

In Turin, since 1578, northern Italy, is one of the most puzzling, controversial, and studied pieces of cloth in human history, the Sindon or the Shroud. The shroud of Turin is preserved in the 'Chapel of the Shroud' in the Turin Cathedral, and is deemed to be the 'grave cloth of Jesus'.

The shroud is the full-length photonegative image of a man front and back, bearing signs of the wounds corresponding to the Gospel accounts of the torture that Jesus endured in his passion and death.

The image on the shroud is much clearer in black and white negative than in its natural sepia colour.

It was first observed in 1898 on the reverse photographic plate of amateur photographer Secondo Pia, who was allowed to photograph it, while on display.



Secondo Pia

The shroud is marked with burns, scorches and water marks. The triangular shaped areas are patches that are sown on in 1534. It went through fires; to Turkey; in a wall 400 yrs; crusades; wars; France; in 1450 the Royal family Savoy became owners till 1982 when it was donated to the Pope.

The Man on the Shroud:

He was naked, 5-foot 10½ inches, about 175 pounds. Had a beard and shoulder length hair.

Had an enlarged chest (from heavily painful breathing).

Was beaten with Roman Flagrum (Jn.19:1).

Had puncture marks on his skull (Jn.19:2; Mk.15:19).

Bled while upright on the cross.

Suffered most wounds while alive.

Swelling on his left cheekbone (Jn. 18:2).

Wound in his side with no swelling (indicating this happened after his death - Jn.19:34).

Dirt on knees and tip of nose (containing minerals found in Israel).

Blood smears from upper shoulder are thought to be microscopic oak remains (Jn.19:17).

Pollen belonging to plants in the Middle East (Jn.19:40).

Pollen found on Shroud's surface from 28 plants:

Prof. Avinoam Danin (Israeli Botanist and professor at Hebrew University in Jerusalem) confirmed in 1997 the presence of flower images on the Shroud verifying 28 different pollen species and plant images; many that grow only around Jerusalem - March-April (the time of the Passover) is the time when some 10 of the plants identified on the Shroud are in bloom. ¹

The Zygophyllum Dumosum plant for which there is a pollen as well as image on the Shroud grows only in Israel, Jordan and Sinai.



The Shroud was a quality cloth

It is a linen cloth woven in a 3-over-1 herringbone pattern, and measures 14'3" x 3'7". The dimensions correlate with ancient measurements of 2 cubits by 8 cubits; consistent with loom technology of that period. This cloth of more costly weave pattern belonged to Joseph of Arimathea, a wealthy man.

"Joseph of Arimathea... took the body of Jesus... there came also Nicodemus... and brought a mixture of myrrh and aloes, about a hundred-pound weight. Then took they the body of Jesus, and wound it in linen clothes with the spices, as the manner of the Jews is to bury". (John19:38-40)

The Type of Blood on the Shroud

The blood on the Shroud is real, human male blood of the type **AB**. This blood type is rare, about 3% of the world population, with the frequency varying from one region to another. Blood chemist Dr. Alan Adler and the late Dr. John Heller (New England Institute of Medicine) found a high amount of the pigment bilirubin, consistent with someone dying under great stress or trauma, making the colour redder than other ancient blood.

For more amazing research on His blood and total number of 24 chromosomes see the pamphlet, ['the Ark of the Covenant awaits'](#) (pgs.4,5)

See the Inflicted wounds

Specifically, the scourge marks on the shoulders,



back, and legs of the Man of the Shroud match the flagrum (Roman whip) which has three leather thongs, each having two lead or bone pellets (plumbatae) on the end.



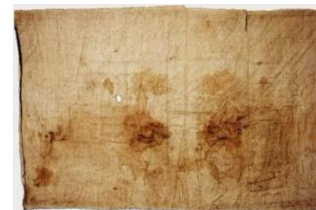
The lance wound in the right side matches the Roman Hasta (4 by 1 cm spear wound)

Iron nails (7-inch spikes) were used in the wrist area (versus the palms as commonly depicted in Medieval art).

These marks, combined with the capping of thorns which is not found anywhere else in Crucifixion literature of ancient Roman (Tacitus, Suetonius, Pliny the Elder or Pliny the Younger) or Jewish historians (Flavius Josephus, Philo of Alexandria) create a unique signature of the historical Jesus of Nazareth. The wounds on the back of his body are just as shocking. Many would not survive such a scourging. Hence Jesus was too weak to carry his cross all the way and only hung on his cross for 6 hours before he died.

What is the 'Sudarium Christi'?

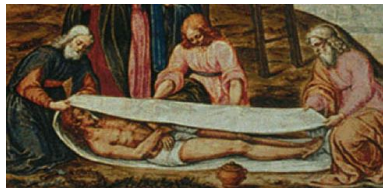
In the Cathedral of Oviedo in northern Spain is a



linen cloth called the Sudarium Christi, or the Face Cloth of Christ. It is often referred to as the Cloth of Oviedo. The Sudarium Christi is a

poor-quality linen cloth, like a handkerchief, measuring 33 by 21 inches. Unlike the Shroud of Turin, it does not have an image. However, it does have bloodstains and serum stains from lung fluid buildup, matching the blood (AB) of the Shroud.

The Oviedo Cloth was placed around the head at the time of death on the Cross and remained there until the body was to be covered by the Shroud in the Garden Tomb. Then it was removed and placed to one side (John 20:7). Oviedo scholar Mark Guscini notes that the practice of covering the face is referenced in the Talmud (Moed Katan 27a).



How did the Image come about?

