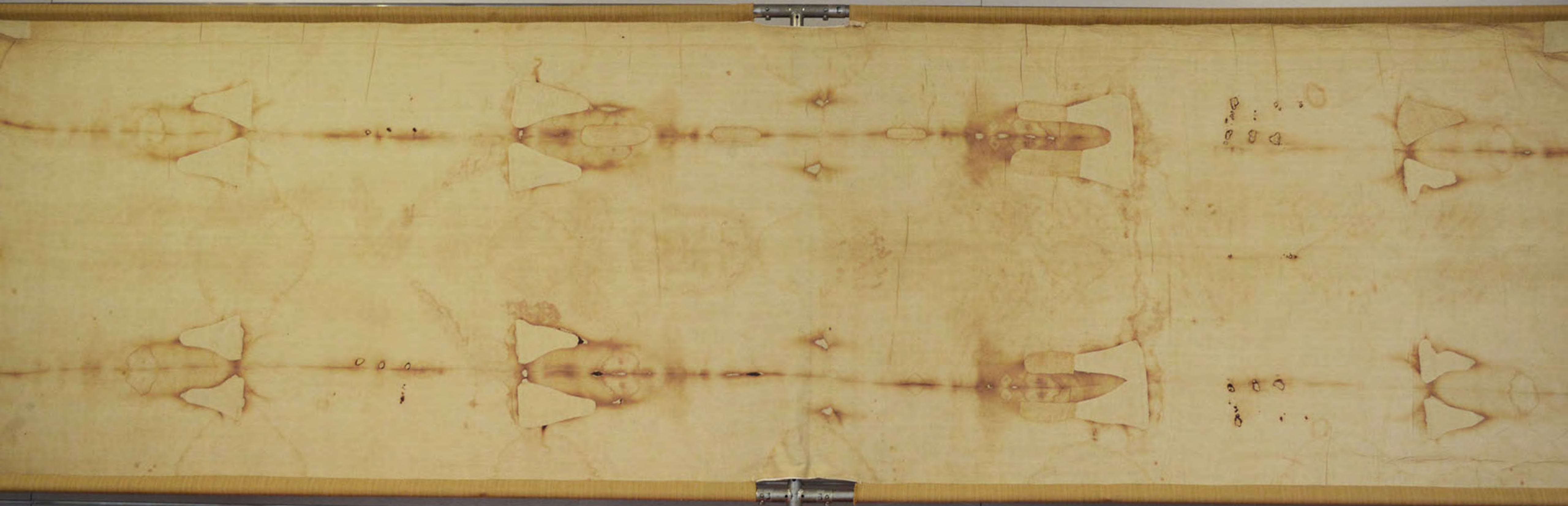


# SHROUD OF TURIN VIRTUAL TOUR





PLEASE DO NOT TOUCH  
CANVAS



the  
**MAN**  
of the  
**SHROUD**

CENTER FOR THE STUDY OF  
THE PASSION OF CHRIST AND THE HOLY SHROUD

# CAN SCIENCE PROVE OR DISPROVE THE AUTHENTICITY OF THE SHROUD OF TURIN?



Over the years there have been two groups of people aware of the existence of the Shroud of Turin, the believers and the unbelievers. The believers for years were seeking the ultimate evidence that would confirm to the world that this humble piece of linen was in fact, what it claimed to be—the burial Shroud of Jesus of Nazareth.

Realistically, we all know that absolute proof would never be reached. However, the highly refined CARBON 14 DATING (C14) process could be employed to place the linen in the 1st century—the time of Jesus Christ's death and Resurrection. This certainly would create doubt in the mind of the doubters.

What more could one ask for than accurate C14 dating? At last, a scientific test, used by archeologists to date skeletal remains, fabrics, etc. exhumed from their many digs. At last an empirical scientific test was going to show those "Doubting Thomases" once and for all. We, the believers of the Shroud's authenticity blindly placed our faith in this one "ultimate" test, disregarding all the other scientific, historical and biblical evidence that has resulted from research over the centuries. In retrospect, C14 testing is only one tool among many in understanding and examining this ancient burial cloth. It is NOT an absolute or final and definitive test. Unfortunately, too much emphasis was placed on this one single test by both believers and unbelievers alike.

The majority of accurate C14 testing to date has been achieved with freshly unearthed or discovered objects from a single site—this is not true of the Shroud which has been moved from one locale to another and handled extensively over a 2,000 year period! The Shroud's known history in the West can be traced to the 14th century. Prior to the 4th Crusades it was displayed every Friday in Constantinople. Having surfaced in France about 1350, it was exposed to extreme heat during a fire at Chambéry in 1532. There it suffered burns from the melting of the silver casket in which it was kept. Further, it has been handled extensively over the years during numerous expositions. No other object subjected to C14 dating has such a similar and varied history. Even the scientists at the Rochester Institute of Technology, who perfected the C14 process used in the 1988 testing, are not in complete agreement with all phases of the methodology employed in that testing.

The C14 testing didn't quite come out the way we believers had hoped. But, are we going to disregard all the other mind boggling and positive evidence because of this one negative result? Is the Shroud evidence of Christ's Resurrection? Is there a God? Can science prove or disprove either of these beliefs? Only our individual faith can provide such answers. **SCIENCE SIMPLY CANNOT EXPLAIN HOW THE IMAGE WAS FORMED ON THE SHROUD**; particularly, if it was a forgery done in the 14th century. Nor can science explain the undistorted three-dimensional image when viewed with a VP-8 Image Analyzer as shown on panel 34.

Had the CARBON 14 test results indicated that this piece of linen was from the 1st century, it still wouldn't prove that the Shroud of Turin was the actual burial cloth of Jesus Christ. Study the "Man of the Shroud" in this exhibit, ponder the evidence, and then let the data dictate your own conclusion.

# THE MAN OF THE SHROUD



This exhibit is a photographic reproduction and historical survey of a piece of linen cloth. This piece of cloth measures 3 feet, 6 1/2 inches wide by 14 feet, 3 1/2 inches long. It has been burned, water stained and patched. It has traveled throughout Europe and Asia Minor and has been subjected to more scientific scrutiny than any other piece of cloth in history. It has been venerated by members of the Church and laity for centuries.

What makes this piece of ancient linen so important? Age alone cannot be the only reason; many older pieces of cloth have been found in the tombs of Egypt.

It is the burial cloth of a crucified man and it bears his front and rear image. However, while other shrouds always show signs of bodily decomposition, the Shroud of Turin bears a man's image -- but no sign of decay.

This cloth has been revered for centuries as the burial Shroud that enveloped JESUS of Nazareth after his crucifixion.

IS THIS THE IMAGE OF JESUS CHRIST? If so, how was the image formed on the linen cloth? Or could this image be just an intentional hoax, the work of an ancient artist?

Read on! Study the historical and extensive scientific evidence. Are you looking at the first photographic image known to mankind and possibly a photograph of Jesus of Nazareth?

We hope that you will approach the Shroud exhibit with the objectivity of a scientist, the imaginative perception of a trained investigator and the curiosity of a child.

This exhibit is based on the life long study and work of Msgr. Giulio Ricci, President of the Roman Center for the Study of the Passion of Christ and the Holy Shroud. Msgr. Ricci studied the geometrical, medical, juridical and historical aspects for 26 years and then developed the material for this exhibit on the Holy Shroud of Turin.



# SIGNS AND SYMBOLS

“Unlike Theology, signs and symbols affect men and women directly. We need such signs, particularly in our times when images have become the medium for most messages. Signs and symbols that evoke our faith and strengthen our hope cannot and must not be excluded. This is why we humbly turn to the Shroud, a ‘sign’ of our faith and hope in Christ.

“May your face, O Lord, enlighten our life and give us strength on our journey toward you!”

- Anastasio A. Cardinal Ballestrero, Archbishop of Turin.



# A PHOTOGRAPHIC DISCOVERY

In 1898, an Italian lawyer and amateur photographer, Secondo Pia, became the first to photograph the Shroud in Turin, Italy. Primitive as the photographic process was over 90 years ago, with this photograph the Shroud took on new meaning. As Pia processed his glass plates a startling discovery developed before his eyes. The image of the Shroud was actually a photographic negative while Pia's negative showed a positive image. The Man of the Shroud was discovered.

# PHOTOGRAPHIC ADVANCES

Pia's startling discovery in 1898 answered an important question: Would a medieval forger have painted the image on the Shroud in negative 500 years before the invention of photography, or would he even have known what a negative would look like? It is very doubtful.

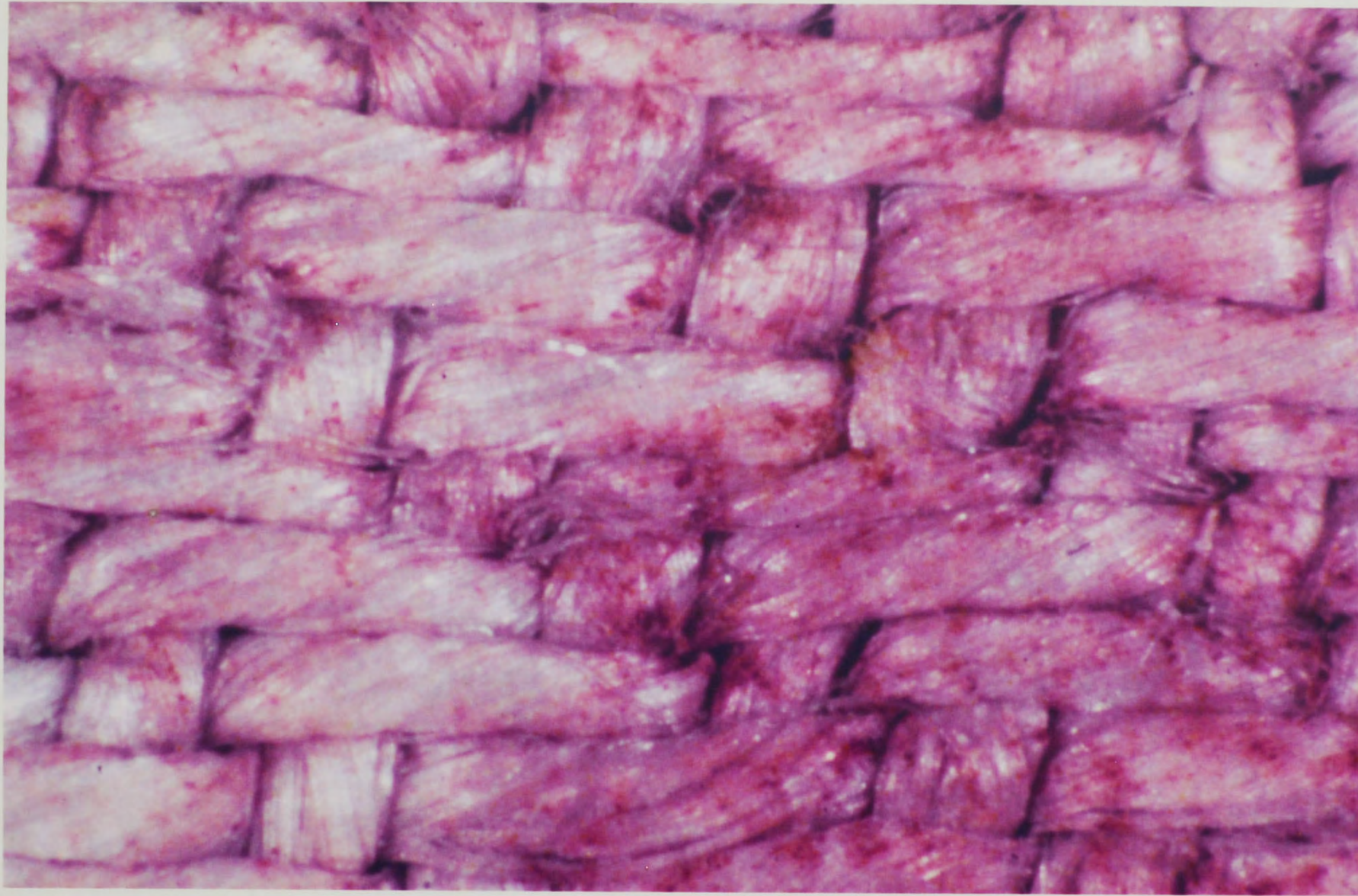
Later advances in photography have revealed the Man of the Shroud in ever greater clarity and detail.



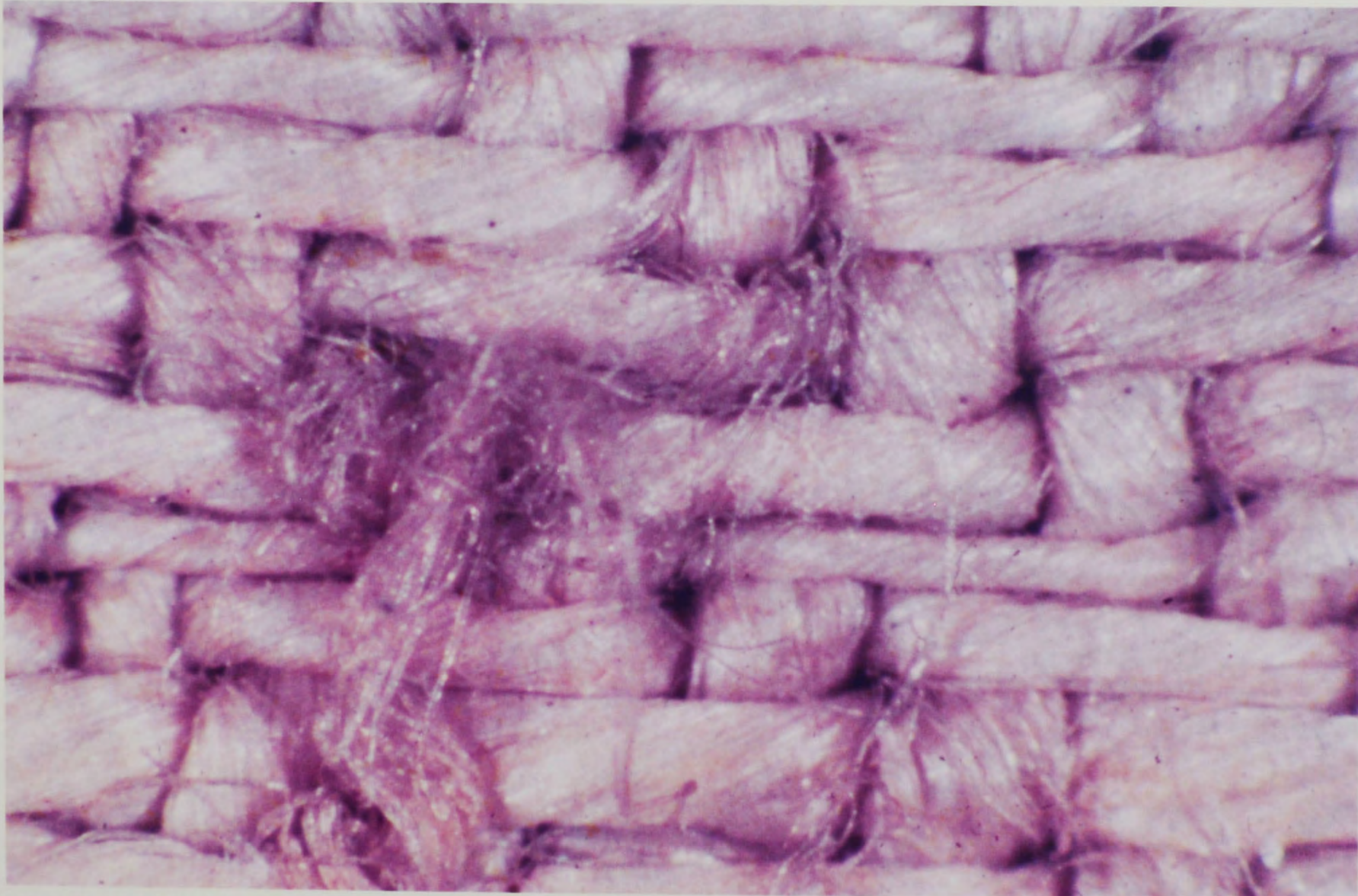
Giuseppe Enrie



J.B. Judica Cordiglia



Blood



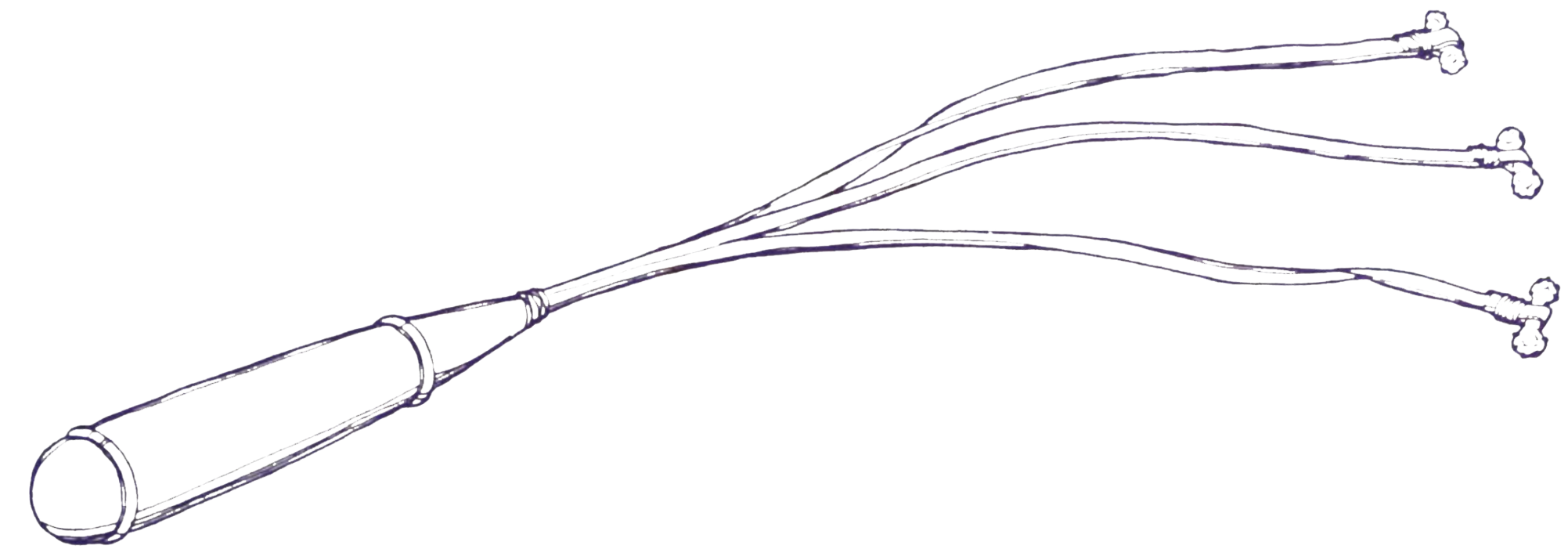
Dirt on tip of nose

# SURFACE IMAGE

In this micrograph of the tip of the nose, the image is revealed strictly as a surface phenomenon -- 2 to 4 fibrils in depth and discernible only on the topmost surface of the threads.

By contrast, the photo on the right shows that the blood completely penetrates the Shroud cloth, and its residue is even present between the warp and weft threads. With no evidence of an image beneath the bloodstains, the scientists conclude that the blood was apparently on the Shroud prior to whatever process formed the image. Thus it appears that the blood acted as a mask or shield which prevented any image formation beneath it.

The scientists determined that from these studies the image on the Shroud is the result of “accelerated, cellular degradation, dehydration with oxidation and conjugation of the fibrils.” Simply stated, dehydration means that water was somehow drawn out of the fibrils at a very rapid (accelerated) rate, like a scorch when an iron has been left on a cloth too long during pressing --but how this “scorch” was made remains a mystery.



# THE SCOURGING

The Shroud reveals approximately 121 wounds from a three-thonged whip applied from two directions, indicating that two Roman soldiers scourged the Man of the Shroud. This scourging also proved that the Man of the Shroud was not a Roman citizen, since Roman citizens were beaten only with rods.

