The Divine Selfie

A Crash Course on the Jesus Shroud of Turin

By Mike S King

About the Author

Mike S. King is a private investigative journalist and researcher. A 1987 graduate of Rutgers University in New Jersey, King's subsequent career in Marketing & Advertising equipped him with a unique perspective when it comes to understanding how "public opinion" is indeed scientifically manufactured.

Marketing acumen combines with 'City Boy' instincts to make King one of the most tenacious detectors of "things that don't add up" in the world today. Says King of his admitted quirks, irreverent disdain for "conventional wisdom", and uncanny ability to ferret out and weave together important data points that others miss:

"Had Sherlock Holmes been an actual historical personage, I would have been his reincarnation."

Among his many other works, King is also the author of:

- The Bad War: The Truth About World War 2
- The Secret Plan to Save Humanity
- Planet Rothschild: Forbidden History of the NWO
- Napoleon vs the Old & New World Orders
- The War Against Putin
- The Real Roosevelts
- Climate Bogeyman
- Crash Course 9-11 Inside Job
- Crash Course NWO

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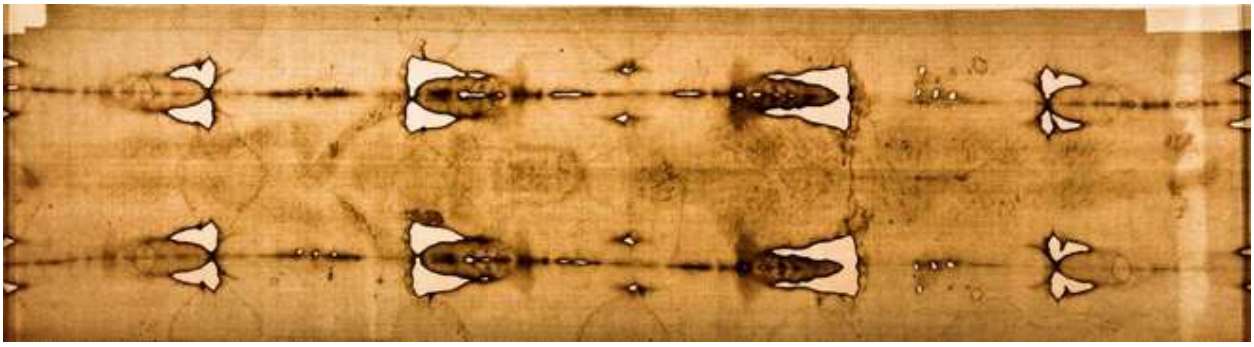
INTRODUCTION

My personal mission as a “correctionist historian” and true investigative journalist consists of teaching true history, reporting real news and providing fact-based and logical conspiracy analysis. Notwithstanding logic-based opposition to Atheism and Darwin's Delusion -- and an unshakable belief in the self-evident manifestation of the laws of Nature and Nature's God – my works were never intended to proselytize, evangelize or promote one religion over another -- or any religion at all.

It is only due to the historical element of this subject that - after being asked by a reader for an assessment of the mysterious **Shroud of Turin**, yours truly directed his "critically acclaimed" research capabilities to an objective and in-depth study of the debate over this iconic historical artifact which has so intrigued so many people for so long.



The Shroud of Turin continues to captivate secular scientists and historians as much as it does Christian believers. Is it an authentic 2000-year-old Jerusalem “selfie” of Jesus Christ proving the Resurrection? Or is it an elaborate medieval forgery which the best forensic scientists in the world and all of their instruments still cannot even begin to explain? Though many centuries old *(20 centuries if authentic)* – it has only been less than 50 years that forensic studies have sought to unravel the unsolvable mystery of the Shroud – a relic which has by now undergone more rigorous scientific testing than any other item in history.

The Shroud is a 14-feet x 3 feet linen cloth bearing front & back images of a severely beaten and crucified man who stood 5' 10" *(tall for that era)*. The image and the forensics are precisely consistent with the New Testament Bible accounts of Christ's torture and crucifixion. The Gospels of Christ's apostles (**Matthew**, **Mark, Luke & John)** tell us that **Joseph of Arimathea** had the badly beaten and crucified body of Jesus wrapped in "linen cloths" and placed it in a tomb.

John's resurrection account states*:*

"Simon Peter came along behind him and went straight into the tomb. He saw the linen cloths [othonia] lying there, as well as the cloth that had been wrapped around Jesus' head. The cloth was still lying in its place, separate from the linen."

Luke states:

"Peter, however, got up and ran to the tomb. Bending over, he saw the linen cloths lying by themselves."

The purpose here is not to teach Sunday School – just reviewing what the Gospel accounts described as part of the context needed for assessing the story of the Shroud.

What happened to those "linen cloths?"

The Final Days of Jesus Christ

Before directly diving in to the subject matter, a review of the final days of Jesus -- a real historical personage as confirmed by late 1st century Roman historians **Josephus** *(Roman-Jewish)* and **Tacitus** -- is in order. Though he is most remembered *(according to the New Testament Gospels)* for preaching, some 2000 years ago, about love, peace, mercy, charity, kindness, forgiveness etc., many Christians forget that Jesus was also very assertive and lion-hearted when publicly confronting the mighty Jewish Elders of his day *(Pharisees)*. It was not the warm & fuzzy stuff that caused the problem, but rather, the confrontational side of Jesus that led to the crucifixion.

A few choice morsels from the New Testament: Jesus to the powerful Pharisees:

"Ye are of your father the devil, and the lusts of your father ye will do. He was a murderer from the beginning, and abode not in the truth, because there is no truth in him. When he speaketh a lie, he speaketh of his own: for he is a liar, and the father of it. And because I tell you the truth, ye believe me not."

John 8: 44-45

"Woe to you, scribes and Pharisees, hypocrites! For you travel land and sea to make a single convert (to Judaism), and when he is won, you make him twice as much of a son of hell as yourselves!"

Matthew: 23: 15

1 & 2. Josephus (Jewish historian) -- and Tacitus (Senator and historian of the Roman Empire) though not precise contemporaries of Jesus, both confirmed his existence and crucifixion in Judea. // 3. Regardless of one's religious views, the four Gospel accounts of Jesus's teachings, attacks on the Jewish Pharisees and subsequent crucifixion should be accepted as historically sound.

The last straw for the Pharisees and the money men came when Jesus "fashioned" *(handmade)* a whip of cords" *(indicating premeditated controlled anger)* and literally attacked the "money changers" who had been doing business in the temple.

"And Jesus went into the temple of God, and cast out all them that sold and bought in the temple, and overthrew the tables of the money changers, and the seats of them that sold doves, and said unto them, It is written, My house shall be called the house of prayer; but ye have made it a den of thieves."

Matthew 21: 12-13

This physical attack upon the "Rothschild bankers" of his day sealed his fate. To appease the Jewish leaders of the unruly and perpetually

rebellious province of Judea, the Roman governor, **Pontius Pilate**, reluctantly signed off on the ultimate penalty of crucifixion – symbolically washing his hands of the decree which the Jewish Elders and their mob of "Zealots" demanded. Jesus was brutally flogged, crowned with thorns, and nailed to the cross on "Good Friday." His body was placed in a cave tomb owned by a rich man, and enveloped in a burial shroud. Through logical inference and pieces from subsequent, though superficial, secular accounts, most people, Christian or not, accept that part of the story. What is purported to have happened next is where things get "controversial."

1. Jesus was a fighter. // 2. The Roman Governor Pontius Pilate pleads with the Judean mob of zealots to let Jesus go.

Brutally whipped, crowned with thorns and crucified at the request of the local Pharisees.

The faithful believe that Jesus, killed on a Friday (Good Friday) rose on Sunday *(Easter)* -- an event believed by some to have been confirmed by the mysterious image left on the burial shroud. Doubters suggest that his disciples removed the body of their beloved teacher and then created the legend of the "resurrection." According to the oral history surrounding both the discovered Shroud and the aforementioned head covering cloth known as the **"Sudarium of Oviedo"** *(more on that particular item, later on)*, the early Christians, at great risk to themselves, secretly passed down the garments from generation to generation, until the Roman Empire adopted Christianity and it became safe to openly store in what is modern day Turkey – before making its way to western Europe.

The Historical Journey of the Shroud

There is no record of where the shroud was exactly located during the 1300 years since Christ's burial outside Jerusalem -- though the best theory *(based on oral history and forensic analysis of pollen particles from the shroud)* would be that it was kept in Constantinople *(today Istanbul)* until the Catholic army's "4th Crusade" sack of the Eastern Orthodox city -- and before that, located in Jerusalem.

In the West, circa 1350, a famous French Knight Templar named **Geoffroi de Charny**, after returning from a crusade, presented the Shroud to the dean of the church in the northern French village of Lirey. De Charny was a highly regarded knight and author of several treatises on chivalry. Worried that the Shroud could turn out to be fake, the official position of **Pope Clement VII** and the Catholic Church at that time was to declare it to be an artistic relic, but not a holy icon -- a fact which disbelievers will often cite, but that fails to take into account the fact no one then, nor to this day, has been able to explain how the haunting image and blood stains got into the fabric.

1 & 2. Geoffroi de Charny of the Knights Templar brought the Shroud to France. // 3. Pope Clement was skeptical – declaring it a relic, but taking a pass on its authenticity. This contiues to be the Church's official position, leaving Catholics to decide for themselves.

In 1532, a fire broke out *(or was set?)* in the chapel where the Shroud was being stored. It melted part of the silver in the container housing the shroud -- dripping molten metal on the sides of the cloth. Some of the damaged area was replaced and stitched together by nuns, but the molten marks and the extinguishing water stains remain visible on the shroud to this day.

In 1578, the Shroud was again moved -- to the Cathedral of Saint John the Baptist in the city of Turin – now part of modern-day Italy. It has remained in that city to this day – interrupted only by its removal during World War II, when it had to be relocated to protect it from deliberate and indiscriminate American & British bombardment of civilian areas.

