

RECENTLY PUBLISHED

FRANK O. ADAMS: *Sindon, A Layman's Guide to the Shroud of Turin*. Contributing Science Editor, John DeSalvo. Synergy Books, 1982. 127 pgs., Illustrations, Chronological Summary, Bibliography, Index. \$12.50.

Colonel Adams has been studying the Shroud since 1966, and *Sindon* reflects the knowledge he has gained.

The author states that the purpose of his work is "to present to the general public, in layman's language, the scientific, artistic, theological and historical research" and "to present strong support for belief in the Resurrection".

Presenting vast research in layman's language is a hazardous undertaking, for in hewing level defiles in the lofty heights of science, art, theology, and in seeking shortcuts to the oases in the arid, often trackless deserts of history, so that even the most inexperienced can follow, the guide himself has been known to lose the way. Col. Adams has approached the difficulties with courage and conviction and has been true to his double objective.

He traces a linear, chronological path, maintaining an easy, even tone throughout. His style is clear, his attitude earnest. Here and there, the narrative is brightened by his personal insights and down-to-earth common sense. He passes in review all the salient aspects of Shroud study without going too deeply into complicated circumstantial explanations and, with the sagacity earned through long and thoughtful consideration of all the information available to him, he displays an even-handed impartiality in the presentation of opposing opinions, stressing no particular aspect of sindonology, promoting no theories. He does not insist on his own conjectures, which are woven in perhaps a bit more frequently than necessary, but he warns us beforehand, as it is only honest to do.

First of all, and fittingly, he describes the Object's visual and physical properties and goes on to tell the romantic story of its past—the oft-repeated story of King Abgar, of the Templars, of Charny and Savoy. Then the Colonel leans forward to expose the discrepancies in the Abgar and Templar accounts he has just related, and offers his own version of how things may have happened.

Proceeding to the relic's modern history, we are on surer ground. A careful explanation of photographic reversal, indispensable in understanding the Shroud image, enhances the chapter on Secondo Pia. This leads to the pioneer research of Vignon and the attendant polemics, the studies of Barbet, and so onward to the exams of 1969 and 1978 and the work of today's most prominent scientists. A brief

summary of Dr. John DeSalvo's "Revised Vaporgraphic-Direct Contact Hypothesis" is included.

The "layman" for whom the author has labored to compose this "guide" will be justified in feeling that he has gained an overall picture of sindonology, and will perhaps be induced to further study. He will find the book informative and comprehensible. There are no reference notes to interrupt the flow.

Readers who are more advanced in Shroud studies may find that this omission stirs up a sense of uneasiness, because they cannot, offhand, identify the sources of many of the author's statements (e.g., the Christians of Edessa built a new cathedral, the Hagia Sophia, one of the wonders of the world, to house the Shroud after the city was flooded).

As inevitably happens in every general book about the Shroud, there are the usual inherited errors (e.g., the familiar XVIth century painting is attributed to Giulio Clovio) plus the writer's own inaccuracies (e.g., Pope John XXIII gives permission for the 1978 exposition).

The scholar may judge that the fictionalized passages often intermitted do not always ring true. In some instances, conjecture bypasses documentary evidence (e.g., "There is a legend that [Geoffroy de Charny] received [the Shroud] as a reward of valor"). On these two observations, I will cite one example (pg 45) which cannot go scot-free of criticism; it is Adam's shocking fantasy of the transfer of the Shroud to Louis I of Savoy: Marguerite returns the Shroud to Lirey; the "Abbey" of Lirey hires agents to carry the Shroud to Rome, sending also dummy packages by other agents; henchmen of Louis I intercept and bring the relic back to him. Entirely without foundation, totally impossible and totally gratuitous in view of the fact that the transaction is recorded in archival documents.

In an Afterword, the author presents his personal reflections on the Resurrection. Balancing secular studies with Holy Scripture, he shows that all the evidence points to a spiritual Resurrection. The book closes with a Summary of the Significance of the Shroud, and an avowal of the author's resounding acquiescence to its message.

A long parade of consistently misspelled proper names winds across the pages from the Acknowledgments through the Index. We extend our condolences to Col. Adams, who cannot but be embarrassed by this baleful spectacle.

The book is hardbound in a cloth cover of a very pleasing shade of dusty peach, the title lettered in gold.

