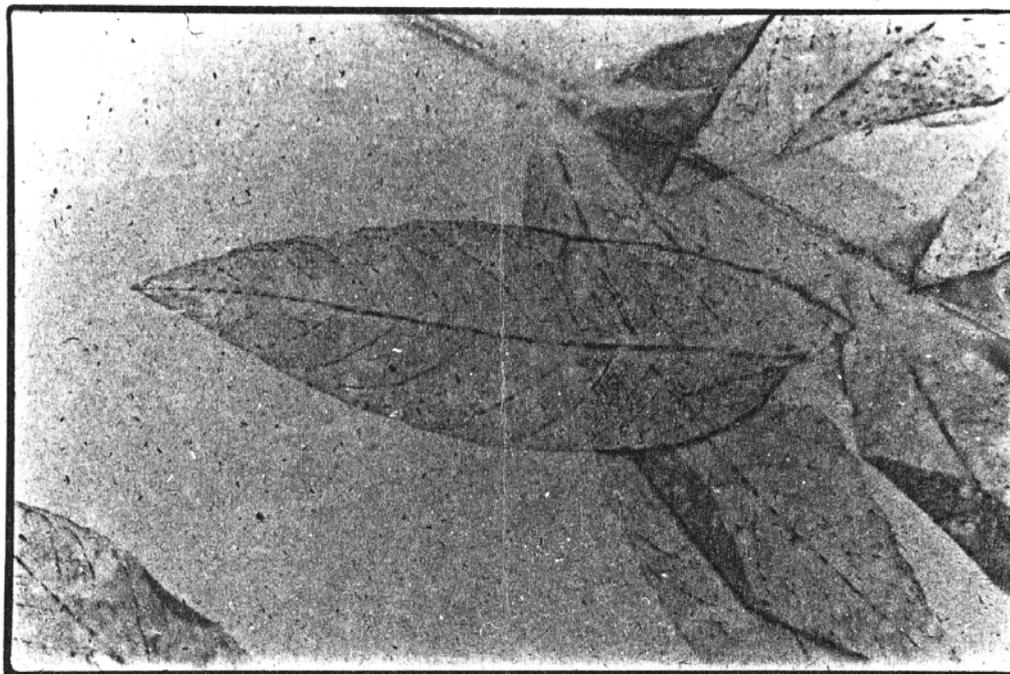


A NEWSLETTER ABOUT THE HOLY SHROUD OF TURIN
edited by REX MORGAN, Author of several books on the Shroud
Issue Number 62 DECEMBER 1990



Hitherto unpublished close-up of one of the few remaining plant images from the Jean Volckringer collection. This remarkable image caused by cellulose degradation of the paper on which the plant *Lysimachia* was preserved in 1847 is almost identical with the characteristics of the image on the Shroud of Turin. Volckringer's book published in 1942 is to appear in its first English version.

[Photo: Chris Morgan]

EDITORIAL

This Christmas sees the end of one of the most significant years in Shroud study. One could have imagined that the world media cries of "fake" in 1988 and their contrived ignoring of the subject since might have led Shroud enthusiasts to give up and do something else. What is so remarkable is that our efforts to pursue research have mightily strengthened in the light of the unsatisfactory aspects of the 1988 testing procedures and the subsequent silence of the testers on answering legitimate questions from experts in many fields. This has left them open to charges of inefficiency, incompetence or even falsification of their work.

Also, during this year, chiefly as a result of the book written by Italians Emanuela Marinelli and Orazio Petrosillo and their personal lecture to the Pope in which they expressed their doubts in no uncertain terms, the Vatican has said that the carbon 14 testing has not closed the question, that further tests will be done, and a new top secret file has been opened on the Shroud in the Vatican.

Another item of interest this year was the increasing uncertainty amongst scientists of the validity of carbon dating at all. In this issue of *Shroud News* there are articles about this including warnings given as long as thirty years ago. I wonder what the medics will make of another quite bizarre article describing a self-crucifixion of 1805.

I had the privilege of being asked recently to be Keynote International Speaker and Master of Ceremonies at the forthcoming 2-day New York International Symposium on the Shroud in March 1991. Unfortunately the tightness of my programme has precluded my acceptance of this prestigious invitation.

CIELT of France and Bro. Bruno Bonnet-Eymard have both sponsored vast petitions to the Pope to ensure that the Shroud is put on exhibition in 1998 at the centenary of the first photograph. Whilst everyone in the Shroud circle will obviously support this sentiment I should have thought such an impassioned exercise superfluous as it would surely be obvious that the Church, no matter what the situation politically or otherwise by that year, would ensure such an exposition. Indeed I feel quite certain that if the authorities were to arrange another public exhibition of the Shroud immediately, the response from the whole world would convince all concerned that the C14 "results" have made no effect on the beliefs or concepts of the vast majority of people. Other, that is, than those cynical phantoms of the world media whose transient passage through their story-inventing careers leaves in its wake, in almost every topic they choose to address, a mass of stupid exaggerations and broken lives for whom they assume no responsibility. One wonders what their performance will be in the forthcoming War by Appointment (like a football match) in the Middle East, an area of such enormous interest to the Shroud world.

But perhaps this is dismal stuff: so, a Happy Christmas to you all!

REX MORGAN

FORTHCOMING BOOK - SPECIAL ANNOUNCEMENT

THE HOLY SHROUD:

SCIENCE CONFRONTS THE IMPRINTS

From the original by JEAN VOLCKRINGER

Translated by VICTORIA HARPER

Edited by REX MORGAN

In the 1930s Dr Jean Volckringer conducted a series of experiments and research into historical, pharmacological and botanical aspects of the Holy Shroud and plants to conclude that the image on the Shroud was formed by cellulose degradation as were those formed by plants pressed between sheets of paper. He published his findings in 1942 under the title, *Le Saint-Suaire de Turin: Le Probleme des Empreintes devant la Science*.

We were hardly to hear the term cellulose degradation again until the early eighties after the extensive 1978 investigation when scientists with enormous resources and hi-tech equipment were able to say that the chemical process in the image formation on the Shroud was cellulose degradation. Yet Volckringer had demonstrated this fifty years before.

This new book is an opportunity for all Shroud enthusiasts to place on their shelves a Shroud classic which has received scant attention over the years.

Well-produced, the book contains the first colour reproductions of the Volckringer effect.

