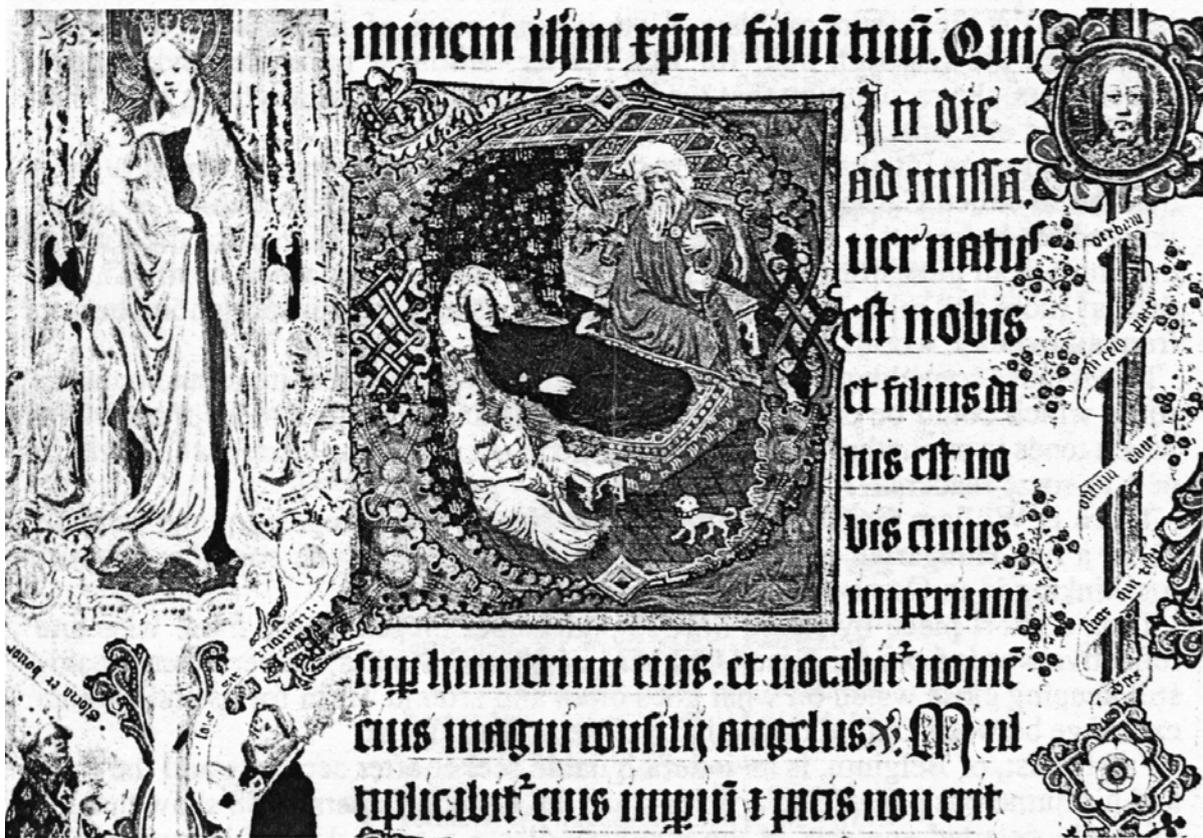


SHROUD NEWS

A NEWSLETTER ABOUT THE HOLY SHROUD OF TURIN
edited by REX MORGAN, Author of several books on the Shroud
Issue Number 70 APRIL 1992



PART OF THE FAMOUS SHERBORNE MISSAL (circa 1400) FROM SHERBORNE, ENGLAND, NOW HOUSED IN THE BRITISH MUSEUM. SECTION SHOWING THE NATIVITY AND ALSO SHOWING (top right) A HEAD OF CHRIST WITH MANY OF THE CHARACTERISTICS OF THE SHROUD FACE. A PAINTED BOX WAS AT THE TEMPLAR COMMANDERY IN NEARBY TEMPLECOMBE AT THE TIME BEARING A COPY OF THE SHROUD FACE FROM WHICH THIS MIGHT IN TURN HAVE BEEN COPIED. OR, AS REX MORGAN BELIEVES, WAS THE SHROUD ITSELF AT TEMPLECOMBE ABOUT THIS TIME?

EDITORIAL

My, my, so this is *Shroud News* number 70! I suppose that every time we reach another numerical anniversary I say something like this: I am amazed that we have reached this number when I recall the tentative and insignificant start we made back in September 1980 with number 1. But over those years a great deal has happened in the world of Shroud study and most of it has served only to strengthen the research and, for that matter, amongst believers and, indeed, unbelievers, the recognition that the Shroud cannot really be anything other than the Shroud of Christ.

More and more interesting facts are coming to light every month which suggest that the so-called Carbon Dating Capers of 1988 were a nonsense. And, as I have pointed out before, this C14 prank has only intensified the search for the truth of the Shroud, an intensification given eloquent evidence every week on my Shroud desk as more and more letters, articles, magazines and other information pours in from all over the world.

This issue is something of a hotchpotch collection from recent items and contains some which could be called oddities. There is an interesting piece from Malta which tends to strengthen the Templar connection concerning a copy which will be new to some readers.

There is William Griffin's resume of the New York Symposium and a report about a fine Hungarian statue based on the Shroud which you could be forgiven for thinking is an Oscar award.

Then a short piece by rising Shroud star Isabel Piczek, some more wise and reflective words from the Grand Old Man of Shroud Studies, Father Peter Rinaldi, still keeping close watch on what goes on in and around Turin for us and another exchange between Oxford dating lab and Remi Van Haelst.

Van Haelst, of Belgium, is an indefatigable seeker after accuracy and the truth and his numerous papers and articles since the Carbon Capers of 88 show that his minutely detailed analysis of the results indicate a great deal of incomplete or inaccurate information still being insisted upon by those arch provocateurs of Oxford, Hall, Hedges and Tite.

REX MORGAN

THE SHROUD OF TURIN AND THE SHROUD OF RABAT

- Bro Michael Buttigieg, FSC, Malta

The Collegiate Parish Church of Rabat (Malta) is privileged indeed to possess an imitation copy of the Holy Shroud of Turin. It should consider itself even more privileged because this reproduction is a relic.

The Holy Shroud of Turin is reputed to be the Shroud in which the dead Body of Christ was wrapped before He was laid in the tomb.¹ Matthew specifies that the Shroud was 'new and clean'; John says that Jesus 'was buried in the manner of the Jews';² Matthew adds that Joseph's tomb was 'his own, and hewn in the rock'.³

In a recent talk on "The Healing Mystery and the New Testament" Dr Wolfgang C. Schuler, expressed his firm opinion that the Holy Shroud of Christ was in Malta, albeit for a brief time. He said:

"Let me show you a few pictures of this outstanding document, the shroud of Turin, the burial cloth of Jesus ... Later it was transferred to Edessa (today URFA, in TURKEY) a flourishing community, of that time, where it became famous as the 'Mandylion' or the "Picture of Edessa". Under dramatic circumstances it came to CONSTANTINOPLE (Istanbul) in 994, where it mysteriously disappeared in 1204 a. Ch. [sic] French knights, of the Crusader Order of Knights Templars, the 'Poor knights of Christ of the Temple of SOLOMON', brought it to France; *on the way they must have stopped at MALTA to take fresh water and food.* Today it is kept in Turin, Italy. It really is the first photograph about 1900 years before the invention of photography, because it actually is a photographic negative ..."⁴

Scientists, Christian, non-Christian and unbelievers alike, by their research and findings have lately been confirming the facts held by Christians and devotees about the Turin Shroud. Pope John Paul II has recently given permission to use the carbon 14 dating test to determine how old is the Shroud⁵ On this Shroud one can easily see imprinted the figure of a Man Who has suffered atrociously before He died. All the details described by the Evangelists about the Crucifixion and Passion of Christ can be traced on the Shroud: the scourging on the back and the chest of the Man, the crowning with thorns, the piercing of His side with a lance, the slap on the face etc ...⁶ The Catholic world has always shown eagerness to obtain

reproductions of the Shroud of Turin. Whenever such a reproduction was obtained the Shroud was held in veneration by the faithful. We find such reproductions in several countries: there is one in Belgium and another in Argentina; two in France and two others in Portugal; thirteen in Spain and nineteen in Italy, besides the original one in Turin.⁷

