

SHROUD NEWS

A NEWSLETTER ABOUT THE HOLY SHROUD OF TURIN
By REX MORGAN - Author of PERPETUAL MIRACLE

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THE PHOTOGRAPHIC EXHIBITION BY THE BROOKS INSTITUTE OF PHOTOGRAPHY, CALIFORNIA, ON DISPLAY IN CHRISTCHURCH, NEW ZEALAND. ON 23rd April 1985. ERNEST BROOKS II, PRESIDENT OF THE INSTITUTE, OFFICIALLY OPENED THE NEW ZEALAND TOUR. ALSO PRESENT WERE MORE THAN 100 PHOTOGRAPHERS FROM USA AND OTHER COUNTRIES TAKING PART IN "FOCUS ON NEW ZEALAND". Left to right: PETER SKINNER (Brooks Inst), ERNEST BROOKS; MATHESON BEAUMONT (NZ); BRIAN BRAKE (NZ); BRIAN ENTING (NZ)

EDITORIAL

Since the last issue of SHROUD NEWS much information has come to hand and my greatest (positive) problem with SN is deciding what to withhold for the next issue. Regrettably this holding over sometimes means a delay of many issues before it is published simply because so much of immediacy or considerable interest turns up in the meantime.

I had prepared several pages of report on the New Zealand tour of the Brooks Photographic Exhibit together with photographs but must now tell you only briefly about it in this page. Ernest Brooks himself officially opened the NZ tour at the CSA Art Gallery in Christchurch on 23rd April. He was also there as part of FOCUS ON NEW ZEALAND, an important international group of photographers setting up a NZ Institute of Photography, together with such famous photographers as Brian Brake and Matheson Beaumont. The exhibit then went to Dunedin and opens in Wellington on 24th June for two weeks before going to Auckland 17 to 31 July. Shroud watchers should note the existence of one Dennis Dutton, a lecturer at Otago University who is using the opportunity to make many headlines with the cry of "Shroud is a fake" and basing his whole approach on the D'Arcis letter, McCrone's erroneous findings and Joe Nickell's rubbing image production method, all of which have been largely discredited by the numerous scholars and scientists who spend much time studying the Shroud objectively.

Fr Albert R. Dreisbach Jr (Kim) has announced his resignation as an Episcopalian Rector in Atlanta, Georgia, to become fulltime Executive Director of the Atlanta Shroud Center, which he founded several years ago. This remarkable exhibition was visited recently by Ian Wilson of England (British Society for the Turin Shroud) and Atlanta has even acquired its own VP8 Image Analyser to demonstrate to the many visitors to the Center, the 3D image analysis work of Jackson and Jumper et al.

Two recent newsletters from the British Society report that all is well in Britain on the Shroud research front and letters from Fr Otterbein and Fr Rinaldi report on numerous matters of interest around the world.

Firm progress has been made for the Brooks Exhibit to go to Hong Kong, in March of 1986, and negotiations continue for other countries.

This issue of SN brings you another interesting historical article from Belgium, a report giving details publicly of the Environmental Study of the Shroud in Jerusalem now fixed for April 1986 (and I shall be there with them!), more news of Alan Whanger's research at Duke, a fascinating connection with a Hindu mystic and a new theory of image formation from a New Zealand physicist.

REX MORGAN

ENVIRONMENTAL STUDY OF THE SHROUD IN JERUSALEM

AN ARTICLE APPEARED IN SHROUD NEWS No 27 ANNOUNCING THE FORMATION OF A NEW GROUP TO CONDUCT EXPERIMENTAL WORK IN A TOMB IN JERUSALEM. THE FOLLOWING ARTICLE IS BY SISTER DAMIAN OF THE CROSS, OCD, EMINENT ARCHAEOLOGIST AND FORMERLY DR EUGENIA NITOWSKI

The Group known as the Environmental Study of the Shroud in Jerusalem is composed of scientists, archaeologists and supporting specialists whose aim it is to study the origin rather than the Shroud itself. To neglect the earliest environment of the Shroud, that of an ancient tomb, is to lose a most abundant source of information. ESSJ is headed by two advisors: Joseph Kohlbeck, Manager of Applied Chemistry and Optical Crystallographer for Hercules Aerospace; and Sister Damian of the Cross, a Discalced Carmelite extern, formerly Dr Eugenia Nitowski, a Biblical archaeologist.

The site chosen for the testing in April of 1986 is a large multi-chambered tomb complex on the grounds of the École Biblique et Archéologique Française in Jerusalem. While the structure does not match that of the tomb of Christ, it will provide not only the same environment, but adequate space to conduct five separate experiments simultaneously.

