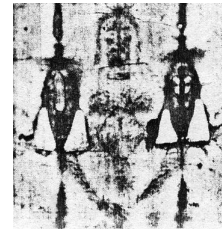


SHROUD NEWS

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



Issue No. 6

27th March 1981

EDITORIAL

SHROUD NEWS No 6 contains coverage of recent press items noted here in Australia, a report of the Pope's visit to the Holy Shroud and other items of general interest.

I was sorry to have information recently that Father Adam Otterbein, President of the Holy Shroud Guild of New York, was subject to sudden heart surgery in January this year. He is well on the way to recovery and I am sure that Shroud followers in Australia, whether they know him or not, will wish him well.

I have been asked by the Revd Dr Bill Jobling of the Department of Religious Studies at the University of Sydney to give a Post-Graduate Seminar on sindonology at the end of March. This will no doubt prove to be an interesting and stimulating experience and I shall report on it in a future issue of SHROUD NEWS.

I have just received David Sox's new book THE IMAGE ON THE SHROUD which I have reviewed in this issue.

By the time the next issue is due (in April) I shall be involved in the series of lectures in Sydney metropolitan areas just before Easter in conjunction with showings of David Rolfe's brilliant film SILENT WITNESS. On page 11 of this issue the dates and places are listed. Readers may wish to draw these to the attention of their friends. It should be an interesting evening and I certainly recommend seeing the film if you have not done so.

Thank you all for your continued encouragement of SHROUD NEWS in what appears to be shaping up as a very significant year in the study of the Holy Shroud of Turin.

REX MORGAN

HOLY SHROUD GUILD

The latest issue of the Holy Shroud Guild (New York) Newsletter carries an interview with Fr Peter Rinaldi. Fr Rinaldi moves regularly between Turin and the United States giving lecture tours and generally keeping a liaison between the various parties concerned with the study of the Holy Shroud.

In the interview he reports on the acceptance by European experts of the reports so far published by the American scientists. The goal of the American team was to look for evidence that the Shroud could be a forgery and they have not found such evidence. He also comments on the McCrone furore and points out McCrone's statement that his finding of iron oxide on the image "does not prove the Shroud to be a fake". He also highlights the finding by Dr Alan Adler, a Jewish scientist, that only a high level energy of unknown origin could have produced the negative image. Fr Rinaldi gives hope that the Carbon 14 testing may soon be accomplished.

This same edition of the Newsletter gives an interesting profile of the late Rev Edward A. Wuenschel who was responsible for interesting the young Rinaldi in the Shroud in the thirties. Standard references for Shroud students are Wuenschel's books, SELF-PORTRAIT OF CHRIST and THE HOLY SHROUD both available from the Holy Shroud Guild.

SHROUD NEWS is seeking permission to reprint the profile of Wuenschel in a future edition.

Fr Otterbein, President of the Guild gives current information about the stage reached in the combined report from the scientists in America. Dr Eric Jumper, Chairman of the Publication Committee, and his associates are all working, of course, in spare time on the project and it seems that publication will not take place until sometime in 1981. SHROUD NEWS expects to be able to advise its readers of developments in this matter.

OLD NEWS ON SUNDAYS

It is wonderful how the popular press delights in printing and reprinting any article which suggests doubt about the authenticity of the Holy Shroud but rarely sees any value in commissioning its writers to discuss the several scientific reports suggesting lack of forgery which are now available.

The Sydney Sunday Telegraph in its edition of 15th February 1981 reprints an article by Karl Wilson in London headed NEW DOUBTS SHROUD RELIC OF THE CRUCIFIXION. The Sydney Sunday Telegraph has, as its new editor-in-chief Miss Ita Buttrose, one of Sydney's best known editors and perhaps the doyen of the newspaper world at the moment. She is a very enlightened woman and recently talked a lot of good sense about various social issues to a large audience of about a thousand Rotarians at a conference in Canberra. One hopes that her influence for good will become a little more evident than it is at the moment in the general content of the Sunday tabloid which, one appreciates, is constructed mainly with a readership in mind who will be absorbing its articles on the beach on Sunday and is therefore unlikely to absorb anything very intelligent or consequential.