One of these reproductions held in Spain interests us very specially. It was obtained through the good offices of a Grand Prior of the Knights of Malta. Fr Domenico Leone writes:

"Francisco Lucas Bueno, Bishop of Malta and Grand Master of the Religion of St John⁸ in the year 1650, obtained a copy (of the Shroud of Turin) from the Royal Savoy Family. On October 8, 1652 he sent the Shroud to Saragossa to the Lord Receiver of St John, who in turn entrusted it to Antonio Bueno and Andres Martinez of Campillo de Aragon. These (Bueno and Martinez) gave it to the people of Campillo. This Relic is kept over the altar in a chapel constructed for the purpose and is guarded by two strong doors in gold."⁹

Lucas Bueno had been the Grand Prior of the Knights of Malta from 1650 till 1663 when Bishop Michael Balaguer (1635-1663) died; Bueno was chosen to succeed him; his appointment came from Rome in February 1664.¹⁰ However he refused the appointment as

"he would not accept the imposition of a heavy pension on the episcopate in favour of the Sicilian Crown".¹¹

Hence the Diocese of Malta remained without an effective Bishop for three years. Bueno was Bishop from 1666 to 1668.

There is in Rabat a large reproduction of the Turin Shroud. It measures 293.5 cm and is 101 cm large; the frame is 7 cm wide.¹² Unfortunately little is known of this Rabat Shroud. Research is still being carried about it. What we know for certain is that the Archbishop of Turin, Michael Beyamus, testifies in 1663 its authenticity. This is what he states:

THE SHROUD OF TURIN AND THE SHROUD OF RABAT (cont'd)

"To all and every person living at present or in the future, We attest and in truth declare that on the fifteenth day of last May, when the Most Sacred Shroud in which the Most Sacred Body of Christ had been placed by Joseph of Arimathea (which without any doubt is kept in our Metropolitan Church in the Royal Chapel) was being shown to the large number of people frequenting the Church, in the presence of the King of the State of Savoy, the above drawn image herewith attached, was moved near the original Most Sacred Shroud and We made it touch it (i.e. the original) and We guarded it."

And, continues Archbishop Beyamus on the same document:

"This is the truth. We therefore ordered that these our (letters) signed by our own hand, be made and signed and strengthened by our usual seal."¹³

This authenticated document kept in Rabat bears the date of June 20, 1663; it is signed by Archbishop Michele Beyamus and countersigned by Neromi, probably the Notary of the Archdiocese of Turin. Two important facts arise from this document:

1. the date of the 'Ostensione' (public showing) of the Shroud of Turin is given as May 15, 1663;
2. the reproduction (or the Rabat Shroud) was brought near the Turin Shroud and made to touch it. (*admovimus — eamque tangere fecimus.*)

The author of the present article, through correspondence, sought for information in Turin. Don Piero Coero Borga¹⁴ made research and kindly forwarded the following information:

- Michele Beyamus (of Beggiarno) del Signori di S. Albano e di Carere, was Bishop of Turin between 1662 and 1689. Before he had been bishop of Mondovi.

- The records of the various 'Ostensioni' testify that in 1663 this solemn Ostensione was not held at the usual date, i.e., May 4. The recent death of the Duchess of Parma caused the postponement; it was held on the 16/17 May of that year, 1663. This agrees with the date given by Archbishop Beyamus on the Certificate, i.e. 15 May, 1663.

- This particular 'Ostensione' is specially recorded because it coincided, perhaps intentionally, with the solemn wedding of the Duke of Savoy, Carlo Emmanuele II with Francesca d'Orleans. Don Piero remarks that the 'solemn Ostensione' and much more the royal wedding were described in great detail by Count Abbot Emmanuele Tesaura.¹⁵

This is all we know so far about the Rabat Shroud when it was still in Turin. Now, when was it brought to Malta? By whom? How was it received? Who received it? What veneration was it given? More patient research may give the answer to these and similar questions. Nothing is known about the Rabat Shroud for the next nineteen years.

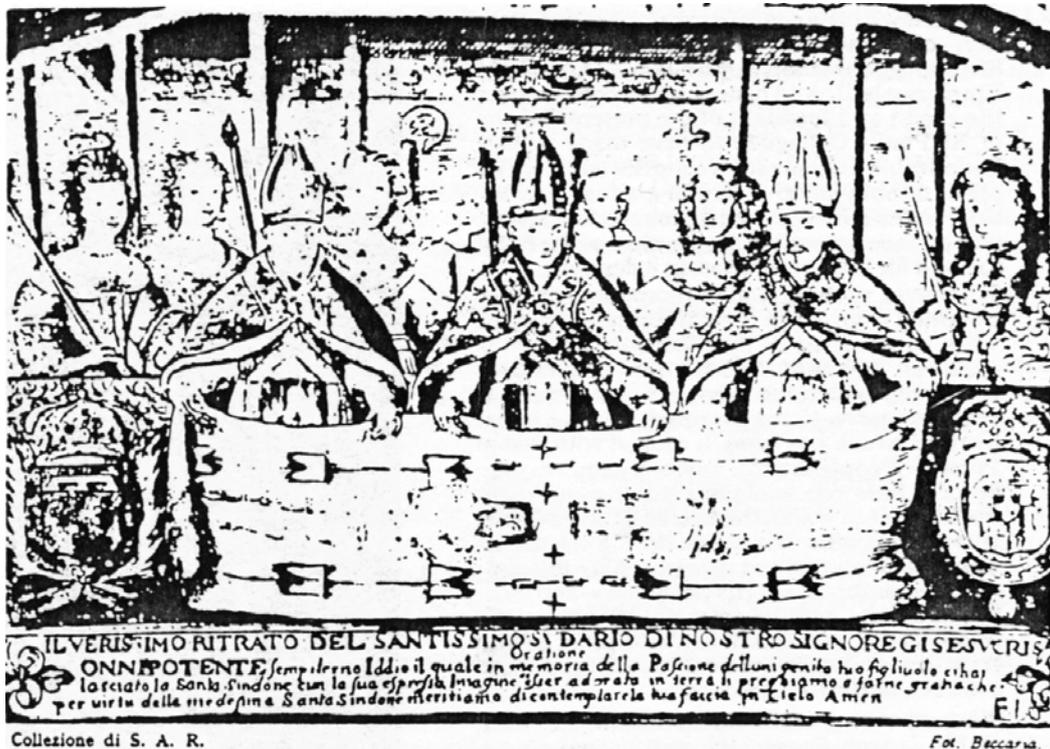
The relations between the Savoy Royal Family and the Knights of St John were then, as for many years after, excellent. In the National Library of Valletta there are letters sent by Duke Carlo Emmanuele II, and after his death by other Heads of the State of Savoy, to Grand Master Nicholas Cottoner. In 1663, the year of the certificate of the Rabat Shroud by Archbishop Beyamus, on April 30, Carlo Emmanuele II wrote to Cottoner to announce his forthcoming marriage; on June 24, 1664, Carlo informed Cottoner of the birth of his first child, "il primogenito". He added that he hoped "*che il figlio sarà erede anche dell'affetto mio verso la Religione.*"¹⁶

Nineteen years after the Turin Certificate we find another mention of the Rabat Shroud. The 'Account Books' preserved in the St Paul's Grotto Archives reveal that

"On April 13, 1682 two men transported the frame of the most holy Shroud from Valletta to Rabat; they were paid 4 scudi. On the following day, April 14, Master Guglielmo Alfart was paid 5 scudi for measuring and fixing the above mentioned frames in the Sacristy of St Publius."¹⁷

The 'Inventario Generale' under the section 'Mobili della Sacrestia' in 1756 records the presence of "Un Ritratto del SS. Sudario con cornice indorata".¹⁸ This attestation is repeated in the subsequent 'Inventario' of 1779

THE SHROUD OF TURIN AND THE SHROUD OF RABAT (cont'd)



III. 3 The Ostentation of 1663.

and 1811. 19 The 'Inventario' of 1811 enters this queer mistake: "Un Ritratto del SS Rosario ..." The scribe inadvertently states ROSARIO for SUDARIO.

