

Editorial - On 'Correct Seeing' the Shroud

Because the Shroud's central feature is its image rather than any words, it may reasonably be considered a predominantly visual object, even though different eyes can and do interpret it very differently. At one end of the spectrum there are those such as American microanalyst Dr. Walter McCrone, art professor Gary Vikan and forensic anthropologist Emily Craig who 'see' it as a painting, produced relatively conventionally, by the hand of a mediaeval artist. At the other end of the spectrum there are those such as the French optical physicists André Marion and Anne-Laure Courage who see it as bearing Greek and Roman inscriptions, also American psychiatrist Dr. Alan Whanger who sees flowers and a profusion of ancient artefacts. In the middle there are those such as myself who see it 'simply' as the photograph-like image of a genuine crucified body, and find that quite mind-boggling enough.

Forty years ago, as a nineteen-year-old attending my first ever life-class at the Ruskin Art School, Oxford (a course that I took alongside my history degree), I had one of my most valuable lessons in 'correct seeing' a body from the plump, fiftyish woman who was the figure model for that day. Scrutinising my drawing at the break, she exclaimed 'No, you've made me too 'Rubens'. Look!' whereupon opening her wrap, she held up a demonstrably flat breast. Her point was that I had drawn this rather more appealingly rounded than the reality, just as it is a similarly easy mistake to paint grass as green and the sky as blue when the true colours are quite different. The properly trained artist always needs first to see correctly the true forms and colours in order to reproduce them, and for those of us interested in the Shroud we need similarly to 'see' and interpret correctly what is truly represented on the cloth. Epitomising such matters has been the lively debate in recent Newsletters concerning 'seeing' inscriptions, flowers and implements of the Passion on the Shroud. Accordingly, with the aid of Mark Guscini, I have particularly devoted this 50th issue to addressing just how much some of the 'very like a whale' comments of my earlier editorials can be sustained.

This issue, the largest in the Society's history and the last to appear in the 20th century, also serves to chronicle an important 'sea-change' in respect of our General Secretary Dr. Michael Clift. Over the last ten years Michael has most ably combined the task of General Secretary and Treasurer. During those years he has transformed the Society's membership list and its funds from the penurious muddle that he inherited, to a healthy bank balance, administrative stability, and a database that enables smooth-running Newsletter publication and mailing even at a distance of twelve thousand miles. Thankfully, Michael is continuing as the Society's General Secretary, and so hopefully will remain at the helm in this capacity for many years to come. But in order to ease the burden of the dual rôle, from now on Reggie Norton, following his election at the Society's meeting last April 10, will take over as the Society's Treasurer, and all future membership subscription matters should be directed to him.

It would therefore be quite wrong for this moment to go by without my extending my personal most heartfelt thanks to Michael for all the cheerfulness, efficiency and sheer good communications that he has brought to our day-by-day dealings over the last ten years - sentiments that I know the Society's other officers, its Steering

Committee and entire membership will richly echo. So to Michael, from all our hearts, the warmest thanks. And to Reggie Norton, welcome....!

Home News

Retiring Treasurer Dr Michael Clift bows out

At a very thinly attended meeting of the Society held at the Fred Tallant Hall, Euston, London on the afternoon of Saturday November 6th – the parlous state of British rail services seems to have an ever more discouraging effect on inter-city travel – retiring Treasurer Dr. Michael Clift was able to report the Society's membership to be in good shape. The current membership is just under three hundred – virtually at the same level as before the radiocarbon dating result – with the bank balance at around £4500, remarkable in view of the free year's membership which the great majority of members enjoyed in 1998. Michael received the warmest applause from all those present for the soundness of his stewardship throughout the past ten years, and the Society's remaining officers were then unanimously re-elected en bloc...

Following these formalities retired physicist Peter Carr, from Sherborne, Dorset, elaborated on the arguments concerning the Shroud and radiocarbon dating set out in the article published by him in Newsletter 49. As he stressed, because of the many mysteries still surrounding the Shroud's image and the circumstances of its formation, also the vicissitudes that the cloth had been through historically, it was quite wrong that radiocarbon dating should have been expected to give any definitive answer concerning the Shroud's authenticity. This provoked lively discussion, and after a tea interval meeting chairman Martin Smith, who had booked the hall on the Society's behalf, showed slides of his 1978 trip to Turin.