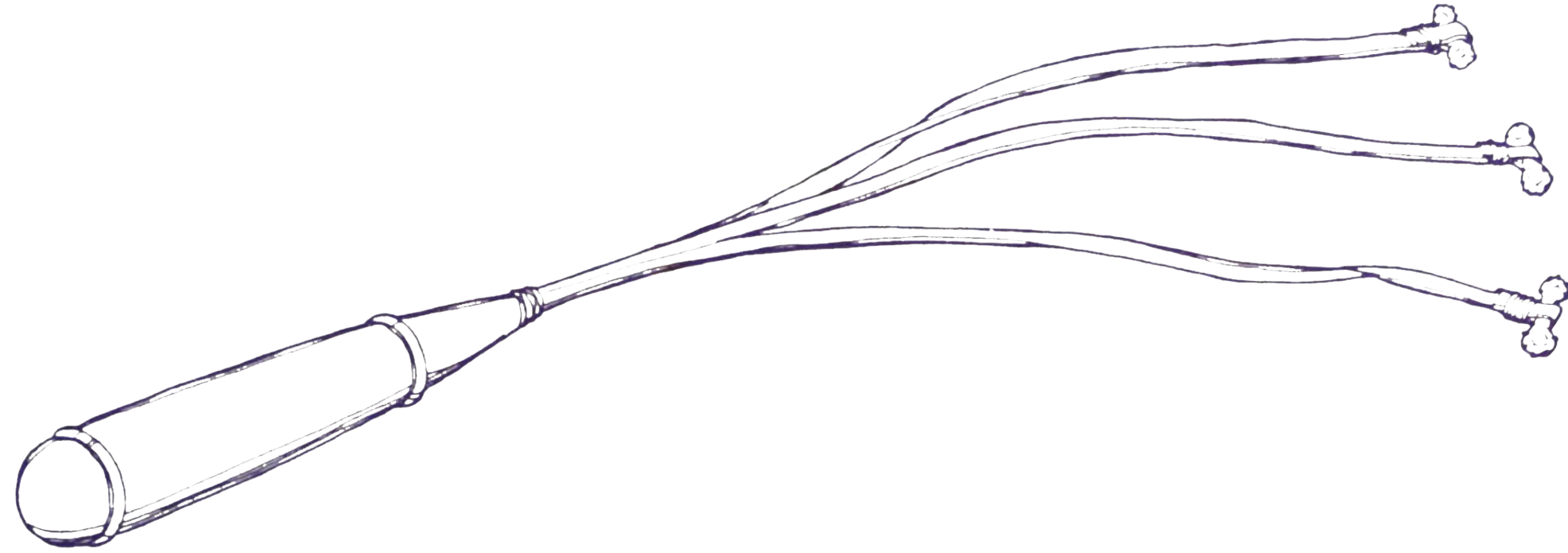
The pattern of blood on the Shroud, flowing from the many wounds, indicates that the Man of the Shroud was bent over during the scourging, as depicted in this illustration by Monsignor Ricci.



JERUSALEM AT THE TIME OF JESUS

THE ARREST, TRIAL AND CRUCIFIXION OF JESUS -- HIS LAST HOURS.

Approximate Time	Event	Who tells us and where		
		Mark	Matt.	Luke
THURSDAY 6:00 PM	THE LAST SUPPER. The final meal for Jesus and his disciples in Jerusalem. Jesus talks of his coming death and the fact that he is betrayed by one of his own disciples (Judas). Jesus asks his disciples to remember that Last Supper.	14: 12-26	26: 17-30	22: 7-39
8:00 PM	PRAYER IN GETHSEMANE. After the Supper, Jesus and his disciples go outside the city wall, across the Kidron Valley to the Mount of Olives and, in particular, the Garden of Gethsemane. Here Jesus suffers tremendous mental torture as his death approaches. All the disciples can do is sleep. Judas leads a band of men to arrest Jesus.	14: 32-52	26: 36-56	22: 39-53
FRIDAY 3:00 AM	TRIAL BEFORE THE JEWISH AUTHORITIES. Throughout the early hours of Friday morning the Jewish authorities examine Jesus. Despite the fact that the witnesses against Jesus could not agree and the authorities failed to understand Jesus' words, they accuse him of blasphemy. Outside, Peter denies having known Jesus when challenged.	14: 53-72	26: 57-75	22: 54-62
6:00 AM	JESUS BEFORE PONTIUS PILATE. To secure Jesus' death, the authorities needed Roman approval and this they secure by maintaining that Jesus had committed treason against the Roman state. Pilate questions Jesus and seems unconvinced of his guilt. Barabbas is released and Jesus is sent for execution.	15: 1-15	27: 1-26	22:66 -23:27
8:00 AM	JESUS IS MOCKED. To add to the humiliation of crucifixion, the victim is mocked and tortured. Some soldiers put a crown of thorns on Jesus' head and he is scourged (whipped).	15: 16-20	27: 27-31	
9:00 AM	THE CRUCIFIXION. Jesus is led to Golgotha, the place of execution outside the walls of Jerusalem. Jesus is so weak that he is unable to carry his cross and this job is given to a bystander. Jesus refuses any form of drug and is crucified along with two other criminals. Jesus is mocked and insulted by the crowd.	15: 21-32	27: 32-44	23: 26-45
3:00 PM	JESUS' DEATH. From midday till 3 pm there is a strange darkness over the land. The curtain of the Temple is split in two. Jesus dies.	15: 33-41	27: 45-55	23: 46-49
4:00 PM	JESUS IS BURIED. Joseph of Arimathaea asks for the body of Jesus. The Jewish Sabbath would start that evening and it was considered an offence for a body to remain on view. Jesus' body was taken down from the cross before the Sabbath begins and placed in a stone tomb. Certain women note the place where the body had been buried.	15: 42-47	27: 57-61	23: 54-56



# RESULTS OF THE SCOURGING

A full-sized model of the Man of the Shroud clearly indicates lacerations and contusions inflicted by a Roman whip called the “flagrum”, whose thongs were tipped with sharp metal balls or pieces of bone.

Model constructed from information derived from study of the Shroud by Monsignor Ricci.





# A CROWN OF THORNS

*“And the soldiers twisted some thorns into a crown and put it on His head, and dressed Him in a purple robe.” JOHN 19:2*

The Shroud reveals that some sharp object or objects caused blood to flow from a number of wounds on the head of the Man of the Shroud. As stated in the Gospel of John, Jesus was mocked with a crown of thorns. With the exception of Jesus Christ no other historical evidence indicates that a crucified man was adorned with a crown of thorns.



# A CROWN OF THORNS?

The photo is a negative image of the face of the Man of the Shroud. Note the rivulets of blood around the forehead.

Note: The blood rivulets are outlined in red. Also note the water stains from the fire at Chambery, France, in 1532.

“We can conclude for now that the Shroud image is that of a real human form of a scourged, crucified man. It is not the product of an artist. The bloodstains are composed of hemoglobin and also give a positive test for serum albumin. The image is an ongoing mystery and until further chemical studies are made, perhaps by this group of scientists, or perhaps by some scientists in the future, the problem remains unsolved.”



Summary of Official Statement issued  
by Shroud of Turin Research Project Inc.  
October 11, 1981.



# CRUCIFIXION

Crucifixion was practiced in Asia Minor, some 500 years before Christ. Shown here are old woodcuts illustrating various methods of execution used for slaves, political prisoners and non-citizens such as Jesus.

In 1968, Israeli archaeologists uncovered a Jewish cemetery dating to the approximate time of Jesus' life from which the remains of an individual have been recovered that can positively be identified as having been crucified. The ankle bone of an adult male was pierced with a seven-inch Roman roofing nail. Marks on the wrist areas further confirm that this man was crucified.





# CARRYING THE CROSS

Archaeological evidence and written historical documents both reveal that prisoners to be crucified carried only the horizontal member (patibulum) of the cross. The vertical member was already in place at the site of crucifixion.

In studying the Shroud there is evidence that the Man of the Shroud carried such a crossbeam. Marks on the right shoulder and left shoulder blade confirm this theory.

The Shroud reveals that the back of the victim is pockmarked with numerous wounds shaped like dumbbells. There are more than ninety of these, falling in groups of two and three, distributed in a fan-shaped fashion. Pathologists confirm that these marks were incurred by a severe scourging.

Across the back of the shoulders, particularly the right shoulder, these marks have been chafed or rubbed by carrying some heavy object, probably the patibulum or crossbeam.



Msgr. Guido Ricci

# SINDONOLOGY

Research and study of the Shroud is like a puzzle; pieces are studied, cross-referenced and assembled to tell a story.

Marks on the shoulder coupled with historical documentation reveal how the crossbeam or patibulum was carried by the prisoners.

Jesus, having been earlier severely scourged, inevitably would have had difficulty walking, not to mention carrying the crossbeam.

The imprint on the Shroud reveals severe lacerations and swelling of the left kneecap as if from numerous falls. Tradition tells us that Jesus fell three times.



# ALONG THE WAY

*“Large numbers of people followed Him and of women too, who mourned and lamented for Him.”*

**LUKE 23:27**



# BURDEN OF THE CROSS

Due to the terrible scourging, Jesus was in poor condition physically and was unable to bear the burden of the Cross.

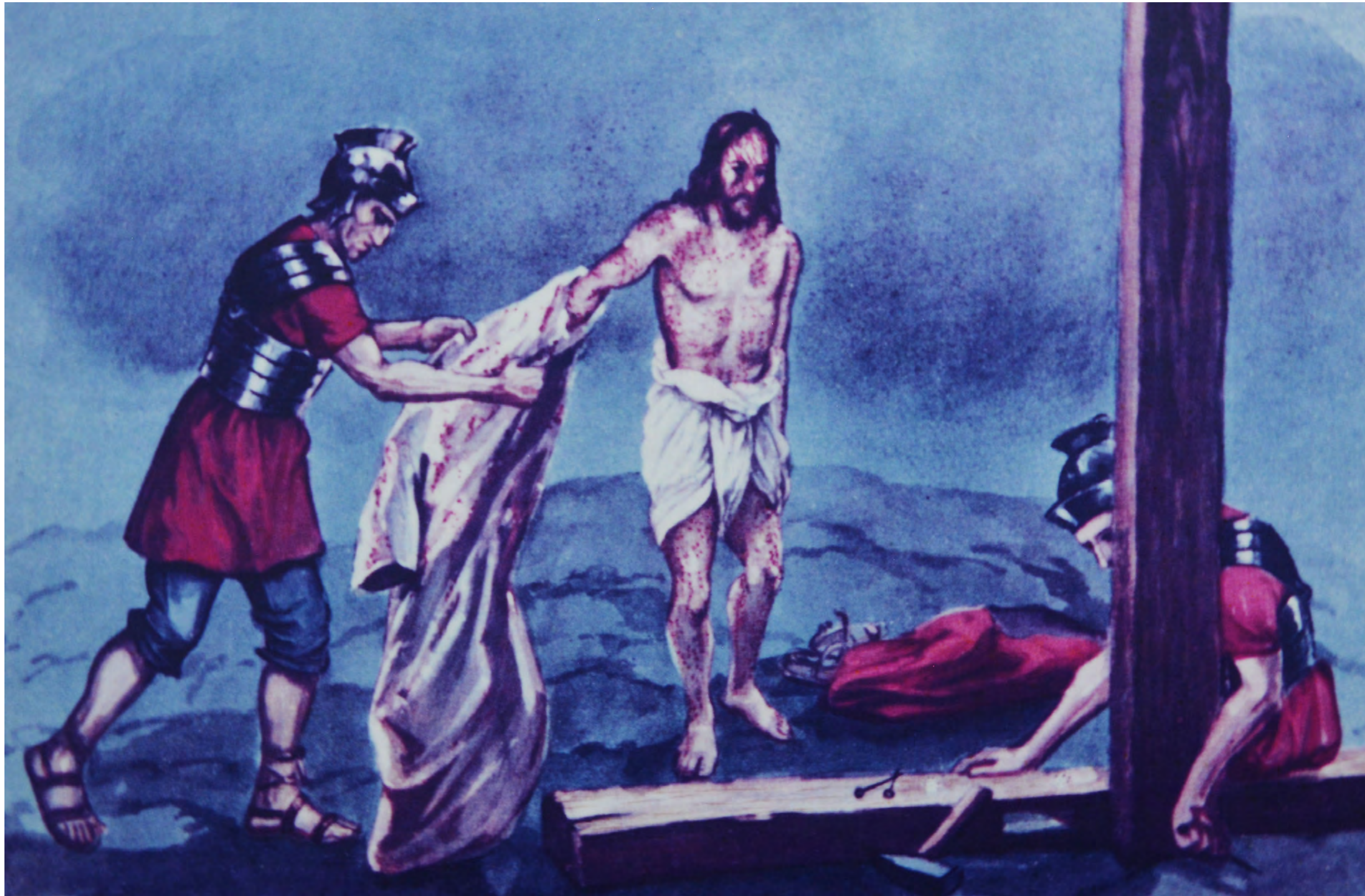
*“As they were leading Him away, they seized on a man, Simon from Cyrene, who was coming in from the country, and made him shoulder the cross and carry it behind Jesus.”*

**LUKE 23:26**



# THE VIRGIN MARY

The Gospel says that Jesus' Mother, the Blessed Virgin Mary, was present at Calvary. In this painting, Monsignor Ricci portrays a possible meeting and maternal gesture on the route to Calvary.



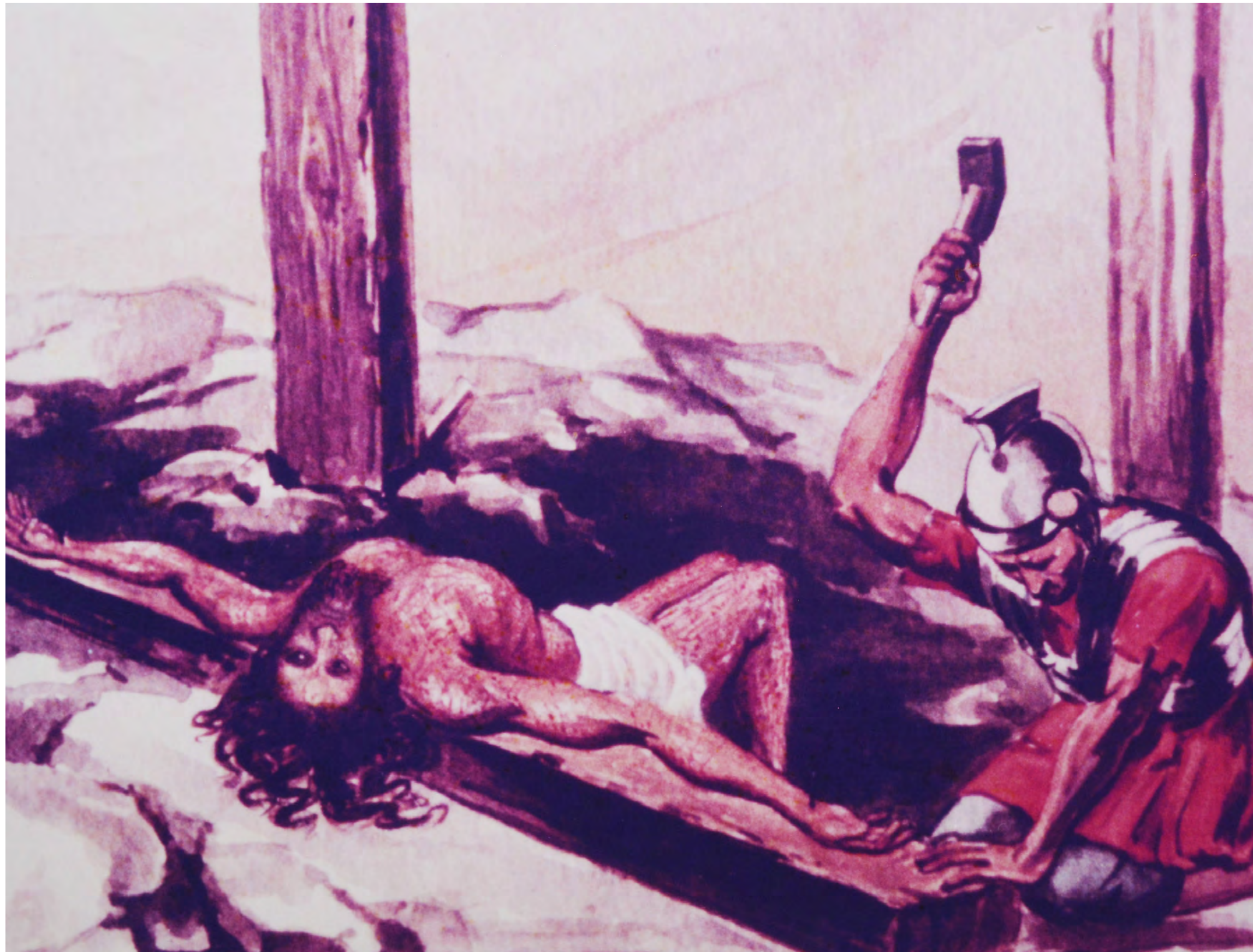
# CALVARY

At Calvary, Jesus is stripped of his garments.

*“And when they reached the place called the Skull, they crucified Him there and the two criminals also; one on the right and the other on the left.*

*“Jesus said, ‘Father, forgive them; for they do not know what they are doing.’ There they cast lots, to share out his clothing.”*

**LUKE 23:33-34**

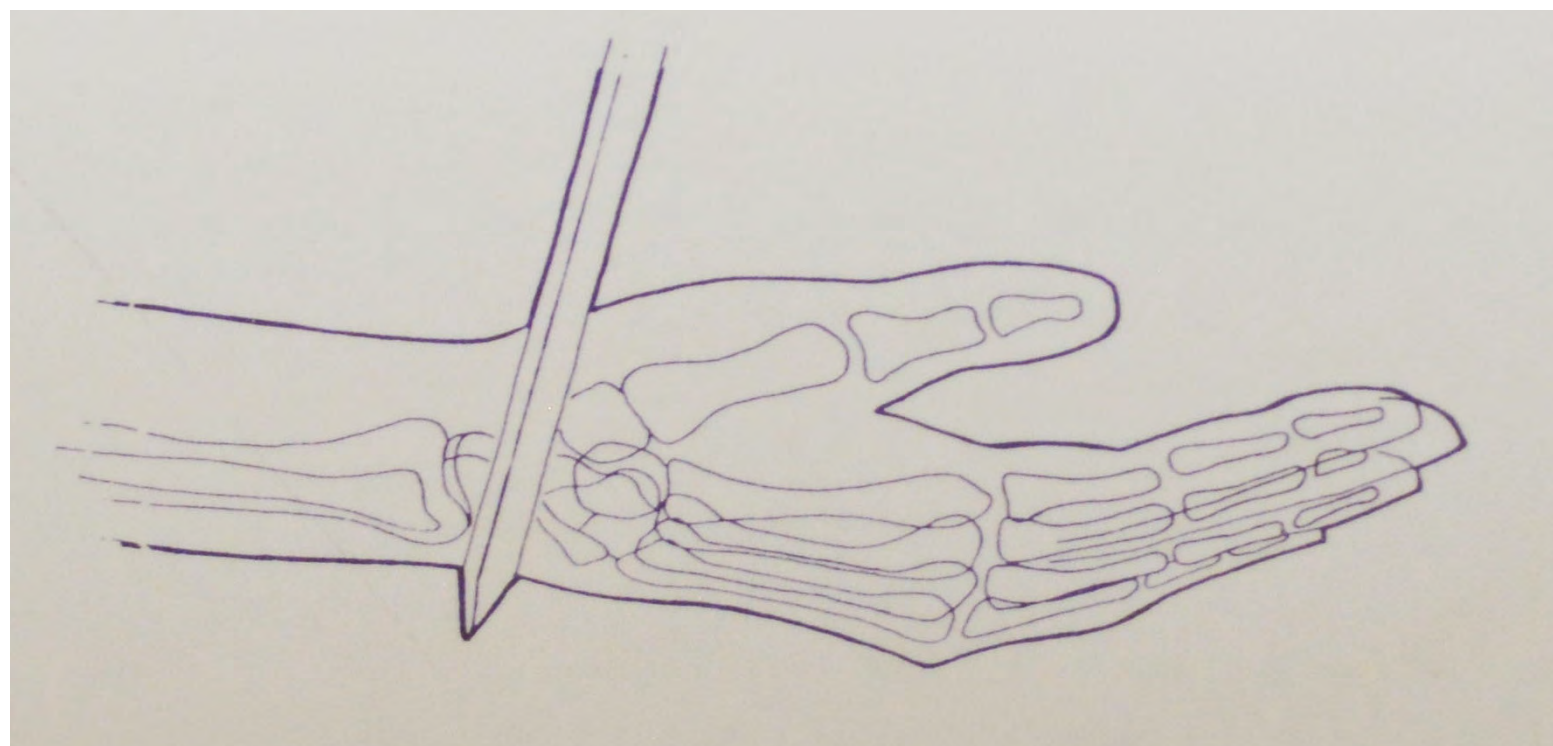


# THE MOST ATROCIOUS

Crucifixion was performed either by tying the victim to the cross or affixing him with seven-inch Roman roofing nails-- the latter being “the most atrocious.”\* The Gospel states that Jesus was nailed to the cross. The Shroud reveals wounds to the wrists and feet which have been so pierced.