The place where the Shroud was placed, in the Sacristy, high up against the wall, under a window and opposite another window has allowed much damage to be done to the picture: dampness, rain and strong light during the summer months, disfigured the image of Christ considerably, especially at the centre where the head of Christ is. At one time, it seems, someone very amateurishly and awkwardly tried to patch up, a torn hole, at the centre and the lower part of the reproduction. Also the wood worms through the soft wood of the inside frame onto which the cloth of the reproduction is stretched have worn out some of the cloth which is, in contact with this frame.

Everyone agrees that the real value of the Shroud of Rabat is not its artistic merit. There is little art in it. Nor is it its antiquity, in spite of the fact that the picture is over 300 years old. The real value of this Shroud is its religious and sacred aspect. Not only

does it represent something sacred as any other picture or statue which have been blessed for veneration: it has more than a blessing: it has touched the original Shroud of Turin.

The Holy Shroud of Turin has always been regarded as 'Most Sacred and a 'Relic'. If this Shroud is that in which Jesus was laid in the tomb, as tradition has constantly claimed it to be and science is gradually confirming it, then the Turin Shroud is a first class relic (*Reliquia Insignis*). Blood has been detected on it and classified of the AB Group.²⁰ It follows then that this blood is, in all probability, the Blood of Christ. Then, also since the Rabat Shroud has been in contact with the original of Turin, it could therefore be considered as a second class relic, and it therefore deserves respect and veneration, and for that matter, more respect than any other picture or statue that is blessed for veneration.

It is greatly to be regretted that those responsible for the Shroud in Valletta or in Rabat immediately after it was brought there, seem to

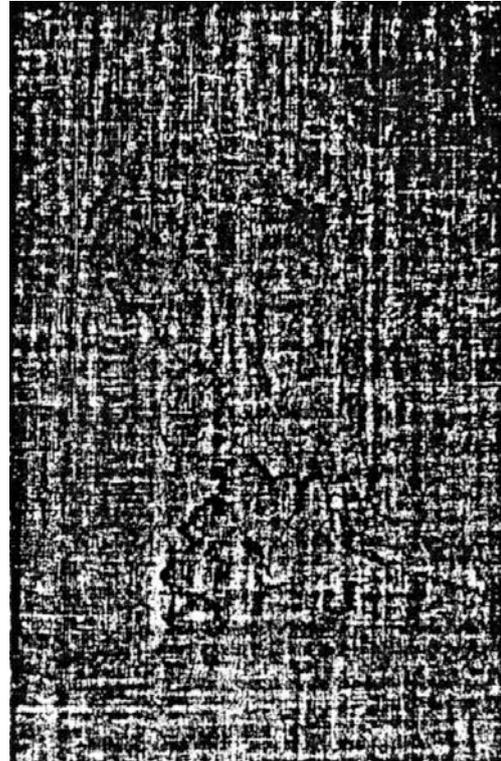
THE SHROUD OF TURIN AND THE SHROUD OF RABAT (cont'd)

have shown little concern to carry out the intention of those who donated the privileged Shroud: Archbishop Beyamus and Duke Carlo Emmanuele H. And history will record for ever the credit and foresight of the present Canons of St Paul's Collegiate to have made it their honourable duty to remove the Shroud from its place of oblivion and certain gradual destruction, and to have restored it properly and placed it in a place accessible for the piety of the faithful and for their veneration, as it deserves.

Whenever such or similar reproductions were obtained from Turin special shrines or chapels were constructed in their honour and for the Christian devotion. And let it be emphasized, these reproductions were not privileged, or very few were, to my knowledge as the Rabat Shroud which has been in contact with that of Turin.²¹ People in great numbers gather to pray before these reproductions that remind them the Shroud in which the Sacred Body of Christ was placed after His death during the burial until His Resurrection. Christ left us this unique Remembrance of His last hours—and terrible hours! — with us on earth! He left us His photo and a precious token and proof of His great love and suffering for us! And a proof, be it indirect, of His Resurrection.

When speaking of the Rabat Shroud the name of Mr Joseph Cassar, the well-known photographer, cannot be omitted. It has been his persevering patience and his photographic talent plus his enthusiasm for this unique Shroud that have aroused awareness and consciousness of the Rabat Shroud. Mr Cassar remembers, and probably like him some Rabtin of his age, that some 60 years ago the figure of Christ on the Shroud in Rabat was pretty well clear. It had impressed him as a boy when he visited it for the first time with his classmates from St Aloysius College.

Mr Cassar's opinion, which seems to me very plausible, is that the Rabat Shroud might have served as a matrix to reproduce other shrouds. The artist, suggests Mr Cassar, proud and satisfied with his good result, and wishing to keep the model, probably placed some material, like soft thick paper under the whole area of his painting; then again beneath this paper a layer of soft board of blankets, soft enough to allow holing through the painted cloth and through the paper underneath it. The dotted figure would appear on the paper. Whenever



III. 4 Part of the Rabat Shroud. Dotted matrix showing face of Christ.

Photo: G. Cassar.

the artist wanted to have another copy all he had to do was to place this holed sketched figure on to a new cloth and applying a small soft piece of cloth covered with coloured powder he mops over the holes and have the outline of the figure on the new cloth ready to reproduce.

The method of reproduction, i.e. the holes to form the outline of the Man on the Shroud, remarks Don Luigi Fossati SDB, a learned Sindonologist, is very rare and probably unique. Don Luigi wrote to the author of this article:

"The small dots (holes) close to each other which trace out the outline of the figure are very interesting indeed. The case is unique in all the copies which I have taken into consideration."²¹

THE SHROUD OF TURIN AND THE SHROUD OF RABAT(cont'd)

Don Luigi made another remark about the inscription on the Rabat Shroud. One can read in very clear words this caption on the lowest side of the Shroud: "VERISSIMO RITRATTO DEL SANTISSIMO SAN SUDARIO".²²

"Regarding the inscription I must tell you that the characteristic of that capital letter (i.e. V for U in SVDARIO) goes back to the copy of 1578²³ which Fantino has repeated. (See book of D. Leone p.142). But that (inscription) of Malta is anterior."²⁴

One last word. May 14, 1986 will remain a red letter day for the Collegiate Church of St Paul in Rabat. On that Wednesday evening, the Collegiate Chapter and the Group of Friends of the Holy Shroud (Malta) organized a religious function in honour of the Shroud of Turin and the Shroud of Rabat. The Church was full to its utmost capacity. Four Reverend Canons of the Collegiate Chapter, Can. Dean Carmelo Cefai, Can. Michael Attard, Can. Vincent Galea, (who died since) and Can. John Azzopardi and Fr. Carmelo Bezzina, Co-Founder and Member of the Group concelebrated the Holy Mass of the Holy Cross. The Shroud of Rabat was placed amid flowers and light in the forefront and the left hand side of the sanctuary. Hymns were sung during the Eucharistic celebration. Communion was very numerous. After Mass Fr Bezzina read a passage from the Gospel to the congregation and together they said a few prayers. Mr Carm Camilleri, another Member of the Group, gave a talk illustrated with slides about the Turin Shroud. Br Michael FSC, Co. Founder and Member of the Group, spoke about the Rabat Shroud, its history and its message to us. He emphasized its true significance and its sacred value. Many persons lingered around for a closer look and a last prayer.