The first of the Runciman Shroud Monographs series under the general editorship of Rex Morgan.

See insert for order form

C14 COMMENTS THIRTY YEARS AGO

The following article appeared in *Sindon* No 7, December 1961, published by the International Centre for Sindonology, Turin, Italy

RADIOACTIVE CARBON DATING FOR THE HOLY SHROUD

Some Opinions from England

At the request of the editors of *Sindon*, a Corresponding Member of the International Centre wrote to certain British scientists known to be interested in the Shroud, asking their opinion as to whether the carbon ¹⁴ dating test would be suitable in the case of the Holy Shroud.

Their replies were based on the publications of the international conference on C.¹⁴ dating (1960), and also on the experience of colleagues actively engaged in such work. An all-important point was expressed by Dr. F.J.P. Clarke of the Atomic Energy Research Establishment at Harwell, in a personal and informal letter to the enquirer:

« My colleagues are not prepared to commit themselves to a definite opinion unless you can say something about the actual material. ...There appears to be some doubt as to whether the carbon content of the material has remained constant over the years. It would be an assumption of any dating that no carbon exchange had taken place by perhaps the addition of something at a later date than that of the fabrication of the Shroud ».

Another of the scientists wrote on the same point in more detail. His words may help readers of *Sindon* to realise that persons who press for such a test as being « the only honest course », are failing to apply their common-sense in thinking about this matter. Mr. P.J. Anderson says:

« The history of the Shroud does not encourage one to put a great deal of reliance upon the validity of any C¹⁴ dating. The whole principle of the method depends upon the specimen not undergoing any exchange of carbon between its own molecules and atmospheric dioxide, etc. The cellulose of the linen itself would be good from this point of view, but the effect of the fires and subsequent drenching with water (I shudder to think of the effects of "boiling in oil"!), and the possibility of contamination during early times, would, I think, make the results doubtful.

C14 COMMENTS THIRTY YEARS AGO (cont'd)

Any microbiological action upon the Shroud (fungi, moulds, etc., which might arise from damp conditions) might have important effects upon the C¹⁴ content. This possibility could not be ruled out. The most comparable case, so far as I can find, is a sample of linen used as wrapping on the "Dead Sea Scrolls" found by Pere de Vaux, O.P. » (After giving various figures in this connection, the writer concludes): « I doubt if the accuracy would be better in the Shroud's case; possibly not so good ».

In fact, the linen from the « Dead Sea Scrolls » might well be very much more suitable for the test, seeing that it remained completely undisturbed in one locality for possibly two thousand years, and in the airless darkness of sealed jars. Compare this with the Shroud. Frequent change of locality. Exposition for long hours in meridional sunshine, and possibly in dust-carrying wind. (N.B. sunlight has a strong effect on linen). Possibly damp atmosphere in the unheated churches of early days. The two fires. Soaking with water which carried carbonised particles (vide Vignon 1939, page it, and fig. 9). Again, consider the thousands of hands that have folded and unfolded the Shroud, and carried it out for exposition, as shown in ancient pictures and later photographs. These hands were possibly moist with sweat, as seems likely from the famous letter of St. Francis of Sales to St. Jane de Chantal.

And here is yet another plausible occasion of contamination. An 18th century writer, very conversant with the literature on the Shroud, writes: « ... Les etoffes qui l'environnent s'usent et se dechirent, et ont besoin d'etre renouvelees apres un certain nombre d'annees... » (Croisset, in *Grande Vie des Saints*, par J. M. Collin de Plancy). The dust and particles caused by the wear and tear of these wrappings, and also of the various linings of later date, would certainly have impregnated the linen - which would, presumable, never have been shaken and brushed to clear it of such dust.

No-one denies that the Shroud was exposed to these conditions So it is unlikely that any scientist experienced in C¹⁴ dating would agree to such an experiment — one requiring, it must be remembered, about a hundred grammes of the material being destroyed. Entirely misleading figures might be produced, leading to hasty pronouncements by lay-journalists.

All the above considerations are exactly in accord with the words of Pius XI in 1931 with regard to certain of the physical tests asked for by scientists, as reported in an article in *l'Osservalore Romano*, (July 1955). That this great apostle of the Shroud is so exactly supported by the scientists of 1961, is encouraging in view of his other exact and far reaching statements.

Reprinted from *Textile Horizons*, March 1989

IS IT REALLY A FAKE?

The carbon-dating tests on the Turin Shroud that were reported in 1988 aroused worldwide interest. John Tyrer poses some textile questions that remain after these tests.

In October, 1988, the results of carbon-14 dating tests on the piece of cloth that has become known as the Turin Shroud (which many believe to be the burial linen of Jesus Christ) were announced. For these tests, a small strip of linen (7 cm x 1 cm) was taken from one end of the Shroud. This was divided between three laboratories (in Oxford, Zurich, and Arizona), all committed to carrying out identical tests by the accelerated-mass-spectrometer method. They claimed to have arrived at a mediaeval date (1230-1390 AD) for the origin of the Shroud. Thus the Shroud was condemned by the media as an artistic forgery when, in fact, it has yet to be conclusively proved that the hand of an artist was involved in producing the Image.

The folding of the Shroud in 1532 AD

It is known that, in 1532 AD, the Shroud was being kept inside a silver reliquary, in a chapel at Chambery in the South of France. A severe fire broke out in the building, and the intense heat melted a corner of the casket and burnt and scorched the folded linen within it, to produce the now-familiar pattern of burns and markings.

By using a model of the Shroud, it has been shown experimentally how it must have been interfolded into layers to form a package inside the reliquary at the time when the silver melted and fell onto it during the

conflagration. It has been found that the burn holes and scorchings can be graded in descending size from the top layer. This experiment showed how the Shroud would appear to have been formed into 48 layers and that the area from which the 1988 carbon-14 test strip was to be cut would have been deep inside this 'package', 21 layers from the top. In addition, water stains that soaked through the layers and carried tide mark-fit the same scheme of foldings, indicating that they are associated with the water used to douse the fire. It is interesting that these tide markings show up pronouncedly in X-ray photographs, which suggests that they have been caused by rust, perhaps from an iron container or bucket.

At later dates, patches over the burn holes and a backing of buckram were added to strengthen and repair the Shroud.