A nail driven through the wrists would cause damage to the median nerve, causing the thumbs to bend inward toward the palms. The image on the Shroud shows no thumbs and this is believed to be the cause.

\* Tertullian, Second Century A.D.  
church father





# ARCHAEOLOGY

In 1968 Israeli archaeologists discovered in Jerusalem the skeletal remains of a man crucified around the time of Jesus. The ankle bone was pierced by a seven-inch nail. They also noted distinct scratches on the radius bone in the wrist which could have resulted from rubbing against a nail during crucifixion.

# WOUNDS IN THE FEET

*“The soldiers came, and broke the legs of the first man who was crucified with him and then of the other man. When they came to Jesus, He was already dead, and so instead of breaking his legs, one of the soldiers pierced his side with a lance.”*

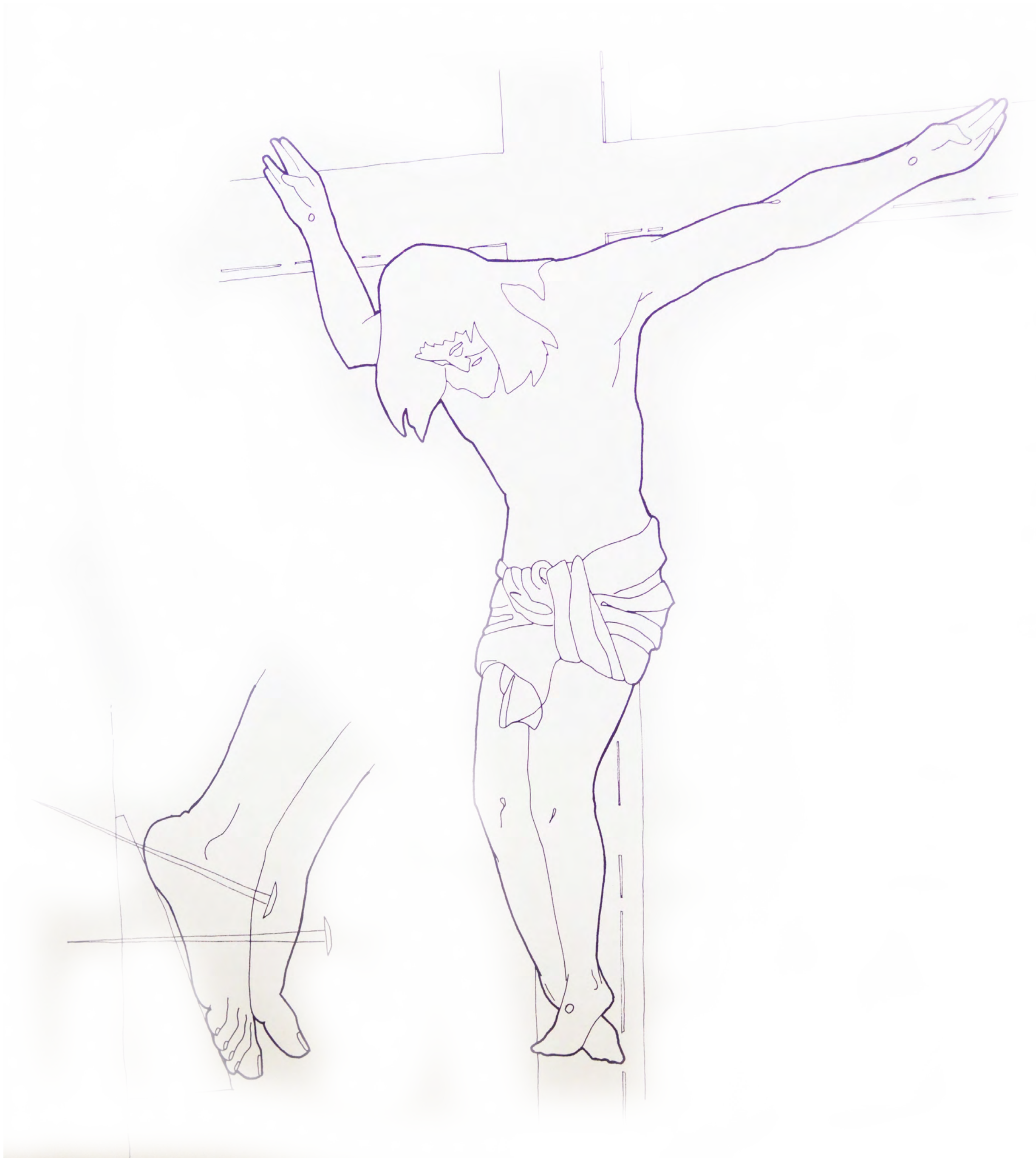
**JOHN 19:33**

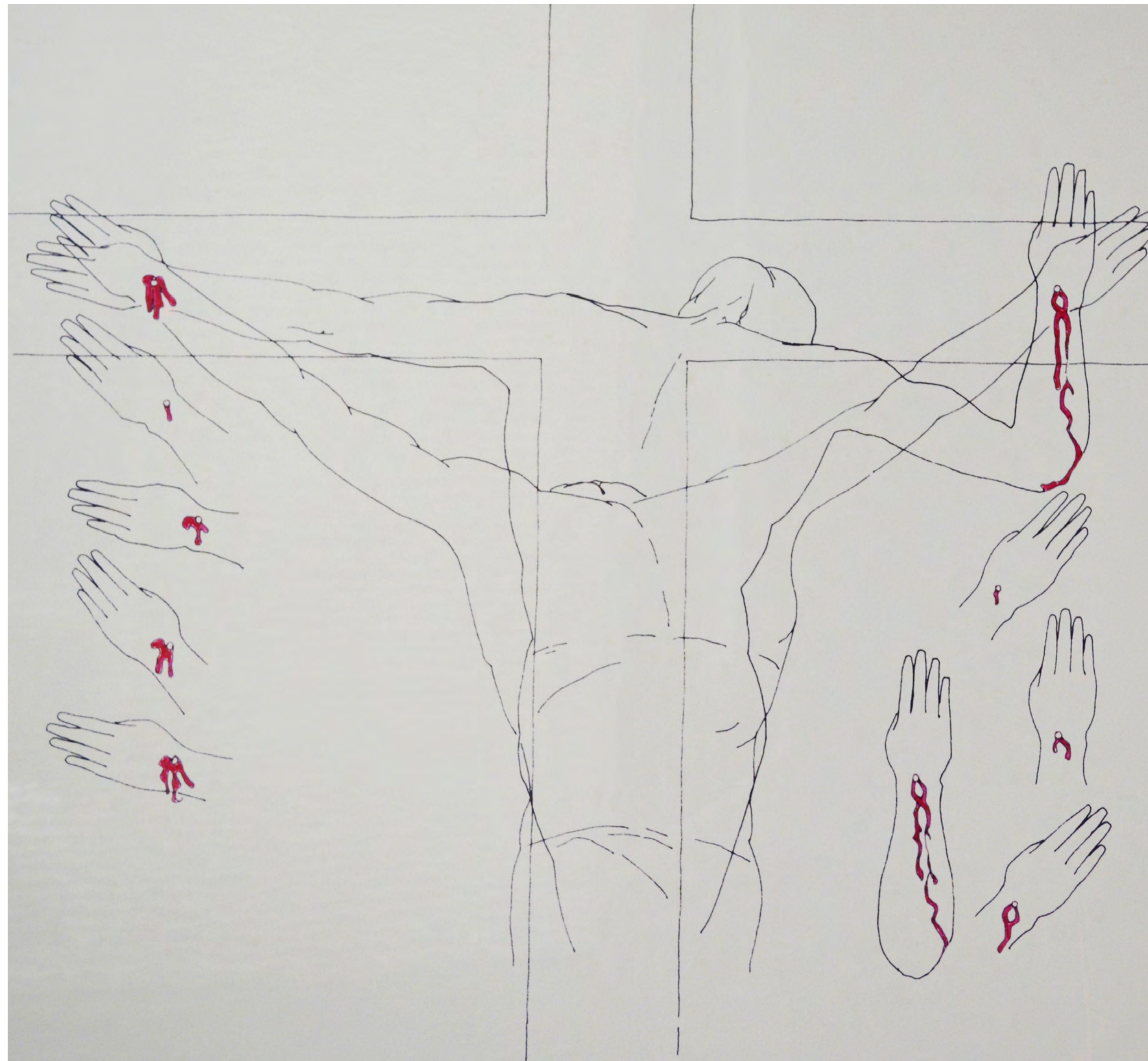
The Bible says that Jesus’ legs were not broken, the Man of the Shroud’s legs were not broken. Why is this important? Why did they have to break the legs? A crucified person hanging only by outstretched arms would have difficulty in pulling fresh air (oxygen) into the lungs and would soon die of asphyxiation. Their feet were nailed in order that they could force themselves painfully up on their feet and avoid asphyxiation. When the victims’ legs were broken, they were unable to raise themselves and soon died.

Dr. Joseph Gambescia \* after carefully examining evidence found on the Shroud, theorized that the Man of the Shroud’s right foot was nailed to the cross and his left foot was placed over his right, and a second nail was driven through both feet. The Shroud shows two exit wounds on the right foot, one in the arch and one in the heel. Not only would two nails better support the body’s weight, but would also force the victim to favor his right arm when pushing up to breathe.

These findings reconfirm Monsignor Ricci’s bend in the right elbow as illustrated on his full-size crucifix.

\* Dr. Joseph Gambescia of St. Agnes Medical Center Philadelphia, PA., was a participant in the Shroud of Turin Research Project in the Fall of 1978.





# WOUNDS IN THE WRIST

The Shroud is very revealing. It shows blood from the left wrist running in two directions. From this it is possible to reconstruct the first moments of agony on the cross with the initial sagging of the body and the subsequent effort of the Man of the Shroud to lift himself up to avoid asphyxiation.

A. The hanging or collapsed stage

B. The lifting movement required to breathe (inhale)



# GAVE UP HIS SPIRIT

*“Jesus said, ‘I am thirsty.’*

*“ A jar full of vinegar stood there, so putting a sponge soaked in the vinegar on a hyssop stick\*, they held it to his mouth. After Jesus had taken the vinegar He said, “It is accomplished” and bowing His head He gave up His spirit.”*

**JOHN 19:29-30**

**\* New English Bible translates this word as "javelin" i.e. spear.**



## **SINDONOLOGY/ STUDY OF THE SHROUD**

**Monsignor Ricci's crucifix of the Man of the Shroud, reconstructed from information obtained from the study of the Shroud. The Man of the Shroud died from a combination of factors: excessive blood loss leading to hypovolemic shock; hypostatic collapse (gravity forcing the blood to accumulate in the lower extremities, thus making it more difficult for the heart to circulate blood through the entire body); and eventually asphyxiation.**



B.



C.

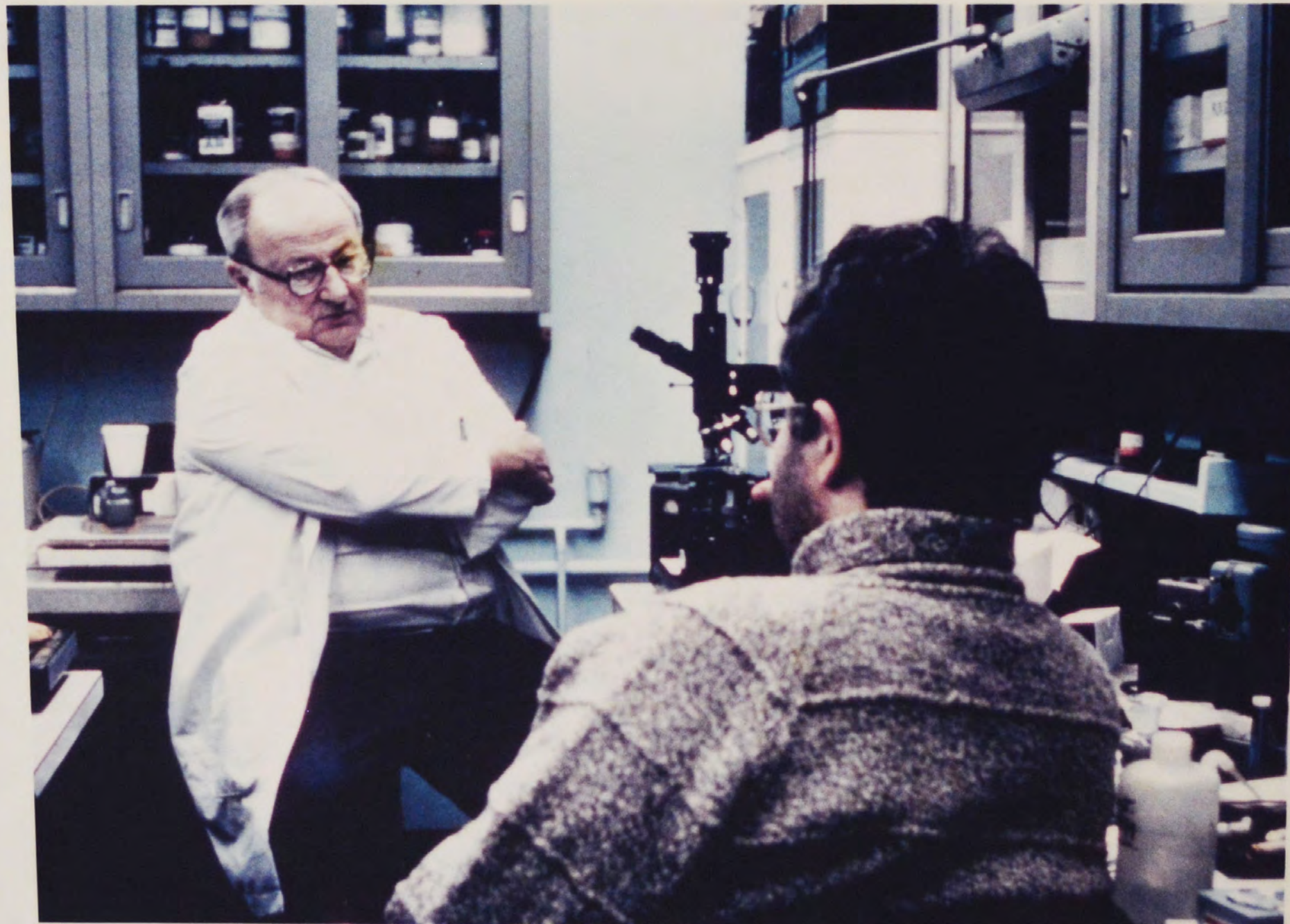
# BLOOD SHARDS

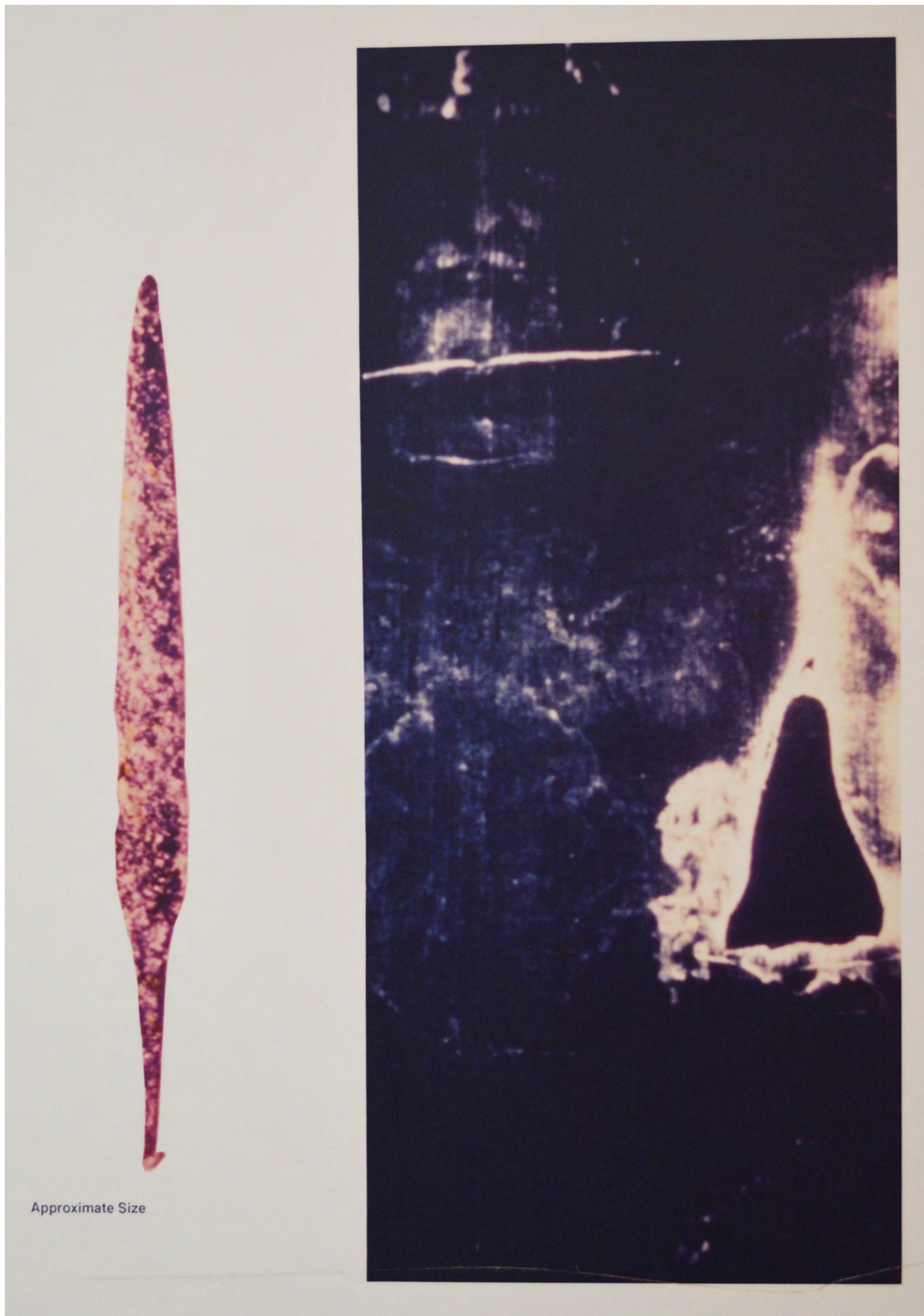
Dr. John Heller and Dr. Alan Adler, after studying substances found on the Shroud in the wound areas, concluded that it is blood-derived exudate. Its high bilirubin content is consistent with what would be expected from a man who was severely flogged and crucified.

