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*Mark has studied all aspects of the Shroud for 37 years. For two decades, he has proposed that new, non-destructive or minimally-invasive tests be adapted and applied to the Shroud because they could not only prove its age, but what caused all the unique features throughout its unparalleled body images and blood marks. These techniques could even prove whether an unprecedented radiating event occurred to the multiply-wounded, crucified corpse in this cloth, which not only encoded all of these features, but left unforgeable evidence of when, where, and to whom all of these events occurred.*

### **Testing the Shroud and the Sudarium at the molecular and atomic levels could yield abundant scientific evidence of a miraculous event**

Testing the Shroud and the Sudarium at the molecular and atomic levels would yield the most information ever acquired from these cloths, and could answer some of the most important and outstanding issues regarding the Shroud. If these two cloths were examined at the molecular level by hyper- or multi-spectral imaging, these non-destructive techniques could identify every fiber of every thread on both sides of each cloth, and what is on them. Molecular microscopy could identify any natural or artificial products on the cloths and whether these products could have effected or caused the Shroud's unique full-length body images, or skewed its radiocarbon dating done in 1988. In addition, this testing could identify if the side strip is an original part of the Shroud; whether there is actual discoloration at the locations claimed to have coin features, flower parts, or body features on the outer side; whether the cloths contain additional pollen or limestone; whether the Shroud has two sets of water stains from two different occasions; and many other items. These techniques could also determine if the body images, the cloths or the materials on them have been irradiated. If these cloths were irradiated with one of several forms of low energy radiation, then testing the Shroud and its various abundant materials at the atomic levels could provide substantiated scientific evidence to support the occurrence of a momentous and miraculous event. For example, this testing could prove whether the entire Shroud was irradiated with neutrons; whether the neutrons emanated from the length, width, and depth of the corpse wrapped within it; the actual age of both cloths; when this event occurred; where it happened; and the identity of the victim.

Barta, César,\* Pedro Sabe\*\* and José Manuel Orega\* [paper read by Barrie Schwartz] \*Member of the Centro Español de Sindonología. \*\*Parochial vicar and Latin and Greek translator.

Barta, César, Physicist, University Complutense, Madrid, 1981 MBA Executive, University Virtual Barcelona, 2005 Test engineer in the space industry for more than 25 years. Iberespacio. cbartagi@cofis.es

*César Barta has developed his professional activity in the nuclear and electronic fields. He currently works as a test engineer in space science for data analysis. He devotes his free time to research and dissemination on the Holy Shroud, having taught courses and attended conferences both in Spain and in other countries in Europe and America. He assiduously collaborates with national and international specialized magazines.*

*He has been involved in Shroud research following its 1988 carbon dating, and he is a member of the Centro Español de Sindonología (CES).*

### **The Beirut icon and the Shroud**

Among the abundant documents for the Mandylion, there are some of them dated at the end of its story in Constantinople that lead to the incompatibility between its image and the Shroud of Turin. However, with the combination of ancient documents, we have reconstructed a trace of the Shroud of Blachernae from Jerusalem to Constantinople through Beirut. It was an image of Christ that represented his whole body with the wounds of the Passion. It was transferred to Constantinople shortly before the Christ's representation as depicted in the Shroud of Turin image (i.e. the Man of Sorrows). It disappears after the Fourth Crusade. Gervase of Tilbury links the Icon of Beirut with the image of Christ imprinted on His Shroud. Due to such data, the Icon of Beirut corresponds perfectly with the Holy Shroud of Turin.

Bracaglia, Giorgio

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*Giorgio has 46 years of image related services and technical research in providing quantifiable data to meet ISO standards. He was lead color specialist for Eddie Adams, Kit Luce, Claudio Abate and many more international artists. In 1999, Giorgio became the material director of the Holy Shroud Guild, and was responsible for web hosting, presentations, and archiving the historical documents of the Guild. He has made materials available for the scientific community, the Shroud Science group, international Sindonologists, and the media for television, reproduction, and study. In 2019, he published the book, Uncovering the paradox within the archives of the Holy Shroud Guild which is a historical account of over 60 years of the Shroud studies from the original correspondence of the Holy Shroud Guild. Led by two ecclesiastical greats, Father Otterbein and Father Rinaldi, the Guild made it possible for an American team of scientists to analyze and study the Holy Shroud of Turin.*

### **Photographic film and process techniques used by Giuseppe Enrie to capture the 1931 images of the Shroud: Part 1, Capturing the image.**

The first photograph of the Turin Shroud was obtained by Secondo Pia in 1898, and the quality of this photograph was limited by his craftsmanship and the technology that was available at that time. The second photograph was captured by Giuseppe Enrie during the 1931 Exposition of the Shroud, and his work resulted in a superior reproduction due to the technological advances in photography and Enrie's expertise. This presentation explores the photographic techniques that were designed to maximize the technology that was available to Enrie in 1931. This photographer was considered a *maestro* in his craft. Photographers during his period mastered visual development, development alteration, wet plate techniques, and filter usage to correct for spectral sensitivity under daylight or tungsten lighting conditions. The term "orthochromatic," which refers to a photographic emulsion that is sensitive to only blue and green light, was a misconception after 1884. It was in that year that Josef Eder discovered, by applying erythrosine dye in the film's emulsion, that it was possible to extend the film's sensitivity to 630 nm with special handling, thus capturing medium yellow to orange hues. By 1900, orthochromatic films

continued to improve with equalizing green and yellow sensitivities. These films were known as "isochromatic." The film used by Giuseppe Enrie was a rapid orthochromatic film sensitive to med-yellow and orange. This presentation explains the process by which Enrie accomplished the great assignment that was bestowed onto him – to obtain a high-quality picture of the image on the Shroud. With the guide of Enrie's documentation of the 1931 Exhibition of the Shroud, and my conversations with Enrie's lead printer at the Dutto Brothers Studio, Aldo Guerreschi, this presentation guides us through the basic techniques employed by Enrie.

Bracaglia, Giorgio D.,

### **Photographic film and process techniques used by Giuseppe Enrie to capture the 1931 images of the Shroud: Part 2, Some considerations when using reproduction images.**

Enrie's photographs from the 1931 Exhibition of the Shroud confirmed the work done in 1898 by Secondo Pia showing that, indeed, the image on the Shroud was a true photographic negative. This presentation explains Enrie's technical details that will help to unravel the many misconceptions of the Enrie's black and white negative. Based on Aldo Guerreschi's RGB colour space readings of the Shroud, a visual simulation model was created to demonstrate the approximate characteristic of the spectral sensitivity of Enrie's orthochromatic film. The simulation model also helps to explain how Enrie was able to expand the spectral sensitivity, and compares Enrie's orthochromatic to panchromatic film with a spectral sensitive of 660 nm and even greater. This presentation reviews why using reproduction images captured either analog or digital for Shroud research can be problematic. Even under the optimum conditions, digital and analog images will encounter deficiencies in spatial resolution, including dynamic range, compared to the human eye. The degradation transposed on either media can vary depending on many factors, and some of these factors are explored. The presentation concludes by explaining the pros and cons with the rake lighting scheme used by Enrie, and the rationale as to why the negative image on the black and white enlargement of the Shroud of Turin is mirrored compared to the positive image.

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*Like the Shroud, the Veil of Veronica is an acheiropoieta (an image made without hands), that was created when a woman, Veronica, used her cloth to wipe Jesus' face on the Road to Calvary. My interest in this legend stems from its literary and visual representations, especially in the Stations of the Cross – the popular devotion that charts Jesus' journey from trial to crucifixion. On one level, the legend contains truths about courage, fidelity and kindness. But, my research indicates that on deeper reflection, this seemingly straight forward story proposes a theology of the Incarnation.*

### **The Veil of Veronica: From Concealment to Revelation**

The cult of the saints, at the height of its popularity in the 15th century, was an integral component of western Christianity. And a popular story concerned St. Veronica, keeper of a miraculous cloth known as the Veil of Veronica ("the Veronica"). According to tradition, the cloth

was miraculously imprinted with Christ's image after the woman, Veronica, gave it to him to wipe his face on the road to Calvary. Like the Shroud of Turin, the Veronica is considered to be a miraculous image made without human intervention. But unlike the Shroud, which has a full-body image, the Veronica bears Christ's face only. Although the Veronica story is not in the New Testament, it was written down beginning in the 4th c. and later recorded in artistic representations, including the Sixth Station of the Cross. Art historian Neil MacGregor notes that images of the Veronica eventually outnumbered written texts so much so that "by the end of the fifteenth century there was an agreed likeness of Christ" that most Europeans could recognize. But what was the motivation to set down this "legend," thereby ensuring its popularity and longevity? Perhaps it was because the Veronica contained truths about humanity's being created in God's image and the revelation of the invisible God in Christ. But the most fundamental argument, however, was the Incarnation. Because images of Christ in his human form showed the historicity of God made man, it was therefore appropriate to make images of him as a man. And as humanity's image reflects God's, images of the incarnate Christ show his divinity and humanity and therefore teach the doctrine of the Incarnation. The presentation surveys biblical and Patristic writings, as well as the Veronica in art and literature to explore its status as a symbol of the Incarnation that reveals God's human face in Christ.

Casabianca, Tristan

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*Tristan graduated in Modern History, Public Law, and Law and Economics. He works as a research analyst for French regional administration. Since 2010, he has been interested in Turin Shroud studies. In his research, Tristan has focused on history and on philosophy of science. In 2017, he discovered in the British Museum new data about the radiocarbon dating of the Turin Shroud.*

### **Radiocarbon Dating of the Turin Shroud: Lessons from Failure**

In 1989, Damon *et al.* claimed that the radiocarbon dating of the Turin shroud provided "conclusive evidence" of its medieval origin. However, since the 2000s, this conclusion has been increasingly put in doubt. In 2017, in response to a legal request, the British Museum, which was the centralizing institution for the dating process, released its documentation. The statistical analysis of the raw data strongly suggests a lack of homogeneity of the tested samples. Therefore, the radiocarbon results do not provide "conclusive evidence" of the AD 1260-1390 calendar age range. The new documentation also provides insight into the elaboration and acceptance of the 1989 article, including the internal (Anthos Bray) and external (Nature) peer review process. It supports the hypothesis of a replication crisis in science, partly based on pressure to publish, confirmation bias and data dredging. In the case of the Turin Shroud, this crisis could affect future robust protocols and our knowledge of the artifact.