It is hoped that the feast of May 14, will be an annual celebration and that it will not be long before the sacred Rabat Shroud finds its honourable place where the faithful will have the opportunity to venerate and pray before this Shroud. The effort being made by the Collegiate Chapter, especially by Can John Azzopardi, the Curator of the Grotto Museum, are a sure guarantee of the fulfilment of this hope and wish. The people of Rabat and of Malta, especially those who for some reason cannot afford to go to Turin, will satisfy their devotion to the loving and suffering Christ before the precious relic-reproduction of the Most Holy Shroud of Turin.

Note

The linen of the Turin Shroud has been recently submitted to the C14 tests. The results have indicated that this linen appears to be of the period between 1260 A.D. and 1390 A.D.

Good and scientific as this method of dating objects may be. One cannot say that it is infallible. There are cases of objects tested by C14 and errors in dates have resulted.

In the words of Cardinal A. Ballestrero, Archbishop of Turin, the Church leaves it to science, under the light and knowledge of all scientific means of investigations, to study the results of the last C14 tests.

However, the image on the Shroud of Turin which has been produced in a way that science and scientists have not yet been able to determine or explain, "remains an icon or image of devotion and respect". In other words and with a local background in mind, just as we venerate the holy Statue of Jesus the Redeemer of I-Isla, or any other sacred painting or statue, for that matter, we venerate the Image of the Shroud of Turin. (The author)

1. Mt. 27:59; Mk. 15:46; Lk. 23:53; Jn. 19:40
2. Jn. 19:40; also *The Turin Shroud*, Ian Wilson, p.39
3. Mt. 27:60
4. Talk given at the Corinthia Hotel in 1986. Ms copy, p.24
5. Il Hajja: 8-10-88 p.1. Also the *Catholic Herald*, 10 Oct. 1986.
6. cf *The Turin Shroud* op. cit. ch IV: "The Shroud and N.T. Archeology," esp. pp 35 to 37; "La Sindone Ultimo Reporter", by J.L. Carreno Etxeanda SDB p.50-78; *Alla Ricerca dell'Vorno della Sindone*, by Baima-BoUone, p.10
7. *Shroud Spectrum international*. No 12 and 13: Don Luigi Fossati SDB.
8. *El Santo Sudario en Espana*. 1959. p. 125. Don D. Leone is mistaken. Bueno in 1650 was Grand Prior of the Order of St John; he became Bishop of Malta in 1666. He was never Grand Master of the Order.
9. op. cit. 125
10. Registro degli Attu Priorali, A.O.M. — 1937, National Library. Valletta.
11. A. Bonnici: *History of the Church in Malta*, Vol II p.13.
12. The Turin Shroud measures 4.36m by 1.10m or 14ft by 3ft 7in

THE SHROUD OF TURIN AND THE SHROUD OF RABAT(cont'd)

13. Archives of St Paul's Grotto, Rabat (Malta). cf. photo copy of Certificate.
14. Don Piero Coero Borga died since (24 Sept. 1986). He was the Rector of the Holy Shroud Museum he was himself a great Sindonologist.
15. Letter, dated 10 March 1986, to the author.
16. Records of the Archives of St John Vol. III p.271 kept at the National Library, Valletta.
17. Libro dei Conti f.21. Archives of St Paul's Grotto.
18. Inventario Generale, Archives St Paul's Grotto — Rabat
19. op. cit. 1756 f.15; f.43; 1779 f.74; 1811 f.135
20. SINDON No 34, 1985; Ricerca degli antigeni M, Ned S nelle tracce di Sangue sulla Sindone, pp 9-13
21. The Holy Shroud of Turin, between 1534 and 1978 was 'exhibited' a number of times to private persons or the public. In 1578, St Charles Borromeo walked from Milan to Turin to visit and pray before the precious Relic. In 1613 St Francis de Sales was among the officiating Bishops during the 'Exhibition'. In 1639 St Jeanne Francoise de Chantal was present at that 'Exhibition'. Occasionally reproductions of the Turin Shroud were made and sent to prominent persons. But a striking note! On one unique occasion only, as far as the author knows, it is recorded that in 1624 two copies were sent to the grand-duchess of Tuscany, Anna Maria of Austria, and "per renders phi pregiate sono state poste a contatto con l'originale." Cf ALLA RICERCA DELL'UOMO DELLA SINDONE, 1978. by P. Baima-Bollone p.37;
22. Letter dated 'Festa dell'Assunta', 1986, to the author.
23. One wonders why write SAN after SANTISSIMO?
24. Don Luigi mistakenly gives the date as 1578; this is evidently an oversight since he refers to Leone's book which states 1674; 1574 would make no sense when he says that this is anterior to the one of Malta which is 1663.
25. Letter quoted above.



III.1 The Rabat Shroud as located in the sacristy of St Publius Church, Rabat up to 1988.
Photo: G. Cassar.

DEAD AND BURIED IN 1988, THE SHROUD OF TURIN RISES AGAIN

- William Griffin

(This article taken from *Twin Circle* May 12, 1991)

Flowers, fresh flowers, fresh wildflowers were strewn around the body of the newly crucified Jesus before it was wrapped in the white linen cloth known today as the Shroud of Turin.

That was just one of the intriguing theories generated at the New York International Shroud of Turin Symposium, which took place recently in the Kathryn Bache Miller Auditorium of Columbia University.

Having organized the affair in conjunction with two other scientific organizations — the British Society for the Turin Shroud (BSTS) and the Association of Scientists and Scholars International for the Shroud of Turin (ASSIST) — Charles Parlato, president, American Shroud of Turin Association (ASTA), revealed that it was the first such sindonological gathering of scientific experts on American soil. He had summoned scholars from America, Europe and even Asia.

One of Parlato's opening remarks was the most important of the two-day affair. What he wanted to hear from the symposium participants was the best of their opinions and theories, whether conflicting or not. What he *feared* was silence from either indifference or coercion, apparent references to other Shroud groups that did not share his own enthusiasm for another Shroud get-together.

The chief obstacle to overcome, however, had to be science itself.

In 1988, science thought that it had killed — once and for all — the authenticity of the Shroud of Turin. In an attempt to scientifically pinpoint its age, tiny portions of the rectangular linen

cloth had been subjected to sophisticated carbon-14 testing. The results were read in such a way that the Shroud was thought to be, not 2,000 years old but 650 years young.

Pros and Cons

Debating the pros and cons of the carbon-testing process was, among others William Meacham, field archeologist, University of Hong Kong. Acknowledging the overall effectiveness of the dating technique, he said it was not without flaws. The cloth used in the carbon-14 testing, tiny pieces taken from the edges of the Shroud — might have been "rogue" samples. He suggested that another such test be done, with more and better samples of the cloth.

But if the last carbon-dating were correct, then the perpetrator of the Shroud would have to have been either a clever artist who did a devotional painting or a talented forger who trafficked in the underground relic market.

Symposium participant Isabel Piczek, professional mural artist headquartered in the Construction Art Center in Los Angeles, laid that one to rest.

She presented slides of herself straddling a 14-foot wooden ladder, looking straight down at a bearded nude male model (with nautical tattoos on his arms), hunched in the manner of the figure on the Shroud, so that she could get the same perspective the supposed medieval forger would have had.

Seeing Piczek in this position, attempting to draw the figure below onto something

DEAD AND BURIED IN 1988, THE SHROUD OF TURIN RISES AGAIN (cont'd)

like a large piece of paper dropping over the steps of the ladder, the symposium audience laughed out loud. Indeed, the longer they laughed, the quicker the forger-theory began to fade.

Inevitable at all scientific gatherings on the Shroud are the pathologists, who develop grisly theories about the meaning of the marks on the Shroud and use such bodies and body parts as are generally available to them to illustrate those theories.

Among their questions were: Where is the missing thumb? Could square nails make round holes? Why two holes in one foot but only one hole in the other foot? Their slides were disturbingly vivid.

One remarkably new font of scholarly pursuit came from a last-minute substitute, Alan Mills, lecturer in planetary sciences at the University of Leicester. Comparatively new to Shroud studies, he resurrected a 19th-century theory called the "Russell effect," a species of low-level radioactivity that could explain how an image could be transferred to a surface without the aid of light.

