

# Jesus Christ



## RCIA Handouts:

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## **If the Shroud is a forgery then the following scientifically established facts must all be explained...**

1. The forger first painted the bloodstains before he painted the image.
2. The forger integrated forensic qualities to his image that would only be known to 20<sup>th</sup> century science.
3. The forger duplicated blood flow patterns in perfect forensic agreement to the blood flow from the wrists at 65 degrees from the vertical to suggest the exact crucifixion position of the arms.
4. The forger duplicated blood flow with group AB blood that he had “spiked” with excessive amounts of bilirubin, since the forger knew that severe concussive scourging with a Roman flagrum would cause erythrocyte hemolysis and jaundice.
5. The forger “plotted” the scourge marks on the body of the “man on the shroud” to be consistent under forensic examination with two scourges of varying height.
6. The forger also duplicated abrasion and compression marks on the scourge wounds of the shoulders to suggest, to the 20<sup>th</sup> century forensic examiners, that the “man on the shroud” had carried a heavy weight following the scourging.
7. The forger, against all convention of medieval artistry, painted the body he was “hoaxing” as Jesus of Nazareth, nude to conform to genuine Roman Crucifixions.
8. The forger, as the forensic genius he was, illustrated the nails of the crucifixion accurately through the wrists rather than through the hands as in all other conventional medieval representations. He also took into account that the thumbs of a crucified victim would rotate inward as a result of median nerve damage as the nails passed through the spaces of the Destot.
9. The forger was clever enough to “salt” the linen with the pollens of plants indigenous only to the environs of Jerusalem in anticipation of 20<sup>th</sup> century palynological analysis.
10. The forger was an artist who surpassed the talents of all known artists to the present day, being able to “paint” an anatomically and photographically perfect human image in a photographic negative manner,

centuries before photography, and be able to do so without being able to check his work, close up, as he progressed.

11. The forger was able to paint this image with some unknown medium using an unknown technique, 10-15 feet away in order to discern the shadowy image as he continued.
12. The forger was clever enough to depict an adult with an apparently unplaited pony-tail, sidelocks and a beard style consistent with a Jewish male of the 1<sup>st</sup> century.
13. The forger thought of such minute details as incorporating dirt from the bare feet of the "man on the shroud" consistent with the calcium carbonated soil of the environs of Jerusalem.
14. The forger was such an expert in 20<sup>th</sup> century biochemistry, medicine, forensic pathology and anatomy, botany, photography and 3-D computer analysis that he has foiled all the efforts of modern science. His unknown and historically unduplicated artistic technique surpasses all great historical artists, making the pale efforts of DaVinci, Michaelangelo, Raphael and Botticelli appear as infantile scribbling.

**If the Shroud of Turin is a forgery of the 14<sup>th</sup> century and not a genuine artifact of the 1<sup>st</sup> century, all of these qualities of the purposed medieval "forger" must be accepted. If the Shroud was "forged" it would have had to have been painted since so-called primitive photographs did not exist until 400 years after its most widely accepted exhibition date in Lirey, France.**

## The Shroud of Turin ... some interesting facts

The historical record continuously tracks the Shroud from the 14<sup>th</sup> century. Prior to this time, there are numerous references to the existence of several of the burial cloths of Jesus in the historical record. Moreover, early Christian icons and other depictions, especially the “*Extreme Humility*” and “*Pantocrator*” icon traditions appear to point to a common source with numerous points of commonality with the image of the man on the Shroud. Further, forensic scientists have concluded that the Shroud housed the body of a crucified man, a man crucified and buried according to Roman practices, Jewish traditions and in accordance with the Gospel descriptions of the crucifixion and the burial of Jesus of Nazareth.

