

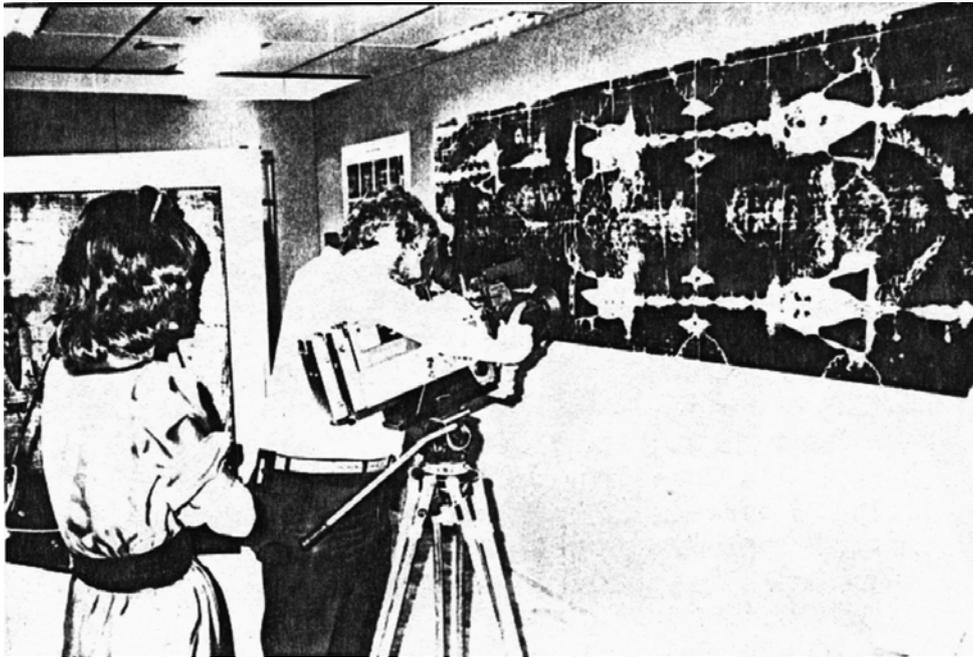
SHROUD NEWS

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



Issue No. 23

MAY 1984



THE BROOKS INSTITUTE OF PHOTOGRAPHY EXHIBITION OF PHOTOGRAPHS HAS NOW VISITED SEVEN OF THE EIGHT CAPITAL CITIES OF AUSTRALIA. 118,000 PEOPLE HAVE SEEN THE EXHIBITION AND IT HAS ATTRACTED A GREAT DEAL OF MEDIA ATTENTION. THE ABOVE PHOTO SHOWS A TELEVISION CREW IN ACTION IN PERTH, WESTERN AUSTRALIA

EDITORIAL

Information and news about the Holy Shroud continues to pour in from all over the world. In Australia the Brooks Exhibition continues to have enormous success and has now visited seven of the eight State capital cities.

A happy coincidence was the publication in the April READERS DIGEST of a condensation of John D. Heller's REPORT ON THE SHROUD OF TURIN which we have yet to review and which some reviewers have not dealt with over kindly.

A Shroud exhibit is to be on display at the World Fair in New Orleans commencing in May.

We have received the reproductions of the Shroud face made on linen of the exact weave of the original Shroud executed by Eugene Hoyas of the United States and they are very striking.

A report in a recent edition of NEW SCIENTIST tells of advanced work on a new Radiocarbon Accelerator Laboratory being built in Oxford, England as well as a similar one in Tucson, Arizona and yet another in New South Wales, Australia (!) which will have the capacity to give very accurate dating for such items as samples of the Shroud.

SHROUD SPECTRUM INTERNATIONAL, the state of the art in quality Shroud journals continues to produce learned articles and translations from non-English work and thus provide an excellent service to the world 'Shroud circle'. Indeed SPECTRUM recently reviewed my SHROUD GUIDE with one or two gentle rebukes but also: "The thrust of the Guide is to excite interest in persons who might otherwise have paid no heed to the fascinating object which is the Shroud, and in this sense the author has again proved his zeal. In 'popularising' the Shroud, Rex Morgan has been indefatigable on all fronts, with his SHROUD NEWS, his lectures, his globe-trotting to meet with sindonologists, and now the Brooks Exhibit."

As well as recent correspondence from Otterbein, Rinaldi, Filas, Maloney, Tribbe, Brooks, Dreisbach, Hoyas and others I have been asked to join the Association of Scientists and Scholars International for the Shroud of Turin (ASSIST) which is a peer review organisation based in the United States but having representation from many countries of the world. I find myself on the board of directors of this non-profit organisation as liaison officer for Australia.

