

A NEWSLETTER ABOUT THE HOLY SHROUD OF TURIN
edited by REX MORGAN, Author of several books on the Shroud
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Italian authors ORAZIO PETROSILLO and EMANUELA MARINELLI
give a copy of their book *La Sindone: Un Enigma alla Prova
della Scienza* to His Holiness the Pope during a private
audience in June 1990

EDITORIAL

When I wrote the last editorial for the August issue of *SN* I was still recuperating from a "killer" virus I contracted following (and maybe as a result of) my near-fatal accident earlier in the year and I thought at the time I'd better not mention it until I saw whether I was going to recover. I am happy to report that after acute pericarditis and pleuritis I seem to be as completely recovered as one can be after all that. (And some of my friends will be pleased to know that my doctors stopped me smoking after forty years -- I discovered that they don't much like it in intensive care units!) I had accepted the commitment to lecture in various parts of Oregon state in America under the auspices of the Imago Christi group centred on Bandon, Oregon. This was organised by Dr Michelina Le Margie, an art historian who has a Shroud Centre and exhibition in Oregon state. Oregon is a very beautiful part of America and my research on a non-Shroud book has taken me there several times in the recent past. I was also on the way to the New York Conference organised by a new group, the American Shroud of Turin Association under the presidency of Charles A. Parlato of Larchmont. At the last minute the Larchmont conference was cancelled owing to the apparent delicacy of the situation between the Americans and Turin after the Vatican announcement of new tests on the horizon. I was also subject to a bout of influenza and my minders said I was therefore not to risk another trip at that time. So I was unable to tour Oregon and consequently let down a lot of people who had organised wide media publicity and made all the arrangements. I was also unable to attend a series of informal meetings of sindonologists from various countries who met anyway in Larchmont and covered a lot of useful ground as I understand from my correspondents.

The Larchmont group hopes to hold its conference either late this year or early next and the programme will include presentations by Ian Wilson, Daniel Scavone, Alan Whanger, Isabel Piczek, Gilbert Lavoie, John Jackson, William Meacham, Douglas Donohue, Marian Scott, Paul Maloney, Alan Adler, Albert Dreisbach and Fr Peter Rinaldi. This is a very hefty line-up of some of the principal Shroud scholars and researchers. It will be very interesting to hear, for example, from Donahue of the Arizona University carbon dating lab. So far people like Hall, who did the "dating" in England and Wolfli of Zurich have been remarkably difficult to find on the lecture platforms of the world since October 1988.

In a new book by Ian Wilson, soon to be published, which is a whole study of icons and holy faces, there is an entire chapter devoted to Thomas Heaphy, the Victorian artist whose work I used as the basis for my *The Holy Shroud and the Earliest Paintings of Christ*. Wilson generously acknowledges that his book was

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prompted by a heated discussion he and I had after my book came out. In his chapter on Heaphy he again dismisses him as a fraud and bases his argument on sound research he has carried out since I brought Heaphy to prominence in 1986. I shall look forward to reading the book and re-assessing the likelihood of Heaphy's being a trickster, especially the question of whether his earlier work was also based largely on his imagination rather than access to the original catacomb paintings he has claimed. Having also re-read the Wilson review of my book in his Shroud newsletter and the postscript I wrote in response to it following the publication of my paper in the proceedings of the Hong Kong Symposium, *Turin Shroud - Image of Christ*, (Hong Kong, 1986), I certainly hope that any future exchanges with Ian will not be as stern as those were!

The June 1990 issue of the *Catholic Counter-Reformation Journal* contains a comprehensive report of the Cagliari Congress held 29 - 30 April 1990 as an international gathering. It also contains a detailed description of the manoeuvres in which the author Bro Bruno Bonnet-Eymard became involved to get three motions passed at the end of the congress and to further make his points of accusation against those involved in the carbon dating. Despite a fair phalanx of opposition to Bro Bruno's views and what are seen as extreme utterances it seems to me that the truth of what he has been saying since the events of October 1988 is gaining increasing acceptance as more and more evidence comes to light of the apparent conniving which went on.

It continues to be significant that more and more papers are being written setting out reasons why the C14 tests were either rigged or not done properly. Belgian Remi Van Haelst keeps up a series of mathematical proofs of such matters; Prof Werner Bulst has written another book following the Bonnet-Eymard line and adding his own theses; Marinelli and Petrosillo have produced their authoritative book on the subject and spent twenty minutes telling the Pope in no uncertain terms about the doubts they entertained; Revd Albert Dreisbach, who writes too little for publication but has an encyclopaedic knowledge of the Shroud, continues to communicate with all of us with fascinating insights into all aspects of Shroud study; Professor Gino Zaninotto continues to find abstruse references to the Shroud in ancient manuscripts which he relentlessly pores over in Roman libraries and archives; Professor of History and author Daniel Scavone continues to write impeccably researched learned papers (including one for us in this issue).

On the journals front we continue to receive almost daily one or other of the now numerous publications being undertaken regularly by groups and individuals throughout the world. Ian Wilson's *British Society for the Turin Shroud Newsletter* for Sept/Oct 1990 is one of the best I have ever seen and contains a report on recent findings throwing doubt on the whole issue of carbon dating. Wilson also reports: "According to rumour one of the pieces [of the unused

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samples taken in 1988] has already crossed the Atlantic for undisclosed purposes, others lie in Professor Riggi's private drawer. Such clandestine dealings can only be deplored, and, it is hoped, will be firmly righted by the newly appointed Shroud custodian." Wilson also brings to our notice the death of Eve Baker the first conservationist to work on the Templecombe Panel. As my readers know I am involved in further study of this panel and Eve Baker would have been the only one to answer certain questions, especially, as Wilson points out, the existence of a wooden nib (which I discovered and published in the course of my investigations in 1987). Alas, she cannot now be questioned.

