

By PETE CULROSS

On Aug. 19, 1839, the process of Louis Jacques Mande' Daguerre was demonstrated in Paris for the first time. The world was astounded by the definition and clarity of the "Daguerreotype" photograph.

But a photographic negative had been in existence for hundreds of years prior to this historical event. And it exists today.

It is called "The Holy Shroud of Turin," and the negative image is imprinted on a weave of pure linen 14 feet 3 inches long by 3 feet 7 inches wide.

The negative image is that of a 5 foot 11 adult male, obviously crucified, because there are clearly shown wounds in both feet and the right wrist. (Contrary to popular belief, it has been proven, under qualified medical supervision, that the human body cannot be sustained on a cross with nails driven through the palms of the hands without the weight of the body tearing the flesh of the hands — nails driven through the wrists will sustain the body because of the bone structure therein.)

There also is definite evidence in the negative image of a gaping wound in the right side of the rib-cage area, wounds on the forehead and back of head as well as bruises on the shoulders and back. Blood stains appear from the wound in the right side, head, left hand and both feet.

Many theories have been advanced to account for a negative image on this linen. However, most experts seem to agree that a chemical action took place when the body, with a high temperature and sweat containing ammonia, were combined with aloe and myrrh used in ancient times for burial.

Actually, the Holy Shroud contains two images — both the front and back of the complete body. After death the body was, apparently, laid on one portion of the linen

Pete Culross began a 41-year photographic career as a news photographer for the old Journal-American in February of 1935. In addition, Culross served on the photo staffs of the Buffalo Evening News and the Democrat and Chronicle before joining the Photographic Illustrations Division of the Eastman Kodak Company in October of 1944. At Kodak, Culross specialized in major sports photography. He retired Feb. 1, 1976.

and then the remaining portion folded over the front of the body.

History records the Shroud to have been in existence since 1355. However, hand-drawn copies are known to have been made as early as the fifth century. Since 1578, the Shroud has been encased in a silver casket in the Royal Chapel in Turin, Italy.

On the night of Dec. 3, 1532, a fire broke out in the Royal Chapel in Chambéry, France, where the Shroud was kept at that time. The linen was folded several times in a silver reliquary and was scorched along the edge of the folds by the molten silver. The Poor Clare nuns of Chambéry mended these burnt parts with altar linen — the white triangles which can be seen at regular intervals along the two lines caused by the scorching.

But in May of 1898, a significant event took place. During a public exposition of the Holy Shroud, permission was granted to allow the linen to be subjected to a new form of art — photography.

The honor fell to Secondo Pia, a lawyer by profession, a devoted student of art and archaeology and an enthusiast for the new art invented by Niepce and perfected by Daguerre.

Pia set up his camera, and with glass

plates and existing light, made his exposures. Back in his dark-room, he processed his ortho plates under inspection with a red safe-light. At first, the development appeared to be proceeding normally. The black marks and water stains, caused by the fire in 1532, and subsequent patches all appeared white.

But the two images! Here was an astounding exception.

Instead of the negative version of the shadowy outlines, Pia saw gradually emerging — in a POSITIVE image — the frontal and dorsal figure of a well-proportioned man of noble bearing, with natural lighting and shading and with the reliefs of a sculptured figure.

Particularly astounding was the face!

Against the black background, the countenance appeared with the clearness and force of a living face — its expression a mingling of majesty and sorrow.

With trembling hands, Pia plunged the large glass plate into the fixing bath.

Later, when Pia could study the negative and subsequent positive print and compare both with the Shroud, he understood what had happened.

There was no over-exposure, no unusual accident due to light or color, or some defect of the plate, no error in development, and of course, not the slightest retouching.

Pia had simply taken a photograph of a negative — a negative that had existed hundreds of years before the advent of photography!

The next public exposition of the Holy Shroud took place in May of 1931, this time on the occasion of the marriage of Umberto, Crown Prince of Italy, and Princess Maria Jose of Belgium.

During this exposition, Giuseppe Enrie, an expert photographer of Turin and editor of the professional review, "Vita Fotografica Italiana," made 12 photographs of the Shroud under the most carefully calculated conditions, with the best equipment available. These photographs were made with large glass plates and were intended primarily to provide an irreproachable subject for scientific study. They included closeups of the face; blood from the wound in the right side and left hand, as well as shots of the entire linen. These photographs showed the two figures are negatives even more perfectly formed and more exact in detail than was revealed in 1898 when photography itself was still in an early stage of development.

The last public exposition of the Holy Shroud took place in November of 1973 but no official photographs were made at that time. Official photographs made in 1969 with ultra-violet, infrared and color films are still being analyzed. For the future, plans are being formulated to hold the next public exposition in 1978 — the 400th anniversary of the encasement of the Holy Shroud in Turin, Italy.

But what about the identity of the image on the linen?

Students of the Holy Shroud are convinced that all evidence points to the unalterable conclusion that the image is, indeed, the face and figure of Jesus Christ.

