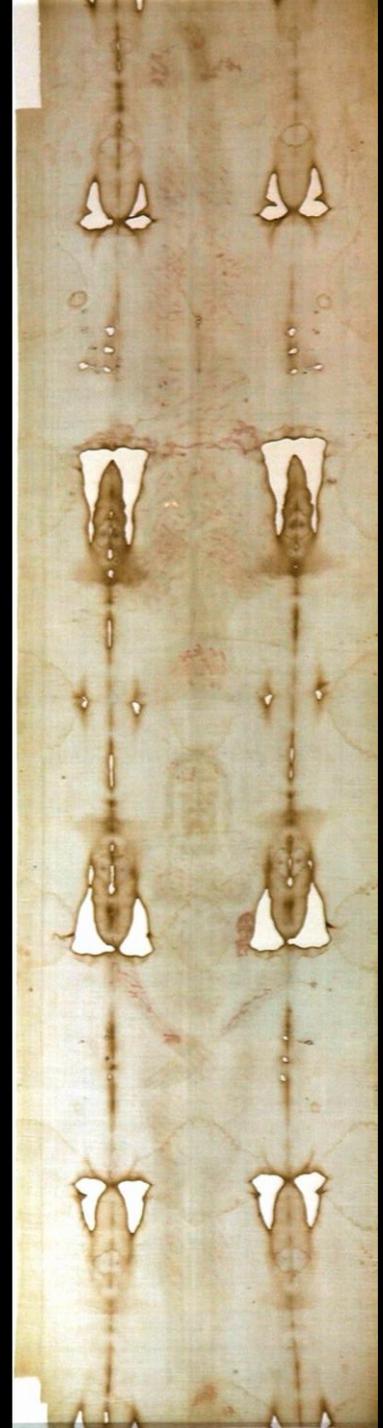


# The Shroud of Turin

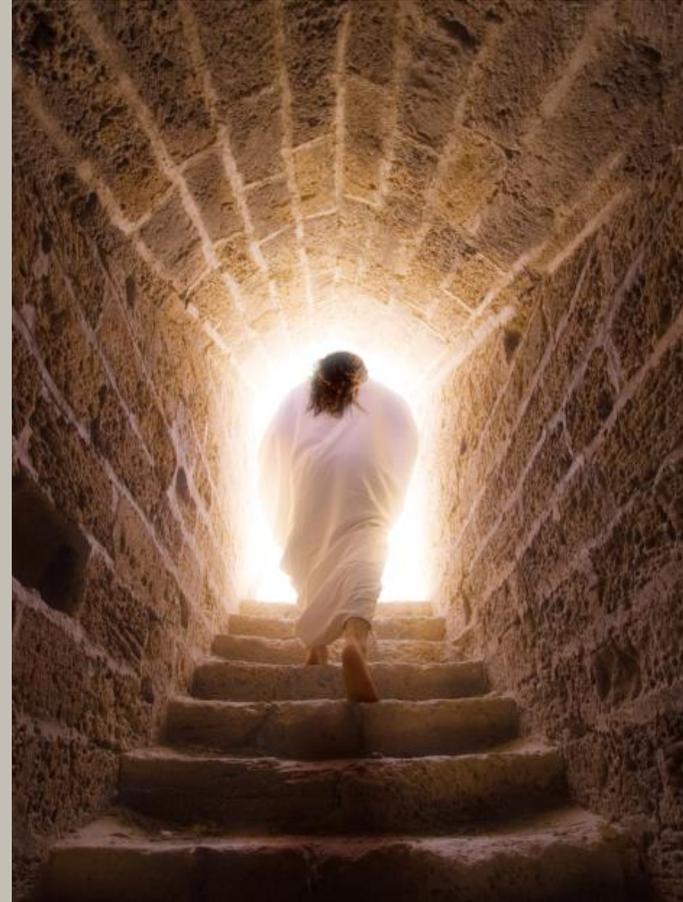
The Shroud of Turin is by far the most studied relic in history. If science can prove the Shroud is the authentic burial shroud of the historical Jesus Christ, the ramifications would be life-altering. No longer would people need to have *faith* in Christ, but they could *know* in him with scientific certainty, and know that the promises he made about eternal life are true.



# The Moment He Came Alive

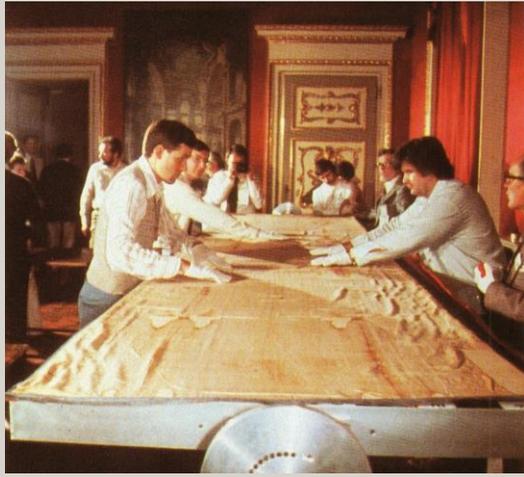
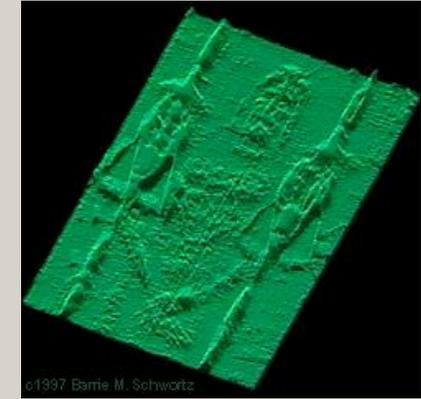
On the surface, studying the gruesome details of a bloodied and tortured Savior seems morbid. One can hardly examine the Shroud of Turin without being moved to emotion when considering the torment Jesus suffered. However, we must remember that the image on the Shroud was not formed by a dead man. Instead, it was created the instant he came alive. We are not seeing a portrait of his death, but rather his victory over death—not just for him, but for anyone who believes in him.

With this in mind, let's now examine some of the irrefutable evidence that proves the Shroud of Turin is indeed the authentic burial cloth of the historical Jesus Christ.



## The Shroud of Turin Research Project

In 1978, the Vatican allowed a team of scientists to spend 120 continuous hours collecting scientific data using more than 13 million dollars (corrected for inflation) worth of sensitive equipment. To this day, this data is still being evaluated by scientists around the world who continue to make remarkable discoveries that authenticate the Shroud.



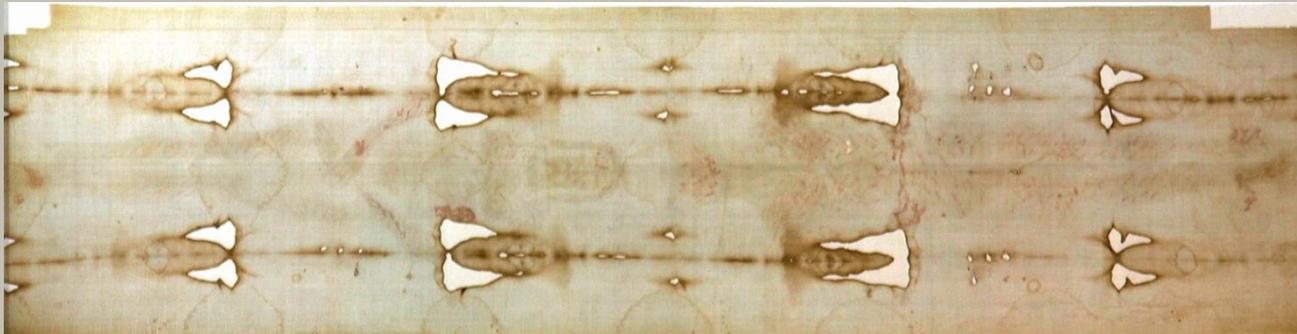
The Photos on this page were taken by STURP photographer Barrie M. Schwartz. Please see his website for more information.