Contaminants in the Shroud

Close examination has shown that the Shroud contains various kinds of contaminants that include organic carbon compounds, for example, microscopical fungi, insect debris, and pollens. These are not only on the surface but are also embedded into the fabric and yarn structures. There are, in addition, likely to be deposits of smoke from the fire and hydrocarbons from the vapours of candles. In places, the Shroud carries lines of sewing threads,

IS IT REALLY A FAKE? (John Tyrer) (cont'd)

apparently from the mediaeval period, used for strengthening and repairing it.

Because of the fire and the melting of the silver casket, the heat inside would have been intense, and a temperature in the region of 900°C (the temperature of molten silver alloy) would probably have been reached. In these circumstances, natural moisture in the Shroud, perhaps together with dousing water, would turn into steam, in places to superheat. Any contaminants on or embedded in the fabric structure would be dissolved and forced into the yarn construction, conditions in which they would react chemically with the molecular structure of the fibres of the flax.

Problems in the cleansing of specimens before carbon-dating

Contaminants on the surface of the cloth, within the interlacings of the weave, on the surface of the yarns, and even within their twisted structures can be removed with suitable surfactants and ultrasonic treatments. At fibre-molecular level, however, the problem of contaminants presents specific difficulties.

The fine structures of flax fibres are built up from macromolecules, which are of very great length relative to their diameter. They are linked together by valency bonds to form the fibre, much as individual fibres are arranged in a yarn.

Along their length, the individual fibres are envisaged as consisting of zones of crystallinity (micelles), which gradually fade into regions of lower crystallinity and ultimate amorphousness. It would appear that these amorphous regions are the main determining factors of, for instance, the receptivity of dyes. Since dyes are, in effect, contaminants, it

would follow that other contaminating molecules can also enter and link chemically into the fine structure through what are envisaged as 'pores' in the fibre. In fact, Evans¹ suggests that these are like 'trap doors'. Boulton, Delph, Fothergill, and Morton² have indicated that these regions have absorptive capacity for water, which results in osmotic forces tending to cause the molecular chains of the fine structure to move apart. In so doing, the molecular network is expanded, and the 'trap doors' are opened to the entry of other molecules. In this way, organic molecules containing carbon would become part of the flax-fibre chemistry and would be impossible to remove by surfactants and ultrasonic cleansing treatments. More drastic methods to remove the contaminants so as to obtain a pure specimen would inevitably destroy the flax fibre themselves.

In a sense, as a result of the fire in 1532 AD and while in an interfolded state, the Shroud has been steamed, stewed, and baked, together with its carbon-containing contaminants. The temperature would rise and fall and ascend to and descend from around 900°C, and it would vary from place to place in the reliquary and according to the foldings of the Shroud. For these reasons, the Shroud cannot be accepted as a chemically homogeneous and uniform object. In fact, it was described by Ray Rogers and other observers of the American STURP team at the 1978 examination as having a 'faintly mottled appearance'. Perhaps this itself is a visual indication of the Shroud's chemical variability.

It should be noted that the effects of the addition of more recent carbon-14 into the molecular structure would not be appreciated as a significant alteration in the stiffness and draping properties of the linen, any more than occurs when a cloth is dyed or, indeed, overdyed.

IS IT REALLY A FAKE? (John Tyrer) (cont'd)

Paul C Maloney, research archaeologist with Ancient Near Eastern Researchers, Quakertown, USA, has reported that, in radiocarbon technology, 10% of modern carbon-14 levels left on or in a sample being tested can skew the result by as much as 1000 years'.

An earlier 'secret' carbon-dating'

In a press release issued recently, William Meacham, archaeologist of the University of Hong Kong, indicated that an American team that had examined the shroud in 1978 had removed a single thread. This was divided into two and later tested at the University of California's nuclear-accelerator facility'. The two parts of the thread gave dates of 200 AD and 1000 AD, respectively. These findings were not published at the time because carbon-14 testing did not then have the approval of the ecclesiastical authorities.

This problem of more recent contaminants affecting the carbon date recorded for archaeological specimens is now being considered by archaeologists themselves. The following cases are of interest in this respect.

(1) The dates that have been suggested for Lindow Man (now a famous Mancunian) are controversial. The problem here may be that the remains of 'Pete Marsh' have been partly absorbed by the marsh, and the marsh has been partly absorbed into 'Pete' (not a case of ashes to ashes but of Pete to peat!).

(2) The bones of one of the Manchester Museum mummies appear to be 800 — 1000 years older than her bandages. Although there is speculation that she may have been rewrapped at a later date, the question is still open that the resins and unguents used in the mummification may have affected the carbon dates recorded.

Results to be treated with reserve

As far as the Shroud is concerned, I cannot but conclude that the results of the 1988 carbon-dating tests must be treated with reserve, because the carbon-14 content could have been 'topped up' with contaminants of organic origin that were in it by the time of the 1532 fire. This would falsify the results, so that the Shroud may very well be very much older than has been suggested.

In these circumstances, bearing in mind the earlier 'secret' testing, and the controversial dates accorded to various other archaeological specimens, it would be prudent at present to remain less than scientifically confident that the true age of this linen has finally been resolved.