Going on seven centuries now, the debate about the Shroud's authenticity continues. With total objectivity, and with Catholic upbringing and personal wishes set aside, here follows the mind-boggling elemental facts of the case. This is all raw data agreed upon by skeptics and believers alike. Draw whatever conclusions that your hearts and minds lead to – keeping in mind that there are only two options here, specifically: the image on the shroud is of supernatural origin consistent with the resurrection account, or, it must be the most sophisticated and inexplicable forensic hoax ever perpetrated in human history.

Either way, it's an epic story for the ages.

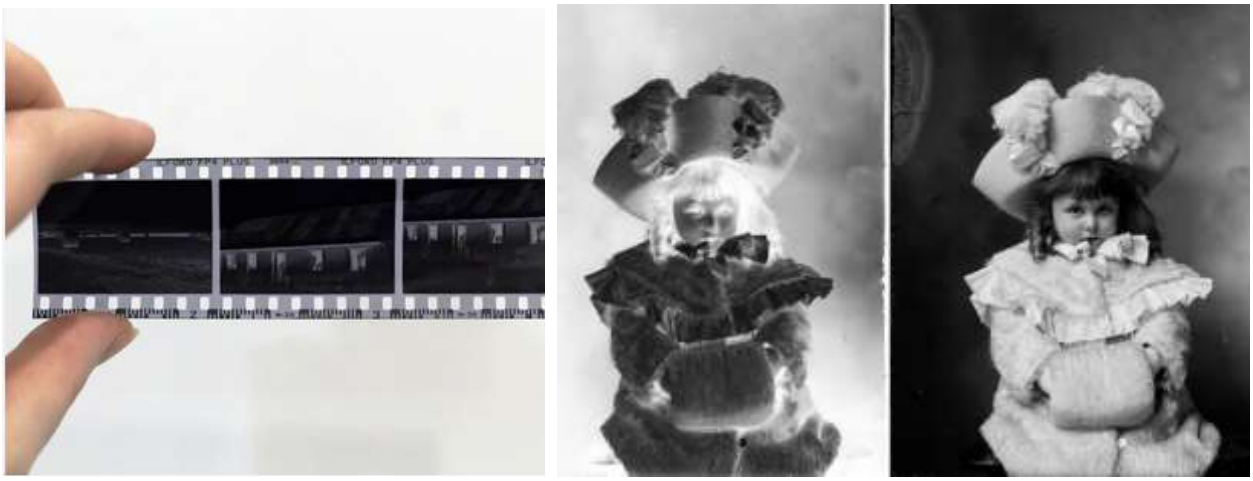
From Jerusalem to Constantinople (with secret stops unknown in between) to France to Turin in northern Italy.

1898: The Shocking Photographs of Secundo Pia

In May of 1898, the city of Turin was celebrating the 400th anniversary of the Turin Cathedral. As part of the celebration, Italy's King Umberto of the House of Savoy *(owners of the shroud)* granted a request for the Shroud to public displayed, and also for it to be photographed for the first time ever.

Secondo Pia of Turin was a lawyer with a passion for the still relatively new technology of photography. He was the man selected for the honor of taking and developing the first photograph of the Shroud of Turin. **Father Sanno Salaro** and the head of security for the cathedral, Lieutenant **Felice Fino**, were also present when Pia took his pictures. It was actually one of the first times that an electric light bulb was used to take a photograph. Little did Mr. Pia or the public expect what was about to be discovered during development.

For the benefit of the younger generation, understand that before the advent of instantaneous photography via I-phone, old fashioned flash cameras would produce a hard-to-discern "negative" image on a sheet of film, which only became a clear photo when transferred to a "positive" image during development in a "dark room." We "boomers" *(and beyond)* would take pictures, remove the film roll from the camera, and then drop it off at a local pharmacy or grocery store – to be excitedly picked up and viewed as fully developed images a few days later.



One couldn't make out details from a roll of negatives. Only when being turned into positives could an image be appreciated.

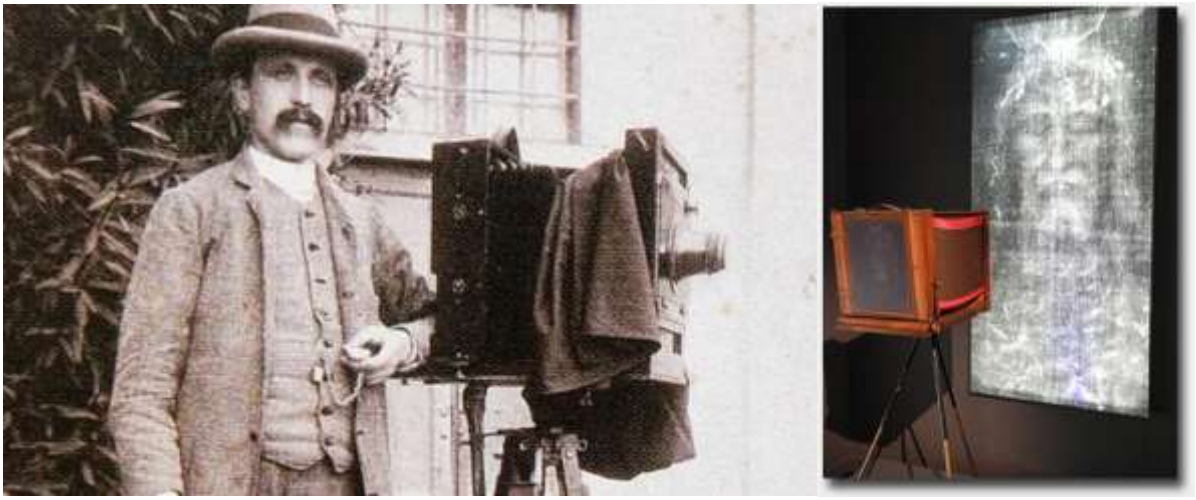
Mr. Pia was shocked to his core when he discovered that the negative image of the Shroud actually yielded a much clearer *positive* with amazingly precise photographic detail. He later said that the sudden sense of shock from what he had seen almost caused him to drop and break the photographic plate in the darkroom.

The image revealed lifelike facial details and shadows exactly as a real photograph would. In addition to the distinctive face, hair and beard, the body itself appears perfectly-proportioned with apparent bloodstains and severe injuries all over. Pia maintained for the rest of his life that the image on the negative was the actual appearance of Jesus Christ laid out in the tomb.

The only way that something like this this could happen would be if the original faint and somewhat unclear image on the shroud was itself an actual negative – meaning, an original photograph on an ancient cloth. Analogous to math, a negative of a negative must yield a positive. But how could that be if photography was only invented in the mid-1800s? How could an "artist" from nearly 1900 years before have embedded imagery which could only be detected by the use of modern photography?

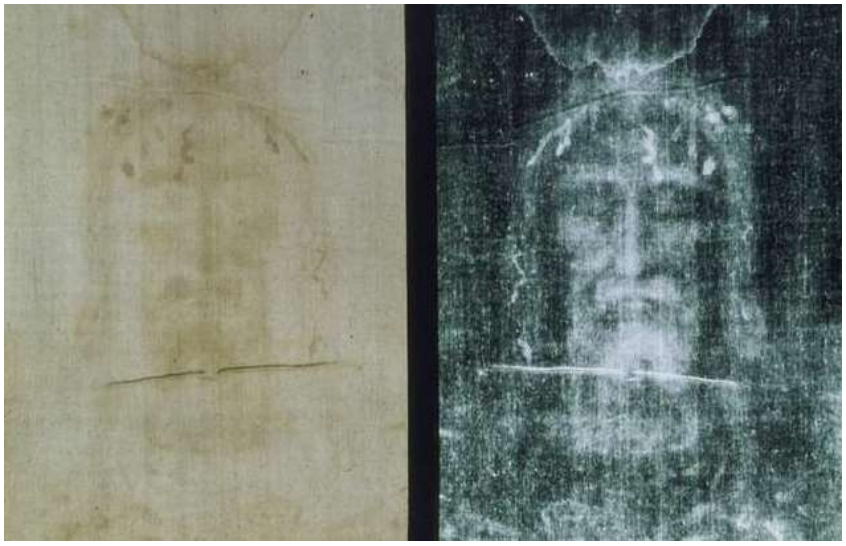
How would he, somehow working in “negative,” have even visualized or checked his final product if he couldn’t see it? And further complicating the “artist” theory -- the image, when viewed by the naked eye, actually becomes clearer the more you step back from it. So, how would this “artistic forger” have even worked on the cloth at all?