### Some of the recent scientific findings are:

- ✓ **Negative:** The image is a negative which is as visually coherent as a positive photograph when its polarity is reversed.
- ✓ **Superficial:** The image is essentially the discoloration of the uppermost fibers of the linen threads of the Shroud’s fabric. The image has *not* ‘penetrated’ the threads nor is it visible on the underside of the Shroud.
- ✓ **Detailed:** The Shroud’s image is highly detailed, a fact that has allowed medical experts to identify contusion wounds, excoriations and variety of facial wounds.
- ✓ **Thermally Stable:** The Shroud’s image was not affected by the intense heat of a fire, which nearly destroyed it in 1532.
- ✓ **No pigment:** More than a dozen different chemical analyses definitively lead to the conclusion that no pigments or stains were applied to the Shroud cloth itself not the image on the Shroud. There *is* evidence of iron oxide in the cloth, but x-ray spectrography shows that it is uniformly distributed throughout the cloth *except* where there is evidence of blood on the cloth.
- ✓ **Blood stains:** Chemical markers for human blood and blood fractions are found on the Shroud. The blood has been typed: AB.
- ✓ **Three-dimensional:** The intensity of the image varies according to the distance of the body from the cloth. The mathematical ratio was so precise that Jackson and Jumper were able to create a three-dimensional replica from the image.

- ✓ **Directionless:** The process that formed the image operated in a non-directional fashion. It was not generated according to any directional pattern as it would have been if applied by hand.
- ✓ **Chemically stable:** The yellow coloration composing the Shroud image cannot be dissolved, bleached, or changed by standard chemical agents.
- ✓ **Water stable:** The Shroud was doused with water to extinguish the fire of 1532. Although this has caused a water stain, the image itself does not appear to be affected.
- ✓ **Pollen studies:** The Shroud contains embedded pollen grains, more than 75% of them from the near-East and 28 different species from the area around Jerusalem. Polarized light studies have uncovered plant images on the Shroud from plants which only grow near Jerusalem.
- ✓ **Radiocarbon dating flaws:** One sample taken in 1988 was used to determine radiocarbon date of 1260-1390. However, more recent scientific research had uncovered several significant flaws in the carbon dating:
  - The one sample taken was not a representative of the Shroud itself and violated the protocol created to insure that good samples were drawn.
  - The sample and the Shroud were found to be coated with bioplastics which would affect radiocarbon dating by making the sample appear younger than it actually was.
  - The previously unknown impact of prolonged exposure to heat on carbon-14 absorption by linen cloth was unaccounted for in the original determination.
- ✓ **Image formation process suggestive of a radiative event:** A number of researchers have concluded that the image on the Shroud was formed by a radiative event of some kind. The nature of the event and the processes involved are unknown at this time.

# Chronology of Events Surrounding the Shroud

- 30 A.D. -** On the night of April 7, the body of Jesus is placed in a tomb wrapped in “a clean linen shroud.” On Easter morning the sheet was found empty.
- 40-50 A.D. -** A special image on cloth of the face of Jesus arrives in Edessa (modern day Urfa in Turkey), and is later sealed in the city walls.
- 525 -** During the restoration of the church of Santa Sophia in Edessa the image of the face of Jesus called the Mandyllion is rediscovered. It is an extraordinary image “not made by human hands” identifiable with the Shroud folded in such a way as to allow only the face to be seen.
- 944 -** Byzantine forces, in the course of a military campaign against the Arab Sultan of Edessa, come in possession of the Mandyllion and carry it triumphantly to Constantinople on August 16<sup>th</sup>. Here it is discovered that the Mandyllion is in reality the folded Shroud.
- 1147 -** King Louis VII of France venerates the Shroud in the course of his visit to Constantinople.
- 1171 -** Manuel I Comnenus of Constantinople shows the relics of the passion, including the Shroud, to King Amalric I of Jerusalem.
- 1204 -** Robert de Clary, chronicler of the Fourth Crusade, writes that the Shroud had disappeared from Constantinople. It is probable that fear of excommunication caused those who stole the relic to keep it hidden.
- 1314 -** The Knights Templar, warrior monks who wore a habit emblazoned with a red cross, are burned as heretics, accused of a secret cult involving a “bearded Face” which matches that of the Shroud. One of these knights is Geoffrey de Charny.
- 1356 -** Geoffrey II de Charny, a crusader and namesake of the former, consigns the Shroud to the Canon of Lirey, near Troyes in France. The precious cloth was in his possession for at least three years.