Although many have tried to 'prove' that the Shroud is a fraud, as of today hundreds of scientists have found no explanation for the image on the shroud. All the theories from scorching to the bioplastic coating, from painting to vaporographic theories, every last one has been ruled out.

The only alternative is, the image on the shroud was the result of the resurrection of his body. "The amassed evidence for its authenticity is indisputable", says Dr. Peter J. Shield.

In Less than the Twinkling of an Eye

"In the twinkling of an eye, the dead shall be raised incorruptible, and we shall be changed." (1Cor.15:52)

"Scientists Suggest Turin Shroud Authentic."

The European researchers with the Italian ENEA (National Agency for New Technologies) replicated the depth and coloration of the Shroud image using **a 40-nanosecond burst** from a UV excimer laser.

This test is the first time any aspect of the image has been reproduced using light...These findings support the idea that the image on the Shroud was made by **a sudden flash of high-energy radiation**.

This refutes the possibility of forgery, since lasers were obviously not available in medieval times.

Ref. "Colorazione similindonica di tessuti di lino tramite radiazione nel lontano ultravioletto: riassunto dei risultati ottenuti presso il Centro ENEA di Frascati negli anni 2005-2010" RT/2011/14/ENEA (2011).

1988 Press Conference of the British Museum:

On Oct. 13, 1988 announced the years **1260 to 1390**



as the Shroud dating. The controversial results of the C-14 tests published in the scientific journal

"Nature" in 1989, **did not publish all the data** because it was **not provided** by the British Museum.

In 2017 French researcher, Casabianca filed a **legal action against the British Museum**, which oversaw the C-14 testing labs in 1988. The museum finally released all the raw data. They proved that the cloth sample is not consistent; the results, famously reported with "95% confidence" are suspect.

The C-14 test labs violated the original sampling protocol established in 1985. Three different samples were to be cut; instead, **only one sample was used**. The test administrators cut the test sample from the most handled area of the cloth - the outside corner edge. Dr. Rogers explains in his in-depth study, **'It was taken from an area of the cloth that was re-woven during the middle-ages.'**²

Jesus to Pilate, 'Who is of the truth hears my voice'.

The Shroud was and still is described all over the net as, "a Medieval Hoax" and "The Shroud debunked". More insight into Pseudo-Science: '[Pandora's Box](#)'. Pls. read: '[Is Resurrection Scientifically Possible?](#)' For Jesus' suffering see: '[The Whipping Boy](#)'.

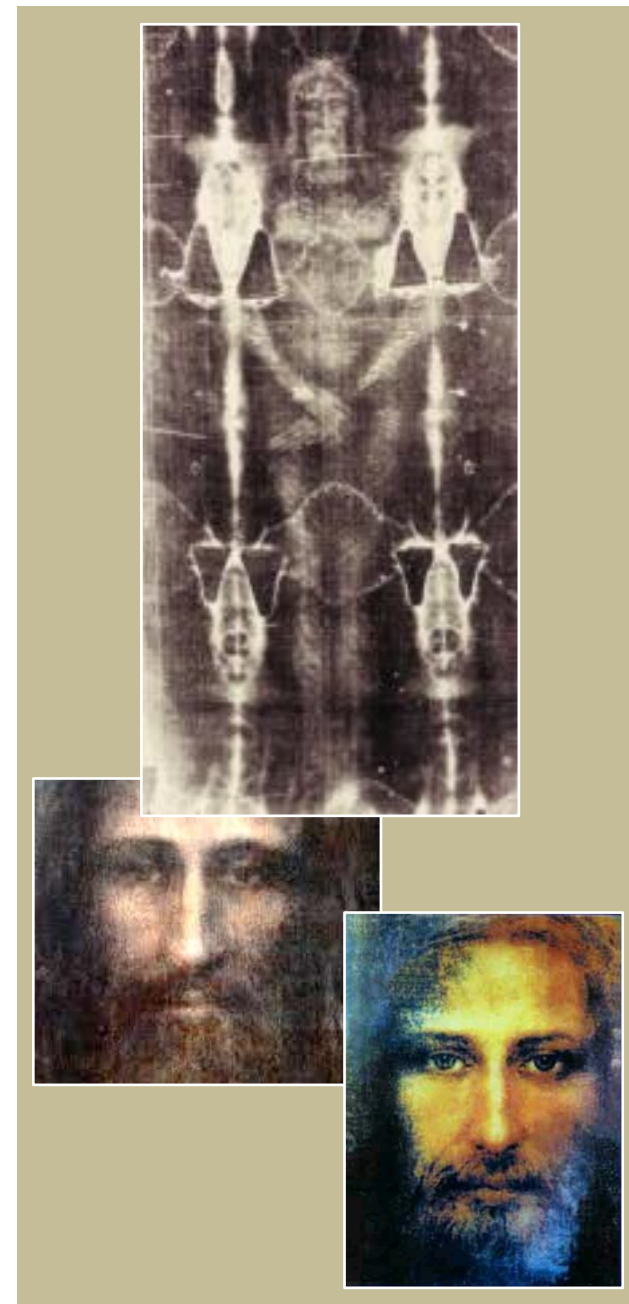
References

This pamphlet is primarily adapted from [J. Michael Fischer](#), adapted from the original article by [John C. Iannone](#)
1: Prof. A. Danin, '[Botany of the Shroud](#)' published 2010
2: 20-01-2005 Dr. R. Rogers in the [journal ThermoChimica Acta](#)

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THE SHROUD OF TURIN



"I am he that lives, and was dead; and, behold, I am alive for evermore..." (Revelation 1:18)