<http://www.shroud.com/message.htm>

<https://shroud.com/78exam.htm>

# The Cloth and the Image

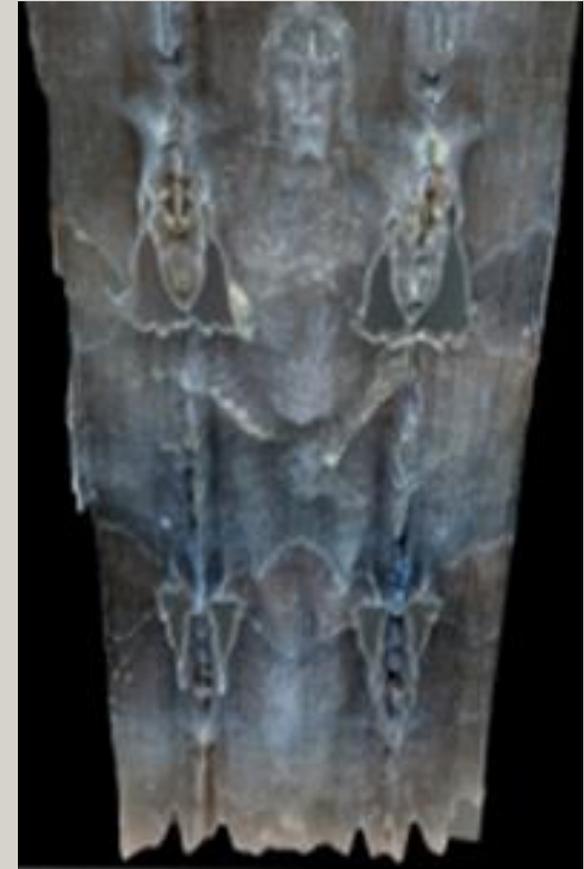
- The Shroud itself is a sheet of linen that measures fourteen feet long and three and a half feet wide. It was woven in a three-to-one herringbone twill pattern and spun with a Z twist. This pattern is known to be in use at the time of Christ.



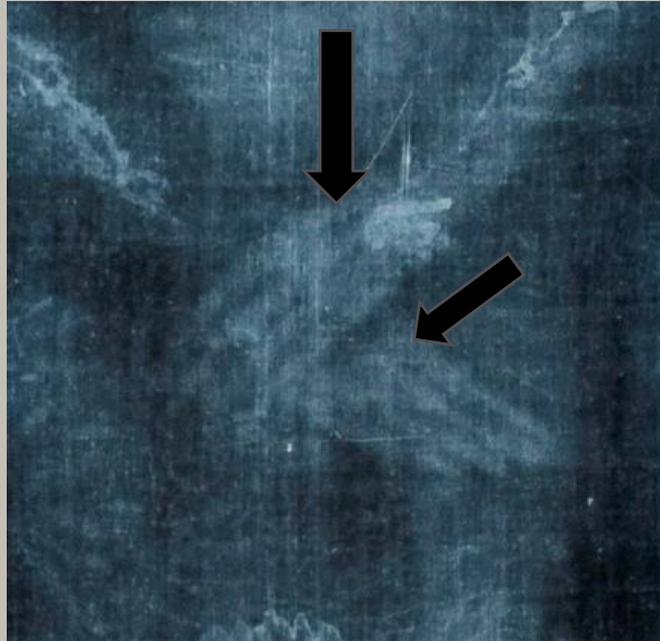
- There are no pigments, powders, or dyes on the shroud, nor are there any brush strokes detected. The image was formed by oxidized, dehydrated cellulose that is present only on the outermost fibers. Cellulose is a natural material found in all plants and fibers. Linen will yellow or darken when exposed to sunlight, or in the case of the Shroud, radiation. One has to wonder, if a forger went to such trouble to make the image of Christ, why make it so faint that it is difficult to see with the naked eye?

- In 1898, a man named Secondo Pia was the first person to photograph the Shroud. To his shock, when developing the image, he realized that he was looking at a photographic negative. In its natural form, the image is fuzzy and unclear. What forger would go to the trouble of creating a picture that could only be seen clearly as a photographic negative, especially since cameras would not be invented until centuries later?
- Not only is the image a photographic negative, but it also has three-dimensional information coded into the image. This phenomenon was first discovered by Dr. John Jackson and Dr. Eric Jumper when they analyzed a photo of the Shroud using a special VP8 camera that was developed to map the surface of the moon. When any other picture is interpreted by the VP8 camera, the result is blurry electronic noise. The Shroud of Turin is the only photo known to have this unique 3D characteristic. In fact, the Shroud has been used to create a life-sized model of what Jesus must have looked like within the Shroud.

## A Holographic Photographic Negative



## A Medieval X-Ray?



The bones in the hand are visible. Using modern imaging technology, scientists and physicians have identified other internal skeletal features including the bones of the skull and even teeth. Only radiation accounts for the interior structures shown on the Shroud, and since only modern man with modern technology can notice these features, then it could not have been forged in medieval times.

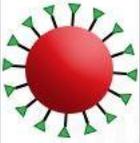
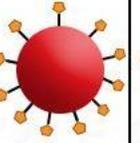
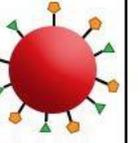
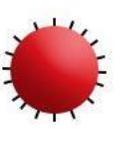
## Life-Blood on the Shroud

According to ancient Jewish law, if the body has blood flowing before or after death, then the body must be buried without washing. The blood coming from the body is considered 'life-blood' and had to be buried with the corpse. This explains the large amount of blood on the Shroud.



# The Blood is Real

More than fifteen different tests confirm the red stains on the Shroud are real human blood. The blood type is AB, which is rare, only accounting for about five percent of the population. This statistic is significant because the blood found on the Sudarium of Oviedo also types as AB. Since we know that blood types were not discovered until 1900, a medieval forger would have no knowledge of blood typing. Unless you apply the appropriate antiserum in a laboratory setting, all blood looks the same—a deep crimson red.

	Group A	Group B	Group AB	Group O
Red blood cell type				
Antibodies in Plasma	 Anti-B	 Anti-A	None	 Anti-B and Anti-A
Antigens in Red Blood Cell	 A antigen	 B antigen	 A and B antigens	None

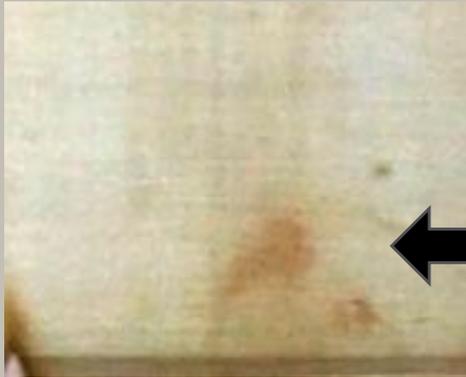
© Buzzle.com

## An Unlikely Coincidence

Because we know the rare blood type of AB is on both the Shroud and the Sudarium of Oviedo, the odds of a forger choosing the same blood type by random chance is about a hundred and fifty to one. Now, some will say he must have used the same man's blood to forge both relics. The problem with this logic is that the Sudarium of Oviedo can be traced to the year 614 when Bishop Pelagius reported that it left Jerusalem. The Sudarium's history before 614 is speculation, but even if the Sudarium of Oviedo and Shroud of Turin were forged in the year 614, that would be about 700 years before the medieval estimate suggested by carbon dating.

