BLOOD ON THE SHROUD OF TURIN
Part III: The Blood on the Face

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This paper is presented in the same format as "Blood on the Shroud of Turin Part I" (GILBERT R. LAVOIE, BONNIE B. LAVOIE, VINCENT J. DONOVAN and JOHN S. BALLAS *Shroud Spectrum International*, # 7, June 1983) to underscore the consistency of the graphic information derived from these different studies.

The Blood on the Face: Its Significance

The blood marks seen on the hair of the frontal image of the Shroud of Turin have historically been assumed to have originated from blood on the hair. The purpose of this paper is to show that the blood marks actually originated from blood streams on the face. The blood marks are significant in that they demonstrate four things:

1. They give supporting evidence to a previous study' showing that the man covered by the Shroud died in the vertical position.

2. They give graphic information demonstrating that the Shroud was draped over a supine three-dimensional figure and that it had intimate contact with the front and sides of a face covered with blood clots.

3. They indicate that the body image could not have been produced by any mechanism based on a contact process.

4. Because of their spatial relationship to the facial image, it is evident that the blood marks and the body image are the result of two different events.

Study

Blood marks can be seen on the face and hair of the Shroud image (Fig. 1). Figure 2 is a tracing on cloth with cut-outs of the blood marks seen in Figure 1. The tracing was made using a full-size photograph.

Figure 3 shows a photograph of the face of a bearded man; Figure 4 shows the cloth with cut-outs of the blood marks aligned over his face. While the cloth was over the man's face, paint was applied to his face through the cut-outs. The results of painting (Fig. 5) graphically demonstrate that all the blood marks seen on the face and hair of the Shroud image were originally on the face (forehead, temples, cheeks and beard) and not on the hair of the man covered by the Shroud.

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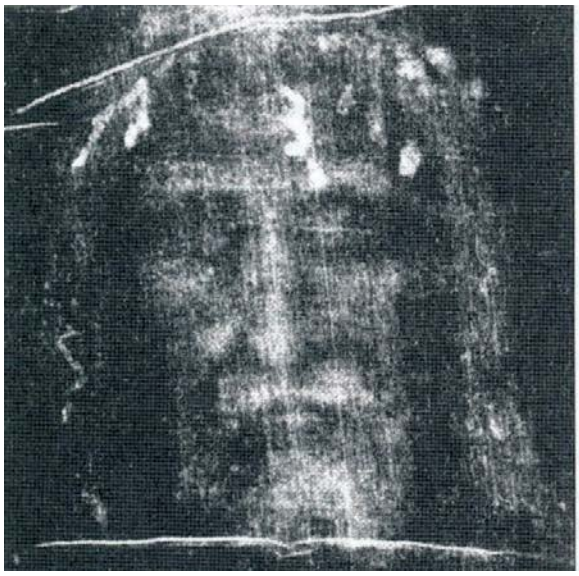

Fig. 1: A negative image of the face on the Shroud, showing the blood marks on the face and hair.

Fig. 2: Tracing and cut-out of the blood marks as they appear on the Shroud image of Fig. 1.

Discussion and Conclusion

The blood marks seen on the Shroud are consistent with a contact transfer to cloth of blood clot exudates that would have resulted from major wounds inflicted on a man who died in the position of crucifixion. The location and direction of the blood flows seen on the face (Fig. 5) support this observation. Furthermore, the blood marks on the cloth (Fig. 2) demonstrate that the Shroud was draped over a supine three-dimensional figure (Fig. 4) covered with moist clotted blood (Fig. 5) allowing for the contact-transfer of clot exudates onto cloth.[2]

The blood marks demonstrate that the Shroud was in intimate contact not only with the front of the face, but also with the sides (Fig. 5). It should be noted that, despite intimate contact of the Shroud with the sides of the face (sides of the forehead, temples, cheeks and beard), no images of the lateral views of the face are seen. As a result, the blood marks seem to be in the hair (Fig. 1) whereas they actually originate from blood clots on the face (Fig. 5). Therefore, the absence of images of the lateral views of the face rules out any theory of body-image formation based on a contact process.