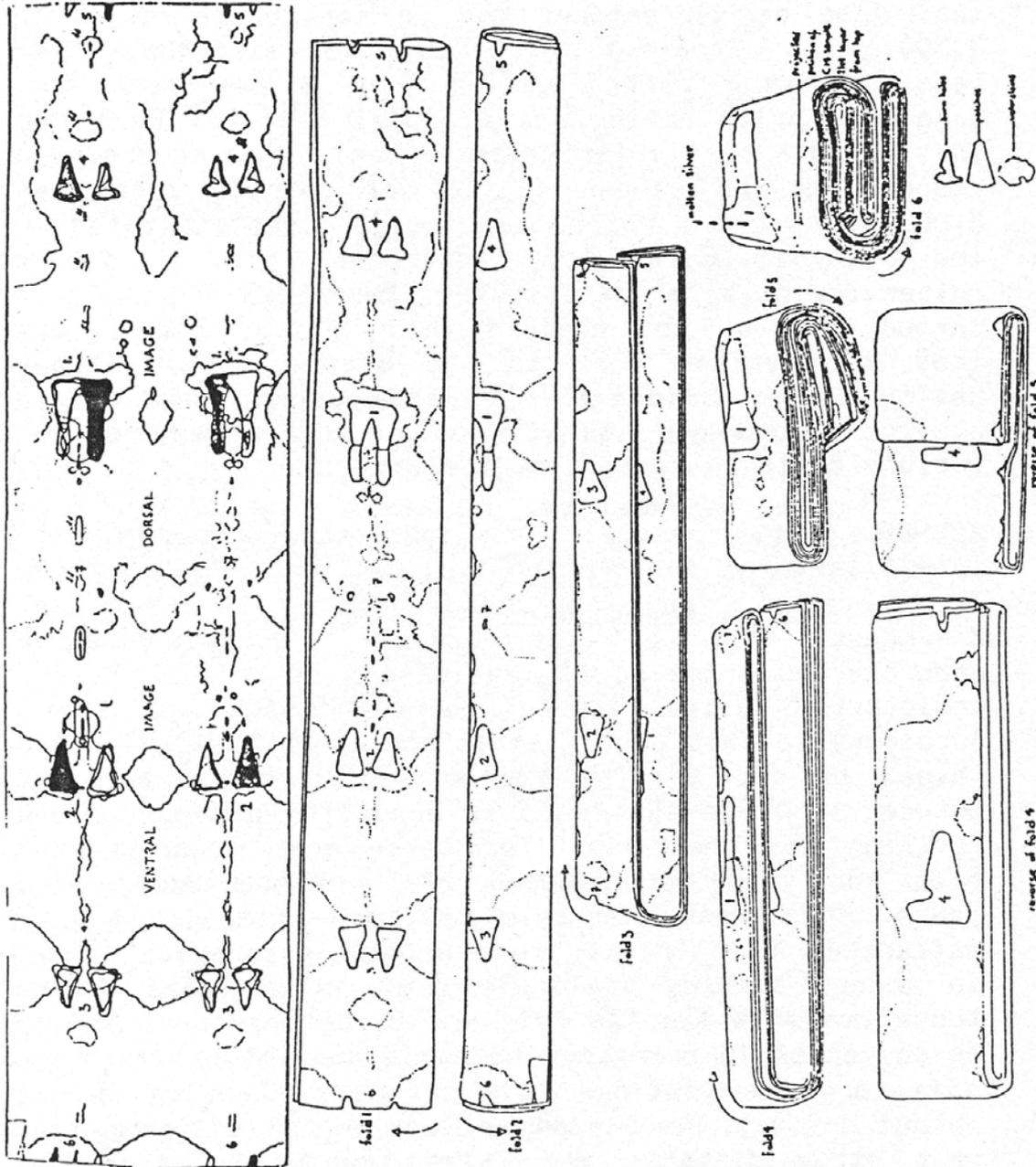
Further work to try to date the Shroud by other means should now be given serious consideration, because present carbon-dating procedures would seem to be inappropriate. The findings of any such research must be of particular interest to archaeologists in general.

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- (4) Agence France-Presse. Despatch of 14 November, 1988, reported in English-language newspaper in Hong Kong.

IS IT REALLY A FAKE? (John Tyrer) (cont'd)

Schematic diagram of Turin shroud, showing method of folding



C14 PROCESS INACCURATE

A report from Ian Wilson taken directly from the *British Society for the Turin Shroud Newsletter* No 26 (Sep/Oct 1990)

NEW INACCURACIES TO CARBON DATING REPORTED

On August 13 *The Times* of London carried a report of claims by researchers at Columbia University, New York, that some carbon datings may be inaccurate by up to 3,500 years. Apparently the Columbia researchers have been comparing carbon dating with a new technique, uranium thorium dating, on a fossil reef off Barbados. They found a particularly marked decline in accuracy in respect of the carbon datings of objects more than 8,000 years old. While the discrepancies indicated by the Columbia University researchers are of course rather far outside the disputed time range of the Turin Shroud, and do not explain this latter, nonetheless they add further fuel to the argument that carbon dating is insufficiently reliable to be used as an arbiter on its own, as was too quickly assumed by the world's media in respect of the Shroud.

As yet another example for this same argument, the latest issue of *Radiocarbon* (vol. 32, no. 1, 1990, pp.59- 79), carries a paper by S.G.E. Bowman, J.C. Ambers and M.N. Leese (all of the British Museum Research Laboratory), entitled 'Re-evaluation of British Museum Radiocarbon Dates Issued between 1980 and 1984'. According to this paper, it is now known that all dates issued by the British Museum radiocarbon laboratory between 1980 and 1984 were in error. On average, where revision has been possible, these are known to have been too young by between 200 and 300 radiocarbon years. The reason for this has been established as a failure to take into account weight/evaporation losses in modern samples routinely used as controls during those years. While the British Museum personnel are to be commended in bringing these miscalculations into the open, and the findings have no *direct* bearing on the Shroud dating, the layman is inevitably left wondering what other mistakes and false assumptions regarding carbon dating may lie as yet undetected and unrevealed.

SELF - CRUCIFIXION

Shroud News is indebted to Sydney reader, Gavin Williamson, for the original pages from a book, *Kirby's Wonderful Museum*, published in 1815, which contains this bizarre account of a self-crucifixion in Italy in 1805. The extract is slightly shortened.

SINGULAR NARRATIVE OF THE CRUCIFIXION OF
MATTHEW LOVAT,

EXECUTED BY HIS OWN HANDS, AT VENICE, IN THE
 MONTH OF JULY, 1805.

ORIGINALLY COMMUNICATED TO THE PUBLIC, BY
 CESAR RUGGIERI, M.D. PROFESSOR OF CLINICAL
 SURGERY
 AT VENICE, IN A LETTER TO A MEDICAL FRIEND.

(Copied, by permission, from the Translation, inserted, in that
 valuable Publication, The PAMPHLETEER, published by Mr.
 Valpy, Took's-court, Chancery-lane.)

"I KEEP my promise, my dear friend, and hereby transmit You an account of the crucifixion of Matthew Lovat, executed upon his own person, on the morning of the 19th of July, 1805. He was 46 years of age when he committed this act of pious suicide [sic]. His father's name was Mark; and he himself was surnamed Casale, from the place of his birth, which was a hamlet belonging to the parish of Soldo, in the territory of Belluno.