However, this article is based on nothing new, as it suggests, indeed to talk of McCrone's London initiated controversy is really very old news dating back to September 1980. Karl Wilson (certainly not to be confused in readers' minds with Dr Ian Wilson, one of the foremost students of the Shroud and author of THE TURIN SHROUD) has written at least a factual account of what McCrone has said and claimed. He states that McCrone is at variance with all 30 of the scientists of STURP (The Shroud of Turin Research Project) but gives no quotations from any of them to balance the gist of the article.

It is very interesting that popular newspapers such as this one could not have, for example, pulled out of the copy a headline such as:

30 TOP SCIENTISTS DISAGREE WITH MICROCHEMIST'S CLAIM OF SHROUD FORGERY.

We can only hope for better things from the world press as time goes on and more positive reports for authentic aspects are produced.

NEW BOOK ON THE SHROUD BY H. DAVID SOX

The Reverend H. David Sox published his first book *FILE ON THE SHROUD* in 1978 and amongst several other important books on the subject, it was one which I read very thoroughly in my preparation for writing *PERPETUAL MIRACLE*. Sox has been the Secretary of the British Society for the Turin Shroud which is responsible for the maintenance of interest and information for those interested in the Shroud in Britain. He publishes sporadic newsletters to the British members, frequently punctuated in their regularity and comprehensiveness by his stays in the United States. (Indeed not until Joy Pagano took a leading part in the administration of the Society could I get much sense from anyone associated with it). He has been a leader in the efforts to have the Shroud carbon dated. He arranged the first British conference on the Turin Shroud in 1977 and is a personal friend of King Umberto II who owns the Shroud.

The overall impression one had after reading *FILE ON THE SHROUD* was that Sox was not convinced of the Shroud's authenticity, nor indeed, as a clergyman does he seem to regard its authenticity as very important. He is, however, and has been for many years, moved by the mystery and fascination which affects so many who come into contact with the subject, often by accident, and has used this motivation to pursue a valuable and important role in its study. He is at the forefront of carbon-dating proposals and has now added a second valuable contribution to the literature of the Holy Shroud.

THE IMAGE ON THE SHROUD - Is The Turin Shroud a Forgery? is published in paperback by Unwin in London, 1981. It has just come onto the market and I am unaware whether it is yet available in Australia. Since my copy was sent by airmail, I doubt it very much (especially when one sees so many cargo ships at anchor off the coasts of Australia whilst those who are paid to unload them at our docks do other things).

Sox has again taken the stance that proof or otherwise of authenticity will rest ultimately upon the only test he and some others can accept, namely carbon 14 dating. The present book is not for the layman. It is not popular reading but a very important, nevertheless, exposition of some of the results of the 1978 tests which have been made available up until now. Together with these commentaries on the

New Book on the Shroud by H. David Sox (Cont)

scientific tests there are exhaustive essays on medieval painting techniques, the art of forgery, and a very full discussion on Carbon 14 dating procedures. There are a few interesting photographs, a good, useful (and necessary) glossary and several appendices of the text of derivative documents. In his Preface, Sox sympathises with the reader in 'having to face discussions and analyses which become on occasion very complicated and obtuse'. The sympathy is well deserved. The book contains a great deal of obtuse analysis and, as Sox himself implies on more than one occasion, the opening of Pandora's box in relation to the Shroud has probably confused the basic issue of forgery or authenticity more than it was already before the elaborate 1978 tests were done.

The strongest thread running through the book is Sox's apparent support for his old friend Walter McCrone, who, according to reports since late last year, is being discredited anyway by the balance of scientists producing reports at this time. McCrone's simple tests with his thirty-odd tape samples are referred to again and again as the likely only positive leads linking the image with a medieval forgery. Even Sox comes to the conclusion that the avenues acceptance of McCrone's views leads into are multitudinous and complicated.