Who will give the Shroud a (stately) home?

In the last issue we reported the most admirable efforts of Reggie Norton, the Society's incoming Treasurer, to arrange a permanent or semi-permanent exhibition of Shroud photographs at some suitable U.K. tourist venue such as a cathedral, large church, or stately home. Since Reggie is willing to donate £5000 of his own money for the exhibition's materials, the host venue theoretically would gain at no cost to itself an extra attraction in return for making available some otherwise possibly redundant spare space.

It ought to seem a worthwhile-enough proposition, yet the actuality is that Reggie has met refusal after refusal. As but two examples, Arundel Castle, seat of Britain's premier Catholic aristocrat, responded 'It is the policy of the Castle Trustees only to display items which belong here, which are directly related to the family and its history.' Wayne Casey, Head of Regional Operations at English Heritage told Reggie: 'Providing there is sufficient space for an exhibition to be considered... it must have direct historical relevance to, and also be in keeping with, the historic fabric of the property or site at which it is exhibited. ... I have been unable to make any connections to any of our sites which could justify further investigation'.

On the basis of such logic, the Marquess of Bath ought surely to be instructed forthwith to return Longleat's lions to the wilds of Africa. 'Jerusalem' ought never again be sung at the Last Night of the Proms. Likewise the British Museum should equally definitely be told to hand its Elgin marbles back to Athens, along with much else. If England continues to lay any claim to being a Christian country, then the Shroud - assuming it is genuine - belongs every bit as much to its historical and cultural heritage as it does to Turin's. Yet it would seem that the English establishment views the Shroud as very specifically 'Roman Catholic' - even worse, Italian Roman Catholic - and therefore the very antithesis of the quintessential 'Englishness' that they so loftily aspire to.

While an English church or cathedral ought to be a viable alternative, here the difficulty is that the great majority of England's Catholic churches, although they might welcome the Shroud, are rarely tourist venues, and have very little space surplus to the needs of their Sunday congregations. Church of England churches and cathedrals, on the other hand, while often well-frequented as tourist attractions and with plenty of empty space even on a Sunday, tend to have custodians who share stately home owners' insularity. As but one example, some while ago Dr. Michael Clift, despite his being an Anglican churchwarden, was told by a local Anglican cleric that the Shroud had absolutely no relevance to Gloucester Cathedral.

Never let it be said, therefore, that the ethos of 'No room at the inn' belonged only to the age of two thousand years ago. Clearly in England's 'green and pleasant land' such attitudes are still very much alive and kicking even today.

News from around the World

Turin, Italy: A New Archbishop for Turin

On 19th June the Vatican announced the early retirement, with effect from 1st September, of Cardinal Giovanni Saldarini, archbishop of Turin, who has been the Shroud's custodian since 1990. He is understood to be suffering from Alzheimer's disease.

Appointed Turin's archbishop in Cardinal Saldarini's place, and thereby taking over his responsibilities for the Shroud, is 66 year old Monsignor Severino Poletto, formerly bishop of Asti. Secondo Pia, the discoverer of the Shroud's negative properties, was born in Asti, and last year Poletto held celebrations there to mark the centenary of Pia's discovery.

Isabel Piczek writes: ' With heavy hearts we say farewell to Cardinal Saldarini. He faced one of the greatest tragedies of Shroud history, the fire in the Guarini Chapel and the Cathedral. He handled it with courage, wisdom, care and love. We will miss this gentle, holy custodian of the Shroud whom we all learnt to respect and love. May God reward him and make him well.'

Rome, Italy. Jesuit professor claims 'discovery' of the Veronica

In June Fr. Heinrich Pfeiffer, SJ, professor of Christian Art History at Rome's highly-respected Gregorian University, held a press conference in which he claimed to have 'rediscovered' the Veil of Veronica at the Abbey of Manoppello. The story quickly created headlines around the world.