"But scarcely was he established in this new abode, when his old ideas of crucifixion laid hold of him again. He wrought a little every day, in forming the instrument of his torture, and provided himself with the necessary articles of nails, ropes, bands, the crown of thorns, &c. As he foresaw it would be extremely difficult to fasten himself securely upon the cross, he made a net of small cords, capable of supporting his weight, in case he should happen to disengage himself from it. This net, he secured at the bottom, by fastening it in a knot, at the lower extremity of the perpendicular beam, a little below the bracket, designed to support his feet, and the other end was stretched to the extremities of the transverse spar, which formed the arms of the cross, so that it had the appearance in front, of a purse turned upside down. From the middle of the upper extremity

SELF - CRUCIFIXION (cont'd)

of the net, thus placed, proceeded one rope, and from the point at which the two spars, forming the cross, intersected each other, a second rope proceeded, both of which were firmly tied to a beam, in the inside of the chamber, immediately above the window, of which the parapet was very low, and the length of these ropes was just sufficient to allow the cross to rest horizontally upon the floor of the apartment.

"These cruel preparations being ended, Matthew proceeded to crown himself with thorns; of which two or three pierced the skin which covers the forehead; next, with a white handkerchief, bound round his loins and thighs, he covered the place, formerly occupied by the parts of which he had deprived himself, leaving the rest of his body bare. Then passing his legs between the net and the cross, seating himself upon it, he took one of the nails destined for his hands, of which the point was smooth and sharp, and introducing it into the palm of the left, he drove it, by striking its head on the floor, until the half of it appeared through the back of the hand. He then adjusted his feet to the bracket which had been prepared to receive them, the right over the left; and taking a nail, five French inches and a half long, of which the point was also polished and sharp, and placing it on the upper foot, with his left hand, he drove it with a mallet, which he held in his right, until it not only penetrated both his feet, but entering the hole prepared for it in the bracket, made its way so far through the tree of the cross, as to fasten the victim firmly to it. He planted the third nail in his right hand, as he had managed with regard to the left, and having bound himself by the middle to the perpendicular of the cross, by a cord, which he had previously stretched under him, he set about inflicting *the wound in the side*, with a cobbler's knife, which he had placed by him for the operation. It did not occur to him, however, at the moment, that the wound ought to be in the right side, and not in the left, and the cavity of the breast, and not the hypocondre, where he inflicted it. He struck himself transversely, two inches below the left hypocondre, towards the internal angle of the abdominal cavity, without, however, injuring the parts which this cavity contains.

SELF-CRUCIFIXION (cont'd)

Whether fear checked his hand, or whether he intended to plunge the instrument to a great depth, by avoiding the hard and resisting parts, it is not easy to determine; but there were observed in the neighbourhood of the wound, several scratches across his body, which scarcely divided the skin. My own opinion is, that he had scratched his side in this manner, when probing for a place that would present no obstacles to his knife, which according to Matthew Lovat, represented *the spear of the passion*.

"These bloody operations being concluded, it was now necessary, in order to complete the execution of the whole plan which he had conceived, that Matthew should exhibit himself upon the cross, to the eyes of the public; and he realised this part of it, in the following way: The cross was laid horizontally on the floor, its lower extremity resting upon the parapet of the window, which I have already said was very low; so raising himself up, by pressing upon the points of his fingers, (for the nails did not allow him to use his whole hand, either open or closed), he made several springs forward, until the portion of the cross, which was protruded over the parapet, over-balancing what was within the chamber, the whole frame, with the poor fanatic upon it, darted out of the window, and remained suspended outside of the house, by the ropes, which were secured to the beam on the inside. In this predicament, Lovat stretched his hands to the extremities of the transverse beam, which formed the arms of the cross, to insert the nails into the holes which had been prepared for them; but whether it was out of his power to fix both, or whether he was obliged to use the right in some concluding operation is unknown; the fact is, that when he was seen by the people who passed in the street, he was suspended under the window, with only his left hand nailed to the cross, while his right hung parallel to his body, on the outside of the net. It was eight o'clock in the morning. As soon as he was perceived, some humane people ran up stairs, disengaged him from the cross, and put him to bed. A surgeon of the neighbourhood was called, who made them plunge his feet into water, and introduced tow, by way of caddis, into the wound of the hypocondre, which he assured them did not penetrate into the cavity; and after

SELF-CRUCIFIXION (cont'd)

having prescribed some cordial, instantly took his departure.

"It happened that some business, connected with my profession, had called me to the spot; and having heard what had taken place, I instantly repaired to the lodgings of Lovat, to witness, with my own eyes, a fact which appeared to exceed all belief; and when I arrived there, in company with the surgeon Paganoni, I actually beheld him wounded in the manner I have described above. His feet, from which there had issued but a small quantity of blood, were still in water; his eyes were shut; he made no reply to the questions which were addressed to him; his pulse was convulsive, respiration had become difficult; his situation, in short, demanded the most prompt relief and assistance that could be administered. Accordingly, with the permission of the Director of the Police of the Royal Canal, who had come to take cognizance of what had happened, I made the patient be conveyed by water, to the Imperial Clyrical School, established at the hospital of St. Luke and St. John, and entrusted to my care. During the passage, the only thing he said was to his brother Angelo, who accompanied him in the boat, and was lamenting his extravagance, which was, "*Alas, I am very unfortunate*" When we got to the hospital, I proceeded to a fresh examination of his wounds, which confirmed everything that I had described to you. It was perfectly ascertained that the nails had entered by the palm of the hands, and gone out at the back, making their way between the bones of the metacarpus, and without inflicting any injury upon them: that the nail which wounded the feet, had entered first the right foot, between the second and third bones of the metatarsus, towards their posterior extremity; and then the left, between the first and second of the same bones, the latter of which it had laid bare and grazed; and lastly, that the wound of the hypocondre penetrated to the point of the cavity; and such was the description, which I submitted to the proper authorities. The wound of the hypocondre was treated with the first intention, as there was no need of having recourse to suture of the belly. I satisfied myself with placing the patient in an easy position, who moreover, was

SELF-CRUCIFIXION (cont'd)

very tranquil, and executed with the greatest docility, everything that I prescribed to him.

"The wounds in the extremities were treated, as a great irritability of the parts required, with emollients and sedatives. I employed, for this purpose, a little of the oil of sweet almonds, quite fresh, and a very simple poultice of bread and milk, in which were wrapped up his feet, a great part of his legs, and almost the half of his fore-arms; and this application was renewed several times a day.