A. Dr. Heller and Dr. Adler

B. Blood-coated fiber at 200x magnification

C. Blood shards and silver particle from 1532 fire at 200x magnification



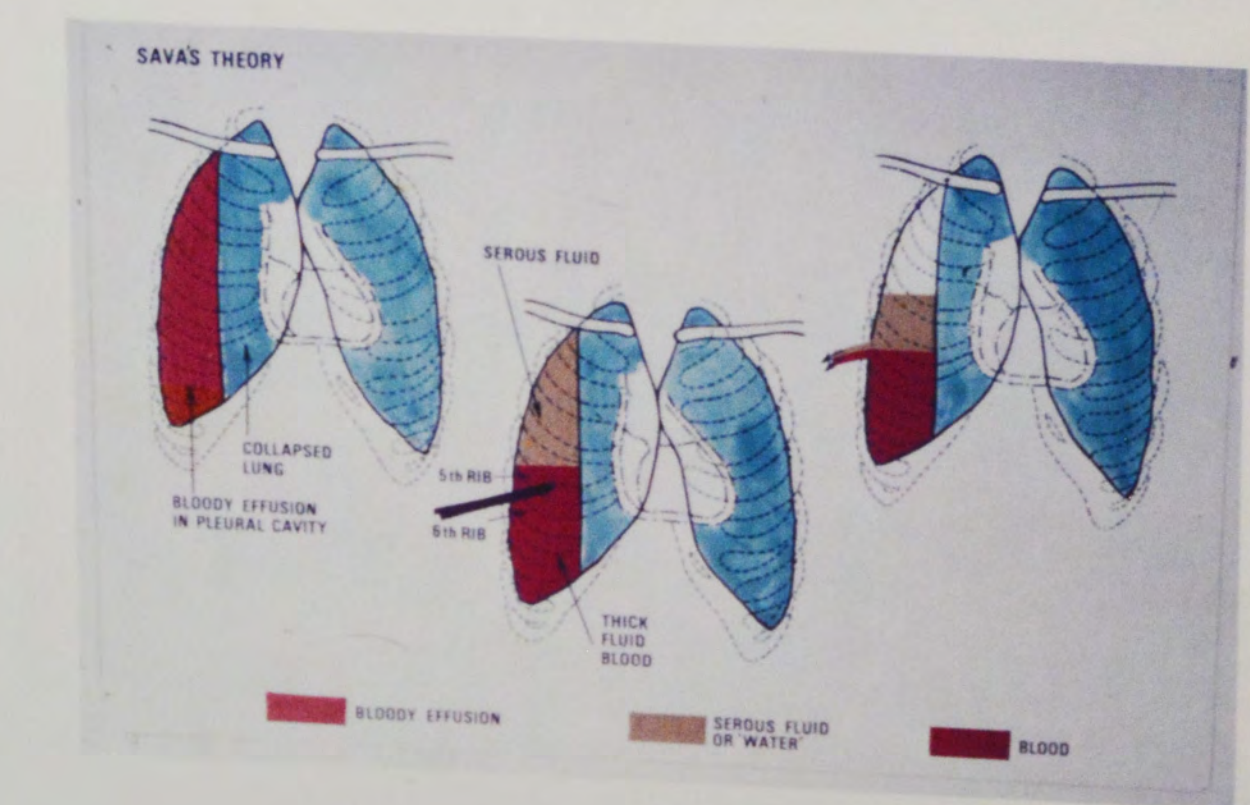
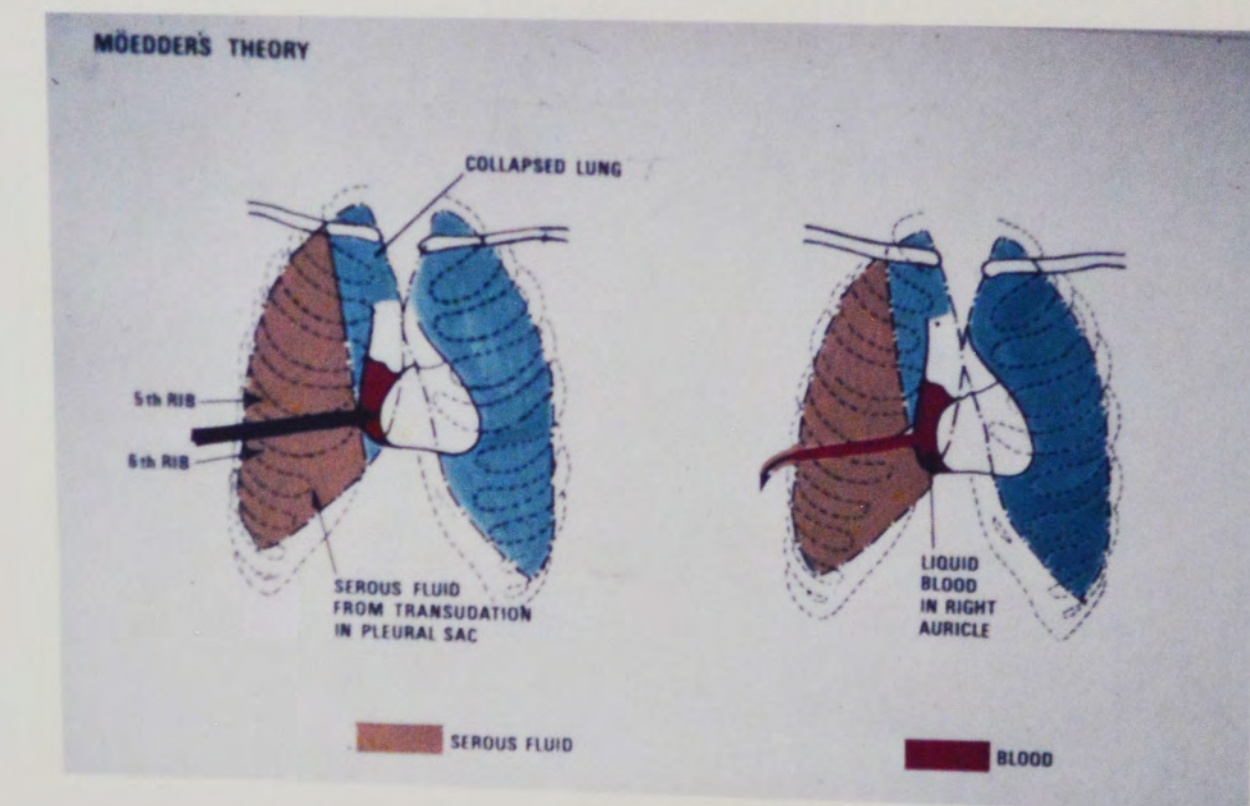
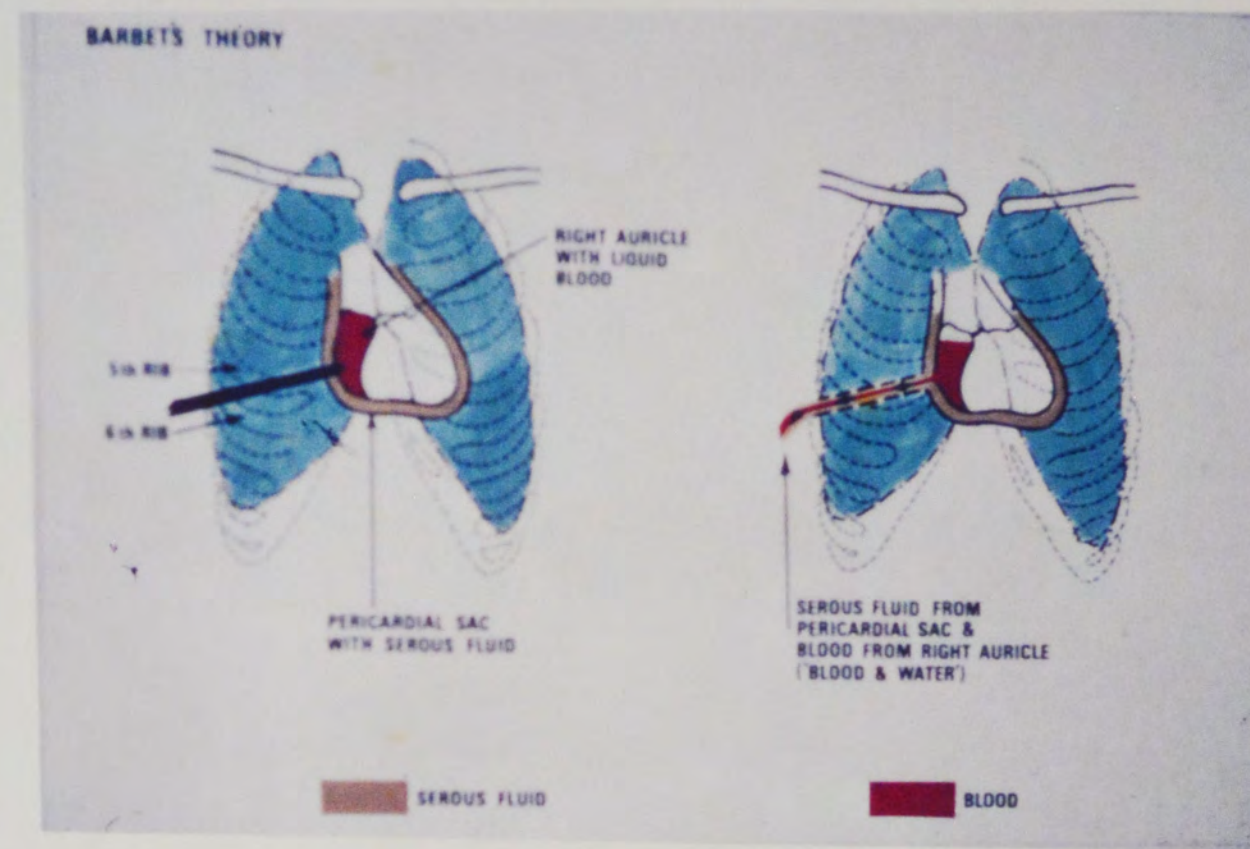


# ROMAN LANCE

*“But when they came to Jesus, they found He was already dead, and so instead of breaking His legs; one of the soldiers pierced His side with a lance; and immediately there came out blood and water.”*

**JOHN 19:33-34**

**First-Century Roman lance. Its maximum cutting width is 4cm (a little larger than 1 1/2 inches). The Shroud reveals a wound of 4cm on the right side between the fifth and sixth rib.**



# “OF BLOOD AND WATER”

Three theories have been formulated on why blood and water came from the wound as described in the Bible. These theories are illustrated in the diagrams to the left.

These theories were formulated by forensic pathologists Drs. Barbet of France, Möedder of Germany and Sava of the United States.

The act of piercing Jesus' side by a Roman soldier is described in JOHN 19:34, and the Shroud reveals a wound in the right side, 4cm wide, the same size as a Roman lance.



# DOWN FROM THE CROSS

*“After this Joseph of Arimathea, who was a disciple of Jesus, though a secret one, because he was afraid of the Jews, asked Pilate to let him remove the body of Jesus; Pilate gave permission, so they came and took it away.”*

**JOHN 19:38**

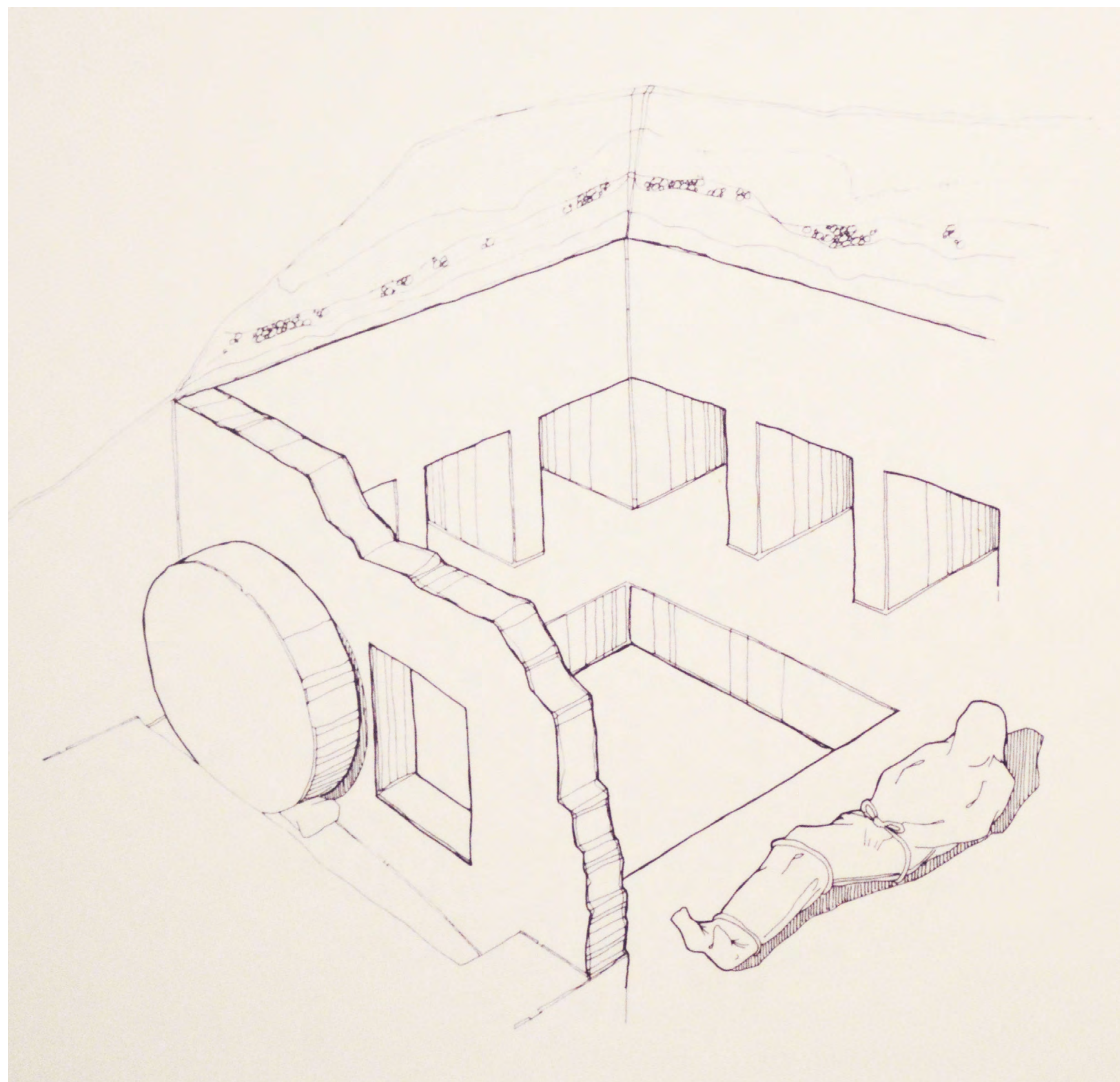
**The body of Jesus was left unwashed. Under Jewish law, the body of an executed criminal or one who had died a violent death was left unwashed. The blood remained on the body as the “blood of atonement.” Naked, it was enveloped lengthwise in the expensive linen burial shroud purchased by Joseph of Arimathea.**

**The Shroud reveals a man who was severely scourged, had wounds around the head, was crucified and had a 4cm wound in the right side.**



# EASTER MORNING

What confronted Peter and John on Easter morning was an empty tomb. The Shroud was there, but it seemed to have flattened itself without having been unfolded or unrolled. It was John who discovered the raised outline of the chin band- the rolled ring of cloth which had been used to keep Jesus' mouth closed.... very discernible in relief in the exact spot where the Man of the Shroud's head had been.



# GARDEN TOMB

The drawing of a rolling stone tomb is based on archaeological research by Eugenia L. Nitowski Ph.D.

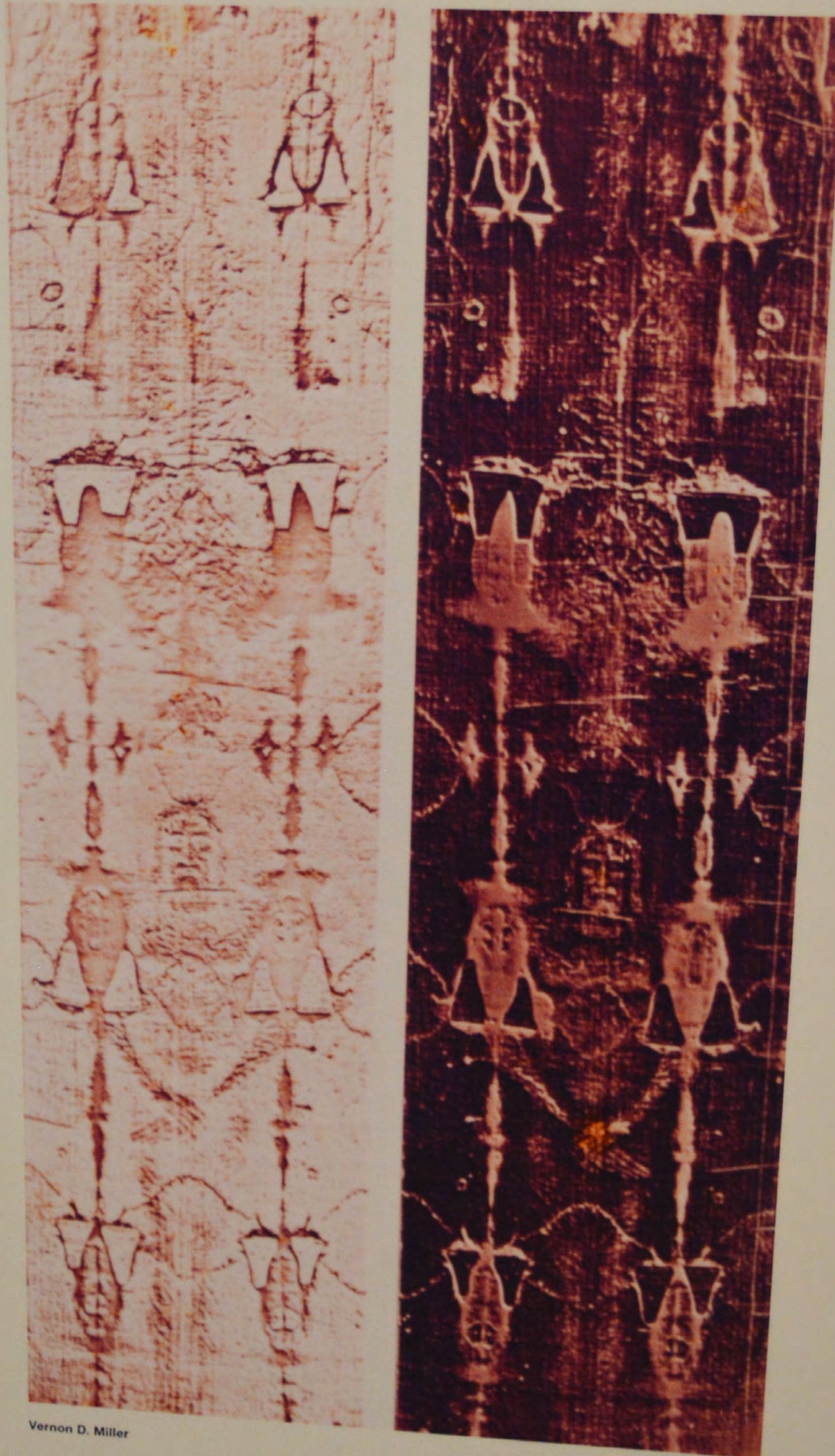
*“At the place where He had been crucified there was a garden, and in the garden a new tomb, in which no one had yet been buried.”*

**JOHN 19:41**

Dr. Nitowski earned her doctorate with a dissertation on the problems of locating and reconstructing the Tomb of Christ (rolling stone tombs). She is also author of numerous publications on her archaeological research. She has since taken her vows as a discalced Carmelite, Sister Damian of the Cross.

# PHOTOGRAPHY AND THE SHROUD

Secondo Pia's revealing negative in 1898 was the first beginning of a new era in obtaining information and understanding of the Shroud. Photography has made it possible to reconstruct much information about the appearance of the Man of the Shroud. He was approximately 5'10" tall, weighed between 145 and 160 pounds and was between 30 and 45 years of age. He was bearded and had long hair with an unbound ponytail at the back of his neck. He was nude and the body was unwashed.



Vernon D. Miller

# SHROUD OF TURIN RESEARCH PROJECT



In the Fall of 1978 over three million pilgrims flocked to the Cathedral of San Gioranni Battista in Turin, Italy to see the Shroud of Turin, marking the 400 year anniversary of the Shroud's presence in Turin. Shortly before the exhibit closed to the public, members of the Shroud of Turin Research Project, led by Drs. John Jackson and Eric Jumper, conducted scientific, non-destructive tests on the Shroud over a five-day period. During and after this five-day period this group has spent over 250,000 hours analyzing data and have published over 43 articles in scientific journals around the world.