In actuality Fr. Pfeiffer has been making the same claim for a very long while at Shroud conferences, and it has gathered little fresh substance over the years. The issue is a complicated one because while photographs exist of the Manoppello veil, a transparent piece of cloth measuring 16 x 24 centimetres, and bearing a face of Jesus, there is no photograph in the public domain of the cloth that is officially purported to be the original Veronica, preserved in St. Peter's and which only a handful of living individuals have ever seen at close range.

Historically it is very doubtful indeed that there ever was a woman called Veronica who rushed forward to wipe Jesus's face as he toiled toward Calvary, as runs the 'traditional' version of the tale. The story does not appear in the gospels. No 'Veronica' relic as such can be historically traced earlier than the 11th century. For Fr. Pfeiffer to claim the Manoppello cloth to date back to the 1st century is therefore very poorly founded indeed.

The more interesting question is whether the Manoppello cloth is the same as the cloth which, whatever its origins, was regularly exhibited as the Veronica during the Middle Ages. We know that this was kept in the old St.Peter's. Then when this building was demolished to make way for the present edifice, the official record is that it was moved to its present home in the Veronica chapel in St. Peter's, Rome, high up inside one of the four great piers that support the dome of St.Peter's.

The Pfeiffer version, contradicting this, is that the Veronica disappeared during the changeover, and that a soldier's wife, who had acquired it, sold it to a Manoppello nobleman to get her husband out of jail. Shortly after it was bestowed upon the Capuchin monks of Manoppello, in the Apennine Mountains, who in 1618 had it framed in gilded walnut between two sheets of glass.

Strongly against Pfeiffer's theory is that the Manoppello face has every semblance of having been painted by an artist in a style suggestive of the late 15th to 16th centuries. It has nothing of the Shroud's style-less, outline-less, photographic character. Furthermore Rome's continued possession of a cloth certainly still purported to be the original Veronica is well-documented. In the year 1617 the artistically-inclined papal secretary Piero Strozzi made six 'facsimile' copies from this original Veronica, one of which copies was presented to Queen Constance of Poland. This latter can still be seen in the Schatzkammer (Treasury) of the Hofburg Palace in Vienna. It, and not the Manoppello cloth, corresponds to the more reliable depictions of showings of the Veronica dating from before the destruction of old St.Peter's.

The controversy could readily be settled if the Vatican, even if unprepared to permit lay access to its 'Veronica', would at least allow this cloth to be documented photographically in the way that the Shroud has been for the last hundred years. Given that it has been traditional for the Veronica to be exhibited in Holy Years, this coming year 2000 ought to be the ideal occasion. So far, however, there are no signs of anything of this kind happening.

Orvieto, Italy

Historic Setting for the next 'Worldwide' Conference on the Shroud

Despite the fresh expositions of the Shroud scheduled from August 12 to October 22 of 2000, the church authorities in Turin decided not to host any accompanying Conference, although a by-invitation-only one may be held in March. Accordingly a fully open and international 'Worldwide Congress 'Sindone 2000' for 27-29 August 2000 has been independently arranged by Professoressa Emanuela Marinelli and Professor Angelo Russi, both of Rome, the choice of Orvieto being because of its proximity to Rome and the fact that its bishop has welcomed the venture.

Orvieto (not to be confused with Oviedo, Spain), is a picturesque city just an hour's drive from Rome, notable for possessing a bloodstained cloth known as the Corporal of the miracle of Bolsena. The Shroud conference will be held in Orvieto's Palazzo del Capitano del Popolo, a castle which, although mediaeval, has been converted into an ultra-modern conference centre equipped with excellent audiovisual and simultaneous translation facilities. The audience capacity is over 400.

Currently a speaker list is awaited, but for further information details can be found in the 'Forthcoming Events' section at the end of this Newsletter.

Italy

The Shroud in S. Felice Circeo

For your Editor a most pleasant trip in July was to S. Felice Circeo, Italy, to give a lecture on the Shroud and the Templars, as guest of the Commune of S. Felice and the local pastor Don Augusto Bonelli. S. Felice, which is picturesquely sited on Italy's west coast between Rome and Naples, features a 13th century tower attributed to the Templars' brief stay in the town, and Don Augusto has built a new, stylishly-designed church S.Maria degli Angeli housing a Sanctuary of the Shroud. This sanctuary includes a life-size sculpture of Jesus on the cross, bearing wounds in apparent exact conformity with those on the Shroud, created by the late Monsignor Giulio Ricci, who personally bequeathed the sculpture to Don Augusto.