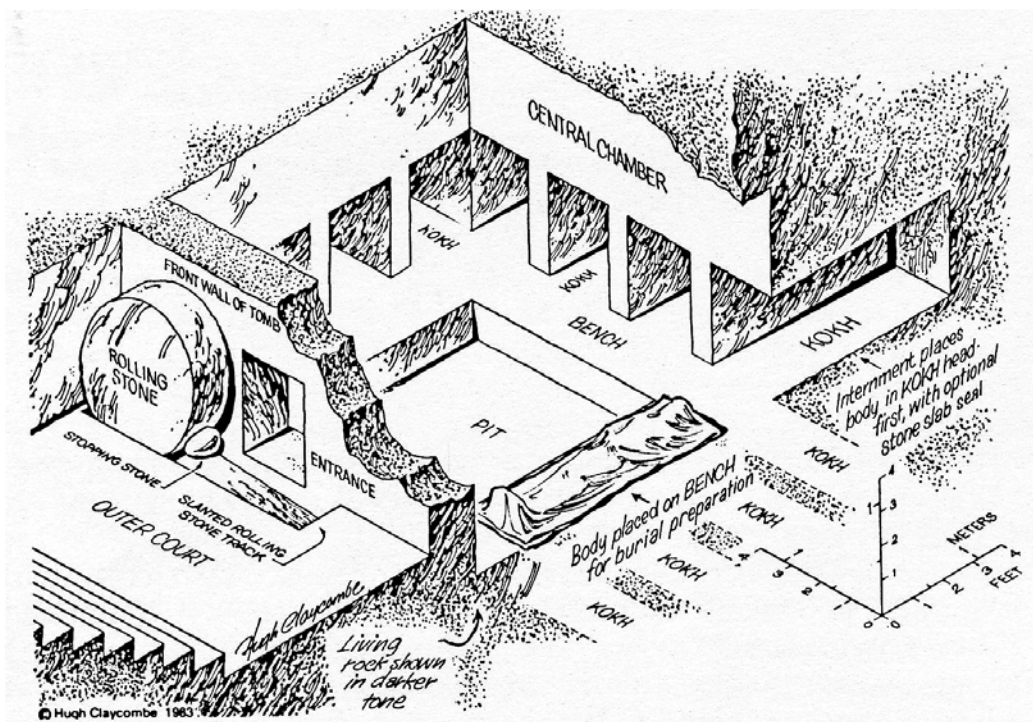
Emphasis will be placed on image formation using a specially prepared medical mannequin to simulate a body which had undergone the trauma of crucifixion. A cadaver is unsuitable due to its instability in preservation, the laws of Israel, the necessity to repeat the experiments with added variables and the need to heat the body to a temperature between 108° and 115°F. The heat of the body is an important factor which has been missing in previous experiments to produce an image. It, along with the alkaline calcium of the tomb and the acidic perspiration and blood covering the body, may be the key to a natural image mechanism in the tomb.

Joseph Kohlbeck was given the Mylar tape samples taken from the Shroud by Dr. Ray Rogers of Los Alamos during the 1978 investigations in Turin. It was the preliminary results from examination of those samples which became the basis for the formation of ESSJ. To this point evidence has been produced in the following areas: (1) Red particles found on fibers in "blood" areas are indeed blood. This was exhibited by a change produced in the laboratory when fibrils with red particles were placed in Cargille type A immersion oil for 2½ months. The red particles turned black and exuded a yellow material which indicates

Environmental Study of the Shroud in Jerusalem (contd)

an organic substance such as blood and could not be mistaken for iron oxide. (2) Calcium is found covering the Shroud with predominance on the back, non-image side of the cloth. It was that side which would have been on the bench or ledge in the tomb (see the reconstruction of Christ's tomb). Calcium from the area of the "bloody foot" was compared to calcium (limestone) samples taken in Jerusalem near the Church of the Holy Sepulchre, the traditional site for the tomb of Christ, both samples matched. (3) By comparative studies between the Rogers samples and modern linen treated with calcium, the color and depth penetration of the image was matched. Coupled with this is evidence through laboratory tests that image does exist under some of the blood stains, hinting at a fully natural mechanism in the tomb environment for image production.

Whatever the results in Jerusalem from the 1986 on-site testing, there will be answers. Every attempt will be made to exhaust all possibilities for the natural formation of an image. If an image is produced, it will not detract from those who believe in a miraculous nature to the Shroud, but rather fully indicate that the image was not made by human manufacture. If an image is not formed...?



A RECONSTRUCTION OF THE TOMB OF CHRIST BASED ON ARCHAEOLOGICAL SOURCES BY Dr EUGENIA NITOWSKI AND DRAWN BY HUGH CLAYCOMBE. Reproduced by kind permission of HUGH CLAYCOMBE ©

FURTHER NEW EVIDENCE FROM Dr. ALAN WHANGER

SHROUD NEWS has brought information to its readers several times in the past about the continuing research work of Drs Alan and Mary Whanger of Duke University, North Carolina. Whanger, by use of his polarized image overlay technique has demonstrated the congruencies between the face image on the Shroud and numerous examples of early artistic depictions of Christ thus giving evidence for the existence of the Shroud in early times from which such depictions had been copied. Whanger also published his claim to have discovered the existence of a phylactery, or leather pouch containing scriptural writings, strapped to the forehead of the man in the Shroud.

