

The Life of Jesus: History's Great Love Story

The Amazing Life of Jesus: History's Great Love Story

The Shroud of Turin

Joseph took the body and wrapped it in a clean linen cloth and laid it in his own new tomb, which he had hewn in the rock. (Matthew 27:59-60)

We do not base our faith, or hopes, on an artifact but, although controversial, it does provide confirmation of the brutal torture and trauma of crucifixion that Jesus suffered.



Enhanced positive image

The Shroud of Turin is the most intensely investigated religious artifact in history. Many scholars believe it may be the linen cloth that was wrapped around Jesus' body. Its faint image shows the horrendous wounds of a crucified man with wounds exactly matching the description of Jesus' death.

Physicist, and founder of the Shroud of Turin Research Project (STURP), John P. Jackson, has proposed that the image features of the Shroud of Turin were produced by radiation emanating from the body in the Shroud at the moment of resurrection.

The shroud of Turin is a 14.3 foot by 3.7 linen cloth bearing the faint double image (ventral and dorsal) of a naked man who appears to have been crucified (together with burn marks and water stains resulting from fires, one in 1532).

There is a puncture wound on his left wrist (his right wrist is hidden from view), and there are puncture wounds on his feet as if they were pierced by a nail or nails. The back of the man is covered with over 120 scourge marks, apparently imposed by the Roman instrument of torture known as the flagrum (a whip with two or three thongs to which were attached small balls of lead). There is a large puncture wound on the right side between the ribs from which blood and a watery serum have flowed. The image resides only on the top-most fibres of the threads with which the Shroud is woven, and it is a negative image.

Although very faint when viewed as a positive, the image becomes much clearer when darks and lights are reversed.

[Carbon dating in 1988 from a tiny corner of the Shroud dated the sample between 1260 and 1390 AD, but it is argued that the sample came from repaired cloth.]

If the medieval date is right, then this implies that the Shroud is a forgery, when all the scientific evidence we have other than this date implies that it is *not* a forgery: the image on the Shroud was not drawn or painted (there are no binding agents or particulates on the Shroud in the region of the image); it is a negative created at a time when photography didn't exist, but it is not a photograph (it contains 3D information and photographs do not), it is not a contact print (parts of the Shroud that were not in contact with the body bear impressions as clear as parts that were in contact with the body); the man in the Shroud has truly been subject to horrific and mortal injuries; he has wounds associated with crucifixion, and the exit wound on the wrist contradicts depictions of the crucifixion in medieval art, but reflects the way in which people were crucified; he is covered with scourge marks clearly inflicted by the Roman instrument of the torture known as the flagrum, and he has puncture wounds on his head consistent with the wearing of a roughly prepared cap of thorns rather than the elegant wreath of thorns depicted by medieval artists; there is a large wound on his right side which matches a spear used by Roman executioners and from which post-mortem blood and a watery serum (visible only by ultraviolet fluorescence photography) have flowed; the blood on the Shroud – that of a real man – contains a high level of bilirubin, a substance associated with severe physical trauma; there are no signs of decomposition, meaning that the body was removed from the Shroud within a few days; the Shroud contains traces of pollen from plants growing only in the area of Jerusalem, some of which are extinct since antiquity, and there are microscopic traces of dirt at the foot of the man in the Shroud that only match limestone found in the area of Jerusalem.

Source: [On the Physics of the Shroud of Turin.](#)

See Google for many articles and images from the Shroud of Turin.

[**Latest on Shroud of Turin: Science Finally Catches Up with Faith**](#)

It is the most intriguing and unique relic of its kind and the longstanding irony is – there are legions of professed Christians who have no idea what it is, or that it even exists. The Shroud of Turin is revered as the sacred burial cloth of Jesus Christ and is arguably the most important archaeological artifact ever found. The image on the cloth is like a photographic negative exposed to light that is a detailed portrait of a crucified man. The historical specifics include the multitude of gashes from the scourging, the flow of blood, the presence of Pontius Pilate coins on the eyes, the wounds on the wrists

and not the hands, the presence of a pony-tail running down the man's back, bits of pollen that are unique to the region around Jerusalem are all remarkably accurate.



[Encoded 3-D Information at High Resolution](#)

[Experts say victim was 'tortured'](#)

[Is this proof that the Turin Shroud was used to bury Jesus?](#)

Experts have revealed that the [Shroud of Turin](#) shows signs of blood from a victim of [torture](#) - supporting claims it was used to bury Jesus.

The linen cloth, believed to have been used to wrap the body of [Jesus](#) after crucifixion, contains 'nanoparticles' which are not typical of the blood of a healthy person.

Elvio Carlino, a researcher at the Institute of Crystallography in Bari, Italy, says the tiny particles "have recorded a scenario of great suffering, whose victim was wrapped up in the funeral cloth."

These particles had a "peculiar structure, size and distribution," according to [University of Padua](#) professor Giulio Fanti.