REX MORGAN

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LATEST SHROUD EVIDENCE FROM AMERICA

A Duke University researcher, Dr Alan D. Whanger, whose work has been reported in earlier issues of SHROUD NEWS reported late in April that he has evidence that purported bloodstains on a cloth in a cathedral in Oviedo, Spain, came from the same person whose impression is on the Shroud of Turin.

Whanger, who claims that his earlier investigations have shown that the Shroud is both ancient and authentic, said that his latest findings strongly indicate that the Shroud and the lesser-known face-cloth or Sudarium, covered the same injured body. The face-cloth which measures 2 feet 9 inches by 1 foot 9 inches, was studied and photographed in 1955 by Monsignor Giulio Ricci, one of the world's foremost authorities on the Shroud. He noted a number of similarities between the stains on the face-cloth and those on the Shroud.

Whanger and his wife and co-researcher used the polarized image overlay technique which they developed in 1981 to make exacting comparisons between photographs of the face cloth and the Shroud. One photographic image is projected directly on top of the other through polarizing filters and then by using a third rotating filter, one can minutely examine the similarities between the two images. The Whangers noted 76 congruent marks over the face and 58 over the back of the head.

"These bloodstain patterns are so strikingly similar that it is difficult to believe that they could have been formed except by direct contact with the same body," Whanger said last month. He indicated that this is evidence both for the authenticity of the face cloth and for the existence of the Shroud long before the 14th century, a period of many forgings of relics. Some Shroud sceptics still hold that the Shroud was somehow manufactured during that time.

By studying the blood stain patterns as well as various means of wrapping a body in models of the Shroud and the face cloth, the Whangers concluded that the face cloth was put over the face prior to enshrouding by tucking one end under the back of the head and then wrapping the cloth about 3/4 of the way around the face and then folding it back on itself, as Ricci had postulated. They speculate further that the face cloth was removed when the Shroud was folded over the body and that, since it was stained with the

Latest Shroud Evidence from America (contd)

life-blood, it would have been left in the tomb near the body, as was the custom.

Whanger also indicated last month that there is new evidence as to the nature of the Shroud image itself, the demonstration of which was the principal aim of the 1978 scientific investigation in Turin. He has been collaborating since 1982 with a West German physics teacher, Oswald Scheuermann, who has recent detailed studies showing that images with virtually the same detail and physical and chemical characteristics as those on the Shroud can be produced on linen by means of radiation from high voltage high frequency AC electrical currents. He has also produced finely detailed photographs by similar techniques. These studies have been basically confirmed by Dr Alan D. Adler, a member of the STURP team and Professor of Chemistry at Western Connecticut State College, who had also noted in 1982 while looking at the coin images over the eyes of the Man of the Shroud with the polarized image overlay technique that the images have the characteristics of a corona discharge. This means that the ionizing electrical energy spreads over the surface of any object in the electrical field. The sparks or ions then tend to be discharged as streamers which may be two inches or more in length from irregular or elevated areas rather than from smooth surfaces. This helps to explain, Whanger said, why one can get detailed images on the Shroud of such objects as the Pontius Pilate coin over the right eye, which had previously been identified as a die mate of a coin of AD 29 owned by Professor Francis Filas of Chicago. Scheuermann has been able to demonstrate and explain a number of the findings seen on the Shroud image by his technique.

These observations helped stimulate research which led to another major discovery, Whanger said. A curious finding on the Shroud which is noted also on many of the early icons is a three-sided box shape between and above the eyebrows with a V-shaped image extending from the base of the box down over the bridge of the nose. This area was particularly studied by detailed computer image analysis by Dr Robert M. Haralick, Professor of Electrical Engineering and of Computer Science and Director of the Spatial Data Analysis Laboratory at Virginia Polytechnic Institute, with whom the Whangers collaborated. Haralick found a band extending around the head with a rectangular object over the forehead with a smaller square on it, and released a report and pictures of this in December 1983. Image enhancement showed the square and the V to have three dimensional qualities, indicating they were separate from the body itself.

Latest Shroud Evidence from America (contd)

The Whangers said that further detailed studies have enabled them to identify this object as a head phylactery, a small leather box or pouch containing four small parchments on which were written certain scriptures and which was worn by orthodox Jewish males during times of prayer. By the polarized image overlay technique they were able to determine that the central part or capsule of the phylactery (in Hebrew, *Tefillin*) is very similar to the only known ancient intact head phylactery, which was discovered in the Qumran caves in 1968 and which dates from the first half of the first century AD. Even further, the Whangers report that the phylactery has been desecrated in that the front of the capsule has been torn open so that two of the four scripture packets have fallen out of their tiny compartments. The front flap hanging down is the cause of the V shape over the bridge of the nose, they said. "This would appear to fit in with what we know of Christ's crucifixion. He was mocked as a king with the crown of thorns and was probably mocked as a Jew with a desecrated Phylactery," Whanger said.