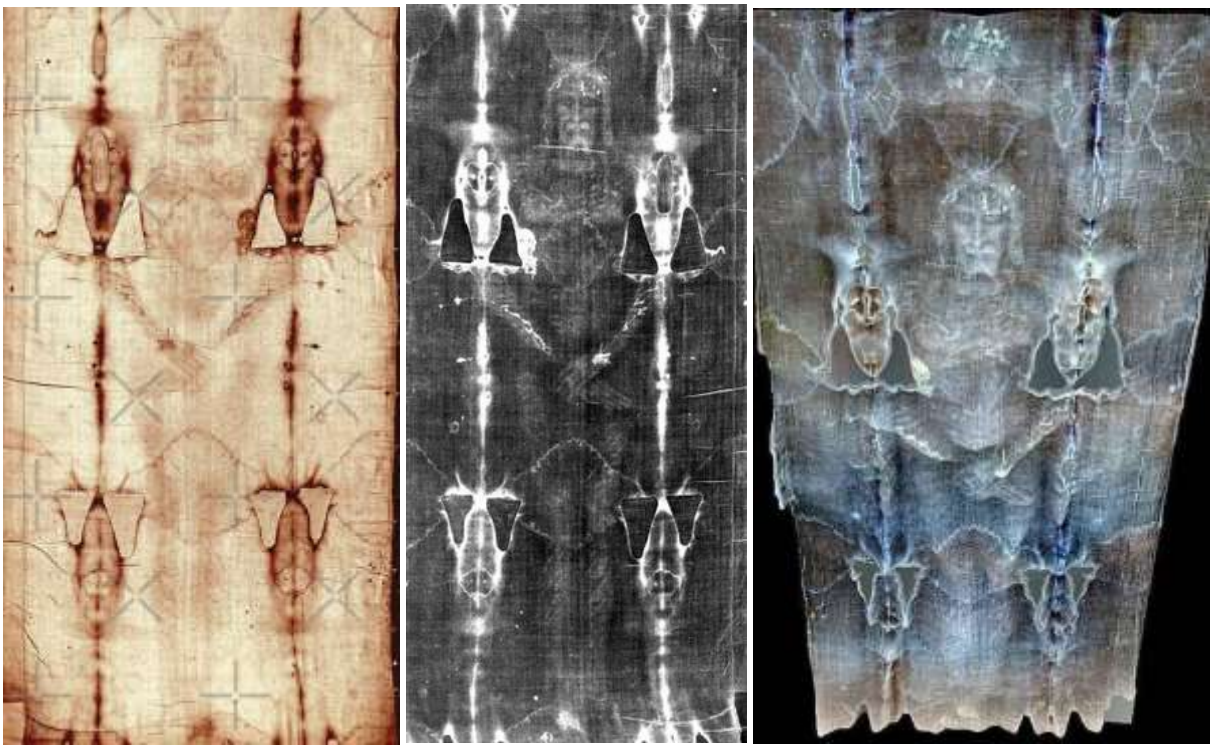
Pia was shocked to his core when his negative yielded a positive image.



“Shut up in my darkroom all intent on my work, I experienced a very strong emotion when, during the development, I saw for the first time the Holy Face appear on the plate, with such clarity that I was dumbfounded by it. No human being could have painted this negative that lies hidden in the stains. ... If it was not painted and not made by human hands.” – Secundo Pia

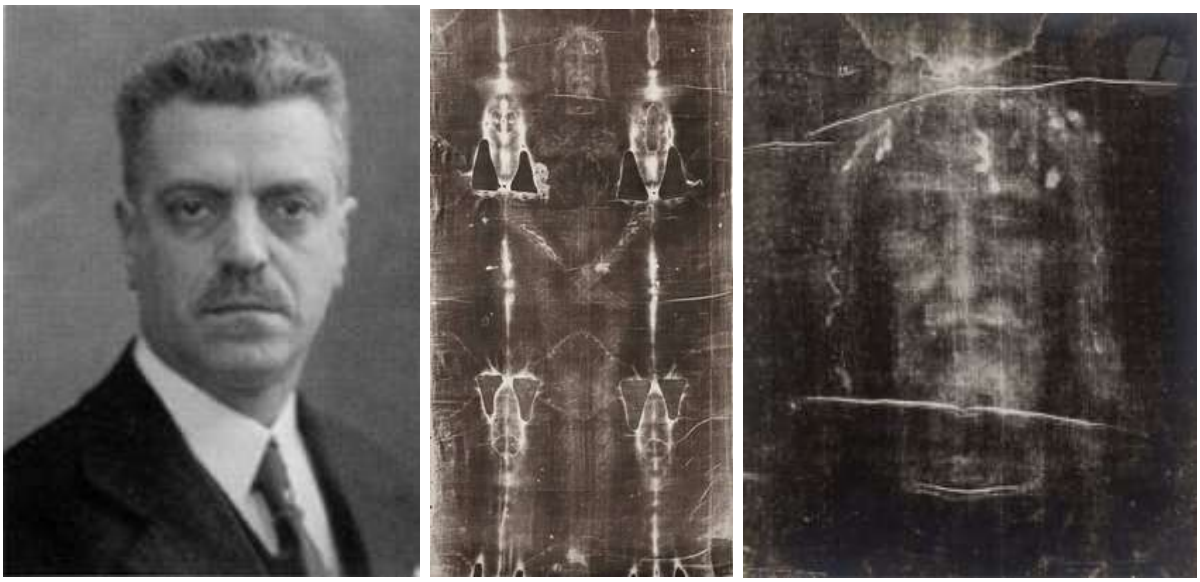
From top to bottom, the almost abstract / impressionist imagery on the unclear Shroud suddenly transforms into vivid detail during photographic development – and can be reproduced in 3-D.





The *Il Cittadino* newspaper of Genoa, Italy first broke the news about Pia's stunning photograph on June 13, 1898. This was followed a day later by a report in Italy's national newspaper *Corriere Nazionale*. The following years witnessed a heated debate about Pia's photograph -- with some suggesting supernatural origin, and others claiming that there were "errors" in Pia's work or, worse yet, that Pia had perpetrated a fraud.

Vindication for Secondo Pia eventually occurred in 1931 when a professional photographer, **Giuseppe Enrie**, using more advanced equipment, was granted the opportunity to photograph the Shroud outside of its protected glass. His product replicated Pia's. When Enrie's photograph was first exhibited, Pia, then in his seventies, was present for the viewing, and deeply satisfied over having his original findings and good name both reaffirmed.



Enrie's haunting 1931 photos confirmed Pia's results, and silenced the nasty people who had suggested that Pia was a fraud.

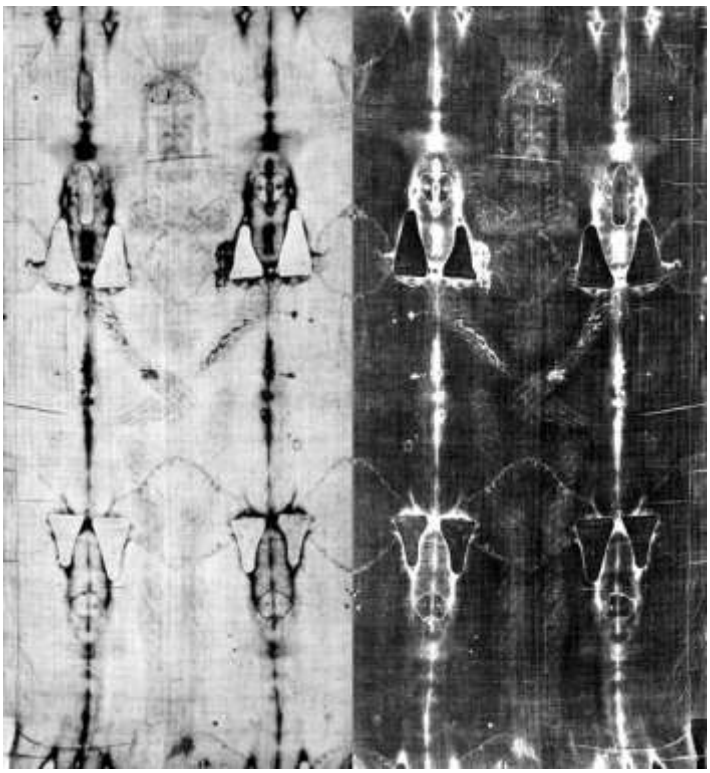
1978: The Forensic Analysis of the Shroud

The first direct scientific examination of the Shroud was undertaken in 1969 for the purpose of advising on preservation. This effort led to the appointment of an 11-man Turin Commission. Five of those commission members were scientists. Preliminary studies of samples of the fabric were conducted in 1973.

In 1976, scientists **John P. Jackson** and **Eric Jumper**, and photographer **William Mottern** utilized the latest image analysis technology to analyze the images of the Shroud. In 1977, these three, and more than thirty other experts from various fields formed the **Shroud of Turin Research Project (STURP)**. In October of 1978, this "Dream Team" of specialists -- nearly all of its members non-religious -- was, for 5 days and nights, granted direct access to the Shroud by the descendants of the House of Savoy *(which owned the Shroud at the time)*. The hotshots of STURP generally believed that they, armed with their latest tech toys, were about to crack the age-old riddle by detecting the trick. Instead, they would go on to document data which only added more mystique of the Shroud.

The STURP team was purely scientific. What they found profoundly surprised them.

The team used adhesive tape to capture a total of 32 samples from the surface of the Shroud. Of those samples, 18 were taken from areas that showed a body or blood image, with the remaining 14 samples taken from non-imaged areas. What the forensic science of STURP established is that no “medieval artists” could have created the image on the Shroud. Following are the key points of the findings of STURP and other limited studies:



1. There are neither paint, nor oil, nor scorch marks on the Shroud. The source of the image, which only affects the tippy-top microns of the fibers, remains of unknown and inexplicable origin.

2. The image was not drawn by strokes nor by dotted art techniques.

3. The human blood stains on the shroud are real, a rare type AB.

4. The pattern of the blood stains is consistent with those of a man who was crowned with thorns and flogged mercilessly, exactly as described in the Gospel accounts. Two men, one taller than the other, carried out the flogging with spiked whips.

5. Some of the blood which stained the shroud had previously bled out onto the body from a still-living man -- and some of the deoxygenated blood oozed out after death.

6. The properties of the blood samples reveal the presence of a trauma-induced chemical known as bilirubin, released from the liver. This is indicative of someone who had been tortured and terrorized.

7. There are dirt remnants on the "photographed" face of the tortured man -- consistent with the Gospel account of Jesus falling down face first while being forced to carry the heavy cross to his place of execution.

8. The blood stained the fabric first. The superficial image of a tortured man happened afterwards. This is known because there are no lines of imagery beneath the blood stains.