The following is a list of people involved in the 1978 Shroud of Turin Research Project.

Alan Adler	Western Connecticut State University
Joseph S. Accetta	Lockheed Corp.
Steven Baumgart	U.S. Air Force Weapons Lab.
John D. German	U.S. Air Force Weapons Lab.
Ernest H. Brooks II	Brooks Institute
Mark Evans	Brooks Institute
Vernon D. Miller	Brooks Institute
Robert Bucklin	Harris County (Texas) Medical Examiner's Office
Donald Devan	Oceanographic Services Inc.
Rudolph J. Dichtl	University of Colorado
Robert Dinegar	Los Alamos Nat'l Scientific Lab.
Donald & Joan Janney	Los Alamos Nat'l Scientific Lab.
J. Ronald London	Los Alamos Nat'l Scientific Lab.
Roger A. Morris	Los Alamos Nat'l Scientific Lab.
Ray Rogers	Los Alamos Nat'l Scientific Lab.
Larry Schwalbe	Los Alamos Nat'l Scientific Lab.
Diane Soran	Los Alamos Nat'l Scientific Lab.
Thomas F. D'Muhala	Nuclear Technology Corp.
Jim Drusik	Los Angeles County Museum
Joseph Gambescia	St. Agnes Medical Center
Roger & Marty Gilbert	Oriel Corp.
Thomas Haverty	Rocky Mountain Thermograph
John Heller	New England Institute
John P. Jackson	U.S. Air Force Academy
Eric J. Jumper	U.S. Air Force Academy
Jean Lorre	Jet Propulsion Lab.
Donald J. Lynn	Jet Propulsion Lab.
Robert W. Mottern	Sandia Laboratories
Samuel Pellicori	Santa Barbara Research Center
Giovanni Riggi	Societa Progettazione Riggi
Barrie M. Schwartz	Barrie M. Schwartz Photography



## COMPUTER IMAGING

What you are looking at is a three-dimensional form created by modern-day electronics. Scientists found that the image is made up of degraded cellulose. Unlike photographs, contact prints from corpses or artists' copies, the shroud contains a three-dimensional "Code." From computerized scans, a VP-8 Image Analyzer reconstructed this image in vertical relief on a video screen. Other scans enabled scientists to plot a series of cardboard graphs which, when cut and stacked, created a model of the Man of the Shroud.



## WIDOW'S MITE

By photographically enhancing the area over the right eye of the Man of the Shroud, Fr. Francis L. Filas discovered what appears to be a Pontias Pilate lepton (a small Roman coin of little value). Photographic enlargements of the Shroud reveal the letters "UCAI." The coin is the approximate size of a minted U.S. dime. The coin minted 29-32 AD was inscribed with TIBERIOU KAISAROS. It is believed that the "C" was substituted for a "K" (in Kaisaros) by a die maker confusing his Latin and Greek.

As these tiny letters appear undistorted under the VP-8 Image Analyzer, it is concluded that they resulted from the raised letters of an actual coin.

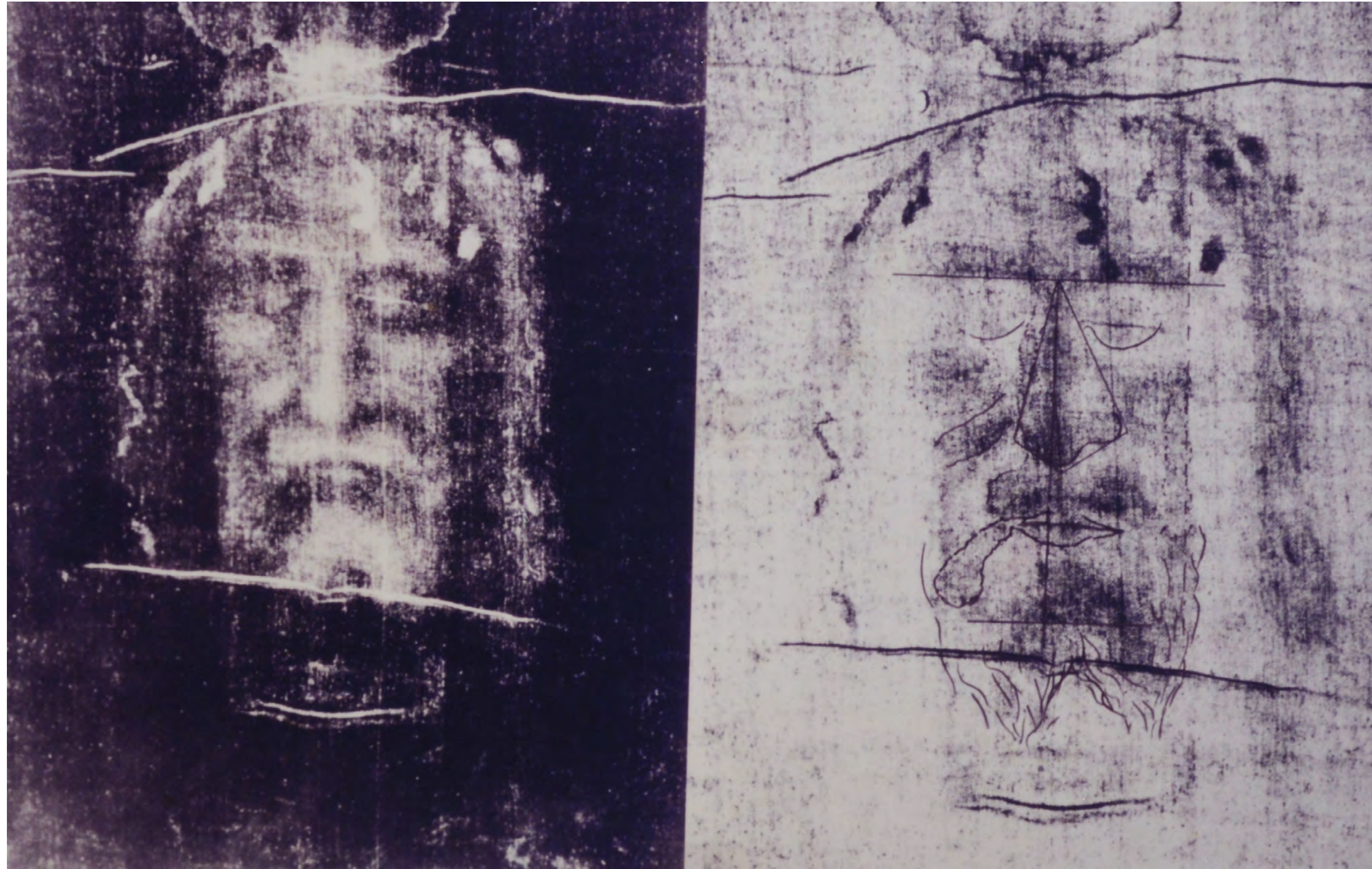




## **BYZANTINE SOLIDUS (692-695A.D.)**

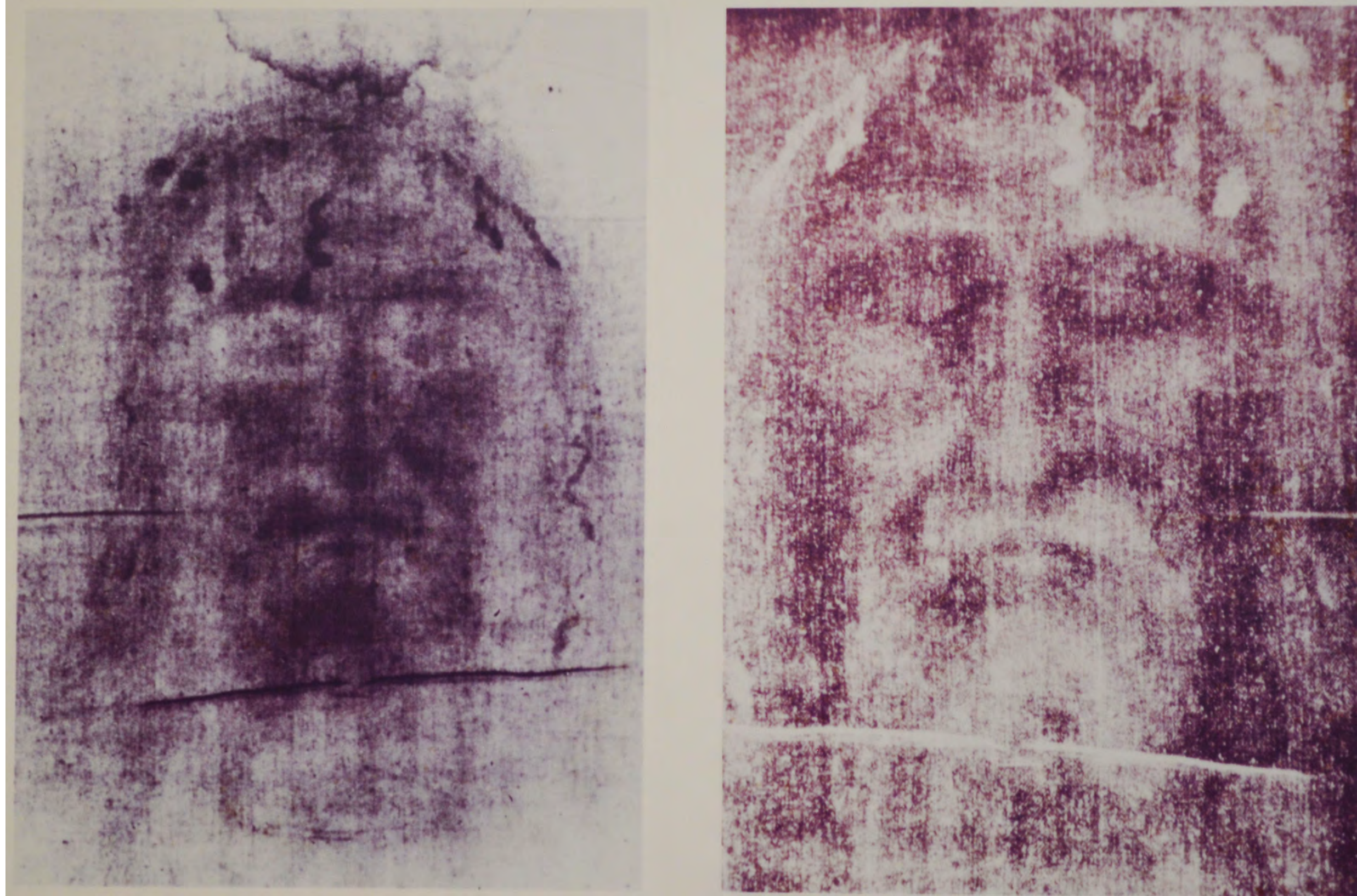
This ancient Byzantine gold coin has over 70 points of congruence with the face on the shroud. Note especially the two lines at the throat on the shroud which match exactly those on the coin. This has led researchers to believe that the shroud was used as a model for the coin.





# THE FACE OF THE MAN OF THE SHROUD AND WHAT IT REVEALS

1. Trail of blood from the right side of the mouth
2. Imprint of mustache
3. Imprint of beard
4. Imprint of nose
5. Blood-coated sidelock indicates that the man is a Semite
6. Imprint of left cheek bone
7. Clot of blood on left temple
8. Clot of blood on left side of hair
9. Swelling in the center of forehead
10. Characteristic "E" shaped blood mark
11. Extension of blood from the "E" shaped mark



# THE FACE OF THE MAN OF THE SHROUD

The face of the Man of the Shroud as photographed in Wood's light in 1969  
by J.B. Cordiglia.



# VOLUMETRIC FACE STUDY

Prior to any computer-enhanced three-dimensional studies of the face of the Man of the Shroud, Monsignor Ricci reconstructed this relief.





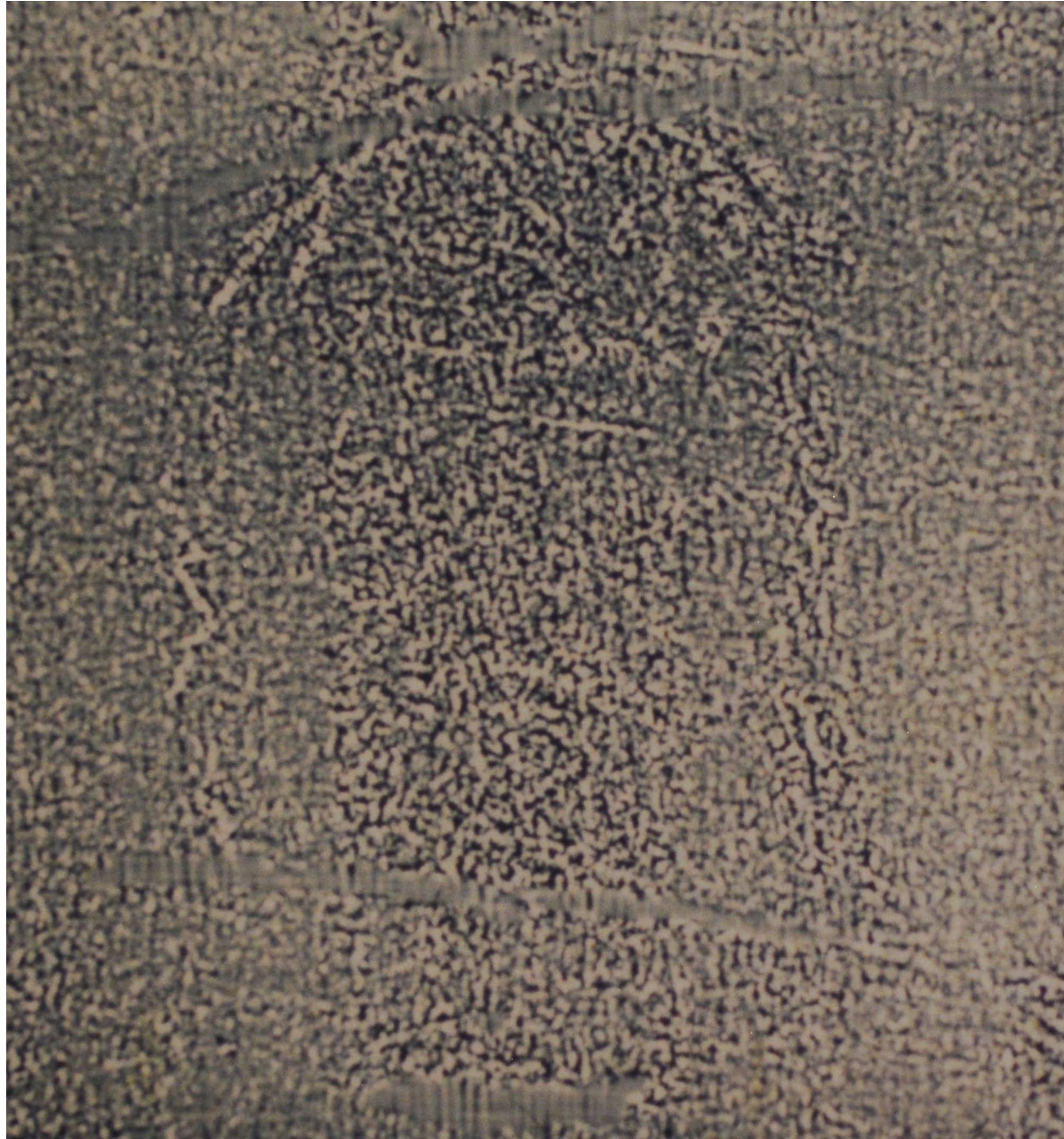
# PIETA

Ricci's Study for a Pietà.



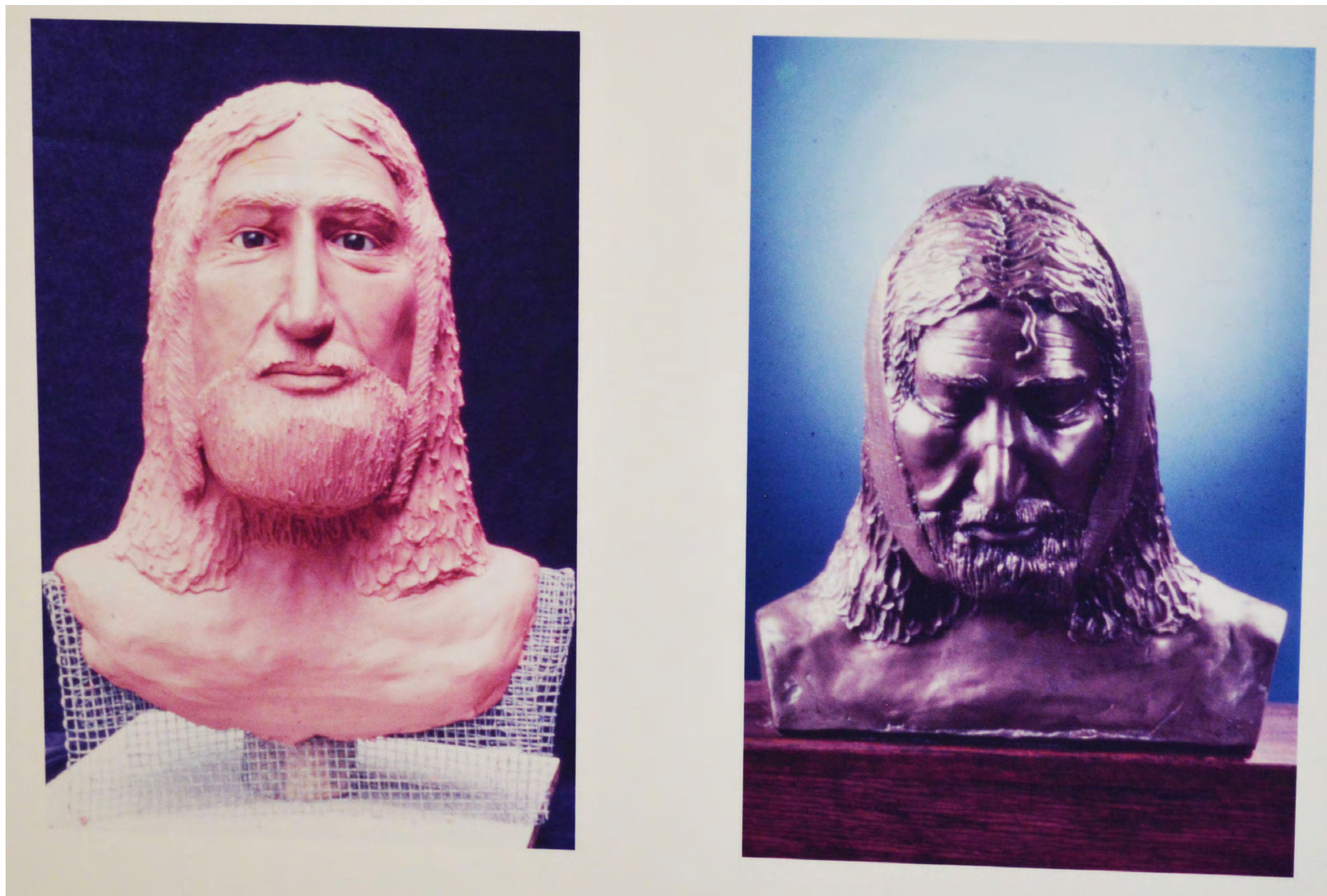
# ISODENSITY

New insights into the face of the Man of the Shroud.  
Computer generated isodensity (of the 256 shades [densities] on a photograph, the computer *isolates* the *density* of blood and prints it as red).  
The resultant images of the face highlight the bloodstains.



## IMAGE SCAN

At NASA's Jet Propulsion Laboratory the image of the face of the Man of the Shroud was scanned and put into digital form for analysis and enhancement. Drs. Donald Lynn and Jean Lorre conclude that the image is composed of a wide range of spacial frequencies oriented in random fashion. The feature-generating mechanism was probably directionless - a characteristic not consistent with hand application as revealed in a painting.