In his latest release of information Whanger now claims to have evidence that a phylactery was left on the left arm of the Shroud man indicating that the figure was Jewish and that the crucifixion was very unusual. The discovery and details of the arm phylactery are consistent with Whanger's earlier findings.

Using a variety of enlarged photographs of the front and back view of the Shroud, the Whangers have pinpointed what appears to be the arm phylactery and have traced evidence of a 10-foot length of leather strap attached to it from the left elbow, down the side of the body and then to the back by the left thigh.

"It is on upside down and the top has been damaged in some way, apparently by the box containing the scripture parchment being torn off," Whanger said recently. "This is perfectly consistent with the desecration (tearing open) of the phylactery on the head. We believe this indicates both were put on prior to the crucifixion and were worn during the crucifixion as a mark of mocking the crucified man as a Jew."

A phylactery is placed on the inside of the upper, non-dominant arm, close to the chest and held in place by a loop of leather. The attached leather strap is wrapped around the lower arm seven times and finally is entwined around the hand and middle finger.

Whanger used a photograph of a 16th century arm phylactery to compare it to what he observed on the Shroud using the polarized image overlay technique he and his wife developed in 1981 for exacting image comparisons. He found several blood stains on the inside of the arm that, when using an overlay of the 16th century phylactery, match exactly where the interstices of the phylactery knot would have been.

Further New Evidence from Dr Alan Whanger (contd)

Dr Whanger continued, "Some years ago we noticed a series of transverse interruptions in the bloodflow on the left arm as compared to the right arm. We suspected a phylactery was there, although it was only in the past couple of months that we spotted first the strap of the phylactery and shortly thereafter the phylactery box itself."

Whanger said the difference in blood pattern on the two arms supports his contention that during the crucifixion, the phylactery was wrapped around the arm the usual seven times. He said, "It was not the custom to bury an individual with the phylactery in place. But it was not the custom to crucify people with them on either. This obviously was a highly unusual crucifixion and burial. We believe there was life blood on the phylactery and that the individual was wearing it at the time of the crucifixion. By Jewish custom, anything attached to the body at the time of death is buried with the individual. And, as was also the custom, anything with life blood on it would be buried along with the person as well."

Whanger said the discovery of the arm phylactery and its leather also helps better determine how the image was formed on the Shroud. Considerable research has been done to determine what kind of energy process would leave not only the body image, but also the detailed image of tissue, hair, blood, cloth, leather and metal on the Shroud.

New research by West German physicist Oswald Scheuermann and Dr. Igor Bensen, a research engineer in Raleigh, North Carolina, on how the Shroud image may have been formed supports the Whangers' analysis of markings left by an arm phylactery and strap. Bensen now believes, according to Whanger, that the Shroud image has the characteristics of an electron corona, and producing the image on the cloth would require an enormous release of energy within a fraction of a second.

"We believe there was a secondary electron discharge from objects close to the radiating body," Whanger said. "Because we know the appearance of an image created by electron corona of leather, we were able to spot the strap. We then found the phylactery box close to where it is normally worn."

Dr Whanger has also released further confirmatory examples of his work on early artistic representations of Christ and their congruence with the features of the man in the Shroud.

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WORD FROM NEW ZEALAND ON ELECTRICAL DISCHARGE IMAGE FORMATION

A New Zealand physicist, Dr Graeme Coote, proposed as long ago as October 1982 in a letter published in the NZ LISTENER, that the image formation process might well have arisen from high voltages which are known to be generated during earthquake activity. The following is taken from that publication and from private correspondence between Dr Coote and Rex Morgan:

The "key" to the mystery is found in the Gospel of Matthew: he wrote that about daybreak on the Sunday a violent earthquake occurred. We now know that stresses on rock during an earthquake can generate very high voltages, and electrical discharges have been observed. My suggestion is that a momentary high potential between roof and floor of the tomb resulted in an electrical discharge between body and shroud, sufficiently intense to scorch the cloth and form the image which still exists today.

This proposal can explain the five remarkable properties of the image: It was formed by some process which scorched only the tips of the linen fibres. It is a double image, of both front and back of the body. It was apparently formed, not by contact, but by projection (because the electric field lines would pass from floor to ceiling). It has three-dimensional properties (because the intensity of the scorch would depend upon the distance between body and cloth as well as the angle made with the field lines.) It has the appearance of a "photographic negative" (because the discharge would be the most intense to parts touching the cloth).

Matthew tells us further that an angel descended from heaven, rolled the stone away, and sat on it. "His face shone like lightning; his garments were white as snow. At the sight of him the guards shook with fear and lay like the dead." Is this a memory of what I have postulated?

A literature search for information on earthquake-generated lightning showed that this is a poorly understood subject, though the Japanese people are well aware of the phenomenon of "earthquake lights" and there is an old haiku about them. The most useful paper is by Finkelstein and Powell (Nature 228, Nov 21, 1970, p 759) who discuss the role of quartz crystals in stressed rock and calculate typical electric fields of up to 5000 V/cm, which would be quite sufficient to initiate discharges in air. I believe that the rock near Jerusalem is sandstone, obviously rich in quartz.