Featured speaker at the symposium was British researcher-writer Ian Wilson, chairman of BSTS and author of the international bestsellers *The Shroud of Turin: The Burial Cloth of Christ?* (1978) and *The Mysterious Shroud* (1986). He summarized his recent study comparing the face on the Shroud with such ancient faces as the Edessa Image, the Genoa Icon and that image of Christ well-known as the Veronica. His complete study will appear in July when Doubleday publishes his *Holy Faces, Secret Places: An Amazing Quest for the Face of Jesus*.

Oddest of Artifacts

Another group of scientists and experts at the symposium was concerned with the conservation of this oddest of ancient, or medieval, artifacts.

Sheila Landi, retired director of the Textile Conservation Laboratory at the Victoria & Albert Museum, London, made two observations. First, an artifact as old as the Shroud, no matter what its date, should be removed from an industrial city like Turin; the pollutants and gases will only hasten the disintegration of the cloth that is already well advanced. Second, when displayed, the Shroud should not be hung on a wall, as has happened in all the 20th-century showings, but laid flat and viewed from above.

One paper at the symposium — by Paul C. Maloney, general projects director of ASSIST — had explosive implications for Roman Catholics. Certain particles on the surface of the Shroud, long thought to be the dust of ages, may actually be the pollen from flowers placed on the body at the time of burial and the "missing" blood from the body itself.

If this theory proves correct, then the theological implications would vault the Shroud of Turin from a second- to a first-class relic, change the attitude of the pious from veneration to adoration, and prevent further scientific study of the Shroud altogether!

All in all, the symposium was a dazzling intellectual affair, what with presenters — such as John Jackson, professor of physics, University of Colorado; Daniel C. Scavone, professor of history, University of Southern Indiana; Giles F. Carter, archeological chemist/physicist, Eastern Michigan University; Lawrence J. Majewski, director, Conservation

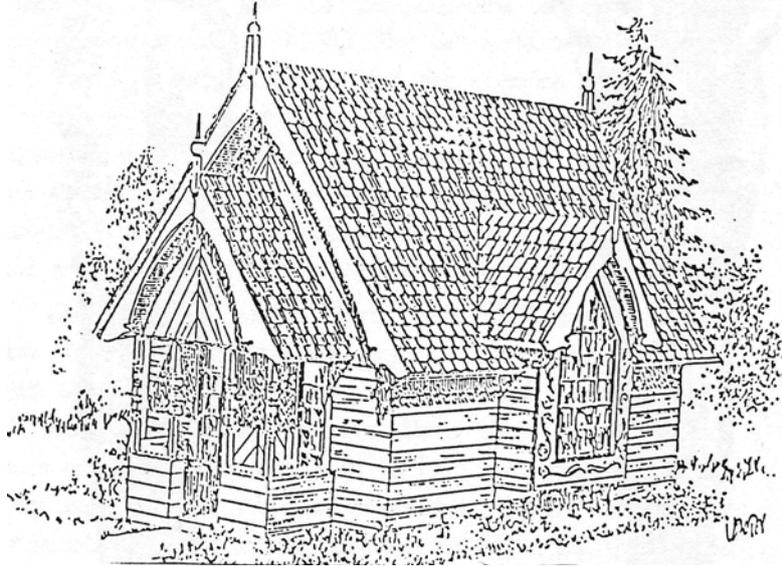
DEAD AND BURIED IN 1988, THE SHROUD OF TURIN RISES AGAIN (cont'd)

Center, New York University, Institute of Fine Arts; Charles Little, chairman, department of medieval art, Metropolitan Museum of Art; Jeanette M. Cardamone, textile conservation chemist, Virginia Tech; and Frederick T. Zugibe, chief medical examiner of Rockland County, New York.

Far from being dead and buried, the Shroud lives on. And, if the New York International Symposium was any indication, Shroud study will continue and indeed flourish for decades to come.

William Griffin is religious book reviewer for CATHOLIC TWIN CIRCLE.

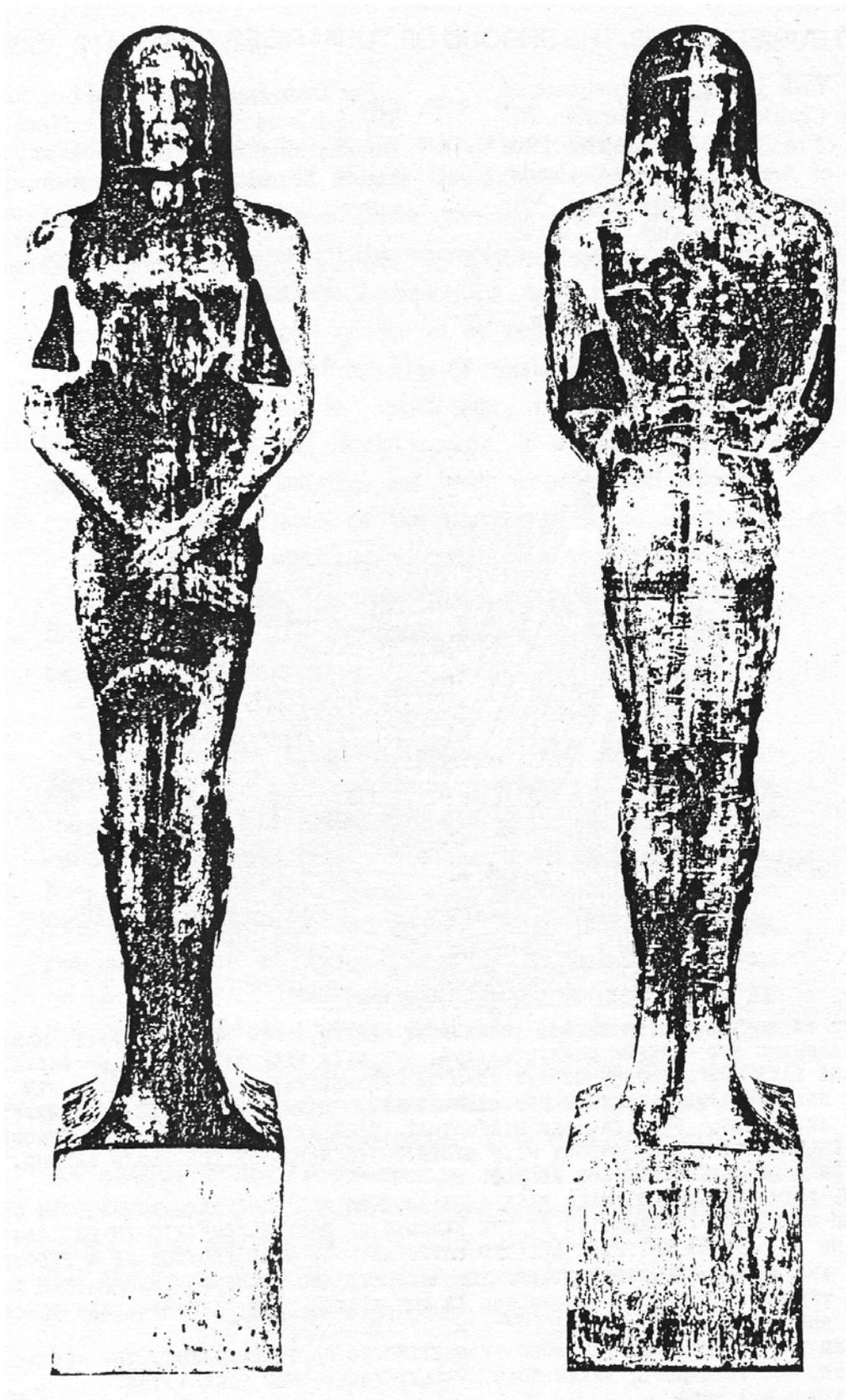
Albany Center Turin Shroud



SHOWN ABOVE IS THE NEW BUILDING FOR THE ALBANY CENTER TURIN SHROUD. AFTER MANY YEARS OF PLANNING AND CAREFUL CONSIDERATION, THE SITE WILL BE LOCATED ON PRIVATE LAND, OF THE LAKE END ESTATES, COUNTY ROAD 18, RENSSELAER COUNTY, NASSAU, NEW YORK. THE STRUCTURE WILL CONTAIN OFFICE, LIBRARY AND RARE BOOK SECTION, CHRISTIAN ART, ROMAN ARTIFACTS, BIBLICAL AND HISTORICAL ITEMS RELATED TO THE HOLY SHROUD OF TURIN AND FULL LENGTH TRANSPARENCY WITH OTHER PHOTOGRAPHS OF THE TURIN SHROUD. THERE ALSO WILL BE A DISPLAY OF RELIGIOUS RELICS.