Baker, "Is there a reproducibility crisis?", *Nature*, 2016, 533, 452-5.

Casabianca, Marinelli, Pernagallo and Torrisi, "Radiocarbon Dating of the Turin Shroud: New Evidence from Raw Data", *Archaeometry*, forthcoming, DOI: 10.1111/arc.12467 Damon *et al.*, "Radiocarbon dating of the Shroud of Turin", *Nature*, 1989, 337, 611-5.

Devins, J. Thomas (Tom)

BS Chemical Engineer, University of Kentucky, 1963 Author of *The Illusion of Death*, 2017  
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*After a thirty-two year career in the energy industry, Tom took early retirement to care for his terminally ill wife. Following her death eight years later, mystical experiences directed him to Tibetan meditation practices and the study of Eastern mystical death traditions and the Shroud of Turin. His studies led him to correlate Jesus's resurrection, as understood through Shroud radiation theory, with a Tibetan Buddhist phenomenon known as Rainbow body. A frequent traveler to the Himalayan countries, in 2012 he founded Himalayan Hands, a non-profit organization dedicated to helping the impoverished in Tibet and Nepal.*

### **Evidence From the Tibetan Buddhist Culture Suggests That Resurrection May be a Natural Event**

After much study, investigators are nearing the conclusion that the image on the Shroud was formed when the shrouded body of Jesus dematerialized into its elemental parts. This conclusion however is held hostage by the religious and scientific belief that it is impossible for a human body to dematerialize. Although science precludes the supernatural as an explanation, the study of the Shroud often invokes a miracle which is in keeping with Christian doctrine of the resurrection.

The words “study” and “investigator” in the preceding paragraph were carefully chosen so as not to be confused with “research.” I believe that authentic research requires a mindset that “all material world effects have natural causes,” as well as access to all relevant information, including experience and observation across cultures. When other cultures besides Christianity are taken into account, the miracle of the resurrection on that first Easter Sunday could be seen as a natural event.

In September 1998, Tibetan Buddhist monk, Khenpo A-Cho, died without leaving a corpse. Upon his death, eye witnesses report that his corpse began to shrink and glow. Seven days later it had completely vanished. The phenomenon, called rainbow body, has occurred to thousands of Tibetans. It predates the Christian era and is well documented on trustworthy Buddhist websites. I personally investigated the Khenpo's death by interviewing an eyewitness, a Khenpo disciple of twenty-one years, onsite. I had the biography he wrote translated into English, and gained special insight into the man. The highly regarded Catholic priest, Father Francis Tiso, independently interviewed three other eyewitnesses, and all four eye witness accounts agree. Father and I believe that the Rainbow body is a real, natural phenomenon. Shroud investigators may reach this same conclusion if they expand their horizons beyond the boundaries of fundamental Christian beliefs.

I will show photographs of a recent body dematerialization event, explain the ancient yogic practice which produced it (and hundreds of thousands more like it) and demonstrate how the same principles are found in Jesus's teachings as found in *The Secret Gospel of Thomas*.

Farey, Hugh

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*Hugh is a cradle Catholic, and has been teaching general science continuously since 1974, first as a school-teacher, now as a private tutor. He became aware of the Shroud in 1972, and wrote his first article for the British Society for the Turin Shroud (BSTS) newsletter in 1995, of which he was editor from 2013- 2017. He became persuaded of the medieval origin of the Shroud about ten years ago, and is now one of the most prominent advocates for this.*

### **Converting radiocarbon decay to calendar dates. Why the Shroud may date from 1260 to 1280, but not from 1340.**

Although the radioactive decay of Carbon-14 is quite regular and unaffected by environmental conditions, it cannot be used as a simple clock relating a particular proportion of Carbon-14 to Carbon-12 to a calendar date. The ratio of Carbon-14 to Carbon-12 in a living organism has varied over the centuries, due to the effects of solar radiation and volcanic activity. An organism which died when the atmosphere had an unusually high proportion of Carbon-14 may appear to be younger than one that lived with an unusually low proportion, even when it is in fact older. The correct proportions of carbon isotopes in artefacts of any particular ages can be determined using tree rings, whose date can be determined by observation with great accuracy. Finding the current Carbon-14 to Carbon-12 proportion in samples from tree rings enables points of precise correlation to be determined, from which an accurate calibration line can be derived, the most recent being that of Reimer *et al.* (2013).

The fourteenth century was a period of particularly variable atmospheric carbon ratios, such that organisms which died in 1320, 1350, and 1390, all in fact have the same ratio now, appearing a little older than organisms which died in 1370, and younger than those which died in 1320. The radiocarbon dating of the Shroud demonstrates this anomaly. As a specific example, the youngest Arizona sample, with 93.1% of the present atmospheric Carbon-14 content, correlates to the years 1325, and 1345, and 1395, but cannot relate to the intermediate years 1335 or 1375. Of course, organic remains whose radiocarbon content has been changed by unknown processes cannot be dated at all.

Farey, Hugh

### **The Vignon Markings, according to Paul Vignon himself**

Paul Vignon's book, *Le Saint Suaire de Turin devant la Science, l'Archéologie, l'Histoire, l'Iconographie, la Logique*, published in France in 1939, introduces the possibility that the Shroud may have stimulated an entire, and entirely new, New Testament iconography. However it has never been translated into English, and, as will be shown, does not claim that the markings on the Shroud became solely Christological indicators. Instead, Vignon demonstrates, with copious illustrations, that some of the anomalous discolourations on the face of the Shroud image, such as the marks of the forehead, cheeks and chin, appear gradually throughout the whole of Christian imagery, on Christ, the apostles, other saints and clerics. Vignon himself did not think that any of his 'markings' applied exclusively to images of Christ, as he found them so often on other people. This tends to dilute the idea of a one-to-one relationship between the Shroud and images of Christ.

Fleming, Tony

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*Tony studied antennas and biological applications of EM radiation within the Australian Defence Department and a bio-effects group. In 2017 Tony devised a ground-breaking synthesis of cellular molecular biology detailing how cells generate endogenous EM and acoustic fields causing self-organization within cell colonies. This novel view of cells involves resonance and diffusion processes as well as molecular biochemistry having application to immunology and infectious diseases. In 1990 he read Ian Wilson's "The Shroud of Turin".*

### **Size of human chromosomes and topology of human histones combine to match wavelength used in Shroud of Turin colorization tests**

This study builds on recent findings that human DNA may operate at the VUV radiation frequency of 188 nm. In this current study this frequency is found to depend both on the size of human chromosomes and the topology of human histones. These human microscopic characteristics accurately match the use of an ArF laser to successfully colorize linen like that of the Shroud of Turin by Di Lazzaro and Fanti in 2010. An endogenous radiation of frequency 188 nm is assumed to be coming from all cells of TS Man's body. The skin cells can therefore provide a biological image forming mechanism for the Shroud of Turin. Previously in 2017 Fleming found that the resonant wavelength, 188 nm, of the human chromosomes 30 nm in diameter modeled as a loop antenna, agreed to within 2.6% of the wavelength found using an Excimer ArF laser to produce colorization of Shroud-like linen. The observed resonance was assumed to be biologically based and not a numerical coincidence. Theoretically the resonance of a macroscopic loop antenna is given by the equation  $\lambda = 2\pi r$  where  $r$  is the radius of the coil. However the equation of resonance found in the colorization tests was  $\lambda/2 = 2\pi r$ . The question is where does the double loop within the chromosomes come from? The difference between a macroscopic loop antenna and the microscopic chromosome coiled antenna is given by the double-coil of DNA strands surrounding each histone octamer in each 30 nm chromosome. Histones are recurring structures in every chromosome providing structural integrity to DNA as nucleosomes. These are proteins within chromatin, acting as spools around which DNA winds, providing gene regulation of the DNA. While no macroscopic loop antennas match the wavelength of the colorization tests, microscopic human chromosomes along with the topology of human histones provide an accurate match.

Fleming, Tony

### **Radiation seems to be coming directly out of the Body of Turin Shroud Man**

Currently one hypothesis widely considered responsible for the image observed on the Shroud of Turin is that some form of VUV (vacuum ultra violet) radiation came out from the body of the man in the image on the Shroud(TS Man). In this study we find that the image may have been formed via VUV photons emerging directly from the body surface of TS Man. The image appears to be of a man who has been brutally tortured and crucified. The method of forming the

body image may be based on the structure of human skin cells and perhaps too some of the human bone cells where the blood and water was drained from the upper body of TS Man as a result of crucifixion. The structure and orientation of these cells and their chromosomes are consistent throughout the surface of the body. Perhaps the most compelling indication that the photons were aligned perpendicularly to the body surface depends on the apparent abnormal length of TS Man's right forearm and his right hand fingers. These visual characteristics are consistent with the geometry of having the left arm wrist and hand positioned above the right forearm, wrist, and hand with both left and right appendages under the linen body cloth known as the Shroud of Turin. The forearm consists skeletally of the radius and the ulna both being predominantly straight bones from the elbow to the lunate and scaphoid bones of the wrist. At the same time the fingers of the right hand consist of the five metacarpels and the various phalanges, the thumb having two and the other four fingers having three. This anatomy is consistent with the image of the Shroud where the right forearm is peculiarly long and so too are the fingers of the right hand.