Another finding reported by the Whangers was the discovery of the depiction of the circular opening of the Mandylion on the 6th Century icon of Christ the Pantocrator at St Catherine's Monastery at Mount Sinai. There have been strong speculations that the Shroud was folded in eight thicknesses and mounted in a frame with only the face showing soon after the crucifixion and was sent to King Abgar V, king of Edessa in Mesopotamia. This image was considered to be an authentic image of Christ and historically was called the Edessa image or the Mandylion or the "image not made with hands." Whanger said that, on the basis of their previous studies this image was the basis for most of the portraits of Christ during and after the 6th Century. "The finding of the circular opening about 17½ inches in diameter on this 6th Century icon (which is the most accurate non-photographic copy of the Shroud image that we have found) confirms, we feel, the existence and the widespread early acceptance of the Mandylion. It also explains why the Shroud was not known as such until several centuries later when it was unfolded."

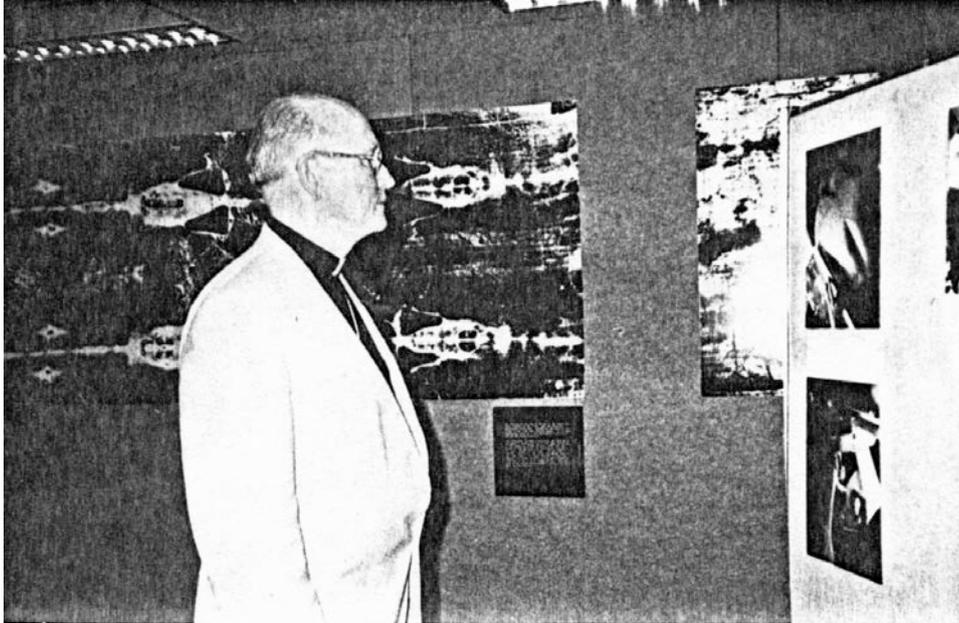
Whanger concluded: "I hope that these new findings and techniques will stimulate further serious study and investigation both of these findings and of other aspects of this most remarkable and mysterious of historical and archaeological objects."

BROOKS EXHIBIT IN AUSTRALIA - REPORT No 3

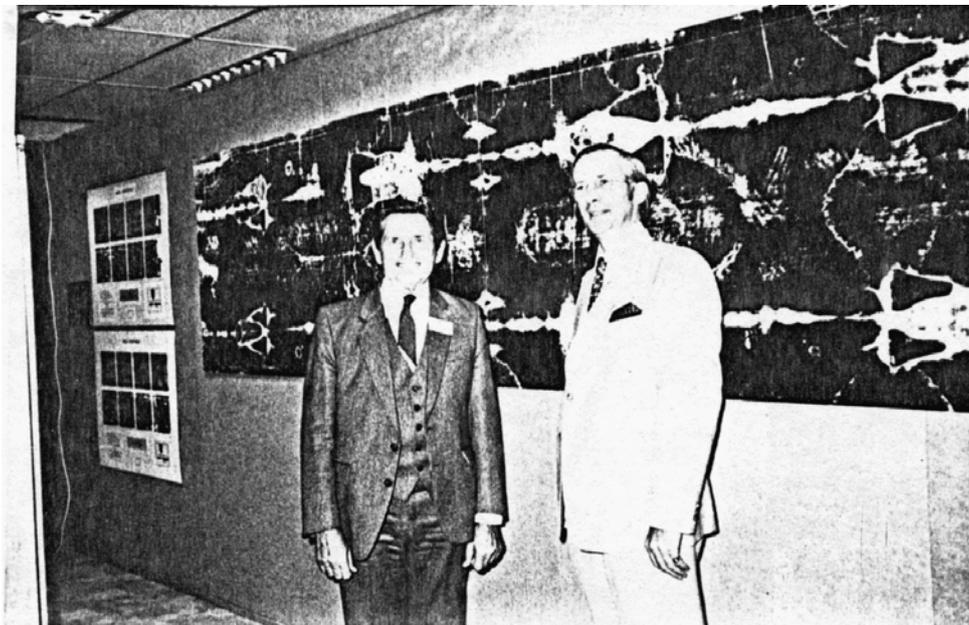
At the time of our last report the Brooks Institute of Photography Exhibit of Photographic Data of the Holy Shroud was in Adelaide, South Australia at the head office of the Commonwealth Bank. When the season of fifteen showing days had finished 19,000 people had seen the exhibit in that city. We had several television, radio and press coverages and were given the usual courtesy and assistance by bank staff at all levels. Amongst the many interesting visitors in Adelaide were Professor Cornell the retired professor of French at Adelaide University who later sent me an interesting reference to the Shroud in the works of Rabelais in which he is an expert. We hope to publish this in Shroud News. We also met a faith healer who told us of a manifestation by a psychic which closely approximated the features of the man of the Shroud. Yet another visitor was a retired priest who passed on some very important early Shroud publications.