THE MUSEUM, PRIVATELY OWNED, WILL MAKE AVAILABLE TO ALL SCHOLARS, REGARDLESS OF AGE, RACE, CREED OR COLOR, INFORMATION OF THE RESULTS OF PAST SCIENTIFIC INVESTIGATIONS OBTAINED AND TO DISPLAY SUITABLE RELATED MATERIAL. IT WILL PROVIDE AS A RESOURCE CENTER FOR INDIVIDUAL AND GROUP STUDY. COMMUNICATE AND EXCHANGE INFORMATION TO ALL INTERESTED PERSONS AND GROUPS ABROAD AND IN THE STATES. IT WILL MAINTAIN EDUCATIONAL-ECUMENICAL AND INDEPENDENT STATUS.

LECTURES AND PROGRAMS MAY BE ARRANGED By WRITING TO OR TELEPHONING, THE ALBANY CENTER TURIN SHROUD, BOX 102C RD#1, BAKER ROAD, VALLEY FALLS, NEW YORK 12185, AREA CODE 518 - 663 5089.



SHROUD STATUE

A remarkable document was sent to us by Prof Emanuela Marinelli recently. It describes a statue based on the Shroud, commissioned by, the City of Budapest, exhibited in the Bartok Gallery for three months in 1991 and then donated to the Vatican. The document describes the Statue and then comments on the Shroud in general. The original account is in English, French and Hungarian. The English translation is by Linda Leith and Andrew Gollner.

* * * * *

The word "pseudo" means false, or unreal. This is the label Gyula Pauer gave to the sculptural technique that he developed around 1969-1970. The flat surfaces of his Minimal Art works — such as blocks and half spheres — were made to appear wrinkled or bumpy. When we examine these works more closely, we realize that we have been deceived, but we still think the three-dimensional appearance of his work was achieved through photographic techniques. Whereas, the method actually used is very closely related to painting.

Pauer's early pseudo works were made in the following way. He would crumple up a piece of paper, or simply fit it into some negative form, and then spray-paint it from the side. (Instead of paper, he would at times utilize other materials, such as pliable, thin sheets of tin foil). The spray-paint would only make contact with the protruding surfaces — and that remained to be done after this was to flatten out the material once again. It's clear that this method gives rise to a false sense of space. Within this space, shadows vary according to the amount of paint used and according to the angle between the paint-gun and the surface being painted. Thus, Pauer's technique is the symmetrical equivalent of the shadow created by a ray of light. It is interesting to observe that when light is projected onto a pseudo surface, our eyes will perceive the form as negative or as positive, depending on whether the light comes from the left or from the right.

SHROUD STATUE (cont'd)

With this method, Pauer was able to conquer the "no-man's-land" that lies at the spot where sculpture, painting and photography meet. This is the space where during the early 1970's many different artistic orientations came to interact: Minimal and Conceptual Art, photography and Hyperrealism. With all of these, the aim was to question visual reality, and this indeed is the goal of Pseudo Art as well. In his later works, Pauer extended what, after all, is an epistemological approach to such other areas as set-design, public-performances, landscape painting and body imprints. It is the experience gathered from this last that has been incorporated into the creation of The Statue of the Shroud of Turin. Here the spectator is confronted by the question: In what manner does the "pseudo" join with a phenomenon which, for multitudes of the faithful, is simply the most factual — transcendent — impression of reality?

Gyula Pauer's sculpture, entitled "The Statue of the Shroud of Turin", represents the central figure of human history, the spirit, the God. Matter, form and light constitute its three essential ingredients. Matter: elements, compounds or mixtures Form: it imitates, copies, mimics reproduces an original visible form. Light: both natural and artificial. These three ingredients combine to form an object based on the markings appearing on the Shroud of Turin. And this object, upon receiving its function, immediately organizes itself into a statue.

The markings determine a particular form; this form determines a particular matter; and this matter determines a particular technique. A form is reconstructed from data gathered from the markings of the two-dimensional shroud: — this form is a three-dimensional surface representing a shroud which enfolds a dead man lying on his back. The markings are so specific that the human body they reveal appears to us not only in its generic form, but as a particular — male — individual.

SHROUD STATUE (cont'd)

When this object, which looks similar to a shroud covering a dead man's body, is raised up to stand on the part of the shroud that enfolds the stretched-out feet, - when, in other words, it is stood on its toes, new meanings emerge, and the object is transformed into a statue.

The function unfolds in the following schematic sequence: object - shroud - man - man standing on toes - man rising - man resurgent - man in heaven - the God-man - shroud - statue.

This series of reports is both accelerated and enriched by externally gathered informations and references:

Human portrait - the veil of Veronica - Vera Iconica - Jesus portrait - God portrait - man created in the image and resemblance of God - forbidden portrayal of God - iconoclasm - idolatry - microtheos - macroandros - authentic/false/human-like/Jesus-like/Messiah-like shroud - relic - idol - unexplained natural phenomenon - miracle - Maya shroud - invisible/visible - similar/dissimilar - genuine/fake - true/untrue - existing/nonexisting - metaphysical/physical - creation/projection - the created - transmutation - transubstantiation - etc.

This stream of ideas in our consciousness emerges from the mere fabrication of this sculpture, from its mere existence. Due to the contemplative, indeed, the meditative character of these ideas, the statue does not even require visual observation. It documents and intensifies a starting point - focuses the human spirit (oscillating between is and is not) on the spirit of Christ (oscillating between God and man) - fulfils its function - and in the inner light of this mental process, it disappears. Surpassing its own purpose, it serves Salvation: - glorifying the Way, the Truth and the Life.

The Shroud of Turin has been kept in the "royal .chapel" of the Cathedral in Turin since 1578. It is on public display only in special and extraordinary cases. On a 436 x 110 cm linen sheet appears an optically negative picture, which resembles the imprint of the front and back of the naked body of a tormented and crucified man.

SHROUD STATUE (cont'd)

In spite of intensive research, the physical and chemical origins of the picture are unknown. The real question that continues to divide both the scientific world and the public at large is the following: does the shroud represent the actual imprint of Jesus's body?

According to the sceptics, the shroud is a clever forgery that utilized special paints and methods unique to the Middle Ages. This is the interpretation of Pierre d'Arcis, the bishop of Troyes, in a letter to Pope VII Clement (in the 14th century). There is no proof of its existence prior to its emergence in Lirey, France, in 1357. The so-called "scientific findings" add up to no more than ideologically biased, subjective and controversial opinions. The sceptics' decisive argument is the following: according to a C14 radiocarbon analysis conducted in 1988, the flax that the shroud is made of must have been harvested between 1260 and 1390.

As to those who believe in its authenticity, the story of the shroud begins with Joseph of Arimathea, who buried Jesus, and continues with the 'Gospels, the Apocrypha and a long line of documents until 1204. During this time the shroud has made the route from Jerusalem to Edessa and Constantinople. Thereafter it went from Byzantium to Lirey, then Chambéry and finally, Turin.

The believers in the shroud's authenticity point out the evangelical features of the image: the recognizable and countable marks of a lash, the bloodstains caused by the crown of thorns and the specific wound on the side. The blood proved to belong to a man of AB blood-type, and remains of aloe and myrrh as well as of human skin were found on the shroud.

