

***) Blog posting:** [The Medieval DNA Biome](#) – **The Medieval Shroud** – July 23, 2026.

***) Blog posting:** [Why All The Anger in YouTube-ee-Land](#) – **The Shroud of Turin Blog** – July 23, 2026.

Blog posting: [Does this man speak for you?](#) – **The Medieval Shroud** – July 22, 2026.

Article: [The Shroud of Turin Is Covered in Food and Animal DNA](#), New Study Finds – July 15, 2026.

Blog posting: [The Shroud is not Miraculous](#) – **The Medieval Shroud** – July 13, 2026.

Blog Posting: [What the Greek Can't Tell Us](#) – **Shroud of Turin Blog** – July 10, 2026.

[The Case Against Deliberate Medieval Manufacture of the Turin Shroud An Adversarial Brief](#) by Mark Rivera (maunakala@gmail.com) – July 10, 2026.

Blog posting: [Spanish Helmets](#) – **The Medieval Shroud** – July 7, 2026.

Web article: [The Good Friday File, Part 27: The Moment in the Dark](#) by **Erich Habich-Traut** - July 6, 2026.

Web article: [The Threads That Were Dated: New Analysis of the 1988 Shroud Samples](#) by **Erich Habich-Traut** - July 6, 2026.

Website article: **The Contact Project – The Good Friday File – Part 25 –** [The Closing of the Tomb](#) – July 2, 2026.

Blog posting: [“Medieval ... medieval ... medieval”](#) – **The Medieval Shroud** – June 24, 2026.

[The 2026 Arizona Fiber Study and the Continuing Question of the Shroud's Age](#) by **Tom Dallis / academia.edu** – June 21, 2026.

[Teen creates painting based on the Shroud of Turin](#) by **Julia Kloess / madisoncatholicerald.org** – June 11, 2026.

[Hundreds attend Shroud exhibit in Middleton](#) by Gabriel Mannion / **madisoncatholicerald.org** – June 11, 2026.

Blog posting: [Farey Takes On Gregory Referendarius and Teddi Pappas](#) – **The Shroud of Turin Blog** – June 9, 2026

Blog posting: [Res Ipsa Loquitur](#) – **The Medieval Shroud** – June 9, 2026.

Blog posting: [The Sermon of Gregory Referendarius](#) – **The Medieval Shroud** – June 9, 2026.

[Shroud of Turin foundation that started in a Fenway condo now wrapped up in lawsuit](#) by **adamg / universalhub.com** – June 8, 2026. [Editor's note: Bill Meacham wanted me to add the following about this: "The cost of pursuing this case to recover funds that rightfully belong to Shroud promotion and research is quite high, especially with discovery and depositions. We are still seeking donations and loans of \$1000 or more, also investments (15% flat interest on \$1000-2,500 and 25% flat interest on \$3000 or more; payable on recovery of the funds). Donations will serve two purposes: helping the case to go to resolution, then that same amount going directly to Shroud associations in the US upon success in the case. Loans and investments will be formalized by a signed agreement.

Obviously, a quarter of a million dollars will mean a HUGE boost to Shroud associations in the US. All help with the case will be much appreciated, and individually acknowledged when disbursements are made to those associations."

Blog posting: [Doctor! Doctor!](#) – **The Medieval Shroud** – June 5, 2026.

BSTS Facebook posting – June 4, 2026 - The BSTS summer newsletter is nearly ready for members. There will be some excellent articles to read. Amongst them there will be one on the Sudarium of Oviedo by Professor Pedro Peinado Rocamora.

Another ground breaking article is included by Dr. John Sottosanti.

Dr. Sottosanti is a retired American oral and maxillofacial surgeon, author, and researcher whose recent work has made waves in the field of sindonology (the study of the Shroud of Turin).

His background bridges decades of clinical practice with highly specific forensic analysis, offering a unique anatomical perspective on the relic

Dr. Sottosanti published a notable peer-reviewed paper on September 1, 2025, titled "A Dental Surgeon's Observance of Teeth in the Image on the Shroud of Turin."