[Model of the wounded Shroud of Turin image](#)

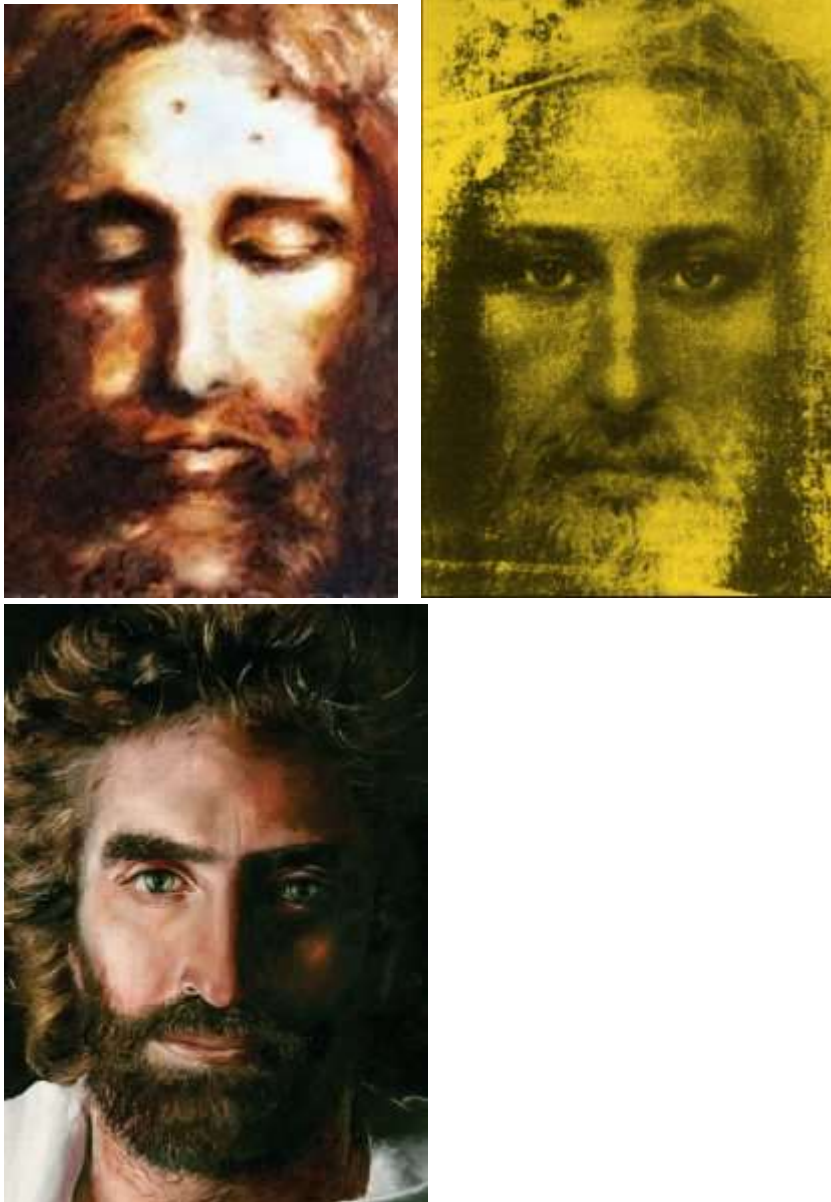
[English translation of Model of the wounded Shroud of Turin image - Medical-Forensic Explanation of the Shroud of Turin](#)

Blood trickled from the victim's wrists down his arms, indicating that he hung from his wrists on the cross, not with his arms horizontal as in most crucifixion paintings.

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[The Shroud of Turin and the painting by Akiane Kramarik](#)

Akiane Kramarik became famous for her paintings and poetry, begun at age four when she started having visions of Jesus and heavenly scenes. An interesting video shows the correlation between the face on the Shroud of Turin and the painting of the vision of Jesus by Akiane: <https://www.youtube.com/watch?v=U2AdNTKcGnc>



Enhanced Shroud face and Akiane painting.

Visions are subjective and open to interpretation, but we live in a time when increasing numbers of people, especially Muslims, are having visions of Jesus that often bring them to faith in him as their Saviour and Lord. You too can believe in Jesus, the Christ, the Son of God, your Saviour and Lord.

[Comment on the Shroud of Oviedo \(Spain\) - face cloth](#)

See also:

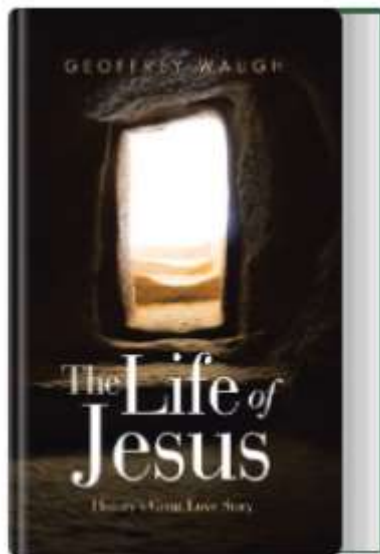
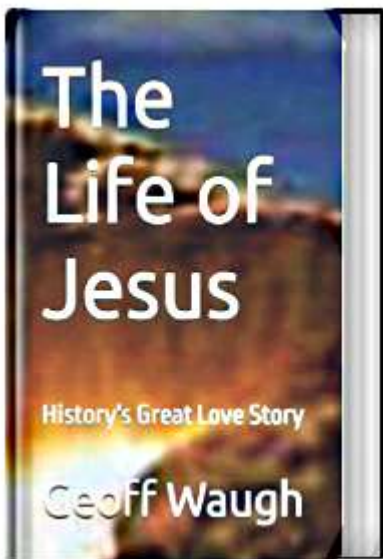
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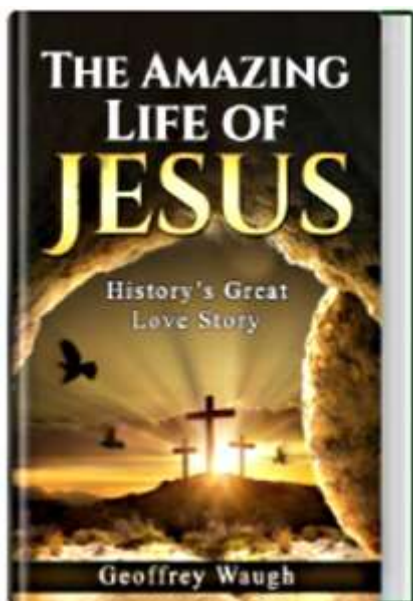
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