A splendid 40-page edition of *Shroud Spectrum International* contains a version of the paper given by Professor Larry Schwalbe at the Paris Symposium on the issues we face in the 1990s and four other fascinating papers on scientific, artistic and historical aspects of Shroud study. There is also a more comprehensive than usual section of book reviews and general news from around the world. Of greater concern is the indication to friends of the publication in an insert that Dorothy Crispino, the editor of *SSI*, proposes only 2 or 3 issues for 1991 on account of the great work involved. Those *SN* subscribers who also take *SSI* will want to give great encouragement to Dorothy not to despair of the remarkable task she has performed these ten years past producing what everyone acknowledges as the prestige Shroud publication (in any language) containing only fully researched, peer-reviewed and learned papers, technically produced to a very high standard and most meticulously edited.

I have much material for you waiting for the December issue of *Shroud News*.



REX MORGAN

Founder and Editor of *Shroud Spectrum International*, Mrs Dorothy Crispino with Professor Giovanni Tamburelli of Turin at the Paris Symposium 1989

VATICAN ANNOUNCEMENT 19 August 1990
TEXT OF STORY BY ASSOCIATED PRESS
(COURTESY Bro JOE MARINO, St LOUIS, MISSOURI)

VATICAN CITY - The Vatican said yesterday it would consider proposals for new scientific tests on the Shroud of Turin to determine whether the linen is Jesus' burial cloth. The announcement by Vatican spokesman Joaquin Navarro cast doubt on earlier test results indicating the shroud was only about 700 years old. Cardinal Anastasio Ballestrero, archbishop of Turin and custodian of the shroud, said in 1988 that carbon-14 tests by U.S., Swiss and British laboratories showed the cloth dated to between 1260 and 1390. He said then that the tests were 95 percent accurate and he saw no reason for the church to dispute the results. But yesterday, Navarro described the 1988 results as "strange" and said they conflicted with previous tests which indicated the cloth could date back 2,000 years. "In the future, as in the past, the church will take into consideration all serious and competent operative proposals" for tests on the shroud, Navarro said. He said the church would attach no conditions to any new test other than that they should not damage the shroud. Navarro said the shroud raises questions "far beyond" scientific and technical findings, adding that it remains a mystery how the cloth came to bear the image of what appears to be a whipped and crucified man.

Navarro announced that Pope John Paul II had named Monsignor Giovanni Saldarini as new custodian of the shroud. Saldarini succeeded Ballestrero, who retired last year, as archbishop of Turin. Navarro said Ballestrero had acted with "prudence and impartiality" and had fostered "a tradition of open, rigorous and objective research." For centuries, the shroud has been revered by some as Jesus' actual burial cloth, although the church has never claimed it was a holy relic. Others have described it as a clever forgery.

The shroud measures 14 feet, 3 inches long, and 3 feet, 7 inches wide. It bears a faint image of the front and back of a man with a thorn mark on the head, lacerations from flogging on the back and bruises on the shoulders -- suggestive of accounts of Jesus' crucifixion. Despite the 1988 findings, Ballestrero and other church officials disputed claims that the results proved the shroud was a fake, fraud or forgery-- words indicating that the cloth was meant to deceive people. They said the shroud remains a venerated object and powerful symbol of faith. For years church officials refused to let scientists study the cloth. Pope John II in 1986 gave approval for testing. The laboratories involved were the University of Arizona, Oxford University and the Swiss Federal Institute of Technology at the University of Zurich.

MORE EVIDENCE FOR A PRE-MEDIEVAL DATE

Rev ALBERT R. DREISBACH Jr, Atlanta, Georgia

This article refers to *The Catholic Counter Reformation* journal No 230, June 1990.

Despite his obvious biases and continuing insistence on a "Masonic crime" in the substitution of non-Shroud samples given to the three C14 labs on 21 April 1988, Brother Bruno Bonnet-Eymard again provides us with a plethora of information concerning the present positions of many of our European brothers and sisters in the "Shroud Crowd" as reflected in their presentation of the 29-30 April 1990 Sindonological Congress at Cagliari. Of special interest for the future were the three resolutions adopted at the end of this congress.

However most welcome to the ever growing body of the preponderance of evidence arguing against a "medieval" (sic) date for the Shroud is Bro Bruno's insightful analysis of the illustration from the Codex Skylitzes showing Alexis I Comnenus receiving "the Holy Mandylion" upon its arrival from Edessa on 15 August, AD 944. One can agree with Dr Gino Zaninotto that what is seen in the colour reproduction of this miniature now housed at the Biblioteca Nacional de Madrid is more likely to be the *fringe* of the traditional *napkin* than the emperor's *tiara* as claimed by Bro Bruno without seriously detracting from the real import and significance of the latter's discovery. A mediating position between Bro Bruno and Dr Zaninotto might well be that the artist, consciously breaking tradition which had limited the cloth to the dimensions of the Holy Face precisely because he "must have seen the cloth as large as the shroud with his own eyes ... larger than the traditional rectangle bearing the Head of Christ such as we imagine it from copies of the image of Edessa kept at Laon, Genoa and the Vatican", attempted to convey a visual message that by representing both the *napkin* (i.e. *mandylion* "doubled-in-four" seemingly depicting only the disembodied Head of Christ) and the full-length *sindon* (i.e. Turin Shroud as we know it today) the painter was trying to tell us that these two seemingly separate entities were actually one and the same after the unfolding of the cloth revealed it to be a full double image, dorsal and ventral, rather than merely a portrait of the Holy Face.