Jarrett, Cathy

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*Cathy worked at various jobs before, during and after earning a Bachelor's degree in Elementary Education. She began teaching special education students after earning the Master's degree and continued to do so until her retirement. She was instrumental in starting the first Charter school in her school district. Cathy has also run for political office. Cathy found the book A Doctor at Calvary by Pierre Barbet in a bookstore in the late 1960's. She bought it, read it and has been studying the Shroud ever since. It helps her to understand the depths of Jesus' love for us.*

### **Hypotheses Regarding Various Aspects of the Passion of Jesus**

The Passion of Jesus refers to His sufferings from the garden until His death on the cross. Understanding the meanings of Greek words, some customs of the times, and the geography of Jerusalem, can help to answer questions about the processes that inflicted wounds during this time. Based on this information, this presentation provides answers to a number of questions, explanations which are not readily apparent from the gospel accounts alone. For example:

- 1) the bloody sweat from Jesus could have resulted in dehydration and a general bruising before any man laid a hand on Him.
- 2) Jesus was nude during scourging since scourge wounds appear on His buttocks, lower abdomen and upper thighs.
- 3) abrasions on His face and knees indicate falling without the use of His hands which were likely tied to the patibulum that lay across His upper back.
- 4) when Jesus fell on His face, He probably had the "wind to be knocked out" of Him, and to prevent His immediate death, the soldiers conscripted Simon of Cyrene to carry the patibulum to Golgotha.
- 5) since various Greek verbs can be translated as led, brought or carried, it is possible that the verb used by Mark (in 15:22) after Simon was conscripted indicates that two guards helped Jesus walk out of the city to Golgotha.

- 6) different angles of the blood flows on His forearms indicate that one arm was nailed slightly higher than the other. Jesus arched His back as the first wrist was nailed causing the round patibulum to roll back a little. Then the other wrist was nailed on top of the patibulum resulting in the wrists being nailed at different angles.
- 7) although Jesus died crucified, crucifixion did not kill Him. He died when He dismissed His spirit.

Kearse, Kelly

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*Following completion of postdoctoral fellowships at Johns Hopkins and NIH, Kelly became a Principal Investigator at NIH. After several years, he transferred to the ECU School of Medicine to have the opportunity to do both research and teaching. In 2000, he semi-retired from laboratory research to relocate to his original hometown and teach high school science, something that he had always wanted to do. He has been a science instructor at KCHS for the past 20 years. Kelly studies the Shroud as a subject important to both faith and science, with a specific interest in the properties of the bloodstains.*

### **The Blood on the Shroud of Turin: Species Unknown**

The blood on the Shroud of Turin is widely reported as being human (primate) in origin based on certain serological experiments performed in the early 1980s. A crucial requirement in such studies is the demonstration that the antibodies used show limited cross-reactivity with the same molecules present in other species. Modern advances in the technology of genetic/protein sequencing have begun to reveal molecular relationships that were hitherto unknown and not easily predicted, particularly in unrelated species. Upon broadening the investigation of the reactivity of the reagents used in previous experiments, additional cross-reactive species have been uncovered that directly challenge prior conclusions of immunological studies on the Shroud of Turin. Here, evidence is presented to show that blood from unexamined species (for example, rat, mouse, cat, others) would also test positive in the key experiments performed some forty years ago to evaluate the blood species present on the Shroud. Thus, cross-reactivity precludes a definitive conclusion that the blood on the Shroud of Turin is of human, or even primate, origin. In addition, these studies raise the issue that no experiments have ever been done to examine the possibility that any blood species other than human may be present on the Shroud.

Kearse, Kelly

### **Hemolysis, bilirubin, and the color of the bloodstains on the Shroud**

Various mechanisms have been proposed to explain the molecular basis for the anomalous reddish color of the bloodstains on the Shroud. For example, Rogers proposed that Saponaria-treatment was performed as part of the normal processing steps during linen manufacture, leaving a surface residue on the Shroud that retained hemolytic activity. He noted that blood added to Saponaria-treated cloth maintained a reddish color some thirty years later, compared to controls which were black. Unfortunately, no data or pictures from these experiments have ever been published. Adler, on the other hand, suggested that high amounts of bilirubin

present in blood exudates are responsible for the reddish color of the bloodstains, resulting from heightened hemolysis in vivo due to excessive trauma. He reported that he could mimic the reddish color of blood on the Shroud by creation of a blood simulacrum in vitro, containing increasing amounts of bilirubin. However, no data or pictures from these experiments were ever published. In this study, I examined the effect of various hemolytic agents on the color of bloodstains, including Saponaria obtained by various processes. In addition, I describe the influence of various forms and amounts of bilirubin on bloodstain color and discuss these findings related to what has been reported for the Shroud.

Kearse, Kelly

### **Blood clotting, serum halo rings, and the bloodstains on the Shroud of Turin**

One of the most interesting characteristics of the bloodstains on the Shroud is the presence of serum "halos" or "rings" surrounding various wounds in the ventral and dorsal portions of the image. These areas were noted in the 1978 STURP investigation during examination of the cloth under ultraviolet light. The presence of such markings led to the interpretation that clotted blood was transferred to the cloth, and thus, could not have been fabricated by the direct addition of whole blood. Relatedly, the improbability that a forger would have added the detail of "halos" or "rings" in anticipation of their eventual discovery by the then unknown method of ultraviolet detection has also been commented on relative to the direct addition of blood to the cloth. Here, I have investigated various characteristics of blood clotting and accompanying serum halos or rings and discuss these findings in relation to what is present on the Shroud.

Kiszi, Eva

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*Now retired, Eva spent the majority of her life living and working in multiple countries abroad, including Hungary, South Africa, Sudan, and the Philippines. Although she had little interest in the Shroud of Turin prior to embarking on this particular project, her interest arises from having detected the existence of a strong connection between the image on the cloth and light, and what this connection implies. Undeniably, this relic still holds unimaginable secrets, as yet undiscovered by scientific research.*

### **Unveiling the Shroud of Turin: 1) Looking Beyond Pareidolia**

Conclusive evidence regarding the Shroud of Turin's authenticity has eluded modern scientific research. What happened to the body? What causes the 3D effect of the imprinted image on the cloth? Why is the head disproportionate to the body? Is the image really that of Jesus, the Son of God, who was purportedly resurrected after death? What would a resurrection even entail? Providing any conclusive evidence for or against such a claim would have profound implications. Indeed, the survival of Christianity depends on a resurrection. If one, by faith, accepts this Biblical account as true, one must also accept that Jesus entered into other dimensions before reappearing back in our own dimension. Can any of this have validity? Certainly, theoretical scientists have already determined that other dimensions exist, with the prevailing theory being that there are at least ten or eleven, and possibly even hundreds more. But a resurrection has remained a mystery. In this first of two presentations, I will show that there is far more to learn about the Shroud than what has been discovered. Images of the Shroud are, in fact, imbued with a wealth of

supplementary information that is not visible to the naked eye, but is, under the right conditions, detectable through a camera lens when the Shroud image is exposed to a light source. The resulting photographic images are akin to still-shots of what happened to the man wrapped inside the Shroud and, as such, give glimpses into the unknown. To support this assertion, I will introduce photographs that demonstrate the various types of images that can be captured, as well as images that reveal aspects of another dimension. What scientists consider pareidolia may very well not be, as the man on the Shroud does not appear to be alone.

Kiszit, Eva

## **Unveiling the Shroud of Turin: 2) Examples of captured images**

If Jesus is the man on the Shroud, and if His resurrection took place as professed in the Scriptures, did His body disappear undergoing a process or did it vanish in an instant—in an explosive burst of energy of unimaginable strength and forcefulness? Or is a possible scenario one in which both events occurred in sequence? Whatever the case, what type of energy could have been involved? The Nicene Creed states, "God from God, Light from light." Jesus, Himself, proclaimed that He is "the light of the world." Could it be that He was actually referring to a specific and powerful form of energy that flowed through Him, issued forth from Him, and could be tapped into? During this second of two presentations, I will review and examine the processes that are revealed in the photographic images with a selection taken from both the negative and positive images of the Shroud, as well as from the disputed 'second face' on the outer side of the cloth. Supported by photographs, I will also argue that the body appears to have departed from the cloth in a vortex, nature's most efficient way of moving matter from one place to another. Finally, I will delve into what I have discovered regarding the relationship between light and the Shroud image and demonstrate some of my findings by way of photographic evidence and a few short video-clips. Any image of the Shroud strongly attracts light, and light responds in a most unusual and unexpected manner, begging the question of whether or not light's behaviour can explain the 3D effect of the man's image on the Shroud.

Latendresse, Mario [presented by Tristan Casabianca]  
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*Mario taught computer science for fifteen years at the college level, University of Quebec in Montreal, and University of Montreal. Then for five years, he was a computer scientist at a computational facility to predict oceanic weather. He joined SRI International in 2006 as a computer scientist to work on computational biology and computational chemistry as a member of the Artificial Intelligence Center. His interest in the Shroud of Turin sprang from the lack of explanations for its provenance and its unique characteristics. Lately he focused on the history of the Shroud after discovering that most hypotheses proposed for its origin can be shown to be false, and that only one thesis can fully answer the provenance of the Shroud.*

**The Archives of Father André-Marie Dubarle Reveal the development of the Thesis of the Sainte-Chapelle of Paris**

Father André-Marie Dubarle presented his ultimate work on the history of the Shroud of Turin in his second book "Histoire ancienne du linceul de Turin" (Ancient history of the Shroud of Turin), published in February of 1999. Father Dubarle became convinced that the Shroud had passed incognito through the Sainte-Chapelle of Paris. For him, it was not a hypothesis, but a well-founded thesis based on historical documents. The Archives of the Saulchoir in Paris have the personal correspondence of Father Dubarle with many researchers, among them Daniel Raffard de Brienne, Ian Wilson, Daniel Scavone, Hilda Leynen, and Jérôme Lejeune. From the Archives, we can trace the ideas that lead to the formation of the thesis of the Sainte-Chapelle through this voluminous correspondence. We learn from which sources his ideas on this thesis came from, the great difficulties he encountered in trying to publish and present his findings, and most importantly, the misunderstandings of that thesis from other researchers. In particular, Father Dubarle explained to other researchers why the hypothesis of Othon de La Roche cannot be true. These Archives reveal the meticulous work he undertook to find the true history of the Shroud without compromises and preconceptions.

