

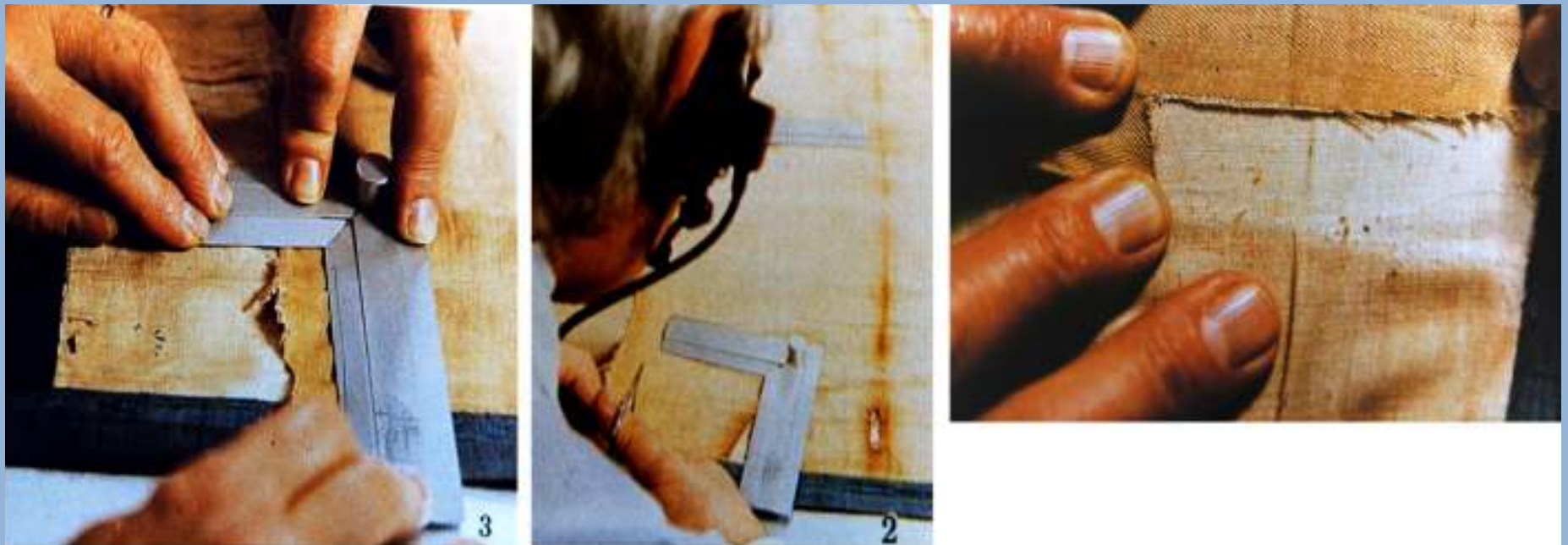
PRESENTATION: HALO

Found in photographs of Giuseppe Enrie and ultra violet photographs of Vernon Miller.

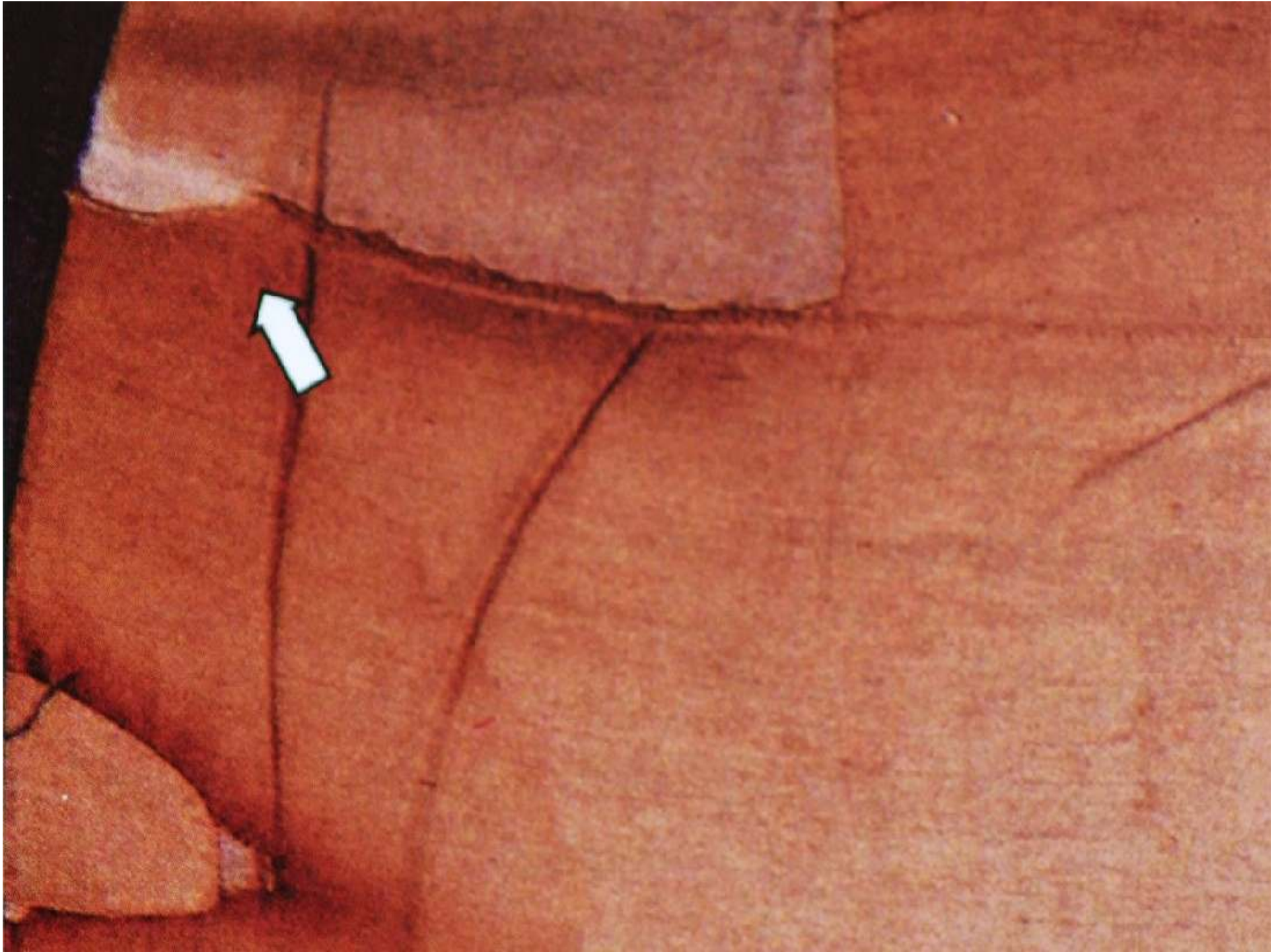
Is this the proof that the Edessa Cloth (Mandylion) and the Shroud of Turin are one and the same?



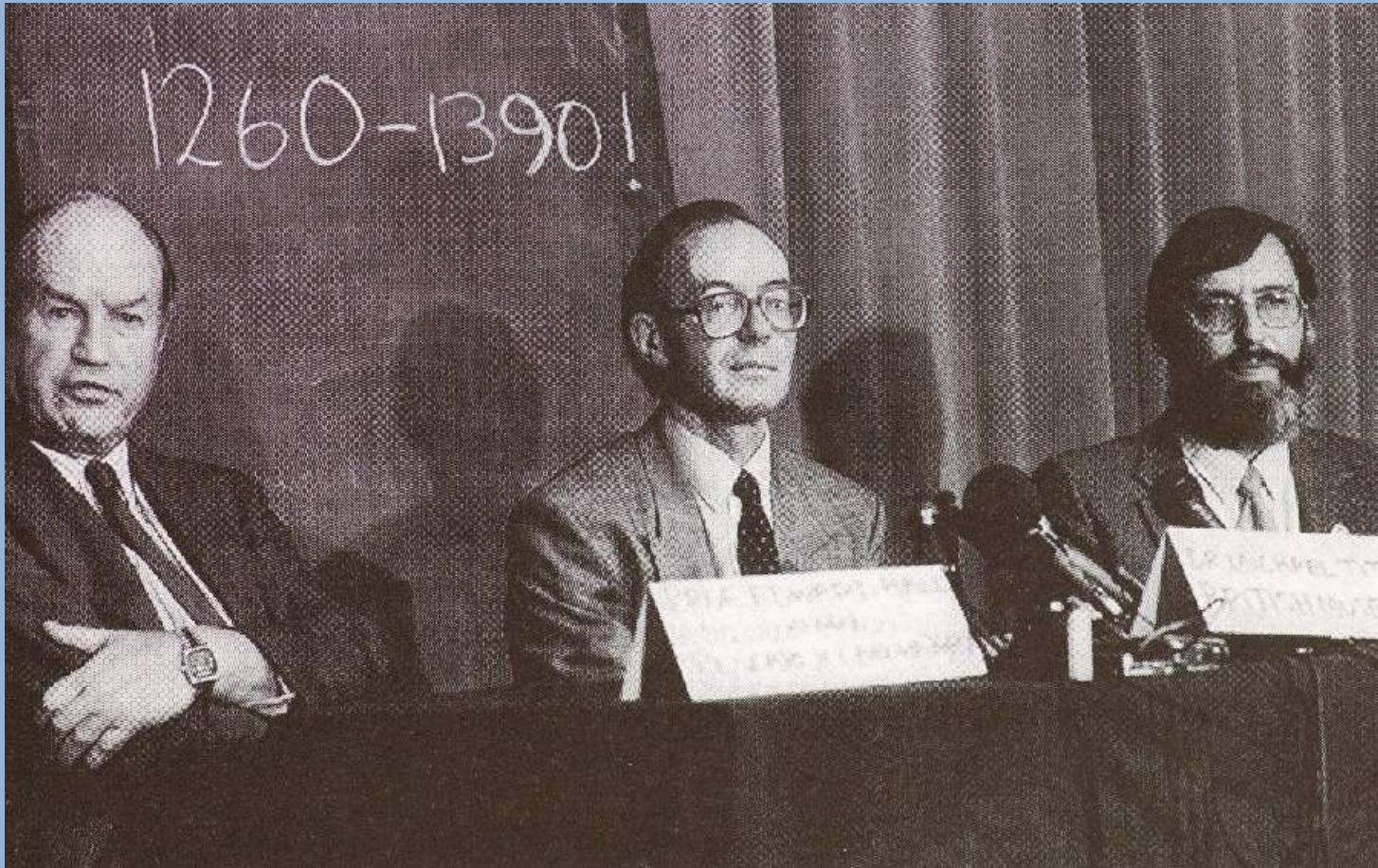
1988: THE RADIOCARBON DATING



Cutting of a sample for dating



1260 – 1390!





Edward Hall (left), Michael Tite (centre) and Robert Hedges at the British Museum after revealing their findings on the shroud.

Turin Shroud shown to be a fake

By Michael Sheridan in Rome
and Phil Reeves in London

CARDINAL Anastasio Ballestrero of Turin today confirmed what newspaper readers and the world have known for weeks: that tests on the Turin Shroud have shown it to be medieval origin.

The shroud, believed by many to carry the print of Christ's face and body when laid in tomb, has attracted devout pilgrims to Turin for centuries. Leaks of the results of modern carbon-dating tests had infuriated the believers of Turin and the shroud's Italian admirers who spoke darkly of foreign plots against Italy, anti-Catholic prejudice and the like.

Yesterday it was at last official: the tests had established a 95 per cent likelihood that the 14-foot linen was made between 1260 and 1400 AD. There is no chance that it dates back to the time of Christ.

Cardinal Ballestrero pointed out that the church had never claimed that the shroud presented Jesus but had honoured a tradition of piety rooted in centuries past.

"Considering the results of the scientific tests, the church reiterates her respect and veneration for the shroud," he said. The tests were carried out in laboratories at Oxford University and in Arizona and Zurich. They were based on counting the number of radioactive carbon 14 atoms in a fragment of the shroud about the size of a postage stamp. However, they did not resolve the linen's ori-



The Shroud of Turin: exposed as a fake.

gin, or the mystery which surrounds the blood-stained image on the shroud, resembling a photographic negative, of an apparently crucified man.

Professor Edward Hall, the director of the Oxford research laboratory involved, gave his theory: "There was a multi-million pound business in making forgeries during the four-

teenth century. Someone just got a bit of linen, faked it up, and flogged it."

Professor Hall, 64, who said he had a file full of mostly "cranky" letters from believers in the shroud's authenticity, added that some people would probably continue to regard it as genuine, "just as there is a Flat Earth Society". But he was utterly convinced his findings were right.

Modern Catholic teaching holds that relics are an aid to devotion. They divide into three classes: a first-class relic is either an instrument of the Passion, such as the Turin Shroud, or bones of the saints.

A second-class relic is an object which has touched one of these, and a third-class relic is an object which has touched a second-class relic.

The disappointment to believers in the shroud is unlikely to deter enthusiasts for the tens of thousands of relics, many of them the products of medieval treasurers, which repose in gilded cases and cushioned jewel-boxes in churches throughout Italy.

In Rome, one may view a feather from the Archangel Gabriel at the church of Santa Croce in Gerusalemme.

Other examples include vials containing the last breath of Saint Joseph, several heads of Saint John the Baptist, innumerable splinters from the True Cross, and two thorns from the crown.

In Naples, a vial containing the blood of Saint Januarius miraculously liquefies each year. In 1980, when it failed to do so, the city was struck by an earthquake.

PROOFS CONTRADICTING THE C14 – DATING:

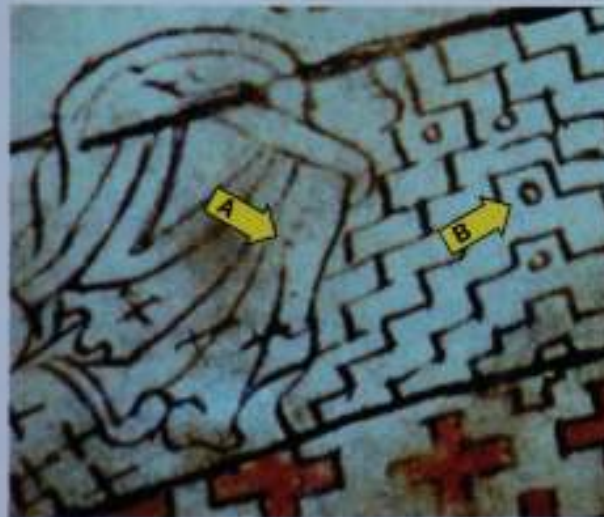
- 1) DR. RAY ROGERS; LIGNIN-VANILLIN (1300-3000 years old).
- 2) THE HUNGARIAN PRAYER BOOK (1192 – 1195 A.D.)
- 3) THE SUDARIUM OF OVIEDO (614 A.D.)
- 4) FRENCH INVISIBLE INWEAVING (BENSON – MARINO 2000 A.D.)
- 5) TEXTILE ARCHAEOLOGY (MECHTILD FLURY – LEMBERG)

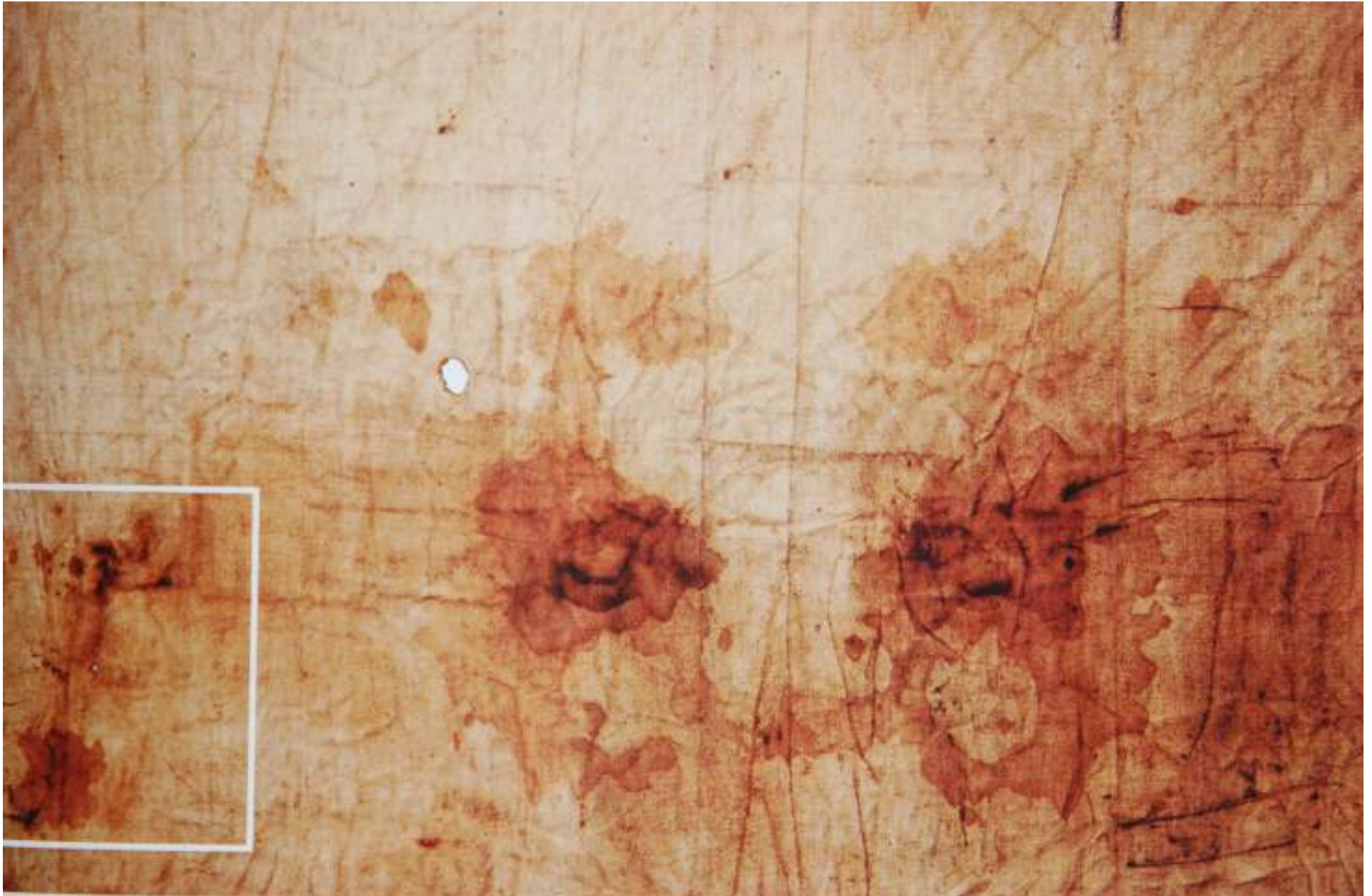
Dr. Ray
Rogers



Figura 67. Ray Rogers descubridor del proceso del lino-lignina-vainillina, método de datación por análisis microscópico espectrométrico de masa por pirólisis, con el que demostró con certeza que la edad de la Sábana Santa está entre 1.300 y 3.000 años.