Even if we date the miniature in this Codex Skylitzes as a copy from as late as the 13th century, we can still agree with both Andre Grabar and Bro Bruno that the painter was "in fact copying from older models belonging to the Byzantine style of the 11th century" thus establishing through the art of illustrated manuscripts that "at the end of the 11th century the real size of the 'Holy Mandylion' was known."

Via his analysis of this miniature from John Skylitzes' *Chronicle* composed

MORE EVIDENCE (cont'd)

between AD 1081 - 1118 during the reign of Alexis I Comnenus, Bro Bruno has made a significant contribution to the growing number of "spy clues" from the history of art which challenge the conclusion of the three C14 labs at Arizona, Oxford and Zurich that the Turin Shroud is "medieval" (sic):

1. ENCAUSTIC PANTOCRATOR AT MOUNT SINAI (ca AD 550 - 590). The polarized overlay technique developed by Dr Alan Whanger and Mary Whanger clearly demonstrates that the Turin Shroud served as a model for this icon. In the words of Kelly Fite of the Georgia Bureau of Investigation, if the artist were not using the actual Shroud, then he must have employed a clone of it for his model. Otherwise he simply could not have achieved that many points of congruence by random chance. If Whanger's most recent claim to the discovery of the imprint of a chrysanthemum in the off-body area of the Shroud between 9 and 10 o'clock which also can be seen in the same location on this 6th century Sinai icon passes the test of peer review, then the 3 radiocarbon labs would be asking us to acknowledge that a 6th century icon painter anticipated a fabrication from the 13th or 14th century and copied it exactly seven centuries before it was even rendered.

2. RAVENNA'S MOSAICS - 6th c SHIFT FROM BEARDLESS TO BEARDED FACE. Dr Werner Bulst, SJ, has long called our attention to the fact that Justinian I, a patron of the arts who bestowed gifts of both Ravenna and St Catherine's at Mount Sinai in the 6th century was the same emperor whose engineers were despatched to Edessa following the near disastrous flood in that city in AD 525. It was at this time that the Shroud was rediscovered in a niche over the West Gate in that city.

3. BYZANTINE NUMISMATICS - LATE 7th CENTURY. Again Whanger has convincingly demonstrated that both the *solidus* and its prototype, the *tremessis* (cf Paul Maloney and Wilburn Yarbrough) minted between AD 692 and 695 under Justinian II have used the Shroud's face as a model. In fact the more "primitive" *tremessis* has even more points of congruity than the more "polished" *solidus*.

4. THE SERMON OF ARCHDEACON GREGORY 16 AUGUST AD 944. This amazing document, rediscovered and brilliantly analysed by Rome's Dr Gino Zaninotto, clearly reveals that the image of Edessa/ Mandylion which had arrived only the night before in Byzantium was definitely a full-length shroud, not merely a small rectangular piece of cloth bearing only a portrait of the Holy Face, which was laid out on the emperor's throne and crowned with his crown. The document further reveals that the "blood and water" from the wound in the side were clearly visible.

5. THE HUNGARIAN PRAY MSS (Fol 27v Budapest). Fr A.M. Dubarle has discovered the right-angle pattern of four burn holes in this manuscript illustration

MORE EVIDENCE (cont'd)

of the three Marys visiting the empty tomb. The document accurately dates from AD 1192 - 1195, a full 9 to 12 years before the Shroud disappeared in AD 1204 during the sack of Constantinople by the 4th Crusade. The pattern of these burn holes appears in both the Turin Shroud itself and the one-third size copy from the Church of St Gommaire, Lierre, Belgium, rendered in AD 1516. Thus these four sets of four holes in a right angle pattern antedate the fire of 1532 at Chambery and indicate that the linen burial cloth which was in Constantinople when serving as the model for the Hungarian Pray Mss is the same cloth which appeared in Lirey, France, for its first public exposition in the West ca AD 1357.

In addition to the above pieces of evidence two additional ones also argue against a "medieval" date for the Shroud:

A. PHAROS CHAPEL. After its arrival in Constantinople from Edessa, the Image of Edessa/ Mandylion / Turin Shroud was placed in the *Pharos Chapel*. Once again we are in the debt of Rev Dr Werner Bulst, SJ, for pointing out to us that "pharos", far from being translated as "light" from the famous beacon constructed in the Greek period and named after an island near Alexandria in Egypt, "Originally in Greek ... meant something completely different, namely a *cloth*, and especially in Homer, *a winding cloth for the dead*. Is it not clear that the chapel got its name from the most precious relic kept there -- the Shroud of Jesus?" (Werner Bulst, *Betrug am Turiner Grabtuch, Der Manipulierte Carbondatentest*, Frankfurt 1990).