A week later we found ourselves in Perth, Western Australia, where the exhibition was housed on the seventh floor of the Commonwealth Bank building in St George's Terrace. We had a good sized area for the exhibit and excellent quality wall-stands for the images. On the Sunday night before the opening day I made a 40 minute broadcast on Radio 6KY with Father Brian Morrison on his late show. It was one of the best pieces of radio we have had for the exhibit and immediately after it the radio station's switchboard was jammed for the rest of the evening with requests for the interview to be repeated, which it was, later in the week. On the Monday evening the Chief State Manager of the Bank had arranged an excellent opening ceremony and refreshments. The guests included the Most Revd William Foley, Catholic Archbishop of Perth; Father Pat Cunningham, Editor of the Catholic Journal; Ron Smith, Editor of the Uniting Church journal; Fr Brian Morrison and Karen Price of 6KY; Anne Cusack of Radio 6PR; Shelly Withers, Manager of Homestead Hotels (one of our sponsors) (a 23 year old who made her first million at 21! - Perth is a go-ahead place); as well as many other guests and senior personnel from the Bank including Geoff Parnell who is in charge of public relations.

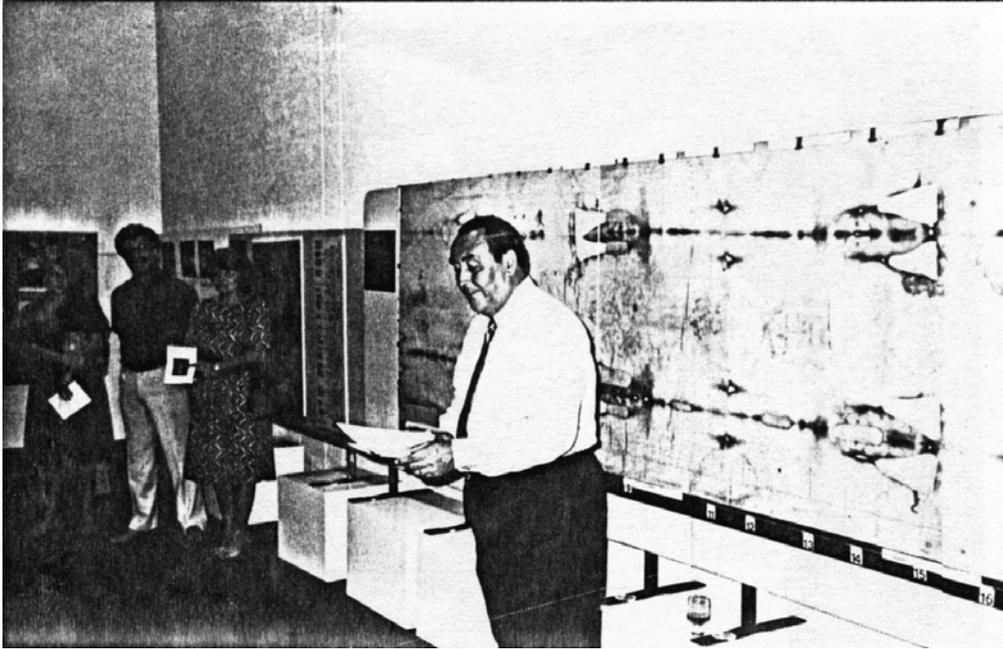
During the week we did several more media presentations including an important half-hour interview for the Institute of Technology science programme "Science and Technology for the People". We were frankly surprised at the response in Perth. We had 11,500 visitors in ten showing days and considering that the exhibit was



