

Why the Shroud of Turin Cannot Be Real

1) Jn 11:44 - Jesus raised Lazarus from the dead.

- "grave clothes" plural not grave cloth - singular
face - had a napkin -

- grave clothes, more than one article of clothing put on body -

- This was custom of day did with Jesus

See Jn 20:1-7

Vs 6 - "linen clothes" - grave clothes made

Vs 7 - "napkin that was about his of linen head"

- A shroud was a one continuous linen -
Almost like a mummy - Egyptian custom -
Jews used a separate napkin to cover the head.

2) Isa. 52:14 - Visage - what looked like when they got done with Jesus Christ you could not tell what he looked like

Isa 50:6 - They ripped his beard, flesh came out.

The Shroud of Turin has a recognizable image.



Photographic negative of the Turin Shroud

The Shroud of Turin

Reputedly Christ's burial cloth, the Shroud of Turin has been a hallowed religious relic since the Middle Ages. To believers it was divine proof the Christ was resurrected from the grave, to doubters it was evidence of human gullibility and one of the greatest hoaxes in the history of art. Can the truth be known?

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Early traditions concerning Jesus' burial cloth and Byzantine iconography

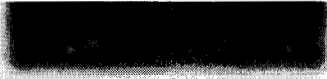
History of the Shroud of Turin

Accounts of several holy shrouds in the Middle Ages and the Templar connection

The Shroud: Physical Evidence

Forensic experts rule out the Shroud as a painting. How was it created?





An artistic enhancement of the image on the Shroud

1. View a **Shockwave movie** with sound and watch the Shroud come to life.
(If you do not have Shockwave, the movie page has links to the download site.)
2. View a **Java applet** and watch the Shroud transform to the portrait and back again.
3. Or read the **text only** explanation of how the image was created.

Other Shroud Sites

The Holy Shroud Guild

Library, gallery, devotion, gifts - the Shroud from a Catholic perspective

Shroud of Turin Home Page

Latest scientific research and clickable shroud with close-up images by the 1987

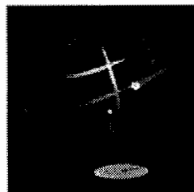
STURP photographer

Shroud of Turin

Shroud conference, presentation, history, bulletin board

Hyperlinks

- Mysteries of the Templars



These pages were awarded a Times Pick by the **Los Angeles Times** on 5/8/98.



The Appearance of the Shroud of Turin

"In...1348 the deadly plague broke out...Whether through the operation of the heavenly bodies or because of our own iniquities, which the just wrath of God sought to correct, the plague had arisen in the East some years before, causing the death of countless human beings...Neither knowledge nor human foresight availed against it...Nor did humble supplications serve."

- Giovanni Boccaccio, *De Casibus Virorum Illustrium* (1474?)

"Against this background grew the need to assuage the wrath of God with the help of the veneration of the relics of Christ, of the apostles and of the saints. It is therefore no accident that the Shroud should have come into prominence at precisely this juncture of human affairs."

- Noek Curer-Briggs, *Shroud Mafia - The Creation of a Relic*

A "source that may have inspired the creation of an image-bearing shroud consisted of liturgical cloths, termed *epitaphioi*, which were symbolic shrouds. From the thirteenth century (the century before the shroud of Turin's first known appearance), we begin to find these ceremonial shrouds bearing full-length embroidered images of Christ's body in the now-conventional crossed-hands pose."

"In 1350 (a few years prior to the shroud's sudden appearance at Lirey), thousands of pilgrims had been attracted to an exhibition in Rome of the Holy Veronica."

- Joe Nickell, *Inquest on the Shroud of Turin* (1987)

"Artists now showed copious bleeding in their renderings of the crucifixion where previously depiction of Christ's blood was restrained or absent altogether."

"Mystics...attracted much attention by their lurid and graphic visions of how Christ died, a popular preoccupation intensified by the fact that at this time the Black death was sweeping Europe. The climate was therefore exactly right for the appearance of such a macabrely detailed relic of the Passion as the Shroud."

- Ian Wilson, *The Shroud of Turin - The Burial Cloth of Jesus Christ?* (1978)

"The psychologist Emma Jung (1960) has worked out what deep inner effect a blood-relic of Jesus would have had on the people of the middle ages. The 'soul', or the divinity of Christ would have been seen in his blood. Unlimited healing powers would be ascribed to it, and anyone who saw it would have direct knowledge of God. One outcome of this idea was the rapidly-growing veneration of the divine heart of Jesus, the bleeding heart, and also the wounds from which the blood had flowed: a cult which has not changed in the Catholic church even today."