B. 1st CENTURY ROMAN CRUCIFIXION DEPICTED ON THE TURIN SHROUD. In his September 1989 lecture at the Symposium in Paris, Dr Gino Zaninotto called attention to the *Tabula Putaelona*, a marble slate discovered in the 1940s on which were inscribed the rules for the crucifixion of slaves and Roman citizens. This slate dates from ca 40 BC. Zaninotto concludes his lecture by stating: "We have sufficient knowledge of Roman crucifixion in the 1st century. On the basis of current knowledge the crucifixion of the Man of the Shroud falls within that practised in the 1st century. No possibility that it might have occurred in a Christian land after the 4th century; almost no likelihood of its occurrence in a non-Christian area. *If the Shroud is a fake, then it will be a fake' of the 1st century.*"

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Revd Albert R. Dreisbach, Jr, Director of the Atlanta Center for the Turin Shroud with Professor Heinrich Pfeiffer of the Gregorian University at the Bologna Conference in 1989



Professor Daniel Scavone of Southern Indiana University (on right) discusses Rex Morgan's pictures of the Templecombe panel in Paris 1989. Others in picture: Professor Emanuela Marinelli, Claire White and Professor Robert Dinigar of STURP

A NOTE ON THE NAME OF THE PHAROS CHAPEL IN CONSTANTINOPLE

DANIEL C. SCAVONE, Professor of History, UNIVERSITY OF SOUTHERN INDIANA

It has generally been accepted that the Pharos Church in Byzantine Constantinople was so named because of its propinquity to a lighthouse commonly called the Pharos. The word *ho pharos*, applied to the lighthouse in Constantinople, has been assumed to derive from *he Pharos*, the famous lighthouse of Alexandria.

Recently it has been argued that the name of the Chapel of the Virgin of the Pharos in the complex of buildings known as the Bucoleon or Great Palace of the Byzantine Emperors in Constantinople derived from the presence there of Christianity's most revered relic, the burial shroud of Jesus. Already in Homer, the argument goes, can be found the word "pharos" used in the sense of a burial shroud.¹

Further evidence in defense of this thesis goes as follows: When Constantine moved the capital of the Roman Empire to the old Greek settlement of Byzantium, refurbishing it and renaming it Constantinople, he constructed this chapel, depositing there the precious relic as its prize possession.

Fr Bulst argues, plausibly, that according to his biographer, Eusebius, Constantine [with his mother, St Helena, we may add] was much interested in the relics and places associated with Christ's Passion. Upon the reputed location of the empty tomb Constantine erected in 326 the Church of the Holy Sepulcher. In support of Constantine's role, Fr Bulst adds, "It is conceivable that beneath the Labarum, Constantine's banner, described by Eusebius as a square purple cloth draped over a crossbar, lay the Shroud of Jesus which was also folded to form a square as it hung over the crossbar."²

If, Fr Bulst also plausibly argues, it was Peter who retrieved the burial wrappings on the first Easter, [JOHN 20.3ff] and if Peter brought them to Rome, it could be there that Constantine acquired them. When the capital was moved to Constantinople, so were the shroud [*pharos*] and bands. And they were housed in Constantine's new chapel which thus derived its name from its most precious relic. When Julian the Apostate took the throne, the shroud was no longer safe in Constantinople and so was moved to Edessa. Fr Bulst even suggests that it was not safe in Edessa.

When Julian's armies were not looting that city, iconoclast-minded Syrian. Monophysites and Persian Nestorians in influential positions relegated the imaged

NAME OF THE PHAROS CHAPEL (cont'd)

cloth to a niche in the fortification walls for its own safety. This interpretation oversimplifies as it diverges from the more detailed account in Constantine VII's *Narratio de Imagine Edesseda*. But it has the merit of explaining the Shroud's presence in Edessa without resorting to the anachronistic aetiological crutch of the Abgar story, which places the arrival of Christianity in Edessa too early by about a century.

The scenario of Robert Drews should be considered here as well. He urged that there was in Edessa a Gnostic Christian group as well; these were friends of images who would not have been repulsed by the portrait of Jesus on the cloth. That they might have preserved Jesus' burial wrappings and proliferated copies of the image among their group is supported by Irenaeus in his treatise *Adversus Haereses*. Irenaeus became Bishop of Lugdunum (Lyon) in Gaul in 177 -- 2nd c.!³

The Pharos-Shroud hypothesis breaks down with Fr Bulst's assertion that the chapel as well as the Bucoleon palace were built by Constantine. The oldest portions of the palace may well have been constructed by Constantine the Great. Eusebius, IV.17 enumerates seven structures of Constantine in the Great Palace complex.⁴

Charles du Cange was one of the first moderns to investigate the locations of the numerous structures of the Great Palace. He did so by means of a thorough examination of Byzantine sources familiar with the imperial court and the city of Constantine. On the present topic he wrote, citing Codinus, that Constantine I did build a church of the *Acheiropoietos*. The image not-made-by-hands which gave the name to this church was, however, that of the Virgin, and not that of Christ.

Indeed the Virgin herself formed her own portrait. Du Cange goes on to name two other churches to the *Acheiropoietos*, at Thessalonika and at Cabalum, which similarly had reference to the Virgin and not to any imaged Shroud of Jesus.⁵ More recently two pre-eminent scholars of Byzantine architecture and topography have shown that the epithet *acheiropoietos* was applied only to churches devoted to Mary. They single out the Thessalonika example and also Mary's church in the monastery of the Abramites in Constantinople.⁶

(Curren-Briggs supported an elaborate theory about the journey of the Turin Shroud after Robert of Clari's famous sighting on a mistaken idea that the *Acheiropoietos* church at Thessalonika was named for the Shroud's presence there soon after 1203, since "that term is the one invariably used and applied to images of the *Sindon*."⁷ From this false basis he wove a tale of a dozen or more transfers of *two* Shrouds, one of them a copy, from 1203 to 1355. Incredibly, none of the Shroud's supposed owners during that time made a single mention of having it,

NAME OF THE PHAROS CHAPEL (cont'd)

except the town of Besançon, which, Currer-Briggs is sure, had the copy.)