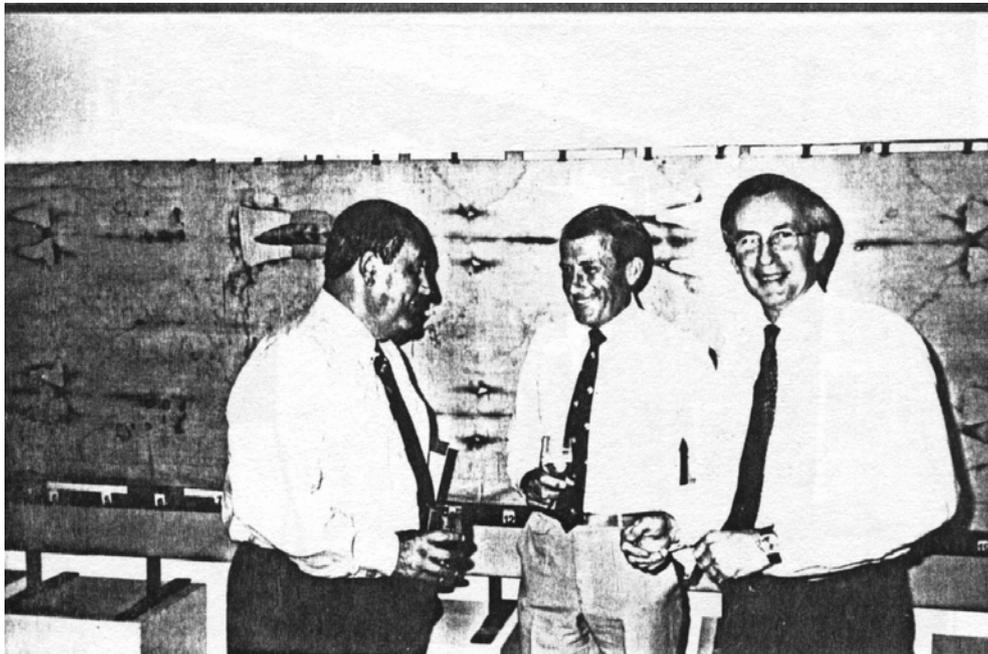
THE MOST REVEREND WILLIAM FOLEY, CATHOLIC ARCHBISHOP OF PERTH AT THE EXHIBITION IN WESTERN AUSTRALIA



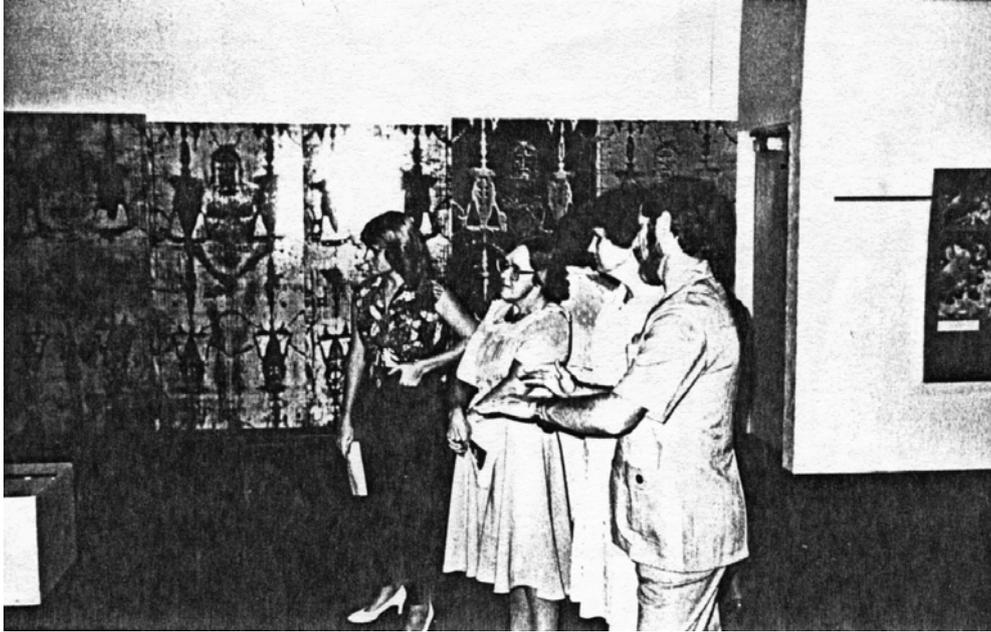
CHIEF STATE MANAGER OF THE COMMONWEALTH BANK IN WESTERN AUSTRALIA, IAN NOWLAND, WITH REX MORGAN AT THE PERTH OPENING



HIS HONOUR COMMODORE ERIC JOHNSTONE, ADMINISTRATOR OF THE NORTHERN TERRITORY SPEAKING AT THE OPENING IN DARWIN.



