

REMAKING THE SHROUD - A REVIEW

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If you missed this National Geographic program about The Shroud of Turin, broadcast Sunday, April 18, 2010, don't worry - it wasn't worth the electricity.

They started out stating, and reiterating numerous times, that the Carbon-14 tests prove that the Shroud is a fake. There was no mention of any questions regarding the quality of the samples taken for the test.

Then they examined how it was created. The main focus was on a fake made by an American (Nathan Wilson) and the work of Italian skeptic Luigi Garlaschelli. They had both produced images with various characteristics of the Shroud, including (I think they said) UV properties. Their works were shown, with a great deal of praise from Garlaschelli, but the print from the actual Shroud was not actually shown, at least not so that I could see the image.

They had some 'experts' in 1st century burial practices, one of whom had discovered the tattered, rotting remains of a burial cloth. From this it was deduced that there should have been TWO long pieces of cloth - another blot on the authenticity of The Shroud. Interestingly, the Pray Manuscript was shown and it was proposed that the Shroud was copied from this picture.

They did not address the reason why an artist of the 1190's would paint a cloth with what certainly appears to be a herringbone weave, instead of a plain white sheet. And they definitely did NOT address the question of why in the world would this artist paint burn holes in his image of a burial cloth!

In support of the Shroud, I believe they interviewed Mark Guscini, who didn't mention anything about the Carbon-14 samples either, and a Catholic priest, who was rather neutral.

They wound up with the idea that the Shroud was an icon, which the Eastern Church used to promote faith. But in the West, it took on the attributes of a Holy Relic. I am not clear whether they were saying that the Shroud was produced in the east and then somehow made its way to the west by the mid 1300's.

Garlaschelli used a bas-relief for the head and face because, they said, bas-reliefs were used in the Eastern churches instead of 3 dimensional statues, which also seems to imply that the Shroud came from the East, with no explanation as to how it came to be in Lirey, France!

I'm glad I didn't bother to tape it!