Editor's Note: A Swiss scientist, according to Religious News Service, has concluded that it was "certain" that the cloth of the "holy Shroud" of Turin, long venerated as the burial cloth of Jesus, "dates back to the time of Christ." According to a recent report on Vatican Radio, Dr. Max Frei, a criminologist at the University of Zurich and a specialist in the field of "micro-traces," using a method of micro-analysis, had examined traces of dust imbedded in the fabric of the linen strip.

AS I SEE IT



Pat Costa

On a recent Sunday morning I awoke with the sun shining in my eyes about 6 a.m. and after repeated attempts to go back to sleep came downstairs and turned on the TV about 10 minutes before 7 just in time to see the ending of an "Insight" episode about premarital sex and to hear Father Ellwood Keiser tell us that obviously we out here all knew a lot more about the subject of sex than he did.

I should have turned off the TV then but with the Sunday paper not due to make an appearance for another hour and a half I let the sounds of the Mormon Tabernacle Choir sweep over me for another 30 minutes while I drank two cups of black coffee and tried to pull myself together.

Not quite accomplishing anything so positive I settled back on the couch and for a full hour listened to Falwell, a Baptist Minister, whose particular speciality turned out to be mixing patriotism, religion and athletics in a kind of triple whammy. There was a good deal of his particular brand of humor, some of it at the expense of his wife who was playing the piano, a great many exhortations to declare for the Lord (this would be accomplished by sending in money) and testimony from fresh-faced young boys on the efficacy of pledging oneself to Our Lord on the playing field. Obviously I must embarrass easily because despite sitting there alone I kept feeling uncomfortable.

Before anyone cries "cynic," let me confirm that I am for all these things: religion faced with a little humor, financial support of the

church and dedicating all endeavors to Him who makes them possible. I even enjoy country style music in church.

But encourage as I do the trend in the Catholic Church toward more personal, informal, emotional participation in our practice of the faith it is still necessary to keep in sight that man is not simply a bundle of feelings. Ideally we are a homogenized mix of emotion and intellect. And it is that latter ingredient that seems to escape the Sunday morning TV evangelist. Those who have witnessed Billy Graham, Oral Roberts, Rex Humbard, and a host of other religious-oriented media experts may have concluded the same.

At the end of the hour I was ready to choose next between someone named Jimmy Swaggart and Brother Ted but our eight-year-old came down and switched to "Davey and Goliath," a Lutheran-sponsored, animated half hour about a boy and his dog who deal each week with a different problem of the spirit. This particular Sunday it was on the importance of obeying laws with the premise that laws are enacted for our general good, a statement that some would debate obviously. This particular religious show was also simplistic and disdainful of the concept of extenuating circumstances. But it was more understandable in that this was a child's program and to introduce variants would be only detracting and confusing.

Before getting into gear, I glanced through the rest of the schedule for the morning and except for the familiar Mass for Shut-ins, a few cultural offerings, e.g. "Camera Three," "Look Up and Live" the remainder of the morning seemed primarily geared to Bible Belt stylists.

Is there a chance that somebody is missing the boat? How about a weekly half hour for the intellect? No dramatics (thank you, Bishop Sheen) no cynical sophistication (thank you, Father Greeley) no charisma (thank you, Father O'Malley), just some plain talk, addressed to the practical problems that confront us all every day, delivered without bombast. If it's already there in the lineup, and it may be, I missed it.

'Christian Meditation' Popular

A campaign in behalf of "Christian Meditation" being waged by the Daily Mass League is paying good dividends in terms of response from the Catholic community, a league spokesman reports.

Angelo DiNieri, head of the league, has received "hundreds of responses" to an advertisement that has been running in the Courier-Journal promoting "Christian Meditation."

Another spokesman for the league said the idea evolved after the Courier-Journal ran a story on Transcendental Meditation in its Jan. 14 issue.

"We happen to feel that TM is involved too much with Hinduism," the spokesman said. "We also feel Christianity offers all that is needed for anyone interested in meditation."

YOUTH PILGRIMAGE

A pilgrimage to Auriesville, the Shrine of the North American Martyrs, by young people of high school age and older, is being organized by the Apostleship of Prayer for May 15.

Joining the pilgrimage will be youth from all of New York State, and from the two dioceses in northern New Jersey. The day-long program is part of the spiritual preparation for the Eucharistic Congress next August in Philadelphia. Anyone interested in participating should contact Father Daniel McCarthy, S.S.C.C. before May 1 at St. Peter and Paul Church, 720 W. Main St., Rochester, N.Y. 14611.

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The advertisement includes a coupon offering a meditation card to anyone who sends it with name and address to The Daily Mass League, PO Box 9490, Midtown

Plaza, Rochester, N.Y. 14604.

The meditations offered will vary, according to the spokesman, and usually will recommend certain scriptural readings.

EASTER PLANTS

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