D. CRISPINO

FREDERICK T. ZUGIBE, Ph.D., M.D.: *The Cross and the Shroud: A Medical Examiner Investigates the Crucifixion*. McDonagh & Co., Cresskill, New Jersey, 1981. Xxi & 214 pages. Illustrations.

This book, by the chief medical examiner of Rockland County, New York, offers a different interpretation of the awful physical suffering endured by victims of crucifixion than one usually finds in books on the Shroud which derive from Barbet's studies. The author firmly believes that the image on the Shroud is that of Jesus, and he has made his own experiments strapping living human subjects to a cross.

The book suffers, especially in its early chapters, from careless editing, resulting in: 1) unforgivable errors in rendering Latin words (p.16, read *curule* for *cerule*, Roman magistrate's chair; p. 21, read *crucem* for *caucam*, cross; p. 37, read *supplicium* for *supplum*, punishment; p. 43 and *passim*, read *suppedaneum* for *suppadenum*, foot support; p. 52 and *passim*, read *cruciarius* for *crucarus*, victim): 2) historical inaccuracies (p. 37, Spartacus, not "the Spartans," led the slave uprising in 73-71 B.C.; read 70 A.D. for "70 B.C." for the emperor Titus; read Jannaeus for "Janaeus" and strike "after Herod's death" as a *non sequitur* in this context): and 3) miscellaneous carelessness (p. 36, read historical for "historic"; p. 42, read "angle of arms on the patibulum" for "angle of arms of the upright"; p. 125, whatever can "titers" be? and p. 160, where the three authors correctly named in Z.'s References have become ridiculous as the name of a single scientist).

If the reader will persist past these items he will be rewarded, for the author is much more authoritative when he approaches his own field of forensic medicine. Throughout, his descriptions of the pain involved in Jesus' passion are poignant and effective, e.g., of the scourging, of the crown of thorns, of causalgia, the relentless pain from the pressure of the nails on the median and plantar nerves described as "a peculiar burning sensation so intense that even gentle contact of clothing or an air draft causes utter torture". All of these sections contribute to one of the author's main theses, itself not completely original, that Christ was in a state of clinical traumatic shock from the time of the agony in Gethsemane to His death.

Zugibe's anatomical and medical excursions are also clear and instructive to the non-scientist, e.g., on the highly vascular nature of the head region, on the nature of shock, on *rigor mortis*, etc.

Finally, well researched and worthy of further corroborative study are Z.'s opinions which disagree with the dominant interpretations of the dynamics of crucifixion. 1) Against Barbet he argues for the nails in the palms, but inserted in the threnar furrow and angled toward the wrist and thumb to pass through the "z" area formed by the two metacarpal bones, the capitate, and the lesser metangular bones, an area of unusual strength. Only thus would the nail injure the median nerve and exit on the radial (thumb) side of the wrist, exactly where

the wound appears on the Shroud. He adds that this is not Destot's space. 2) Zugibe further argues that the feet were positioned with soles flush against the upright, each held firm by its own nail. The degree of firmness of attachment achieved in this way far surpasses that in the single-nail hypothesis. 3) The author disputes the theory of death by asphyxiation. His experiments, in which the subject's body is radically arched away from the upright, making contact only at the shoulders and soles of the feet, suggest a wholly different dynamics of crucifixion, without any breathing distress. Of course, this also involves a new interpretation of the reasons for the bifurcal blood runoff on the arms, and for the *crurifragium* (breaking of legs) common, apparently, in Roman crucifixions. If the latter was not done to induce asphyxiation, Z. says, its purpose was to induce the final traumatic shock which would result in a rapid drop in blood pressure and pulmonary edema (water on lungs) as the cause of death. 3) Zugibe also believes that the man on the Shroud was sponged down before interment, which process would have caused a fibrinolytic dislodgement of clots, and this oozing in turn would explain the discrete appearance of bloodstains, as opposed to an undifferentiated bloody mass on the body. He is insistent of the fact that violence of death results in a resistance to clotting and in a speeding up of the onset of *rigor mortis* or in cadaveric spasm.



Arclike Position of Crucifixion as described by Zugibe.
(Drawing by Bruce Drummond)

Finally, Z. suggests that certain aspects of the anatomy of the man on the Shroud indicate that he suffered from Marfan's disease: his tall, thin build, long armspan, spidery fingers, and narrow face. The reader may not be persuaded by this unnecessary thesis, since it is not debatable that the body and fingers appear slender because of the orthogonal projection, the almost complete lack of lateral planes visible on the imprint, and the undulation of the cloth over the body.