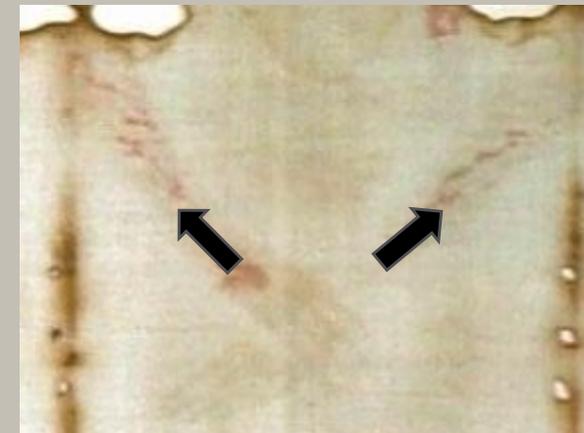


# A Roman Crucifixion



- Blood wounds around the foot are consistent with having been nailed to a cross.

- Blood flows down the arms away from the wrists, consistent with the wrists being elevated above the head as would be seen during the crucifixion.



# Nails in Wrists

- The Biblical account of the crucifixion suggests the nails were driven through Christ's hands. However, the image on the Shroud clearly shows the nails penetrated the wrists instead. This detail seems inconsistent with the Gospels, however, in the original untranslated scriptures, "yad" is the term used for hand, and by definition, this term also included the wrist.
- Medical professionals have proven that the palms could not withstand the weight of a man during crucifixion because the flesh would tear. Also, it's interesting to note that when you drive a nail into the wrist, the thumb contracts inward because of injury to the medial nerve. This same contraction of the thumb is seen on the Shroud.
- The problem with the medieval forgery scenario is that every painting and oral tradition of the period suggested the *hands* were pierced, not the wrists. So, if a forger were to make a realistic depiction to his contemporaries, then he would most certainly have the blood coming from the hand and not the wrist.



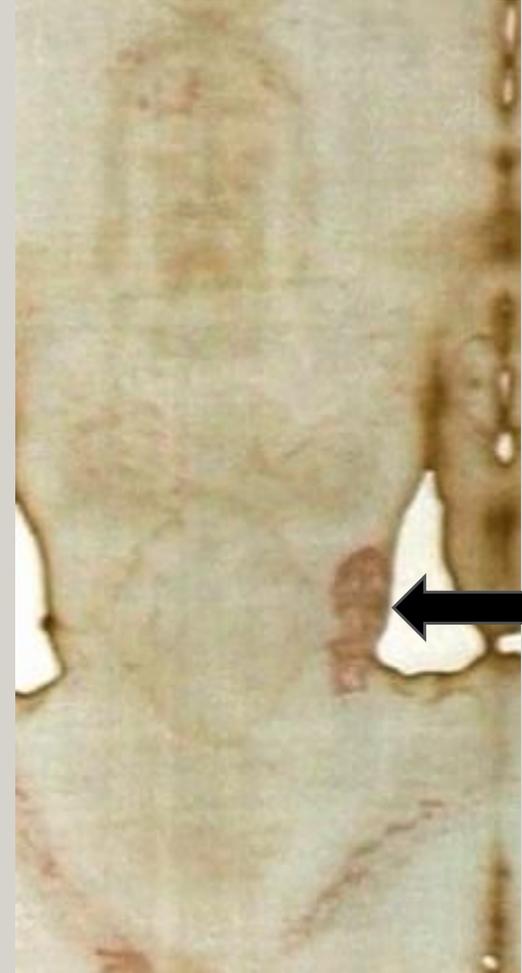
## Bidirectional Scourge Marks

There are a hundred or more bloody scourge marks that appear on both the man's front and back. They extend from his shoulders down to his legs. The distinct pattern of injury indicates that the wounds were caused by the Roman flagrum, on which lead pellets or even bone were attached to the end of leather thongs. If someone forged the Shroud, then they would have used the biblical account as a guide. However, as we see on the Shroud, the flagellation pattern indicates that *two* different soldiers participated, one from the left and the other from the right. The biblical account does not reveal this kind of detail.

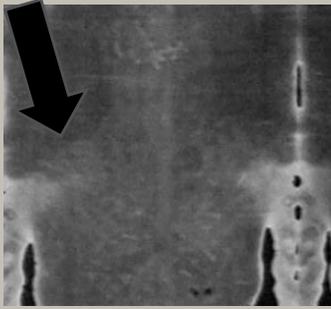


# Blood and Water

- On the right side of the chest, there is a large pool of blood that coincides with the gospel account that Jesus was pierced by a spear to ensure that he was dead. The size of the wound is consistent with the Roman lanceet of the period. Medical professionals have proven this blood was post-mortem because there is no swelling in the area, and it pooled rather than being pumped by the heart.
- The Gospels describe blood and water coming from the spear wound. Cardiologists believe the clear fluid (or water) was pericardial fluid that would have built up around the heart when someone was in the crucifixion position.

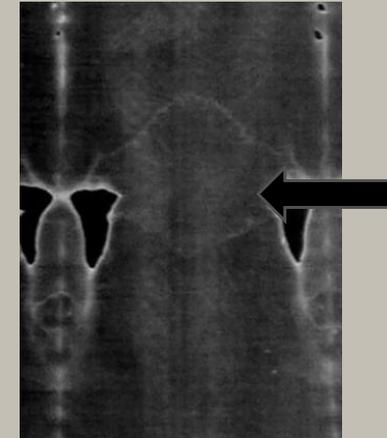


## Other Signs of Injury



- Abrasions from a rough object such as a beam of wood are seen on the shoulders. This injury is consistent with the Gospel account that Jesus carried his own cross beam.

- The knee shows signs of injury that would be suspected if someone fell carrying such a heavy beam, a fall mentioned in the Gospels. Jesus would not be able to break his fall if he was carrying the beam.

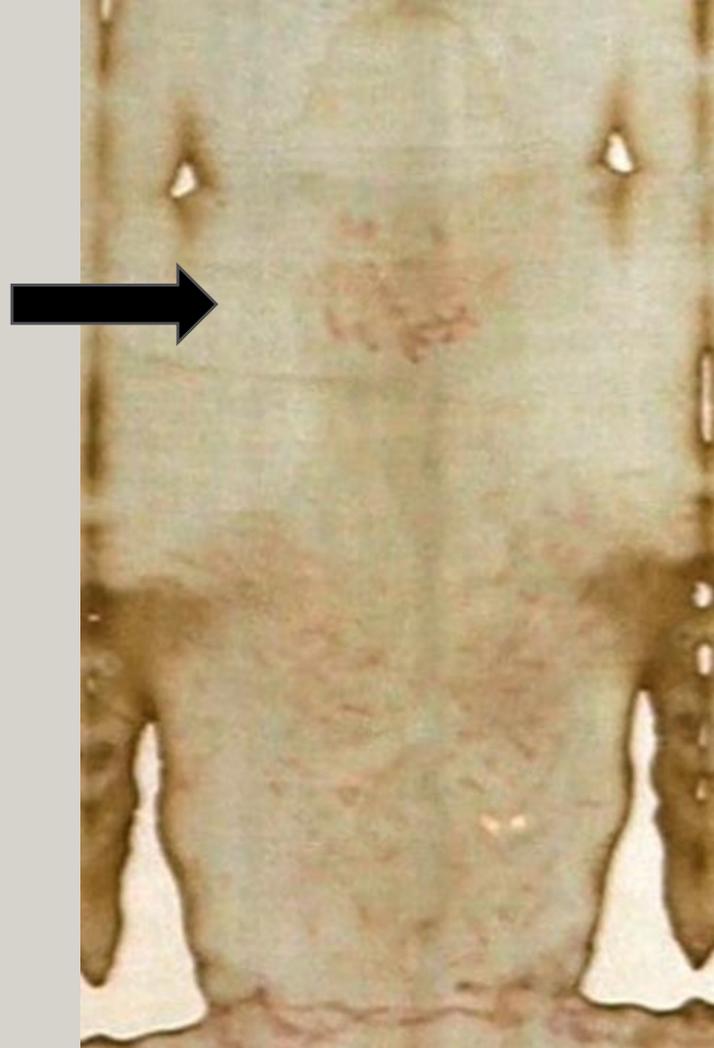


- The cheeks appear swollen as if he were beaten on the face.