HUNGARIAN PRAYER BOOK (1192 – 1195 A.D.)





THE SUDARIUM OF OVIEDO (614 A.D.)



FIGURE 19-2A

End-to-end splice site on Raes area. This shows a unique end-to-end splice in one of the fibers adjacent to where the C-14 sample was taken. This was taken macro at 10X optical on a 50 percent gray card. You cannot see the exact location of the splice, but you can see the very different ends. One end is fluffy and white and the other end, off-white and twisted. (Courtesy of Ray Rogers.)

End - to - end splice site on Raes area.



FIGURE 19-2B

End-to-end splice site on Raes area. This photomicrograph was taken at an optical magnification of 100X. It is easy to see a discontinuity between the ends. Fibers from the upper right continue to the left and end. That part is not continuous through the length of the yarn segment. The exact splice is somewhat difficult to detect. Fibers from the lower left very clearly terminate at or slightly above the discontinuity. Unfortunately, a 100X photomicrograph that is taken dry does not have the best resolution or color rendition. (Courtesy of Ray Rogers.)

End - to - end splice site on Raes area.

Mechtild Flury – Lemberg

Details of the stitching that joins the side strip to the main fabric of the Shroud which is the same as a type of stitching found in Masada from the first Century.



Fig. 6.
Details of the stitching that joins the side strip to the main fabric of the Shroud:

- 1) under the Holland cloth, on the underside of the Shroud, we can see the stitching of the strip, all along the side, at the top;
- 2) type of stitching found in Masada. Stitching on the open Shroud, similar to that at Masada;
- 3) rear;
- 4) front.

BRIEF HISTORY OF EDESSA CLOTH

30 A.D.: Acts of Tadeus – Disciple Tadeus brings image of Christ's face to Edessa

55 A.D.: Hidden in niche above gate in Edessa

525 A.D.: Rediscovery of Cloth, image copied in art

944 A.D.: Cloth of Edessa brought to Constantinopel

1204 A.D.: Stolen by Crusaders of the IV-th Crusade

1355 A.D.: Shroud shows up in Lirey, France

30 A.D.: Acts of Tadeus – Disciple Tadeus brings image of Christ's face to Edessa



525 A.D.: Rediscovery of Cloth



944 A.D.: EDESSA - CONSTANTINOPEL



1204 A.D.: Stolen by Crusaders of the IV-th Crusade



1355 A.D. MEDAL OF EXPOSITION IN LIREY, FRANCE SHOWING
HERALDICS OF GEOFFREY DE CHARNEY AND HIS WIFE JEANNE DE VERGY



The Image of Edessa

Mark Gascin



Is the image on the cloth of Edessa identical to the image on the Shroud of Turin?

BRILL

MANDYLION



Koutloumousiou Monastery, Mount Athos

human form he took on in the last times after he became flesh, a form from a later time. He believed it was Jesus himself coming, the whole divine man coming via the symbols, or that he was given to wonder at the two natures through the clay tile and the finely-woven transparent cloth.

The tone of the passage is clearly poetical, and even though Abgar is depicted as imagining Christ in person coming to him through the two images, it is at the same time interesting that once again, a full-body image is brought into the story when talking about the depiction on the cloth.

Were this simply an isolated example, then it could surely be discarded without further ado. This is not the case however. Various texts by different authors writing from different sources describe the Image of Edessa as a full-body representation of Christ. It is true that the same texts (and numerous others) refer to nothing more than a facial image when describing the formation of the portrait (be it before the passion or in Gethsemane), but even so it can confidently be stated that some people at some times believed, rightly or wrongly, that the Image of Edessa contained a full-body imprint of Jesus of Nazareth.

THE SERMON OF GREGORY REFERENDARIUS A.D. 944

MANUSCRIPT IN THE VATICAN LIBRARY

--- **“For the radiance was not depicted with the techniques of the art of painting, which fashions images (page 85)”**

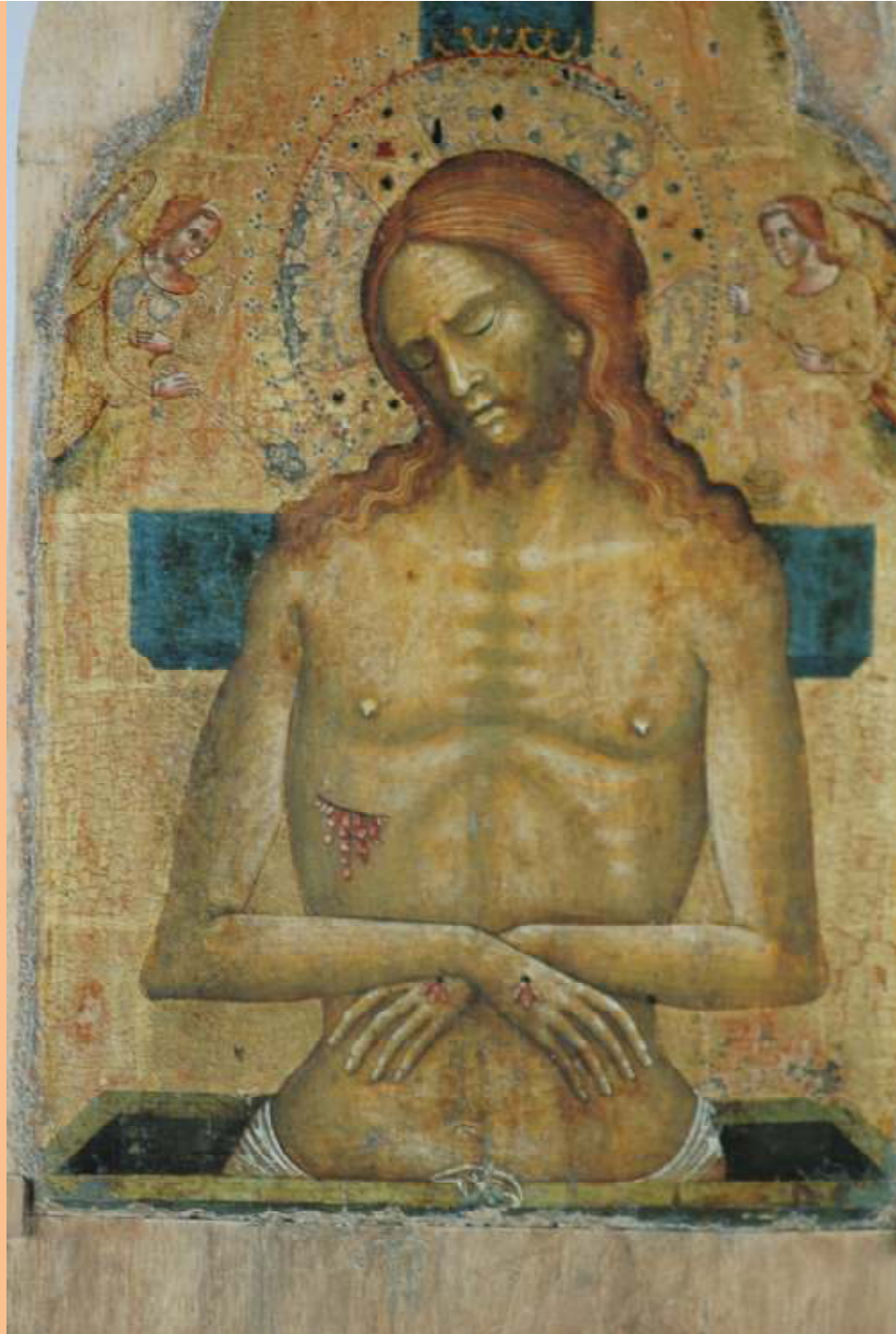
--- **“This reflection..... has been imprinted only by the sweat from the face of the ruler of life, falling like drops of blood, and by the finger of God.....
..... because that from which (the true imprint of Christ) they dripped was also embellished by drops from his own side. Both are highly instructive---
blood and water there, here sweat and image.**

..... The source of living water can be seen and it gives us water, showing us that the origin of the image made by sweat (FACE) is in fact of the same nature as the origin of that which makes the liquid flow from the side (LANCE WOUND). “

A FRENCH CRUSADER, ROBERT THE CLARI, WHO TOURED CONSTANTINOPEL IN 1203 WROTE IN HIS MEMORIES:

“THERE WAS ANOTHER CHURCH WHICH WAS CALLED MY LADY ST. MARY OF BLACHERNAE, WHERE THERE WAS THE SHROUD IN WHICH OUR LORD HAD BEEN WRAPPED, WHICH EVERY FRIDAY RAISED ITSELF UPRIGHT, SO THAT ONE COULD SEE THE FIGURE OF OUR LORD ON IT”.

**“ CHRIST OF PITY” OR
“EXTREME
HUMILITY” FIGURE
APPEARING TO RISE
OUT OF THE TOMB IN
A STRIKINGLY
SHROUD – LIKE
FASHION.**



LETTER OF THEODORE ANGELOS TO POPE INNOCENT III 1205 A.D.

THE LETTER

) A letter dated 1 August 1205, written by **Theodore Angelos aka Theodore Komnenos Doukas**, who was cousin of two former byzantine emperors and second uncle of former emperor Alexios IV Angelos (the one who had enticed the Crusaders to seize Constantinople), and addressed to **Pope Innocent III** [6]:

"Theodore Angelus wishes long life for Innocent [III], Lord and Pope at old Rome, in the name of Michael, Lord of Epirus and in his own name. In April of last year a crusading army, having falsely set out to liberate the Holy Land, instead laid waste the city of Constantine. During the sack, troops of Venice and France looted even the holy sanctuaries. The Venetians partitioned the treasures of gold, silver, and ivory while the **French** did the same with the relics of the saints and **the most sacred of all, the linen in which our Lord Jesus Christ was wrapped after his death and before the resurrection**. We know that the sacred objects are preserved by their predators in Venice, in France, and in other

THEORY OF IAN WILSON 1986

- Mr. Wilson developed the theory in the eighties, that based on one of the names given to the Cloth of Edessa namely: “TETRADIPLON” or “doubled in four” he had very strong indications that the Cloth of Edessa and the Shroud of Turin were identical.
- Tetradiplon is a word that is not in normal usage in the Greek language, but is specifically used for the Cloth of Edessa.
- Ian Wilson was educated as a historian at Magdalen College, Oxford U.K.

TETRADIPLON

When the Shroud is “doubled- in – four” and mounted on a board, only the face is visible.

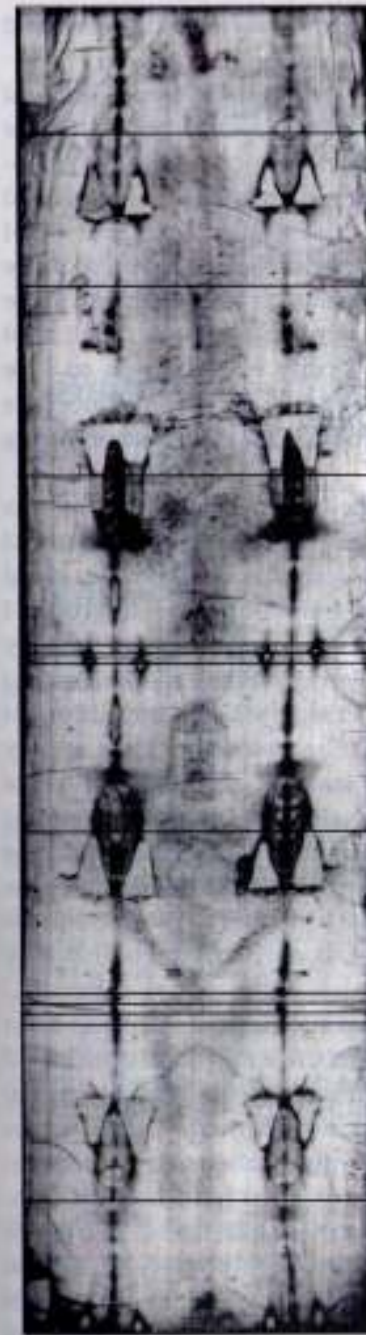
Length of the Shroud is 442 cm, divided by four = 55.25 cm
Width is 113 cm

The “doubled – in – four “ crease lines were identified by Dr. John Jackson (lettered A-G on diagram 1).

BOOK OF IAN WILSON
“THE BLOOD AND THE SHROUD”
1998

Ancient fold-marks on the Shroud

With raking light photographs taken by the STURP team in 1978, Dr. John Jackson has identified ancient fold-marks, individually distinguishable as a ridge or valley type, consistent with a one-time “doubled-in-four” folding arrangement.



A – Ridge foldmark

B – Ridge foldmark

C – Valley foldmark

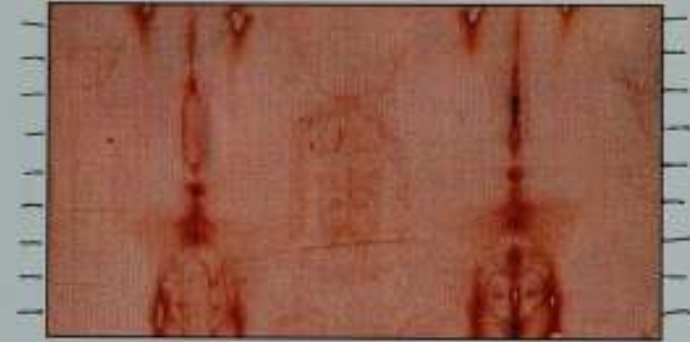
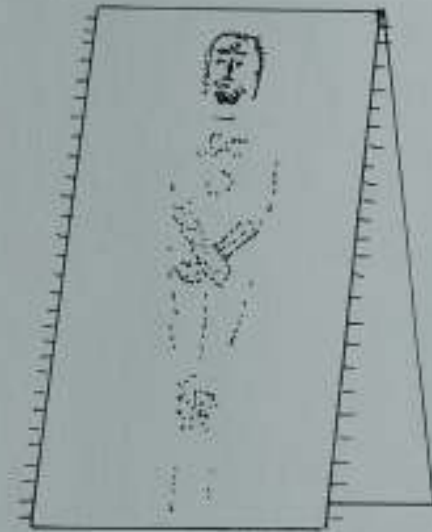
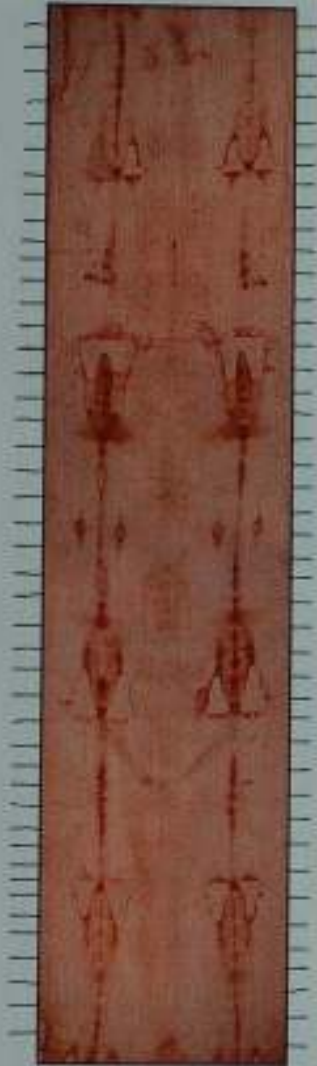
D – Band of many foldlines, plus
7cm-wide discolouration band