Electrical Image Discharge Image Formation (contd)

"I am convinced," says Dr Coote, "that the image on the outside surfaces of the shroud resulted from the bombardment of electrons and positive ions accelerated by an electric field, which may have been present for a number of hours, causing a glow discharge (this was the suggestion of Dr Roger Bird of the Australian Atomic Energy Commission). The field direction may have changed direction several times as the earthquake waves passed. (It is of interest to note that a major shear fault runs through Israel - see Scientific American, Sept 1983, p 93).

"Because the accelerated ions have only a short range in matter the scorch would be very shallow, as observed. The properties of the electrostatic field containing the body (a conductor) and the Shroud (an insulator) lead naturally to the projective property of the image and the "photographic negative" property. To clarify all the details of this theory would require help from scientists from a number of disciplines - perhaps you know scientists who would be willing to put effort into this."

Following these exchanges Rex Morgan expects to meet with Dr Coote in June this year and this publication will bring his theory to the notice of such researchers as Bensen, Scheuermann and not least, the Environmental Study of the Shroud in Jerusalem (noted in this issue).

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ERNEST BROOKS WITH REX MORGAN AT OPENING OF EXHIBIT IN
CHRISTCHURCH, NZ

THE SHROUD IN CHIMAY (BELGIUM) by REMI VAN HAELST

REMI VAN HAELST is a Belgian freelance writer specialising in historical aspects of Sindonology. Most of his work is written in Flemish.

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Foreword

Chimay is a well-known tourist attraction in the Province of Hainaut. The castle of Chimay, once the home of the de Croy family, now belongs to Prince Caraman-Chimay, and attract many visitors. The charming countryside of undulating meadows and luxuriant woods gives the visitor the impression that life is good on the banks of the Lake of Virelles. The de Croy family was once very important. The first Count Jean de Croy lived in Chimay Castle and became a confidante of the Duke of Burgundy. No less than 21 members of the House of de Croy became members of the Order of the Golden Fleece. The Dukes of Burgundy were honoured guests at the Castle of Chimay. In particular, Charles the Bold made many visits to Chimay, his favourite country seat. No wonder ... the castle was situated between the "White Water" and the "Black Water", two small lakes in the middle of a huge forest. Today the forest occupies 330 acres and is a paradise for hunting and fishing.

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At the beginning of the XVth century Philip the Good, Duke of Burgundy, was trying to unify all the 17 provinces of the Netherlands and was fighting in several of them, one of which was Hainaut. Besides the long drawn-out war the country was ravaged by brigands and plagued with several poor harvests.

In the midst of these difficult times a large fire destroyed the church of SS Peter and Paul built almost entirely in the XIII century. The nave and the cross-aisle were destroyed and only the choir and main altar survived and these are still in use today. Because of the misery and poverty of the people in these uncertain times, there was no money to rebuild the church and for many years divine services were held in the temporarily repaired choir. The chapter of the church tried in vain to raise the money and even Count de Chimay was unable to help as he was at war with the Duke of Burgundy.

Good advice was not cheap, but when the need is great, help is at hand! In 1448 an important lady came all the way from France to meet several rich families in Belgium. This lady was Madame Margaretha de Charny, owner of the famous relic called "the shroud in which Our Lord Jesus Christ had been buried."

The Shroud in Chimay (Belgium) (contd)

When she heard of the difficulties of the canons of Chimay she sent a representative to the city and arrangements were made to organise an exposition of the Shroud of Our Lord Jesus Christ. At first the canons were not very enthusiastic because Margaret de Charny drove a hard bargain and much of the profit was for her purse. But after representations from other clergy, the Chimay chapter dropped its objections and an agreement was drawn up. Early in 1449 Margaret de Charny and her entourage travelled from Troyes in France to Chimay. The expectations of the chapter were high and Count de Croy gave the entourage shelter at his castle. Although there is no proof it is probable that the Shroud was displayed at the castle for it was customary for the receiving lord to obtain this privilege. As in many other castles all the noble families and friends of Count de Croy would have gathered at Chimay to venerate the very holy relic, the 'shroud in which the body of Our Lord Jesus Christ had been wrapped.' This display would have taken place in the largest room of the castle and for the immediate family would have been displayed in the castle chapel.

The exhibitions for the common people were held in a suitable open space on the edge of the village. An altar was erected and the event made known to the populace. Exhibitions were held several times a day and when there was a very great crowd, the Shroud was carried in procession around the meadow. Many of the faithful gave money, gifts and candles to obtain the strong palladium (protection) from this legendary relic.

As prescribed by a papal bull, a harbinger made, with a clear and loud voice the following announcement: "The shroud shown here IS NOT THE TRUE SHROUD OF OUR LORD JESUS CHRIST, but only a painting, a representation that is only a reproduction of the original shroud."