THE ADMINISTRATOR WITH BRUCE WILKINSON CHIEF STATE MANAGER OF THE COMMONWEALTH BANK IN DARWIN



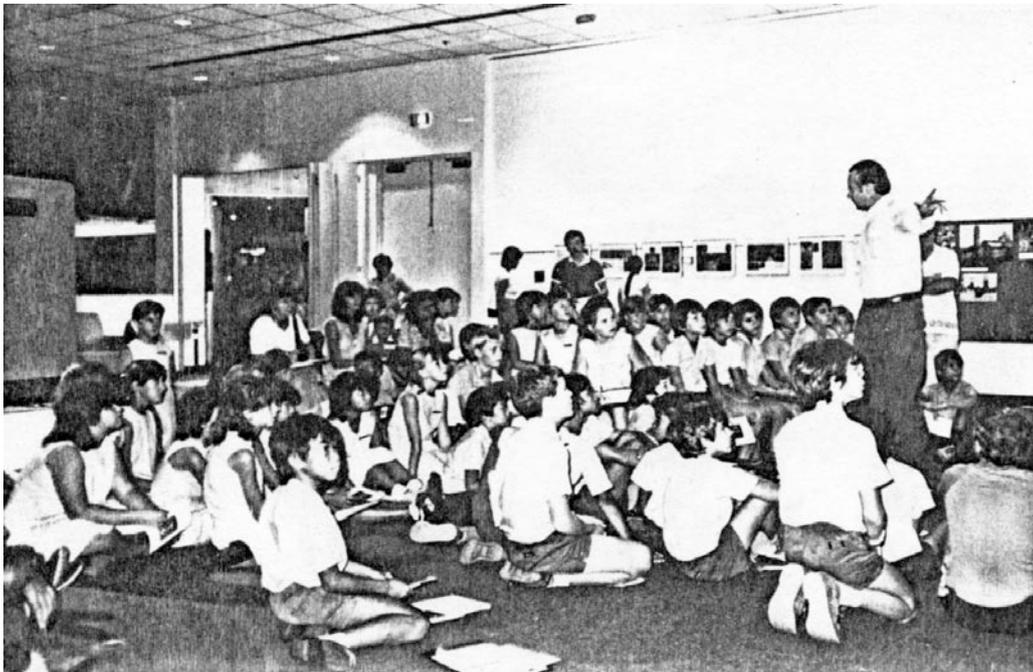
NORTHERN TERRITORIANS AT THE DARWIN OPENING



ARCHBISHOP O'LOUGHLIN WITH DR COLIN JACK-HINTON, DIRECTOR OF THE
NORTHERN TERRITORY MUSEUM AT THE DARWIN OPENING



DARWIN CROWDS WATCHING VIDEO PRESENTATION AT THE BROOKS EXHIBIT



REX MORGAN GIVES A BRIEF SHROUD LECTURE TO SCHOOL CHILDREN AT THE DARWIN EXHIBIT

Brooks Exhibit in Australia - Report No 3

seven floors from the street there was absolutely no passing trade and everyone there had come for the purpose of seeing the exhibit. We had a large number of school groups who came specially and our general impression of Perth, the place, the people and the interest in the Shroud and the exhibit was of a very high order. On the second last night I did another evening on radio with Brian Morrison which again added to the last day syndrome (which we experience everywhere) to bring in a record crowd.

The Easter period saw us and the exhibit in Darwin, capital of the Northern Territory where in eight showing days we had the record number of 15,000 people. This is a very remarkable fact because the population of Darwin is only 60,000 compared with cities like Sydney (3 million), Melbourne (2 million) and so on. Those of us manning the exhibit were quite astonished at the interest in this delightful northern city. There is not enough tourist trade in Darwin especially from the Eastern States mainly on account of the very high cost of getting there because it is 3,600 kms from Sydney and not much less from Melbourne and Adelaide. But not enough people realise what an excellent place it is. It is extremely well run, the Northern Territory having self-government, it has a hot, tropical but delightful climate and there are many very interesting things to see and do. The Territorians themselves are most hospitable people. Not the least amongst the attractions there is the Northern Territory Museum, a magnificent two-year old building which is one of the finest in concept, design and ambience in Australia. Because the Commonwealth Bank in Darwin is small the exhibition had been arranged in the Museum's gallery for visiting exhibitions.

We must say that this venue was the best we have had anywhere in Australia and the help and co-operation of the Museum staff from the Director, Dr Colin Jack-Hinton down, together with the staff of the Commonwealth Bank was exceptional. We have to admit that on the first two days of the Shroud exhibit the museum also had the Americas Cup on show which drew very large crowds but most of them said that they had come to see the Shroud photographs as well. This was borne out by a minimal drop in daily attendance after the Cup had gone. When we erected the exhibit we even had a staff of Bank carpenters to construct one or two remote screens we needed. All this occurred under the helpful guidance of John Rouvray from the Bank.