9. There is an image of a spear wound on the side of the body – consistent with the Gospel accounts:

John: 20:34: *"One of the soldiers pierced Jesus' side with a spear, bringing a sudden flow of blood and water."*

10. Pollen samples *(pollen gets into everything!)* -- removed from the fabric by adhesive tape – would, in later years, indicate that the Shroud contained pollen types indigenous to Jerusalem, Turkey and Europe. This would be perfectly consistent with the aforementioned oral history of the Shroud's 2000-year-old journey.

In later years, it was confirmed that the particular weave of the Shroud was consistent with a weaving pattern popular in Egypt and Judea 2000 years ago -- but not known in Europe. And so, the STURP experts, who set out to explain the Shroud, ended up adding more mystery on top of the Pio photography. In the final STURP report, issued by biophysicist team member **Dr. John Heller** at a 1981 press conference, the astonishing STURP findings were summed up it in layman's language:

"No pigments, paints, dyes or stains have been found on the fibrils. X-ray, fluorescence and microchemistry on the fibrils preclude the possibility of paint being used as a method for creating the image. Ultra Violet and

infrared evaluation confirm these studies. Computer image enhancement and analysis by a device known as a VP-8 image analyzer show that the image has unique, three-dimensional information encoded in it.

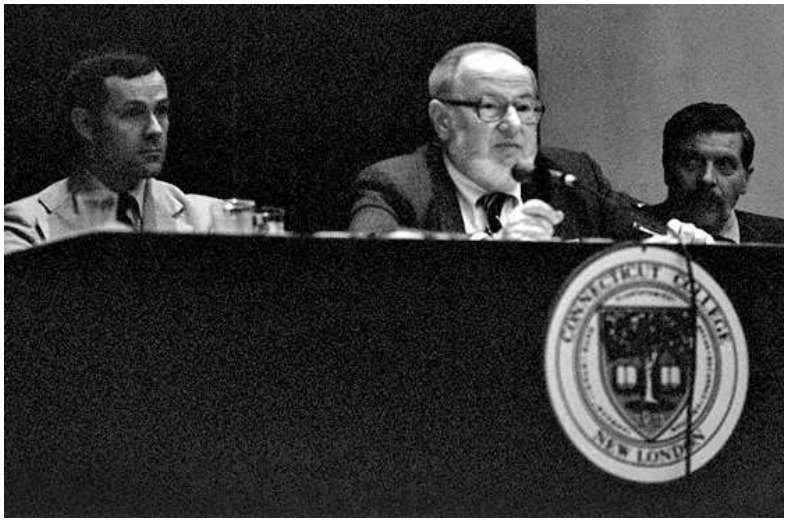
Microchemical evaluation has indicated no evidence of any spices, oils, or any biochemicals known to be produced by the body in life or in death. It is clear that there has been a direct contact of the Shroud with a body, which explains certain features such as scourge marks, as well as the blood. However, while this type of contact might explain some of the features of the torso, it is totally incapable of explaining the image of the face with the high resolution that has been amply demonstrated by photography.

The basic problem from a scientific point of view is that some explanations which might be tenable from a chemical point of view, are precluded by physics. Contrariwise, certain physical explanations which may be attractive are completely precluded by the chemistry. For an adequate explanation for the image of the Shroud, one must have an explanation which is scientifically sound, from a physical, chemical, biological and medical viewpoint. At the present, this type of solution does not appear to be obtainable by the best efforts of the members of the Shroud Team.

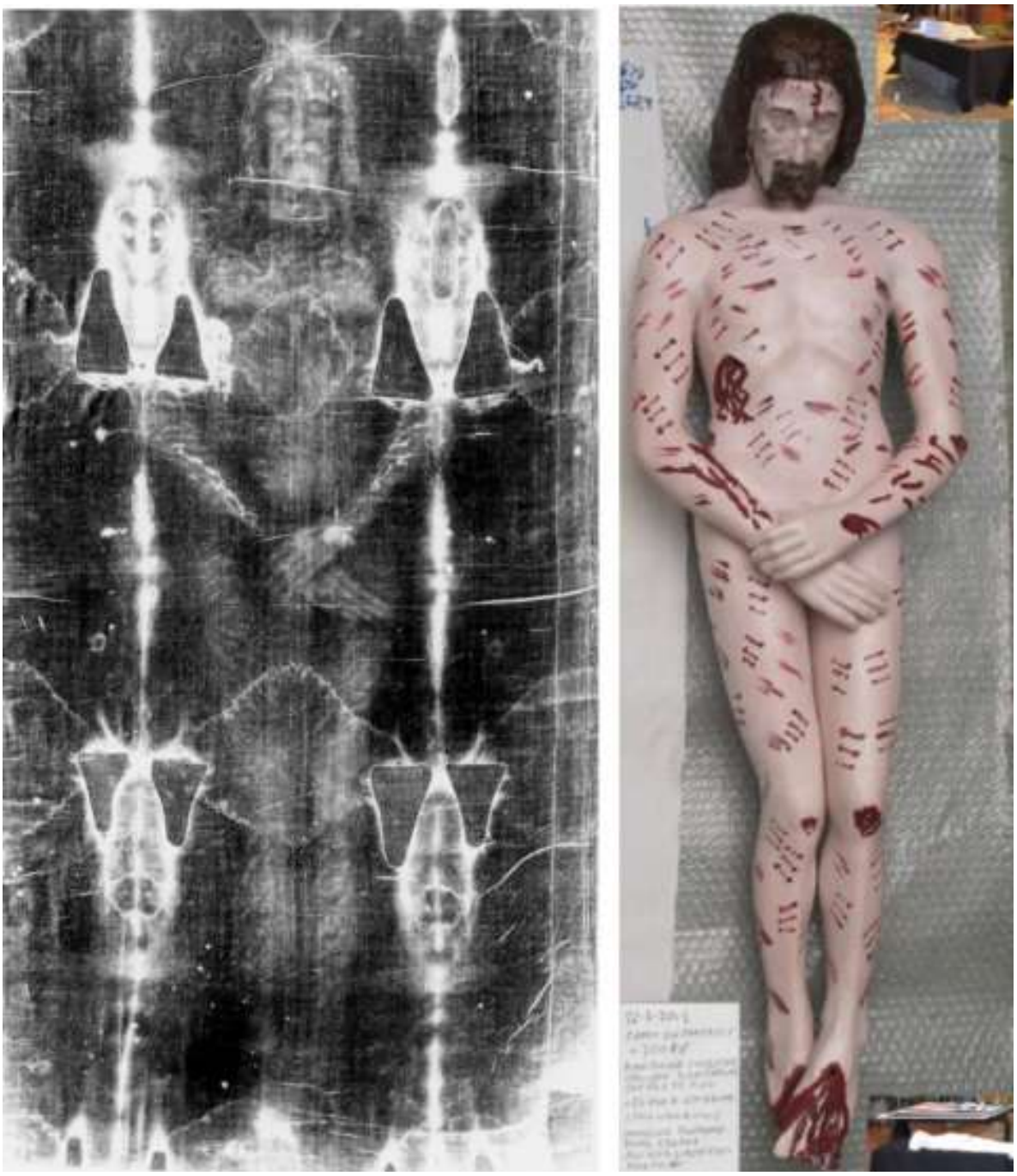
Furthermore, experiments in physics and chemistry with old linen have failed to reproduce adequately the phenomenon presented by the Shroud of Turin. The scientific consensus is that the image was produced by something which resulted in oxidation, dehydration and conjugation of the polysaccharide structure of the microfibrils of the linen itself. Such changes can be duplicated in the laboratory by certain chemical and physical processes. A similar type of change in linen can be obtained by sulfuric acid or heat. However, there are no chemical or physical methods known which can account for the totality of the image, nor can any combination of physical, chemical, biological or medical circumstances explain the image adequately.

Thus, the answer to the question of how the image was produced or what produced the image remains, now, as it has in the past, a mystery.

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



1. Dr. John Heller delivers the final word on STURP: "We can conclude for now that the Shroud image is that of a real human form of a scourged, crucified man. It is not the product of an artist." // 2. Jewish team member Alvin Adler (expert on blood chemistry) confirmed that the blood on the Shroud was that of a man who had been tortured.



Negative frontal image of the Turin Shroud with a corresponding manikin showing the wounds from the crown of thorns, the spiked whips, scrapes from falling, the nails and the single spearing to the side -- all precisely matching the gospel accounts. The thumbs are not visible because they are tucked into the palms. This is consistent with the reflexive reaction of wrists being nailed.

1988: Carbon Dating Debunks the Shroud

In 1988, Shroud believers sustained and, for the most part, maturely accepted some devastating news when scientists from the University of Oxford, the University of Arizona, and the Swiss Federal Institute of Technology dated the Shroud using the Carbon-14 process. Their combined results dated the tested fabric to AD 1260-1390 with a "confidence level" of 95 percent. When the findings were leaked, without the Church being notified in advance, there was great media fanfare declaring that the Shroud was an elaborate medieval forgery after all. **Pope John Paul** and the whole of the Roman Catholic Church were thus cornered into readily accepting the "science." While believers were saddened, those generally hostile to Christianity, especially the scientists who ran the testing, seemed to be gloating from ear to ear.

Turin Shroud shown to be a fake

1. Smug and arrogant: Physicists Edward Hall, Michael Tite, Robert Hedges pose proudly at the British Museum after announcing their Carbon dating findings. // 2. Notice the exclamation point appearing after the date range of 1260-1390 – an indicator of how strangely proud these characters were of their "debunking."

The following excerpts from the front-page story -- titled: **Church Says Shroud of Turin Isn't Authentic --** appearing in the New York Times on the October 14, 1988 sums it all up well enough:

"The Roman Catholic Church announced today that the Shroud of Turin, venerated by millions of Christians over the centuries as the burial cloth of Jesus, could not be authentic because new scientific tests show that the linen dates from the Middle Ages."

"At a news conference today, the shroud's custodian, Anastasio Cardinal Ballestrero, revealed that radiocarbon tests conducted independently by three laboratories this year had concluded that the shroud cloth was created between 1260 and 1390.