This announcement was mainly made very early in the morning when there were almost no pilgrims present. In the afternoon, when there was a crowd, the announcement was made with a much lower voice, so that it was not heard by many. Most of the time the faithful paid little attention to what the man said for they were impatient to see the shroud which bore the miraculous imprints.

There were many examples of the crowd witnessing "miracles" although no-one ever saw a repetition of the healing of King Abgar of Edessa or the emperor Tiberius. Throughout history the palladium of "the face of Edessa" had given protection and shelter to communities such as the saving of Edessa from the Persians or Turin from the plague.

The Shroud in Chimay (Belgium) (contd)

On the wall of St John's Cathedral in Turin one can still read the inscription commemorating this miracle. The news of the exhibition of the Shroud "with genuine representation of the Lord" attracted many pilgrims to Chimay and the clergy of the church were very pleased with the results. It was as if the whole population of Hainaut wanted to see this outstanding relic with their own eyes.

A medieval chronicler, the Benedictine monk, Dom Corneille Zantfleit, who died in 1462 in Liege, recorded the history of these events in Chimay. His chronicle, "Veterum scriptorum et monumentorum collectio" (Martene Durand 1729 Vol 461) gives us the following information. In the year 1449 a noble woman from the region of Troyes came to the village of Chimay. She was in possession of a linen, on which was painted, with exceptional art, the shape of the body of Our Lord Jesus Christ. All limbs were clearly depicted, also hands and feet. The side of Jesus Christ showed a red colour, as from a great wound. To stimulate the devotion of the people and their open-handedness, some of the company declared that this linen in fact is the true shroud in which Joseph of Arimathea and Nicodemus had buried the body of Our Lord Jesus Christ. They told many such matters. Their statements found very good acceptance amongst the inhabitants of Chimay. They came in great numbers to worship this wonderful linen. From far over the border of the province, men and women came to Chimay. The display of the linen caused such an uproar that it was noticed by the Bishop of Liege, Jean de Heinsberg, in whose diocese it took place.

Opinions about the display were strongly divided and the Bishop decided to make an enquiry about the authenticity of the cloth. To put an end to the uncertainty he sent a delegation to verify the credentials of the organiser of the exhibition in Chimay. Two eminent theologians, the Cistercian Abbot Aulne Johan of Brussels, former abbot of the abbeys of Creste, Tulley and Bellevaou; and Master Henry Backel of Diest, also Doctor of Theology, canon of St Lambert's church in Liege went to Chimay. Both deputies began a profound enquiry. On behalf of the Bishop of Liege, they demanded from Margaret de Charny all documents, papal bulls, and letters concerning her right to organise the exhibition of the cloth. She was also invited to justify her statements about the authenticity of the shroud in her possession. Margaret, challenged in this way, could hardly refuse and showed them all the documents in her possession. The noble lady produced three papal bulls from the anti-pope Clemens VII and one letter from Cardinal Pierre de Luna "pro tunc cardinalis et legatus" at the French royal court. In the first bull, Pope Clemens

The Shroud in Chimay (Belgium) (contd)

gave permission for the exhibition of "this shroud on which is depicted the figure or representation of the shroud of our Lord Jesus Christ, once kept in the church at Lirey". This bull had been notified to Geoffroy de Charny by Pierre de Thury, Bishop of St Suzanne. The same authorisation was given in 1389 by the papal legate to the French crown, Pierre de Luna, who later became Pope Benedict.

The second letter was written on 6 January 1390 by Pope Clemens VII of Avignon. In this letter was stated clearly "This linen is not the true shroud in which our Lord Jesus Christ had been buried, but only a reproduction of the image on the shroud: The exhibition of this shroud was not prohibited but some modalities of the normal religious displays were changed. It was formally prescribed that before every exhibition, one must declare to the crowd with a loud and clear voice: This is not the true shroud of Our Lord Jesus Christ but only a painting of the representation of the image on the true shroud."

It was amazing that Margaret de Charny showed this letter to the investigators but because there were six known copies of it in existence she probably surmised that one of the theologians knew of its contents. But the confusion became complete when Margaret showed a third bull from Pope Clemens VII. In this undated bull the pope ordered Bishop D'Arcis to eternal silence. Again the exhibition of the shroud "In places other than the church of Lirey" was allowed. This bull was a complete surprise for the investigators. By comparison with the other documents the third bull was also dated 6 January 1390. Two documents made by the same person, about the same issue ... but with important variations. The logical conclusion was a rather simple one: one of the letters was a forgery, unless the pope had tried to satisfy both sides. Comparison of both documents showed that on the bull to Bishop D'Arcis several corrections and erasures had been made. One of the principal arguments against the authenticity of the shroud was the sentence "pictura seu tabula" (painting).

The two eminent theologians were very poor graphologists and they accepted the letter to Bishop D'Arcis as genuine and therefore it was decided to declare the shroud a painting. The Bishop of Liege followed the advice of his deputies and the exhibitions in Chimay were prohibited. The efforts of the clergy in Chimay and even the intervention of Count de Croy could not change the Bishop's decision.