E – Ridge foldmark

F – Three valley foldmarks
One ridge foldmark

G – Valley foldmark

TETRADIPLON



'doubled in four', suggesting four times two folds. This immediately raised

PHOTOGRAPH DOUBLED FOUR TIMES WITH
CIRCLE SHOWING FACE

A

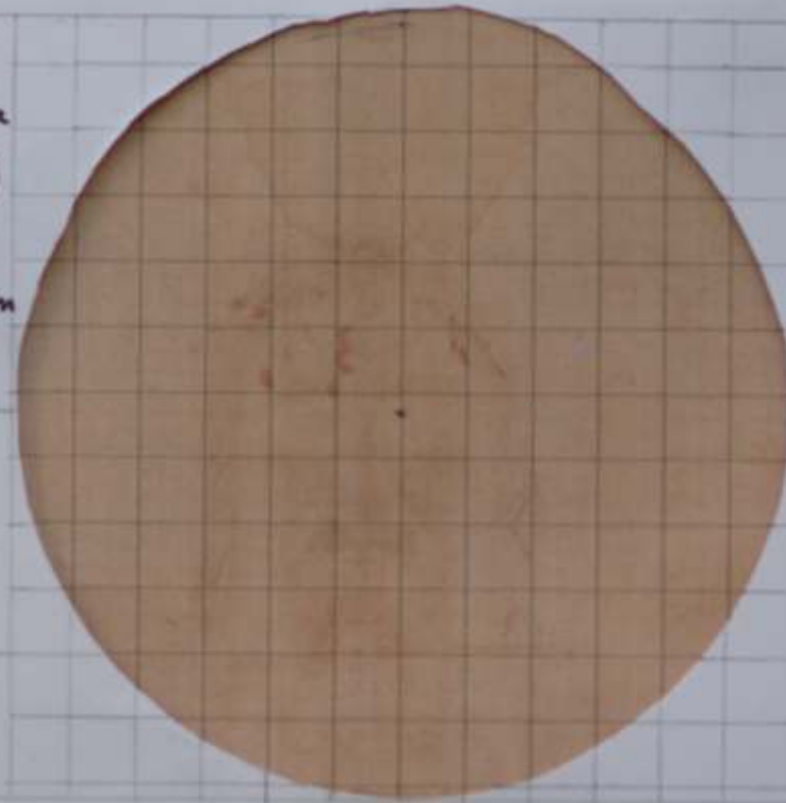
TETRA DIPLON :

LENGTH SHROUD = 442 cm
(Barberis 2002-441.5/442.5)

$$\frac{\text{length}}{4 \times \text{folded}} = \frac{442}{4 \times 2} = 55.25 \text{ cm}$$

$$\text{Rest} = 3.776 \text{ cm}$$

HALO



CENTER CIRCLE IN
CORNER ANAT. R. EYE
OFF CENTER = FACE

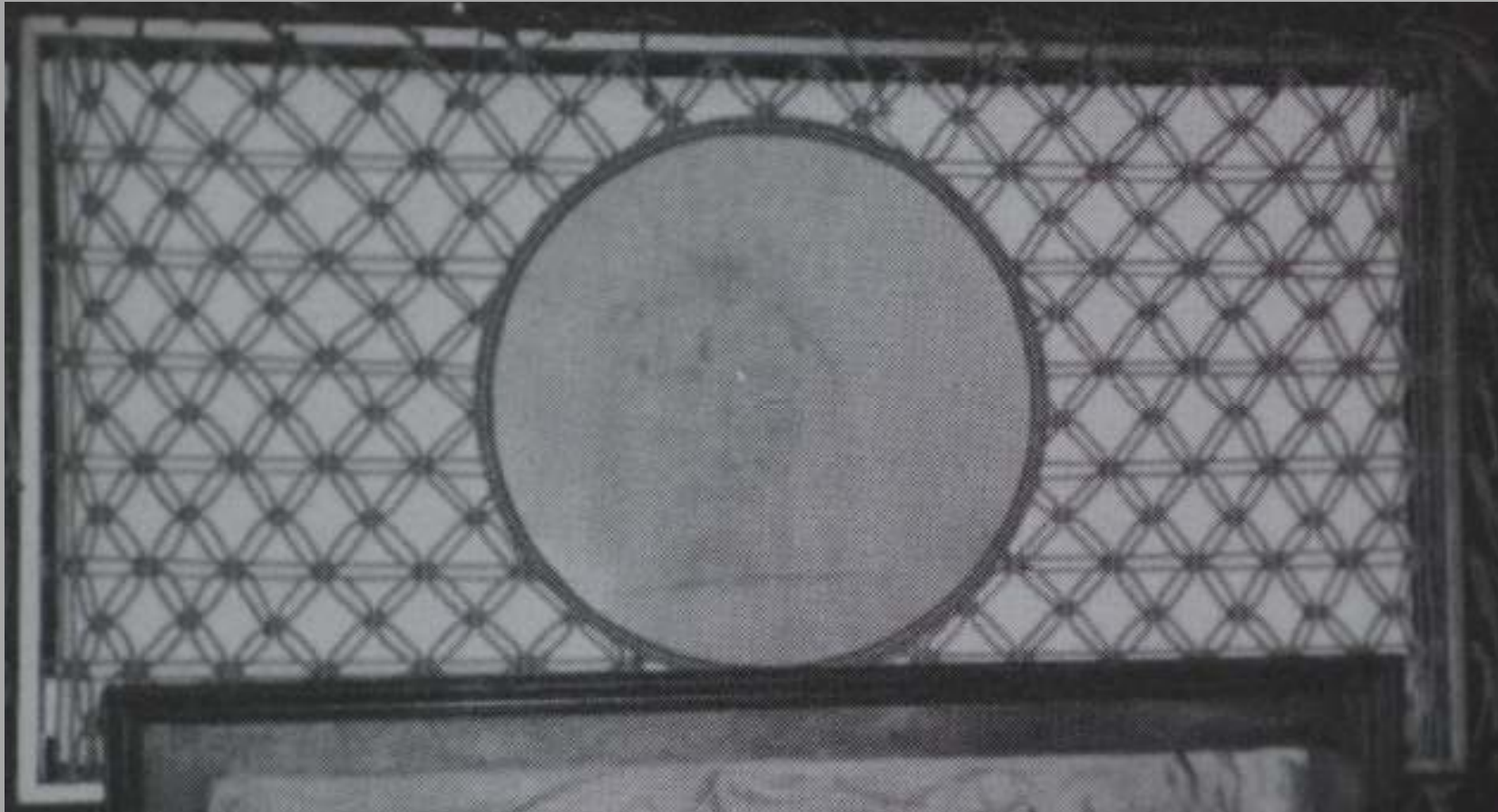
DIAMETER CIRCLE :
WHANGER : 44.76 cm
1998

SOONS : 51.474 cm
2007-8

B

NOTE: CENTRE OF CIRCLE IS IN THE CORNER OF THE RIGTH EYE
NOTE: B IS LARGER THAN A

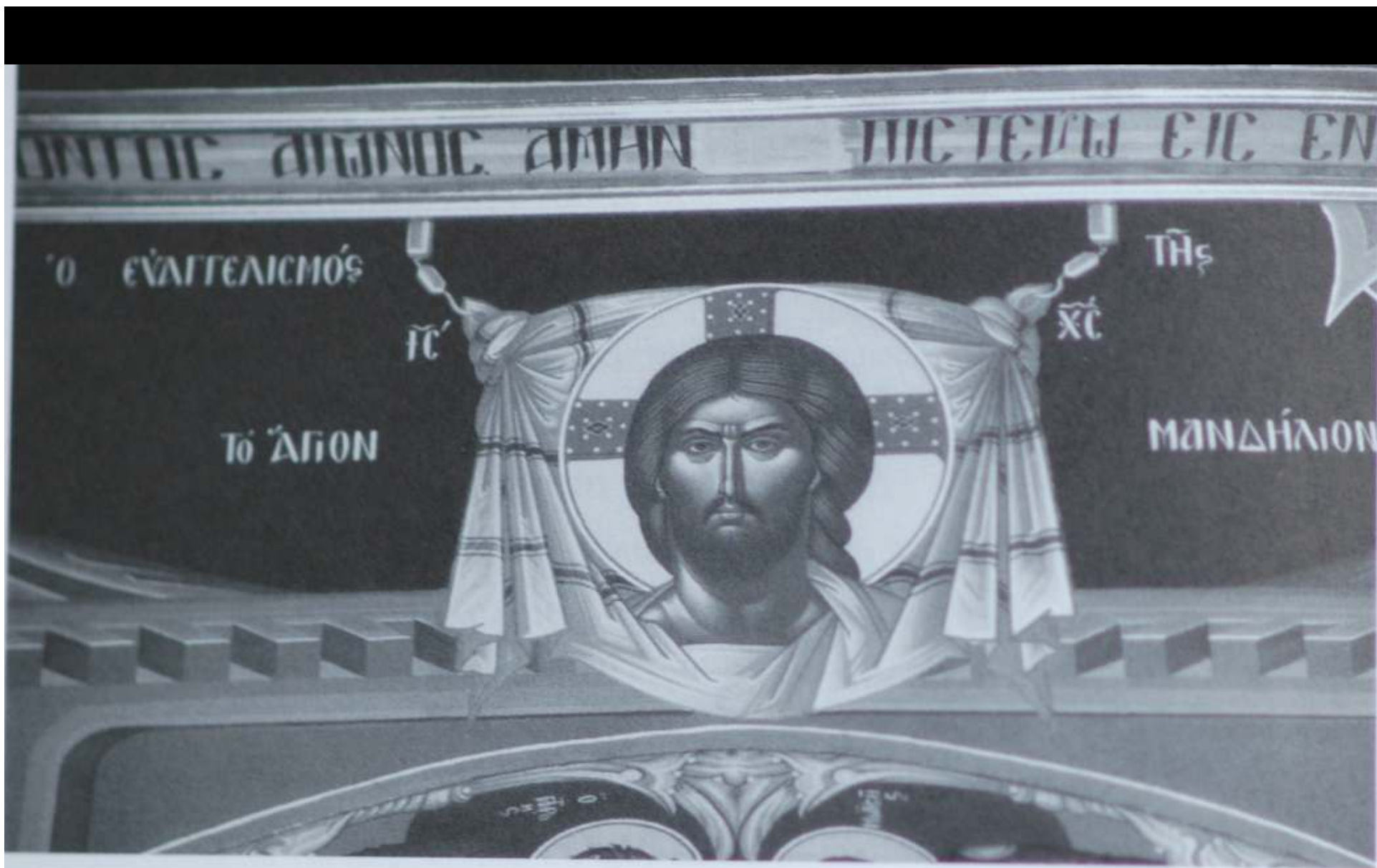




MODEL OF MANDYLION MADE BY MARY WHANGER
CENTER OF THE CIRCLE IN THE RIGHT EYE



MANDYLION

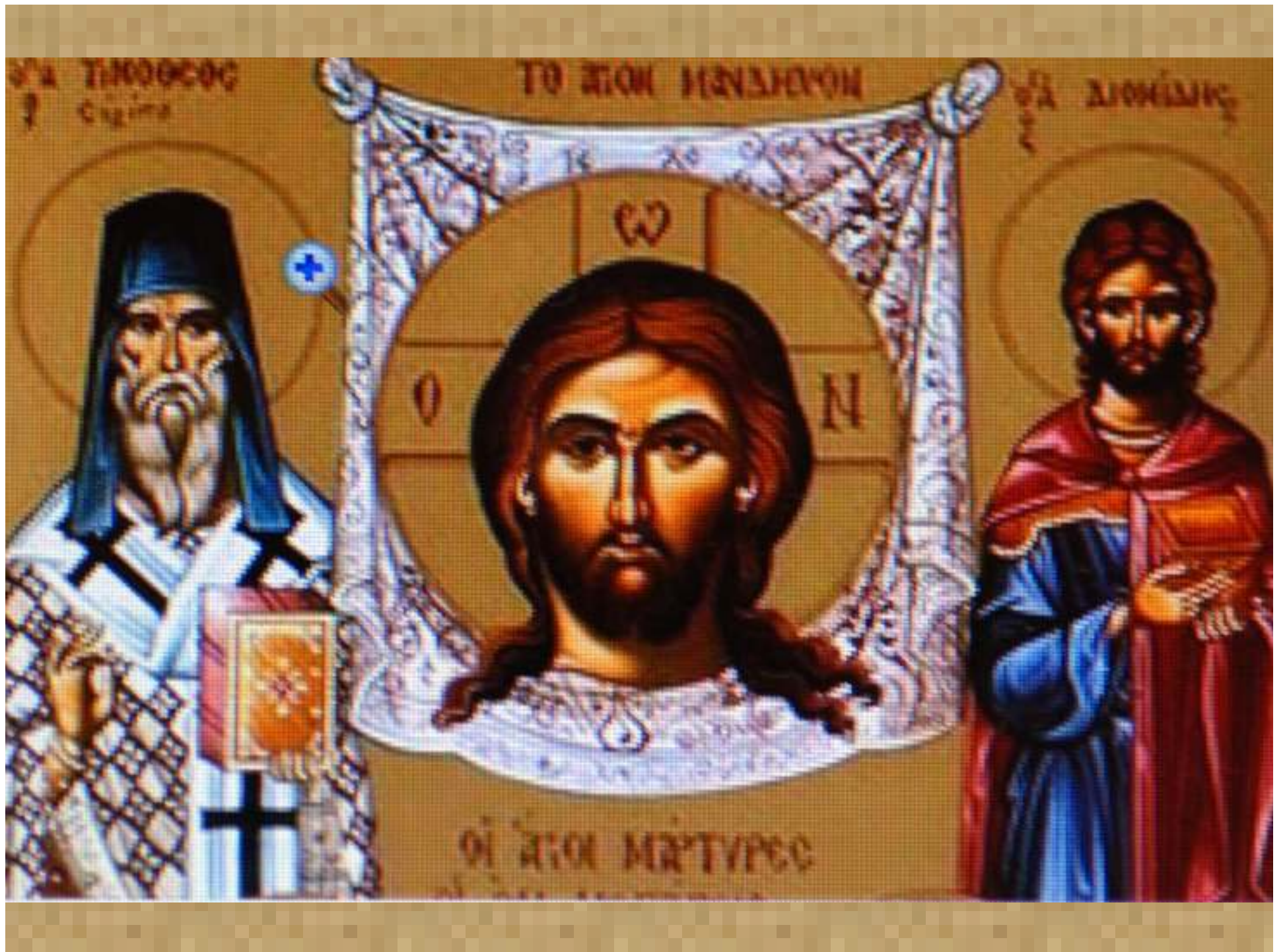


The Mandylion in the new refectory at the monastery of Koutloumoussiou, Mount Athos. Photograph by the author. With kind permission of the abbot of the monastery of Koutloumoussiou.

C1100 FRESCO IN SAKLI, GOREME REGION TURKEY



MANDYLION





Chapel in Cyprus, 12th Century

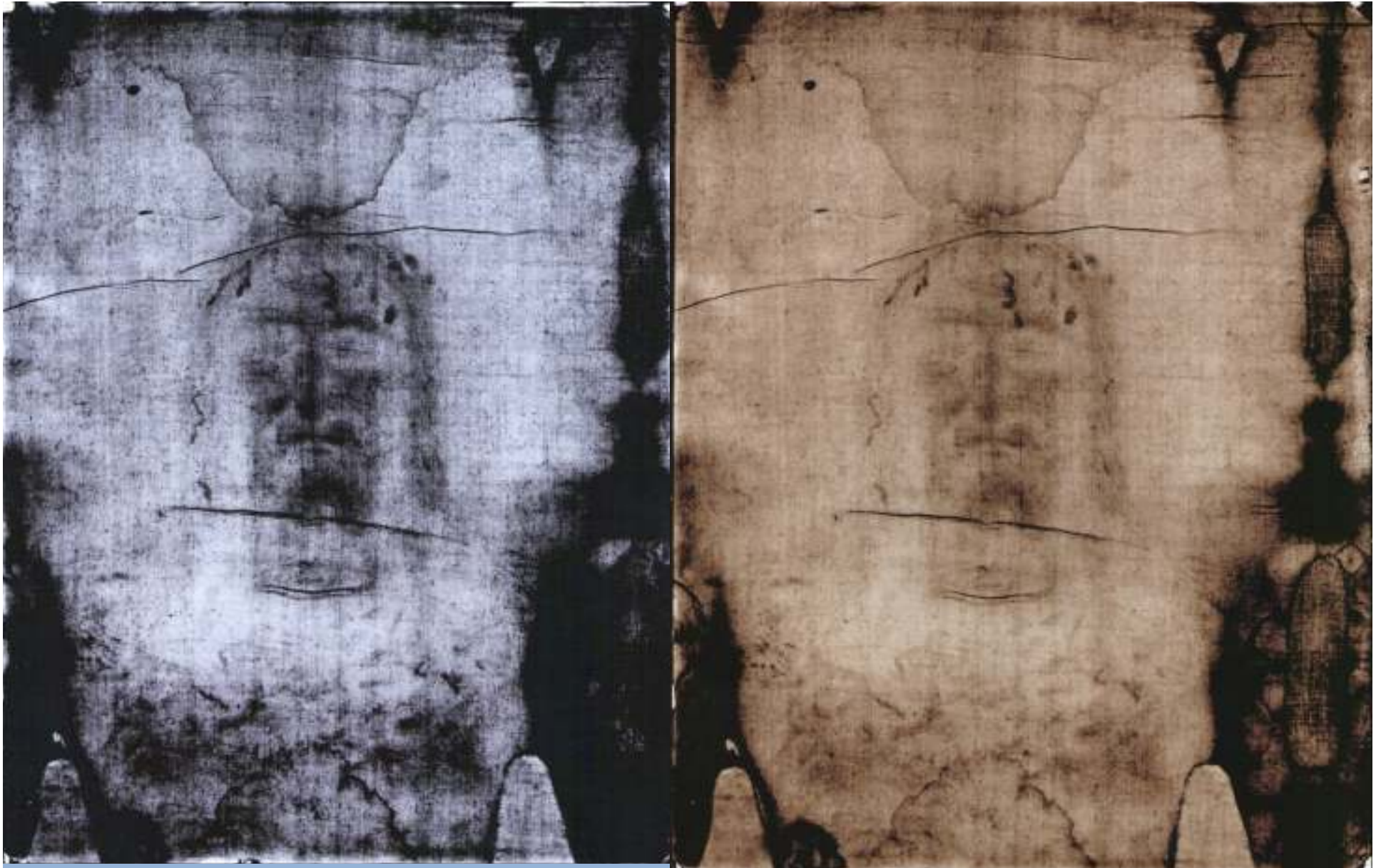
DISCOVERY OF HALO AROUND THE HEAD IN PHOTOGRAPHS OF THE SHROUD OF TURIN

Photographs:

GIUSEPPE ENRIE (BLACK AND WHITE PHOTOGRAPHS, 1931)

**VERNON MILLER (STURP 1978, UV PHOTOGRAPHS AND
RAKING LIGHT PHOTOS)**

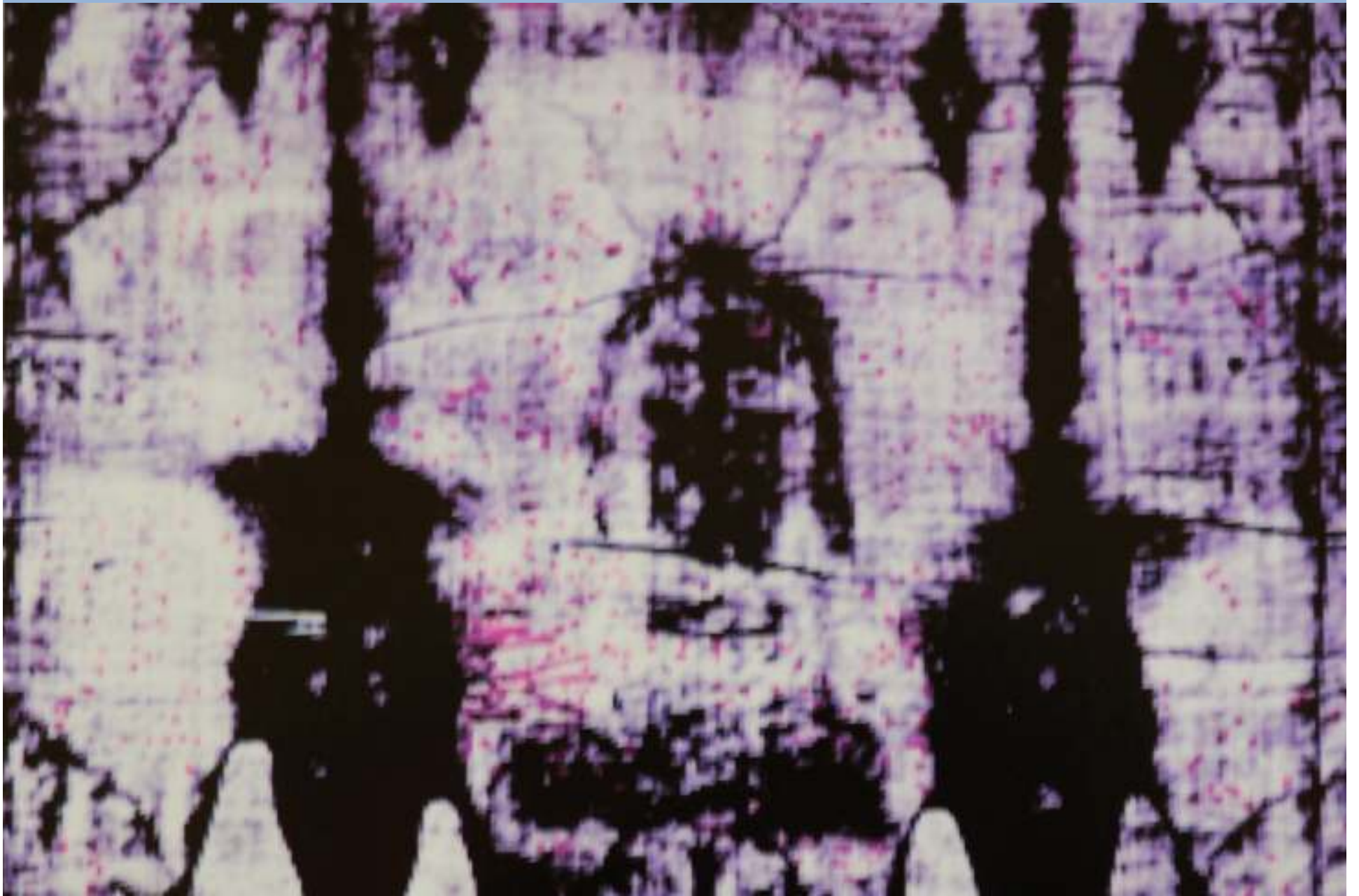
ALAN WHANGER (IMAGE OVERLAY TECHNIQUE, 1985)



GIUSEPPE ENRIE - 1931



GIUSEPPE ENRIE - 1931



GIUSEPPE ENRIE - 1931

RESEARCH 2008



PHOTOGRAPH DOUBLED FOUR TIMES WITH
CIRCLE SHOWING FACE

A

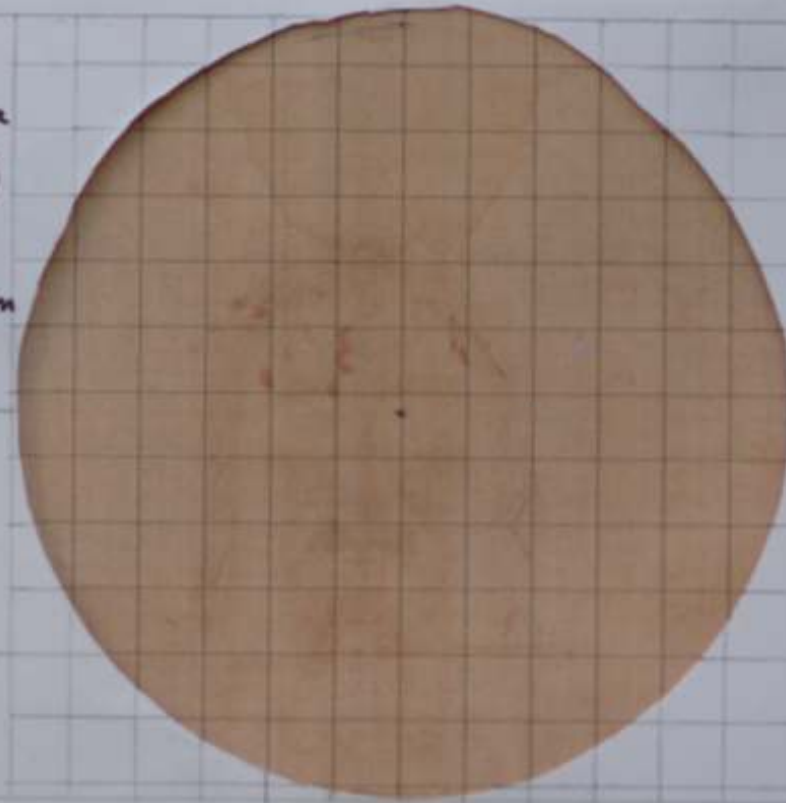
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Rest = 3.776 cm

HALO



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CORNER ANAT. R. EYE
OFF CENTER = FACE

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2007-8

B

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NOTE: B IS LARGER THAN A

MANDYLION



OF SHROUD



MANDYLION
11 TH C



SHROUD FOLDED



MANDYLION 1325

RESEARCH RALEIGH, USA
ALAN WHANGER – TOM D’MUHALA – PHILIP DAYVAULT





Photo by Vernon Miller
Chief Technical Photographer, STURP, 1978

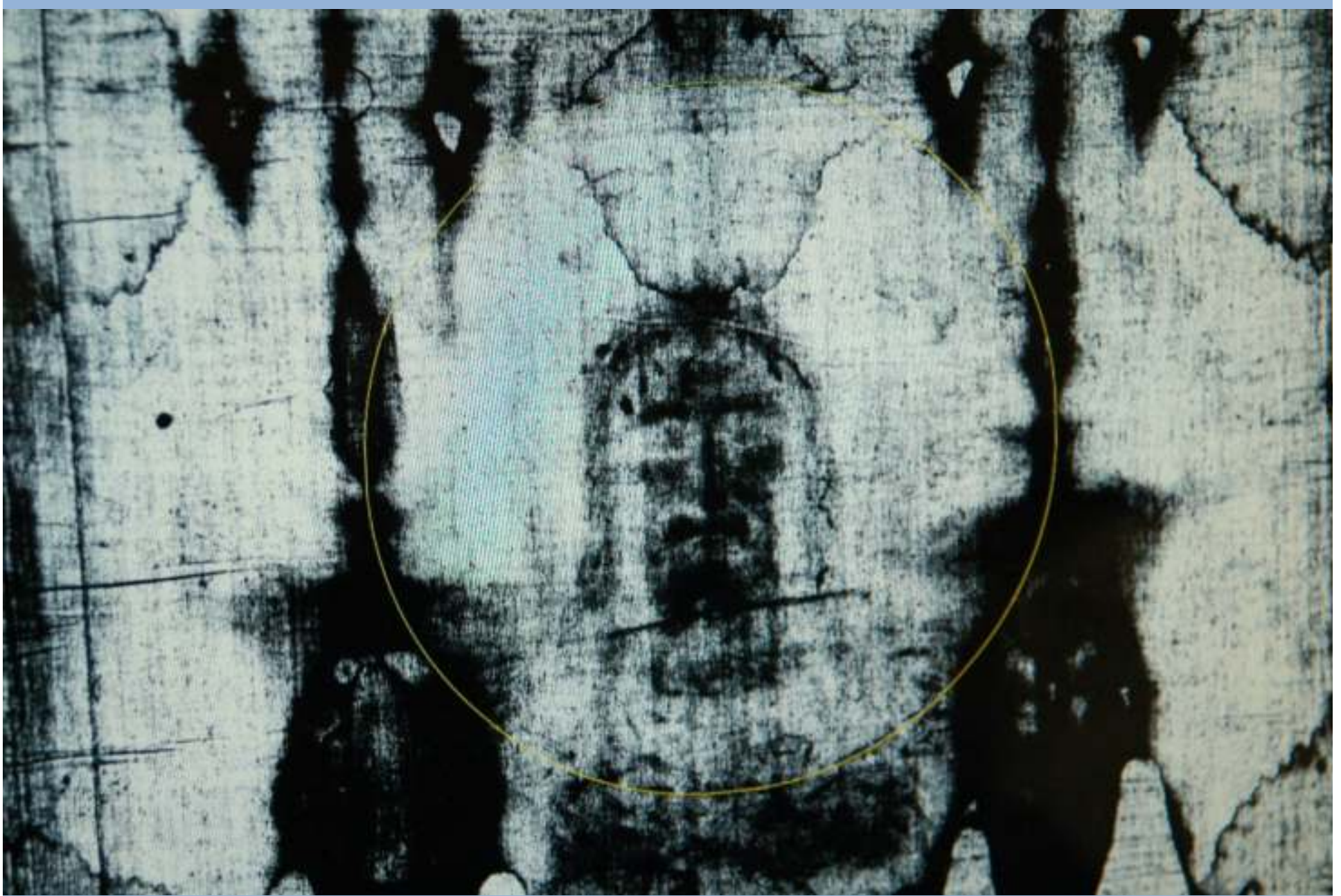
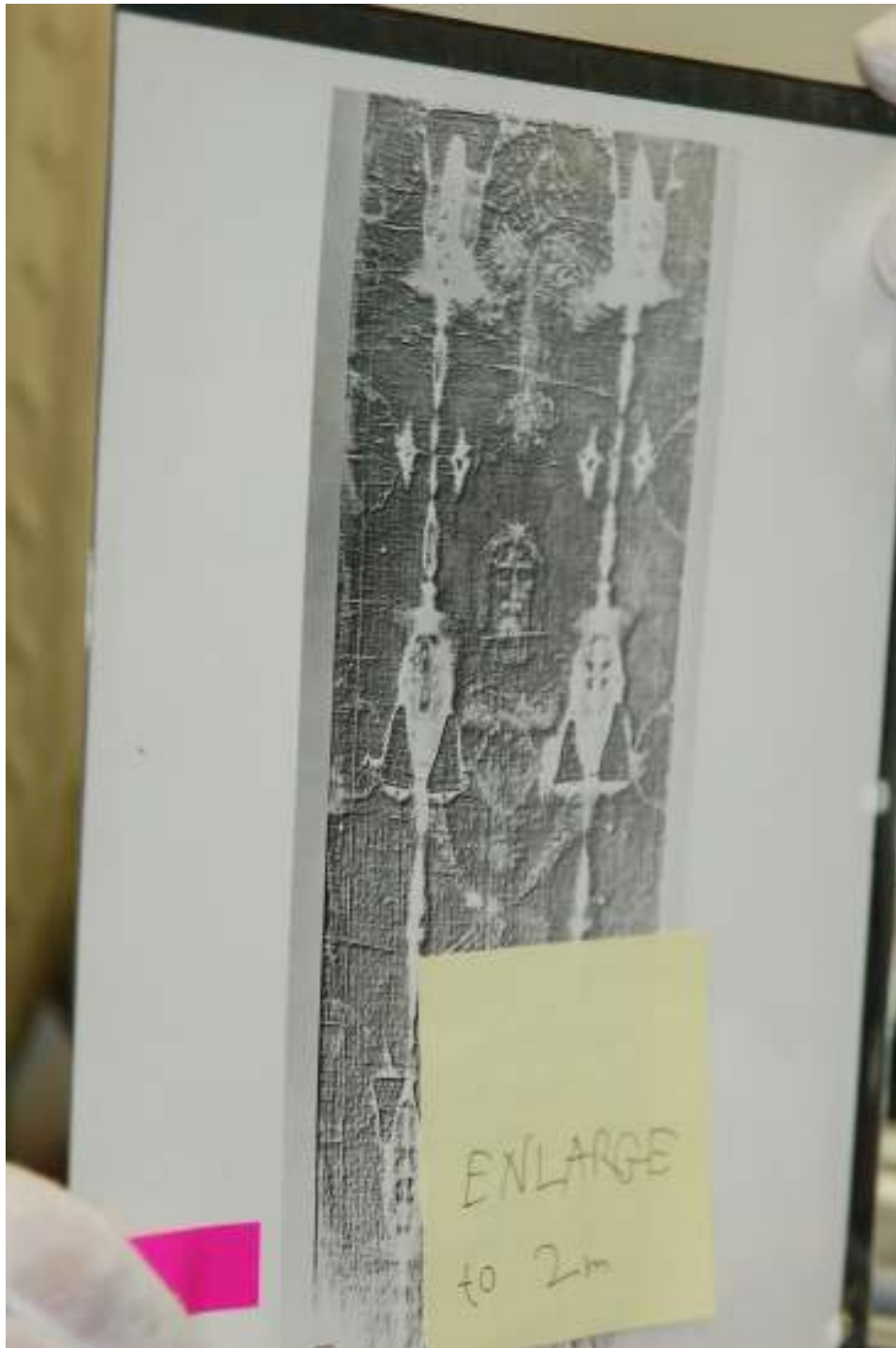
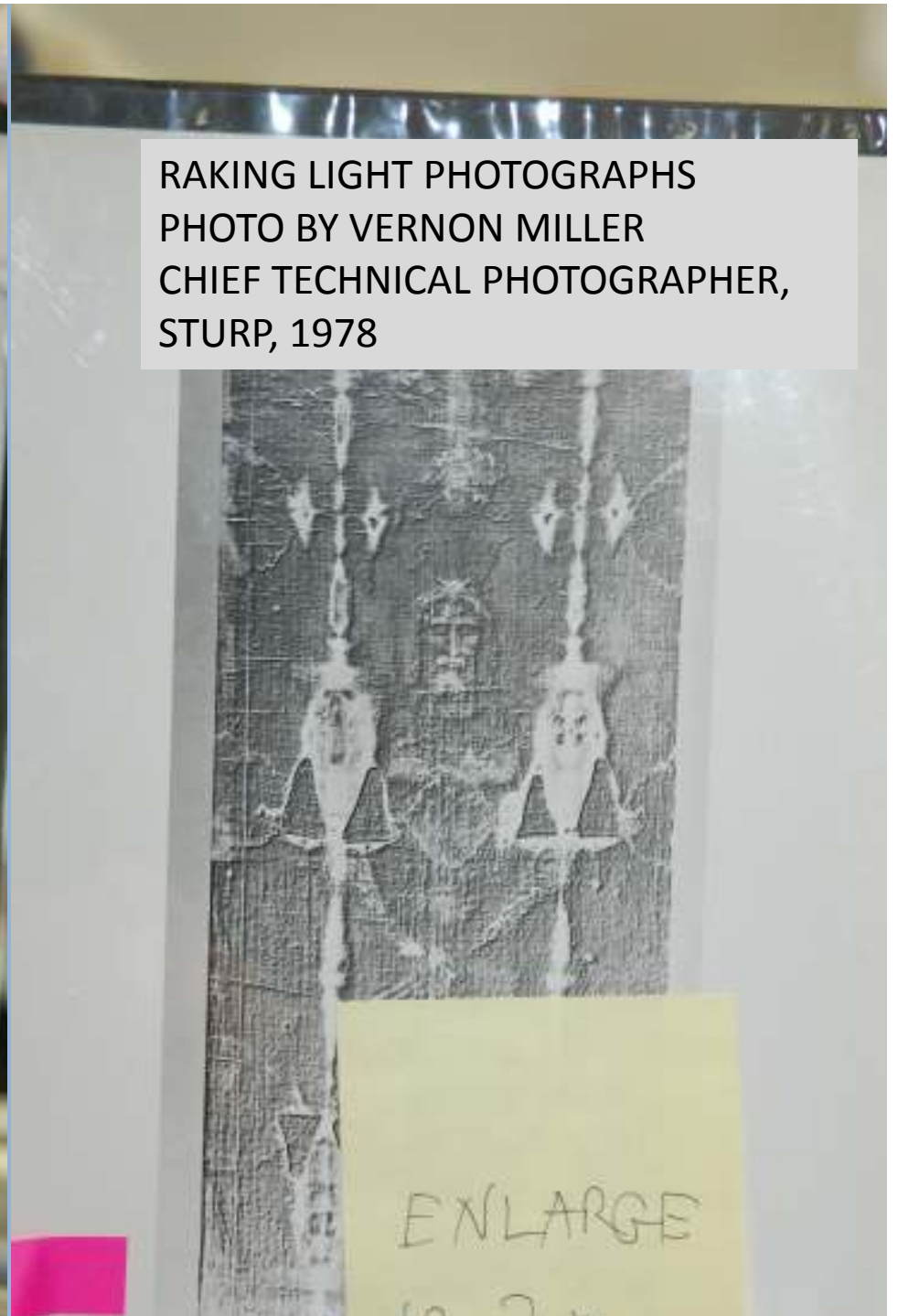