Furthermore, special kinds of pollen discovered on the shroud support the view of its journey as reconstructed from written sources. Also, the inscription found on the right eye is from a lepton coined in Pilate's time. It also seems quite unlikely that a negative picture could have been produced in the Middle Ages. The three-dimensional information

SHROUD STATUE (cont'd)

provided by computer analysis of the shroud also leaves a mystery because on its basis the relief of "the man of the shroud" can be recreated. Finally, as believers declare, the radiocarbon method has often proved wrong.

For the time being, the shroud keeps its secret. The research is more and more intensive. Why?



Brilliant American artist and physicist ISABEL PICZEK pictured with Paul Maloney, Shroud author and general projects director of the Association of Scholars and Scientists for the Shroud of Turin (ASSIST). Miss Piczek has taken the Shroud research world by storm in recent years with her practical demonstrations of the impossibility of the Shroud's having been painted in the 14th or any other century.

IS THE SHROUD OF TURIN A PAINTING BY LEONARDO DA VINCI?

- ISABEL PICZEK, Los Angeles

(This setting is taken from *Sources for Information and Materials on the Shroud of Turin*, November 1990)

The Florentine painter, Leonardo da Vinci, was born in 1452 AD, roughly a century later than the first, recorded exhibition of the Turin Shroud in 1357 in the little town of Lirey, France. Recently it was suggested by individual researchers and occasionally by the media, that Leonardo da Vinci may have painted the image on the Shroud. Beyond the obvious time factor presented above, very strong evidences can be presented that Leonardo could not have produced the Shroud.

The reasons are fairly simple. Leonardo was too great a genius for his own good. His theoretical ideas projected themselves so far ahead into the future that the technology of his own time- -even his own technology- -could not follow these ideas with any success. Not even his own technology. It naturally follows that he had perhaps the most unsuccessful professional life as an artist and as a scientist ever recorded by history.

His 'Visions", however, gave birth to many new branches of science and set goals for mankind for centuries to come. He designed hoisting machines for the transportation of excavated materials from water, but the knowledge of his time about the laws of hydraulics was limited. He made drawings for cannons and repeating guns, using simple mechanics, but with principles which could be understood only centuries later. He planned throwing-weapons of enormous sizes, but their working power was based on human power. Naturally, their sizes were not practical and they never were made.

He was the genius who foresaw human flight. But the inventing and developing of whole branches of science stood between him and the success of his idea of flight. His flying machines were replicas of the wings of bats and birds as he would see them. He applied these wings to human muscle power. Obviously, there was no way for him to understand in those days the laws of aerodynamics, aeromechanics, aeronautics, and aerophysics. The modern airplane was centuries away, even gliders. But what a vision for a man who lived in the 15th century!

He knew about complex mathematics, about gravity in his days, about perspective, optics, lenses, anatomy, medicine, botany, mechanics, city planning, etc. Without him these sciences may have developed much later than they did, helped by Leonardo's vision.

No doubt, he was one of the greatest artists of all times. His cautious temperament as a scientist, however, made him hesitant and very slow as an artist. It made the techniques of his art incredibly complicated. He kept on inventing untried, new techniques and one technical failure after the other followed.

Fresco painting (mural painting on wet plaster) was the vogue of his days. Leonardo's character was not well suited for fresco painting. A wall requires a decisive, energetic, quick person with stamina of a demigod and plow-horse combined. The elegant, nervous, hesitant Leonardo could not handle a wall. The Last Supper, his masterpiece, was plastered for a secco painting (a wall painting on dry plaster). The technique was his own invention. Coats of lime-sand and coats of gypsum plaster were applied alternately. These materials react to each other very badly in the long run. He painted with very mixed media, an inbuilt disaster in most cases. He went from the use of oil paints to tempera paints of all sorts and back to oils again, mixing his pigments even with human urine. With this latter he actually invented the mineral mural technique developed on sound basis in the 19th century. He painted the Last Supper for years, abandoning it and returning to it later. Paints have the peculiar property, never really explained, that after a certain time lapse they refuse to receive successfully another coat of paint. Centuries of

IS THE SHROUD OF TURIN A PAINTING BY LEONARDO DA VINCI (cont'd)

experience testifies to this. To our surprise, this is true even about the modern acrylic paints. The Last Supper started to seriously disintegrate within Leonardo's own lifetime.

He was commissioned to paint the "Battle of Anghiari", a mural in the Sala de Gran Consiglio in the Palazzo della Signoria in Florence. According to remaining drawings by him and copies by others the nonexisting mural was one of the great masterpieces of the Renaissance. Again, he chose an unusual technique, instead of a true fresco. He read something in Pliny, a forgotten technique painted with hot oils, which had to be heated also at completion for permanence. Upon the finishing of the painting, on a fateful night, iron vessels were brought in with hot charcoal and placed under the Battle of Anghiari. The painting started to run immediately. What remained of it was totally destroyed in a matter of few years. Leonardo was forced to leave Florence.

He created a colossal equestrian statue of Francesco Sforza, commissioned by Ludovico Sforza, Duke of Milan. Leonardo took a long time to make the giant clay model in original size. He designed a new method for the casting in bronze. Something reminiscent of the lost wax technique. He wanted to cast it in one piece without a seam, instead of two or more, as it would have been sound technically. The casting did not work. He hesitated further. In 1499 French troops invaded Milano and the Colossus was used for target practice of the French bowmen. It was destroyed.

Most of Leonardo's paintings are lost today, apparently because of technical errors of one of the greatest masters of all times. Could Leonardo da Vinci have created the Shroud of Turin? It is not very likely. First of all, if he would have, we would find hundreds of sketches in his notebooks, describing it from every angle and giving long instructions about it, writing these remarks from right to left, as it was his habit of writing. We also would find meticulously written figures about the cost of linen entered into his notebooks and of all the materials used for the Shroud. He never once missed such information. Every penny spent on the shoelaces of his favorite pupil, Salaino, was carefully accounted for along with the other items bought for his household and for his profession.

If the Shroud of Turin would have been the product of an artist, he would have had to be the fastest artists who ever came into being and with incredible technical abilities. The image shows a cadaver in the state of rigor mortis. He would have had to finish his work before that condition changed and that is a very limited time. It would have been far too fast for the slow Leonardo. Because of his nature of great precision he would have recorded the changes of disintegration of the body with uncanny accuracy. By Leonardo's work speed the man on the Shroud would not be much more than a skeleton. If he would have worked from drawings previously developed showing a dead body, he would have painted the linen with layers and layers of paints of contradictory techniques by now severely disintegrating. In other words, if Leonardo would have produced the Shroud, we would marvel about the intellectual excellence of the ideas included in it. But we would have every reason to be very sorry about seeing the complicated and poor technique chosen. His paints and paint technique would not have to be the subject of modern science technology and its instruments to solve its puzzle, and still remain beyond our present knowledge, as the Shroud does. None of the great masters ideas in art are beyond the knowledge of present-day artists. They were not beyond the knowledge of his own contemporaries. Ghirlandaio, Michelangelo, Raphael would have known exactly what paints he used and how. His technology, however, entirely belonged to his own age, and he would not have understood ours. We do not seem to be able to produce another Shroud of Turin, while we know how to send spacecrafts into outer space. Leonardo built his flying machine from wood, imitating the wings of birds and covered them with feathers, just trying to fly.

People who suggest Leonardo da Vinci for the maker of the Turin Shroud, may not go into scholarly studies of his work and his character. They just remember a genius with extraordinary ideas. They may not realize the most profound of all greatness, a special martyrdom of those who just point toward the "Promised Land" but never really enter it. This is martyrdom of those who dream too far into the future because they were born into the course of history too soon. Leonardo da Vinci was one of them.

FROM THE TURIN FRONT

Relocating The Shroud Although I have not been in Turin for several months, I have been in touch both by correspondence and by telephone, with the city's best sources of information on all recent Shroud developments.