Only one comfort remained for Margaret: her ownership of the linen so long questioned by the chapter of Lirey, was recognised. But this was

The Shroud in Chimay (Belgium) (contd)

not the interpretation of the dean of Lirey for he claimed the right of his church before the ecclesiastical courts of Besançon and Doyle. We now know that the investigations of the Bishop of Liege's deputies were probably based on the reading of the famous Memorandum of Bishop D'Arcis. In this undated memorandum the bishop recalled the declarations made by his predecessor de Poitiers. According to D'Arcis "an artist confessed to the bishop that he made the painting on the linen venerated in the church at Lirey". But in the only existing document of bishop de Poitiers, concerning the "Shroud of Lirey" dated 28 May 1356, Geoffroy de Charny is "praised, ratified and approved for all he has done for the 'divine cultum'".

The letters of both papal legates de Thury and de Luna were handed over before the first papal bull of the anti-pope Clemens VII of Avignon. In this bull the authorisation is "to exhibit the shroud in the church of Lirey whenever opportune" (28 July 1389). The second bull of Clemens VII is dated 6 January 1390. It is in different tone and the shroud is called "pictura seu tabula" (painting). This letter was given sixfold to Geoffroy de Charny, Bishop D'Arcis, and the ecclesiastical authorities of Langres, Autun and Chalons-surMarne. But the original copy in the archives of the Vatican does not contain the sentence "pictura seu tabula" because it was replaced by the sentence "Figuram seu representationem sudarii quod for dictur eiusdem domini nostre Jeshu Christ". This rectification is made following a "correctum de mandato Jo de Napoli" dated 30 May 1390. This "correctum" is surely made because some evident new information was received by the pope of Avignon for we can read on the third bull given 1 June 1390, "sicut accepimus" (we have been informed). In this bull indulgences were granted to all those who come to pray in the church of Lirey before the relic there "venerabiliter conservata" preserved with veneration. We can only suppose that the two theologians did not know about this correction. In fact, this correction indicates the existence of "a figure or representation of the Shroud of Our Lord Jesus Christ." We must also suppose the same about the bull and letter from Pope Innocent VI, given 30 January 1354, in which various indulgences were granted to those who came to pray at the church of Lirey. On 3 August 1354 the same pope added other indulgences, but without the explicit nomination of the venerated relic. The same strange attitude as by the dozen prelates from the papal court of Avignon who made the inventory of the church treasure at Lirey on 5 June 1357. The smallest piece is recorded but no sign of a shroud. Nevertheless the dozen prelates did grant new indulgences for "those who came to pray at the church of Lirey on certain holy days."

The Shroud in Chimay (Belgium) (contd)

It must be stated that during the century-long dispute about the legal ownership of the "shroud of Lirey" between the Lirey chapter and the de Charny family, the authenticity of the relic was never questioned, neither by the parties involved nor by the judges of both the ecclesiastical and secular courts. The shroud of Lirey was always regarded as authentic and described as the "Saint Suaire de Nostre Seigneur Jhesuchrist, preciosissimum jocale, devotissimum et colendum Sudarium" (the holy Shroud of our Lord Jesus Christ, the most precious object of joy, the most holy and venerable shroud.) The dispute about the ownership of the relic went on from about 1360 until the death of Margaret de Charny in 1460.

The decision of the Bishop of Liege was a heavy blow for Margaret de Charny because the representatives of the Habsburg house and Emperor Frederik III became very suspicious. They asked for more proof and negotiations with them were broken off. The house of Habsburg was very fond of authentic relics as we can see in the Imperial Treasure kept in Vienna. Three linen relics are associated with the life of Jesus Christ and are mentioned in the will of Otto IV of Braunschweig (1228). The linen relics are a piece of the apron worn by Jesus during the foot-washing, a piece of the napkin used at the Last Supper and a piece of the cloth of John the Evangelist. This piece is sometimes called "tunica johannis". Thus Margaret missed an opportunity to provide comfortably for her old age.

But she did not give up easily. She went in person to the Bishop of Liege with her documents and the shroud but she was not even allowed to see him and the shroud stayed in its casket. After this failure she went to Mons to negotiate with representatives of the bishop of Tournai. She was received with honour by the aldermen of the city of Mons. In the archives of the Belgian State we can still see the note on the reception for Margaret de Charny. "To Dame de la Roche, arrived in the city of Mons, the VI th day of July, who has in her possession the so-called "Saint Suaire de Nostre Seigneur" was presented, on order of the said aldermen, "VIII lots vin des Franche" (8 bottles wine of the region of Paris) red and white at IV sols (local money) the bottle, total XXXII sols." (Archives of the Belgian State, Folio 24 -Comptes de la Masserdie de Mons 1448-1449)

Again, Margaret did not succeed. Why she came incognito to Mons is not clear. Probably she wished to avoid a repercussion of the bad publicity caused by the events in Chimay.