Laude, Jean-Pierre

Engineer from Ecole Supérieure d'Optique de Paris 1963

Doctorate in spectrometry from Orsay University France, 1966

Fellow SPIE (Society of Photo-Optical Instrumentation Engineers), member of OSA (Optical Society of America), SAS (Society of Applied Spectroscopy), MNTV (Montre Nous Ton Visage) and SSG (Shroud Science Group)

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*Jean-Pierre Laude was involved in Research Management and Expertise in Scientific Programmes, with a practical experience in optics and spectrometry. He taught graduate short courses in universities and several engineering schools. He has long been interested in the Turin Shroud, which he saw during the Ostentions of 1998, and 2015. His immense interest began with the reading of the papers of STURP in 1980. He published since 2014 a few papers on spectroscopy of blood or image formation on the Shroud and was also interested to iconography of Christ. He presents here the result of his personal observations in Chartres Cathedral.*

### **A comparison of "Christ The Teacher" a statue at the Chartres Cathedral with the Turin Shroud raises interesting questions of the Shroud's history.**

A comparison between the Shroud of Turin (TS) and "Christ The Teacher" (CT) statue of the South Porch, shows a similarity that provides a clue which can be added to other evidence for the existence of the TS prior to 1260–1390 radiodating of 1988. The cathedral was built partly from 1145, rebuilt after the fire of 1194, and the CT statue was carved between 1205 and 1215. Othon de la Roche was accused of taking the Shroud to Athens in 1204. Was he secretly summoned by Innocent III to give it to the Templars which Innocent once wanted to be affiliated with? Othon, who was excommunicated by Innocent in 1213 for theft of ecclesiastic goods, was dis-excommunicated later. Did Othon restore the Shroud to Baudoin IX, who retroceded it to St Louis, who offered it to Geoffroy de Charny? Did Othon send it to his family, or to Archbishop of

Besançon, or to Bellevaux Abbaye? Then, was the TS entrusted to the Templars as seems likely from some testimony of their trial (e.g. Arnaut Sabbatier 1287). Templars played an important role in rebuilding the Cathedral after its 1194 fire. Guillaume de Chartres was Templar Master 1210-1218. The similarity between TS and CT could indicate the knowledge of TS in Chartres at the time. Above the portal, Jesus with Mary and John intercede for humanity and six angels carry the Passion instruments whip, spear, crown of thorns, nails, and two angels hold Shroud and Cross.

Loken, John

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*John studied history, religion, and languages in the 1980s. He also became an agnostic then, which he remains today. He has held many jobs over the years, enjoying variety in life. In 2004 he finally became convinced that the Shroud of Turin was authentic. His 2006 book The Shroud was the Resurrection presents a centrist position that the Shroud is authentic but its image formed naturally. The book further suggests that the serene and mysterious image of Jesus inspired the resurrection belief. John still holds these views.*

### **The 'Bloody Sweat' in Luke 22:44 – An Allusion to the Face on the Shroud of Turin?**

The Gospel of Luke states: "And being in an agony, he [Jesus] prayed more earnestly: and his sweat was as it were great drops of blood falling down to the ground" (Luke 22:44, KJV). The purpose of this paper is to explore that verse and to show that it may be an allusion to the blood stains on the face and hair of the Turin Shroud Man (blood perhaps due to the crown of thorns). If so, Luke 22:44 would be 1st century evidence for the existence of the image on the Shroud. A survey of previous research on this possible connection reveals only rare and fragmentary comments. Few books about the Turin Shroud cite Luke 22:44, and few papers available on the internet site, shroud.com, do either. Of those that do, most mention Luke's bloody sweat passage only as a possible factor in the image formation process, not as a reference to the image itself. Other possible explanations for Luke's passage – a supernatural act, a literary borrowing, a natural physiological phenomenon (hematohidrosis) – all have serious flaws and seem insufficient. Other evidence for the Turin Shroud as the origin of the passage includes certain apparent allusions to the Shroud image elsewhere in the New Testament. An analysis of the precise words used in Luke 22:44 also reveals much agreement with the blood marks on the face and hair of the Turin Shroud Man. In conclusion, while no proof is possible, the bloody sweat passage in Luke seems based not on any historical reality during Jesus' prayer in the Garden of Gethsemane, nor on any other traditional explanation, but more likely on a different historical reality, namely, the blood flows visible on the face of the Turin Shroud Man.

Lublink, Patrick

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*Patrick served in the Canadian Forces for 22 years before entering full-time ministry with The Salvation Army in Toronto. He was then seconded as a Salvation Army officer to the Canadian Armed Forces, this*

*time as a military chaplain, where he served for an additional 12 years. He has had a keen interest in the Shroud of Turin since 1978 and believes that the Shroud is an important element of apologetic in defense of the Christian faith in a post-modern world.*

### **The Shroud and the Holy Fire of Jerusalem**

The Shroud of Turin and the Holy Fire of Jerusalem are two widely accepted wonders related to the resurrection of Jesus Christ. While the Roman Catholic Church and many Protestants accept the former, the latter is accepted by both Eastern and Oriental Orthodox Churches. In his book, Thomas Humber calls the Shroud, "The Miracle of the Holy Shroud". Similarly, in his book, Haris Skarlakidis calls the Holy Fire of Jerusalem, "The Miracle of the Light of the Resurrection at the Tomb of Jesus". The Shroud of Turin, a linen cloth bearing the image of a man, is believed by many to be the actual burial cloth of Christ. This cloth drew the attention of the scientific community in 1898 when its first photographs were taken. For the first time in its history, it was discovered that the image imprinted on it has negative properties. This was the beginning of serious scientific inquiries which are still ongoing today. According to the Orthodox Church, the descent of the Holy Fire at the Church of the Holy Sepulchre in Jerusalem, every Holy Saturday, is the only miraculous event in human history which has been repeated every year on the same day for more than 1,500 years. The phenomenon of the Holy Fire is virtually unknown in the West and deserves further study, particularly as it may relate to the formation of the image on the Shroud. Preliminary scientific studies on the Holy Fire give credible evidence of its authenticity and, as a result, its relationship to the Shroud of Turin. The phenomenon known as the Holy Fire of Jerusalem could have been the means by which the image on the Shroud was created. At this time, little scholarship is available that considers this relationship. However, this would be an important avenue for further theological reflections and scientific research.

Lublink, Patrick

### **Calvin Treatise on the Shroud of Turin**

At the height of the veneration of relics by the Roman Catholic Church, 16th Century reformer John Calvin wrote a passionate treatise against all relics related to Jesus Christ and to his followers. This included the Holy Shroud located at that time in the French city of Chambéry. Calvin's objections were both biblical and circumstantial. Calvin's biblical objection against the Shroud was two-fold: First, he believed that the presence of a miraculous image on a piece of cloth would have been noted in John's Gospel, since the purpose of this gospel was to highlight the miracles of Jesus and prove His divinity. Second, in his Gospel, John speaks of the burial cloth of Christ in the plural so that the Holy Shroud could not possibly be the true burial cloth of Christ since it was a large single piece of cloth. Calvin's circumstantial objections were based on the fact that the Veil of Veronica, purportedly containing a true image of Christ, and other shrouds also claiming to be the true burial cloths of Christ, were exhibited in various churches throughout Europe. Calvin may have taken the existence of more than one cloth as proof that the Holy Shroud was not miraculous or worthy of veneration. Calvin also made reference to King Abgar of Odessa receiving a cloth on which a miraculous image of the face of Jesus had been imprinted which he classified as a "pure fairy tale", although its link to the Shroud of Turin by Calvin in his treatise is not explicit. After a close examination of a modern French version of the original French source

document, it is the presenter's opinion that John Calvin was well aware of the Shroud known today as the Shroud of Turin but denied its authenticity as the true burial cloth of Christ.

Marino, Joseph\* and Sue Benford\*\* (†)

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*Joseph was a library associate at The Ohio State University for 20 years. He read a book on the Shroud in 1977 and was intrigued immediately with the evidence for authenticity then, and the accumulation of it over subsequent years. Joseph has attended ten previous Shroud conferences. He has amassed one of the largest personal English-language collection of Shroud materials in the world. He has done a significant amount of research into the background, execution and aftermath of the 1988 C-14 dating of the Shroud in order to expose questionable methods and data related to the entire process.*

\*\*Benford, M. Sue (†)

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*Sue read a book on the Shroud in 1997. She was drawn to the Shroud and contacted Joseph Marino, who at the time was a Benedictine monk in St. Louis. Marino left the monastery and eventually married Benford. They partnered on Shroud research, and authored several papers on the theory that the Shroud C-14 sample used in the 1988 dating was repaired. Sue wrote her autobiography in 2002 and wanted people to understand every person's spiritual heritage and our divine destiny.*

### **3D Information in the Fields of Bioenergetics and Quantum Theory**

In the early 1900's, the field of "radionics" began. This field uses electronic devices for conducting distant diagnosis, analysis and treatment of plants, animals and humans. Radionics detects 'bioenergy' first discovered by Stanford University research physician, Albert Adams. Following his lead, British engineer George DelaWarr built in the 1950s a remote-imaging camera. This camera, using only a small sample of the subjects' sputum, hair or blood, was supposed to image their internal conditions from a distance. When the camera's tuning dial was set to the suspected resonant disease, it could detect 3D holographic bioenergy radiations from the subject. Although this form of complementary and alternative medical (CAM) treatment is not recognized by the United States Food and Drug Administration, it has been shown that various animals and insects, as well as humans, all process holographic information. Holograms have a property called "distributedness," which means that any portion of a recorded hologram contains sufficient data to reconstruct the complete original 3D information pattern. Thus, holographic biophysical radiation can be present in the sputum, hair or blood of the subject. Initially, portions of the radiation were captured on a photographic plate, which reveals only 2D information, but in the 1990's, 3D information was found encoded in these images. A research study was conducted on the camera in 1951 at St. Bartholomew's Hospital in London, where it confirmed the diagnoses of 400 patients. However, DelaWarr faced complex political, scientific, and social scrutiny in post-war England, and despite the success of the 1951 study, his discoveries were virtually forgotten and

untested. Notable scientists, such as the late Apollo astronaut Edgar Mitchell, and the late biophysicist John Heller both believed in the validity of DelaWarr's work. This support suggests that the Turin Shroud should be considered in light of radionics and the DelaWarr camera.