## The “Cap” of Thorns

Blood patters on the head indicate more of a “cap” of thorns rather than a crown as reported in the gospels and portrayed in paintings. A forger would have used the traditional round crown rather than a full cap.



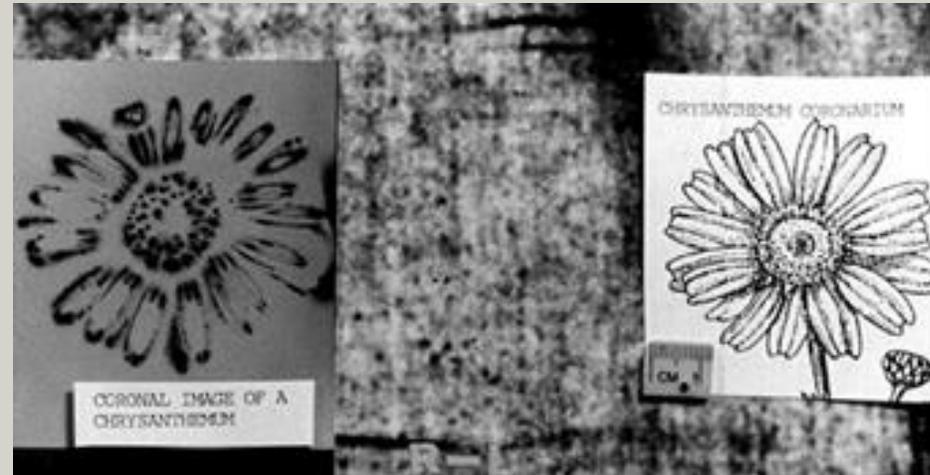
# Roman Coin Over Eye



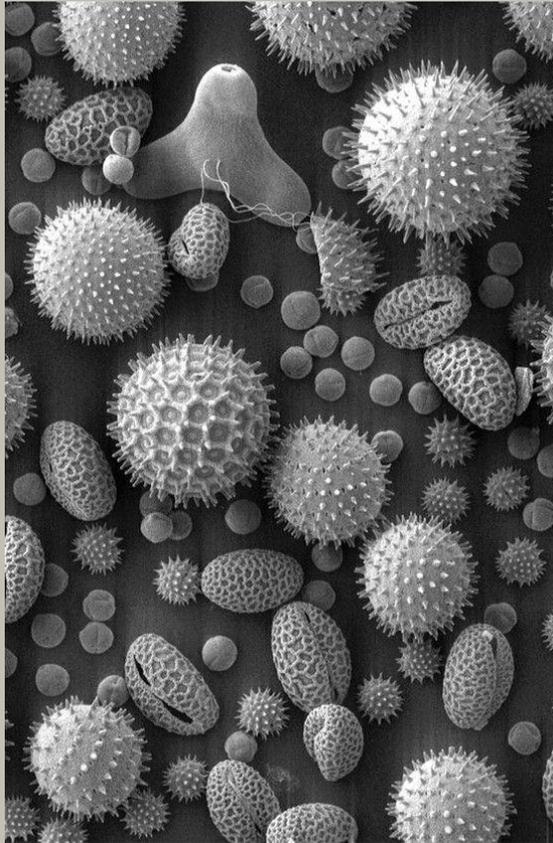
It had become the tradition in the Second Temple Period, which is around the 1<sup>st</sup> Century BC through the 1<sup>st</sup> century AD, that coins be placed on the eyes of those buried. We know this because coins have been found inside skulls of people buried during this period. When photographic enlargers and microscopes were used in conjunction with photographic negatives, one scientist thinks he discovered the image of a coin with the Greek letters UCAI, the inscription for Tiberius Caesar, which is consistent with the Pontius Pilate lepton minted between 27 and 32 AD. A coin bearing this inscription appears to be located over the man on the Shroud's right eye. This discovery could indicate not only the time of crucifixion but also the geographic region.

# Faint Images of Flowers

Using a polarized Image Overlay Technique, Dr. Alan Whanger of Duke University claims to have found faint flower images on the Shroud. It is believed the body was wrapped with flowers in the Shroud as a burial ritual. Dr. Whanger managed to identify twenty-eight different species of flowers, and every one of them can be found in the Jerusalem area, and every one of the flowers blooms in March and April, during the time of Easter.



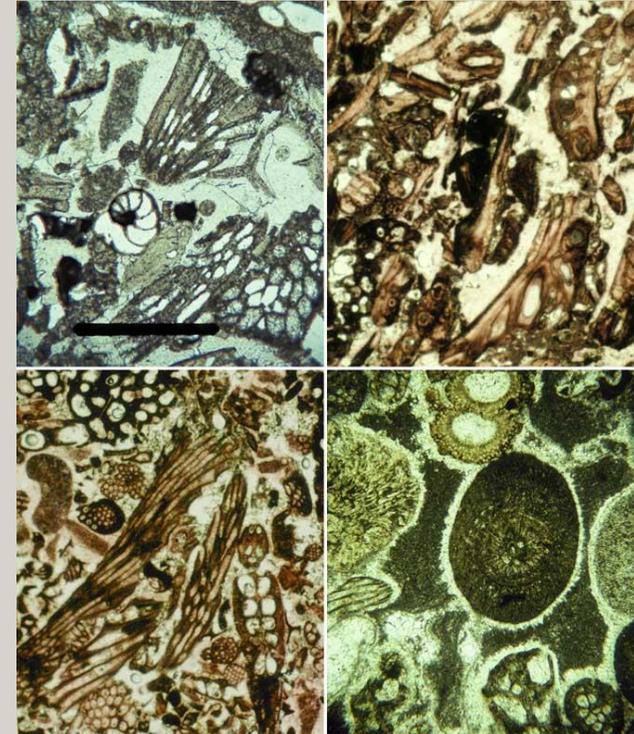
## Pollen Found on the Shroud



There are several different pollen grains found on the Shroud that only come from the region of Israel. From the time of the supposed medieval forgery, the Shroud has never been close to Israel. Because the first rudimentary microscope was not invented until 1644, a forger would have no reason to plant microscopic pollen onto the Shroud since at the time their society was ignorant of pollen's microscopic features.

# Same Mineral Fingerprint as Jerusalem

Every rocky area has a unique mineral fingerprint. Trace amounts of limestone were found around the heel of the Shroud's image. Close examination of this limestone shows an exact mineral fingerprint as that of the limestone found in Jerusalem (travertine aragonite) and most notably around the tomb of the Holy Sepulcher. The evidence clearly shows that the man on the Shroud walked barefoot on the streets of Jerusalem just before his burial, just as Jesus would have as he carried his cross to Golgotha. Again, why would a forger plant mineral deposits on the foot of the Shroud if he had no idea about the microscopic or chemical mineral fingerprint?



