

different from the true date. Many other date indicators are consistent with the time of Jesus (about 30 AD). Also, a Middle Age artist or forger would not have known or been able to:

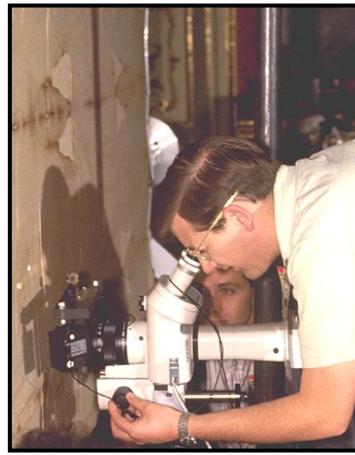
- Place invisible serum rings around the dried blood on the scourge marks.
- Add pollen that is unique to the Jerusalem area, or from a plant with long thorns.
- Put a microscopic amount of dirt in abrasions on the nose and on one knee.
- Put bilirubin and nanoparticles of creatinine and ferritin in the blood, indicating torture.
- Locate nails in the wrists with thumbs folded under, contrary to Middle Age paintings.
- Put microscopic chips of limestone on the Shroud that match Jerusalem limestone.
- 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 related to the body-to-cloth distance.
- Create an image based on a change in the electron bonding of carbon atoms in the linen.

Q1. Who made the image on the Shroud? Based on the above evidence, no artist or forger could have created the unique characteristics of the image on the Shroud, either in a previous era or even today. So the image must have been made by the body that was wrapped in the Shroud.

Q2. If the image is not a painting, a scorch, or a photograph, what is it? It is the result of an extremely brief intense burst of radiation.

Q3. Why radiation? Where did it come from? To discolor the fibers, the discoloration mechanism required two things: energy to drive it and information to control it. The required information is

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that which defines the appearance of a naked crucified man. It could only come from the body, and could only be communicated from the body to the cloth by radiation. This radiation was emitted from within the body since the image includes teeth and bones in the hand.

Q4: Why can we see the image on the Shroud? We can see the image because the information that defines the appearance of a crucified man has been encoded into the pattern of discolored fibers that make the image on the Shroud.

Q5. How can the 1988 carbon dating of the Shroud to 1260-1390 AD be explained? The radiation emitted from within the body evidently included neutrons. Some of these neutrons would have been absorbed in N^{14} in the Shroud to produce new C^{14} atoms. To shift the carbon date from 30 to 1260 AD requires only a 16% increase in the number of C^{14} atoms.

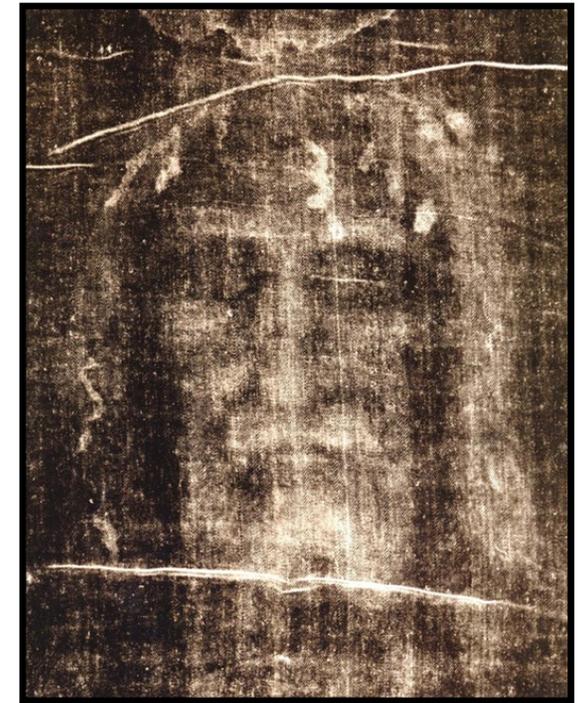
No normal human body emits such a burst of radiation. What could have caused this burst of radiation from the body that caused the image?

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Could the Shroud of Turin be Jesus' Burial Cloth?



Negative, the face on the Shroud of Turin

In 1931, a professional photographer named Giuseppe Enri pointed his camera at a piece of linen cloth called the Shroud of Turin and took the above photograph. Turin is a city in north-western Italy. A shroud is a piece of cloth in which a person is buried. Thus, the Shroud of Turin refers to an ancient burial cloth that has been in Turin since 1578. It is 14.4 feet long and 3.6 feet wide. The unique thing about this cloth is that it contains full-length front and back images of a man that was crucified exactly as the New Testament says that Jesus was crucified. Also, ancient tradition maintains that it is the authentic burial cloth of Jesus Christ. To determine if this could be true,