Photo by Vernon Miller
Chief Technical Photographer, STURP, 1978



RAKING LIGHT PHOTOGRAPHS
PHOTO BY VERNON MILLER
CHIEF TECHNICAL PHOTOGRAPHER,
STURP, 1978





**IMAGE OVERLAY TECHNIQUE
COURTESY OF ALAN WHANGER, DURHAM, N.C.**

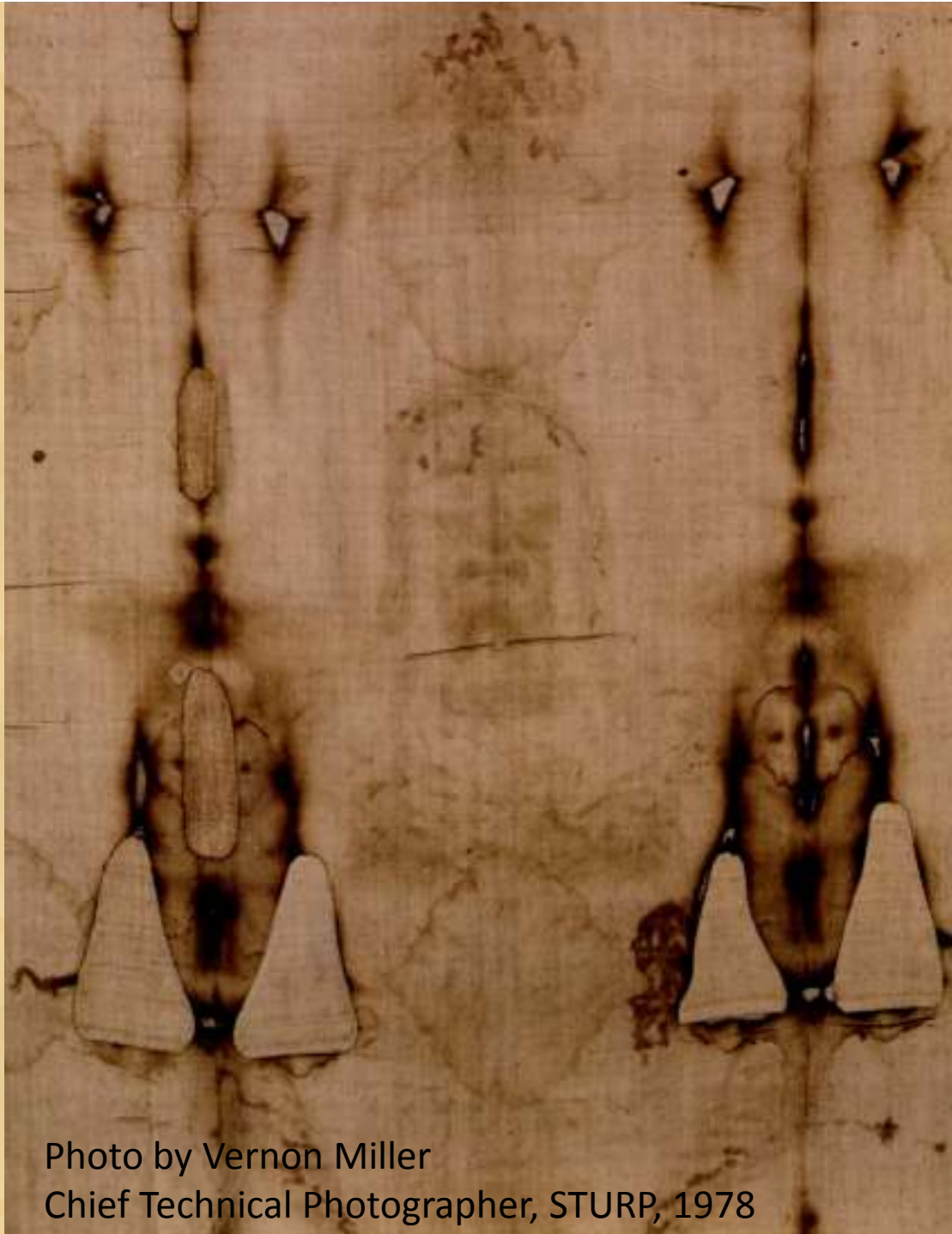


Photo by Vernon Miller
Chief Technical Photographer, STURP, 1978

UV PHOTOGRAPH
VERNON MILLER - 1978

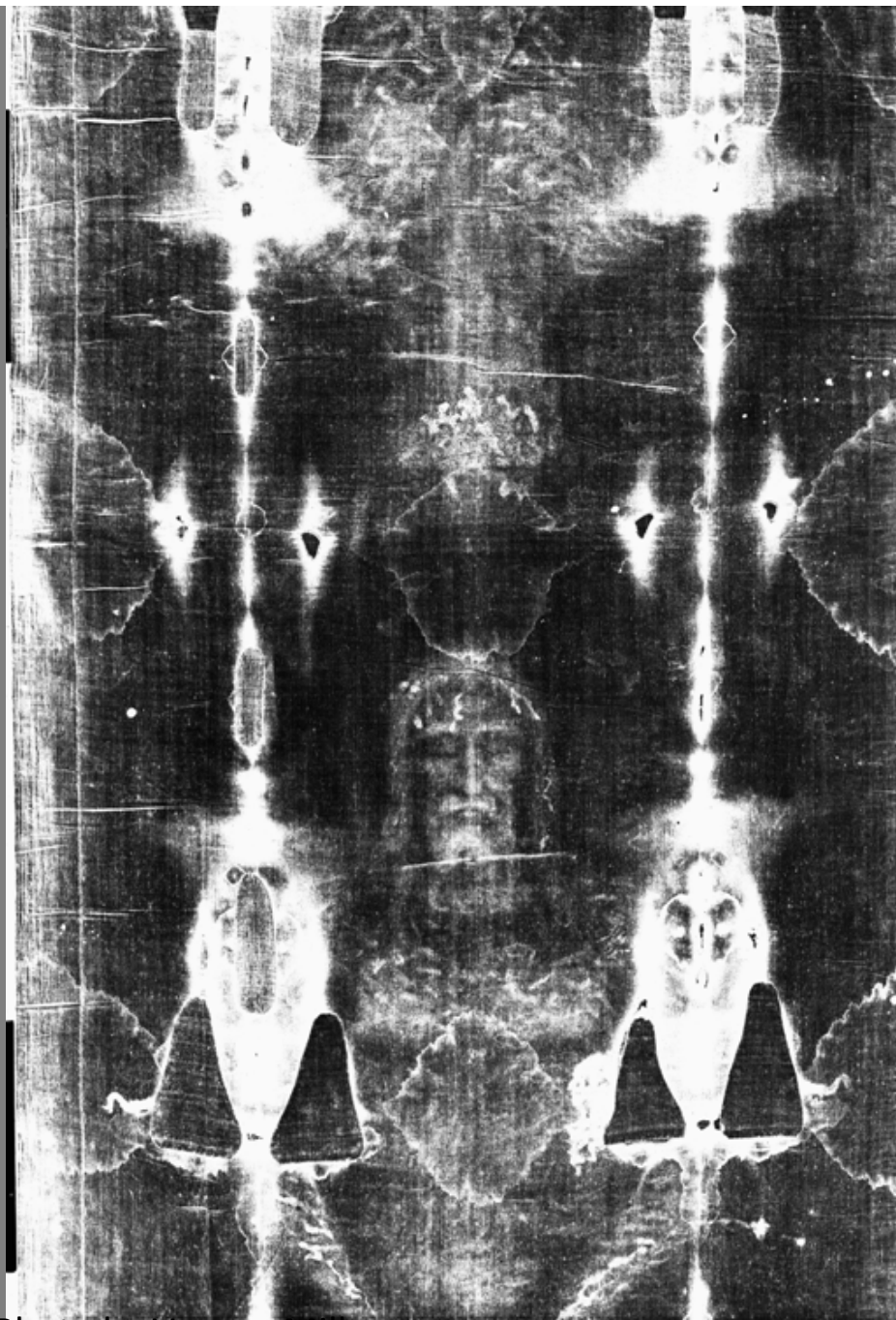


Photo by Vernon Miller
Chief Technical Photographer, STURP, 1978

UV PHOTOGRAPH
VERNON MILLER - 1978

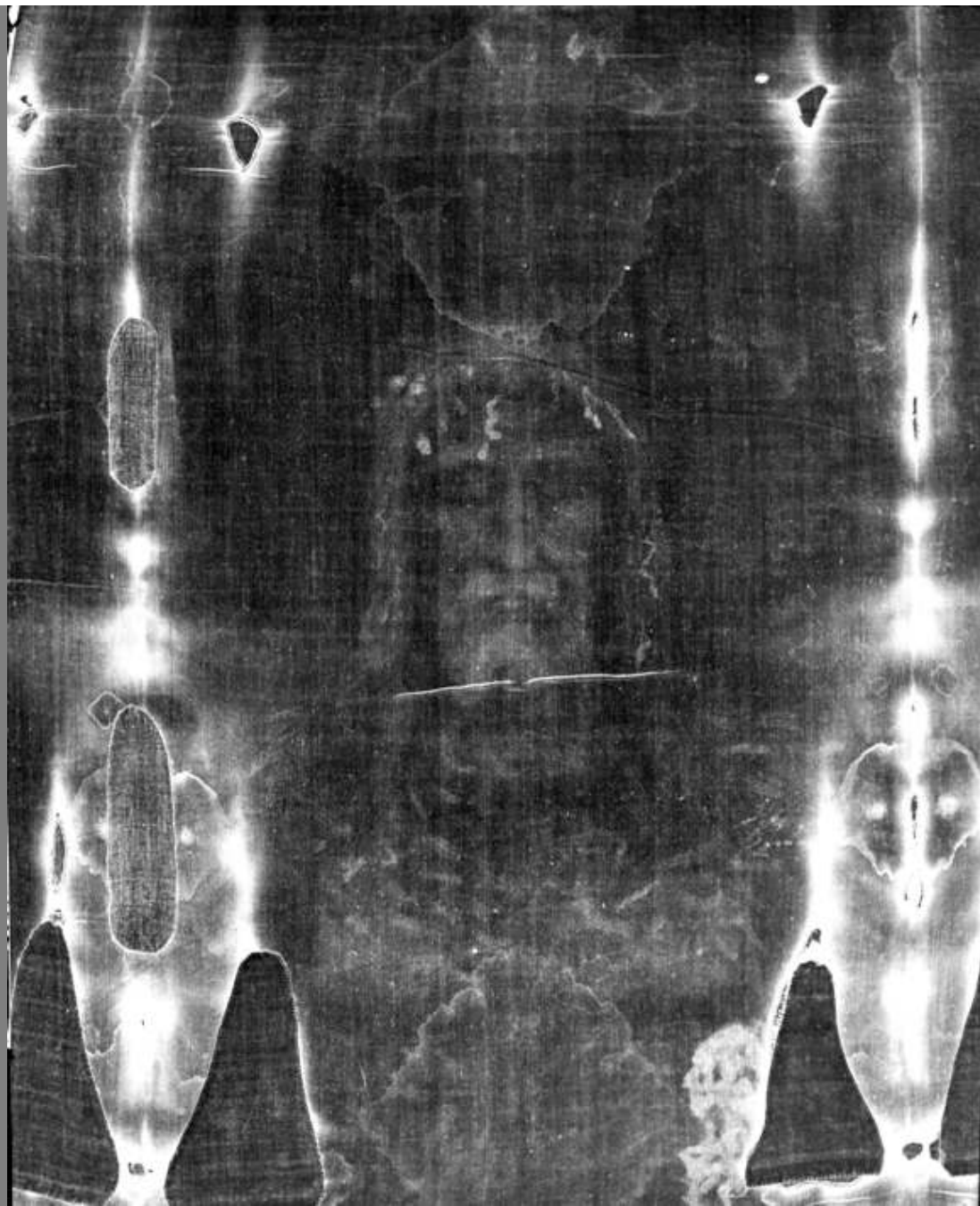


Photo by Vernon Miller
Chief Technical Photographer, STURP, 1978

UV PHOTOGRAPH
VERNON MILLER - 1978

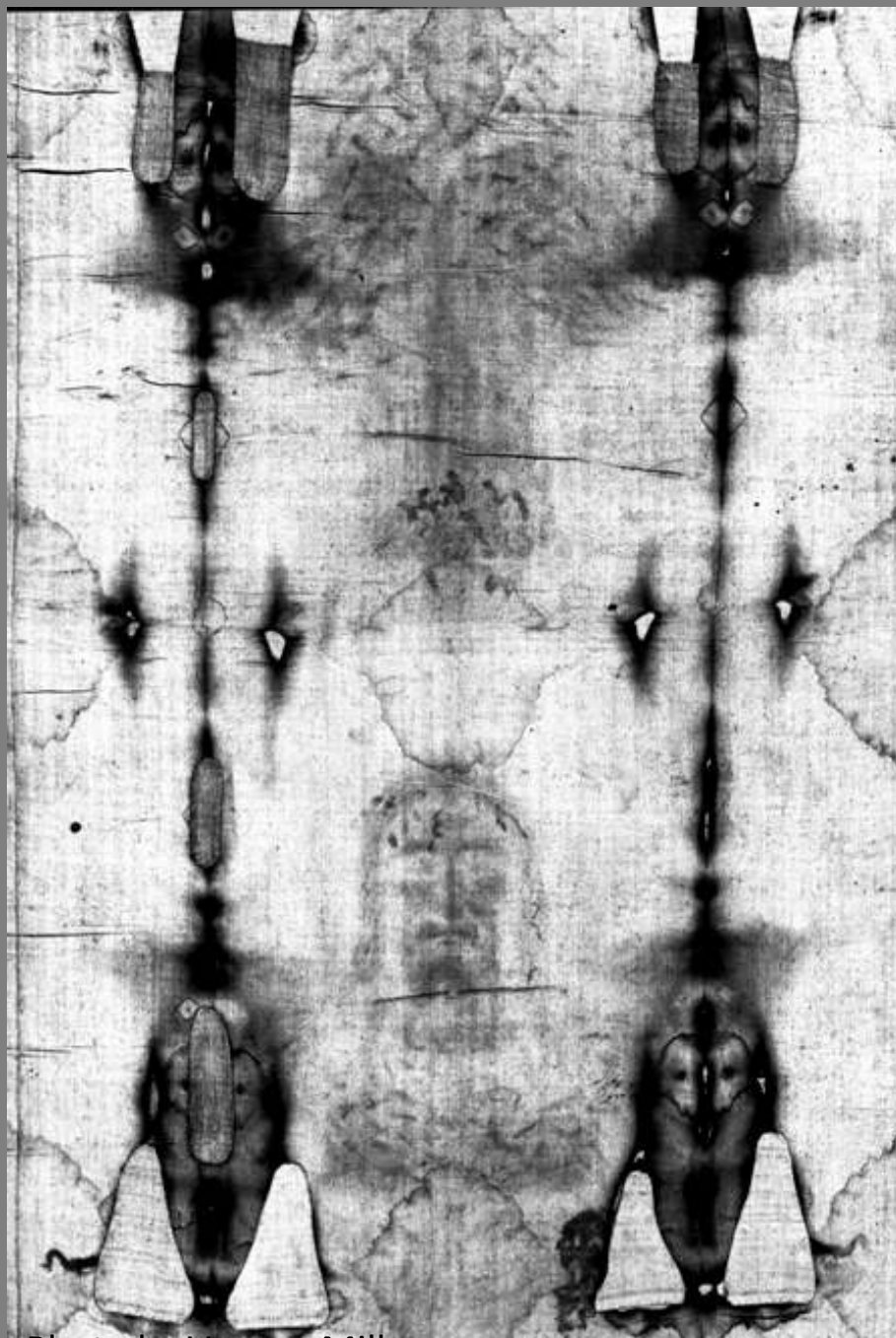


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UV PHOTOGRAPH
VERNON MILLER - 1978