Brooks Exhibit in Australia - Report no. 3 (contd)

The Bank's Darwin and Territory State Manager, Bruce Wilkinson, had arranged an official opening function for the first day with opening ceremony to be performed by the Administrator of the Northern Territory, His Honour Commodore Eric Johnstone who is the representative of Her Majesty the Queen as is every State Governor. It turned out that Commodore Johnstone is also an expert on the Shroud having studied its literature for many years. He was given a private preview of the exhibit during the afternoon. The opening function itself proved very interesting and representatives of many churches, the military, the press, the diplomatic corps and many other important people of the Territory were there. A large number of senior museum staff were in attendance and the evening was a great success. His Honour the Administrator made a most interesting speech which showed his deep knowledge of the subject and during the evening a video was shown. This is a tape made of a lecture given in Darwin (and thus unavailable anywhere else) by Professor Cameron of Britain about his study of the Shroud. The lecture was given, interestingly enough, when Cameron was in Darwin giving forensic evidence at the Azaria Chamberlain murder trial. The Museum made facilities available for us to show this tape and another of an American programme featuring Father Filas, Joe Nickell and others which added to the interest of the exhibition throughout the season.

A feature of the Darwin visit was the vast number of school groups who came in specially and Rex Morgan gave numerous mini-lectures to these groups throughout the day. There were people who had driven from as far as Katherine and Tennant Creek.

We felt that the success in Darwin was tremendous considering that a quarter of the population came to the exhibit. Darwin is well-known for its very wide mix of races and backgrounds and we had people of many nationalities interested in the Shroud.

Statistics to date are 118,000 visitors in Australia; the exhibit itself has travelled 11,300 km and the personnel have now flown just over 85,000 km (all with our sponsor airline Trans Australia Airlines). We have had nearly \$5,000 worth of accommodation from the Homestead Hotel Group.

Still unable to confirm date or place for our Brisbane enthusiasts but it should be sometime in June. We go to Albury for four days 4th to 7th July and back to Sydney from 30th July to 10th August at the Commonwealth Bank, Martin Place, including the Sunday!

THE SOUTH AUSTRALIAN SKEPTICS

When we were in Adelaide with the Brooks Exhibit a copy of a press release issued on behalf of the "South Australian Skeptics" came into our hands. Its author (a Mr Alan C. Winters) managed to get a line into at least one talk-back radio show and bamboozled a priest who knew little about the subject, but to our knowledge this was the extent of his media attention. In the interests of objectivity here is the text of some of the 'release' with its array of errors in spelling, expression and fact which perhaps reflects the standing of the "South Australian Section of the Committee for the Scientific Investigation of Claims of the Paranormal".

After announcing a 'Bas-Relief Party' at which their own 'Shroud' would be unveiled, produced by "the very same Fourteenth Century technology that produced the 'Shroud' of Turin" and a public meeting to be held at the Australian Association for Better Hearing [very appropriately] the 'release' goes on to say:

"At the end of this month Adelaide will have the dubious honour of having an exhibition, from America, of photographs of the 'Shroud' of Turin displayed in the State Office of the Commonwealth Bank. Both the Advertiser and the News have already began [sic] pre-exhibition coverage, with one item in the Advertiser that read, as a news item, NOT as an opinion item, that tests on photographs of the 'head' on the 'shroud' showed that Roman coins that could be dated to the time of Pontious [sic] Pilate had left their impression upon the 'eyes'. If this is so it is, as will be described below, some of the hardest evidence there is to prove that the 'shroud' is a fake.

"The cloth known as the Shroud of Turin is purported by many (who should know better) as the actual burial cloth of Jesus Christ. Since last year the Roman Catholic Church has been the Shroud's owner while it has been its custodian for hundreds of years. The image on the shroud is not made by human hands say its proponents for no mediaeval artist would have had the required technology to produce the image which is anatomically correct in regards to the wounds of crucifixion. And on and on. Interestingly enough the deprecation of mediaeval artistic technology is surprisingly similar to what von Daniken has to say about the technologies of ancient civilisations.

"In truth this rogue of a relic has no recorded existance [sic] before the 1350's. At Lirey, in France, the Shroud was displayed

The South Australian Skeptics (contd)

as the genuine shroud of Christ. This display made a lot of money for the Shroud's owner Geoffroy de Charny. Neither he nor any of his successors as owners ever stated how the Shroud came into their possession. This in itself is damning as far as authenticity is concerned. The Shroud in which Jesus Christ was buried suddenly turns up in provincial France some thirteen centuries after Christ's crucifixion and with no explanation. "

Then follow the usual quotations from Pierre d'Arcis.