I was recently informed by the pastor of the Cathedral that the transfer of the Shroud from the Royal Chapel to the sanctuary of the Cathedral has been delayed and may not take place until well after Easter.

Our readers will recall that extensive and long-term repairs in the four-hundred-year-old Royal Chapel made a relocation of the Shroud necessary. To provide a safe and worthy shrine for the Relic is proving to be a more difficult task than had been originally anticipated.

Cardinal Visits Shroud Center The Shroud was brought to Turin in 1578 by its owner, the Duke of the House of Savoy, and was permanently enshrined in the splendid Royal Chapel, built expressly for the Relic behind the sanctuary of the Cathedral. Since then, the Turin Archdiocese honors the Shroud annually on May 4 with a liturgical feast presided over by the Archbishop. Taking occasion from the celebration on May 4 last, Turin's new Archbishop, Giovanni Cardinal Saldarini, visited the International Shroud Center near the Cathedral. It was his first visit to the Center, located in a large complex of buildings, which include a church, a museum of Shroud memorabilia, and a library. The Cardinal was welcomed by the Center's officials and by some two hundred members of the Holy Shroud Confraternity.

We present an excerpt from the December 1991 issue of SINDON, the Center's journal - remarks by the Center's Director and by Cardinal Saldarini during the reception at the Center.

The Role of the Turin Shroud Center in Shroud Research Professor Baima-Bollone, Director of the International Turin Center, reminded those present of the many scientific initiatives that had been organized in recent years by the Center. He then went on to say: "All this effort has been carried out along the lines laid down by His Eminence Cardinal Ballestrero, who in his comments on the results of the Carbon-14 test, pointed out that it was the task of science to respond to science. What science? We are persuaded that our faith makes us researchers freer and without conditioning. For this reason, the Center, which by its very nature is of diocesan origin and could not have any other position, stresses the point that its activity must continue to be carried out with utmost respect for and under the control of the Church authority, which is itself a guarantee of freedom."

As far as the notorious pressure and requests to carry out further tests on the Shroud are concerned, Professor Baima Bollone expressed the position of the Turin Center clearly. He said: "There are rumors of new tests on the Shroud. Our Center, too, has presented a project to the Cardinal's office. But let me state that we are against any test that is not carried out under the direct control of the Church authority. Experience has indeed taught that scientific debate among sindonologists has been far from harmonious, and in no way coordinated."

FROM THE TURIN FRONT (cont'd)

Professor Baima-Bollone stated that the same considerations are valid also for the preservation of the Shroud. He concluded, repeating the complete willingness of the Center to collaborate with the Papal Custodian of the Shroud in whatever way he should consider most opportune.

The Cardinal's Most Important and Immediate Concern In response to Professor Baima-Bollone's address, the Cardinal expressed his appreciation for the devotional and scientific activities promoted by the Confraternity and the Center in the past and even more so in recent years. As to the question of new studies and research, he stressed how his most important and immediate concern is the preservation of the Shroud. He made the point that, before proceeding further with other tests, it is of the utmost necessity to insure the preservation of the Relic.

The visit of the Archbishop to the Center was indeed of considerable importance since it gave him the opportunity to see in person the scientific seriousness with which the problem of the Shroud has been treated in over thirty years of activity. He was likewise able to see for himself the preparation, willingness and enthusiasm of the Center's members and of the delegates.

In Turin Shortly After Easter Please God, I expect to be in Turin soon after Easter to confer with the Cardinal and the representatives of the International Shroud Center. Judging from the above report, we cannot be too far from some positive action on our precious Relic.

May I add that I am more than ever convinced that important things have yet to be told about the Shroud. May our prayers hasten the day when they will be.

Father Peter M. Rinaldi, S.D.B.
Vice-President
Holy Shroud Guild

The above communication is taken from the *Newsletter of the Holy Shroud Guild* (New York) March 15, 1992

6th August 1991

RESEARCH LABORATORY FOR ARCHAEOLOGY
AND THE HISTORY OF ART

Mr. R van Haelst,
Finaneste Info-Magazine,
Kerkstraat 66-68,
2060 Antwerpen, Belgium.

6 Keble Road
Oxford OX1 3QJ

Tel: Oxford (0865) 273939

Fax Oxford (0865) 273932

Dear Mr van Haelst,

Please understand that the continual "nit-picking" by those wishing to discredit the Turin Shroud dates means that my response can only be brief.

1: Since we did not participate in the particular intercomparison to which Dr Baxter's remarks refer, they are not relevant. A subsequent letter by me in "New Scientist" makes this clear. In any case, the AMS labs that did participate came out better than most other radiocarbon labs (apart from the "high precisions" labs). Results of the Second Intercomparison are now available, and show Oxford's measurements to be perfectly satisfactory. (We did not participate in the first Intercomparison because at that time we were engaged in a research and development programme with our system which prevented us from using our standard dating methods.)

2: I do not really follow the intricacies of your argument concerning the validity of the actual samples that were tested. But I would make two points:- firstly, the statement in "Nature" that the sample was 10 x 70 mm was only intended to give a general guide to the quantity taken, and was based on a rough visual estimate made by Prof. Tite. With hindsight, we realise it would have been preferable to have given a description which would have much more precisely identified the total cut.

You are arguing about differences in weights of only a few milligrams. None of the weighing was done for analytical or identification purposes, but simply to establish the general sizes of the pieces. In fact, in the circumstances, I feel the weights of individual samples are in reasonable agreement. It seems to me to be an act of desperation to try to prove that there is a fundamental discrepancy there.

I would make a final point which is that, as you know, the Shroud has such a distinctive weave, that it is perfectly obvious to anyone working on it whether or not they are dealing with the Shroud or not. I don't suppose this will allay your suspicion that someone has mysteriously substituted another piece of cunningly prepared cloth of identical weave and suitable Mediaeval date; but, frankly, I doubt if there is anything I can say that will allay such a suspicion.

Yours sincerely,

pp. R. E. M. Hedges
Director, Radiocarbon Accelerator Unit

cc. M. S. Tite

This is the first sign of discord between Hedges and Tite! Remi

Note.

Any scientist, archaeologists or chemist, involved in sample analysis, will disregard any NOT CERTIFIED sample. In my profession, where one deals with millions, any discussion between parties are solved by NEUTRAL laboratories, analyzing CERTIFIED samples. And believe me, it is not easy to perform analysis in the ppm-range, acceptable by all parties involved.

If one follows Dr. Hedges, the only important part remains the results of the radiocarbon test. Even performed on a NON CERTIFIED sample. Calling the remarks of other Shroud-researchers "nit-picking" seems rather an "act of desperation".

Much of this "nit-picking" could be resolved by submitting the complete reports to the judgement of a neutral group of qualified referees. But until now, these reports are kept in great secrecy. By Oxford, Arizona, Zurich, the British Museum and the Shroud-authorities in Turin and also the Vatican.

Baxter says that accelerator mass spectrometry, used last year by a laboratory at the University of Oxford to date the Turin shroud, allegedly the burial shroud of Jesus Christ, came out of the survey badly. Five of the 38 participating laboratories used this technique, for which samples weighing a few milligrams are acceptable. The other techniques require grams of the sample. Baxter says that some of the accelerator laboratories were way out when dating samples as little as 200 years old.

Because so little material is used in accelerator mass spectrometry, the effects of chemical pre-treatment are likely to be more serious, says Baxter. "The samples are probably more prone to atmospheric dust or dandruff," he said. In the light of the results, researchers are to adopt new practices to improve quality control. One is to increase the frequency with which laboratories have samples "blind" checked by others.

NEW SCIENTIST 30-9-1989

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.

All information and opinion in this newsletter is published in good faith. It is edited (and mainly written) by Rex Morgan and published by:

THE RUNCIMAN PRESS, Box 86, PO, MANLY, 2095, NSW, AUSTRALIA
(Fax No: 61 - 2 - 982 - 9956)