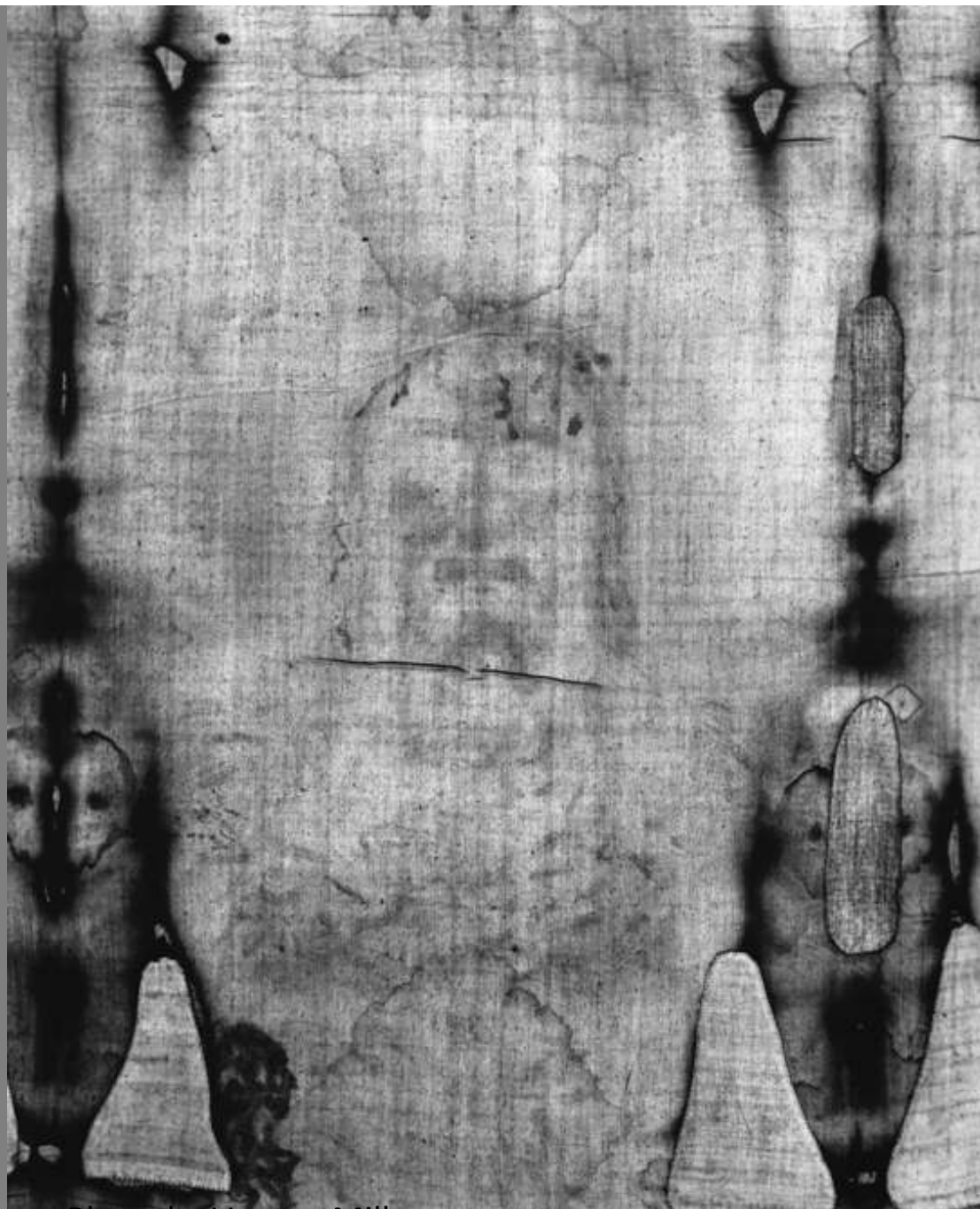


Photo by Vernon Miller
Chief Technical Photographer, STURP, 1978

CONCLUSION

THE HALO THAT HAS BEEN DISCOVERED IN A VARIETY OF PHOTOGRAPHS AND THAT FITS THE SIZE OF THE ROUND OPENING IN THE **TETRADIPLON** SHOWING ONLY THE HEAD OF THE MAN IN THE SHROUD IS A VERY STRONG INDICATION THAT **IAN WILSON'S** THEORY THAT THE SHROUD OF TURIN AND THE CLOTH OF EDESSA (TETRADIPLON, MANDYLION) ARE IDENTICAL IS TRUE.

BECAUSE THERE IS NO ANATOMICAL DETAIL VISIBLE OF THE UPPER THORAX, THE HEAD LOOKS LIKE DISEMBODIED AND FLOATING. THAT WAS PROBABLY THE REASON THAT FOR MANY CENTURIES PEOPLE DID NOT KNOW THAT THIS CLOTH SHOWED THE WHOLE FRONT AND BACK OF THE BODY.

THE CENTER OF THE HALO (CIRCLE) DOES NOT COINCIDE WITH THE CENTER OF THE FACE

The center of the Tetradiplon (Mandyllion) does not coincide with the center of the face, but is located in the corner of the right eye on the positive image.

The reason is that the image of the body on the Shroud is not located exactly in the middle of the Cloth but is located about 1- 2 cm more to the left side in the frontal view.

This deviation is also visible in many of the images of Jesus Christ, where the center of the HALO is also located in the corner of the right eye.

The artists have copied exactly what they saw on the original and used this as examples for future work.

PHOTOGRAPH DOUBLED FOUR TIMES WITH
CIRCLE SHOWING FACE

A

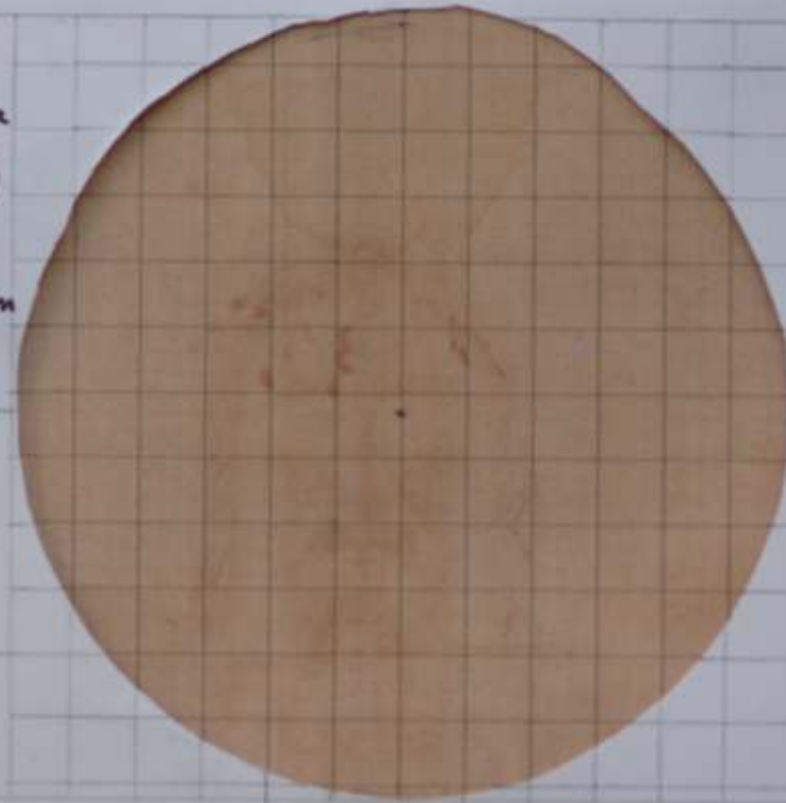
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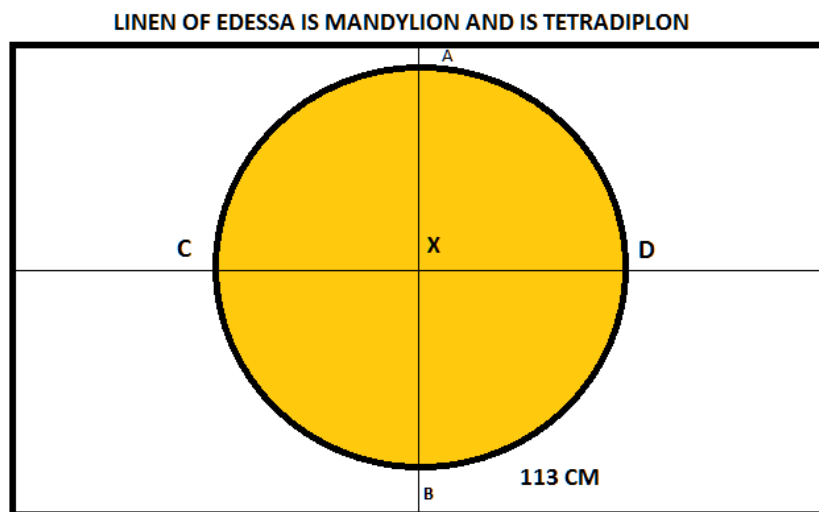
B

NOTE: CENTRE OF CIRCLE IS IN THE CORNER OF THE RIGTH EYE
NOTE: B IS LARGER THAN A

HALO

CD IS THE DIAMETER OF THE CIRCLE, 51.70 CM (MEASURED IN PHOTOGRAPHS OF GIUSEPPE ENRIE). B IS WIDER THAN A

55.25 CM



The measurements of the Shroud after the restoration of 2002 are: Width 113 cm and Length 442 cm. The TETRADIPLON (Mandyllion, Image of Edessa) “folded-in-four” measured from left to right 113 cm and from top to bottom 442 cm divided by 8 = 55.25 cm. When we look for the center of the round opening (in the covering cloth), that contains the image of the head, we see that this center does not coincide with the center of the face, that should be between the eyes and we see that the center of the circle coincides with the corner of the right eye in the image on the Shroud. The reason is that the image of the body is not located exactly in the middle of the linen, but is deviated about 2 cm to the left side in the frontal view. It seems that when they framed the tetradiplon of 113 x 55.25 cm a vertical line was drawn in the middle of the long side and then a horizontal line was drawn that crossed both eyes. Then using the center as a reference a circle was created and the round opening cut out which is the normal way of doing this. But because the image is deviated to the left side about 2 cm the result was that the center of the circle ended up in the corner of the right eye (X).

The diameter of the circle was measured differently by different researchers and my measurement was 51.70 cm.



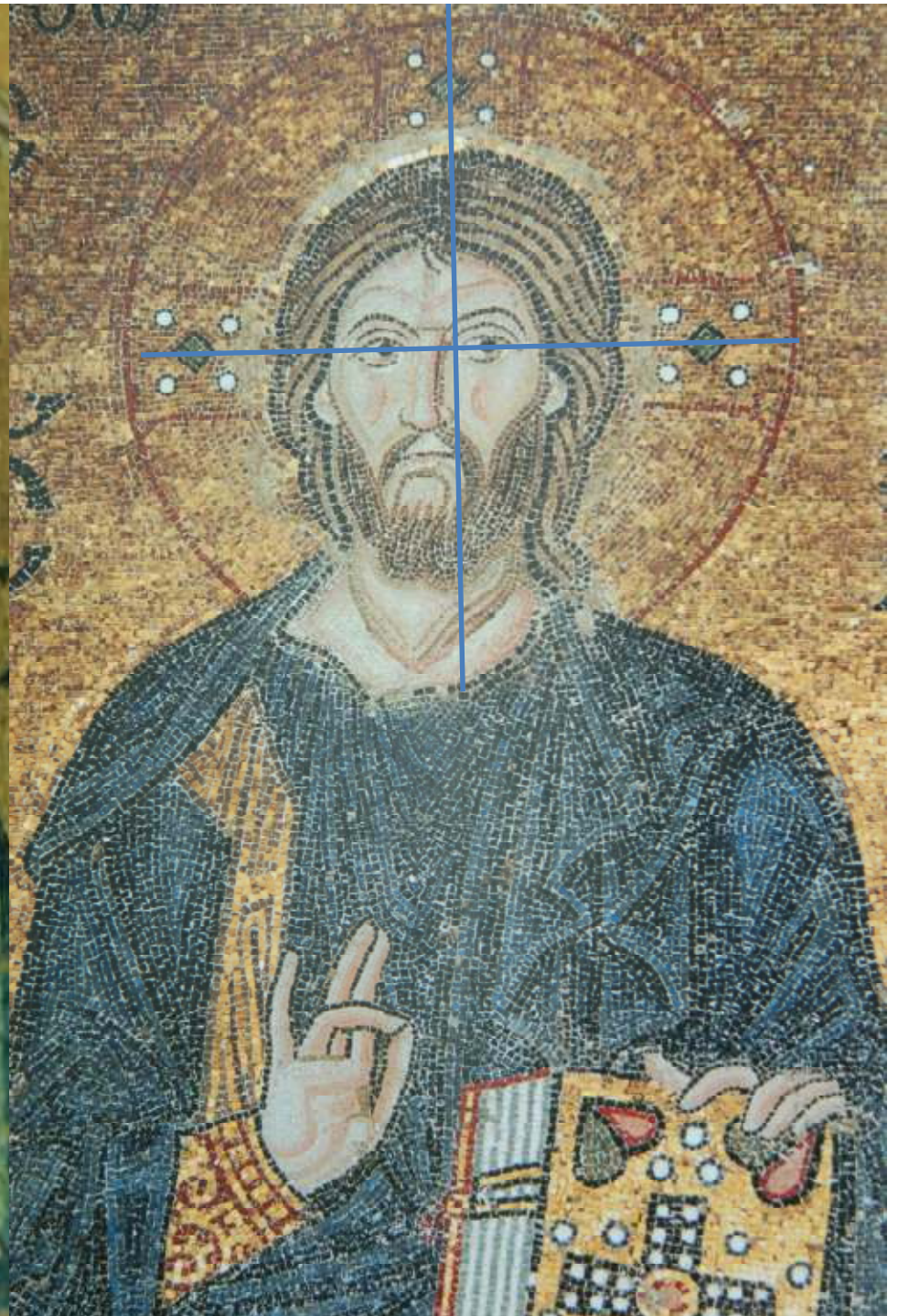
COURTESY OF ALAN WHANGER

THE HALO

Because the Image on the Shroud is located a little bit to the left of the median line, and because they chose the horizontal line, passing over both eyes in the image, the result was: The center of the circle of the round opening in the tetradiplon is located in the corner of the right eye.

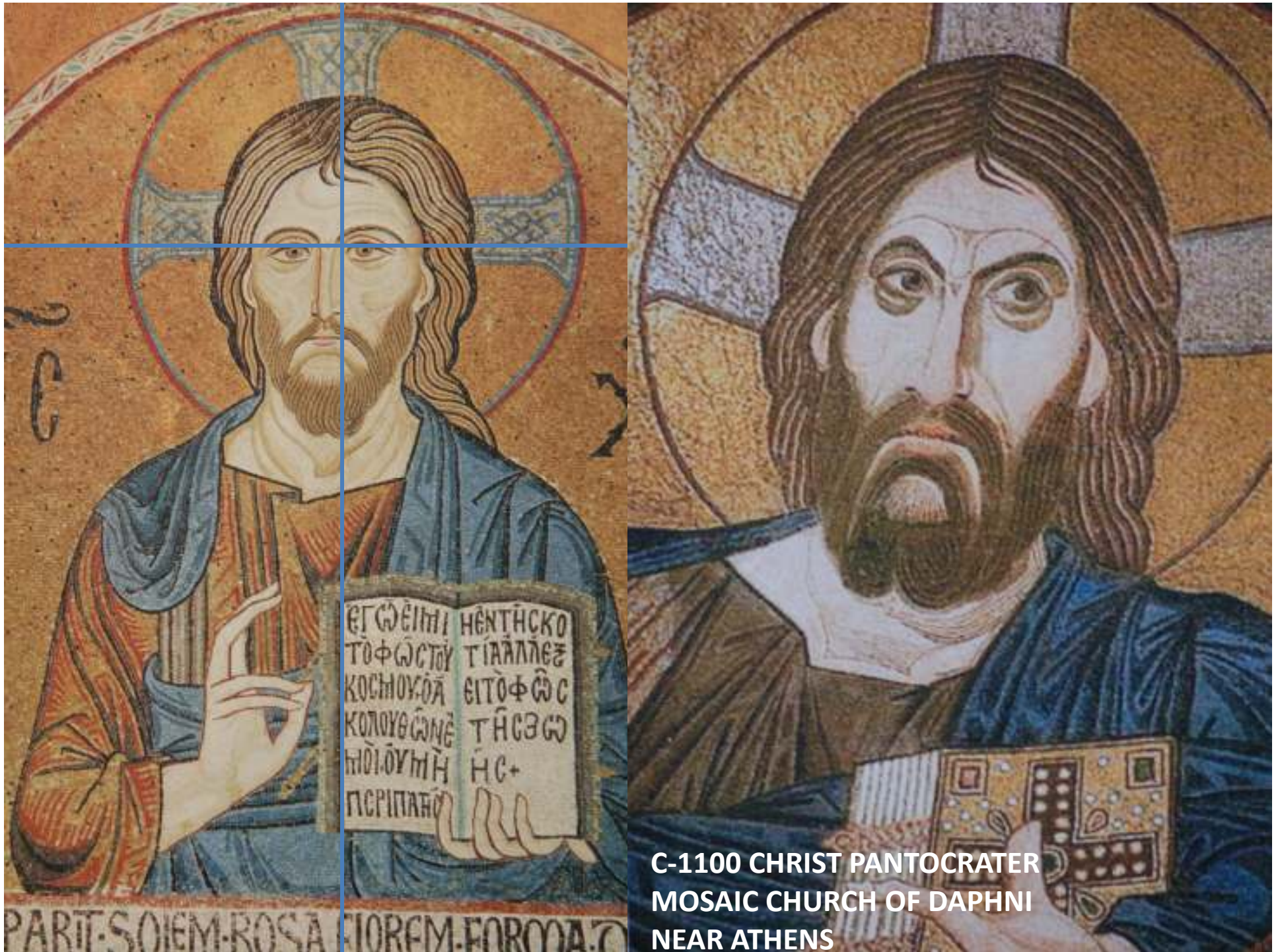
From top to bottom the tetradiplon measures 55.24 cm, minus the diameter of the circle which is 51.71 cm, leaves 3.51 cm for the border on the top and bottom. We see now that the border on the bottom is wider than the one on the top.

These details are visible in various images of the Mandylion and the face of Christ in icons, paintings and mosaics of the Byzantine Empire.