If an image had been produced where the Shroud came in contact with the sides of the face, the resulting facial image would have been markedly distorted: the lateral views of the face would have extended to where the hair is seen. But the sides of the face are seen only so far as they are normally visible from a direct frontal view. For example, Figures 1, 3 and 5b have similar frontal and side views of a face. Notice that the lateral views of Figures 5a and 5c can only be seen when the head is turned.

The blood marks and the image on the Shroud, as discussed above, tell us that the blood marks (contact process) and the facial image (non-contact process)

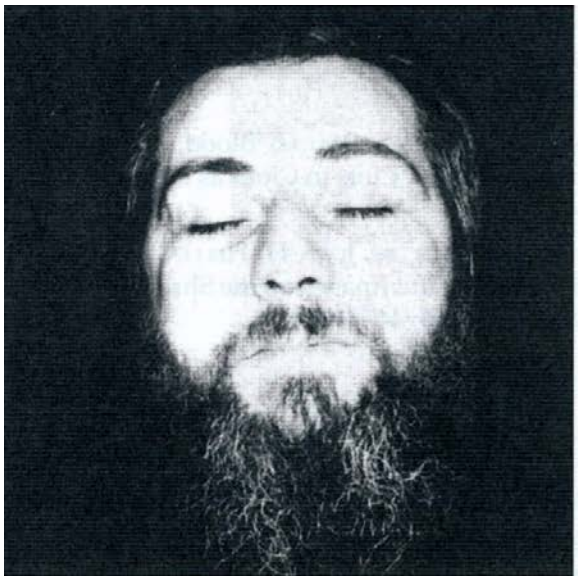

Fig. 3: Frontal view of a bearded man.

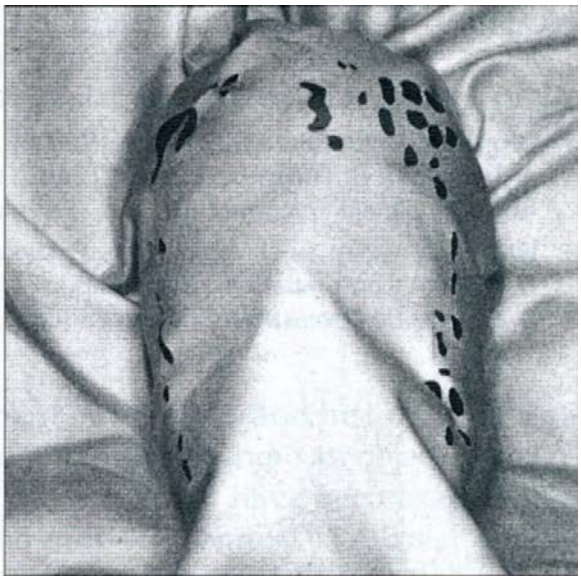

Fig. 4: Frontal view of the tracing and cutout of Figure 2 aligned over the face of the bearded man.

were produced by two distinctly different mechanisms, a fact supported by chemical analysis of the Shroud.[3]

Furthermore, we know that to produce the blood marks seen in Figure 1, the Shroud had to be draped over a three-dimensional face, touching the forehead, temples, cheeks and beard. However, the forehead, temples, cheeks and beard on the Shroud image do not exhibit the blood marks that must have been on the face of the man under the Shroud. If the process of image formation had carried those blood marks during its production, the final image would have looked more like Figure 5 than Figure 1. Because of these spatial relationships, it is evident that the production of the blood marks and the formation of the image were two different events.

Fig. 5: Face of the bearded man after painting in the cut-outs of the blood marks.

NOTES

1. PIERRE BARBET, *A Doctor at Calvary*, Image, New York (1963).

2. GILBERT R. LAVOIE, BONNIE B. LAVOIE, VINCENT J. DONOVAN and JOHN S. BALLAS, "Blood on the Shroud of Turin:, Part II: The Importance of Time in the Transfer of Blood Clots to Cloth as Distinctive Clot Images", *Shroud Spectrum Inter.*, # 8, 1983.

3. ERIC J. JUMPER, ALAN D. ADLER, JOHN P. JACKSON, SAMUEL F. PELLICORI, JOHN H. HELLER and JAMES R. DRUZIK, "A Comprehensive Examination of the Various Stains and Images on the Shroud of Turin", *Archaeological Chemistry III*, J. LAMBERT (ed.), Adv. Chem. Ser., 205, 447 (1984).