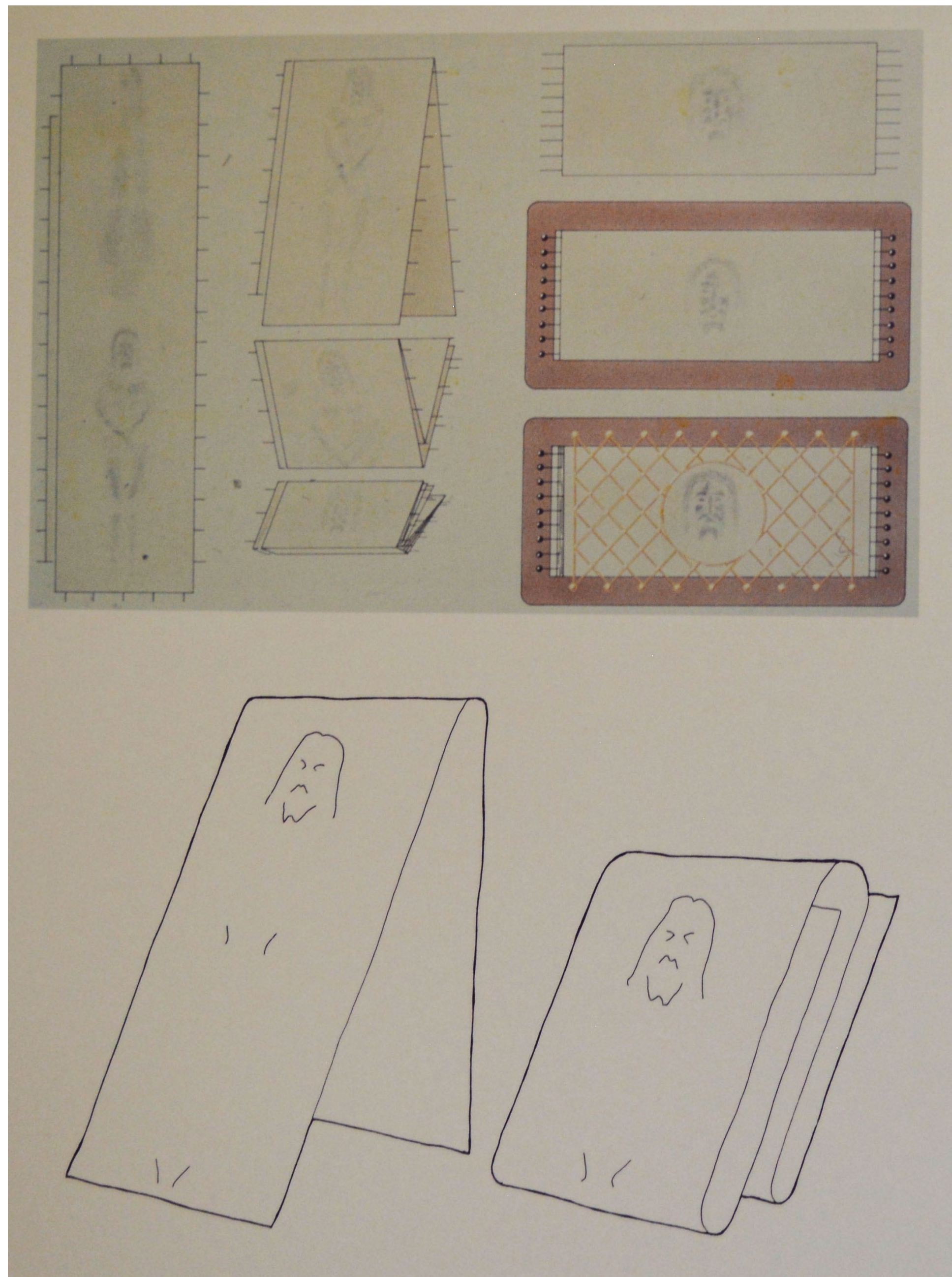
# FORENSIC RECONSTRUCTION

By studying the Shroud these forensic reconstructions show the Man of the Shroud as he possibly would look prior to and after the agony of crucifixion. Note the separated nasal cartilage, the large contusion (bruise) around the eye socket and the right cheekbone in “B”.

A. Before death

B. After death

Forensic reconstruction by Thomas E.W. Goyne  
Forensic Sculptor  
Virginia Crime Lab., Richmond, VA.



# DOUBLED IN FOUR

The Shroud of Turin is a grave cloth. A used grave cloth by Jewish law was unclean and therefore not to be kept or preserved.

Prior to the 14th century there is no clear record of the Shroud, but there are earlier descriptions of a mysterious cloth bearing the imprint of Jesus' face. This cloth was first known in this form in the city of Edessa, located in southeastern Turkey. Knowledge of this cloth dates back to the 6th century A.D. It was transferred to Constantinople in 944 A.D. and disappeared from that city in 1204. Some believe that the Edessa cloth and the Shroud are one and the same. The Shroud, being a grave cloth, was unclean and should have been destroyed, but - if folded (doubled in four) and disguised it would have been acceptable.

In writings describing the Edessa Image, grave cloth is never mentioned but the Greek word *Tetradiplon* is sometimes used, which literally means "doubled in four."



Hagia Sophia Narthex (10th C)



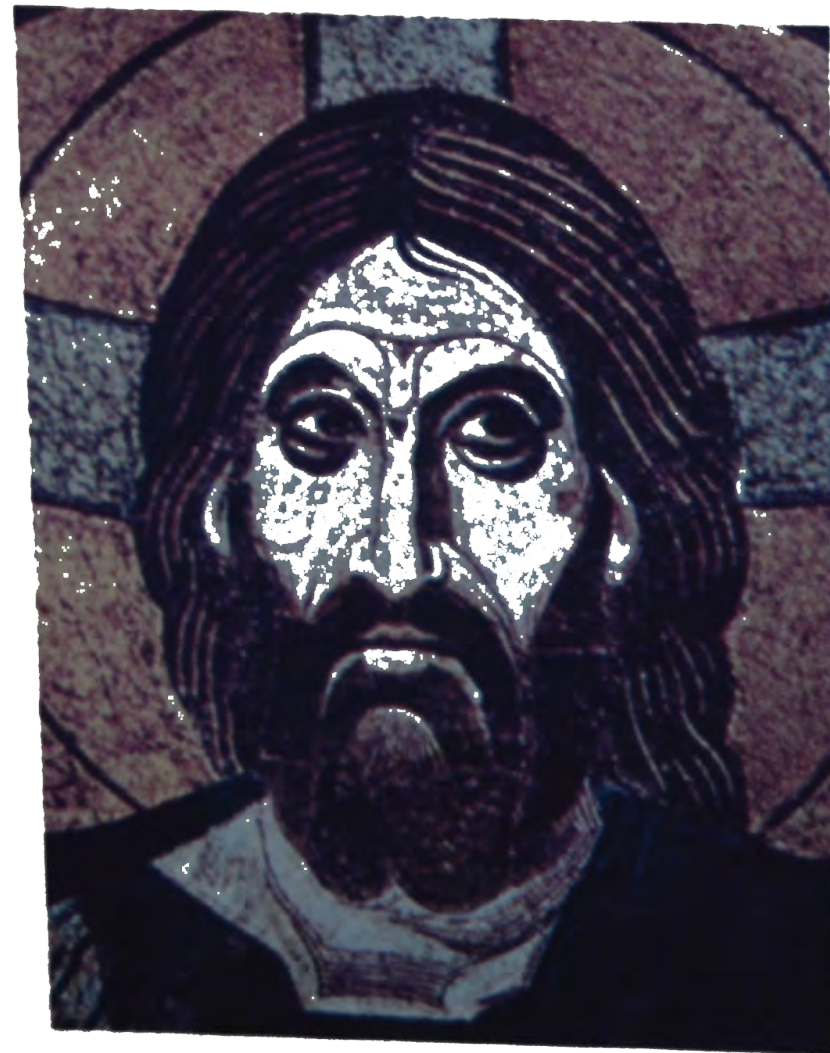
S. Pontianus (8th C)



S. Apollinare Nuovo (6th C)



Cefalù (12th C)



Daphni Pantocrator (11th C)



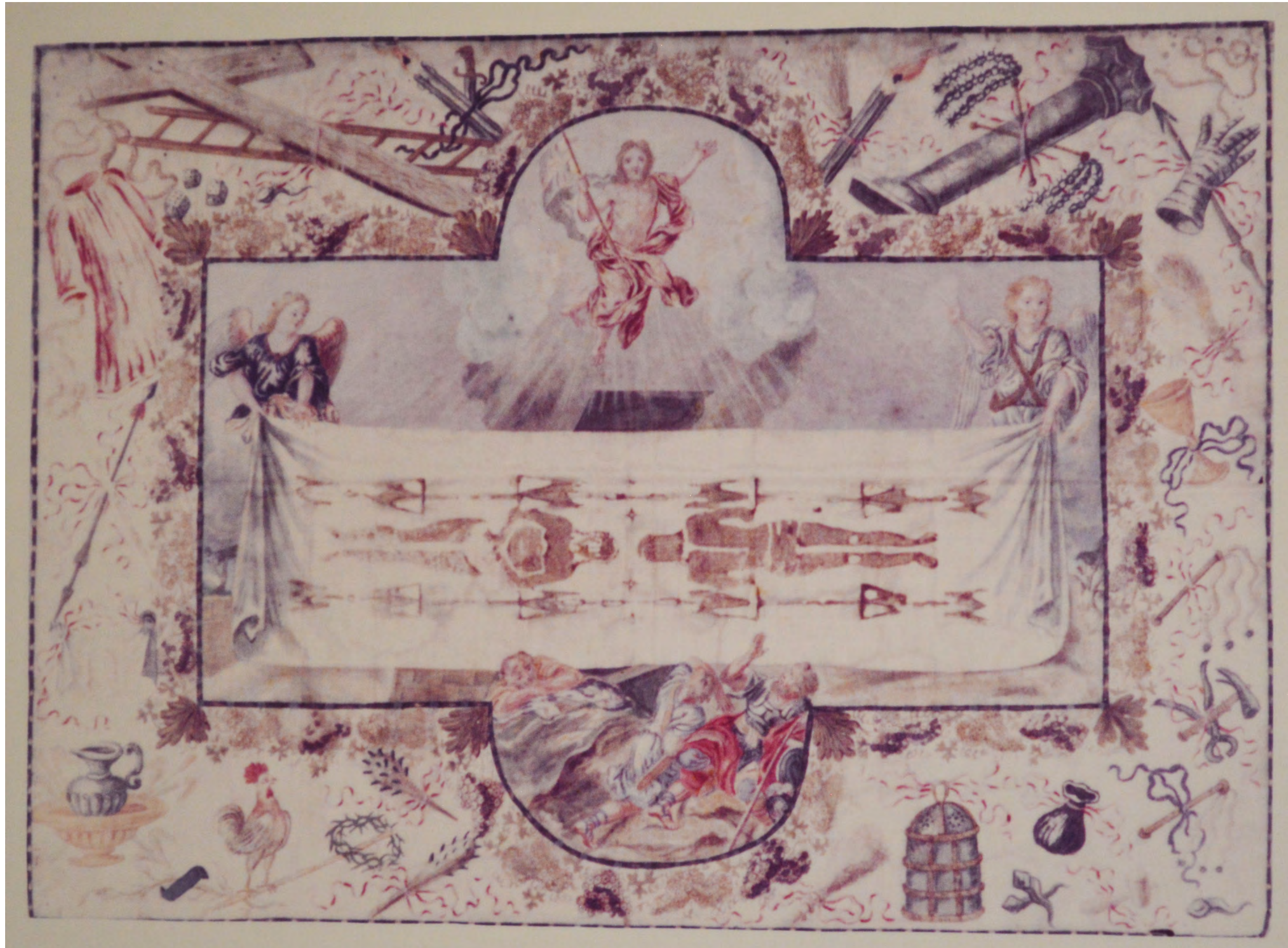
S. Angelo in Formis (10th C)

# THE SHROUD AS MODEL?

Through the ages did various artists use the Shroud as a model? The comparisons are puzzling.



The Vignon Markings - how Byzantine artists created a living likeness from the Shroud image. (1) Transverse streak across forehead, (2) three-sided "square" between brows, (3) V shape at bridge of nose, (4) second V within marking2, (5) raised right eyebrow, (6) accentuated left cheek, (7) accentuated right cheek, (8) enlarged left nostril, (9) accentuated line between nose and upper lip, (10) heavy line under lower lip, (11) hairless area between lower lip and beard, (12) forked beard, (13) transverse line across throat, (14) heavily accentuated owlish eyes, (15) two strands of hair.



# 18TH CENTURY PAINTING

This 18th century painting on silk exemplifies the ancient Church tradition which has handed the Shroud down to us as being testimony of the passion, death and resurrection of Christ.



# THE EDESSA CLOTH OR THE SHROUD OF TURIN?

The Edessa Cloth bore only (?) the face of Jesus.

An early legend states that the Image of Edessa or Mandylion, with the facial imprint of Jesus, was brought to Edessa in Southeastern Turkey between 30 and 50 A.D. Recent research reveals that the Edessa Cloth was brought to Constantinople the fifteenth day of August in 944 A.D. Research has revealed that one day after the cloth's arrival, Gregory the archdeacon of the Hagia Sophia church in Constantinople noted the presence of blood and water in the side wound. Obviously the Edessa Cloth depicted more than the face of Jesus.

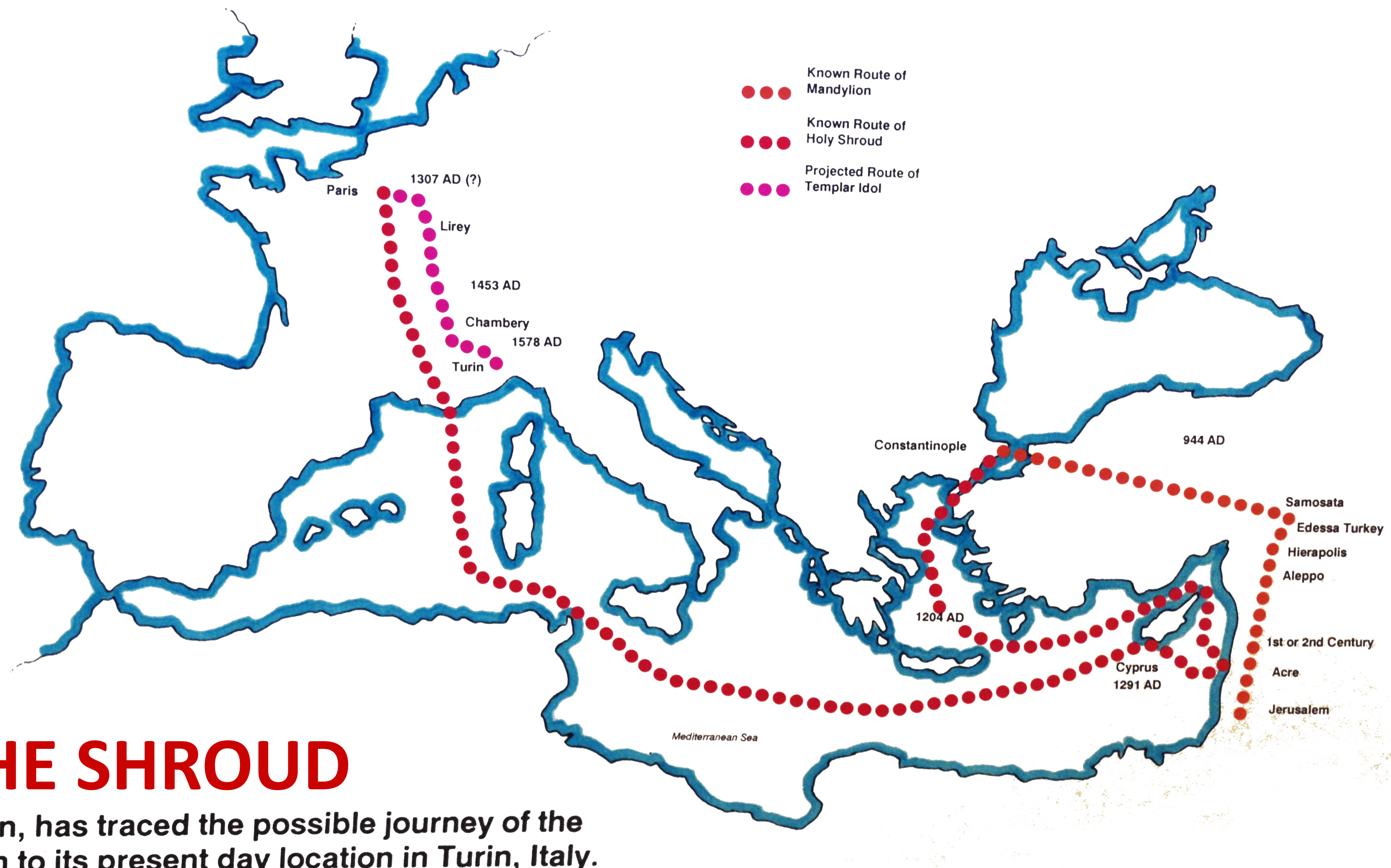
This 10th-century icon reveals the Edessa Cloth being presented to King Abgar of Edessa by the disciple Addai (Jude Thaddeus). This recent historical evidence indicates that the Edessa Cloth and the Shroud are one and the same. By being “doubled in four” it appeared to possess only the facial image.



# GUARINI CHAPEL

The Shroud was brought to Turin, Italy, from France over 400 years ago in 1578 and has resided since in the Cathedral of St. John the Baptist. The Shroud is contained in an enamelled silver casket above the alter in the Guarini Chapel. It is normally shown to the public two to three times a century. It was exhibited in 1931, 1933 and most recently in the Fall of 1978.

From April 19, 2015, through June 24, 2015, more than two million visitors came to Turin from around the world to view the Shroud while it was on public display. This was the first exposition of the cloth since it was last shown in 2010. Like his predecessor Pope Benedict, Pope Francis authorized an 'early' exposition of the cloth this year, since the next formally scheduled exposition was set by Pope John Paul II for 2025.



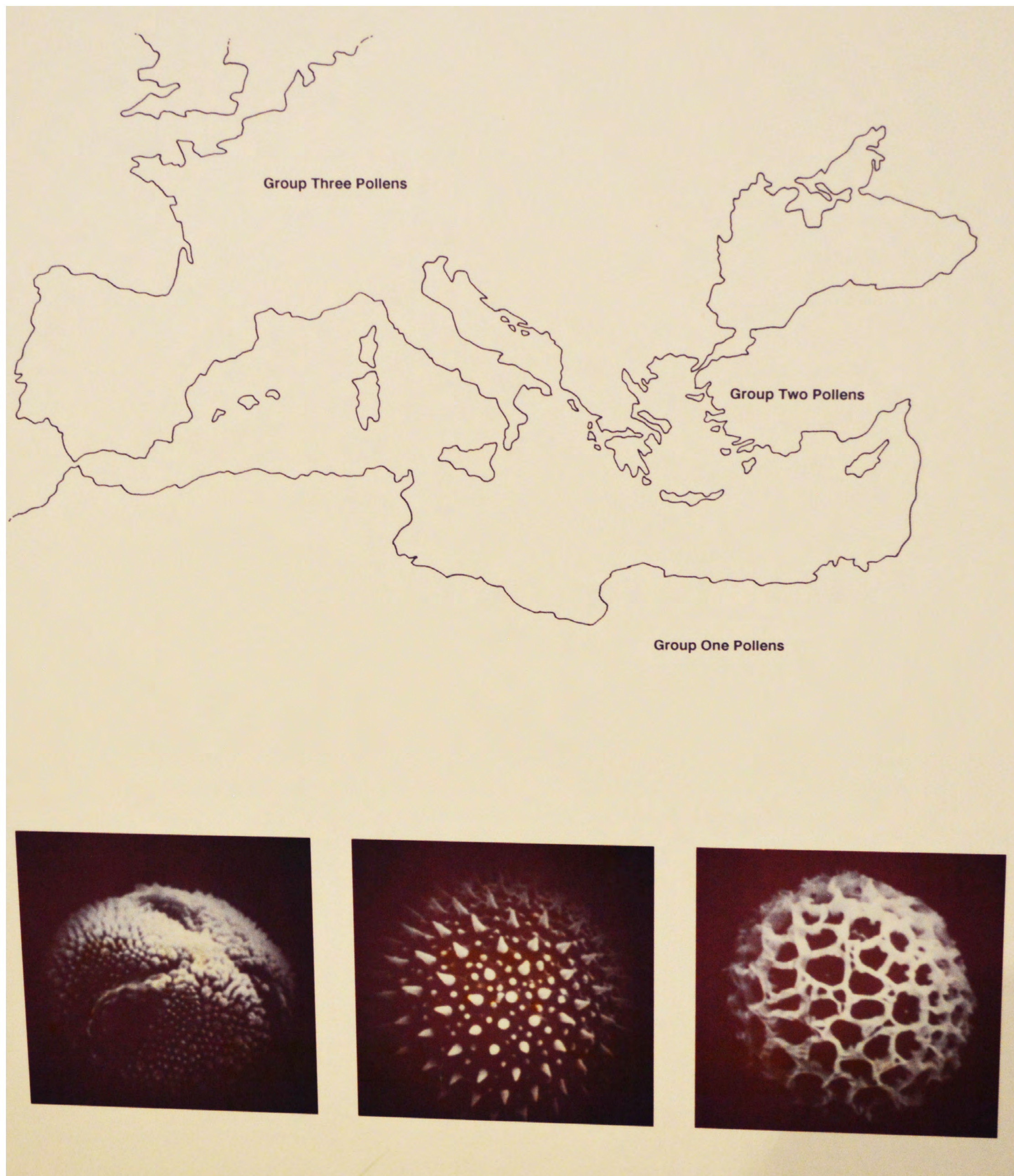
# JOURNEY OF THE SHROUD

Ian Wilson, the English historian, has traced the possible journey of the Shroud of Turin from Jerusalem to its present day location in Turin, Italy. Some believe that the Edessa cloth, the Mandyllion, the Templar Idol and the Shroud of Turin are one and the same. This map depicts the probable historical journey of the Shroud.