Oviedo, Spain

Controversy over Oviedo Cloth radiocarbon dating.

Following Mark Guscini's highly persuasive arguments concerning the Oviedo cloth or 'sudarium' having been used to cover Jesus' face after his body was removed from the cross, Mario Moroni, of Robbiate, Italy, has written to put on record the facts surrounding the Oviedo cloth's radiocarbon dating, one which attracted altogether less controversy and attention than that of Turin. According to Mario Moroni, on March 20, 1990 one 20.79 mg sample, that had apparently originally been removed from the Oviedo cloth by Dr. Max Frei, was sent to the radiocarbon dating laboratory at the University of Tucson, Arizona, followed by a second, weighing 14 mg, sent to the ISOTRACE radiocarbon dating laboratory of Toronto, Canada on February 5, 1991.

When, three years after the laboratories had submitted their findings, the results were publicly released at the First International Congress in Oviedo, held on October 30, 1994, the date for the Oviedo cloth produced by Tucson turned out to be 710 AD and that by Toronto 679 AD. This is an impressive closeness, readily corresponding to the cloth's earliest-known historical origins, and therefore seemingly bad news for it genuinely dating back to the time of Christ. But given that in this instance the Oviedo cloth has no fire damage equivalent to that suffered by the Shroud in 1532, could this be another instance of a date skewed by a bioplastic coating? Mario Moroni, who in the case of the Shroud favours the 1532 fire as an explanation, claims that he can explain the reason for such a seven century 'rejuvenation' and he will do so at the Shroud Congress to be held in Orvieto, Italy next August 2000.

Benidorm, Spain

Hitherto unknown copy of the cloth of Edessa

Remi van Haelst of Belgium has written that on a visit to Benidorm, Spain he came across a very old church dedicated to St. James. Above the altar, in the church's right wing he came across a portrait of Christ, darkened by time, that he recognized as without doubt a copy of the cloth of Edessa, or 'Mandylion' similar to those preserved in the Church of St. Bartholomew of the Armenians, Genoa, Italy, and in the Mathilda Chapel in the Vatican. The portrait features wide open eyes, a black beard forked in three parts, and reddish lips. It is not given any special covering, and is about the same size as its Genoa and Rome counterparts. According to Remi van Haelst, despite his making several inquiries, none of the local priests was able (or willing) to provide any information or explanation concerning the history and origins of this painting.

Bathurst, Australia,

International Conference on the Shroud for Australia

Hot on the heels of hosting the Olympics, plans are in hand for an international conference on the Shroud to be held in Australia in October 2001. Behind the venture

is Rex Morgan, publisher/editor of the BSTS Newsletter's companion journal *Shroud News*, who announced his intentions during the recent Shroud conference in Richmond, Virginia. The likely dates are October 2-6, 2001, and the venue Bathurst, an easy, pleasant drive westwards of Sydney, with equally easy proximity to the picturesque Blue Mountains and the Hunter Valley wine-growing region. Anyone contemplating using the opportunity to visit Australia for the first time should be warned that the country can be highly addictive - as this Editor and his wife can most happily testify!

Australia

Dmitri Kouznetsov - Some Surprising New Information.

Thanks to Stephen Hitchings of Australia, some hitherto unknown information has come to light concerning the controversial Russian scientist Dr Dmitri Kouznetsov, who claimed that he could explain the Shroud carbon dating result as a 'rejuvenation' of the linen's carbon 14 content caused by the effects of the 1532 fire. From enquiries made by Hitchings, Kouznetsov apparently gave a lecture at Adelaide University in 1991 and was a major participant in the 1993 International Creation Conference in Beaverton, Oregon, USA, at which time he was described as a "fairly well-known creationist".