C-1100 CHRIST PANTOCRATER
MOSAIC CHURCH OF DAPHNI
NEAR ATHENS



C-1200 CHRIST PANTOCRATER, CEFALU, SICILY





CHRIST PANTOCRATER C-540
ST. CATHERINE MONASTERY
MOUNT SINAI

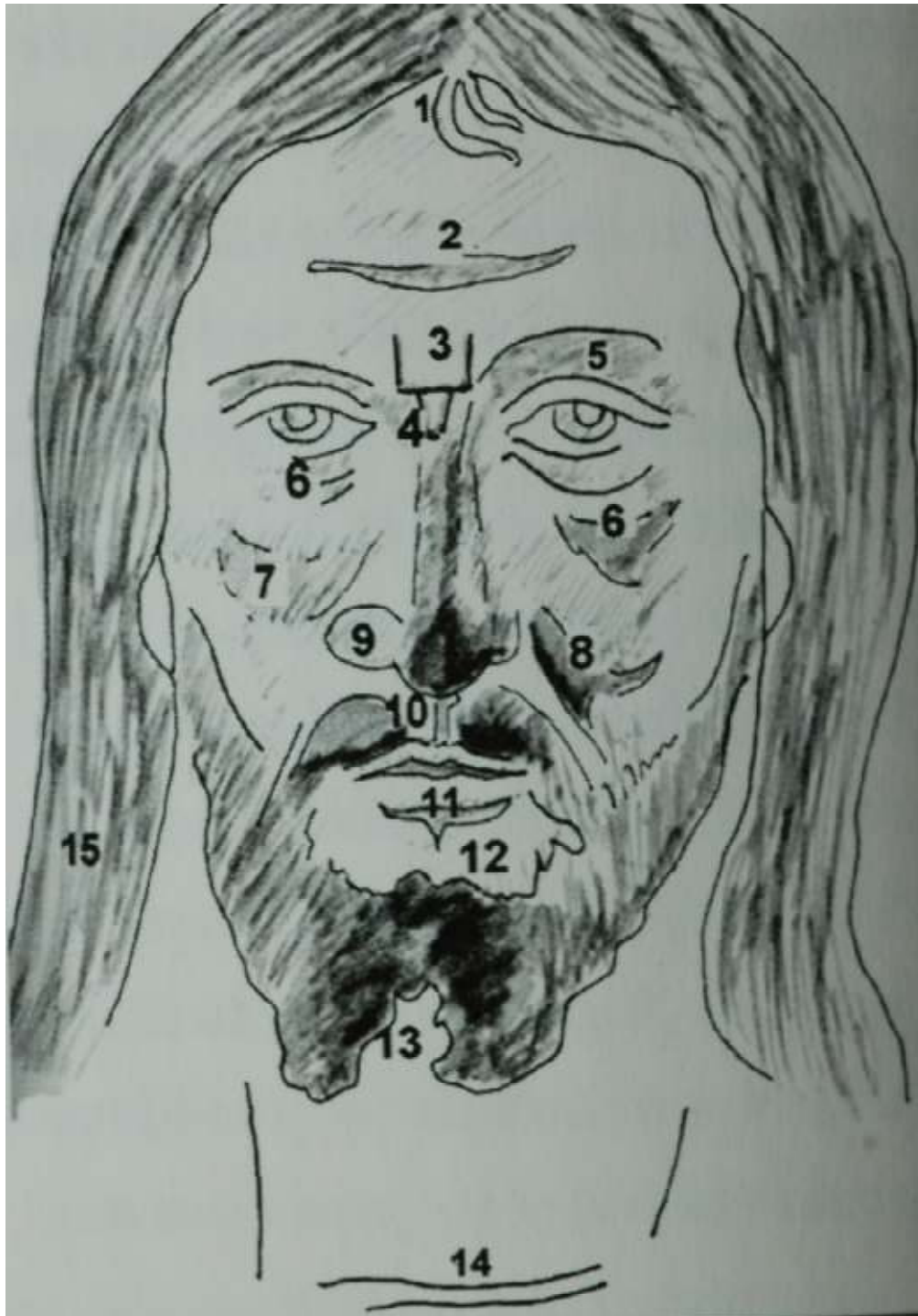


Chapel in Cyprus, 12th Century

VIGNON MARKINGS

VIGNON MARKINGS REPEATEDLY OCCUR IN BYZANTINE PORTRAITS OF CHRIST AS IF COPIED FROM THESE ANOMALIES TO THE SHROUD FACE INDICATING A COMMON SOURCE OF INSPIRATION.

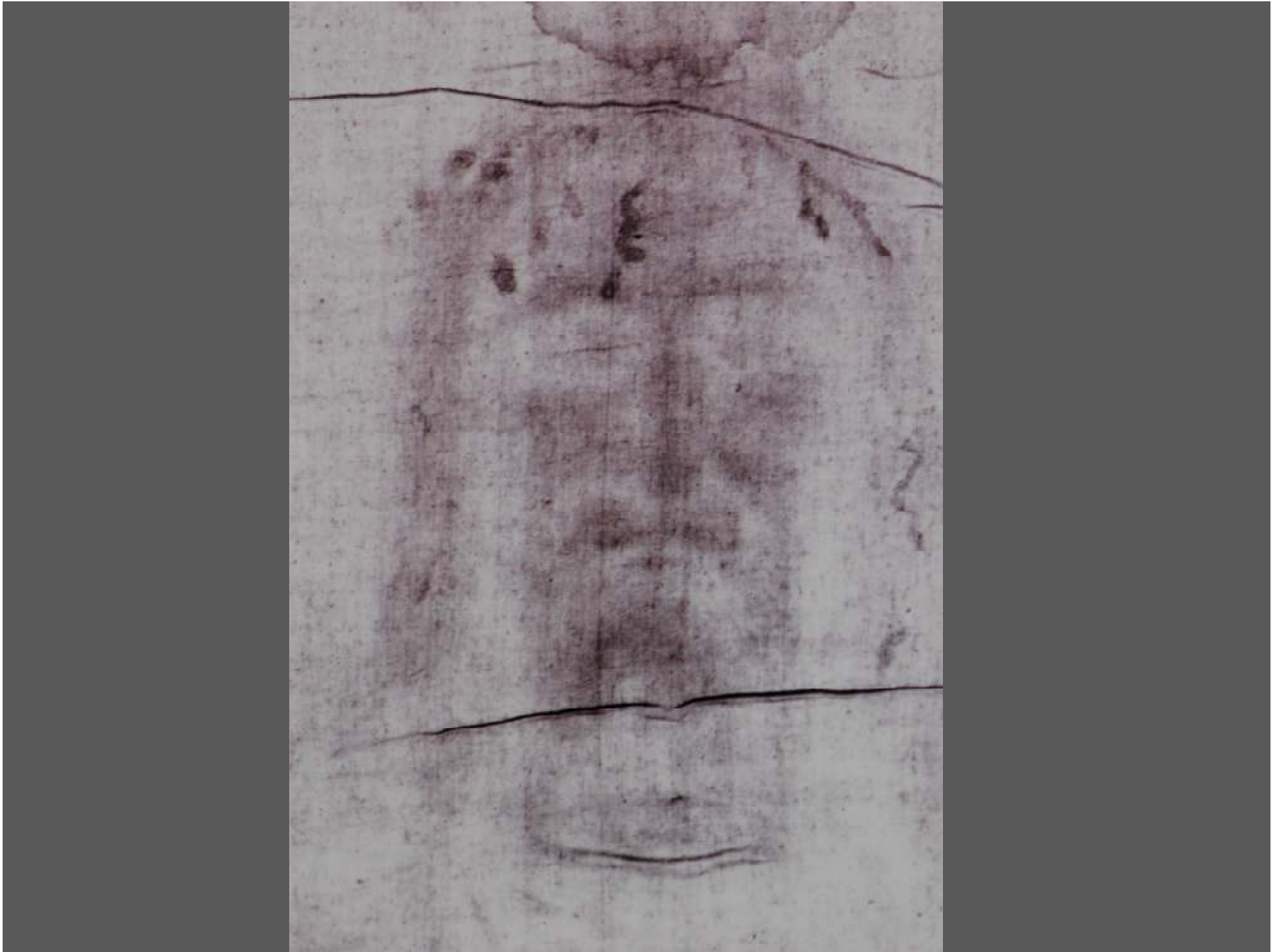
1. TWO STRANDS OF HAIR
2. TRANSVERSE STREAK
3. "TOPLESS" SQUARE
4. "V" SHAPE
5. RAISED EYEBROW
6. HEAVILY ACCENTUATED EYES
- 7/8. ACCENTUATED CHEEKS
9. ENLARGED NOSTRIL
10. LINE BETWEEN NOSE AND LIP
11. LINE UNDER LOWER LIP
12. HAIRLESS AREA
13. FORKED BEARD
14. LINE ACROSS THROAT
15. LEFT SIDELOCK LONGER



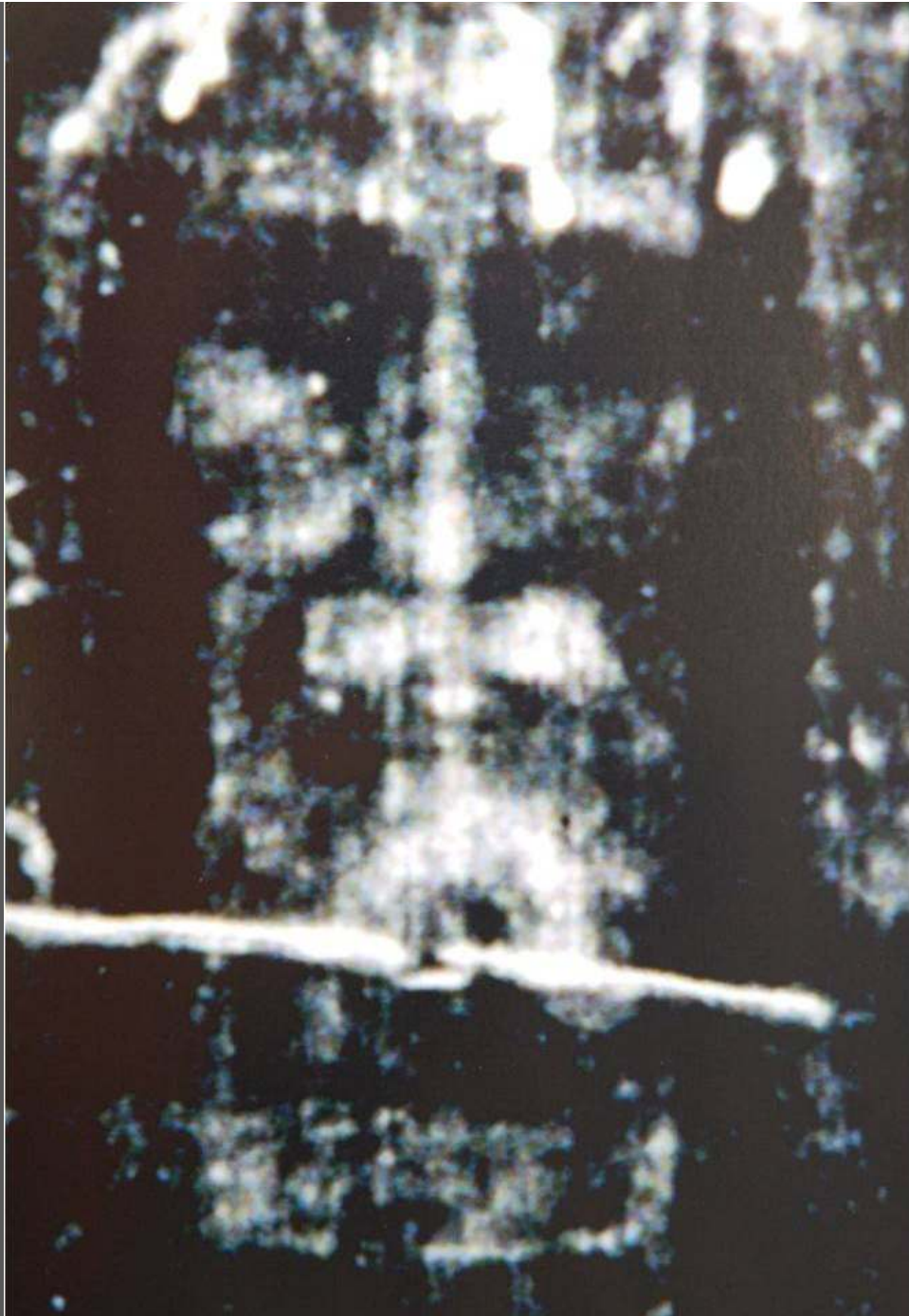
VIGNON MARKING HORIZONTAL LINE ON THROAT

**IN THE ORIGINAL IMAGE ON THE SHROUD
THIS LINE IS A LITTLE BIT CURVED DOWNWARDS
AND THEN MAKES STRONG CURVE UPWARDS.
THE HORIZONTAL LINE ON THE THROAT IS DOUBLE.
WE KNOW NOW THAT THIS IS THE LOWER EDGE
OF AN OVAL SOLID OBJECT (SOONS HOLOGRAMS)
IT IS AN INDICATION OF A COLLIMATED RADIATION
THE UPPER EDGE VAGUE, UNDER EDGE DOUBLE,
BECAUSE OF OBLIQUE POSITION OF THE SOLID
OBJECT ON THE THROAT. CLAVICULAE ARE HIGHER
THAN THE THROAT AREA.**









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PETE SCHUMACHER
VP-8 IMAGE ANALYZER



CONCLUSIONS:

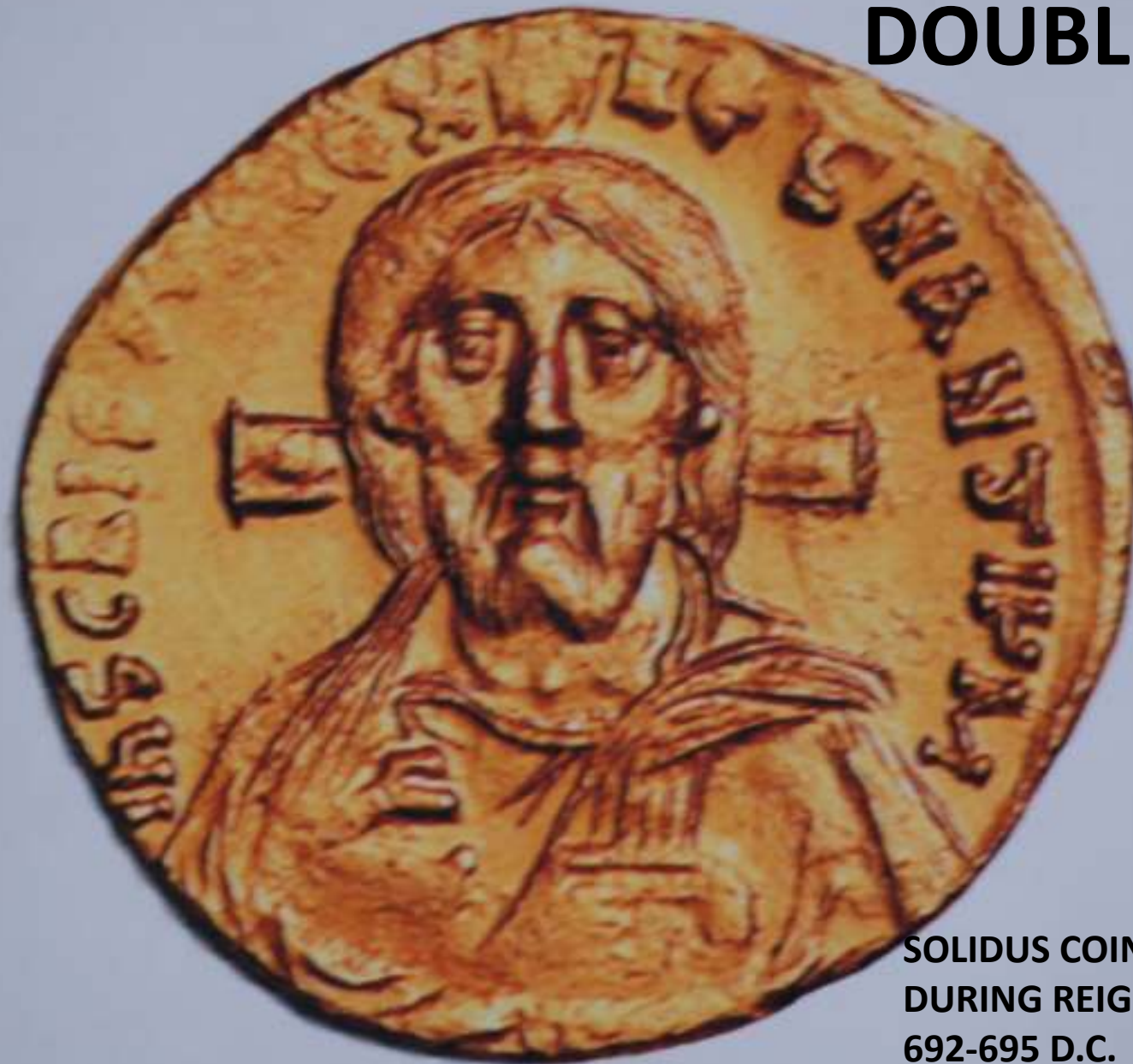
USING MINIMAL CLASSIFICATION IMAGE PROCESSING TECHNIQUES INVOLVING ISOMETRIC PROJECTION AND LEVEL SLICING FUNCTIONS OF THE VP8 IMAGE ANALYZER WE WERE ABLE TO ASSESS THE REGION OF INTEREST (ROI) DEFINED BY DR. SOONS. IT IS APPARENT THAT SOME OBJECT, HAVING SOME PATTERN DETAIL WITHIN THAT OBJECT, RESIDES WITHIN THE DEFINED ROI. PETE SCHUMACHER WAS ABLE TO CONFIRM THE PRESENCE OF THE IMAGE OUTLINE OF AN OBJECT WITHIN THE ROI.