# EPITAPHIOI

Epitaphioi -- liturgical “funeral shrouds” exposed in Orthodox churches on Good Friday-- clearly depict their dependence on the Holy Shroud as a prototype.



# POLLEN

The late Swiss criminologist, Dr. Max Frei, found pollen from 58 species of plants on the Shroud. A majority of these plants are common to Jerusalem and eastern Turkey. Less than one third of the pollen found grows in France or Italy. Dr. Frei traced a whole group of the Shroud's pollen grains to the southeastern Turkey area in which Edessa (present day Urfa, Turkey) was located.

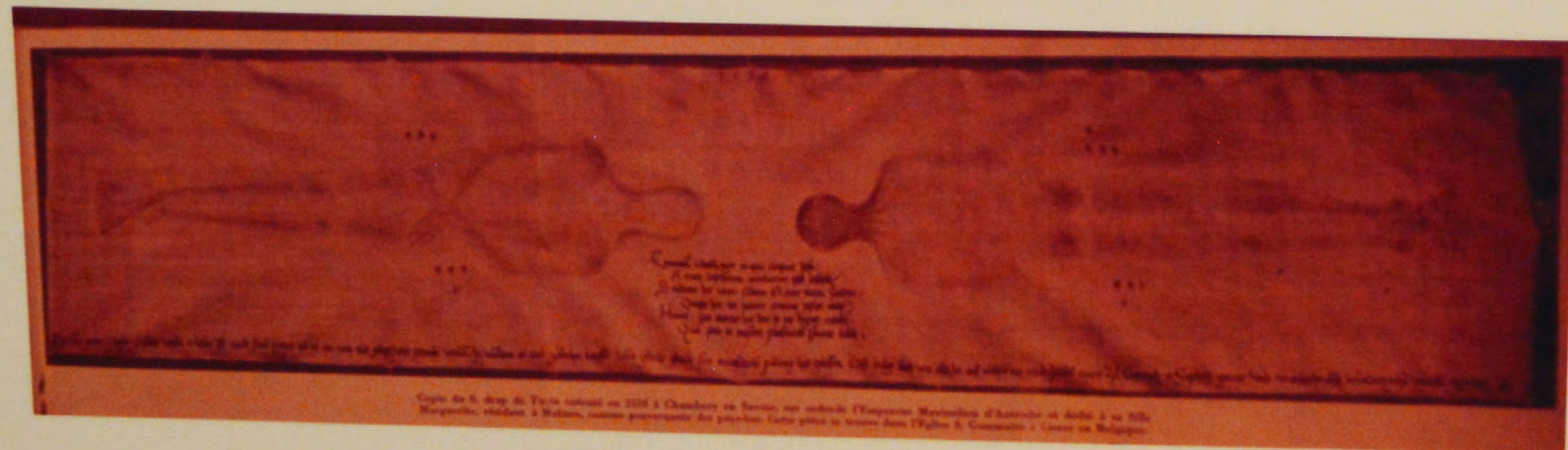
Compare this pollen distribution with that of Wilson's historical reconstruction of the Shroud's travels.



# TEMPLECOMBE, ENGLAND 1944

This 13th century painting from a Knights Templar\* preceptory in Templecombe, England, was discovered following German air raids in 1944. The face of Christ is consistent in many ways with the Shroud, indicating that the Shroud may have been used as a model.

\* Templar - a member of a military and monastic order called Knights Templars, Knights of the Temple, or Brothers of the Temple of Solomon at Jerusalem, founded in 1118-9 by Crusaders to protect pilgrims and the Holy Sepulcher.



# BURN HOLE PATTERN

Father A.M. Dubarle discovered in 1986 that an illustration of the Shroud in a Hungarian Pray Manuscript, dated 1192-95 A.D. while the cloth was still in Constantinople shows the right angle pattern of four burn holes that exist on the Shroud of Turin. They are also present in a Shroud reproduction done at Lierre, Belgium, dated 1516 A.D. Note, no patches appear on the Lierre copy as it was painted 16 years prior to the near-disastrous fire in Chambery, France in 1532. Dubarle concludes that the Shroud, which disappeared during the sacking of Constantinople in 1204 A.D. during the Crusades, was taken to France and eventually found its way to Turin. See full-size photo of the Shroud.

In 1203-1204 Robert of Clari, who took part in the Fourth Crusade, wrote that the Holy Shroud was shown to the public each Friday in the Church of Saint Mary of Blakerne in Constantinople (Istanbul), Turkey.



# TURIN, ITALY AND THE SHROUD

In 1453 the Shroud was given to the pious Duke of Savoy in Chambery, France (capitol of Savoy) by crusader Knight Geoffrey de Charny's granddaughter, Marguerite. Legend has it that when Marguerite was returning to Burgundy the mule bearing the Shroud stopped at the gate of Chambery refusing to go on, resulting in the Shroud being given to the Duke of Savoy. In 1578, a hundred twenty-five years later, the current Duke of Savoy moved the Shroud across the Alps to Turin. The Shroud remained in the House of Savoy until the death in 1983 of Italy's last king, the exiled Umberto II. According to the provisions of his will the Shroud was ceded to the Holy See designating the archbishop as its custodian, with the understanding that it remain permanently in Turin.

Following his election as Pontif in 1978, John Paul II was given a private viewing of the Shroud.





## PILGRIM'S SOUVENIR

A 14th century Pilgrim's souvenir medallion from Lirey, France, with the first known picture of the full-length Shroud. The coat of arms at the left is that of Geoffrey de Charny, the first known owner of the Shroud in the West. In the center is a representation of Jesus' empty tomb. Museum Cluny, Paris.



Approximate Size



## X-RAY

Radiograms by Dr. Robert W. Mottern, taken during the 1978 investigation, reveal that “while such features as the lozenge-shaped stains from the water used to douse the 1532 (Chambery) fire showed up clearly under x-ray, nothing of either body or blood images was at all visible, in marked contrast to the often dramatic way in which artists’ pigment show up in the radiography of old masters.”



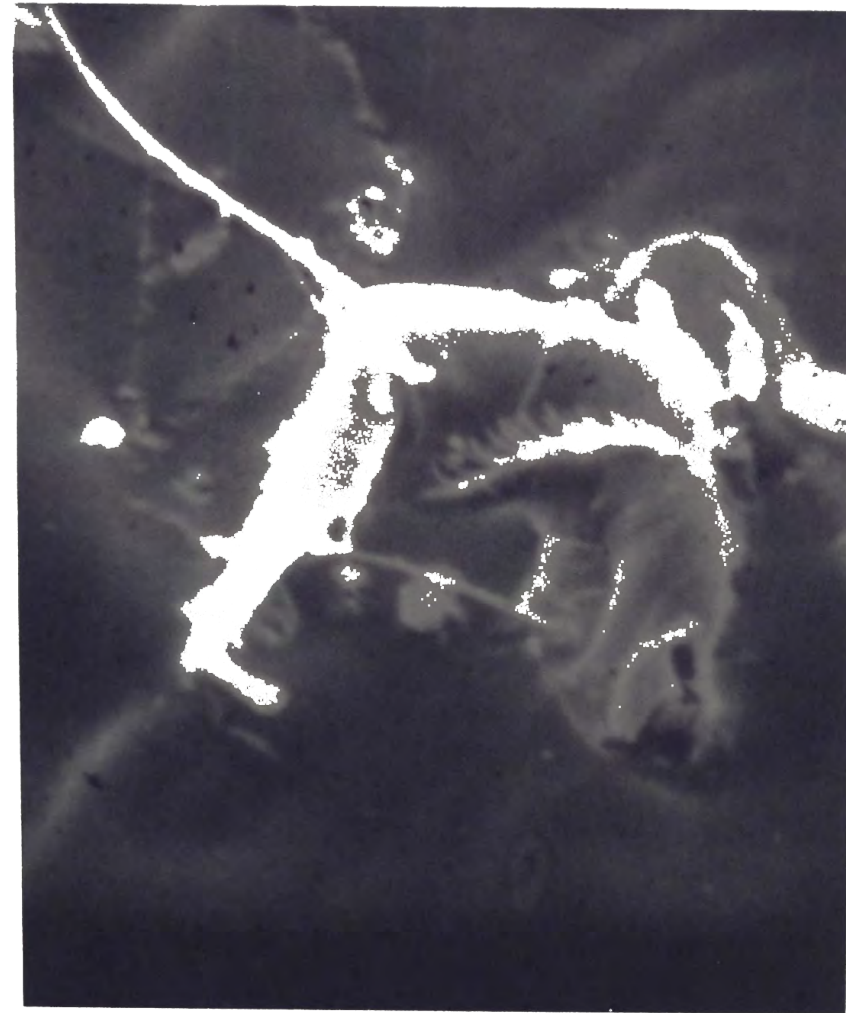
# INSECTS/MITES/DIRT

Professor Giovanni Riggi discovered a large number of tiny insects/mites in dust samples taken from the back of the cloth during the 1978 Shroud of Turin Research Project. Comparative studies with Egyptian mites taken from samples prior to the time of Jesus are very similar. Professor Riggi concluded that both samples came from the Middle East and that at some time in its history the Shroud was in that area.

Dirt discovered on the shroud in the area of the soles of the feet of the Man of the Shroud reveals it to be travertine argonite which virtually matches samples taken from Jerusalem's cave tombs.



Mites from Egyptian mummy cloths



Mites from Shroud



# SHROUD/GOSPEL

To achieve further knowledge of the Shroud, we must objectively study every facet: Biblical, historical and scientific means. Under scientific scrutiny the Shroud reveals a great deal about the condition of the Man of the Shroud.

## The Shroud Reveals

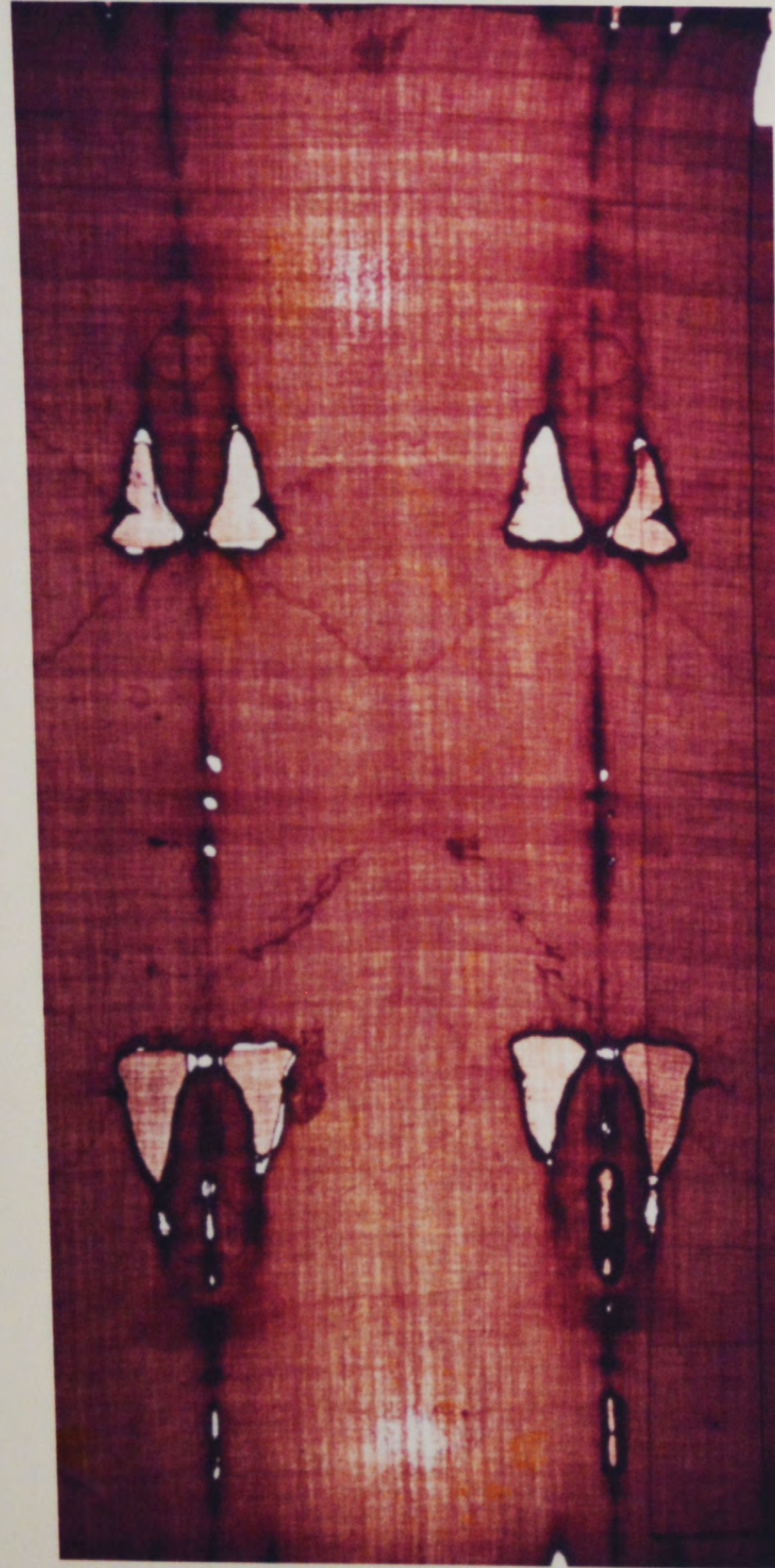
1. There appears to be a severe swelling below the right eye, and other facial injuries.
2. Apparent bloodstain on the forehead and all around the back of the head show something spiked was forced onto the head.
3. The body is literally covered with the wounds of a severe scourging.
4. Scourge marks on the shoulders look blurred, as if something heavy has rubbed on them.
5. The knees look as if they were injured by repeated falls.
6. There are apparent blood flows as from nail wounds in the wrists and feet.
7. There is no sign that the legs were broken.
8. There is an elliptical wound, as from a lance, in the right side of the chest.

## The Gospel Tells

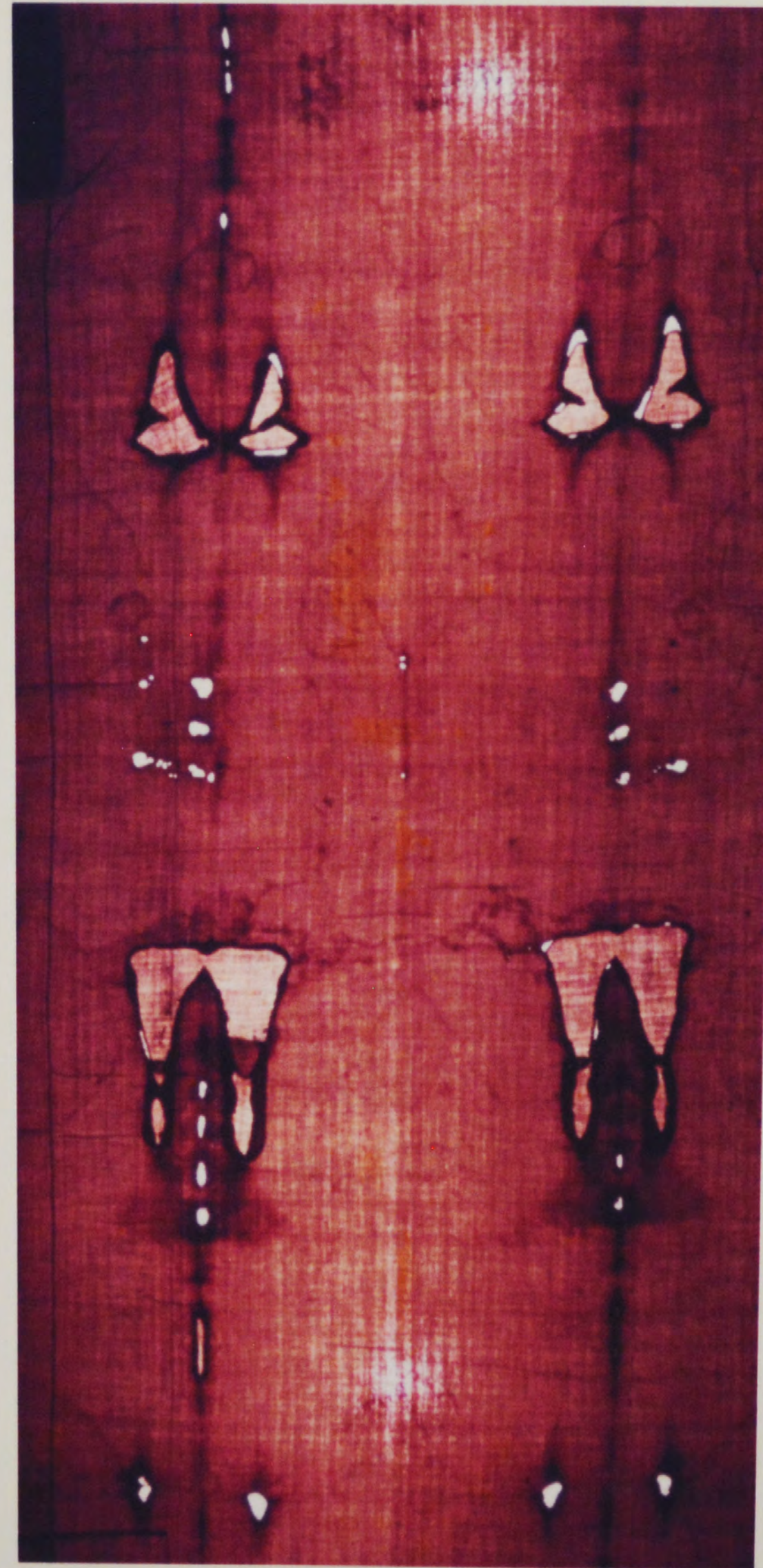
1. Jesus was struck a blow to the face (Mt. 27:30; Mk. 15:19; Lk. 22:63; Jn. 19:3).
2. Jesus was crowned with thorns (Mt. 27:29; Mk. 15:17; Jn. 19:2).
3. Jesus was scourged (Mt. 27:26; Mk. 15:15; Jn. 19:1).
4. Jesus had to carry a heavy cross (Jn. 19:17).
5. Jesus' cross had to be carried for him (Mt. 27:32; Mk. 15:21; Lk. 23:26), suggesting that he fell repeatedly because he was weak from his previous injuries.
6. Jesus was crucified by nailing in his hands and feet (Jn. 20:25 suggests this).
7. Jesus' legs were not broken (Jn. 19:34).
8. A lance was thrust into Jesus' side to check that he was dead (Jn. 19:33).