"In the Gospel according to Saint John the body of Jesus is said to be buried in the manner of the Jews. A Jewish burial consists of the body being washed seven times, the hair and beard shaved off and the hands folded across [sic] the chest. What is the Shroud image? Long hair and a beard. Bloodstains here, there and everywhere. Hands folded across the genitals, not the chest. (This is an important point for gothic art and Christian prudery would have the genitals covered.) And finally the possibility of coins over the eyes. Pagan and Christian burials often have coins over the corpses [sic] eyes. It was not, and is not a Jewish practice. The coins on the eyes seem to be a case of self-deception for not all Shroud enthusiasts see them. But you will no doubt cry, could the job have been rushed because of the Sabbath? No, for the burial of corpses and the preparation thereof are specifically allowed, even on the Sabbath, because of the high value placed on human life, and hence on remains, by Judaism.

"The image on the Shroud looks exactly like a typical fourteenth century artists impression would be. Even the claims that the nails were put through the wrists fall flat for there are several gothic crucifixion scenes with the nails through the wrists. In any case this is a specious claim. As the hands are folded only one is visible and that is the back of the hand it is impossible to say where the nail was inserted.

"Walter McCrone is an American microanalyst and is one of the world's foremost. After exhaustive testing and analysis of the 'blood' he came to two conclusions. Firstly it was not blood. And secondly he found traces of red ochre, vermilion and rose madder, probably bound-together with a collagen tempera - all of which would be easily within the management of any enterprising mediaeval [sic] artist.

"How was it done? We have another American, Joe Nickell, who has worked that out. The clean linen cloth would have been wet, then laid over a bas-relief carving of Christ - front and back- and allowed to dry. It would have then been rubbed with Venetian Red with the blood stains then painted on. To prove the method as reliable

The South Australian Skeptics (contd)

"Mr. Nickell found a suitable bas-relief of Bing Crosby and produced his own Shroud - a Shroud, which when photographed, is stunningly similar to the Turin Shroud and manages to hold up to whatever 'scientific' tests those interested in proving the Shroud as authentic can dream up.

"Thus in the twentieth century, the origin of the Shroud has been discovered for, after all, in the fourteenth century there were not the technical instruments required for this quest in existence [sic]. But among pro-Shrouders there is something in common with the fourteenth century - human gullibility.

"But what of this obvious fraud being foisted upon the public, in of all places, the Commonwealth Bank? As the Commonwealth Bank is a Federal Statutory Authority the action may even be illegal as regards Section 116 of the Constitution prohibiting the establishment of religion! But that may be taking things too far. However the Commonwealth Bank is not only allowing the exhibition to take place (allegedly because of the size of their banking halls) but are paying for the privilege. The Bank is responsible for the hiring of exhibition boards on which the display will be mounted, paying staff overtime on the weekends, holding pre-exhibition receptions, and any incidental expenditures which crop up. So the victims of this fraud are the customers of the Commonwealth Bank as well as the guileless public. And the exhibition is free of charge to the public which is possibly the only way that many of them could be coaxed into wasting their time viewing the vivisection of a work of Gothic art."

We think the last paragraph is the most hilarious of this pathetic piece. Up to date 118,000 'victims of this fraud' have visited the exhibition of their own free will and have been mightily impressed with what they have seen. Needless to add, for new readers of SHROUD NEWS, all the matters raised above (and directly taken from the works of Schafersman, Mueller, McCrone et al) have been dealt with in earlier issues.

It would certainly be great fun to see a High Court case against the Commonwealth Bank under Section 116 and I daresay the verdict would be the same as the recent attempt to stop Federal funding to the nation's Roman Catholic schools which was another manifestation of blatant anti-Catholic, anti-religion activity by a few people of the apparent ilk of the South Australian Skeptics.

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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 for a small circle of interested people in Australia. He didn't think it would 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 world-wide through Rex Morgan's extensive personal connections with what has recently been called the "Shroud Crowd".

Rex Morgan is a frequent overseas traveller and has the opportunity to keep well abreast of latest developments in Shroud matters. He was present at the preview of the Shroud itself in August 1978 in Turin 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 SHROUD GUIDE (December 1983) and is writing another major book on the subject.

Our list of subscribers continues; to increase. We request a subscription rate in Australia of \$4 for four issues. Shroud News comes out approximately 6 times a year. Overseas postage is by negotiation according to country.

Please encourage those of your acquaintance to take out a subscription. The more we have the more we can improve the bulletin.

LECTURES

Rex Morgan is happy to lecture (free of charge) to any group interested in the Holy Shroud. Contact SYDNEY (02) 981 4633

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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