- 1389 -** Pierre d’Arcis, bishop of Troyes, prohibits the exposition of the Shroud.
- 1390 -** Clement VII, anti-Pope in Avignon, mentions the Shroud in two of his Bulls.
- 1453 -** Marguerite de Charny, descendant of Geoffrey, gives the Shroud to Anna of Lusignano, wife of Ludwig, Duke of Savoy, who kept the relic in Chambery.
- 1506 -** Pope Julius II approves the Mass and Office of the Shroud and permits its public veneration.
- 1532 -** A fire breaks out in Chambery on the night between the 3<sup>rd</sup> and 4<sup>th</sup> of December. The silver urn which held the Shroud became so hot that it seared the cloth along its folds and several drops of molten metal burned through its layers. Two years later the Claretian nuns tried to mend the fabric and their attempts are visible today.
- 1535 -** To keep it out of harm’s way during a war, the Shroud is sent to Nice and then to Vercelli where it remained until 1561 when it was brought back to Chambery.
- 1578 -** Emmanuel Philibert has the Shroud sent to Turin in order to shorten the trip of St. Charles Borromeo who wanted to venerate it in order to fulfill a vow he had made. The Shroud is put on display at various times for special celebrations of the House of Savoy or for jubilees every thirty years or so.
- 1694 -** On the 1<sup>st</sup> of June the Shroud is given permanent housing in the chapel erected by the architect Guarino Guarini, annexed to the Cathedral of Turin. In the same year Blessed Sebastian Valfre reinforced the patches and the mends.
- 1898 -** The first photographs are taken by Secondo Pia between the 25<sup>th</sup> and the 28<sup>th</sup> of May. The emotional discovery of the photographic negative reveals with incredible precision the likeness of the Man in the Shroud. Studies and research, especially in the medical and legal areas, are undertaken.
- 1931 -** During an exhibition of the Shroud on the occasion of the marriage of Umberto of Savoy, the Shroud is photographed again by a professional photographer, Giuseppe Enrie.

- 1933 -** The Shroud is put on display to commemorate the 19<sup>th</sup> Centenary of the Redemption.
- 1939 – 1946 -** During the Second World War, the Shroud was hidden away in the Abbey of Montevergine in Avellino, Italy.
- 1969 -** From the 16<sup>th</sup> to the 18<sup>th</sup> of June the Shroud was examined by a study commission nominated by Cardinal Michele Pellegrino. The first color photographs were taken by Giovanni Battista Judica Cordiglia.
- 1973 -** The first televised exhibition of the Shroud on November 23<sup>rd</sup>.
- 1978 -** The celebration of the 4<sup>th</sup> Centenary of the transfer of the Shroud from Chambery to Turin, with a public exhibition from the 26<sup>th</sup> of August to the 8<sup>th</sup> of October and an International Study Congress. On this occasion several Italian and other scientists (S.T.U.R.P.), for the most part from the United States, for some 120 consecutive hours, measured and analyzed the relic in order to undertake an in-depth multidisciplinary scientific study.
- 1980 -** A private showing on April 13<sup>th</sup> for the Holy Father, Pope John Paul II.
- 1983 -** On the 18<sup>th</sup> of March Umberto II of Savoy dies. In his last will and testament he gives the Shroud to the Vatican. By Papal decree the relic remains in Turin and is placed in the custody of the Cardinal Archbishop, Anastasio Ballestrero.
- 1988 -** A small sample of cloth is taken from the Shroud and subjected to dating by the radiocarbon method. On the basis of this analysis, the Shroud would seem to date back to the Middle Ages, to a period between 1260 and 1390 A.D. The way the tests were done and the reliability of the method for cloth as contaminated as the Shroud are held invalid by a number of scholars.
- 1992 -** On September 7, a group of invited experts suggest initiatives and appropriate interventions in order to guarantee the conservation of the sacred relic.
- 1993 -** On the 24<sup>th</sup> of February the Shroud is temporarily transferred to a place behind the high altar of the Cathedral of Turin to allow for the restoration of the Guarini chapel.

- 1995 -** The Russian scientist Dmitri Kouznetsov shows experimentally what he had already affirmed in a meeting held in Rome in 1993, namely that the fire of 1532 had modified the quantity of radioactive carbon present in the Shroud, thus altering its date which can be shown to be from the first century A.D. Cardinal Giovanni Saldarini, Archbishop of Turin and Custodian of the Shroud, announces two exhibitions of the Shroud, in 1998 for the centenary of the first photograph, and in 2000 for the Jubilee.
- 1997 -** A fire on April 11<sup>th</sup> in the dome of the Cathedral in Turin threatens the Shroud once again. Quick action on the part of firefighters saves the relic from destruction.