The Discovery of the Incisal Plane: While the lips of the man on the Shroud are visually closed, Sottosanti identified a distinct, faint outline of the full crowns of the lower front teeth. Crucially, he noted a clear incisal plane (the biting edge of the lower teeth) positioned just below the lower lip.

In this interview with Mike Creavey he gives us an insight into his perspective on the authenticity of the Shroud of Turin. Probably the greatest mystery of our modern age.

[shroudofturin.Uk](#)

[bstsnewsletter.com](#)

Blog posting: [The Notorious Bishop](#) – **The Shroud of Turin Blog** - June 4, 2026.

[Shroud of Turin image Requirements \(a revision from previous 25\)](#) by **Otangelo Grasso / academia.edu** – May 29, 2026.

Blog posting: [What if we had asked better questions?](#) – [shroudstory.com](#) – May 21, 2026.

['I almost died and met Jesus Christ in Heaven – this is exactly what he looks like'](#) – [the-express.com](#) – May 21, 2026.

Blog posting: [TWO EPISCOPALIANS WALK INTO A BAR](#) - [shroudstory.com](#) – May 21, 2026.

[The Shroud of Turin Paradox of Evidence and Silence](#) by **Otangelo Grasso** / [academia.edu](#) – May 20, 2026.

Facebook posting by BSTS – May 20, 2026: MEDICAL OPINION OF THE SHROUD

Dr. Robert Bucklin (1916–2001)

A highly respected American forensic pathologist, Dr. Bucklin was a member of the Shroud of Turin Research Project (STURP) in 1978. He served as the Deputy Coroner and Medical Examiner for Los Angeles County and performed more than 25,000 autopsies over his 50-year career.

"Each of the different wounds acted in a characteristic fashion. Each bled in a manner which corresponded to the nature of the injury. The blood followed gravity in every instance... This is a footprint of a crucifixion. It is a medical fact."

Dr. Frederick T. Zugibe (1928–2013)

Dr. Zugibe was the Chief Medical Examiner of Rockland County, New York, and a globally respected forensic pathologist and expert on the mechanics of crucifixion. While he famously disagreed with some of the earlier theories regarding how the victim died (challenging Pierre Barbet's suffocation theory), his medical research strongly supported the cloth's authenticity.

"The features and bloodstains on the Shroud are natural, forensically accurate, and indicate direct contact with a human body. The image was definitely not applied by an artist's hand."

Dr. Michael Baden

A highly prominent American forensic pathologist and former Chief Medical Examiner for New York City, Dr. Baden was asked to review the medical evidence on the Shroud.

"The bloodstains are too perfect to have been painted. They show the natural separation of blood serum from clotting, something an artist could not easily simulate. The path of the wounds is forensically valid."

Dr. Joseph Gambescia (d. 1993)

Dr. Gambescia was a clinical professor of medicine and the Chairman of Medicine at St. Agnes Medical Center in Philadelphia. He served as a key medical investigator on the STURP team.

Gambescia focused heavily on the pathology of the scourge marks and the side wound. He concluded that the exit wounds, the angles of the flows, and the precise markings of the flagrum (the Roman whip) were medically authentic and impossible to replicate with accuracy on a textile medium without modern forensic knowledge.

Yves Delage (1854–1920)

While not a modern forensic pathologist, no list of medical testimonies is complete without Professor Yves Delage, a professor of comparative anatomy at the Sorbonne. In 1902, alongside biologist Paul Vignon, he presented a comprehensive anatomical study of Secondo Pia's 1898 photographs to the French Academy of Sciences.

Delage—an agnostic who had no religious bias toward the relic—was the first major medical authority to declare the Shroud anatomically perfect. He famously argued that the physiological details of rigor mortis, the wounds, and the blood flows proved that the image could only have been formed by direct or indirect contact with an actual human corpse.

Professor James Malcolm "Taffy" Cameron (1930–2003). He is arguably the most significant British medical authority to have spoken out strongly in favor of the Shroud's anatomical and forensic authenticity.