The Great Palace was enlarged by his successors ultimately to the size of a small town. Justinian [527 - 565] embellished the entrance halls; Justin II [565 - 578] added the Christotriclinos. Many buildings were added in the 11th and 12th c.⁸

But the chapel of the Virgin of the Pharos was only added to the palace complex much later by Constantine V Coproymos [741 - 775]. Although scholars have differed on its precise location within the palace grounds, Ebersolt and Janin have agreed, based on medieval Byzantine sources, that it was situated on the very terrace upon whose seaward extension sits the lighthouse known as the Pharos. The chapel was accessible from the throne room, from the Christotriclinos, and from the imperial apartments. Many court ceremonies were focussed upon this diminutive church.⁹ Since the chapel was constructed and named at a time when, by almost universal agreement, including Fr Bulst's, the Shroud was in Edessa, it is more likely that it was named for the lighthouse, a monument of no mean importance in the historical and economic life of the city. It served as a beacon for ships and as one of a series of fire-lights serving to relay messages between the palace and the Asiatic provinces.

The unlikelihood that this Constantine V would name his chapel of the Virgin after the imaged Shroud of Christ is multiplied when we learn that he was a radical iconoclast. His corpse was exhumed and desecrated by his iconodule successor, Michael III, in the 9th c.¹⁰

NOTES

1. Werner Bulst, *Beitrag am Turiner Grabtuch: Der manipulierte Carbontest* (Frankfurt-am-Maine: Knecht 1990)
- 1 Noel Currer-Briggs, *The Shroud and the Grail* (NY: St Martin's Press 1987) 68ff, has also urged this identity of Labanun and Shroud.
3. Robert Drews, *In Search of the Shroud of Turin* (Totowa, NJ: Roman & Allanheld, 1984) ch. vi.
4. Charles du Cange, *Historia Byzantia*, Part II, *Descriptio Urbis Constantinopolitanae* (Paris: Ludovicus Billaine 1680) 95.
5. Du Cange, *Descriptio* 83.
6. Jean Ebersolt, *Monuments d'Architecture Byzantine* (Paris: Leroux 1934) 15f; R. Janin, *La Geographie Ecclesiastique de l'Empire Byzantine* (Paris: Centre National de la Recherche Scientifique 1953) vol. 3, *Les Eglises et les Monasteres*, 9f.
7. Currer-Briggs, *The Shroud and the Grail*, 151.
8. Jean Ebersolt, *Sanctuaires de Byzance* (Paris; Ernest Leroux 1921) p. 17.
9. Jean Ebersolt, *Le Grand Palais de Constantinople et Le Livre des Ceremonies* (Paris: Ernest Leroux 1910 pp. 105 - 109. R. Janin, "La Topographie de Constantinople Byzantine," *Echos d'Orient* 38 (1939).
10. Ebersolt, *Le Grand Palais*, p. 104.

BRITISH MUSEUM EXHIBITION - REX MORGAN

Shroud circles knew that the British Museum was to mount an exhibition this year entitled: FAKE? THE ART OF DECEPTION which ran for several months finishing on 2 September 1990. Amongst the exhibits was the fullsize transparency of the Shroud made by Vernon Miller in 1978 now owned by Kevin Moran and which had been organised for the exhibition by Ian Wilson at the request of the British Museum. Wilson has been criticised for allowing the transparency to get into an exhibition of forgeries but it seems to me that any blame for misrepresentation should rest squarely on the shoulders of the British Museum for the way in which they prepared and presented it.

Wilson describes his involvement thus: "Although clearly the theme was not ideal, it seemed to me to be less than public spirited to refuse to help so internationally respected an institution as the British Museum. Furthermore I believed that by arranging for them the best possible photograph, the general public could see for themselves that the Shroud is still by no means 'explained' away as the work of an artist-forgery. In the event the British Museum captioned and catalogued the transparency very fair-mindedly, and their staff reported that some three out of four exhibition visitors seemed in favour of the Shroud's authenticity."

On the other hand, in her review of the exhibition catalogue in *Shroud Spectrum* 35/36, Dorothy Crispino says:

"... in the midst of the exhibit's 600-odd objects proven or thought to be fakes, a full-size Vernon Miller transparency of the Holy Shroud is displayed ... the mockery in the museum can only be considered the resurfacing of the Mockery of Christ in Pilate's praetorium."

She goes on to point out:

"That the transparency represents an object classified as a fake is unequivocally announced in the publicity notice on the back cover of the catalog: *What is a fake and why are fakes made? Did the forgers of the Turin Shroud and Piltdown Man have the same motives?* ... A brief resume of what is to be found inside the covers concludes thus: ... *many puzzles remain ... Intriguing cases like the Vinland Map, the 'Aztec' rock crystal skull ...*"

Crispino points out also that the bibliography for the catalogue contains no Shroud literature at all although interestingly (and significantly) two of the Shroud's most vehement detractors, one Denis Dutton (armchair) and David Sox (fifth column) are cited as authors of works on the general subject of forgery.

Owing to my illness this year I was unable to be in London during the time of

BRITISH MUSEUM EXHIBITION (cont'd)

the exhibition so can make no firsthand judgement about it but reading the comments of others and between the lines around the Shroud circle it seems apparent that, as usual in Britain, and especially since the British Museum's now discredited involvement in the C14 test (with its extraordinary and perplexing series of subsequent accusations, allegations, denials, contradictory interviews, plots and counter-plots involving Tite and others), the British Museum has certainly assumed that the Shroud is, indeed, a forgery and had no compunction about displaying material connected with it in this light alongside certain now-famous exercises which have caused people like the British Museum for decades to eat humble pie after they have lauded some discovery or other subsequently shown to be fraudulent.