In *The Shadow Of A Mighty Rock - A Trilogy On Christian Apologetics*, a 1300 page magnum opus by American Presbyterian the Rev. Dr. Robert E. Donaldson Kouznetsov is apparently mentioned numerous times, featuring as a "distinguished Russian bioscientist" and "a Russian researcher with triple doctorates in biosciences". Hitchings also directs attention to an Internet article "Dmitri Kouznetsov Is No Scientist", by Laurence Moran, which can be reached on <http://www.talkorigins.org/faqs/kouznetsov.html>.

Hitchings also found that Kouznetsov was (tentatively) due to speak to the Chicago Section of the Electrochemical Society in April 1999, his email address being given in this as dkouznetsov@nalco.com.

Los Angeles, USA

Another Honour for Isabel Piczek,

Liturgical artist and Shroud researcher Isabel Piczek of Los Angeles, whom Pope John Paul II last year made a Dame of the Order of St. Gregory, is now about to receive the Los Angeles archdiocese's prestigious 'Cardinal's Award' for the year 2000. Papal permission has to be gained for the award, which is for extraordinary cultural or civic services to the archdiocese - in Isabel's case the huge murals, stained glass windows and mosaics that she has created for local churches and cathedrals. The award will be presented by Cardinal Roger Mahony of Los Angeles at a special 'black tie' celebration in February.

Denver, USA

Artist's 'Developing' Research on Shroud Face

Another of the world's artists convinced of the Shroud's authenticity is London-born and trained Roger Bassett, now of north Denver, Colorado. Roger Bassett was among the attendees at the recent International Shroud Conference in Richmond, Virginia. After his first learning of the Shroud in 1978, he became so intrigued and convinced by its image's photographic characteristics that he has spent the last 21 years incorporating the Shroud likeness into depictions of events from the ministry of Jesus as described in the gospels.

Using a computer, Bassett has also been little by little cleaning the Shroud face of irregularities caused by creases, etc., in order to reveal it more clearly. He writes:

"The basic idea is that the "actual" drape of the cloth at the time of image formation, including the natural wrinkles it may have contained, is not known and can only be conjectured. I have done some extensive tests of how draping would have affected the mapping of the image and for the most part even an extreme drape would have imparted noticeable distortion only to the periphery of the image. However, depending upon the distance the cloth was from the three-dimensional form beneath it you would get variations of image intensity. A simple wrinkle in the cloth would dramatically affect the distance between the body and the cloth in certain places. These variations of image intensity would make the image "appear" as if it were distorted, when actually the amount of real distortion is quite minimal. It is these apparent distortions that lead the artist attempting a "reconstruction" astray from the truth contained in the data. Believe me, even the smallest of change to the image that violates the integrity of "geographic" positioning of data or "light and dark pixel relationships" creates a totally different face. To the untrained eye not that familiar with the Shroud image this may not be so readily apparent. But to the eye quite familiar with the Shroud it is.

Proceeding with this idea, keeping the "geographic" positions of the data identical to the original as well as keeping pixel "light and dark" relationships identical to the original I have adjusted "intensity" of information so it can be viewed better. This equivocates to adjusting the "body-cloth distance ratio" on very fine levels. I think the results are pretty dramatic. I have kept track of every one of my adjustments (well over 500) in digital terms of highlight, shadow, brightness, contrast and gamma settings. I liken my work in clarifying the Shroud image to an archaeologist's efforts in clarifying a fossil from the extraneous debris in which it is hidden (only I am working on the visual level only). Keep in mind this is a work in progress and in areas unfinished. Although my image still contains some minor mistakes, (really unfinished areas where I haven't yet "welded" the adjustments together) very few I might add, it is fair to say that the resulting image constitutes a "discovery" rather than an invention.'

USA

Two Plays featuring the Shroud

After the Shroud novels featured in our last Newsletter, now news of no less than two Shroud plays! The first of these, actually called 'The Shroud' written by Michael Kassin, is currently being staged by the West Coast Ensemble, at 522 N. La Brea Avenue in Los Angeles. After previews on October 26, 27 and 28 the play officially opened Friday, October 29 at 8:00 pm. According to Barrie Schwartz: 'All seats are \$25.00, including a gala reception. The play runs through December 19, 1999 with performances on Fridays and Saturdays at 8:00 pm and on Sundays at 3:00 pm. General Admission is \$20.00, seniors/students/union \$18.00 and groups of 10 or more \$15.00. For reservations call 323-525-0022. For other information call 323-436-0066.'

