

Several of the above items are inconsistent with the Shroud being a forgery from the Middle Ages.

A forger would not have known to:

- Place invisible serum rings around the blood exudate of the scourge marks.
- Add pollen that is unique to the Jerusalem area, or from a plant with long thorns.
- Put a microscopic amount of dirt in abrasions on the nose and on one knee.
- Put bilirubin into the blood.
- Locate nails in the wrists and fold the thumbs under, contrary to paintings from Middle Ages.
- Put microscopic chips of Jerusalem limestone into dirt near the feet.
- Use a stitch unique to the first century to sew the 3-inch wide side strip to the main shroud.
- Create a negative image that contains 3D information on the body-to-cloth distance.
- Create an image based on a change in the covalent bonding of carbon atoms in the linen.

In 1978, twenty-six American scientists in the Shroud of Turin Research Project (STURP) performed hands-on scientific testing of the Shroud for 5 days, 24 hours a day. Some of the results:

- The image has no pigment, carrier, or brush strokes so it could not be due to paint or stain.
- There is no capillarity (soaking up of a liquid) so the image is not due to a liquid such as an acid.
- The image does not fluoresce under UV light, so it could not be a scorch from a hot object.
- The image does not contain silver compounds so the image could not be a photograph.
- The image is not visible in back lighting, so it is not due to any substance added to the cloth.
- Of the 100 to 200 fibers in a thread, only the

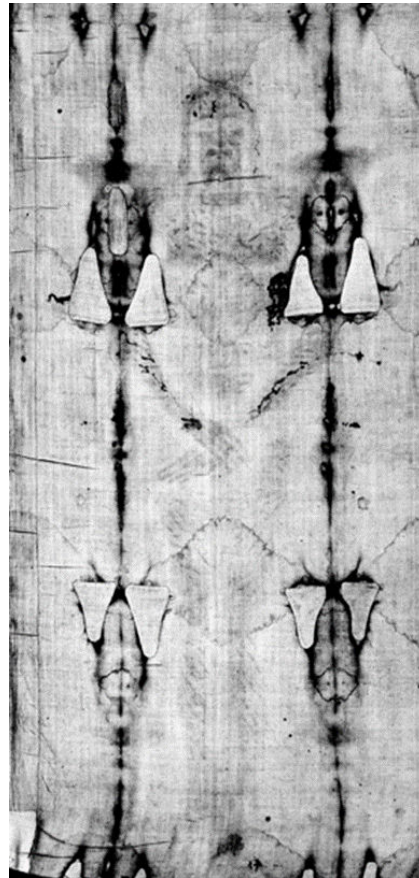
top one or two fiber layers are discolored.

- Discoloration is only on the circumference around the fiber and less than 0.4 microns thick - less than a wavelength of light.
- Discoloration in the image is due to a change in the covalent bonding of the carbon atoms that were already in the linen molecules.

Based on this evidence, it can be concluded that no artist or forger could have caused the bizarre characteristics of the image on the Shroud, either in a previous era or even today. Who or what then made the image on the Shroud? For more information, go to:

[www.shroudresearch.net](http://www.shroudresearch.net).

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Positive, Front Image

## Seeking Solutions to the Mysteries of the Turin



Negative, the face on the Shroud of Turin

In 1931, a professional photographer named Giuseppe Enri pointed his camera at a piece of cloth called the Shroud of Turin and took the above photograph. According to long standing tradition, the Shroud of Turin is the burial cloth of Jesus Christ. So the natural questions are whether the above image could actually be that of Jesus, and what is the Shroud of Turin?