On the British Sindonology scene, he was widely considered the UK equivalent to Dr. Robert Bucklin in the United States.

On the Forensic Accuracy: Cameron maintained that the blood flows, the precise angles of the exudate (fluid leakage), and the trauma markings across the body were entirely consistent with a real, deceased human being who had undergone severe scourging and crucifixion.

On the Impossibility of Forgery: From a 20th-century pathology perspective, he argued that a medieval or classical artist could not have possessed the highly advanced understanding of circulation, rigor mortis, and post-mortem blood behavior required to fabricate the stains.

From a strictly forensic and pathological point of view, the bloodstains and traumatic wounds on the Shroud possess a level of morphologic and physiologic detail so exact that they can only have been produced by direct contact with a real human corpse—one that suffered the exact sequence of tortures described in the crucifixion narratives.

Dr. Gilbert Lavoie (Internal Medicine & Occupational Health)

A clinical assistant professor of medicine at the University of Massachusetts Medical School, Dr. Lavoie has spent over 40 years studying the forensic and medical details of the Shroud.

"The medical and forensic evidence reveals a precise reflection of a human body covered in wounds that mirror the Gospel narrative. But what is most astonishing from a medical perspective is that the blood transferred through direct contact, while the body image was created by a completely separate process that didn't disturb the blood clots."

Dr. Kevin McQuaid (Forensic Pathologist)

A modern contributor to the forensic conversation, Dr. McQuaid is a pathologist who served as the Deputy Chief Medical Examiner for the United States Armed Forces in Europe.

His Finding: Utilizing his extensive experience in military pathology and trauma injuries, McQuaid has conducted detailed reviews of the Shroud's markings. He has consistently supported the view of earlier pathologists that the trauma patterns—ranging from the high-pressure spray of post-mortem blood from the side wound to the subtle swelling patterns on the facial features—bear all the clinical hallmarks of genuine catastrophic trauma rather than stylized medieval art

Dr. José de Palacios Carvajal (Orthopedic Surgeon)

A highly prominent Spanish medical authority, Dr. Palacios Carvajal was the Chief of Orthopedic Surgery at the prestigious Ramón y Cajal University Hospital in Madrid and a professor of surgery.

"An artist in the Middle Ages would have had to know modern anatomy, forensic pathology, and the specific mechanics of traumatic rigor mortis to fake this. The anatomical reality of the Shroud is absolute."

Dr. José Villalaín Blanco

In Spain, one of the most towering medical figures to evaluate the cloth was Professor José Villalaín Blanco, a legendary professor of forensic medicine at the University of Valencia.

His Finding: He specialized in the study of rigor mortis and post-mortem blood coagulation. Villalaín conducted extensive physiological simulations to map the exact angles of the scourge marks (the flagrum injuries) on the Shroud. He concluded that the wounds could only have been made by two distinct individuals wielding whips of specific Roman dimensions, standing at precise angles from the victim—a level of forensic consistency that no medieval fabricator could have controlled or mapped out on a flat piece of linen.

shroudofturin.Uk”

Facebook posting by Otangelo Grasso: When the Shroud Tricked Hitler – May 15, 2026

"Hidden in 1939 in the Abbey of Montevergine, the Nazis never found it."

<https://www.monarchia.it/montevergine.html>

<https://www.lastampa.it/.../quando-la-sindone-beffo.../>

The Shroud was hidden throughout the war in the Abbey of Montevergine, not only to protect it from the bombings. There was a fear that the Nazis might want to steal it. The director, Father Andrea Davide Cardin, revealed this on the eve of an exhibition he is preparing in the library of the Campania complex; working on the documents, he has put together a fascinating puzzle, almost a historical detective story.

The transfer of the Holy Shroud is documented: it was brought in great secrecy in 1939 and remained under the altar of the crypt until 1945. The friars never knew anything about it; only the abbot and his vicar knew, and even at court the news remained secret. But when the sheet finally returned to Turin, Archbishop Cardinal Fossati published a letter to the faithful in the "Rivista Diocesana," in which he stated that it had been right to hide it "because the invader was quick to ask for information."