Barrie goes on: 'Although I generally don't promote fictional works about the Shroud on my website, I am including this play because of the level of accuracy the author has incorporated into the text itself. I was asked to serve as technical adviser to both the author and the director, who have made every effort to ensure all references to the Shroud are totally accurate within the context of the story.'

The second play 'The Man on the Cloth' is by Eric Woodfield, of Reno, Nevada, USA. He has recently been in England, and has hopes for production possibly by the Bristol Old Vic.

USA

Abbey's Shroud Conference Attracts 300 To Richmond, Virginia

Shroud of Turin International Research Conference 'Multidisciplinary Investigation of an Enigma' Mary Mother of the Church Abbey, Richmond, Virginia June 18-20, 1999

Report by the Editor

Thanks largely to the efforts of two hard-working organisers, **Diana Fulbright and Bryan Walsh**, the Shroud conference held in Richmond, Virginia (or 'Richmond Conference' as it has become known in Shroud circles), has to be accounted one of the more pleasant and efficiently-run Shroud conferences of recent years. Attended by some 300, the event proved far more international than had initially been expected or intended, attracting speakers from Italy, Spain, Belgium and Australia, as well as from widely across the USA

The venue was a very rurally-sited abbey on the outskirts of historic Richmond, Virginia, home to a Shroud of Turin Center founded by Bryan Walsh. Besides the Conference, greatly enhancing the occasion was a most impressive exhibition

featuring some of the Shroud art and memorabilia that have been collected over many years by Richard Orareo of Boston.. The Getty Museum and Notre Dame University have both apparently expressed interest in housing this exhibition.

Although, as with other Shroud conferences, there was a tendency for some speakers to overrun their time (your Editor being no exception), in general the quality of papers presented was extremely high.

Among the first day (Friday) highlights, retired archaeology professor Paul Maloney gave a fascinating account of how the Frei collection of sticky tapes had been acquired for the USA, ultimately finding a home with Alan and Mary Whanger of North Carolina.. Rex Morgan from Australia then gave an update on his research into the badly damaged fresco portrait of Christ in the Orpheus chamber of the Domitilla catacomb, Rome, arguing very convincingly that the location of this chamber indicates it to date from the very earliest decades of Christianity. Adding support to Rex's argument was the immediately following presentation by Isabel Piczek of Los Angeles, who from her direct study of frescoes from before AD found at Pompeii, argued for the Orpheus painting to be most likely from the last quarter of the 1st century AD, thereby making it by far the earliest-known depiction of Jesus' likeness.

In the afternoon technology specialist Kevin Moran, who lives in north Carolina, spoke on his studies of the Frei sticky-tapes stored geographically close to him at the Whangers home. From his observing the fibres bearing the Shroud's image to have sharply-defined, optically-terminated endings, he argued for the image-making process to have been extremely precise, far more akin to some kind of atomic or sub-atomic particle interaction than to any kind of painting . TV executive Russ Breault of Georgia, founder of a most impressive education-oriented website on the Shroud, gave a very high-tech on-line introduction to this web-site and the thinking that lies behind it.

Lawyer Jack Markwardt, whose article 'The Fire and the Portrait' featured in Newsletter 48, offered a most persuasively-argued new theory for the Shroud's historical whereabouts before to the 6th century, suggesting that its first post-Jerusalem home was Antioch, a very early centre of Christianity particularly notable for possessing Passion relics. Retired history professor Dan Scavone of Indiana introduced an intriguing new angle, the incidence of herring-bone weave depicted on Byzantine *epitaphioi* - liturgical cloths often used on Good Friday by the Eastern Orthodox Church to symbolise the Shroud.