## Species of the Thorns

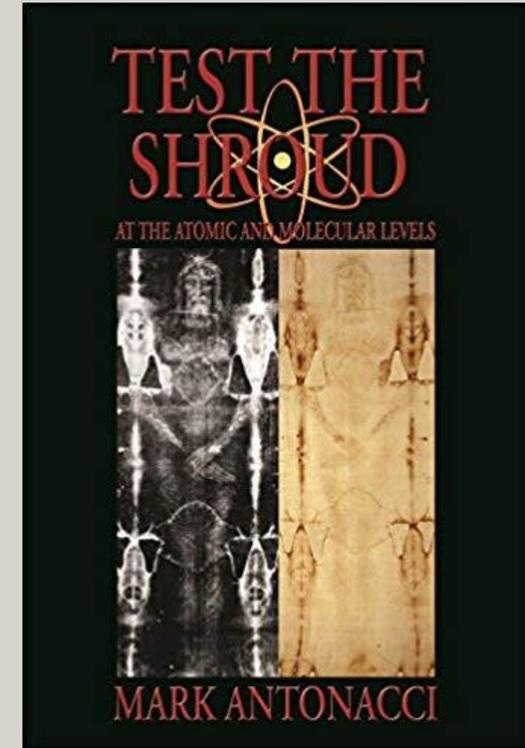


Pollen grains found around the head on the Shroud of Turin came from a thorn bush called *Gundelia tournefortii*. This thorn bush grows only in the middle east, particularly in the region around Jerusalem. And this bush only blooms between March and May. That means this crown of thorns was placed on the head around the time of Easter, the precise time of the resurrection.

# Seek and Ye Shall Find

This website represents only a fraction of the scientific and historical evidence that authenticates the Shroud of Turin as the burial cloth of Christ. A thorough understanding of all the astonishing facts can only come from further research. While there are many books concerning the Shroud, the most comprehensive and up to date reference I have found is *Test The Shroud: At the Atomic and Molecular Levels*, by Mark Antonacci. While most of this 502-page hardcover book concerns scientific information, it also has an entire section devoted to history.

I relied heavily upon this book not only for writing my two Shroud novels but also for the content of this website.



<https://www.amazon.com/Test-Shroud-Atomic-Molecular-Levels/dp/0996430016>

# Carbon Dating of 1988

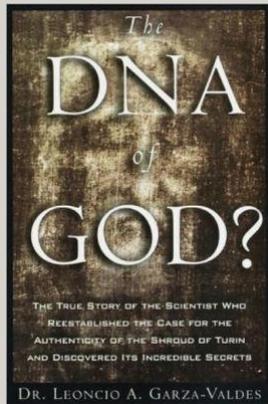
In the summer of 1988, three separate laboratories performed carbon date analysis on the lower left corner of the Shroud. The results made headline news because up to that point virtually all scientific tests had concluded that the Shroud must be authentic. However, once the carbon date was released in a press conference, most of the world discounted the Shroud as a clever medieval forgery. Now, thirty years later, scientists have continued to study the Shroud and have uncovered a vast amount of evidence, of which only a portion is represented here. The modern conclusion remains the same as it was in 1987, that the Shroud is most likely authentic.



# So why was the carbon date flawed?

Several theories explain the discrepancy.

One theory suggests the fire that nearly destroyed the Shroud in 1532 could have altered the carbon dating.



In his book, *The DNA of God?*, a microbiologist named Dr. Garza-Valdes suggests that the carbon date is skewed because bacterial biofilms deposited fresh carbon-14 over the centuries.

However, the two theories that follow suggest the most probable source of error.

## Radiation Formed the Image

First, it's important to understand that the Shroud is a photographic negative with three-dimensional properties. *Only radiation* emitted by the body from within the Shroud could form such an image. The image itself resides in only the topmost fibers, which show discoloration caused by oxidized, dehydration of the cellulose in the flax fibers used to make the linen.



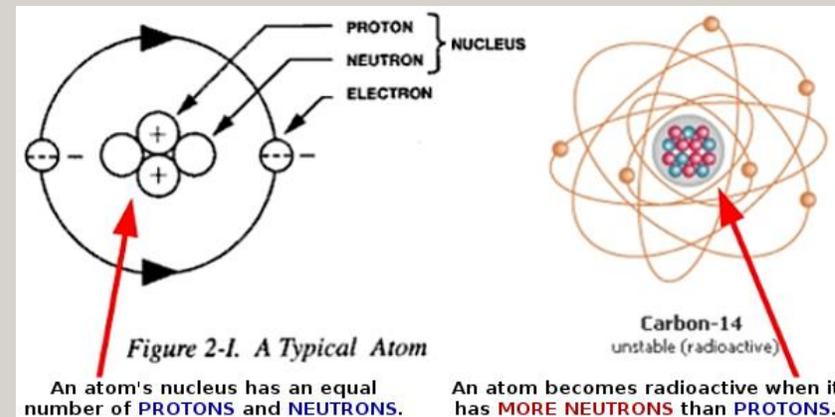
**Grenoble Nuclear Studies Center**

At the Grenoble Nuclear Studies Center in France, scientists were able to duplicate the radiation burn seen on the linen fibers. When exposed to proton beams with energies of 1.4 MeV or less, the result was a discoloration of the linen on the topmost fibers, just as seen on the Shroud of Turin. This and other properties of the image on the Shroud prove that the image could only have formed by some form of particle radiation that was emitted by the body itself—perhaps the energy of God during the miracle of resurrection.

# Carbon-14

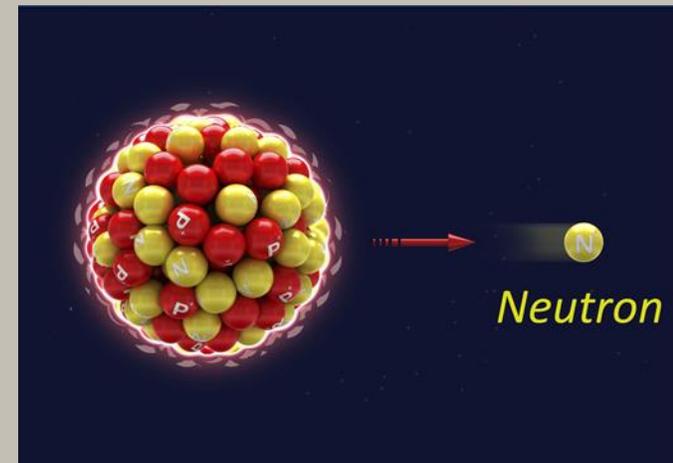
Now that we know the image on the Shroud was formed by particle radiation, we must consider the effect of radiation on the linen at the molecular level. We know that radioactive carbon-14 is formed in the atmosphere when neutron radiation from the sun adds two neutrons to carbon-12 (the most abundant form of carbon). In time, this carbon-14 will decay back into carbon-12.

Because all life forms, including the flax used to make linen, absorb carbon-14 from the atmosphere during photosynthesis, the approximate age of the sample is determined by the relative amount of carbon-14 left that has not decayed back into carbon-12.



# Neutron Radiation Invalidates Carbon Dating

If neutron radiation were emitted during the power of the resurrection, then naturally more carbon-14 would be formed within the linen, making it appear much younger. Since we know that the image on the Shroud was likely made by radiation, carbon-14 testing should never have been an option.