Vernon D. Miller



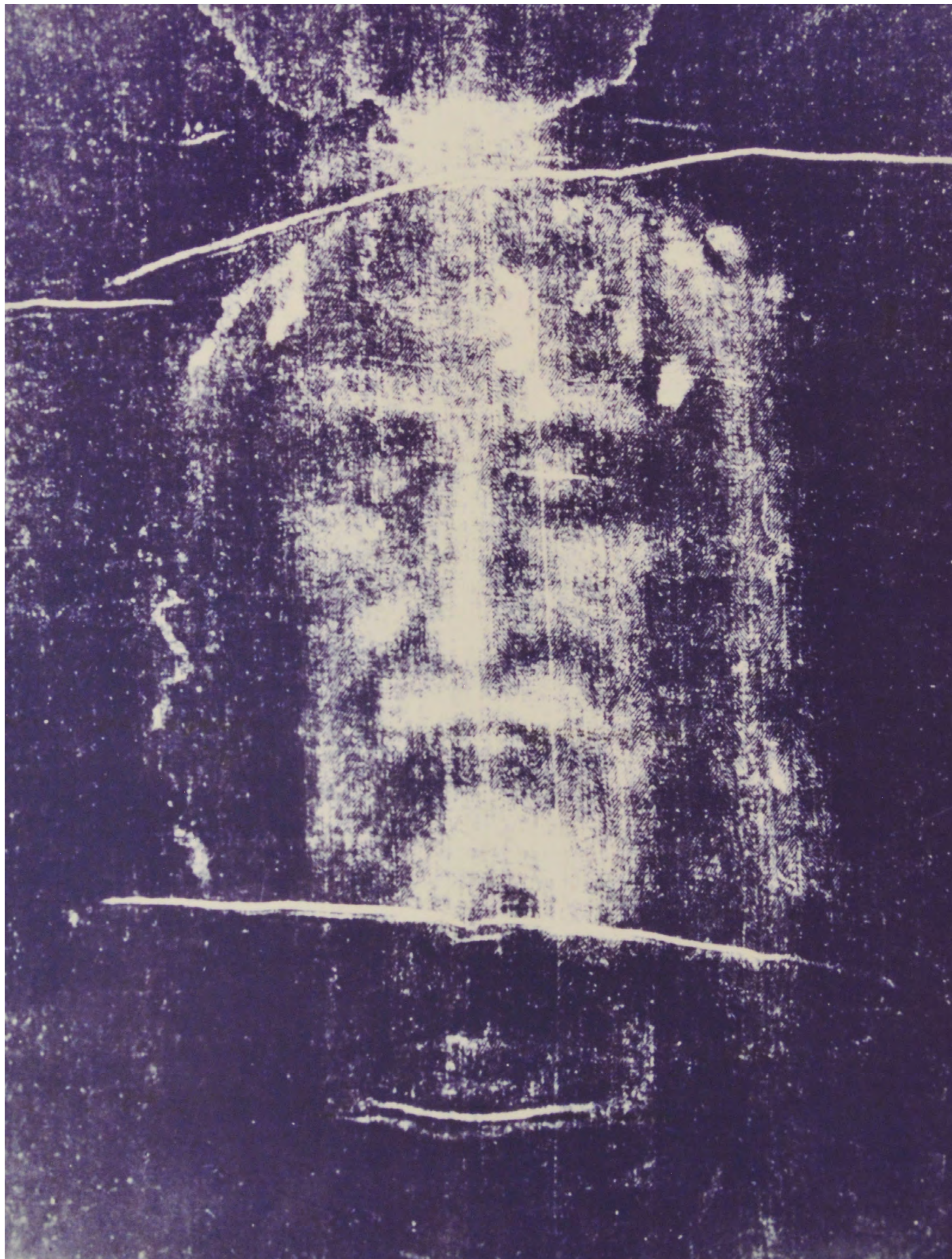
Barrie M. Schwartz



# GENUINE OR HOAX?

Over the years various shrouds-- some with images, some without--have been proclaimed as genuine relics of the crucified Jesus. In 1389, when the Shroud was put on public exhibition in France, the local Bishop of Troyes denounced the Shroud as a hoax.

During the 1978 investigation the Shroud was photographed with transmitted light (back lit) revealing what features, materials, pigments, etc., blocked the light and which did not. Had painter's pigment been present, its opacity would be revealed in the same manner as the burn, water marks, scorches and blood residues. The back-lit Shroud does not reveal any body image, as it would if there were any paint, dye, brushstrokes, and so forth, on the Shroud. The scientists concluded that the Shroud is not a painting.



Less than two thousand years ago the Holy Scriptures tell us of a child being born to a virgin. This man worked as a carpenter. He was a prophet, healer of the lame and one who restored life to the dead. He was a Jew but declared himself the son of God. His birth was the beginning of Christianity and is celebrated the world over at Christmas. At Easter, the world celebrates His bodily rising from the dead. He preached love and forgiveness. His teachings, transcribed by His followers, have filled a great book. In a world of modern achievements, we have no scientific proof that this man was who He claimed to be, the son of God. But millions of followers the world over believe in Him through faith alone.

However, in the Shroud of Turin perhaps we have been given a means by which the faith can be supported. Scientists have photographed it from every conceivable angle, x-rayed it, taken microorganisms and pollen from it and subjected it to modern electronic analysis at some of the leading laboratories in the world. They can't prove or disapprove its authenticity at this time. It remains a mere grave cloth, almost two thousand years old -- by Jewish tradition, an unclean object, certainly not a cloth to be saved.

The fascinating aspect of this cloth is that it bears the image of a man who was scourged, crowned with thorns, crucified and pierced on the right side by a lance.

**THE ONLY PERSON MENTIONED IN THE HISTORICAL OR THEOLOGICAL WRITINGS OF THE WORLD WHO WAS SUBJECTED TO SUCH TREATMENT WAS JESUS CHRIST.**

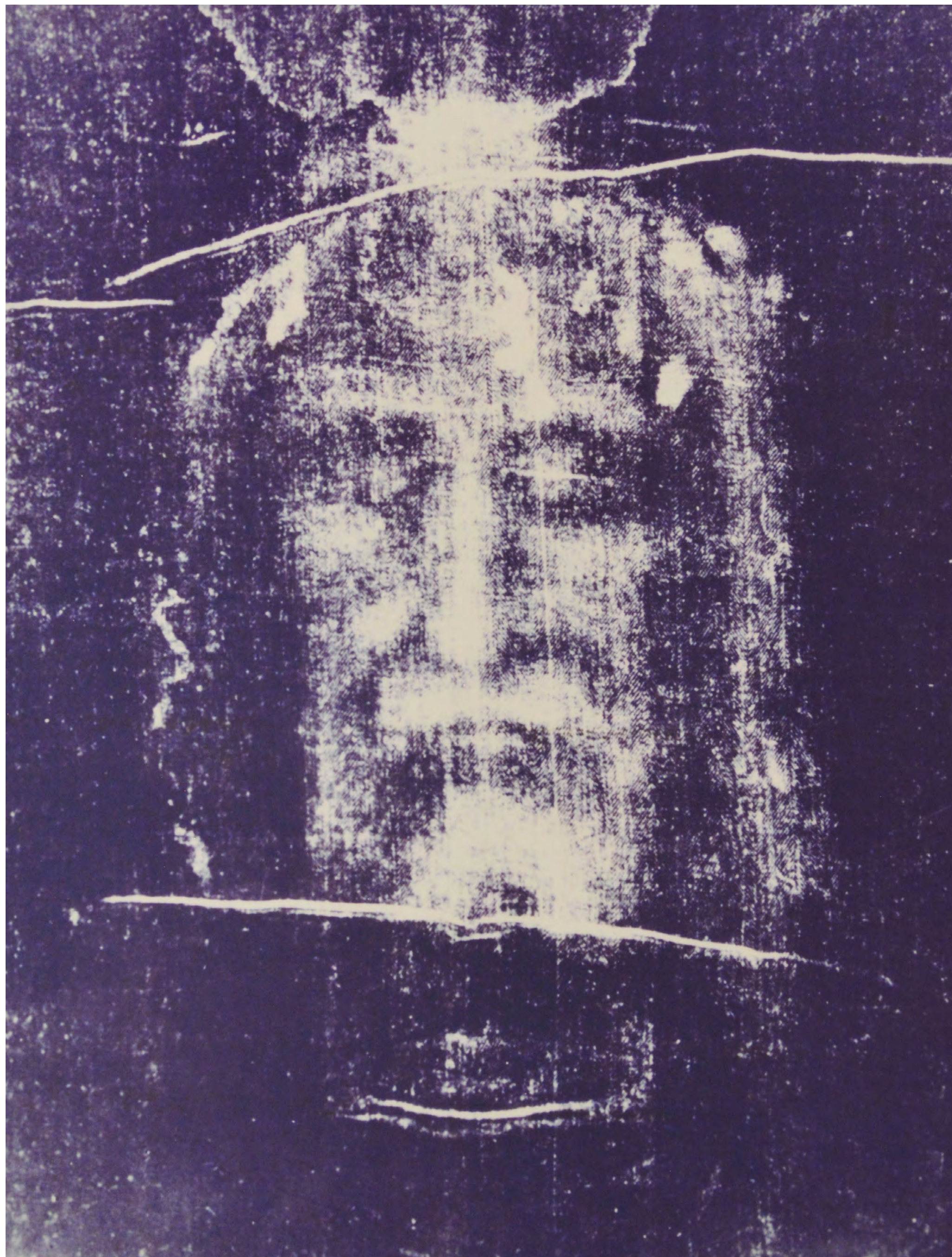
Current scientific and electronic testing may never prove the authenticity of the Shroud for everyone, but the future may bring us closer.

The lead editorial of the October 16, 1986 Times of London stated:

“ An authentic Turin Shroud is too amazing an object to have been left in the tomb by accident, perchance to be found and kept, perchance to have survived until scientific progress could reach a point where it could unlock the secret. It is almost as if God had calculated that some 2000 years ahead, when science would have replaced theology as the commonly accepted arbiter of truth and planned accordingly.”

The exhibit that you have just seen only touches the study of the Shroud (Sindonology). Hopefully you will seek out other information and follow in the footsteps of a multitude of scientists, clergy and lay people that have devoted their lives in seeking the true meaning of

**THE SHROUD OF TURIN**



# **SHROUD OF TURIN RESEARCH PROJECT/ 1978**

The Shroud of Turin Research Project investigative team was composed of prominent leaders in the fields of: medicine, forensic medicine, photography, x-ray, computer sciences, etc. They utilized 4 tons of equipment and spent 5 days, twenty-four hours a day, studying the Shroud. After this around-the-clock investigation the project members expressed this accumulative opinion.

“We can conclude for now that the Shroud image is that of a real human form of a scourged, crucified man. It is not the product of an artist. The bloodstains are composed of hemoglobin and also give a positive test for serum albumin. The image is an ongoing mystery and until further chemical studies are made, perhaps by this group of scientists, or perhaps by some scientists in the future, the problem remains unsolved.”

- Summary of Official Statement  
issued by Shroud of Turin  
Research Project Inc.,  
October 11, 1981.



[Launch the slideshow](#)

Slideshow images: [YouTube/TgPadovaTelenuovo](#)

"Therefore, we believe that we finally have the precise image of what Jesus looked like on this earth. From now on, He may no longer be depicted without taking this work into account." The professor granted exclusive coverage of his work to the weekly periodical Chi, to which he revealed: "According to our studies, Jesus was a man of extraordinary beauty. Long-limbed, but very robust, he was nearly 5 ft. 11 in. tall, whereas the average height at the time was around 5 ft. 5 in. And he had a regal and majestic expression." ([Vatican Insider](#))

Through the study and three-dimensional projection of the figure, Fanti was also able to count the numerous wounds on the body of the man of the Shroud:

"On the Shroud," the professor explains, "I counted 370 wounds from the flagellation, without taking into account the wounds on his sides, which the Shroud doesn't show because it only enveloped the back and front of the body. We can therefore hypothesize a total of at least 600 blows. In addition, the three-dimensional reconstruction has made it possible to discover that at the moment of his death, the man of the Shroud sagged down towards the right, because his right shoulder was dislocated so seriously as to injure the nerves." ([Il Mattino di Padova](#))

## This 3D "carbon copy" of Jesus was created using the Shroud of Turin



Lucandrea Massaro | Mar 28, 2018



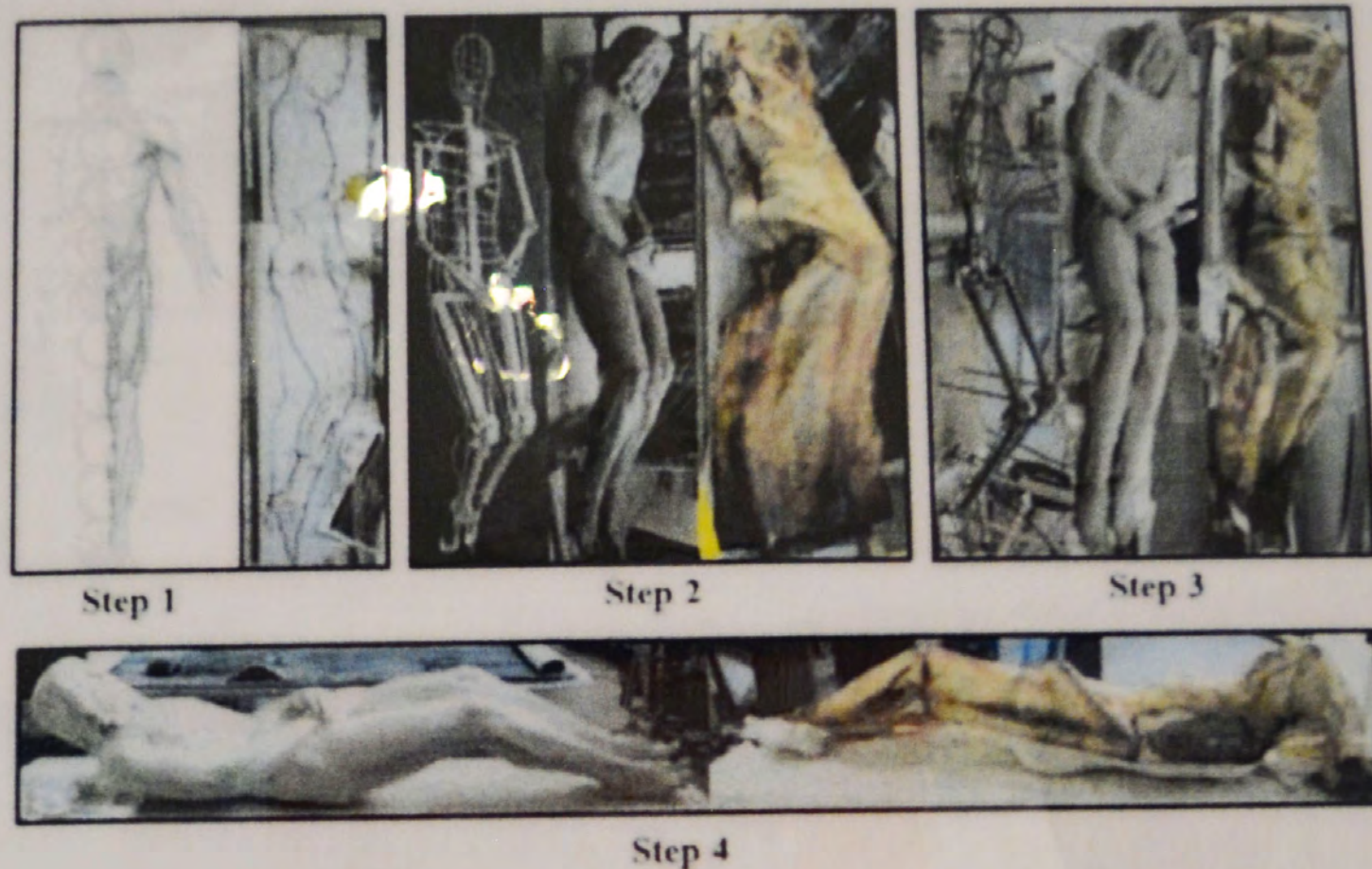
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*"We believe that we have the precise image of what Jesus looked like on this earth," said Professor Giulio Fanti of the University of Padua.*

"This statue is the three-dimensional representation in actual size of the Man of the Shroud, created following the precise measurements taken from the cloth in which the body of Christ was wrapped after the crucifixion," explains Giulio Fanti, teacher of mechanical and thermal measurements at the University of Padua, who studies the Shroud. Based on his measurements, the professor has created a "carbon copy" in 3D which, he claims, allows him to affirm that these are the true features of the crucified Christ.



The questions surrounding the mystery of the Shroud are still intact; certainly, in that tortured man we see the signs of suffering in which we find also a piece of each one of ourselves, but also—seen by the eyes of faith—hope that this man was not just anyone, but the Man par excellence, that “Behold the Man” who appeared docilely before Pilate and who, after the terrible flagellation, was raised up on the cross as an innocent man; not only innocent, but taking upon himself the guilt of all people. While belief in the Shroud is not obligatory, even for Christians, the exceptionality of that piece of linen remains there to challenge our understanding and our certainties, almost like a certain Jesus of Nazareth, who challenged our certainties by loving his persecutors, forgiving them from the cross, and conquering death, 2,000 years ago ...

*This article first appeared in the Italian edition of Aleteia.*

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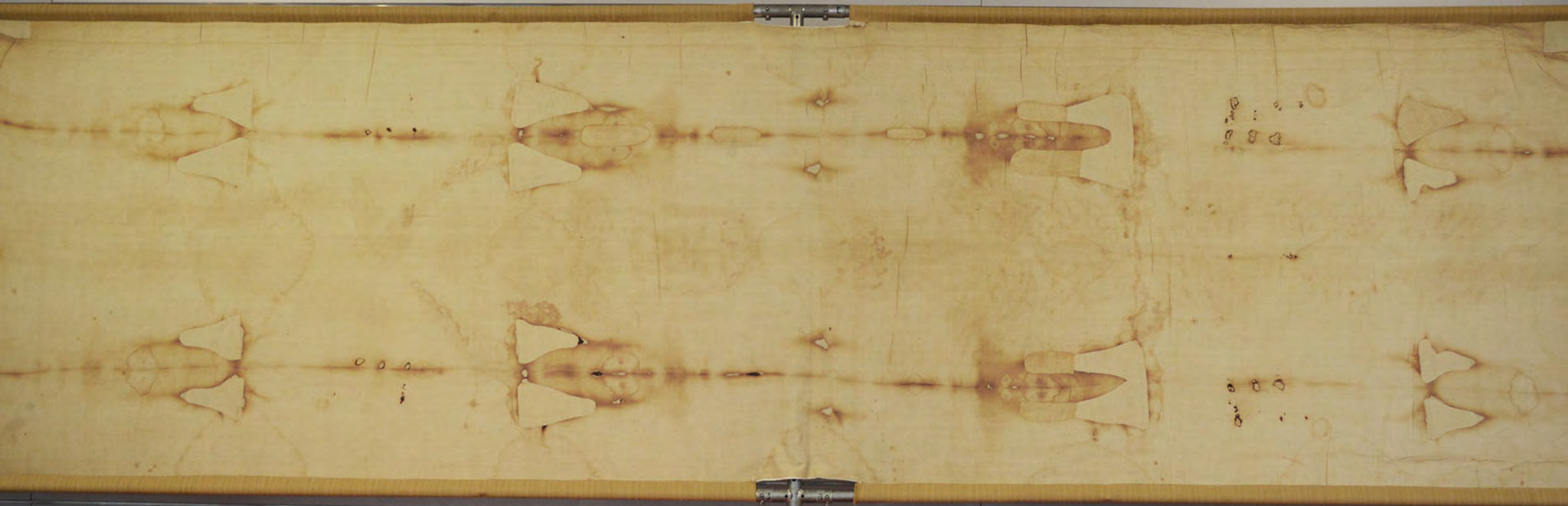
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"A distinguished relic linked to the mystery of  
our redemption" -Saint Pope John Paul II  
"One of the most perplexing enigmas of  
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# MAN OF THE SHROUD

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