The blatant disregard by the British Museum for any of the centuries of scientific and historical research on the Shroud in the exhibition itself and the literature associated with it roused the ire of many of the Shroud circle. Indeed, the newly formed French group CIELT (Centre Internationale d'Etudes sur le Linceul de Turin) which had its genesis in the Paris Symposium of 1989 was so irate that it demanded the immediate withdrawal of the transparency from the exhibit and of the literature describing the Shroud as a fake in the catalogue. (A translation of its latest letter to the British Museum appears in this issue).

Also, needless to say, the British Museum, like so many smug organisations of the British (and I write this as a Briton) took not the slightest notice of the French protest or anyone else's but perpetuated the arrogance in matters academic and learned which they have adopted since time immemorial and upon which I have been constrained to comment more than once in the past. The simple fact is that many British academics do not appear to care one jot for the views of any other nationality (particularly the Americans) and, in Shroud matters, to a great extent the Italians, too, and, I imagine, their view of the French would only amount to what their puerile seaside-comic view of the French (if not all foreigners) has always been. In this discipline of sindonology one only has to study the attitude of Hall (who has consistently failed to appear when scheduled to speak), Tite (who has made arrogant statements), and turncoat Sox (who lived in Britain for some years).

It will be interesting to see how the British attitude, which has changed in a century from pioneering, adventuring bravery to selfish, protective tunnel vision, sustains them in ten or twenty years time when the full effect of their recent abdication from the responsibility of their own nationhood is felt on what used to be a great nation and they become totally absorbed in the United States of Europe which will again, I fear, become dominated politically, economically and militarily by the rise of a unified Germany.

BRITISH MUSEUM EXHIBITION (cont'd)
LETTER FROM CIELT TO SIR DAVID WILSON, DIRECTOR, BRITISH MUSEUM
1 October 1990
(Translated by Rex Morgan and Victoria Harper)

Dear Mr Director

On 11 August 1990, Mr Arnaud-Aaron Upinsky, Vice-President of our Centre, was instructed by our office and by myself, being away from Paris, to bring to your attention the deplorable authority which used your facilities to place a life-size photograph (4m40 x 1m15) of the Shroud of Turin at the centre of an exhibition entitled, *Fake? The Art of Deception*.

But it was not unintentional that this photograph was shown, since we read in the fourth page of the cover of the catalogue: "Did the forgers of the Turin Shroud and Piltdown Man have the same motives?" over the signature of your assistant Mr Mark Jones.

The forgers of the Turin Shroud?

Who, Sir?

You do not know them nor are you in a position to know or name them.

This barely scientific attitude is a disgrace to the British Museum.

But our letter of 11 August 1990 has been, at the time of writing, ignored.

We beg you to give us your opinion on this matter as soon as possible.

Without any reply on your part we shall be obliged to consider that the Shroud of Turin has been unduly presented as a forgery, throughout the exhibition from 9 March to 2 September 1990 and apparently with your authority, in accord with the "daters" of C14, and that the correction of page 4 of the cover of your catalogue has not been made, contrary to the arrangement.

In view of the delays we risk giving to this matter, we anticipate a rapid reply on your part, to this letter and to that of 11 August 1990 carrying the signature of Mr Upinsky.

Awaiting a favorable reply I respectfully beg you to write.

Andre Van Cauwenberghe, Doctor of Science, President of CIELT

The clean Shroud

H. LEYNEN, ANTWERP

(Adapted from *Sudarion* the journal of the Belgian group Lijkwade Genootschap)

The Turin Shroud is a ritually clean cloth, faithful to Jewish observance. Ian Wilson already made a note about this (*The Turin Shroud*, Penguin. p.82).

But there may be more to it than that. The cloth was handwoven of linen fibre, from thread spun in a workshop also handling cotton of Middle Eastern origin, as evidenced by cotton fibrils firmly lodged inside the twist of the yarn. Surface fluff included silk, wool, even synthetic fibre fragments, clearly picked up in the long history of the Cloth, but not belonging to the original yarn composition.

The Second Law (Deuter. 22:9-11) forbids mixture of certain kinds, called *shadness*. The field shall not be plown with ox and donkey together. Clothes shall not be part linen, part wool. Such mixing of kinds is strictly avoided for the Shroud, although the presence of the "neutral" cotton proves the workshop did offer a choice of textiles.

Matthew's Gospel (27:59) calls attention to the purity of Jesus' burial cloth, although Mark (15:42/46) makes clear it was new, implying spotlessness by that observation. Perhaps Matthew wanted to stress this ritual point, and the "clean shroud" or *sendoni katharai* may show a deeper, more religious significance for this otherwise superfluous remark.

As a record of burial the Turin Shroud clearly shows kinship to still more ancient Jewish custom, in its extreme simplicity. Jewish faith and thought has made burial rites equal for every child of Israel, rich or poor, without display or distinction of any kind. As a newborn child, without rank or assets, man enters into his eternal life. Burial clothes shall not show any ornament, border or fastening, be it button or ribbon.