To learn more details about this theory and how we might accurately date the Shroud of Turin, again, I highly recommend *Test The Shroud: At the Atomic and Molecular Levels*, by Mark Antonacci.

## Was it an invisible repair?

In 2002, M. Sue Benford and her husband, Joseph Marino, published a paper that suggested a skilled repair had spliced 16<sup>th</sup> Century cloth into the 1<sup>st</sup> Century Shroud, therefore making the Shroud appear much younger than it truly was.

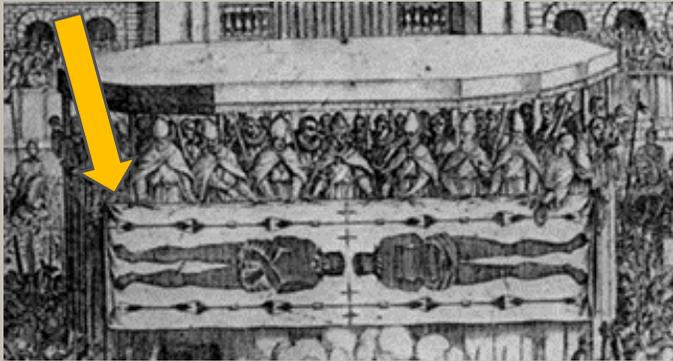


Sue and Joseph explain their hypothesis on a Discovery Channel documentary.

## Does this sound implausible?

According to Dr. Thomas P. Campbell of the Metropolitan Museum of Art, the European Courts of the 16<sup>th</sup> Century had skilled artisans who were magicians at the craft of invisible reweaving.

When you consider the repeated displays of the Shroud over the centuries, it's easy to imagine why such a repair of the ancient linen sheet would be necessary, especially on the load-bearing corner that had been used for the carbon dating.



Even the angels can't help but hold the Shroud by that corner.





To learn more, I recommend Joseph Marino's book *Wrapped Up in The Shroud, a Chronicle of a Passion*. It gives a unique insider perspective of the ongoing scientific debate over the Shroud's authenticity.

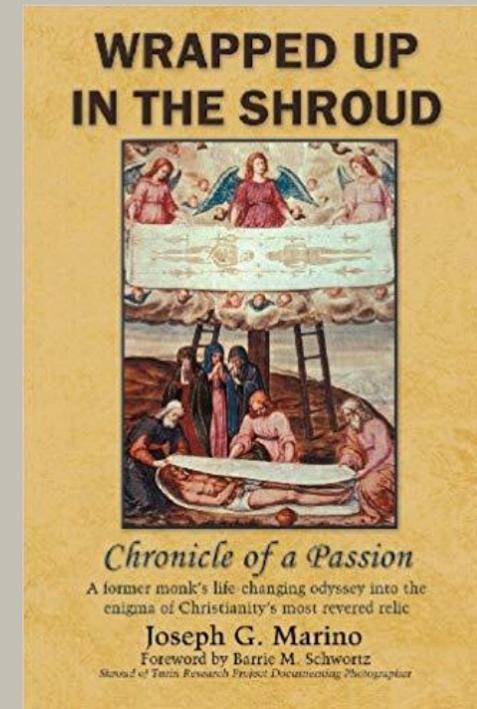
<https://www.amazon.com/WRAPPED-UP-SHROUD-Chronicle-Passion/dp/097894996X>

You can read the actual scientific report published by Sue and Joseph concerning the Shroud repair by clicking here:

<http://www.shroud.com/pdfs/textevid.pdf>

To view a documentary about Sue and Joseph's discovery, click here to view a Discovery Channel documentary called *Unwrapping the Shroud*.

[https://www.youtube.com/watch?v=E\\_fSgPQYxkk&t=11s](https://www.youtube.com/watch?v=E_fSgPQYxkk&t=11s)



# The Next Generation of Tests

In Mark Antonacci's book, *Test the Shroud: At the Atomic and Molecular Levels*, several more tests are proposed to not only accurately date the Shroud of Turin, but also to prove the Shroud image was formed in Jerusalem by testing the limestone from the tomb in the Church of the Holy Sepulchre for exposure to neutron radiation. Unfortunately, these tests will require not only extraction of samples from the Holy Tomb, but also sampling from various areas of the Shroud, including the image itself. So far, the Vatican will not allow such testing—and who can blame them after the carbon date debacle back in 1988.



The Tomb of Christ where the image on the Shroud was formed.



## Noninvasive Tests Date the Shroud to the Time of Christ

Fortunately, other reliable testing was developed by scientists at the University of Padua. Led by Professor Giulio Fanti, three different tests were designed to measure chemical and mechanical changes in fabric as it ages. Using control linen samples of known ancient age, researchers at the University of Padua were able to test already collected samples from the Shroud of Turin. They found the fibers from the Shroud dated to 33 B.C. plus or minus 250 years. You can read more about these tests in Mr. Antonacci's book. These new tests were also featured in this article from USA Today:

<https://www.usatoday.com/story/news/world/2013/03/30/shroud-turin-display/2038295/>



Dr. Fanti in his office in Italy

## A Time Traveler, an Alien from Another Planet, or The Authentic Burial Shroud of Christ?

The image on the Shroud of Turin remains mysterious to this day, and even with modern technology, we still can't replicate the image. So this leaves us with only three possible scenarios. The Shroud was forged by a time traveler from our future with more advanced technology, it was formed by a space alien with advanced technology, or it quite simply is what it purports to be, the burial shroud of Jesus Christ. After all, the resurrection of Christ is one of the most documented events in history. And if God is all-powerful, then he can arrange for the Shroud to be preserved for the benefit of future generations.



I did it. April Fools!



No, it was me!



Actually, it was me.

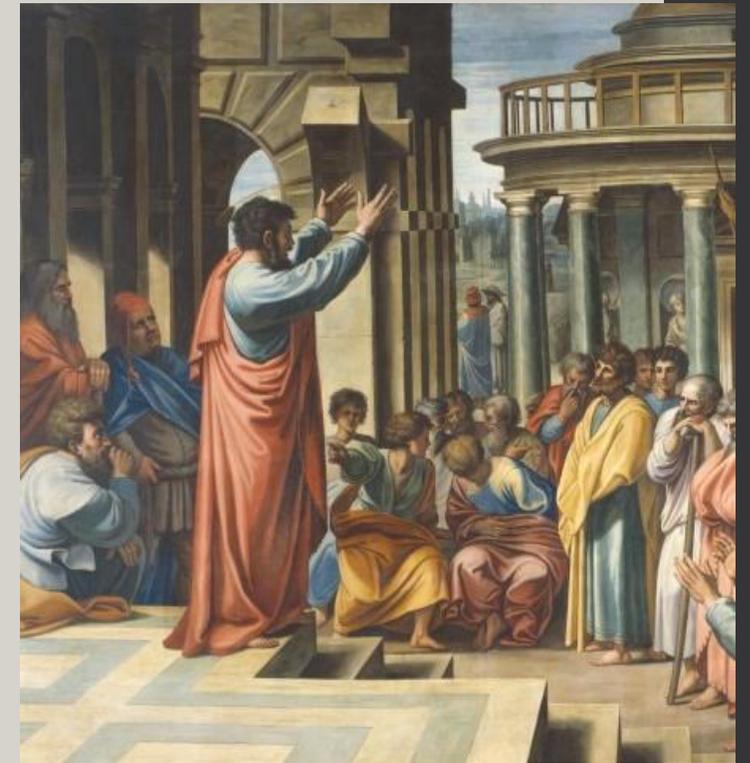


What Does History Say About the Shroud?