Marino, Joe and Sue Benford (†)

### **Empirical Findings Suggesting Comparability Among the Turin Shroud, Magnetic Resonance Image (MRI) and \*QuantaGraphy**

The Turin Shroud(TS) has a spatially-encoded 3D-appearing image when analyzed by either analog or digital systems that discern shading differentials. To date, there has not been put forth any conventional hypothesis of image-formation that is capable of including both the 3D characteristic and the physio-chemical characteristic of the TS. In attempting to address the issue of TS' 3D characteristic, George DelaWarr's remote-imaging camera starting in the 1940s into the 1960s is reexamined with modern technology and recent discoveries in quantum science. The results of spectral analysis with an electron microscope and image-analysis software of representative photographic plates produced by DelaWarr shows 3D information, is suggestive of holographic processing. The DelaWarr images are judged by some to be equal to or even superior to images produced by Magnetic Resonance Imaging (MRI) in the early 1970s. The discovery/development of Quantum Holography (QH) in the 1990s provides a theory to explain the DelaWarr results; a plausible connection can be made between the image-formation processes of each enigmatic phenomenon, TS and DelaWarr images, and provide a compelling comparison between both phenomena and MRI. In attempting to reproduce the physio-chemical qualities of the TS image fibers, this paper presents experimental findings of tests conducted on a linen sample provided by STURP member, the late Dr. Alan Adler, in which discolored fibers matching those of the TS were obtained. The analyses included visual inspection, SEM, FTIR, Raman 2000, and light microscopy. The experimental sample was compared to a gamma-irradiated control linen sample. The discolored fibers on the experimental sample correspond closely with the physio-chemical characteristics of the TS image fibers. Thus, it is suggested that the TS image was created as an unassisted QuantaGraphy\* process.

\*QuantaGraphy is defined as the process for creating both 2-D QuantaGraph and 3-D QuantaGram images presumably from the space/time-independent quantum field.

McAvoy, Thomas

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*Tom McAvoy was born in Brooklyn, New York, in 1940. He taught chemical engineering for 40 years, first at the University of Massachusetts (1964-1980) and then at the University of Maryland (1980-2004). Since his retirement in 2004 Tom has conducted research on two biomedical engineering projects. He became interested in the Shroud in 2014 and attended the St. Louis Shroud Conference. He is currently looking into the application of signal processing techniques to photos of the Shroud.*

### **Image Processing Applied to uv Photo which Includes the Radiocarbon Test Area**

In an earlier paper, Morgan (2012) applied an image processing technique that is used in analyzing geographic photos to a uv photo of the Shroud of Turin taken by Vern Miller in 1978. The technique involved principal component analysis, a dimensionality reduction method. It was found that the first principal component explained 97.41% of the variance in the Shroud photo. The first principal component is very highly correlated with the intensity of the uv Shroud photo. When the first principal component was calculated for the radiocarbon test regions it was found statistically that the first principal component values in these regions were anomalous compared to those of a typical region in the Shroud photo used to build the principal component model. It was concluded that the radiocarbon test regions were different from the main region of the Shroud, suggesting that the radiocarbon dates may be invalid. This paper re-examines the approach in Morgan's paper and demonstrates that the variation in the first principal component could be due to the way the Shroud was illuminated when the uv photo was taken. When Miller took uv Shroud photos, the light used was focused on the middle of an area of the Shroud. As a result regions away from the middle, such as the radiocarbon test area, did not receive the same uv intensity as those near the middle, and thus their reflected intensity is smaller. By contrast, when geographic photos are taken, uniform illumination is provided by the sun. Thus, the statistical conclusions in Morgan's paper can be questioned. Regular color photos taken by Vern Miller employed a different illumination approach than that for the uv photos. Applying the approach in Morgan's paper to regular photos indicates that the radiocarbon region may be anomalous. Whether the regular photos were illuminated uniformly needs to be studied further.

Morgan, J., "Digital image processing techniques demonstrating the anomalous nature of the radiocarbon dating sample area of the Shroud of Turin", *Scientific Research and Essays*, 7(29), 2641-2655, July, 2012.

Moon, Pam

BA Bristol University, English and History 1979

MSc Coventry University, Heath Studies 1993

SRN Nurse registration, St Mary's Hospital, London 1983

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*In 2008 Pam bought life-sized replicas of the Shroud of Turin from Barrie Schwartz and created an exhibition. She has taken the exhibition to many venues in the UK and Ireland, including Westminster Cathedral, Dublin Pro-Cathedral and the Ahmadiyya Muslim event, the Jalsa Salana. Pam learned about the Shroud from her mother Margaret and she loves the profound impact the image has on visitors. She has witnessed that people experience a visual gospel of Jesus Christ through the Shroud.*

### **The Shroud of Turin and Oxford University: The Radiocarbon Date Sample and its Consequences**

The radiocarbon date testing by laboratories in Oxford, Arizona, and Zurich, suggested that the Shroud is medieval, but they made no serious attempt to explain the origins of the cloth. Who made it? How did they do it? This paper looks at the attitudes of Oxford University staff who were directly involved in the results of 1988: Professor Edward Hall, Professor Michael Tite and Professor Christopher Ramsey. For the last seven years, I have had an intermittent email correspondence with Professor Ramsey at Oxford University in an attempt to understand the

nature of the sample that was tested. This included a Freedom of Information request in 2014 in which I asked the university for the release of data and photographs. The correspondence included emails with Max Todd, the FOI compliance officer. The photographs I obtained show direct evidence of stitching and also appear to show contaminants consistent with dyeing. In 2018, I asked both the head of the School of Archaeology and the Office of the Vice-Chancellor of Oxford University to explain the nature of the Shroud of Turin as a medieval artefact. In the light of their responses, this paper will examine in more detail the understanding of the creation of the Shroud given by Professor Michael Tite. His explanation will be compared to the history of Jacques de Molay, Grandmaster of the Knights Templar, and the suggestion, made by some, that de Molay created the Shroud. Finally, the paper will explore issues concerned with any second radiocarbon test to determine its age.

Moon, Pam

### **Three Treasures of Constantinople may bear witness to the Shroud: The Holy Blood of Bruges, the Madrid Skylitzes and the Limburg Staurotheke**

Following the extensive research by a number of people, it is believed that the Shroud of Turin was once the Holy Mandylion and was brought to Constantinople in 944 AD by Emperor Romanos I Lekapenos. This paper examines three treasures that were sacked from Constantinople in 1204 AD to see if they bear witness to the Shroud. From Johannine texts I will argue that there is a missing cloth from the tomb. This ties in with medical evidence which suggests that Jesus' hands were bound together with a strip of linen. That linen strip could survive today as the Holy Blood of Bruges. I visited Bruges and saw that the relic is a bandage, soaked in red blood. It is housed in crystal, surrounded with the beautiful enamel work of Constantinople. The Holy Blood is associated historically with Joseph of Arimathea, and it has been venerated as the blood of Jesus for 800 years. It is not formally associated with the Shroud of Turin nor the Sudarium of Oviedo. The Madrid Skylitzes is the only illustrated manuscript from Constantinople to survive. The surviving example is a copy, illustrated in the Byzantine and Western style. Both the text and the images illustrate the Holy Mandylion and the letter of Jesus to Abgar V. There is one image which appears to be out of place, which may possibly explain the origins of the incense burns on the Shroud. The Limburg Staurotheke, a Byzantine reliquary, was created by Constantine VII, Romanos II and Basil II, who had possession of the Holy Mandylion after it arrived in Constantinople. We know from the Madrid Skylitzes that the Holy Mandylion was kept in a gold case. The Staurotheke illustrates the type of embellishment that may have been created for so sacred an object.

Moore, Kristy

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*Kristy Moore is a Quantum Biofeedback Specialist and a graduate at International Medical University of Natural Education (IMUNE). Kristy is a spiritually motivated and intuitively guided individual, being most evident when she was forced to leave behind a successful 33 year long career in the film industry due to a life threatening medical diagnosis of chemical intolerance. This faithful approach led her to a passion for studying medicine based in quantum physics, coupled with a desire for more knowledge of the Holy Shroud. She knows Science will prove the existence and resurrection of Jesus Christ.*

### **My Personal Experience with the Shroud, The Holy Spirit and my Return to Christ: A Harvested Soul Shares her Unique Shroud Experience.**

I am a Quantum Biofeedback Specialist (2005-present) and a retired film maker (1978-2005). In 1981, after several health diagnoses coupled with an unhappy marriage, I found myself in extreme despair. On a hot summer's day, as I sought comfort and guidance, I was rejected by each church I approached. It was so humbling that all I could do was to sit in the grass of the last church and cry. There was no one to comfort me, and no one to tell me that it was perfectly fine to leave a husband who only needed a wife to support his drug addictions. Upon returning home, I stood in my kitchen, sobbing and praying. I asked God, "Where is Jesus? Is He real? Or did I imagine all that love I felt as a child?" And then there came into my heart the most interesting message:

"There will come a time when scientists will bring forth proof that Jesus did live, was resurrected from the dead and ascended to heaven."

The message was clear, the comfort real, and I suddenly felt refreshed. Yet it would take another 7 years before I felt comforted by the Holy Spirit and knew that Jesus was with me. This occurred in 1988 as I gazed for the first time upon the images of the Holy Shroud in an Italian magazine. Although I am not a Shroud Scholar, I bring to light a perspective that is overlooked when scholars focus on the physical and historical facts of this cloth. These facts are also landmarks which can steer people, like myself, towards a relationship with Jesus the Christ. Science and faith are not separate for science can spawn a belief in Christ. In studying the Shroud, it would be unfortunate to ignore its impact on faith.