A very powerful impression was created by electronics engineer Peter Schumacher, who in the 1970s helped develop for NASA the now Shroud-famous VP8 Image Analyzer. He stressed how profound for him was the effect that the Shroud created on a VP-8 Image Analyzer, and how it is important for understanding of the Shroud's image not to limit it by over-stressing its photographic properties at the expense of its other characteristics. This was further reinforced by Connecticut chemistry professor Dr. Alan Adler, who after rejecting many conventional explanations for the image, defined his interpretation of it as a conjugated carbonyl produced in the cloth's cellulose by some still undetermined dehydrative process. He repeated his attestation that the blood is real blood, acknowledging that also present are minute extraneous paint particles that have nothing to do with the image proper.

In the evening Dr. John Jackson and his wife Rebecca, together with two colleagues, gave a series of presentations. One, with Dr. Keith Propp, offered a model for how the conditions of the 1532 fire could have had the effect of enriching the Shroud's radiocarbon content, much along the lines proposed by Dr. Dmitri Kouznetsov, though explaining why the Arizona laboratory could not replicate the Kouznetsov hypothesis. Another presentation, fronted by Rebecca Jackson, repeated the Jackson claim that the Shroud served as the tablecloth of the Last Supper. Particularly valuable was John Jackson's showing for the first time his reconstruction of how the Shroud was made to rise from its casket during the time that it is thought to have been kept in Constantinople. He showed how the 'Man of Sorrows' or 'Christ of Pity' icon tradition almost certainly reflects this.

On the Saturday morning, in a talk 'Blood on the face, analysis of blood flow and blood marks and their implications' Dr. Gilbert Lavoie repeated his argument that the Shroud body and blood images are not in register. From this he argued that the image is of a man not recumbent, but upright, indicative that it was created at the moment of Resurrection. Following Dr. Lavoie, Dr. Fred Zugibe, chief medical examiner of Rockland County, New York, who lectured to the BSTS in 1985, argued against French surgeon Dr. Pierre Barbet's view that the crucifixion nails were driven through the 'space of Destot'. He showed why a point of penetration frontally at the base of the palm made a lot more sense.

Mark Guscini from Spain then gave by far the best presentation that I have seen about the sudarium of Oviedo. This included some very compelling graphics, and a 'live' reconstruction (using Barrie Schwartz - as the nearest long-haired, bearded Jewish male - as model), of how this cloth would have been used as a 'covering the face of the dead' up to the time that the body was wrapped in the Shroud.

Physician Dr. August Accetta, founder of the Shroud Center at Huntington Beach, California, then described how he had injected himself with radioactive methylene diphosphinate, and how with the aid of a gamma camera he could produce a photograph of his body created by the radiation. Image quality-wise these seemed to need quite a lot of refining, one problem, acknowledged by Accetta, being the showing up of internal organs.

This was followed by your Editor arguing for the need for the mounting of an archaeological expedition to Urfa, in order to learn more of Urfa's past when ruled by the Abar dynasty, also of the ancient Christian churches which were contemporary with the Shroud's (hypothetical) preservation in Edessa, but which were destroyed following the Turkish take-over of the city.

In the afternoon Los Angeles photographer Barrie Schwartz, who worked with the STURP team in 1978 and has created the very best web-site for the Shroud, spoke on 'The rôle of the Internet in Current Shroud Research'. He described how the very success of his web-site created a real danger of him being unable to continue it, and how this had been overcome partly thanks to unexpected help from a very special couple who volunteered to help him form a 'Friends of Shroud.com' (the web-site's address). This initiative promised to solve his time and financial management difficulties. Barrie's presentation was followed by a panel discussion 'Could the image

on the Shroud of Turin have been created as a work of art', with Alan Adler, Diana Fulbright, Paul Maloney, Isabel Piczek, Dan Scavone and your Editor on the platform.

Then Professoressa Emanuela Marinelli, of the Collegamento pro Sindone, Rome, described with great fluency the many calculations and measurements that she had made in partnership with Professor Giulio Fanti in order to determine the height of the man of the Shroud. According to their estimate this height was 174 centimetres, plus or minus 2 centimetres - somewhat shorter than the 178-182 cm more usually arrived at from the use of human models and life-size mock-ups of the Shroud.

