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!
Turin Shroud shown to be a fake

By Michael Serritan in Rome
and Phil Reeves in London

SCIENTIFIC evidence of Turin's Shroud confirmed what newspaper readers and the world has known for weeks that the Turin Shroud has been a fake.

The Shroud, believed by many to be the original of Christ's body, has been examined by experts from around the world. The latest tests confirm that the Shroud is a fake.

The Shroud, which is believed to have been painted on a cloth by Jesus Christ, is said to bear the image of the body of Jesus. However, scientific tests have shown that the Shroud is a fake.

The Shroud was first discovered in the 18th century in Turin, Italy. Since then, it has been the subject of much debate and many theories.

The Shroud is said to have been presented to Pope Pius IX in 1879 by a French priest, who claimed it had been found in a tomb in Jerusalem.

However, scientific tests have shown that the Shroud is not from the time of Jesus Christ. The carbon dating of the Shroud places it in the 14th century, long after the death of Jesus.

Professor Edward Hull, the Director of the Oxford research laboratory involved, gave his theory: "There was a multi-million pound business in making copies of the Turin Shroud, just as there is for other important artifacts today."

The Turin Shroud has been a source of controversy for centuries, with some people believing it to be a genuine artifact and others dismissing it as a fake. It is now widely accepted that the Shroud is a fake.
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)
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.)
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. 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.)
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.
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
Is the image on the cloth of Edessa identical to the image on the Shroud of Turin?
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.
“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.
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
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).
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.
‘doubled in four’, suggesting four times two folds. This immediately raised
PHOTOGRAPH DOUBLED FOUR TIMES WITH CIRCLE SHOWING FACE

NOTE: CENTRE OF CIRCLE IS IN THE CORNER OF THE RIGHT EYE
NOTE: B IS LARGER THAN A
MODEL OF MANDYLION MADE BY MARY WHANGER
CENTER OF THE CIRCLE IN THE RIGHT EYE
The Mandylion in the new refectory at the monastery of Koutloumousiou, Mount Athos. Photograph by the author. With kind permission of the abbot of the monastery of Koutloumousiou.
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
PHOTOGRAPH DOUBLED FOUR TIMES WITH CIRCLE SHOWING FACE

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

Photo by Vernon Miller
Chief Technical Photographer, STURP, 1978
UV PHOTOGRAH
VERNON MILLER - 1978

Photo by Vernon Miller
Chief Technical Photographer, STURP, 1978
CONCLUSION


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 (Mandylion) 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

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

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

length = \frac{442}{4} = 110.5 cm

Rest = 3.776 cm

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

DIAMETER CIRCLE:
WHANGER : 44.76 cm
1998

SOONS : 51.47 cm
2007-8

HALO
The measurements of the Shroud after the restoration of 2002 are: Width 113 cm and Length 442 cm. The TETRADIPLON (Mandylion, 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.
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.
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.
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
SOLIDUS COIN
DURING REIGN OF JUSTINIAN II
692-695 D.C.
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.
BYZANTINE COIN
EMPEROR MIHAEL 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 TETRADIPLON and showing the head of the image on the Shroud. The center of the circle of the round opening in the TETRADIPLON. 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.sabanasantade3d.org