Newman, Teresa

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*In 2013, Teresa published, "Follow the Light, the Shroud's Revelations". Her book earned 2013 Best Book of the Year Award Finalist, Outskirts Press, 2014 First Place Gold EVVY Award, and 2015 and 2017 International Book Awards, Miami, FL Readers' Favorite Honorable. Teresa attributes her artistic abilities to her mother, who was an accomplished artist, and her father who held a Masters in Physics. She questioned all mysteries from Religion to Quantum Physics. The first sight of the Shroud image in 1980 began her lifelong quest to understand the image of the Shroud of Turin.*

### **A Sculpture Created by Converting the Shroud Image into Three Dimensions using Light and Shadows: The Method**

The Shroud image encompasses three-dimensional information. John Jackson and Eric Jumper first realized this in 1976 using a VP8 analyzer. The analyzer creates a brightness-map by plotting brightness variations. Dark values appear lower in elevation and light values appear as

higher elevations. In 1980, while experimenting with light, I recognized that shadows are an effective guide to replicate the Shroud's image into a three-dimensional clay model. Placing one source of light directly over the forehead of a clay figure will produce directional shadows equivalent to those that appear as shadows in the negative image of the Shroud. The light-method creates a duplicate of the man who originally produced these shadows by comparing and replicating these within the clay figure. As with the brightness-map of the VP8, dark values demand deep lines in the clay (lower elevation), light values require adding clay (higher elevation). The VP8 differs from the light-method of sculpting, since duplicating these shadows in clay produces an accurate human replica, while the VP8 does not create an exact representation. The light-method also directs the clay's elevations. For example, if the positions of the sculpture's arms are too high, the shadows under the arms will increase accordingly. This effect is consistent throughout the entire process of sculpting. The final product of following the light-method creates a complete three-dimensional sculpture of the man of the Shroud with details never before recognized. This method is also a repeatable process and always fabricates the same personage. Only light, or energy that follows the laws of light, can reproduce shadows so precisely. Since the light-method duplicates the image using shadows accurately, then the Shroud's image is most likely a byproduct of an energy that radiates as light.

Newman, Teresa

### **A Sculpture Created by Converting the Shroud Image into Three Dimensions using Light and Shadows: Demonstration of the Distortions of the Image, Conditions of the Body and Bloodstain Misplacements**

The sculpture created by the light method depicts the scapulae to be together and back. The arms as they extend towards the groin are slightly raised and not resting directly upon the body. These are both indications that death and rigor occurred while on the cross. The stomach appears bloated indicating a resting time of 2 days before the image formed. This gave time for the blood to stain and congeal to the cloth as it laid upon the body. Each hand reveals two separate positions suggesting that these images are double-exposures. The image also captures a forward motion of the arms, which makes the arms and hands appear elongated. This implies that multiple short bursts of energy created separate images. The distance the cloth was from the body corresponds to the ratio of the image size in a manner similar to a projected image. Tilting the cloth would also change the image perspective comparable to the angling of a projector screen. This explains why the back image is larger than the front, and why one side of the man appears larger than the other side. Since the image changes depending on the distance and tilt of the cloth, determining the size of the man is problematic based only on the size of the image. To explain the clear and distinct images we currently see on the Shroud, it is possible that during the image-creating event, the body and cloth ascended together in a state of levitation with the cloth spreading out horizontally above and below the body. In this case, the cloth was only touching the top of the head. The bloodstains were accurate to the wounds while the cloth laid upon the body; however, the stains are inaccurate as we now observe the cloth spread horizontally.

Oxley, Mark

MA, Dublin University, 1976

MBA, University of Zimbabwe, 1991

Fellow of the Institute of Directors, 1991

Honorary Life Member, Institute of Directors Zimbabwe, 2016

Author of *The Challenge of the Shroud*, Authorhouse (UK) 2010, and *The Director's Handbook on Corporate Governance in Zimbabwe*, Weaver Press (Harare) 2015

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*Mark Oxley is a businessman and consultant living in Harare, Zimbabwe. He has a business importing wine from South Africa for distribution in Zimbabwe and also provides consultancy services in corporate governance, business planning and private sector development. His interest in the Shroud began when he was a schoolboy at a Jesuit college in Harare, where he saw a film about the Shroud made by Leonard Cheshire. Some years later he was further influenced by Ian Wilson's book *The Turin Shroud*. In the early 2000s he wrote a book, still unpublished, about St Luke, and having completed that he decided to pursue his interest in the Shroud by writing a book on the subject. His book, *The Challenge of the Shroud*, was published in 2010. More recently he has developed a particular interest in the spiritual aspects and significance of the Shroud. He is also currently working on a book on the history of gold mining in Zimbabwe.*

### **Spirituality and the Shroud**

The image on the Shroud is an invitation to spiritual contemplation. In the words of Pope John Paul II, it is "an image of God's love as well as of human sin". It is also an image of silence, the silence of fruitfulness which allows us to delve to the roots of truth and life and to hear the voice of God. In the words of St Teresa of Avila "the contemplative should regard himself as being within a definite space, God everywhere around, and himself absorbed in Him". Contemplation is the awareness of God. It is not necessary to know how the image was formed. It is enough to understand what it represents – the sacrifice of Jesus for the redemption of humankind. The detail on the image allows us to contemplate every aspect of the Passion of Jesus, from his treatment at the hands of the Temple guards to the scourging and finally to the Crucifixion itself. Yet the image also shows calmness and peace in death. The horror of the Passion has been succeeded by the peace of the tomb. This inner peace itself reflects the teaching of Jesus. Writers over the centuries, from Athanasius to Thomas Aquinas to the unknown author of the mediaeval English classic, *The Cloud of Unknowing*, have emphasized how distractions arise to disturb contemplation and inner peace. The early writers pictured these distractions as demons. Today they would be more worldly. In perfect contemplation everything less than God is forgotten. The Shroud enables us to contemplate in a perfect manner and without distraction the Passion, death and resurrection of our Saviour. That surely is its purpose, regardless of whether it is truly the burial cloth of Jesus or the product of human ingenuity.

Oxley, Mark

### **The Divine Light and the Shroud of Turin**

Numerous hypotheses have been advanced as to how the image on the Shroud was formed. However none to date has been able to explain it in scientific terms, let alone replicate it. As one researcher put it, "Science can only do so much, and so far it tells us that the image is a

wonder that remains unexplained." In 1991 Dr John P Jackson asked the question, Is the image on the Shroud due to a process unknown to modern science? He did not mention the term "supernatural" in his paper but phrased his question as follows, "...perhaps we need to be more flexible in our scientific approach and consider hypotheses that might not be found readily in conventional modern science." One such hypothesis could be derived from the Eastern Orthodox concept of the Divine and Uncreated Light which, according to Orthodox belief, is the light that surrounded Jesus at his Transfiguration. Such light can be viewed in numerous ways, for example as the first creation of God, as described in the Book of Genesis, and as a manifestation of God, as in the Transfiguration. An early Christian writer on the subject, known as Pseudo-Dionysius or Dionysus the Areopagite, described God the Father as "the light which is the source of all light" and Jesus as "the Light of the Father, the 'true light enlightening every man coming into the world'". One possible explanation for the image is that the body of Jesus emitted this Light at the moment of Resurrection and that this created the image on the Shroud. The Shroud itself thus becomes a light to enlighten every person who comes into the world, or at least those who care to look for the light.

Oxley, Mark

### **Walking a Fine Line Between Science and Faith**

It should not matter to a Christian whether the Shroud of Turin is the genuine burial cloth of Jesus or a mediaeval forgery. For a Christian it bears the image of the crucified Christ, the salvation of humankind. It should not be critically important whether it is a genuine relic of the Crucifixion or not. We are past the age of relics. Of greater importance is what the image on the Shroud represents. The Shroud is an object of both scientific and religious interest. Religious interest is based on the image itself. It is the nature and detail of the image and how it was formed that is of interest to scientists, but there is a danger in combining scientific research with religious belief. When scientific investigation of the Shroud is seen to have religious objectives it loses credibility among secular researchers. Scientific investigation of the Shroud must therefore be seen to be purely scientific in nature – a search for the truth, however uncomfortable that truth might be. This means accepting the hypotheses of Shroud sceptics as being valid contributions towards finding the truth about the image. Those who believe the image to be that of the resurrected Christ and those who see the Shroud as a fake or forgery, as well as those in between who merely find it an object of mystery, should see each other as colleagues and collaborators rather than antagonists in that search for the truth. In May 1998 Pope John Paul II emphasised that the Shroud should be studied without pre-established positions. He urged scientists to act with interior freedom and attentive respect for both scientific methodology and the sensitivities of believers. It is a fine line to walk.

Rucker, Robert A.

M.S., Nuclear Engineering, University of Michigan, 1971

38 years in the nuclear industry in nuclear reactor design, criticality safety, and statistical analysis of measurements.

Shroud research and promotion since Jan. 2014

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*Robert earned an MS degree in nuclear engineering from the U. of Michigan in 1971. He worked in the nuclear industry for 38 years in nuclear reactor design, nuclear criticality safety, and statistical analysis of measurements for nuclear material inventories. He holds Professional Engineering (PE) certificates in nuclear engineering and in mechanical engineering. He has conducted independent research and has promoted the Shroud since 2014. He organized the International Conference on the Shroud of Turin (ICST-2017) held July 19-22, 2017, in Pasco, Washington. His 22 papers on the Shroud can be downloaded from his website at <http://www.shroudresearch.net/research.html>.*

### **Why We Can See the Image: Information on the Shroud**

This presentation explains why we can see the image of a crucified man on the Shroud. The simple answer is that we see the image with our eyes when light shines on the Shroud. But the details of this process are far more complex and informative. This presentation is based on the image being formed by the body and involves the concept of information. The nature of information is first discussed using examples. Formation of a person's image in a photograph is used to explain why information is required to form an image. The required information is that which defines the appearance of the person. This information can only come from the body and clothing of the person. For the same reason, the information required to control which fibers are discolored so that the image could be formed is that which defines the appearance of a crucified man. This information could only come from the body of the man as it was wrapped in the Shroud. This information had to be transported or communicated from the body to the Shroud where it then had to be deposited. Of the several mechanisms that can communicate information, radiation is the only mechanism capable of communicating the focussed information required to form the good resolution image we see on the Shroud. Thus, we can see the image because radiation communicated the required information from the body to the cloth so it could be encoded into the pattern of discolored fibers that make the image, perhaps through a secondary process such as a corona discharge. When we look at the Shroud, this information is communicated from the Shroud to our eyes by reflected light, i.e. radiation. Our minds have learned to interpret this information as the appearance of a crucified man.