As he also says in his preface "For some time what was most lacking in the study (of the Shroud) was a healthy scepticism." This book will make up for any lack of that. Sox throughout makes no commitment to the evidence for or against authenticity but leans decidedly to the forgery theory, based largely on McCrone, and seeking to elicit from the other scientific papers studied in relation to x-ray fluorescence, reflective spectroscopy, chemical characteristics of the image, support for McCrone's remarks that there is artist's pigment on some parts of the cloth and that the techniques of application might be consistent with what little we know about medieval painting and particularly "cunning forgery."

The thrust of Sox's book precludes much further examination of such historical theories as Ian Wilson's which trace the likely history through extensive documentation of the continued existence of the Shroud since the time of Christ and I daresay that with further analyses and discussions of the scientific results of the Sox kind, it may be many years before the historical theses and the medical and anatomical perfection of the visual evidence in the image itself will again become the focus of serious attention as pointing towards

New Book on the Shroud by H. David Sox (Cont

the authenticity of the cloth, whether or not we can prove it scientifically.

A considerable part of the book is devoted to discussion of the presence of iron oxide, as reported by McCrone, and the multitude of arguments as to whether and how such molecules got onto the cloth and that there appears to be evidence of a medium present in which such artists' pigment would have been suspended.

There is also a chapter discussing unresolved issues such as the etymology of the Greek words for cloths, the methods of Jewish burials, the methods of crucifixion, the apparent ethnic origin of the face on the cloth, the weave and content of the cloth.

In discussing the nature of the image formation Sox relates the views of Ray Rogers who says "It has not yet been possible to find any combination of pigments and media that would produce a stable image (with regard to age, heat, handling and water migration) with the colour distribution observed on the Shroud. If it were produced with a pigment, the operation would almost certainly have had to be accomplished after the Shroud was scorched and wetted."

There seems to be general agreement that the most likely hypotheses for the image formation is some form of scorch. The circumstances of the scorching give rise to a multitude of new ideas such as that some form of invisible markings were left on the cloth at the time of burial and over a period these have darkened to produce the image now on the cloth, or that such invisible markings became visible during the rapid change of temperature in the 1532 fire.

Among the more exotic (if not hilarious) suggestions concerning detail of the image is one that the lateral bloodflows (all of which have been medically authenticated by Dr Willis and Dr Robert Bucklin as consistent precisely with the historical abuses to the body) were caused by some medieval forger spilling either blood or pigment which he was applying to the cloth with 'some kind of dropper'.

Other criticisms include a questioning of the position of the thorn injuries to the head, and the quick disposal by Sox of the similarity of the scorch marks to atomic bomb permanent shadows by suggesting that such release of energy would also have flattened Jerusalem at the time. Peter Freeland, a scientific adviser for the British Society

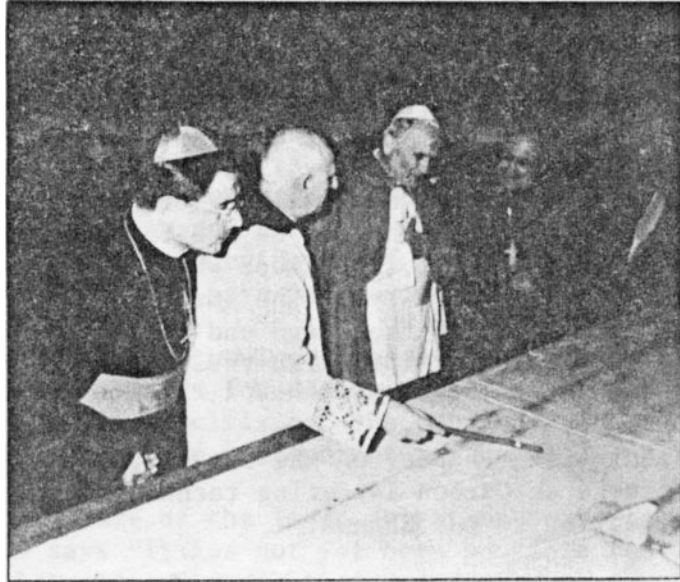
New Book on the Shroud by H. David Sox (Cont)

for the Turin Shroud, whose consideration of many of the results is provided in this book and upon whom Sox leans heavily also suggests that the original shroud, if it ever existed, might have been completely destroyed in the Chambéry fire and a substitute was made after the fire by our team of medieval forgers who reproduced the 2000 year old linen, the scorch marks of the fire damage, the waterstains, the image itself, the blood which has now been identified (and incidentally the negativity of the image, the three-dimensionality, the anatomical perfection of the image and all the pollens identified by Max Frei). (Perhaps they sprinkled these on with an eye-dropper, too).