DOUBLE LINE



SOLIDUS COIN
DURING REIGN OF JUSTINIAN II C-692

DOUBLE LINE



SOLIDUS COIN
DURING REIGN OF JUSTINIAN II
692-695 D.C.

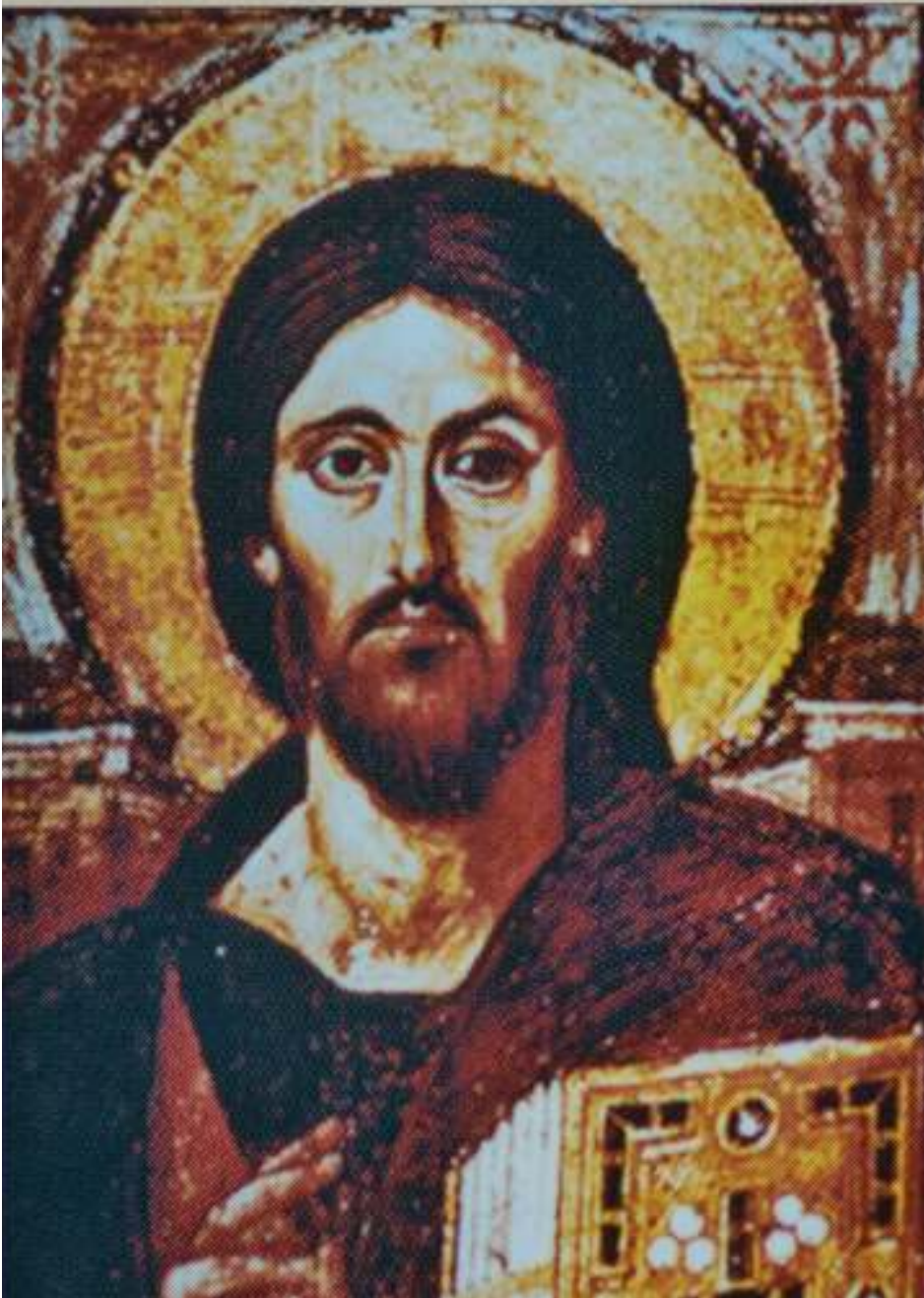
DOUBLE LINE



**SOLIDUS COIN
DURING REIGN OF
JUSTINIAN II
692 – 695 D.C.**

ON THIS SIDE IT
SHOWS THE FACE OF
CHRIST EVIDENTLY
TAKEN FROM THE
SHROUD OF TURIN.

DOUBLE LINE



BYZANTINE COIN
EMPEROR MICHAEL III
842 - 867 D.C.

DOUBLE LINE



BYZANTINE COIN
EMPEROR MICHAEL III
842 - 867 D.C.



ANOTHER PECULIAR DETAIL THAT IS VISIBLE IN REPRESENTATIONS OF CHRIST IS THE LEFT CORNER OF THE OVAL SOLID OBJECT.

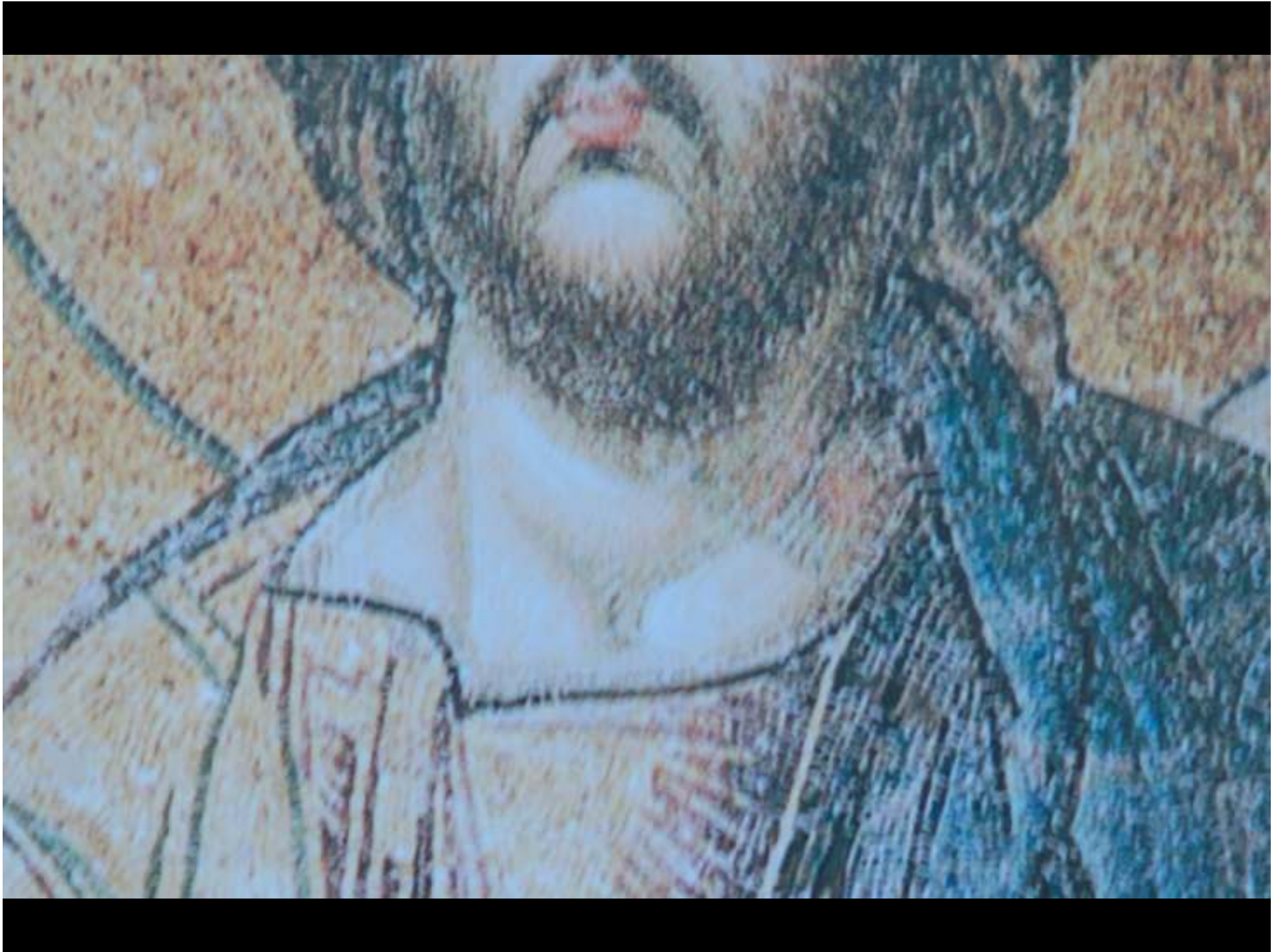
IN THE POSITIVE IMAGE THIS CORNER CURVES PARTLY IN AN UPWARD DIRECTION AND WAS SEEMINGLY INTERPRETED BY THE ARTISTS WHO HAD ACCESS TO THE IMAGE AS AN UPWARD GOING FOLD IN A TUNICA.

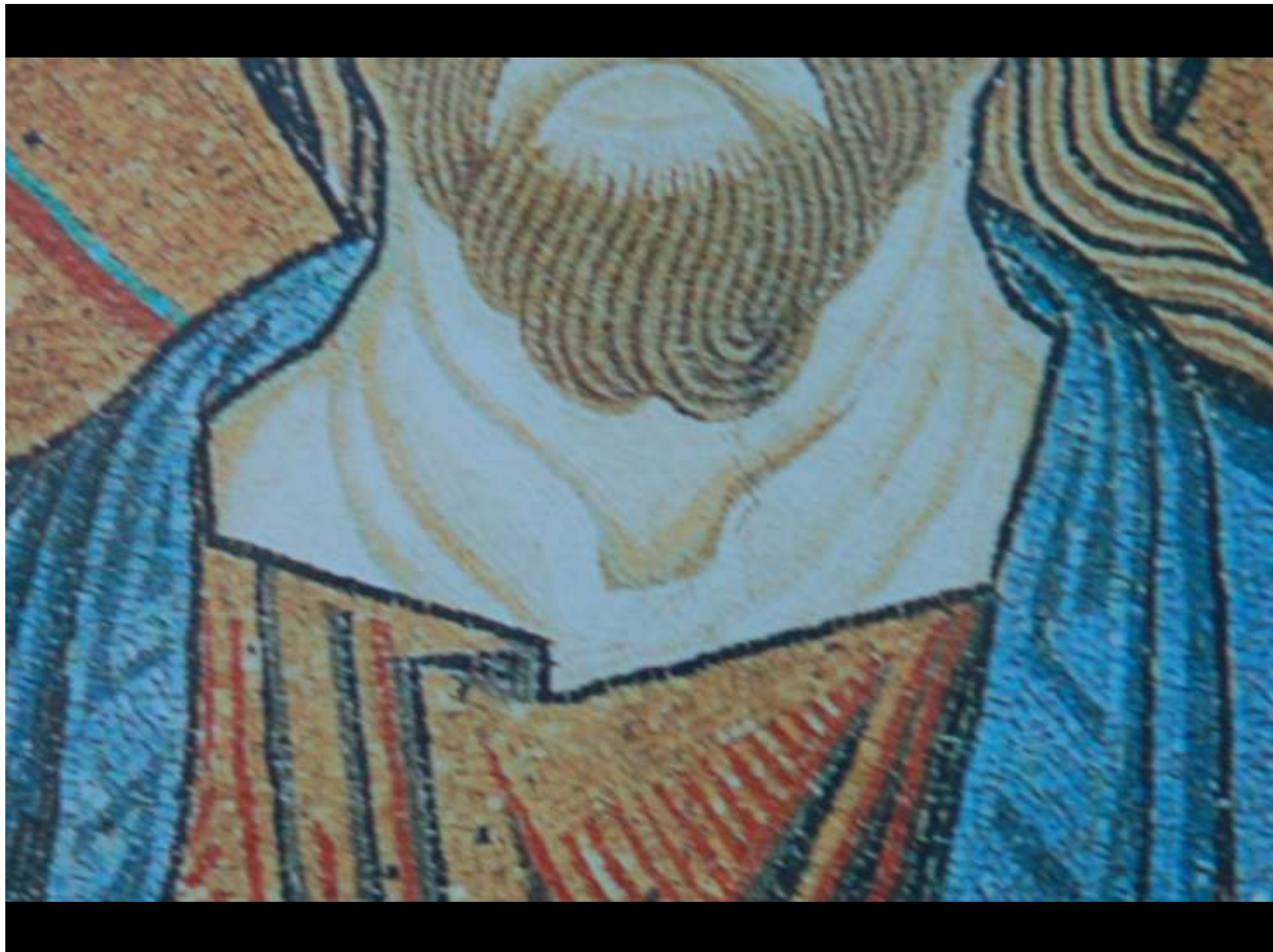
THE SAME WITH THE DOUBLE LINE THAT WAS INTERPRETED AS THE UPPER EDGE OF A TUNICA. THERE ARE MANY EXAMPLES IN ART WHERE THIS “FOLD” IS BEING REPRESENTED ON EXACTLY THE LOCATION WHERE IN THE ORIGINAL THE UPWARD CURVING CORNER IN THE IMAGE OF THE SOLID OBJECT IS LOCATED.























CONCLUSION

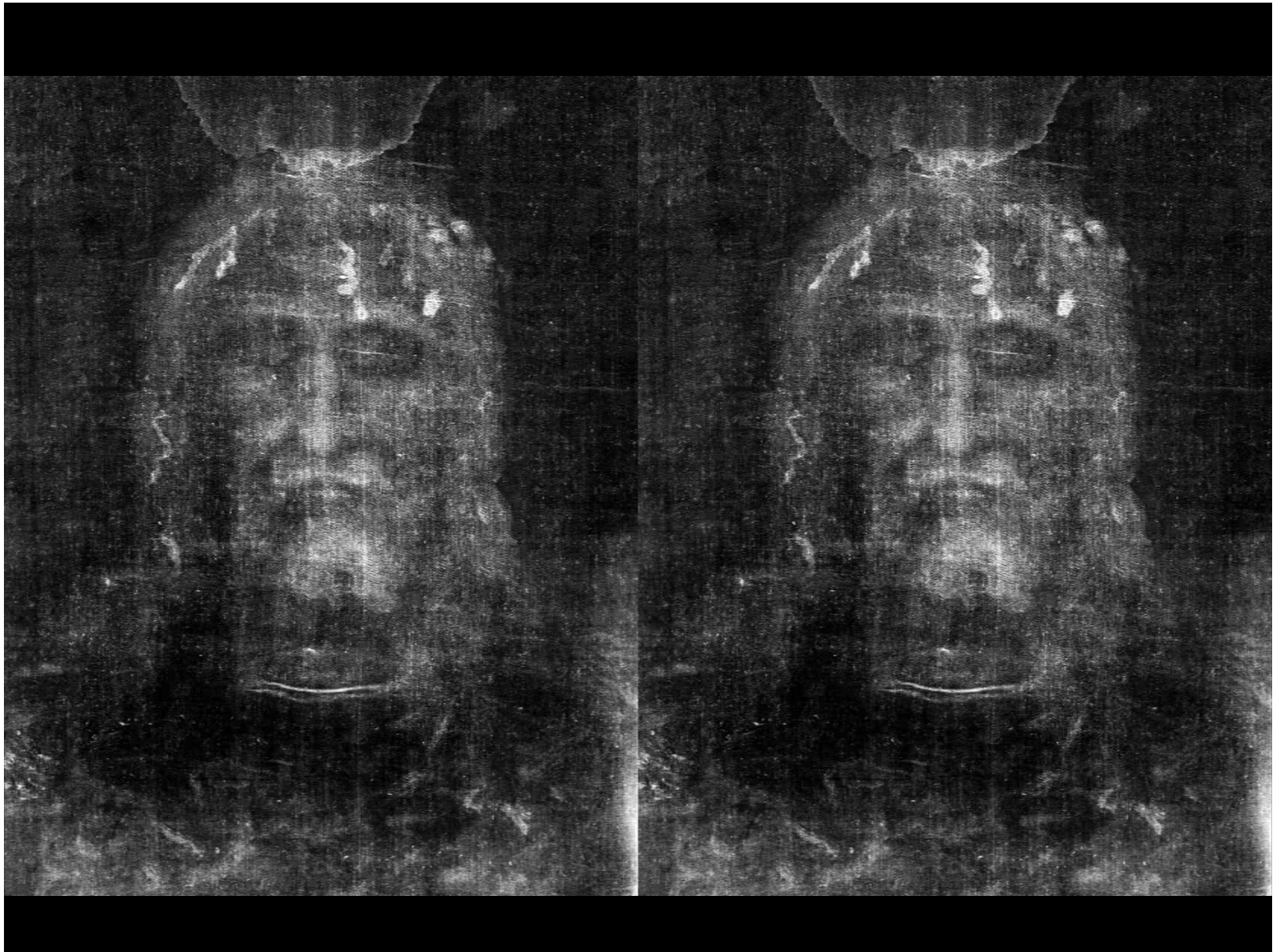
Ian WILSON'S theory that the Cloth of Edessa and the Shroud of Turin are one and the same is being reinforced by these new discoveries:

The HALO found in various photographs representing the area of the round opening in the TETRAPIPLON and showing the head of the image on the Shroud.

The center of the circle of the round opening in the TETRAPIPLON.

The center is located in the corner of the right eye. This is also seen in the images of the Mandylion and the face of Christ with HALO in Byzantine Art.

The transversal double line under the beard of the image with the upwards going left corner, interpreted by the Byzantine artists as the upper edge of a tunica with a fold on the left side and also encountered in Byzantine coins and images of Christ.



WEBSITES

www.shroud3d.com

www.sabanasanta3d.org