Rucker, Robert A.

### **Role of Radiation in Image Formation**

Formation of the image on the Shroud required three things: a discoloration mechanism, energy, and information. There must have been some discoloration mechanism that caused discoloration on the top portions of the fibers that make up the image on the Shroud. Energy would have been required for the functioning of this discoloration mechanism to alter the single electron bonds in the carbon atoms in the cellulose that cause the discoloration. And information defining the shape of the body and the presence of some of the bones was needed to control the discoloration mechanism so front and back images with good resolution could be formed. It is argued that if we follow the evidence where it leads and not be constrained by a presupposition of naturalism, then the best explanation for the evidence on the Shroud is that the required energy and information was delivered to the Shroud by radiation emitted from within the body. Multiple reasons are given for this view. The radiation that was emitted from within the body, by means of its intensity and direction, carried the necessary information from the body to the Shroud to

control the discoloration mechanism. The radiation may have discolored the fibers directly and/or may have caused a secondary mechanism which discolored the fibers, perhaps by a corona discharge from the tips the fibers in the image.

Skurka, Jeffrey\* and Catherine Osborn\*\*

\*B.S., Civil Engineering, Rutgers University, Jan. 1994

Professional Engineer, Registrations in New Jersey, New York, New Mexico, and Pennsylvania. All are currently inactive.

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*Jeffrey's professional engineering experience includes working on several nuclear projects in the country. As a staunch skeptic Jeffrey was first introduced to the Shroud Turin when he was 17 years old. It was many years later when preparing for the National Fundamental of Engineering Exam in 1994 to obtain his engineering license, when working through calculations in nuclear physics, he had several dreams which illuminated why the 1988 radiocarbon dating performed on the Shroud of Turin is in fact evidence of Christ's resurrection. Having the courage to pursue those dream, his presentations will share his 25 plus years of research.*

\*\*B.S., Information Systems with a Minor in Accounting, 2017

Junior Accountant, Ellicottville, NY Learning Coach and independent informal editor

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*Accepted into the University at Buffalo School of Architecture, Catherine moved to the Western New York in 1989. Marriage and babies changed her course and she dove into homeschooling, for over 12 years. As a single mom, she earned her degree and is currently in the accounting field. In 2018, she connected with Jeffrey Skurka. Impressed by his research on the Shroud of Turin, she captured his vision. She's assisting in editing Jeffrey's work, helping facilitate presentations, marketing, and creating a website. As a life long learner, Catherine has begun her own research pertaining to Sacred Geometry and the Shroud.*

### **Misinterpreting the Results of the 1988 Radiocarbon Dating**

In 1988, researchers were stunned by the results of the radiocarbon dating of the Shroud of Turin especially given the other scientific findings of the 1978 STURP team. More current research by sindonologists indicates that a release of energy may have been responsible for not only the image formation on the burial shroud but also the discrepancy in the apparent age of the cloth if it is truly the burial shroud of Jesus. Therefore, it is the objective of this proposal to follow the scientific data of the Shroud of Turin and other phenomena to formulate a hypothesis to explain in totality the anomalous properties of the superficial body image and provide a mechanism for how the image was formed on the linen cloth. The first clue is to examine more closely the results of the radiocarbon dating performed on the Shroud. Through experiments concerning radiative capture of thermal neutrons, it has been demonstrated that the apparent age of linen can be skewed, thus explaining the statistical anomaly observed in the results of the radiocarbon dating of the shroud. The three samples tested on the shroud date older, the farther the samples were taken from the body image. The spatial distance of body image, contrasts with respect to light and dark, along with the radiocarbon dating, all follow a principle in science known

as the inverse square law. Investigating the fundamental forces of the universe, the one that also follows the inverse square law and acts at the spatial distance that the body image was formed, is the electromagnetic force. Thus the challenge remains to explain the emission and capture of thermal neutrons from a corpse lacking fissionable material. When exploring the functions of the DNA molecule from a perspective of quantum theory the answer was found.

Skurka, Jeffrey and Catherine Osborn

### **The Quantum Properties of the DNA Molecule and the Formation of the Superficial Body Image of Christ on the Shroud of Turin**

On the premise that the 1988 radiocarbon dating results of the Shroud of Turin are proof of Christ's resurrection, the challenge remains to find a mode for thermal neutron emissions from a corpse lacking fissionable material. When exploring the functions of the DNA molecule from a perspective of quantum theory, a final solution responsible for the superficial body image of Christ on the Shroud of Turin was found. All physical matter, when considering quantum spin numbers of subatomic particles, exhibits properties of paramagnetism and diamagnetism; they are either attracted to or repelled by magnetic fields. Researchers have suggested that the body image resulted from a release of energy and light but with a precise up and down bi-directionality. In fact, it is probably more accurate to describe it as a nuclear magnetic resonance(NMR) causing a directional magnetic field emanating from the body of Jesus linearly, in a vertical plane, and collinear in the direction of the force of gravity. Logically, if the DNA molecule is truly responsible for all life in the universe, then to resurrect a body from the dead one must start with the source of life. Suppose, therefore, via mutual inductance, ultrahigh frequency gamma radiation interacted with the DNA molecules in Jesus' corpse matching its frequency, or at least a harmonic thereof. Given DNA's solenoidal properties, they started resonating in phase with one another and at their natural resonate frequency. This phenomenon can also explain the anomalous properties of the body image on the linen shroud in its totality, the secondary off-body flower images found, as well as the remaining blood exudates. Hence, when considering nuclear magnetic resonance of the DNA molecule, the superficial body image can best be described as a photo static quantum hologram.

Stalley, Larry

B.A. in Biblical Languages, Greek and Hebrew, Harding University.

M.A. in Religion, Church History, Harding Graduate School of Theology, 1979.

Ordained in the Church of Christ.

Currently pastor for the Independent Christian Church in Spokane WA.

*Larry once thought that the Shroud was simply a hoax , a fake relic. Something he read twelve to fifteen years ago changed his mind, and he has been fascinated by the Shroud ever since. He is convinced that the Shroud is God's gracious gift, the silent but powerful witness to the truthfulness of the Resurrection! And he regularly uses the Shroud to help people come to faith, and to grow in their faith in Christ.*

### **An Exegetical Study of 5 Biblical Texts as Veiled References to the Shroud of Turin**

Practically without exception commentators today interpret Paul's puzzling statement in Galatians 3:1 metaphorically. The metaphor of Paul's "public preaching" has become the dominant

understanding for his usage of in this verse. “Proclaimed publicly” has become the controlling view because Bible scholars have failed to find a literal object, or context, for the visual language of “portrayed publicly.” However, the preponderance of scientific and historical evidence today strongly points to the Shroud of Turin – with its startling, ghostly image – as being the genuine burial cloth of Jesus! It is, therefore, both rational and reasonable to conclude that the Galatians had seen the Shroud – or a drawing/painting of it. Therefore, the prevalent “preaching metaphor” should be rejected.

White, Cheryl\* and the Very Rev. Peter B. Mangum\*\*

\*Ph.D. Northwest University (UK), 2000

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*Cheryl White has taught medieval and early modern European history at LSU-Shreveport for 22 years. Her research interest in the Shroud of Turin began nearly 30 years ago, with a primary focus on Shroud historicity and epistemology. She is an Ambassador for the American Confraternity of the Holy Shroud, and Curator of the Museum of the Holy Shroud.*

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*Fr. Mangum is currently Diocesan Administrator and rector of the Cathedral of St. John Berchmans and chaplain to two schools (Pre-K3-12). He is also the Judicial Vicar, and a member of numerous ecclesial organizations, including the American Confraternity of the Holy Shroud, and the Equestrian Order of the Holy Sepulchre of Jerusalem, in which he holds the rank of Knight Commander. He is the Director of the Museum of the Holy Shroud.*

### **Re-Examining the Record: A Contextual Examination of a Letter of Pope Innocent III**

Correspondence covering the period immediately following the sacking of Constantinople in 1204 belied the true conditions there. In fact, Pope Innocent III labored under the false assumption that the city had agreed to reunite the Eastern Church with the Holy See of Rome. This provides important and immediate historical context for the analysis of a letter of Pope Innocent III, dated November 1204, which the authors assert contains important linguistic and contextual clues to indicate he knew that the Eastern Church possessed the burial shroud of Jesus. The authors have annotated the letter to offer relevant context and commentary, posing the thesis that beyond being a pastoral letter, it also contains references to specific historical relics: the burial cloths of Jesus referenced in Gospel accounts. A literature review indicates that the only references to this particular letter appear within liturgical texts as justifications for the use of a linen corporal at the altar, based upon the prevailing opinion of previous centuries that Pope Innocent III wrote this as primarily exegetical and homiletic in its intent. However, worthy of note is the dearth of scholarship involving this particular letter, likely due to its initial interpretation as pastoral and theological, and not overtly historical. The authors assert that the signature of meaning that earlier scholars ascribed to this letter has obscured it from examination for other potential meanings.

Sindonology must consider the merits of re-examining the known record for linguistic and contextual indicators such as described here in to potentially contribute to a greater breadth of understanding for the preceding centuries. This analysis and annotation provides a model for the re-examination of the known record, while yet searching for previously unknown and potentially vital historical connectors.