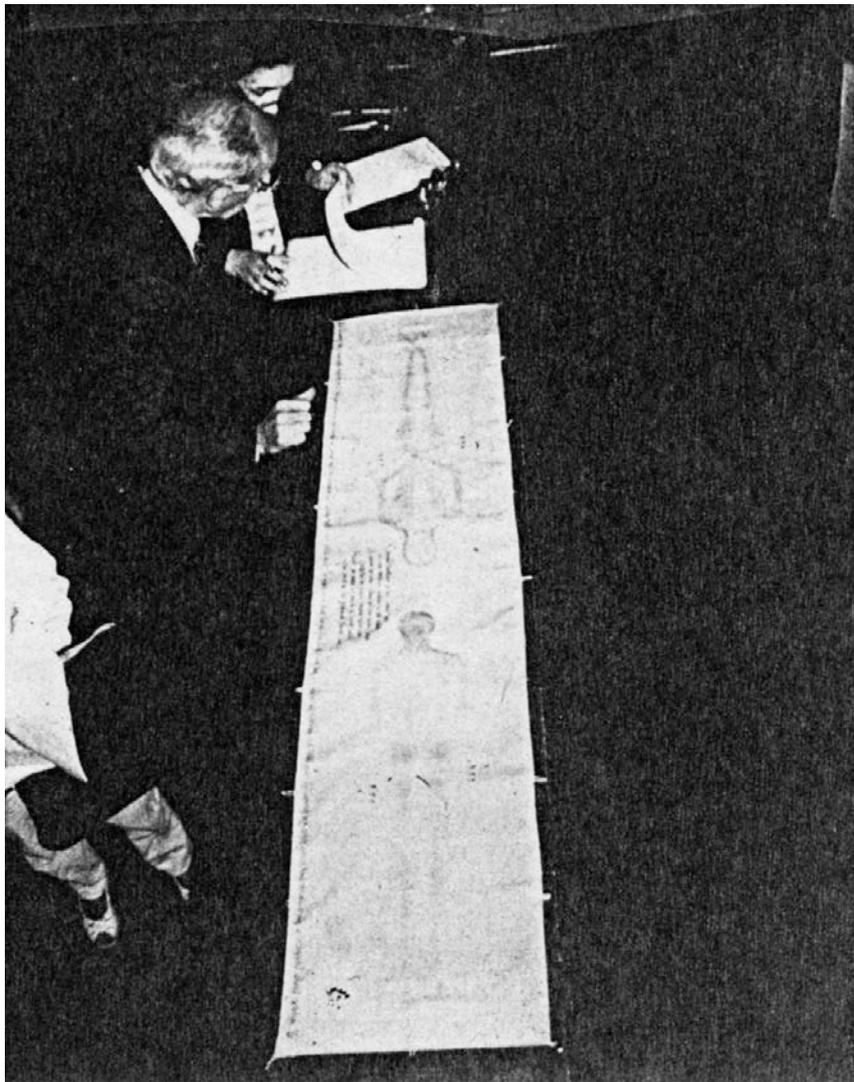
In its original state the Turin Shroud was, indeed, worthy of a genuine Jewish burial, free of defiling material, free of all too human vanity. The Image, now to be seen on it, does not disturb this unworldly quality, poor, naked, without name as it is.

Christianity, in its veneration for the Saviour, did not dare to copy it. The monogram, the cruciform nimbus, other signs of divine majesty, the instruments of the Passion had to identify the Saviour when representing Him. The Turin Shroud bears the Image of Christ, but by its very nature, by its Old Testament standards, it was not, and could not be a true "Christian" Image, creating more distrust than acceptance, especially in the Middle Ages, as we know.

Thus the Turin Image may be considered the only Image of Jesus, the first and the last, shaped when still under the Rule of the Old Covenant, at the dawn of the New.

Only one visual record remains of this "second" original state, i.e. the large (folded) sheet, with the monochrome portrait. A tiny panel, painted in tempera, one, wing of a lost Mandylion, did show a plain white cloth, with just the imprint, lying in the hands of the Byzantine emperor Constantine VII. The picture is to be dated about 950-990, and was found some 30 years ago in the monastery of S. Catherin at Mount Sinai.

But in this case too, the cruciform nimbus was thought indispensable, and added at a later date, as the use of an already present crack in the wood shows.



Hilde Leynen with Baron F.H. van der Straten-Waillet at the private showing of the Shroud copy attributed to Durer, at Lier, Belgium, 1985

GOSSIP FROM TURIN - REX MORGAN

A fascinating series of events has taken place in Turin during this year. When Cardinal Ballestrero retired from the position of Archbishop he was given the task of continuing as Custodian of the Holy Shroud despite having been widely blamed for his statements at the announcement of the C14 Test results in October 1988 which were interpreted by many as his acquiescence in the result which purported to show a medieval date.

Ballestrero is now on record as having subsequently claimed: "I merely announced the result of the test. I did not say then, nor do I say now, that I accept those results as valid and final. It is not for me or the Church to pass judgement on scientific matters." What a pity he didn't say all that in October 1988.

Father Peter Rinaldi has reported in the *Holy Shroud Guild Newsletter* for September 1990 that he was in Turin earlier in the year for the ceremonies of beatification of his grand-uncle, Fr Philip Rinaldi SDB, third successor to St John Bosco as head of the Salesian order. At this time Fr Peter had discussed the Shroud with the Pope who had said to him, "Move on with your fine work on the Shroud."

Subsequently Fr Peter was invited to speak at the special service in Turin Cathedral for the Feast of the Holy Shroud and thus took the opportunity to bring the people up to date with the unsolved nature of the quest for the truth about the Shroud.