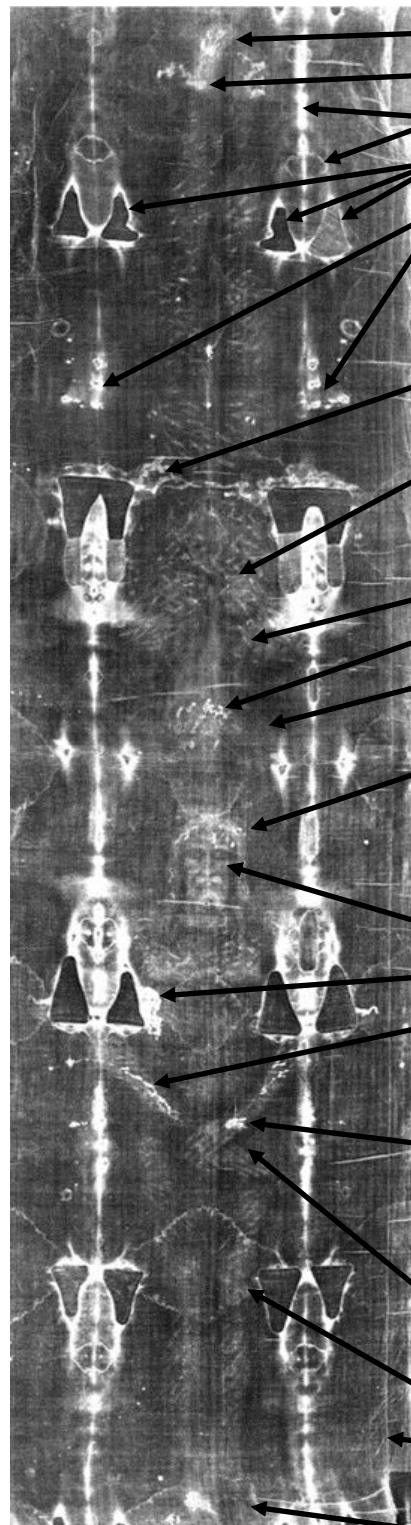
The Shroud of Turin is a burial cloth that has been in a cathedral in Turin, Italy, since 1578. The amazing thing about this piece of cloth is that on the Shroud can be seen the full-length front and back images of a man that was



crucified exactly as the New Testament says that Jesus of Nazareth was crucified. Though this piece of cloth has been scientifically examined more than any other ancient artifact, serious questions still remain:

- Where did it come from? What is the historical evidence?
- Why is there an image? How was it formed?
- When was it made? Does the Shroud date to the Middle Ages, as indicated by C14 dating, or did it originate in the first century?
- How did the blood get onto the Shroud?
- Bottom Line: Is the Shroud of Turin a forgery or is it Jesus' authentic burial cloth?

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Negative, Back and Front Images

1. Rigor mortis in the feet. This indicates the victim was dead.
2. Two nails through one foot, one of them through both feet.
3. Fire in 1532 resulted in scorch marks and water stains.
4. Fully charred material from the fire was removed and patched.
5. Burn holes in an L-shaped pattern were copied from the Shroud into a painting of Jesus' burial cloth that arrived in Constantinople in 944 AD. So the Shroud of Turin existed centuries prior to the C14 date of 1260-1390 AD. The C14 date must be wrong.
6. The Shroud shows a flow of blood & water (clear blood serum) from a wound in the side. Compare this with John 19:34.
7. The Shroud shows 100 to 120 scourge marks from Roman flagrum. Resulting blood marks show blood serum rings (visible only under UV) around the blood exudate. Compare Mk. 15:15.
8. Abrasions on both shoulders from carrying a rough object.
9. Puncture wounds from sharp objects piercing the scalp.
10. Pollen on the Shroud unique to the area around Jerusalem. Pollen from a plant with long thorns was found around his head.
11. The images are negative images and contain 3D information content indicating the distance of the cloth from the body. The discolored fibers in the image result from a change in the covalent bonding of the carbon atoms in the cellulose molecules.
12. Swollen cheeks, possible broken nose from a beating or a fall.
13. Side wound shows a hole the size of a typical Roman spear.
14. Blood running down arms at the correct angles for crucifixion. Blood is real human blood, male, type AB. High bilirubin content shows he had been severely beaten. Blood is still reddish.
15. All paintings of the Middle Ages show nails through the palms, but this will not support sufficient weight since there is no bone structure above this location. The Shroud shows the correct nail locations - through the wrist instead of through the palm.
16. Shroud correctly shows thumbs folded under due to contact of the nail with the main nerve that goes through the wrist.
17. Abrasions on one knee show a microscopic amount of dirt.
18. Three-inch wide side strip sown on with a unique stitch nearly identical to that found at Masada (destroyed in 73-74 AD).
19. Small chips of Jerusalem limestone in dirt at the feet.