Unconfirmed reports that the tests had disproved the authenticity of the shroud had appeared in the press in recent weeks, but today's announcement was the first official disclosure of the results and of the church's response."

The results of the carbon dating were eagerly awaited by believers and skeptics alike. The shroud's authenticity has been debated since it was first put on display in the mid-14th century, and in recent years it has been the object of intense scientific research, growing religious devotion and spreading curiosity."

"Despite the successful dating of the linen, Cardinal Ballestrero emphasized, "After all this research, we do not have any plausible answers to explain how the image of Christ was created."

"The three laboratories ... were each given a postage stamp-size piece of the shroud."

"Cardinal Ballestrero said that when Pope John Paul II was informed of the results, his response was, "Publish it." Luigi Gonella, scientific adviser to the Turin Archdiocese, said he was satisfied that the results

from the three laboratories coincided to produce a 95 percent margin of accuracy and that proper procedure had been followed."

"Both Dr. Gonella and Cardinal Ballestrero expressed their annoyance and disappointment that unknown members of the research effort had violated a voluntary secrecy agreement by disclosing the test results to the press in August."

The "final verdict" on the Shroud dealt what appeared to be a death blow to its authenticity – until a remarkable "resurrection" of the case was to come 30 years later.

The New York Times

Church Says Shroud of Turin Isn't Authentic

Fake accompli

TURIN SHROUD WAS WOR

MEDIEVAL MASTER FORGER

When the New York Times and the rest of the world press, supported by the duped Catholic Church, declared the Shroud to be a Medieval forgery, the legend of the Shroud seemed dead forever.

2019: The 1988 Debunk is Itself Debunked!

At an event held in Italy, in 2000, independent Shroud researchers **Joseph Marino** and **Sue Benford** presented a paper questioning the 1988 C-14 issue from a different perspective. The paper was titled: **Evidence for the Skewing of the C-14 Dating of the Shroud of Turin Due to Repairs**. They suggested that the corner of the Shroud from which the small samples had been taken had undergone an earlier repair *(presumably after the fire damage from 1532)* and thus, did not represent the rest of the cloth. In that case, the results from 1988 would therefore be invalid.

Marino and Benford had consulted several textile experts and showed them close up photos of the Shroud C-14 samples *(without revealing they were from the Shroud)*. All of the experts reported evidence of skillful "reweaving" in the cloth samples. When STURP chemist **Ray Rogers** came to hear of this claim, he, being a scientist, was typically dismissive of "non-scientists" Marino and Bedford. STURP photographic expert **Barrie Schwortz**, who supported the reweave hypothesis, explains the sudden conversion of Rogers.

"Rogers said he still had some of his 1978 Shroud samples in his safe and he was going to examine them again and prove Marino and Benford were wrong. As he put it, "I'll prove them wrong in five minutes!" Several hours later, he called back. He was much quieter this time and simply said, "I can't believe it, but I think they are right!" He had found evidence in his own samples that corroborated their results. He also reviewed the STURP data and found additional corroboration."

Discrepancies in the radiocarbon dating area of the Turin shroud

The findings of Marino and Benford were initially dismissed by the STURP scientist Rogers – but then he saw for himself.

Schwortz continues:

"Rogers also reexamined the 1973 Raes samples which he still had in his possession. They had not been used for any other research so they were still basically intact. He knew that some threads from the Raes sample inevitably ran through the adjacent C-14 sample area as well. His microscopic and chemical examination revealed cotton interwoven with the linen and an end-to-end splice in one of the samples. He also found evidence of a gum and dye that had been intentionally applied to the surface of the fibers in an apparent attempt to match the color of the rewoven area to the rest of the cloth. Rogers realized that these observations were very controversial and enlisted the aid of another, independent scientist, John Brown, to review his work. Brown, a materials scientist and expert microscopist, made a detailed examination of Rogers' samples and corroborated all of his findings.

He documented everything photographically and compiled his results into an article titled "Microscopical Investigation of Selected Raes Threads from the Shroud of Turin," which I ultimately published on Shroud.com in January 2005."

The challenge now was to obtain the raw data from the 1988 Carbon test, which the British Museum did NOT want to release. It was not until 2019 that the data from the labs was finally obtained through a lawsuit and a court order citing the Freedom of Information. Clearly, the scientists were hiding something.

After the British Museum was FORCED to release the data, a team of Oxford scientists ruled out the 1988 findings. It turned out, that "three samples" were never tested – but rather, a single sample, cut from the newer repaired element of the Shroud, was sliced into three and sent to three different labs for "independent confirmation."

Additionally, a new procedure known as spectroscopic analysis, led by **Dr. Giulio Fanti**, confirmed that the Shroud could indeed be dated back to the days of Christ. Fanti further established, with a 96% confidence level, a midpoint average of AD 50 as the age of the fiber. Unlike the 1988 fraud, no one seriously disputed these findings. They just ignored them.

Jesus Christ bombshell: Shroud of Turin hoax claims ruled out – But is it the face of God?

THE Shroud of Turin could hold the real face of Jesus Christ after a new study has ruled out 30-year-old claims the shroud is a Medieval forgery.

EXPRESS

By SEBASTIAN KETTLEY

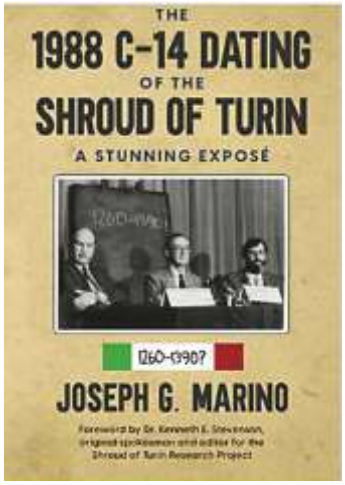
08:03, Fri, Jul 26, 2019 | UPDATED: 12:24, Fri, Jul 26, 2019

"A new paper published in the Oxford University journal Archaeometry has challenged the validity of the methods used in the original study. The 1988 dating was done on small snippets of the shroud taken from the edges of the cloth. In the new study, however, researchers argued the method was flawed because it did not analyze the shroud as a whole. The new study followed a successful lawsuit to gain access to the original data collected in 1988."

Marino has continued to study the Shroud and states that if the Shroud is genuine, it *"is quite simply the most important and valuable object on the planet… it is as close as we could ever come to proving that the death and resurrection of Jesus are historical facts."* In his book on the subject, Marino further claimed that there is irrefutable proof that politics and personal agendas -- not honest error – were behind the erroneous dating of 1988. Surely, the scientists had to have known that portions of the cloth had been repaired during medieval times!

Joseph Marino later compiled all of data on the 1988 C-14 test in his 800-page book: **The 1988 C-14 Dating of the Shroud of Turin: A Stunning Exposé** -- in which he revealed numerous glaring errors committed by the labs before, during and after the taking of the samples. Unfortunately, the "debunk" of 1988 continues to be popularly cited by people unaware of the far less publicized, and forensically based, debunk of the debunk.

Thanks to the sharp eyes and passion of laymen Marino and Benford, belief in the 2000-year-old Shroud has been "resurrected."



1. Why did it require the force of British law to finally get the 1988 data released? // 2. Dr. Giulo Fanti has dated the Shroud to about 2000 years old. // 3. Marino's book not only debunks the 1988 C-14 test, but makes a case that the error was deliberate.

Other Proofs of Age & Origin

In addition to the new and accurate dating tests, there are also external forensic proofs indicating 1st century origin from Jerusalem.

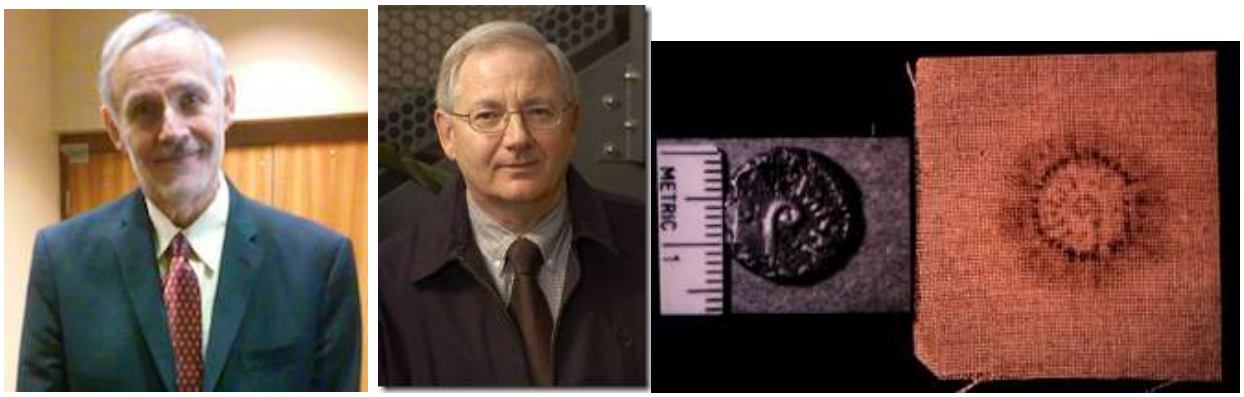
Pollen

There were grains of pollen found on the Shroud which are unique to Judea. Other samples are unique to Turkey. This "pollen trail" perfectly matches the oral part of earlier history of the Shroud's journey – from Jerusalem, to Turkey.

The pollen doesn't lie. The Shroud traveled from Jerusalem to modern-day Turkey – exactly as the oral history says.

Roman Coins on the Eyelids

Physicists **John Jackson** and **Eric Jumper** discovered the imaged presence of coins on the eyelids of Jesus. Coin experts then confirmed that the rare coins were minted in AD 29 by the Roman Governor of Judea, Pontius Pilate. Coins were used to keep the eyelids of a corpse shut.