Then, on 18 August 1990 in Press Release No 310, the Vatican made what was to be the most significant announcement for those interested in the Shroud since October 1988 and, needless to say, one of the least publicised. In contrast to the results of the C14 testing programme, so naively announced by Ballestrero in 1988 and received with such delight by the world media drawing their fallacious conclusion that "therefore the Shroud is a forgery", this new initiative from the Vatican told the world that there were grave doubts about the veracity of the C14 tests and that new tests would be planned for the Shroud. In the same announcement it was also made known that Cardinal Ballestrero would no longer be the custodian of the Shroud but that the new Archbishop of Turin, Giovanni Saldarini, would "take full charge of all matters pertaining to the conservation and veneration of the Holy Shroud." This official statement by Vatican spokesman Joaquin Navarro said that the Vatican would consider any proposals for new tests.

It is also interesting that future plans now seem to be being channelled through the Vatican (thus side-stepping Gonella?). Archbishop Saldarini has said since then, "I am open to any and all suggestions bona fide experts will want to bring to

GOSSIP FROM TURIN (cont'd)

me. I should like to make it clear that conservation of the Shroud will have precedence over any other study or test directly involved with the Shroud's authenticity. But I am in no hurry ... What matters is that things be done properly and well."

Not surprisingly these announcements started a flurry of activity amongst the several bodies throughout the world who believe that they are the only ones who have the competence to conduct any future tests. Despite Ian Wilson's attempts in Paris last year to establish a truly international, objective and interdisciplinary organisation to co-ordinate and supervise the submission of protocols to the Vatican or Turin authorities for the future, all sorts and conditions of people from scientific experts to individual crackpots have been conceiving their ideas for new Shroud tests. There is, as I understand it, quite a degree of friction between some of the major groups (there always was) and none of this bickering will help in the end. So much so that the conference set up in New York for September was suddenly cancelled in the belief that its proceedings would jeopardise future relations with Turin. I have yet to be convinced why this is so and there is even doubt being cast upon the proposed conference in St Louis, Missouri next June for the same reason.

It is widely believed that the brilliant new book by Marinelli and Petrosillo (noticed in *SN* 60) was a major factor in convincing the Pope that final authority ought to be resumed by the Vatican thus reducing the power of the widely criticised Ballestrero (subsequently replaced anyway as reported above) and also reducing the power of the accused (I think probably wrongly) Gonella. Petrosillo, a Roman journalist of high repute whom I have met several times and who has interviewed me for *Il Messaggero* and Marinelli, a dynamic force in Shroud circles frequently alluded to in *Shroud News* over the years, were granted a twenty minute private audience with the Pope in June and he discussed what they had written in their book identifying the areas of mystery, doubt and inefficiency in the whole carbon 14 saga. Such direct discussions between the Holy Father and eminent sindonologists seem to be making their mark and action seems to be following.

The general view is that another series of tests will be conceived and could happen within the next few years provided a great deal of attention is given to the conservation aspects of the Shroud. This is just as well because amongst the Shroud *cognoscenti* there circulate regularly some horrific tales of the abuse of the Shroud through ignorance of conservation. One of the most amazing stories is that when the Shroud was hung out (like a piece of laundry) for the television exposition of 1973 it was pinned onto a board with ordinary thumbtacks whose holes and consequent rustmarks are still to be seen...

Shroud News began in 1980 when Rex Morgan, author of three books on the subject of the Holy Shroud (*Perpetual Miracle*, *Shroud Guide*, and *The Holy Shroud and the Earliest Paintings of Christ*) started putting together a few notes about current developments in Sindonology (the study of the Shroud of Turin) for a small circle of interested people in his home country of Australia. He didn't expect it to go beyond a few issues.

The bulletin now reaches subscribers all over the world and it is written and produced and the information disseminated more quickly than most news-sheets of a similar kind or the more prestigious Shroud publications. It contains information, news, articles and illustrations gathered from sources of Shroud study worldwide through Rex Morgan's extensive network of personal connections with what has been described as the "Shroud Crowd".

Rex Morgan is a frequent traveller overseas and this has given him the opportunity to keep abreast of latest developments in Shroud study and research at first hand. He was present at the world media preview of the Shroud itself in August 1978 in Turin, Italy and has met with numerous Shroud researchers in many countries. His quest for Shroud information became, as he described it, "a passionate hobby". He brought the world-famous Photographic Exhibition created by Brooks Institute, California, to Australia, New Zealand, Hong Kong, Macau and Canada and during those tours it attracted more than 600,000 visitors. The exhibition was subsequently donated by Brooks Institute to the non-profit making organisation, The South East Asia Research Centre for the Holy Shroud (SEARCH) of which Morgan is President. He is also a member of the Board of Directors of the USA based Association of Scientists and Scholars International for the Shroud of Turin (ASSIST) and was a member of the scientific team which conducted environmental experiments in a Jerusalem tomb in 1986 (The Environmental Study of the Shroud in Jerusalem). He has made several original contributions to the research of the Shroud, has presented papers at international conferences, has written many articles and given numerous broadcasts and telecasts on the subject in many countries.

The list of *Shroud News* subscribers continues to increase internationally and the publication has been described many times as one of the best available. Its production is obviously privately subsidised as we still request a subscription in Australia of only \$6 for six issues posted. *Shroud News* comes out six times per year. The USA subscription is \$US 6 (posted surface mail) or \$US 12 (posted airmail). Postage to other countries varies. ALL back issues are available at \$1 (US or Aust) each plus postage charges except the famous 50th issue which is \$3 plus post.

Please encourage those of your acquaintance to take out their own subscription rather than borrow your copies since the more genuine subscribers we have the more we can improve the bulletin and the longer it is likely to survive.

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