# Biblical References to the Shroud

You foolish Galatians! Who has bewitched you? Before your very eyes Jesus Christ was clearly portrayed as crucified. *Galatians 3:1 (NIV)*

In this verse, the Apostle Paul addresses the people who had settled the area now known as Turkey. This verse in Paul's letter to the Galatians was written nearly twenty-five years after the crucifixion of Christ. Considering that the capital of Turkey is well over a thousand miles away, how many of these people would have been present to see Christ crucified in Jerusalem? Yet, Paul says that before their eyes Christ was "portrayed as crucified." Has there ever been a more detailed portrayal of a crucifixion than the Shroud of Turin?



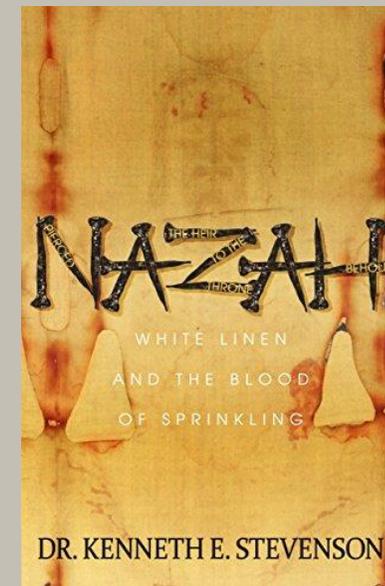
For now we see only a reflection as in a mirror; then we shall see face to face.

*1 Corinthians 13:12 (NIV)*

Here, the Apostle Paul clearly indicates an image, or rather, a reflection of the image of Christ, a reflection of the man hoped to be seen face to face in the afterlife.

For more information about Biblical references to the Shroud, I recommend the book *Nazah: White Linen and the Blood of Sprinkling*, by Dr. Kenneth E. Stevenson.

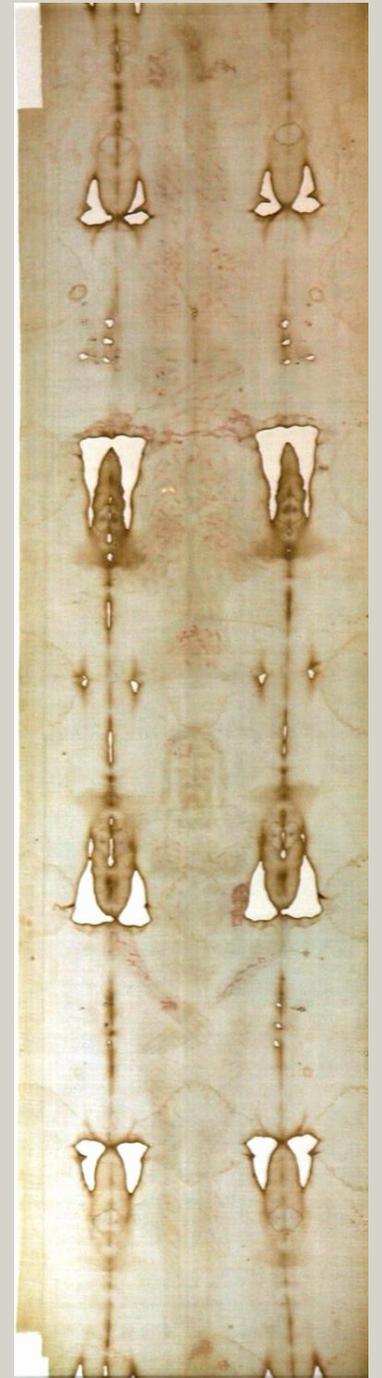
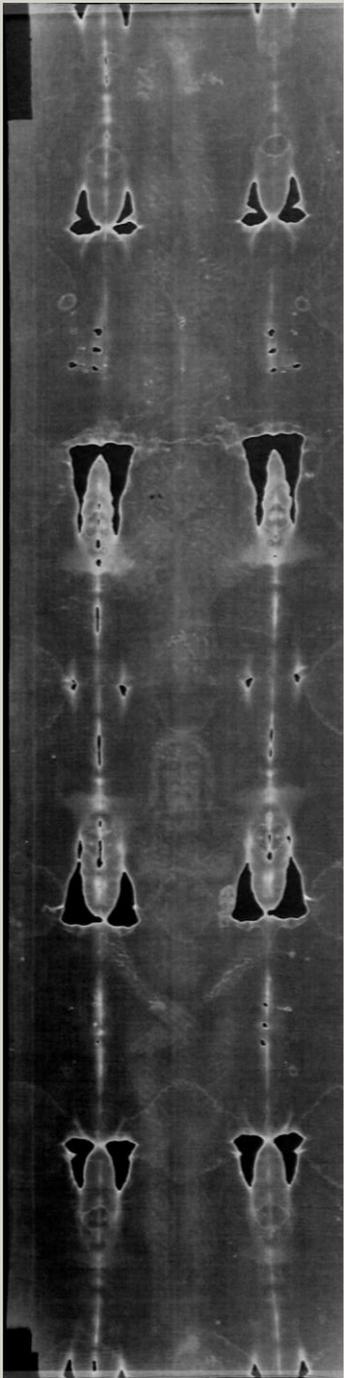
<https://www.amazon.com/NAZAH-White-Linen-Blood-Sprinkling-ebook/dp/B078HWR498>



## Extrabiblical History of the Shroud

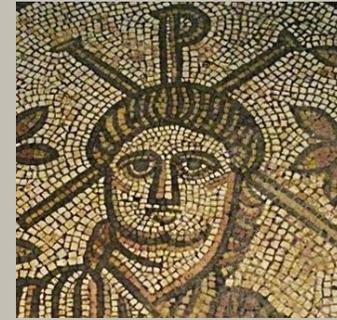
One of the earliest surviving reports about the Shroud came from a historian named Eusebius. He recounted a story about King Abgar, who reigned in Edessa from A.D. 13 to 50. Since Abgar had been ill, he'd sent a messenger to Jesus himself, asking if Jesus would personally come up to Edessa and heal him. Jesus replied and said that after his earthly mission was complete, he would send one of his disciples there instead. After Jesus' death, a disciple named Thaddeus brought the king a cloth bearing the image of Jesus' face. Miraculously, the king was healed of leprosy and paralysis. The image was then referred to as the *Image of Edessa*.

Records indicate that the Shroud was sealed within a wall above the western gate of Edessa from approximately 57 to 525 A.D.

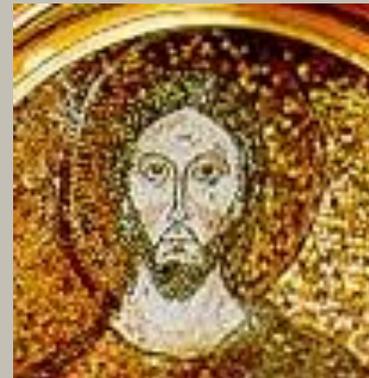


# Archetype For Image of Jesus

- The next historical record isn't a record in itself, but rather a tangible reaction to the Shroud that to this day influences not only works of art, but the imagination of Christians the world over. Around the year 600 A.D, paintings of Jesus started to emerge that were symmetrically identical to the image on the Shroud, along with the notched beard and long hair.
- Before 600 A.D., all depictions of Christ were of a cleanly shaven man with short hair. Suddenly, people believed Jesus had long hair, with a long nose, and big, owlsh eyes. They must have known the image on the Shroud was of Jesus, so they were using the Shroud as a template for their paintings. Among such images was a Justinian II coin minted in 695 A.D. The face on the coin looks remarkably like the face on the Shroud.