Jackson & Jumper used sophisticated imaging indtruments to detect the presence of Roman Coins holding down the eyelids.

Limestone Match on the Shroud

Spectrometric analysis revealed dirt on the nose, knee, and heel *(consistent with the Gospel accounts of Jesus falling on his face from carrying the heavy cross)*. The dirt is from a rare limestone identical to that found in Jerusalem to this day.

It was written that Jesus fell several times while carrying the heavy cross to his place of execution.

What is the "Sudarium of Oviedo?"

The **Sudarium of Oviedo** is a bloodstained cloth *(approx. 3 feet x 2 feet)* kept in the Cathedral of San Salvador, Oviedo, Spain. Sudarium is Latin for "sweat cloth," and is believed to the cloth that was wrapped around the head of Jesus Christ after he died, as described in the Gospel of John.

The cloth has been dated to around AD 570 by radiocarbon dating. However, the laboratory itself noted that subsequent oil contamination could have resulted in a later dating. The small chapel housing the Sudarium was built specifically for the cloth by **King Alfonso II** of Asturias in AD 840. It is kept in an elaborate chest with a Romanesque metal design-- and displayed to the public on special days.

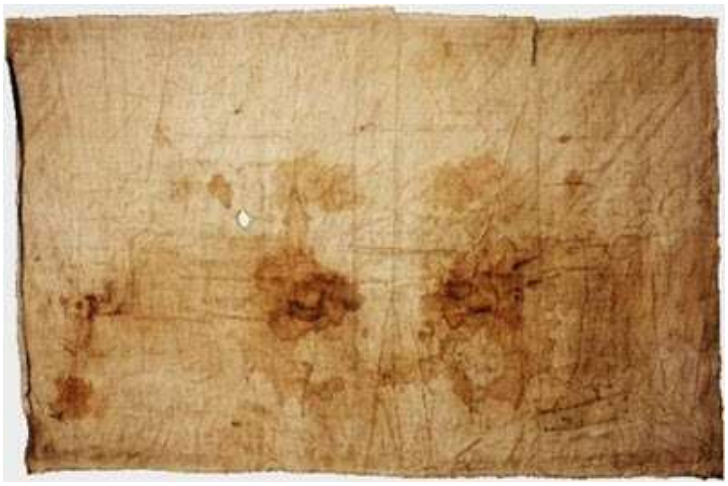
Outside of the Gospel account, the Sudarium was first mentioned as being cared for in the vicinity of Jerusalem, in a cave near the monastery of Saint Mark. The Sudarium was removed from there in AD 614, in order to avoid destruction during a Persian invasion and taken first to Alexandria *(Egypt)*, then carried through northern Africa to Spain.

In AD 657, the Sudarium was moved to Toledo, then in AD 718 to northern Spain to escape the invading Moors. It was hidden in a mountain cave until King Alfonso II, having beaten back the Moors, built a chapel in Oviedo to house it in AD 840. More than two centuries later, in 1075, **King Alfonso VI** opened the chest after days of fasting. The event was recorded on a document preserved in the archives at the Cathedral of San Salvador in Oviedo. The king had the oak chest plated in silver with an inscription which reads, **"The Sacred Sudarium of Our Lord Jesus Christ."**

1. King Alfonso II and Christians centuries before, went to great lengths to preserve the Sudarium. // 2. The ark that contains the Sudarium of Oviedo.

The Shroud of Turin matches perfectly with the **Sudarium** -- which respectful mourners used to cover the badly beaten and bloodied face of a tortured Jesus. The severely bloodied Sudarium -- which would have been removed before the Shroud was draped over the body -- does not contain an image. But it does contain similar pollen grains, numerous exact matches to facial and head wounds imaged on the Shroud, and the same rare AB+ blood type as found on the Shroud. It is estimated that only 3% of people have AB+ blood type. So, the odds of the rare AB+ blood type appearing on two separate clothes are about 1 in 1,000 -- unless it's from the same man. It's interesting to note that AB + is the "universal recipient" – as in "Christ receives us all?" Just sayin.'

Professor Giulio Fanti's blood analysis also indicated that the blood on the Sudarium – as was the case with the Shroud - was from a man who had been stressed out by torture.



1. ***The Sudarium cloth would have been wrapped around the whole head of Jesus. // 2. Like the Shroud, the Sudarium of Oveido has pollen and plant residue that matches plants found in Palestine, and manifests numerous head wounds (with AB + blood type) perfectly consistent with the images on the Shroud.***

New study claims bloodstains on Shroud of Turin consistent with torture of Christ

Dr. Fanti does it again.

1997: Satanic Masonic Plot to Burn the Shroud?

Throughout the 1970s and 80s, there had been anonymous threats to torch the Shroud of Turin. On Friday *(the same day of the week that Jesus was crucified)* April 11, 1997, the Shroud was nearly lost forever. The horrible fire which broke out in at the Turin chapel built to house the Shroud marked the 2nd time in more than 600 years that an actual fire seriously threatened its continued existence. As the massive blaze tore through the San Giovanni Renaissance Cathedral, thousands of horrified onlookers gathered to witness the event. Many of them were weeping as it seemed certain that the fire would destroy the Shroud. Once again, dedicated heroism saved the venerated Shroud – this time, in the person of a Turin fireman.

Mario Trematore charged through the cathedral's interior as the fire raged. He reached the black marble chapel of the Shroud at the back of the chapel, where the cloth was inside a container of silver and glass. As fellow firefighters hosed down the shrine to suppress the temperatures, Trematore smashed through eight layers of bulletproof glass with a sledgehammer to reach the inner container. He was bleeding as he pounded away for fifteen minutes.

The crowd erupted in cheers when Trematore finally made his way out of the burning structure with the four-foot box across his shoulders. *"It was God who gave me the strength to break that glass. The force was in the cloth."*

Afterwards Trematore was officially proclaimed a hero of Italy.

Mario Trematore – The hero who saved the Shroud from a devastating and mysterious fire.

Turin's fire department had received an anonymous phone call warning of a "fire in the city" 30 minutes before the blaze broke out. This may have been a misdirection ploy. It was also reported that because of restoration work that had been underway at the Cathedral, all of the fire alarms had been "temporarily turned off." This was a highly unusual lapse in security for the cathedral's staff -- which was famous for its stringent protectiveness of the Shroud.

Even the New York Times, noting some interesting "coincidences," conceded that this fire was "mysterious." Some excerpts from an article dated April 28, 1997, titled; **A Bit of Cloth, a Curious Fire, a Deep Mystique:**

"Now to add to the legend, ***there is also the mystery of the fire that ripped through the 17th-century Baroque chapel*** *built to house the shroud and that spread into the upper floors of the neighboring Royal Palace on the night of April 12. The shroud itself was saved but the chapel was gutted."*

"The last time a fire started near the shroud was in 1532, in Chambery in eastern France, when the cloth itself -- described as a fine, tightly woven herringbone twill -- was slightly damaged as a drop of molten silver from its casket fell on it and it was doused with water. The shroud still bears the water marks and signs of scorching."

"The fire destroyed the interior of the chapel, designed by Guarino Guarini. Its distinctive cupola was left standing, although there is still some fear that it too could collapse if the weather turns bad. Local cultural officials now estimate that it could take as much as $40 million (Author's Note: That's about $300 million in 2025 value) to repair the damage in both the chapel and the palace."*

"Like all mysteries in Italy, the cause of the fire in the Chapel of the Holy Shroud has produced several elaborate theories. ***Turin is also a city known for a proliferation of Satanic cults****, and it did not take long before some were suggesting that the fire was the work of devil worshipers."*

"If the fire here was accidental, then we have to ask ourselves, 'How can that be?' " said Giuseppe Ferrando, the chief prosecuting magistrate in charge of the investigation of the fire. A coincidence that Mr. Ferrando finds particularly intriguing is the ***gala dinner that same night at the Royal Palace to honor Kofi Annan, the United Nations Secretary General,*** *which was attended by this industrial city's top business and political leaders."*

"The dinner was held in a part of the palace that surrounds the chapel. The 130 guests -- who included ***Giovanni Agnelli****, chairman of Fiat, the Italian automobile company based here, and former Prime Minister* ***Giulio Andreotti -- had their aperitifs in the Gallery of the Holy Shroud,*** *before moving onto dinner in the splendid Hall of the Swiss."*

"The dinner was over, and the guests had already filed out when smoke alarms in the palace's empty upper floors went off, shortly after 11 P.M. But the custodians who went upstairs to check found no evidence of either

smoke or fire, and it was not until a half-hour later, when flames were seen shooting out of the chapel's upper windows, that a general alarm was sounded."

"The guests left between 11 and 11:10, when the alarm went off, which means that ***the fire had already started, and so was happening during the dinner,*** *Mr. Ferrando said. "This is very strange."*

"Questions have now been raised about whether the city itself was taking an undue risk by holding the gala event so close to such a precious object."

A Perfect storm? Corrupt Globalists like Andreotti were all at the scene of a strange "accident" for an event honoring Kofi Annan of the evil United Nations – in a city known for its anti-Christ Satanic cults.

Officials from the anti-God United Nations, as well as other powerful Italian Globalists -- *(Andreotti was also known to have had Mafia connections)* -- having pre-dinner drinks in the Gallery of the Holy Shroud? And the fire starts in the upper floors soon afterwards? Why would a mob of 130 party goers even be allowed anywhere near such an historic relic? Coincidence? Negligence? These sorts of events are always dismissed as "coincidence" or "accidents."

The motive, means and opportunity to destroy the Shroud certainly existed that night. If they couldn't debunk it, they sought to destroy it. Evidently, certain evil-doers and Satanists believe that the artifact is what it is believed by many to be. Why else destroy it?

Vittorio Messori, Pope John Paul's historiographer: "Believe me, someone wanted to burn the Shroud. I do not exclude an international plot, and I would suspect Masonic circles."