The Shroud in Chimay (Belgium) (contd)

In the church of Chimay one can still see a memorial of the veneration of the "Edessa Face" by the de Croy family. In a silver box in the church archives is a very small icon. The box bears the de Croy escutcheon and the following inscription: "Effigiem Christi fieret quam carnus ante hanc magnificam dedit in pignus amoris manu. Croy legato Xistus papa Phillippo". The icon is also mentioned in a book dated 1621 as follows: "Habet tesoraria Ecclesioe Cimacencis imaginem unam summa antiquitate commendabilem Christi Domini mosaica seu musiva arte (ut vocant) compositam minitatem concisis et in unam corpus coadunatis diversis partibus in forma similem, illi missam ut fertur ab Abgaro rege Edessenorum".

A madame de la Roche, venue en cette ville de Mons le
 6^e jour de Juillet. laquelle avoit en quoyde come on
 disoit le saint suaire de nief. fu fait par un mand
 de son escyme. De. Croy. son seign de founte Chimay
 et venoit a. m. p. lelot montent

REPRODUCTION OF THE ACCOUNT FOR 8 Bottles OF WINE USED AT THE RECEPTION FOR MARGARET DE CHARNY IN MONS 6 JULY 1448. (Belgian State Archives Fol. 24)

References:

Archives: Centro Internazionale della Sindonologia Turin (Italy)
 Diocese of Liege; Diocese of Tournai (Belgium)
 Church of SS Peter and Paul, Chimay (Belgium)

L. Fossati, La Santa Sindone: Nuova Luce su Antichi Documenti (Sindon, tr. in Shroud Spectrum International, Mrs Dorothy Crispino)

Jehan Collas, Le Saint Suaire de Turin en Belgique (Le Soir, 27. 1. 1903)

THE SHROUD OF TURIN: EVIDENCE FROM A HINDU MYSTIC

by Dr ARVIND SHARMA, Department of Religious Studies, University of Sydney

I

Those who have observed the face of the person on the shroud, usually identified as Jesus, will doubtless have noticed the prominence of the nose as a facial feature. Some would also have noticed the fact that the tip of the nose in the image is more flat than sharp. It is possible that some extraneous factor is responsible for this but until this is established I am assuming that the facial and nasal features as seen in the image on the shroud are genuine.

II

The importance of this point comes to the fore from the consideration of evidence from a rather unlikely source - the experiences of a Hindu mystic. His name is Ramakrishna (1836 - 1886)¹ and he is one of the leading Hindu figures of the nineteenth century.²

One of the special aspects of the mystical experiences of Ramakrishna is that he had visions of religious figures other than Hindu,³ and these included Jesus Christ. We possess the following account of this vision:

When the desire to realise the Christian ideal arose in his mind, the Divine Mother fulfilled it in a strange way, without any struggle on his part. One day the Master was in the parlour of the garden-house of Jadu Nath Mallik at Dakshineswar, on the walls of which were many beautiful portraits, one of them being Christ's. Sri Ramakrishna was looking attentively at the picture of the Madonna with the Divine Child and reflecting on the wonderful life of Christ, when he felt as though the picture had become animated, and that rays of light were emanating from the figures of Mary and Christ, and entering into him, altogether changing his mental outlook. When he realised that his Hindu ideas were being pushed into a corner by this onrush of new ones, he tried his best to stop it and eagerly prayed to the Divine Mother, 'What is it that Thou art doing to me, Mother?' But in vain. His love and regard for the Hindu gods were swept away on this tidal wave, and in their stead a deep regard for Christ and the Christian church filled

The Shroud of Turin - Evidence from a Hindu Mystic (contd)

his heart, and opened to his eyes the vision of Christian devotees burning incense and candles before the figure of Jesus in the churches and offering unto him the eager outpourings of their hearts. Returning to the Dakshineswar temple he was so engrossed in these thoughts that he forgot to visit the Divine Mother in the temple. For three days those ideas held sway in his mind. On the fourth day, as he was walking in the Panchavati, he saw an extraordinary looking person of serene aspect approaching him with his gaze intently fixed on him. He knew him at once to be a man of foreign extraction. He had beautiful large eyes, and though the nose was a little flat, it in no way marred the comeliness of his face. Sri Ramakrishna was charmed and wondered who he might be. Presently the figure drew near, and from the innermost recesses of Sri Ramakrishna's heart there went up the note, 'There is the Christ who poured out his heart's blood for the redemption of mankind and suffered agonies for its sake. It is none else but that Master-Yogin Jesus, the embodiment of Love!'