"Some ounces of the mixture *Cardiaca oppiata*, which were taken at intervals, and a little very weak lemonade, were the only remedies which I made him take internally, during the first six days. The diet was not very severe during the first days, and with the exception of a slight meteorism of the lower belly, which very soon yielded to dry fomentation, there did not happen the most trifling accident in the whole course of the illness. On the fifth day, the wounds in the extremities suppurated, with a slight redness in their circumference; and on the eighth, that of the hypocondre was perfectly healed. The patient never spoke: always sombre and shut up in himself, his eyes were almost constantly closed. I interrogated him several times, relative to the motive which had induced him to crucify himself, and he always made me this answer: "*The pride of man must be mortified, it must expire on the cross.*" Thinking that he might be restrained by the presence of my pupils, I returned repeatedly to the subject when with him alone, and he always answered me in the same terms. He was, in fact, so deeply persuaded that the Supreme Will had imposed upon him the obligation of dying upon the cross that he wished to inform the Tribunal of Justice of the destiny which it behoved him to fulfil, with the view of preventing all suspicion, that his death might have been the work of any other hand than his own. With this in prospect, and long-before his martyrdom, he committed his ideas to a slip of paper, which I have still in my possession. It is written with his own hand, and in a style and character, such as you would expect from his education, and the disorder of his mind. During the first days, he did not complain of pain; but on the morning of the eighth, having asked him if he had slept

SELF-CRUCIFIXION (cont'd)

in the night, he told me he had not, that he had endured very acute pains in his left hand, and both his feet, and that he was still suffering a great deal. I then put several other questions to him, which he answered very judiciously; but the following day, he was again absorbed in his reveries; and it was with the greatest difficulty that I could obtain from him any reply to my enquiries respecting his sleep, and state of his wounds.

"I observed constantly, and I made my pupils remark it also, that when the patient enjoyed lucid intervals, he experienced in the region of the wounds, pains; more or less severe, according to the state of his parts affected. It was of these lucid moments that I took advantage, to draw from him the notions relative to his crucifixion; which you have just read.

"Scarcely was he able to support in his hand the weight of a book, when he took the prayer book, and read it all day long. On the first clay of August, all his wounds were completely cured; and as he felt no pain or difficulty in moving his hands and feet, he expressed a wish to go out of the hospital, that he might not, as he said, eat the bread of idleness. This request being denied to him, he passed a whole day without taking any food; and finding that his clothes were kept from him, he set out one afternoon in his shirt, .but was soon brought back by the servants. The Board of Police being informed of the cure of this unhappy man, very wisely gave orders that he should be conveyed to the Lunatic Asylum, established at St. Servolo.

"The speedy and complete cure which was effected on this person, as well as the constancy with which he persevered in his plan of his crucifixion, and the firmness which he displayed in the execution of it, cannot be ascribed to any other cause, than the state of insanity in which he was habitually plunged. You know, my dear and learned friend, that madmen possess very little sensation, or muscular irritability; a characteristic of insanity, which may be accounted for upon the following principles. In the first place, their minds being intensely fixed upon one, or a very small number of ideas, are no longer susceptible of impressions from any other object: secondly, from the imperfection of their

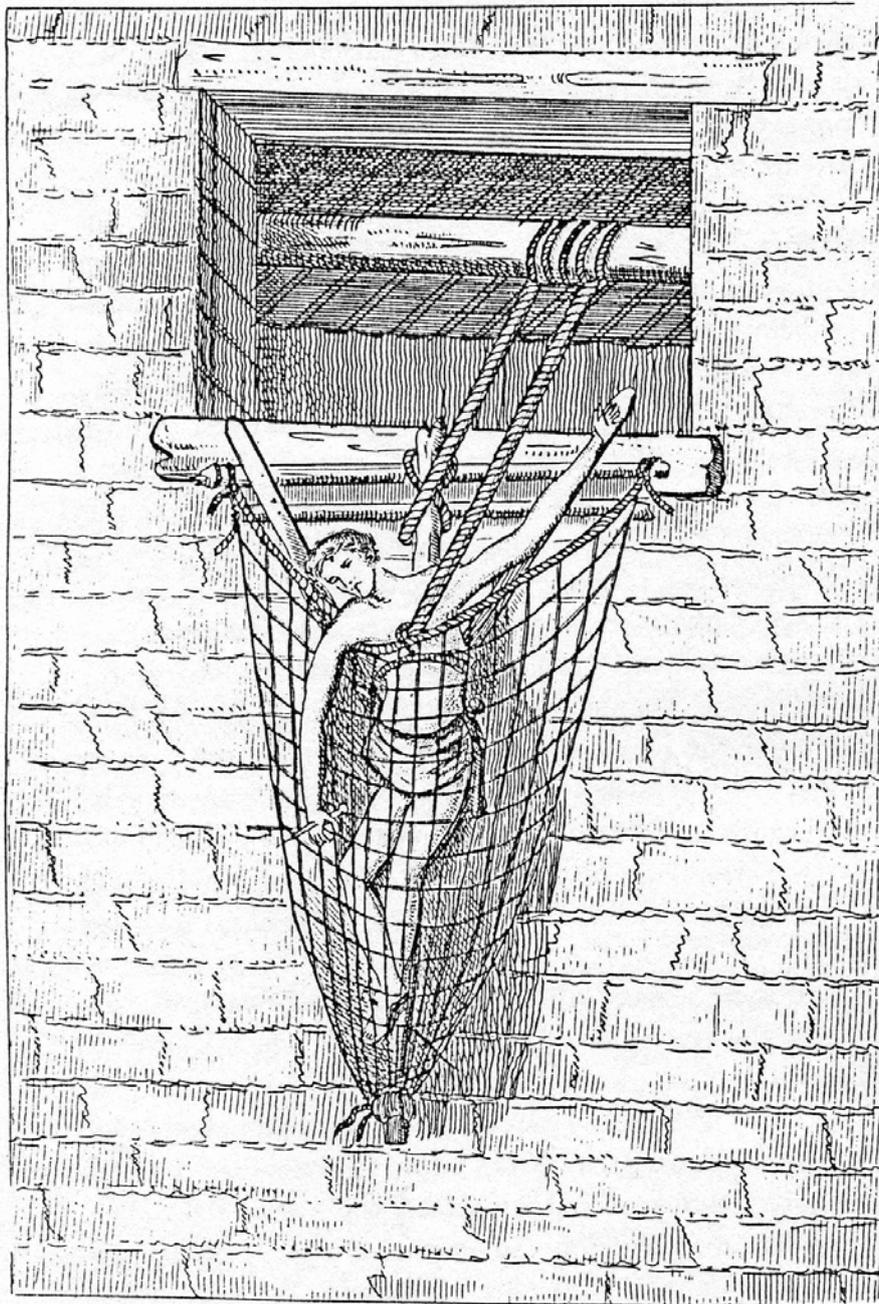
SELF-CRUCIFIXION (cont'd)