DOES SATAN LURK IN TURIN, OR JUST SOME AMATEURS?

New York Times // 1986

Turin Is Getting a Devil of a Time : Religion: The city has a reputation as a haven for Satan and his disciples. The Catholic Church has six exorcists on duty.

Los Angeles Times / 1990

What Caused the Image on the Shroud?

After nearly 50 years of study, there is still not a definitive explanation for how such an anatomically perfect image of a tortured and crucified man came to appear on the Shroud. One theory that "fits" above all others posits that a brief burst of light-intensive radiation explains the Shroud's unique characteristics.

Following are five major enigmas relating to the image:

1. The image resides only on the uppermost fibers of the cloth, ruling out the possibility of chemical reactions forming the image.

2. Although the image shows the entire body, not all parts of the cloth would have been touching the body.

3. The image was not created by chemical vapors from chemicals nor the corpse itself.

4. The Shroud has a double image on both the front and back, but no imaging taking place within the deeper fibers of the cloth itself. This would be consistent with photography or a form of X-ray imaging.

5. The image reveals details *inside* of the body -- such as bones and injuries -- resembling an X-ray effect.

According to a theory put forth by STURP leader and physicist John Jackson, an intense burst of ultraviolet (UV) radiation may have created the image on the uppermost fibrils of the cloth. The body would have emitted a powerful flash, forming such perfect 3D negative images on both the front and back of the cloth without scorching it. This process, however, would be unlike any natural phenomenon known to man as the human body cannot emit such radiating energy.

Jackson's theory is based on forensic deduction. After eliminating other hypotheses—such as paint, vapor, or heat—UV radiation appears to be the only remaining explanation for how the image formed on the Shroud of Turin. It is interesting to note that because of the Shroud, Jackson's wife, Rebecca, converted to Catholicism from Orthodox Judaism

Robert J. Spitzer, S.J., Ph.D.

Father Robert J. Spitzer Ph.D is a Shroud specialist with a strong scientific background. He was former president of Gonzaga University from 1998 to 2009.

He sums up the Shroud's enigmas for us thusly:

1. The Image on the Uppermost Surface of the Fibrils: If the image on the Shroud of Turin were formed by chemicals, they would penetrate deeper into the fabric. However, the image is limited to the topmost fibers, suggesting that radiation was involved in its creation, as radiation can affect only the surface without causing deeper penetration or scorching.
2. Whole Body Image on the Cloth: The Shroud of Turin shows a full-body image, even in areas where the cloth didn't touch the body. Chemicals or physical contact cannot explain this. However, UV radiation could have evenly discolored the fibers, creating the body's perfect outline despite the lack of contact.

3. Image Not Produced by Vapors: Vapors from the body or chemicals cannot explain the parts of the image that formed without direct contact between the body and the cloth. The radiation theory suggests that a burst of light energy, specifically UV radiation, imprinted the image onto the fibers without any vapor or physical interaction.

Jackson's research suggests that the proposed burst of vacuum ultraviolet radiation turned the Shroud of Turin into a medium for recording the body's image. But that would require a positively supernatural billions of watts of light energy. Furthermore, the radiation would need to produce such intensely bright light but without generating a corresponding amount of heat which would have vaporized the Shroud in an instant.

In 2010, **Paolo DiLazzaro** of the Frascati Research Centre in Rome and his team further tested Jackson's theory and concluded that UV could indeed account for the mystery of the imagery.

Fr. Spitzer further posits:

"The known laws of physics cannot explain how a decaying human body could emit an intense burst of vacuum ultraviolet radiation or how a body could become transparent. This leads many to conclude that the image on the Shroud of Turin has a transphysical cause, possibly tied to the resurrection of Christ. Jesus' resurrection involved more than returning to life—His body transformed into a glorified, transphysical state. He could pass through solid doors, yet He was not a ghost. The Shroud may be

evidence of this transformation, captured through a miraculous burst of radiation."

Is there a link between conception *(or resurrection)* of life and bright flashes of light? For what it may be worth, scientists have only in recent times discovered that a microscopic flash of light occurs at the precise moment of animal and human conception. They theorize that the intense mini-light is caused by a "zinc burst" – a rapid release of zinc ions from the egg cell. Maybe so. Or is it something else involved with light flashes at conception which science does not yet understand?

The Telegraph

Bright flash of light marks incredible moment life begins when sperm meets egg

David Rolfe's $1 Million Reward Offer

In April, 2022, British film producer **David *Rolfe*** *(a former Atheist)* publicly offered the British Museum a $1 million reward if the institution could successfully duplicate the Shroud of Turin. Rolfe stated:

"They said it was created by a medieval fraudster, and I tell them, well, if he could do it, you should be able to do it too. And if you can, I have a $1 million reward for you. I encourage them to repeat this thing by creating something similar today. Because of all the evidence that I have seen, if it is a fake, it is the most ingenious fake in history."

Rolfe's Conditions: Recreate a photographic negative image of an apparently crucified man, on a 14-foot-by-3-foot piece of linen, with holographic features so that it renders as a contoured three-dimensional profile. And it has to be done using only materials and methods that would have been available in medieval times.

An easy $1 Million, right? Plus, far more fame and fortune which would surely accrue to the successful duplicating artists. So far, no takers.

From the UK's **Guardian** newspaper *(April 17, 2022)*:

The $1m challenge: 'If the Turin Shroud is a forgery, show how it was done'

Expert on revered relic calls on British Museum to back up the results of its disputed carbon dating tests

"It was one of the most eagerly awaited scientific announcements of all time, and it pitted the world of faith against the world of rational thought, under the glare of the media. So, when cutting-edge carbon-14 tests found that the Shroud of Turin was a forgery, it seemed like the final chapter for a relic that had been revered for centuries as the cloth in which Christ's body had been wrapped when he supposedly rose from the dead at the first Easter almost 2,000 years ago.

But one man – David Rolfe, a film-maker whose documentary The Silent Witness had brought the shroud into the public eye in modern times, and who had converted to Christianity as a result of his research – wasn't prepared to give up on it. He was convinced the carbon dating, carried out in 1988 under the direction of the British Museum and Oxford University, had been flawed. And now he claims he has the evidence to prove it. This week sees the release of a new film, Who Can He Be?, in which Rolfe argues that, far from the shroud being a definite dud, new discoveries in the past few years have again opened the question of its authenticity.

The most powerful moment for him came when he took photographs of the four-metre-long shroud for the first time, and saw that the image of the dead man's face was much more pronounced in the negatives. "It was

almost as though it had been created for the photographic age," says Rolfe.

Rolfe is unperturbed: he says the image on the cloth seems to have come from a massive burst of radiation, emitted in a fraction of a second. He added that forensic pathology shows wounds consistent with crucifixion, and that recent archaeological finds in Rome of a body that was crucified also shows similar wounds, including the placement of the nails in the feet.

"Today there are at least six peer-reviewed scientific articles that challenge the results of the carbon dating," Rolfe says. In his view, the players involved were in a hurry to get the job done, because they wanted to get carbon dating on the map."

Although imitation through conventional means of art *(stain, paint, scorch etc)* might be possible, duplicating the physical and chemical properties of the Shroud is not. Therein lies the mystery.

In February of 2024, Rolfe expanded his $1 Million challenge to the United States. He said the judging process would be overseen by **Paolo Di Lazzaro**, a physicist who has studied the shroud. He added:

"In some ways, we don't need a judge. The essential characteristics of the shroud, including the depth of penetration of the image and other criteria are either right or wrong. It can't be just something that looks like the shroud."

It is very telling when the greatest scientific and artistic minds cannot even begin to duplicate the Shroud – not for $1 million, and not for $100 million. By the way, Rolfe was an anti-Shroud Atheist who became a Christian after he became convinced of its authenticity.

The British Museum was not up for Rolfe's $1 million challenge. Yet a pile of cash -- along with instant fame and a lucrative book deal -- are waiting to be had by the first mad scientist who can duplicate the Shroud of Turin.

David Rolfe, pictured with a scan of The Turin Shroud, speaks of the bold challenge (Image: © Jeff Moore)

NEWS | POLITICS | FOOTBALL | CELEBS | TV | SHOPPING | ROYALS

Atheist who tried to prove Shroud of Turin was fake becomes Christian after alarming evidence

David Rolfe was interested in the Shroud of Turin, wanted to know where the Shroud of Turin is, and so set off on a journey, during which he says he found new evidence

In Memory of Barrie Schwortz (1946-2024)

But on one man's soul it hath broken,

A light that doth not depart;

And his look, or a word he hath spoken,

Wrought flame in another man's heart.

From "Ode" by Arthur O'Shaughnessy / 1873

Upon starting this project in November of 2024, I was sorry to soon learn that **Barrie Schwortz**, the man who -- unbeknownst to him, had actually inspired me to take a deeper dive into this fascinating subject -- passed away just 5 months earlier, on June 21. Knowing how gracious and passionate he was about the Shroud, I had been hoping to contact him to do an interview for this booklet, and perhaps even write a foreword for it. He was 77 at the time of his death.

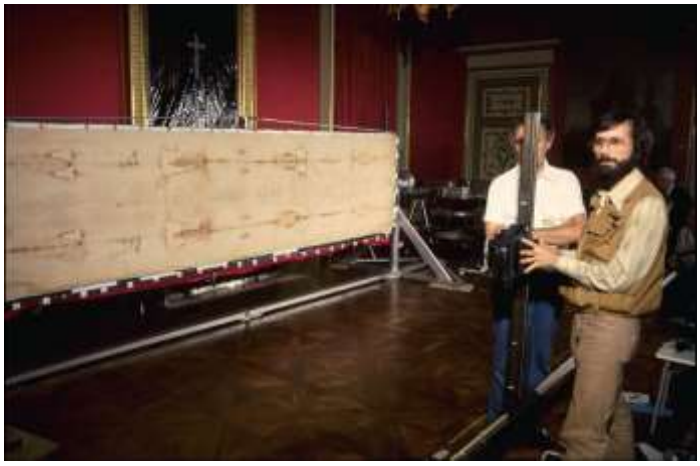
Schwortz's tireless dedication to spreading the facts about the Shroud touched the hearts and minds of countless people, bringing many back to their Christian roots. Not only was he extremely well-versed in all aspects of Sindonology *(scientific study of the Shroud)*, but his membership in the 1978 STURP team -- for which he was recruited as the documenting photographer with medical imagery experience -- added greatly to his credentials.

