saying diplomatically that they were "contamination." I didn't in fact, identify those pollen, so I don't know whether they are Palestinian or Italian. It is very doubtful that they were present on the Shroud itself and sampled by Max. The fact that they are then present indicates that the tape had to be pulled back so that they could be introduced and I see no good reason for that except skulduggery. A skilled skuldugger would, of course, pick off all but one or two of those contaminating pollen grains.

So I can't be sure that Max really adulterated the tapes from that bit of evidence, but the fact that most of the pollen he found supposedly came from the Palestinian area even though it had spent the last 600 years or so bouncing around in France and Italy is more than a little surprising.

Finally, he added this bombshell:

One further point with respect to Max which I haven't mentioned

Pollens on the Shroud (cont'd)

anywhere, anytime to anybody is based on a statement made by his counterpart in Basel as head of the Police Crime Laboratory there that Max had been several times found guilty and was censured by the Police hierarchy in Switzerland for, shall we say overenthusiastic interpretation of his evidence. His Basel counterpart had been on the investigating committee and expressed surprise in a letter to me that Max was able to continue in his position as Head of the Police Crime Lab in Zurich.

The implications of McCrone's revelations are devastating to authenticity advocates - or should be. However, experience shows they are never dissuaded by negative evidence.

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Joe Nickell is the author of many investigative books, including Inquest on the Shroud of Turin (Prometheus Books, 1983, 1987).

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.

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