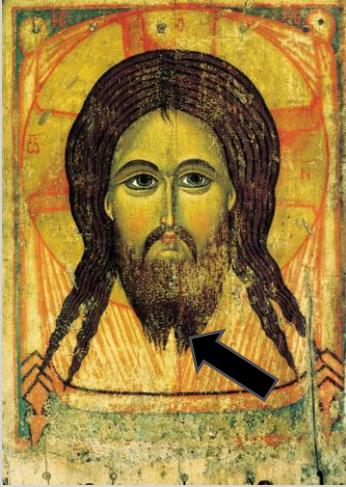
**4<sup>TH</sup> Century Mosaic**



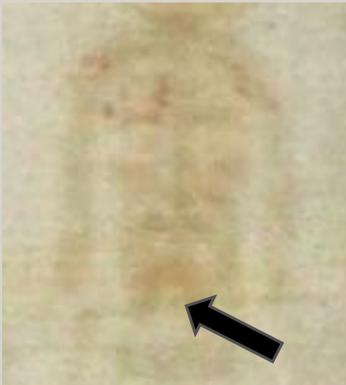
**Image from the  
700s over the  
tomb of St. Peter**



**Justinian II Coin**



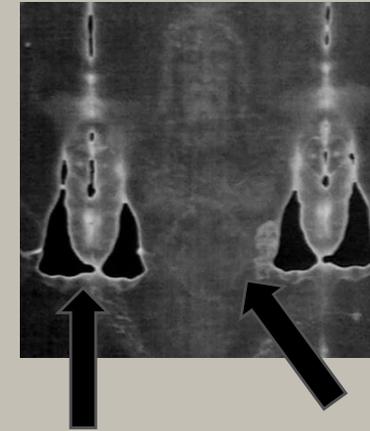
**Painting of the Mandylion**



**Note the unique notched beard of the two images is nearly identical.**

- Later, in the year 944, another cloth bearing an image of Jesus emerged in Constantinople. Called the Mandylion, this image was almost certainly the Shroud only it was folded in such a way as to reveal just the face. However, other witnesses from the period claim to have seen a full-length image of a dead and naked Jesus in Constantinople.
- During the Fourth Crusades, this image disappeared from Constantinople only to reappear in Europe. Theories suggest the Knights Templar were responsible for bringing the Shroud to Europe. In fact, the next well-documented appearance was in Lirey, France, in the mid-1350s. A *knight* named Geoffrey de Charny exhibited the Shroud in a Catholic Church. Because the first historical record of the Shroud appearing in Europe roughly coincides with the carbon dating performed on the Shroud, many people are convinced it was forged during this time. However, the timing was merely a coincidence.

- Next, the Shroud appears in Chambery, France. While in Chambery, it was almost destroyed by a fire. Melting silver from the storage box's lining caused the prominent burn marks that are so visible today. Water stains are also clearly visible from the attempt to put out the fire. While it is a shame that such a holy relic sustained damage, it is a miracle the Shroud survived at all.



**Burn mark**

**Water stain**

- Then, in 1578, the Shroud was moved to its current location in Turin, Italy—hence its modern name, The Shroud of Turin. It has resided within the walls of The Cathedral of St. John the Baptist ever since and is only rarely displayed for public viewing.



**Cathedral in Turin**

# Motive for Forging the Shroud

After considering the evidence in this presentation, any rationally minded person realizes that the Shroud could not have been forged utilizing medieval technology.

What a medieval forger would need:

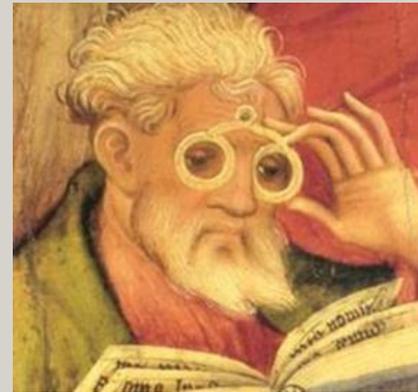


High Powered  
Microscope



Source of particle radiation  
and somehow how make it  
radiate out from a human  
corpse.

What a medieval forger actually had:



Crude reading  
glasses.



A printing press,  
which was actually  
invented about  
hundred years after  
the supposed forgery.

## A Terrible Return on Investment

But for the sake of argument, let's say a forger did create the impossible image, a hoax that would cost the modern equivalent of billions of dollars in research and development, all the while keeping his efforts a secret, and then destroying all traces of that technology. Who would spend that kind of money and yet not make a dime on his investment? What was his motive? Why would he plant evidence that only future scientists could discover?



Did they do it for money?



Even if money were of no consequence, surely he would crave the social gratification of having people know what a gifted artist he or she was. After all, every artist signs their work. Yet we see no signature on the bottom corner of the Shroud. We have absolutely no historical inkling as to who may have been responsible for the forgery, nor do we see any other artistic creation even remotely like the Shroud of Turin during any time in history, not even today with modern technology. What member of our selfish species would go to all the trouble and expense of creating this deceptive masterpiece and then not take credit for his creation?



**So again, we must come to one of two conclusions:**

The Shroud of Turin is a cosmic practical joke created by a mischievous time-traveling space alien.

Or

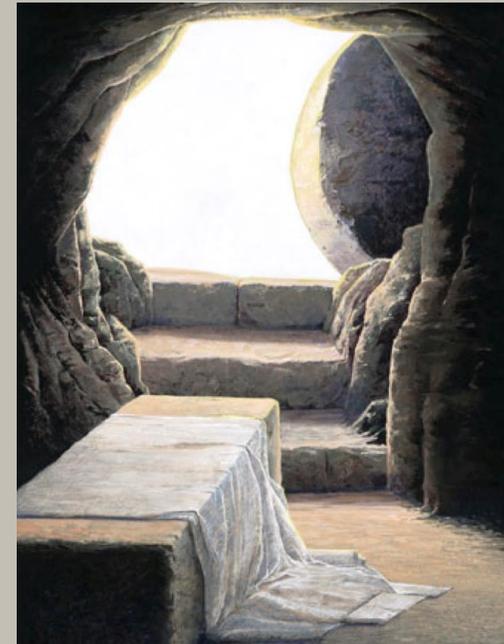
The Shroud of Turin is precisely what the faithful claim—the burial shroud of the historical Jesus Christ.

*Which explanation sounds more plausible to you?*

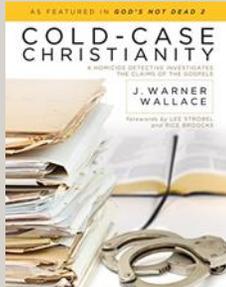
For non-Shroud related historical proofs of the resurrection, I recommend the following links:

<https://www.desiringgod.org/articles/historical-evidence-for-the-resurrection>

<https://www.youtube.com/watch?v=Je9lI5jPTnQ>

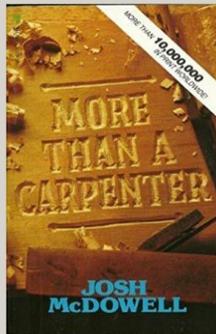


**There are many books on Christian apologetics, but these four books are among my favorites:**



<https://www.amazon.com/Cold-Case-Christianity-Homicide-Detective-Investigates-ebook/dp/B00A71Y7I8>

<https://www.amazon.com/Case-Christ-Journalists-Personal-Investigation-ebook/dp/B01863JLK2>



<https://www.amazon.com/More-Than-A-Carpenter/dp/B003265M98>

<https://www.amazon.com/Jesus-Among-Other-Gods-Christian-ebook/dp/B006X4QONO>