nerves: and lastly, from the deficiency of the nervous fluid, which ought to circulate in these canals of sensation. Such is nearly the opinion of all physiologists on this subject, not excepting the ingenious [Dr Erasmus] Darwin, who accounts for the astonishing firmness with which martyrs of all persecuted religions have braved torment and death, by alleging, that their sensitive powers were totally absorbed in the contemplation of the celestial delights, which had been promised to them. [*Darwin's Diseases of the Will*, sect. 34]. Besides, Matthew Lovat appeared to me, to be affected with a leprous habit, nay, I am certain, he was affected with the leprosy; and to this malady must be ascribed the greatest part of his insensibility. It is well known, that men who are afflicted with this distemper, have borne with indifference the application of fire-buttons, and other tortures, which are commonly resorted to, in order to rouse them from their lethargic condition. Moreover, it uniformly happened, as I mentioned above, that as often as Lovat could remove from his mind the idea which was habitually impressed upon it, and of course reasoned correctly, he became sensible to pain: whence we may conclude, that in these lucid moments the nervous system discharged its proper functions, and carried to the brain every impression that was made on its minutest parts.

"If there remain with you any doubt relative to the details of the crucifixion of Matthew Lovat, which I have just laid before you; ascribe them solely to the want of distinctness in my narrative. However extraordinary the facts which I have mentioned, they are all well authenticated, and supported by numerous and respectable witnesses. I shall hold it sufficient to mention the names of the Counsellor Dr. John Piccioli, and of Dr. Francis Aglietti, Professor of Clinical Medicine. But why do I speak of doubt? You are convinced, as well as myself, that the madness of Lovat may be classed under that kind of insanity which respects one, or a very small number of objects, which is always accompanied with boldness in all the decisions of the will, and which Etmuller has called, *delirium melancholium, et mania cum studio*.

"I am, &c.

"Venice, 30th May, 1806."



The Self Crucifixion of
MATTHEW LOVAT
at Venice, July, 1805

Another medico-religious article by **Eoin O Maille**
reprinted from *Christian Order* (October 1990)

The Holy Shroud of Turin :

RECORDED MOVEMENT TRANSFER

EOIN Ó MÁILLE

AM I permitted to proclaim and confess the Person portrayed on the Holy Shroud of Turin? It is the image of a V.I.P. prepared for a provisional burial. It is Jesus Christ. It is His winding-sheet.

In the wake of the scandalous "scientific" carbon 14 test result announced on 13th October 1988. is it safe to suggest that a new dimension has entered the science of sindonology via contemplation? That which seems to be static is moving on. It is continual movement demanding more answers. Let us call the new dimension "Recorded' Movement Transfer". Let us dedicate this new concept to the late great French surgeon, Dr. Pierre Barbet, the resolute Catholic Defender of the Holy Shroud's authenticity, who has proved that religious spirituality and science are quite compatible, and indeed indispensable in the search for truth. They are, in fact, an indomitable combination. Recently we have been shocked by the antics of charlatans parading in the plumes of science. We have been affronted by the first "forensic" exclamation mark in history! More than that; we have witnessed. the farce of rationalists who despise a relic (the Holy Shroud) falling back surreptitiously, outside . the agreed protocol, on *another* relic guaranteed to give the "right" and "desired" result.

We can return at once to Dr. Barbet, and. to the exactitude of medical science. At the same time we shall remove a few misconceptions in relation to the Holy Shroud, whilst adding considerably to a wealth of knowledge in forensic terms, easily understood by the enquiring lay, person. In *The Passion of Our Lord Jesus Christ*, published in 1954, and translated from the French by the Earl of Wicklow, Dr. Barbet writes, "There is no flow of Blood on the Shroud; There are only the counter drawings of clots; these

RECORDED MOVEMENT TRANSFER (O Maille) (cont'd)

clots represent that part of the blood which has congealed on the skin while flowing over it. If I sometimes refer to flows of blood, when describing the Shroud, it is because these clots tell us of the past when that blood *flowed on the skin*: In the same way, beautiful writing, though now motionless, evokes the movement of the pen by which it was traced". Again, he says "The Blood remains liquid and never coagulates in a vessel that is still undamaged. One must not speak of flows of clots and serum. Liquid blood flows; the clot forms on the skin, adheres to it, dries there".

The foremost French sindonologist today, Frere Bruno Bonnet-Eymard corroborates: "The observations that nonheme proteins can be detected in border areas adjacent to blood areas support Barbet's contention that these blood images generally represent clotted blood and not blood flows." (*La Contre-Réforme Catholique*, "Physics and Chemistry" supplement Aug., 1984). Ian Wilson avers page 95, *The Evidence of the Shroud*, "as recognised by Adler, the implication of this was that the shroud 'blood' went onto the cloth before whatever process was responsible for the body image, the very reverse of the way, any, artist could be expected to work".

For a while we shall consider the mythical medieval painter — No! If he ever existed outside the inflamed imaginations of narrow-minded rationalists, this genius must have been an *anatomical* — artist. Furthermore, can anyone believe that a forger, having gone to the extreme of portraying such physiological fidelity, would have completely overlooked the first essential: That of having procured a suitably-aged Shroud? Another illustrious Frenchman Paul Vignon (gone to the Eternal Hills) noting the apparent error of the position of the wrist-wound on the Man in the Shroud, realised "such an apparent error is found in reality to be an absolute truth". There are other apparent errors which spell doom to the unidentified "forger". Thus, we have this scientific fact:

The absolute truth of apparent anatomical error. On the Shroud, the blood from the wrist-wounds had flowed along the forearms. This flow however was not connected directly to the wound; there was a blank space of about two inches before the trickles began. No artist has ever depicted flowing blood unconnected to its source.