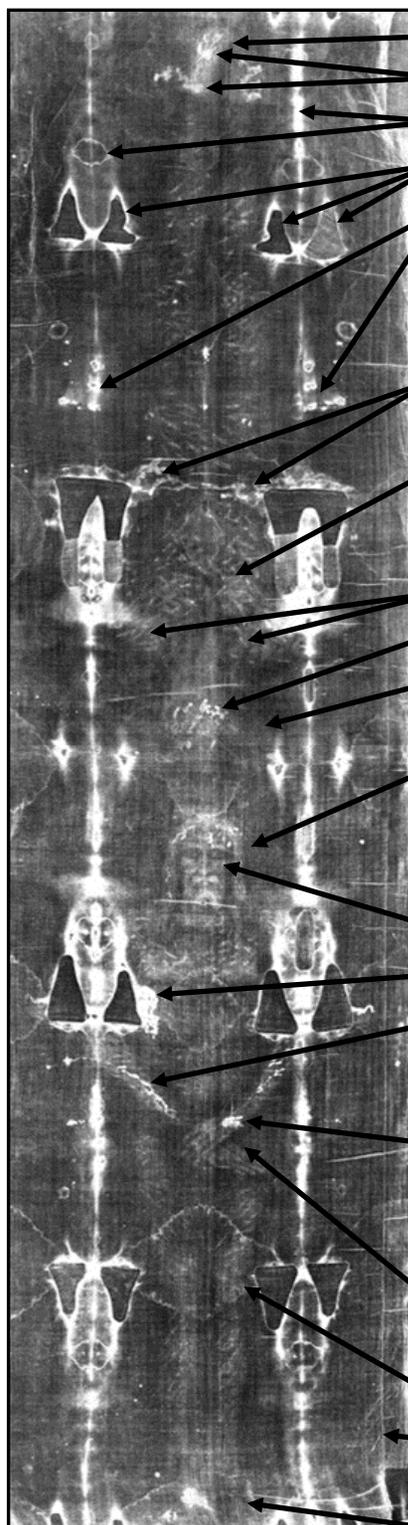
more research has been done on the Shroud of Turin than any other ancient artifact.

Study of historical documents, traditions, coins, works of art, DNA, and pollen indicates that over the centuries the Shroud probably went from Jerusalem to Antioch and/or Edessa, Turkey, then to Constantinople, to Lirey, France, and across France till it came to Turin, Italy, in 1578.

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. Summary of results:

- The image has no pigment, carrier, or brush strokes so could not be due to paint or stain.
- There is no capillarity (soaking up of a liquid) so the image is not due to any liquid, e.g. acid.
- The image does not fluoresce under UV light, so it could not be a scorch from a hot object.
- No light sensitive chemicals were found on the Shroud, so the image is not a photograph.
- The image is not visible in back lighting, so it is not due to any substance added to the cloth.
- The image consists of discolored threads. Of the approximately 200 fibers in a thread, only the top one or two fiber layers are discolored.
- Discoloration is only about 0.2 microns thick around the outer surface of the fibers, which have a diameter of about 15 microns.
- Discoloration on the fibers is caused by a change in the electron bonding of the carbon atoms that were already in the linen fibers.

In 1988, the Shroud was C¹⁴ dated to 1260 to 1390 AD, but careful analysis of the measurement data indicates that an unidentified factor had likely caused the measured dates to be



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. Areas badly damaged in the fire were patched in 1534.
5. The Hungarian Pray manuscript (1192-1195) has a painting of a famous burial cloth that had long been in Constantinople. It shows the same L-shaped burn holes that are on the Shroud, so the Shroud existed significantly (> 2 sigma) before the C¹⁴ date.
6. The Shroud appears to show a flow of blood and clear blood serum from a wound in the side. ("blood and water" John 19:34)
7. The Shroud shows 100 to 120 scourge marks from Roman flagrum. Scourge marks show blood serum rings (visible only under UV) around the dried blood. Compare Mk. 15:15.
8. Abrasions on both shoulders from carrying a rough object.
9. Puncture wounds from sharp objects that pierced his scalp.
10. Pollen on the Shroud unique to the area around Jerusalem. Pollen from a plant with long thorns found around his head.
11. The images are negative images and contain 3D information that indicates the distance of the cloth from the body. Discoloration of fibers in the image result from carbon atoms in the cellulose being changed from single to double electron bonds.
12. Swollen cheeks and damaged nose from a beating or fall.
13. Side wound shows a hole the size of a Roman thrusting spear.
14. Blood running down arms at the correct angles for crucifixion. Blood is consistent with human blood. Bilirubin & creatinine/ferritin nanoparticles in the blood indicate torture.
15. Middle Age paintings 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 very similar to that found at Masada (destroyed in 73-74 AD).
19. Chips of a type of limestone primarily located in Jerusalem.