Following a fascinating chapter on the art of forgery Sox gives an important discourse on Carbon 14 dating techniques and again presses for their application to the Shroud.

One has to conclude that Sox currently be numbered along with the D'Arcis, Poitiers, Chevalier, Thurston and McCrone school of sceptics through his tacit support of what they have said despite his reference in his conclusions to the positive evidence for authenticity, which reference occupies significantly less space than his list of 'negative evidence'. He has dismissed as insignificant the three-dimensionality of the image, the negativity of the image, Filas's apparent coin identification and Max Frei's pollen discoveries. Even the fact of the image's diffusion at the edges and the difficulty of seeing it clearly at close range has been explained away by the effect on the human eye of lateral neural inhibition.

THE IMAGE ON THE SHROUD bears very careful reading and analysis itself. For those interested in time-consuming and careful study of frequently technical and often obtuse and multi-directional argument, this book is a must. For the layman waiting for some kind of answer to the riddle of the Shroud, Sox can give no satisfaction, only render the puzzled reader more confused. Sox displays his keen ability to draw together the many threads of argument, but like so many other writers on the Shroud, fails to bring into focus a clear exposition of the arguments for or against in a logical understandable pattern, whether that pattern is agreeable to the reader or not.

WHEN THE POPE VISITED THE SHROUD

POPE JOHN PAUL II INSPECTING THE
HOLY SHROUD OF TURIN RECENTLY

"I first came to Turin at the beginning of September 1978, anxious to venerate the Holy Shroud, a truly marvellous relic connected with the mystery of our Redemption.

"The Holy Shroud, enshrined in this cathedral, reminds us as nothing else could of the words of St Paul with regard to Jesus: 'He loved me and sacrificed himself for me'.

"The Holy Shroud, an unusual and mysterious relic, truly a most singular witness - if we accept the scientist's arguments - of the Easter mystery, the Lord's Passion, Death and Resurrection. A silent witness, yet surprisingly eloquent!

"With such a witness, such a Relic, Easter for Turin becomes indeed very special!"

ANOTHER ARTIST AND THE SHROUD

Quite by accident I came across a piece written by "would-be artist" Anita Gore-Jones, published in the December 1980 issue of VIA CRUCIS the house journal of St John's Theological College, Morpeth, NSW. This is a devotional piece of writing which forms part of Australian writing through an interest in the Holy Shroud:

REFLECTIONS ON THE SHROUD OF TURIN

Whatever one believes, hopes or disbelieves about the Shroud of Turin, there appears to be little doubt of its authenticity as an actual burial cloth of a crucified man.

It is, however, from the biased viewpoint of a would-be artist that for me much of the Shrouds' fascination originally stemmed. For years I have been alternatively annoyed, amused, irritated and bewildered by the representations of Our Lord on His cross of suffering. I have seen only one or two major artists attempt to depict the sheer brutality of the treatment accorded the human body of Jesus of Nazareth.

While I feel strongly that one can emphasise the bodily suffering of Christ to a point of morbidity - thus detracting from the essential truth that He rose from death - I do feel that it is equally easy to skip lightly over the whole subject with as much awareness of its reality as that with which we tend to regard "the starving masses" purely token acknowledgement. When I see pale, vapid Christ figures, with rather bored expressions, lolling almost comfortably on the Cross, a trickle of blood dribbling from a pinprick or two on the forehead, I wonder just how His sufferings compared to those of millions of, say cancer victims.