The Sublime Artist who left His fugitive and moving lights and shades on the Holy Shroud *experienced* His own crucifixion: What we see on the linen is not merely a prefiguration, reflection, afterthought, or post-script to some

RECORDED MOVEMENT TRANSFER (O Maille) (cont'd)

vague historic event beyond our comprehension. Assuredly, this Shroud is *coeval* with the crucifixion of Jesus Christ. It is indeed a sign of contradiction: the fixed absolute truth of apparent anatomical errors combined with the new dimension of "recorded movement-transfer".

The Holy Shroud is a medical text-book par excellence. Dr. Barbet, to date, has not been repudiated. He has not been branded (A Christian Believer) as a person "devoid of all critical faculties". The Holy Shroud is a veritable launching-pad to further great discoveries. Contemplation of the "ugly beauty" of the Divine countenance by another Frenchman, Gabriel Quidor, foresaw the marvellous measurements of the space-age. The images on the Holy Shroud are tridimensional -- and much more. No human painting has ever been tridimensional. Recorded and monumented movement brings us another step closer towards what the honest French agnostic, Yves Delage described as "the realisation of beauty". In this specialist field, what towering figures these Frenchmen proved to be! In comparison, is it worth even mentioning the pygmy opposition of McCrone, Sox, Nickell, Tite, etc., all darlings of the rationalist media, which, since the "right" and "desired" result has come in — has relapsed into a deafening silence? Mysteriously, they are not pressing home the presumed advantage.

We are confronted by a Divine paradox: Christ on the cross laying down His life voluntarily for our sins — yet "fighting for His life" simultaneously, and struggling to ease the pain of his tormented Body. How could such a series of struggling movements be depicted so inerrantly on a static sheet of linen? We visualise an inert Shroud, and a limp broken Christ slumped supinely on the cross. We are considering an artefact instead of a fact. If all the blood movements issued, flowed on the skin, to become clots, then obviously, *they did not flow on the Holy Shroud*. If this is accepted as a physiological fact, the transfers thereby are caused by moist blood images, and not through the medium of flowing on to the Shroud. It follows from this, that no painter of any epoch could have represented the transfer of blood images with such an amazing fidelity to anatomical accuracy. Here is Christ Divine — yet human.

It is no surprise to learn that Dr. Barbet wrote his book, "not without tears". The excruciating movements of the Victim on the cross, apart from the agonies already suffered, are recorded on the Shroud in so many details. There are a variety of such movements. To quote Dr. Barbet: "Hanging by the hands causes a variety of cramps and contractions in the crucified which are described under

RECORDED MOVEMENT TRANSFER (O Maille) (cont'd)

numerous general headings, stretching to what we know of 'Tetany'. Eventually these reach the inspiratory muscles and prevent expirations; the condemned men being unable to empty their lungs, die of asphyxia. They can, however, escape for a few moments from this tetany, and from its consequent asphyxia, by lifting the body upwards with the feet as a support. At this moment the knees and the hips are extended, the body is raised, while as a result the angle formed by the forearms with the vertical decreased slightly, in the direction of the original right angle. The body thus alternates during the agony, between a sagging position and a state of asphyxia, and a raised position which brings relief. In each position the vertical flow of blood, which coagulates slowly on the skin, would make a slightly different angle with the axis of the forearm. The flow furthest from the hand; .which is at an angle of about 65°: corresponds with the sagging position. The one nearest the hand corresponds with the raised position and gives an angle of from 69° to 70°. Dr. Barbet, on an examination of the left wrist on the Shroud, noted that there were two principal flows of blood which had emanated from the same central zone, which is the wound of the nail. These two flows diverged slightly forming an angle of about 5 degrees.

Read from the Holy Shroud what this medical "textbook" teaches. Contemplate the relieving moment on the inverted "triangle of pain", which, momentarily, eases the nerve-ends of the wrist by upwards pressure from the nailed feet. The median nerve in the wrist is wounded, but not destroyed. There is, as a consequence, unspeakable agony, from the sought relief.

Other examples on the Shroud of "recorded movement-transfer" are: movement of the meandering blood-drop on the forehead like an inverted '3'; muscular movement; movement of the post-mortem evacuation of blood and water from the lance-thrust; the lowering or depressing movement which eventuated in the concavity of blood drops in the middle below the levels of their encircling rims; the movement of the reflexion of the thumbs into the palms of the hands once the median nerve has been wounded; the movement of the lungs gasping for air.

Dr. Pierre Merét, a worthy disciple of Dr. Barbet, states: "*The Holy Shroud Never Allows Itself to be Caught Out*". On purely medical grounds, we can see why. In regard to this marvellous image, how the French, of all the races, have sent the truth marching! They are a most formidable group: Dr. Pierre Barbet; Dr. Pierre Mérat; Dr. Paul Vignon (also a noted mountaineer); agnostic, Yves

RECORDED MOVEMENT TRANSFER (O Maille) (cont'd)

Delage; Salesian Father (from Provence); Noel Noguier De Malijay; Gabriel Quidor; religious and scientist, Frere Bruno Bonnet-Eymard.

It is significant that the supremacy of the French in the field of sindonology has not made "good copy" in the English-speaking world. This short article is a small attempt to redress the balance. War has been declared on the Holy Shroud. It is the duty of every Christian believer to defend it. One should be moved sufficiently to attest to its authenticity. Paradoxically, this can be achieved on the ground of rationalism alone.

A conclusion from Dr. Pierre Barbet :

"And now, reader, let us thank God who has given me strength to write this to the end; though not without tears! All these horrible pains that we have lived in Him, were foreseen by Him all through His life; He premeditated them and willed them, out of His love, so that He might redeem us from our sins. *Oblatus est quia ipse voluit.*

He directed the whole of His passion without avoiding one torture, accepting the physiological consequences, without being dominated by them. He died when and how and because He willed it.

Jesus is in agony till the End of time. It is right, it is good to suffer with Him, and to thank Him, when He sends us pain, to associate ourselves with His. We have, as St. Paul writes, to complete what is lacking in the passion of Christ, and with Mary, His mother, and our mother, to accept our fellow-suffering fraternally and with joy.

O Jesus, you who had no pity on Yourself, You who are God have pity on me who am a sinner. *Laus Christo*".

Doctor Pierre Barbet, Surgeon at the Hospital
Saint-Joseph, Paris.

We can easily imagine also, what is known only to God, the following post-script: "*You are Yves Delage. You recognised me, imaged naked on my Holy Shroud, and suffered the wrath and contempt of the crowd, — enter into Paradise!*"

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.

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