- Johannes and Peter Fiebag, *The Discovery of the Grail*, translated from the German by George Sassoon

A letter from a bishop to Pope Clement VII in 1389 complained about a scandal uncovered in his diocese at the small collegiate church of Lirey, France (12 miles from Troyes). The church canons had

"...falsely and deceitfully, being consumed with the passion of avarice and not from any motive of devotion but only of gain, procured for their church a certain cloth cunningly painted, upon which by clever sleight of hand was depicted the twofold image of one man, that is to say the back and front, they falsely declaring and pretending that this was the actual Shroud in which our Savior Jesus Christ was enfolded in the tomb."

- Pierre d'Arcis to Pope Clement VII

"In 1389, supposed year of his memo, his Troyes cathedral's roof caved and it had to be closed; expenses demanded a draw to bring in the pilgrims and their donations people accused him of wanting it for himself, as his own memo states."

- Professor Daniel C. Scavone, "Book Review of *The Turin Shroud: In Whose Image?*"

Evidently the cloth has first been exhibited at Lirey some thirty years early by Bishop Henri de Poitiers.

"Eventually, after diligent inquiry and examination, he [Bishop Henri de Poitiers] discovered the fraud and how the said cloth had been cunningly painted, the truth being attested by the artist who had painted it, to wit, that it was a work of human skill and not miraculously wrought or bestowed."

- Pierre d'Arcis to Pope Clement VII

"...Three separate papal bulls recite the fact that Geoffrey de Charny placed 'the Shroud of Our Lord Jesus Christ...bearing the effigy of our Savior' in the church of Lirey. Clearly the Shroud was in the church at Lirey before Geoffrey died in September 1356. Some type of ceremony, perhaps a dedicatory service, took place early in 1356, because on May 28, 1356, Henri de Poitiers, bishop of Troyes, sent Geoffrey a letter of praise and approval about the ceremony."

- Frank C. Tribbe, *Portrait of Jesus?* (1983)

"The family who owned the church and the cloth in Lirey were the De Charnys, the most prominent member being Geoffrey de Charny, who founded the Lirey church in 1353 and was killed at the battle of Poitiers three years later. In the nineteenth century was found in the Seine a fourteenth-century pilgrim's amulet which, although damaged, shows an exposition of what certainly looks like the present-day Shroud. Also clearly visible on the amulet are shields with the arms of Geoffrey de Charny and his wife, Jeanne de Vergy, flanking a roundel showing Christ's empty tomb.

"The justice of Bishop d'Arcis' arguments is further reinforced by documents of Geoffrey de Charny's son [Geoffrey II] which consistently refers to the relic not as the real burial cloth of Jesus, but only as a 'likeness or representation', a formula repeated by Geoffrey II's daughter, Margaret de Charny, and her husband Humbert de Villersexel, who, in the early-fifteenth century, kept the Shroud at St. Hippolyte sur Doubs.

The elderly Margaret exhibited the Shroud to vast crowds in Liège, Belgium. On her way, she "took the Shroud to Hainault, arriving at Chimay, according to a contemporary source (Cornelius Zantvliet, a Benedictine monk of Saint-Jacques at Liège, who died in 1462), in the summer of 1449 with a shroud (*linteum*) in her luggage, on which was marvelously painted (*miro artificio depicta*) in the form of the body of Christ with the precise outlines (*lineamintis*) of his limbs, the wounds in his side, hands and feet tinged with blood as if the wounds had been inflicted quite recently."

- Noek Curer-Briggs, *Shroud Mafia - The Creation of a Relic*

"It was this Margaret who, in 1453, by then widowed and childless, ceded the Shroud to Duke Louis of Savoy, in the hands of whose descendants the Shroud has been preserved ever since, until willed to the Vatican upon the death of Umberto of Savoy in 1983. Intriguingly, only with this change to more illustrious ownership did the Shroud begin to lose its fraudulent associations, and with remarkable rapidity. As early as 1464 the future Pope Sixtus IV, Francesco della Rovere, wrote of it as 'colored with the blood of Christ'. Just over forty years later, Sixtus' nephew"

- Ian Wilson, *The Mysterious Shroud* (1986)

"The two families that have owned the (or a) Shroud, the de Charny's and Savoys, besides the la Roche and Vergy houses, into which the de Charnys married, had close links before, during and after the time when the Lirey Shroud appeared. The most significant link was the fact that the de Charnys were related to the House of Savoy, to which the Shroud was passed."
- Lynn Picknett & Clive Prince, *Turin Shroud - In Whose Image? The Shocking Truth Unveiled* (1994)