Then the Son of Man embraced Sri Ramakrishna and became merged in him. The Master lost outward consciousness in Samadhi, realising his union with the Brahman with attributes. After some time he came back to the normal plane. Thus was Sri Ramakrishna convinced that Jesus Christ was an Incarnation of the Lord.⁴

Claude Alan Stark then cites the following conversation of Ramakrishna with his disciples at a later date:

Long after, in discussing Christ with his disciples who were able to speak English, he asked, 'Well, you have read the Bible. Tell me what it says about the features of Christ. What did he look like?' They answered, 'We have not seen this particularly mentioned anywhere in the Bible; but Jesus was born among the Jews, so he must have been fair, with large eyes and an aquiline nose.' Sri Ramakrishna only remarked, 'But I saw his nose was a little flat - who knows why!' Not attaching much importance to these words at the time, the disciples, after the passing away of Sri Ramakrishna, heard that there were three extant descriptions of Christ's features, and one of these actually described him as flat-nosed!⁵

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It is clear, as Stark notes, that the conversation is 'significant with respect to what some scholars regard as the 'problem' of the historicity of Christ.'⁶

III

It is also clear that the conversation is significant in another respect; regarding the authenticity of the shroud. For if any credence is to be attached to the vision of Ramakrishna that 'I saw his nose was a little flat' then it seems to go rather well with the image on the shroud. Though no probative conclusions can be drawn from this convergence, its intriguing aspect will probably not escape the reader.

Footnotes:

¹ see Christopher Isherwood, Ramakrishna and his Disciples (London: Methuen, 1965)

² see Foreword by Aldous Huxley to Swami Nikhilananda, tr., The Gospel of Sri Ramakrishna (Madras: Sri Ramakrishna Math, 1969), pp. v - vi; D. S. Sarma, Studies in the Renaissance of Hinduism in the Nineteenth and Twentieth Centuries (Banaras Hindu University, 1944) Chapter VI etc.

³ Claude Alan Stark, God of All: Ramakrishna's Approach to Religious Plurality (Cape Cod, Massachusetts, Claude Stark Inc., 1974)

⁴ Ibid., p. 86-87.

⁵ Ibid., p.88

⁶ Ibid.

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SHROUD NEWS has given me new insights into the Holy Shroud by reading about the myriad activities throughout the world. Your newsletter is, literally, international and you have graciously and generously given free rein to all the controversial theories prevalent in the study of the Holy Shroud. It is a truly magnificent effort. It is apparent to me now that SHROUD NEWS is equally important to Americans as it is to Australians.

- HAROLD B. NELSON, CORPUS CHRISTI, TEXAS

URGENT REQUEST TO ASSIST ASSIST

Paul Maloney, General Projects Director of the ASSOCIATION OF SCIENTISTS AND SCHOLARS INTERNATIONAL FOR THE SHROUD OF TURIN (ASSIST) has asked us to publish this announcement:

THE ASSIST ORGANISATION WISHES TO BUILD A CADRE OF TRANSLATION SPECIALISTS.

Any persons fluent in French, German, Italian, Spanish, Modern Hebrew, or other languages, and willing to donate time translating correspondence, articles and research materials into English, and vice versa, is invited to apply to the following address:

Paul C. Maloney
General Projects Director, ASSIST,
Box 334
Quakertown, PA, 18951
U. S. A.

All applicants will be sent a one page sample per language to translate (please specify language(s) which will be submitted to the ASSIST Board of Directors along with the application form for approval for membership in the ASSIST section:

Friends of Shroud Research (FOSR).

Applicants who are accepted must be willing to sign a contract of confidentiality and, for correspondence, must be willing to work within a two week turn-around time period.

* * * * *

REQUEST TO ASSIST ESSJ

Anyone willing to offer financial support for the Environmental Study of the Shroud in Jerusalem (noticed in this issue) is kindly requested to contact: Sister Damian of the Cross, OCD, 5714 Holladay Blvd., Salt Lake City, Utah, 84121, U.S.A.

SHROUD NEWS

SHROUD NEWS began in 1980 when Rex Morgan, author of PERPETUAL MIRACLE-SECRETS OF THE HOLY SHROUD OF TURIN started putting together a few notes about current developments in sindonology (the study of the Shroud of Turin) for a small circle of interested people in Australia. He didn't expect it to go beyond a few issues.

The bulletin now reaches subscribers all over the world and because of its relatively simple method of production it can be written and produced and the information disseminated more quickly than most news-sheets of a similar kind. It contains information, news, articles and illustrations gathered from sources of Shroud study worldwide through Rex Morgan's extensive personal connections with what has been described as the "Shroud Crowd".

Morgan is a frequent overseas traveller and thus has the opportunity to keep abreast of latest developments in Shroud study and research. He was present at the world media preview of the Shroud itself in August 1978 in Turin, Italy and has since met with numerous Shroud researchers in many countries. His quest for information about the Shroud has become, as he describes it, a "passionate hobby" and he has since written the best-selling SHROUD GUIDE (December 1983) and is working on another major book about the Shroud. He is currently Honorary Director of the Brooks Institute Photographic Exhibition on the Shroud which is touring Australia, New Zealand and parts of the Far East. Morgan has been appointed to the Board of Directors of the USA based Association of Scientists and Scholars International for the Shroud of Turin (ASSIST).

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

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