Then I turn to the Shroud, seeing there a human being crucified and contemplate the numerous lacerations of the Roman scourge, the holes through the base of the hands (not the palms - the flesh would have torn through with the body weight) the horrific reality of a large nail through both feet (have you ever trodden on a drawing pin?) - the contused face, the broken nose, the damaged knees (falling under the weight of the Cross?) the whole head covered with puncture marks and the distorted chest and stomach (caused by trying to draw breath while the lungs were crushed by the weight of the body). The Man

of the Shroud continually raised himself on the nailed feet and hands just to draw breath - during the whole period of six hours

I turn to the serene face, the perfectly formed body and wonder that a mere human being could suffer so much and yet die with so much dignity. The words "It is completed" come to mind and once again I am content to regard the face of my Lord. If this is not Jesus it should be!!! The face so epitomises the majesty and perfect serenity of Christ that it most certainly satisfies my weak human need to put a face to the name.

However, it is with the suffering I am here concerned - as I have little experience (other than that of childbirth) of human pain. As I mentally walk through the events of Passion Week after Jesus I try and understand that He took my sins, my grimy little sins, and carried them, along with those of the world, and somehow through his suffering and death, paid the punishment necessary for our reconciliation with God (I am no theologian, forgive me learned readers) and the price He paid shocks and humbles me.

He must have seen crucifixions. He was so aware of what he must endure that even He asked for some way out before bowing to his Father's will. His dread was so great he sweated blood - a condition known to medical science - intense emotion causing the capillaries in the skin to break and mingle with the sweat - occasioning massive dehydration. By the time they arrived to arrest Him He was already in shock - then a night without sleep, bitterly cold, slapped, beaten, manhandled on and on it went, and I cannot even begin to comprehend the emotional effect of being betrayed, mocked, denied, spat upon - all with the certainty of the Cross ahead. (The spiritual desolation of being alone on the cross bearing the sin of the world is something I cannot begin to understand). I leave it for those of far greater wisdom than I.

It was only when I began to understand the depths of His suffering as a measure of His love for me, for you, for all of us comfortably Christians, that I started to comprehend, however dimly, what is meant by the words of the Creed "He suffered under Pontius Pilate, was crucified, dead and buried". How simply we put it....

Having seen what was done to their Master no wonder the disciples were in despair and with the knowledge of the type of death inflicted

upon Him is it any wonder Thomas refused to believe until he had touched the Risen Lord?

It is the superb contrast between beaten bloodied corpse on Good Friday and the gloriously resurrected Lord that moves me to exclaim with Thomas "My Lord and My God".

* * * * *

STOP PRESS

Educational Film Services in association with the Runciman Press will present public programmes of a showing of David Rolfe's film SILENT WITNESS and author Rex Morgan's lecture in the Sydney metropolitan area. All at 8.p.m.

TUESDAY 7th April - LANE COVE LOWER TOWN HALL

WEDNESDAY 8th April - ANZAC HOUSE, CITY

FRIDAY 10th April - ASHFIELD TOWN HALL

SUNDAY 12th April - BEACON HILL COMMUNITY HALL

MONDAY 13th April - PARRAMATTA TOWN HALL

TUESDAY 14th April - ROCKDALE TOWN HALL

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SUBSCRIPTIONS

Most of our original subscribers have renewed their subs for the second batch of four issues 5 to 8. The lists are increasing each month.

MORE SUBSCRIBERS

Please encourage those of your acquaintance to join our subscription list. In this way we can only improve the newsletter in the future. We are still inviting subscribers at the rate of four issues a time which does not over-commit either the subscriber or the publisher. The way SHROUD NEWS is going though, we cannot see any immediate end to the publication!

CONTRIBUTIONS

Please feel free to write to SHROUD NEWS with any comment about the newsletter itself or about the subject of the Holy Shroud. What we are publishing is now going to some readers abroad as well as our own circle here in Australia.

FUTURE ISSUES

For future issues we have in hand several more of the 1978 scientific reports to bring you comment about. We shall also include latest news and information about new publications.

PUBLICATION

All information and opinion published in this newsletter is given in good faith to pass on to interested persons, matters concerning the Holy Shroud of Turin. It is edited (and mainly written) by REX MORGAN and is published by:

THE RUNCIMAN PRESS, Box 86, P.O., MANLY, 2095, N.S.W.