Winchester, Janis

BA University of Florida, 1969

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Forensic Scientist, Retired Fellow American Academy of Forensic Sciences Life Member American Society of Questioned Document Examiners, International Association for Identification  
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*Janis studied the VP-8 Image Analyzer with Optical Engineer, Kevin Moran (1934 -2019); and Pete Schumacher of Interpretation Systems, Inc, inventors of the VP-8 Image Analyzer; also met with Shroud Researchers in Europe and the USA. She retired from the Florida Department of Law Enforcement after working 38 years as an Analyst in the Crime Laboratory and Training. Janis viewed the original of the Shroud during the public display in Turin, Italy; the original Sudarium cloth in Oviedo, Spain; and the Holy Sepulcher. Janis researches the VP-8 Image Analyzer and the unique apparent 3D image from a 2D photo of the Shroud of Turin.*

### **The Shroud of Turin and the VP-8 Image Analyzer**

The Shroud of Turin is a linen cloth which contains the imprint of a man with lacerations and nail holes consistent with the events leading up to the crucifixion and death of Jesus of Nazareth, about two thousand years ago. This paper discusses the use of a VP-8 Image Analyzer instrument to visualize a photograph of the Shroud of Turin and view the unique unseen phenomenon on the display monitor. The examination consists of a 2D photograph of the Shroud of Turin which is then imaged to the VP-8 Image Analyzer. The result appearing on the display monitor is an isometric brightness map of a grayscale producing an apparent 3D image that shows the relief portrait of the Man of the Shroud. This type of apparent 3D relief information is not seen in other photographs tested. The unique results were first viewed by the Shroud of Turin Research Project (STURP) in 1976. When the photograph of the Shroud's face was first examined using the VP-8 Image Analyzer, the scientists were amazed to see that the appearance of the man's face on the display screen showed apparent 3D characteristics. This indicated that in some unknown way the brightness information had been encoded into the image on the Shroud. This apparent 3D like relief appears on the length of the fabric covering the dorsal and supine body of the Man of the Shroud. The unique result indicates there was a type of blast or force of energy such as radiation that must have come from inside the body. The aim of the presentation is to discuss the results of what the image looks like as apparent 3D, when examined with a 2D photograph of the Shroud of Turin using the VP-8 Image Analyzer.

## POSTERS

Bolettieri, Stephen and Nancy.  
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### **A Peculiar Number and Sign or 13 13s**

When we documented that the Shroud is surrounded by Saints (First Photographic Revelation of the Shroud: Accidental Discovery or Divine Providence? presented at the 3rd International Dallas Conference on the Shroud), we realized it was an important way the Creator of the cloth was speaking to His creation. In reviewing these interactions with the Saints, it became obvious that a Hand was directing events toward the first photograph of the Shroud and that the event was not an accident but occurred through Divine Providence. In this spiritual Light, we began to question what other ways the Creator of the Shroud may have spoken in the course of the cloth's history. That is when we discovered an intricate connection between dates and events that surround the Shroud; events that make the use of the word "coincidence" nothing more than a skeptic's way to say they can't see the Big Picture. These dates involve popes, Saints, miraculous apparitions, and prophecies. Most peculiar, these dates revolve around the same number recurring for more than a century. That peculiar number is 13, a number many believe is "unlucky"; an occult number. But do we not believe that God is 1 Being in 3 Persons? Perhaps humankind has been misled and 13 is a holy number. While God is not a numerologist, He does speak in symbolic ways, such as in the well-known number 666. If then humankind has been misled about the number 13 by someone God Himself calls His "enemy," has the Creator used the Shroud as a centerpiece with this number to reveal the future? We believe the answer is yes and when we review that history with the number 13 as a sign, we can verify prophecies that have come to pass.

Farey, Hugh

### **The Development of Three Marys Iconography**

The visit of the holy women to the tomb of Christ on Easter morning was one of the earliest New Testament scenes to become popular, and has been depicted thousands of times. In every case there is a selection from quite a small range of stylistic elements, such as the tomb, the lid, the shroud, the angel and the women, whose exact depiction depends on the period, place, culture and context of the image. Early versions usually show the tomb as a building, whereas later ones show only a box-like sepulchre, sometimes mounted on legs. This reflects the use of the event in the liturgy, re-enacted by clerics, with portable representations of the scenic elements which could be stored when not in use. The Pray Codex image is an example of this iconography, and does not depart from type. In no case, even after the general acceptance of the Shroud as genuine in the 15th century, are the burial cloths shown with an image. Associated Biblical imagery, such as Deposition, Lamentation, and Resurrection scenes, also often show one of more large cloths, none of which are clearly references to the Shroud of Turin.

Moon, Pam

### **Light and Love: Old and New Testament passages in relation to the Shroud of Turin**

For the last 12 years I have run an organization called the Shroud of Turin Exhibition. I have taken beautiful life-sized Shroud replicas (from Barrie Schwartz) to venues such as Westminster Cathedral and the Ahmadiyya Muslim event, the Jalsa Salana. The exhibition tells the biblical story of the Passion and resurrection of Jesus, using the Shroud as a visual aid. This paper may help people hoping to do their own presentations on the Shroud. It will look at the scriptures which directly relate to the Passion, such as, "Then Pilate took Jesus and had him flogged" (John 19:1) which introduces the flagrum marks. Old and New Testament scriptures illuminate multiple injuries which are visible on the Shroud. From Johannine texts I will argue that there is a missing cloth from the tomb. This ties in with medical evidence which suggests that Jesus' hands were bound together with a strip of linen. That linen strip could survive today as the Holy Blood of Bruges. I visited Bruges and saw that the relic is a bandage, soaked in red blood. It is housed in crystal, surrounded with the beautiful enamel work of Constantinople. The Holy Blood is associated historically with Joseph of Arimathea, and it has been venerated as the blood of Jesus for 800 years. It is not formally associated with the Shroud of Turin or the Sudarium of Oviedo. There will be a brief reflection on wider concepts from the Old and New Testament, for example biblical teaching on light, the mechanism for image creation on the Shroud. Finally, the paper will look at a way in which the Shroud speaks the message of Jesus to the modern world.

Osborn, Catherine C. and Jeffrey Skurka

### **Cosmology, Sacred Geometry and the Shroud Image**

On Friday, April 3, 33 C.E., Jesus died on the cross. Although still below the horizon at his death during the 9th hour in Jerusalem, the full moon was in the totality of a lunar eclipse. This was the first full moon that followed the vernal equinox, the same methodology used to determine when Easter will occur during any particular year in the Catholic Church. The significance of these astronomical events was the causation of a near perfect gravitational alignment that also created a unique orientation between the magnetic fields of the sun and the earth. In addition, early Easter Sunday morning, the star Vega was very near the zenith directly above the Church of the Holy Sepulchre in Jerusalem. This is believed to be the location of Jesus' tomb. Given the precession of the earth on its axis several thousand years ago, Vega was the North Star. Another unique aspect of Vega is the orientation of one of its magnetic poles, which points directly toward our solar system. Vega's magnetic field, being nearly 25 light years from earth, in the constellation Lyra, would have very little influence on the earth. Yet, given the infinite effect of quantum entanglement, the direction of the electron spin of atoms and molecules could indeed be influenced. Thus the resurrection was influenced by cosmology, sacred geometry, and the function of the DNA molecule according to quantum theory. These influences resulted in a nuclear magnetic resonance of the DNA molecules in the corpse of Jesus. Hence the superficial body image of Christ on the Shroud of Turin was created by a mutual inductance of the DNA. This caused ionizing alpha particles to wrap 360° around individual flax fibrils on the crowns of the linen thread.



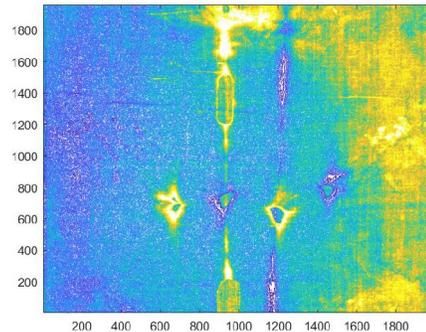
Friday Afternoon: Informal Gatherings

McAvoy, Tom: Slot 1, 213.

### **An Approach to Analyzing Vern Miller's uv Photos that Overcomes Uneven Illumination and Shows How Entire Shroud Fluoresces**

A method that overcomes the illumination problem in Vern Miller's uv photos has been developed. This method can be used to calculate uv intensity plots of the entire Shroud. One such intensity plot is shown below.

The colors indicate the ratio of the uv intensity as one moves perpendicular from the right side of the Shroud (edge) to the center (body image) divided by the uv intensity as one moves from the center of the Shroud (body image) to the left side of the Shroud (edge). Yellow indicates a large ratio and blue/purple a small ratio. The results indicate that uv fluorescence intensity is higher near the Shroud edge and lower near the body image. However, it cannot be concluded that the uv intensity changes monotonically. If one goes in the opposite direction from the left to right the same conclusion about uv intensity being higher at the Shroud edge compared to the body image also holds. A very interesting question is what gives the Shroud this very interesting uv intensity property.



In related work uv photos of neutron irradiated linen have been taken. Preliminary results indicate that the neutron irradiated linen fluoresces about 3-4% less than control linen. Since the lowering of intensity is small these uv photographic experiments with modern linen are being repeated and results will be available at the Shroud conference. One explanation for the Shroud's uv intensity results involves neutron radiation. If the neutron radiation occurred from Christ's body at the time of the Resurrection then the edge of the Shroud would have received less neutron radiation than parts close to the body image, and thus they would have fluoresced more.

Rucker, Bob: Slot 2, 213.

Bob has written five papers on how the 1988 carbon dating of the Shroud to 1260-1390 can be explained by the neutron absorption hypothesis (NAH). He will explain these concepts further including background, statistical analysis, and the nuclear analysis computer calculations for the NAH.

Antonacci, Mark: Slot 3, 213.

Mark Antonacci will discuss the equipment and technologies to be used in future research on the Shroud and Sudarium to develop full characterization of these cloths at the atomic and molecular levels. Bob Rucker will also continue a discussion of his solution to the carbon dating problem for the Shroud.

Devins, Tom: Slot 1, 214.

**Explaining how the new Christian theology, The Universal Christ, as posited by the Franciscan Order of the Catholic Church, feeds off of the Tibetan phenomenon.: Rainbow body and emerging Christian theology**

Under the guiding hand of the Roman Catholic Franciscan Order, a new theology is emerging. The new wave focuses on the kingdom within and rids of the notion of a punitive God as well as the need for priestly intermediaries, elaborate ritual and palatial churches in the path to salvation. Called The Universal Christ, the new theology resonates with Shroud radiation theory and the Tibetan Buddhist mystical death traditions.