For the evening's proceedings Dr. Alan Whanger and his wife Mary distributed polaroid filters among the audience to enable them to view the degree of congruence to the Shroud's image exhibited by various early icons and coins. They also enumerated the various images that they see on the Shroud, arguing that these enable the Shroud to be dated with near pin-point exactness back to 30 AD

On the Sunday morning philosophy professor Gary Habermas spoke with great erudition on 'Historical Epistemology, Jesus's Resurrection and the Shroud of Turin'. This was followed by laser specialist Dr. Warren Grundfest, Clinical Professor of Surgery at the University of California, Los Angeles, who described how the latest spectroscopy and imaging technology being used in medicine could, if properly applied to the Shroud, open up a wealth of new evidential information.

The Rev. Kim Dreisbach of the Atlanta International Center for the Continuing Study of the Shroud of Turin then spoke on 'The Shroud and Healing'. Quoting the passage in Acts 19: 11-12 mentioning cloths that had been in contact with the apostle Paul being used for healing of the sick, Fr. Kim pointed out this passage's potential links to the gospel story of the woman who was healed of an issue of blood by touching Jesus's garment, the Veronica legend story of the 'veronica' cloth being used for healing, and the Abgar legend story of the image of Edessa being instrumental in the healing of king Abgar.

In the afternoon Warren Grundfest, Peter Schumacher, Keith Propp, Barrie Schwartz and Alan Whanger formed the panel for a lively discussion on the Shroud's image, with some equally lively interventions from Dr. Alan Adler. This was followed by Remi van Haelst, from Belgium who spoke on 'Statistical Confidence in the Shroud's Radiocarbon Age', describing how the British Museum changed several of the error ranges in the Shroud radiocarbon dating of 1988, interfering with the confidence limits, and thereby producing a potentially unreliable result.

Finally Mark Guscin read for Italy's Mario Moroni a paper describing how he and his fellow-sindonologists experimented with a 2100-year-old Egyptian mummy-wrapping by irradiating and heating its linen, the claimed result produced by the radiocarbon laboratories of Toronto, Lyon and Miami being a radiocarbon age one thousand years younger than before. This experiment purports to go some way to support the Kouznetsov model for how the radiocarbon dating may have been skewed.

One attendee at the Conference regrettably not given a platform to speak was forensic anthropologist Emily Craig of Frankfort, Kentucky. Her theory that a mediaeval artist created the Shroud's image by a 'burnishing' technique was aired in issue number 37

of this Newsletter, also in an authoritative article 'Image Formation and the shroud of Turin', written in association with Professor Randall Bresee, published in a 1994 issue of the *Journal of Imaging Science and Technology*. The conference provided an excellent opportunity for 'Shroudies' to meet Emily, and to a small 'private' gathering in a conference side-room that included Daniel Scavone, Roger Bassett, Isabel Piczek and your Editor and his wife, she very kindly demonstrated the method by which she believes the Shroud to have been forged. Although minds were not exactly moved by this demonstration, Emily has great talent and expertise reconstructing faces from skulls as part of her forensic work, and it is a great pity that an opportunity for a more public exposition by her was missed.

Official videotapes and audiotapes were made of the Conference proceedings, and full details of how to purchase these can be found on the Conference web-site which Internet users can access via <http://members.aol.com/turin99/shroudo.html>. Currently there are some copyright complications pertaining to release of the videotapes, but audiocassettes are already available. These can be obtained either as singles, for individual two or three paper sections of the conference, price \$6.95, plus postage. Alternatively a complete 14 tape set, priced \$79.95 and comprising the entire conference, and can be purchased, via credit card or money order, from: Magisterium Media, attn: Ave Maria Inc., Shroud of Turin Conference, P.O. Box 6491, Glen Allen, VA 23058-6491, USA. For US orders \$7 should be added for postage. In the case of orders from outside the US, advice on costs should be sought from the conference address.

Texts of the many of the Richmond Conference papers are also being posted on Barrie Schwartz's Shroud web-site. At the time of this Newsletter going to press the first five were already in place, with others to follow. While Barrie Schwartz was at the conference he took the opportunity to photograph the entire Richard Orareo collection of historic Shroud engravings and memorabilia, and images from this will in due course become available via the same web-site.