In addition to his passionate "evangelism" on behalf of the Shroud, let us never forget that it was Schwortz who, by relaying the findings of Marino and Benford to skeptical fellow STURPER Ray Rogers, began the controversially obstructed process which ultimately led to the much-needed debunking of the much-hyped 1988 C-14 testing. What supreme irony that a Jew should have been the one who enabled the "resurrection" of the wrongly "debunked" Shroud of Turin; informed and energized so many people about this amazing artifact; and then “wrought flame” in the heart of this raised-Catholic writer *(who wasn't even taught most of these facts in Catholic High School!)* to assemble this booklet which you are now reading.

When offered the position on the STURP team in 1978, Schwortz was reluctant to accept. He later said:

"I was raised an Orthodox Jew and initially wanted nothing to do with getting involved with the STURP project. In the end, I joined the team because the image did have some properties which piqued my curiosity. I also viewed the invitation as a free trip to Italy. I was expecting to go to Turin (in 1978) spot the paint and then return home, and I even said so at the time. I still regret those words."

Indeed, most of the team members *(many of them Atheists or Agnostics)* thought this way. They believed that the team would figure out how the trick was played and explain it to the world. Instead, the Jewish imaging expert would go on to become one of the best known and well-informed advocates arguing in favor of the Shroud’s authenticity as an image of Jesus formed as the result of some yet inexplicably supernatural event.



Schwortz -- an Orthodox turned secular Jew with no particular fondness for Christianity -- had to be persuaded to join the STURP team in 1978.

The Shroud became Schwortz's lifelong passion. He always beamed with infectious joy whenever speaking about it and its effect on his life. Yet he always remained anchored to the indisputable hard data and science of the subject. Schwortz's comprehensive website, **Shroud.com**, aggregated free data and stories about the Shroud. It continues now, after his death.

For his non-Christian background, his membership in STURP, his unwavering science-based position on the matter, his particular expertise on imaging and impressive general expertise on the subject matter as a whole – Schwortz's compelling arguments are worth quoting directly, rather than just describing. Better yet, search for his numerous talks on YouTube.

Some excerpts:

"The Shroud is neither a painting, staining nor a scorch."

"I've said this many times and I'm going to say it again. You don't need to be a Christian to accept the peer-reviewed science and the historicity of Jesus of Nazareth so that you can believe that we have an artifact of Jesus.

Alan Adler, the other Jewish member, who determined that the blood type was AB, once wrote that there is no scientific test for Christness. The science is simply there to show that it is not what the skeptics say."

"Ultimately, it was the Shroud that reconnected me to my faith in God."

"Billions of photographs are made every day, and yet modern science can't make an image with the properties of the Shroud."

"No one was a bigger skeptic that I was. It was the science that convinced me that this was authentic. That property of the image is unique. And no one has ever been able to duplicate it, even in the modern day."

"Some Christians say this is a graven image (a sin). But this is not a graven image because it's not manmade."

"We (STURP) published our data so that anyone can have access to it, unlike the radio carbon dating guys who for 27 years refused to release their raw data until a French researcher who's also a law student went to England and used the Freedom of Information Act and forced the British Museum to finally release the raw data. They were the caretakers and overseers, and it took 27 years for that data to be released. That's pretty suspicious. Just to begin with, why wouldn't you release the raw data? Well, eventually, once it was released, a bunch of scientists got together, including one who studied the statistical analyses that was done, and they determined that they were averaging things and had excluded certain things to enable them to come with their claim of 95% certainty which they claimed. And then of course there was the money trail. There was also a conflict of interest."

"My Jewish mother observed: "Of course it's authentic. Or else they would not have saved it and passed it down for all those years."

Have a look at Mr. Schwortz's videos, interviews and speeches online, and spend some time at **Shroud.com** – the world's leading Shroud website

and the lasting legacy which he left for us. The site is packed with volumes of articles, technical research papers, documents, exhibits, news and links. The aforementioned Joseph Marino, who operates the site now, properly describes Schwortz's creation as "the Shroud's Library of Congress."

Godspeed, and shalom, Barrie. And thank you.

The Jew Schwortz was more passionate and outspoken about the Shroud of Turin that the Catholic Church or any other sect of Christianity ever was – sad to say.

The Hateful Bias Against the Shroud

"You will be hated by everyone because of me..."

(Matthew 10:22)

Attitudes regarding the Shroud fit into one of four categories:

1. Believers
2. Skeptics
3. Non-believers (incredulous)
4. Non-believers (hateful)

An objective observation of the cognitive disposition of people from each of these groups reveals something rather paradoxical. One might expect the believers to manifest a subconscious insecurity causing them to ignore evidence, manipulate it in their favor, or resist further forensic analysis using technology which is even more advanced that what was available to the STURP team in 1978. But this is not the case. Invariably, it is the believers who continue to vocalize the loudest in favor of more scrutiny – and seem willing to accept whatever honest and final verdict that *real* science may determine.

Oddly, it is the Catholic Church itself *(infiltrated by Satanists)*, which seems reluctant. It remains astonishing that this writer could have passed through Catholic schools and completed the sacraments, while being taught *nothing* about the indisputable forensics of the Shroud.

As for the skeptics with "one foot in and one foot out" and no apparent vested interest in religious matters, they too would like to see further study – the same for the sincerely and innocently incredulous.

But when it comes to many of the hostile Atheists or Satanists, we observe some of the most absurd and biased "explanations" and "replications"

being utilized to "debunk" the Shroud. In some cases, their seeming insecurity and emotional rationalizations go beyond mere cognitive bias and stoop to the level of deliberately committing scientific fraud, as was witnessed with the faked dating of the Shroud in 1988 followed by attempts to hide the data from other scientists. We saw this more recently with false claims about "likely fake blood" on the Shroud or "probably fake blood" put forth in 2018. Whether one believes, is skeptical, or simply cannot believe, there can be no manner of doubt here – THERE IS A CONSPIRACY AGAINST THE SHROUD! Why?

We also notice that the opinion traffic runs only one way – with some more open-minded non-believers *(many with advanced scientific credentials)* becoming skeptics or even full-blown believers; and skeptics becoming believers. But we never witness a Shroud believer *(religious or not)* or skeptic openly changing his position and declaring the Shroud to be an artistic fake. How can they when every bit of new evidence must be placed in the column marked, "authentic?"

It is also worth noting that there are also some "purist" Christians who hate the Shroud. *"It's idol worship,"* they say. But how can the image be "idolatrous" if it was not made by the hands of man?

"Jesus would not have had long hair for that was considered disgraceful for a man," they say. But in an age when women wore their hair down to their waist, shoulder-length hair on a man would NOT be considered long.

"It's the Devil's trick," they say. Then why do Satanists seek to burn it?

Emotion clouds sound reasoning and judgement. That can even be demonstrated by neuroscience now. And it is obvious to this philosopher / historian here that the people most fanatically emotionalizing over the Shroud are the aggressive Atheists. Indeed, it is no exaggeration to say that many of these folks HATE the Shroud! If the spirit of Christ, at least metaphorically speaking, resides in the Shroud – then it is only logical that the Shroud would evoke the spirit of anti-Christ in the black hearts of

those who hate or deny God Himself. Something to think about as part of the mix when it comes to assessing one's own view of this amazing artifact which has been touching hearts and minds for 2000 years now.

1. Smug deceitful "scientists" filled with a spirit of hatred tried to kill the Shroud's credibility in 1988. // 2. Satanic-Globalist arsonists tried to physically destroy the Shroud in 1997.

"I was in Italy when the fabulous "Shroud of Turin" was again being displayed to the eagerly gullible. This huge rag - so thoroughly and authoritatively discredited by experts - was guarded by garishly-costumed volunteers who glowered at me, perhaps because I resembled a rabbi." - The "Amazing" James Randi (magician, professional skeptic / debunker, outspoken and fanatical Atheist)

A Final Word and a Prayer

We can say with certainty that Jesus existed. Given the inexplicable photographic accuracy appearing on the Shroud, we can further state the Gospel accounts of the torture, crucifixion and entombment of Jesus were accurate. From that, we can logically infer that the moral lessons taught by Jesus -- and the circumstances leading to his unjust condemnation -- were also as described. Whether one is willing to take that final step and accept the Shroud as evidence of the resurrection account is a personal spiritual matter and not the purpose of this "Crash Course."

But let this reexamination of this seemingly miraculous image serve as a reminder of the beautiful moral and ethical doctrine which Jesus left us and suffered for. It is a code of conduct which, if followed, would solve most of humanity's political, social, economic and psychological problems virtually overnight. Jesus summed it up very succinctly. The Golden Rule:

"In everything, do to others what you would have them do to you."

Such a simple concept that humanity has lost sight of, and needs to return to. With that, we close with the prayer which Jesus prayed – and also needs to come back in fashion. The Lord's Prayer:

Our Father, who art in heaven, hallowed be thy name; thy kingdom come; thy will be done; on earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive those who trespass against us. And lead us not into temptation; but deliver us from evil. For thine is the kingdom, the power and the glory, for ever and ever.

Amen.

1. A replica of the Shroud next to a replica of its negative to positive image. // 2. An AI image of Jesus that is based upon his image from the Shroud.

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