Is this enough to imagine Hitler's hunt for the Shroud? Father Cardin is convinced. Over the phone, from his precious library, he explains that at the outbreak of war, when the Shroud was transferred to the Quirinale Palace, in the Guido Reni chapel, the king contacted the Vatican to find a refuge for it beyond the Tiber. He was told—and there are letters to that effect, Father Cardin insists—that it was not appropriate; the Vatican itself was deemed "unsafe."

"At that time, the Pope did not feel safe from Nazi threats. Which is why Cardinal Montini took action for Montevergine. With the mandate to keep the relic hidden from everyone." The librarian's story appears today in the magazine "Diva e Donna," where it is said that in 1943 the Germans raided the Shroud, but the monks pretended to pray at the altar where it was hidden, and then protected it with their bodies. "It couldn't have happened that way," is the reply, however. "The monks knew nothing. The German raid was a search like so many others. In reality, the secret never leaked out.

He wasn't there (he's 60), but his documents are categorical on the matter. If Hitler really was looking for the Holy Shroud, he was fooled. But was he really looking for it? Many scholars of "magical Nazism" would answer that it's probable. Historian Franco Cardini has some doubts. He has also written a couple of detective novels with Leonardo Gori, in which he imagines the SS trying to steal all the most famous symbols of humanity's material and spiritual power to concentrate their power, perhaps not just symbolic, in Germany.

"But ours," he says, "is literary entertainment. In reality, too much has been made of Hitler's esoteric tendencies, and legends have arisen." The most famous is that of the "Lance of Longinus," which, according to tradition, pierced the side of Christ, preserved in the imperial treasury in Vienna. Hitler had it transferred to Nuremberg. It was recovered by General Patton.

But, Cardini adds, when telling this story, it's forgotten that the Nazis took away the entire treasure, not just the spear.

Equally famous is the hunt for the Holy Grail, the chalice that, according to chivalric tradition, would have received the blood of the crucifixion. The more esoteric wing of Nazism, led by Heinrich Himmler, was indeed interested in the subject. And when a young philologist, Otto Rahn, began writing that he had recognized its true historical lineage in Languedoc, the hierarch took him under his wing. The adventure ended badly in 1939, with the scholar's suicide, caught in a game bigger than himself, and a trail of contradictory reconstructions based on subsequent research, weapons in hand, during the war years.

If Himmler and his henchmen had caught wind of Montevergine's trail, the Shroud would have met a grim end. Disaster was looming, but it was averted. In fact, two were avoided. For the first transfer option, later discarded, Father Cardin reminds us, the Abbey of Montecassino was considered: the one that Allied bombs would raze to the ground in 1944.

Article: [The Good Friday File, Part 1](#) by **Erich Habich-Traut** / **The Contact Project** – May 8, 2026

***) Facebook posting by Otangelo Grasso** – May 8, 2026: A Shocking Three-Dimensional Vision: Giovanni Battista Judica Cordiglia's Historic 1969 Ultraviolet Photographs of the Shroud

Summary:

In 1969, at age ~30, Giovanni Battista Judica Cordiglia was part of the expert commission appointed by Cardinal Pellegrino to examine the Shroud of Turin for the first time since 1931. He photographed the 4.36×1.10 m cloth using the most advanced techniques of the era: black & white, color, infrared, and especially ultraviolet (both reflected and fluorescent) with mercury vapor lamps.

To avoid distortion he built a special metal support system and carefully leveled the camera. He worked nonstop for 72 hours. The most emotional moment came in complete darkness under UV light: the background turned ash-gray while the negative body image appeared almost positive and three-dimensional, floating about 30 cm above the cloth with striking depth and softness. The UV images revealed fine details (such as eyelids) far better than Enrie's 1931 orthochromatic photos, thanks to the use of panchromatic film. It was a profoundly moving scientific and spiritual experience.

“Dear tecnocino friends, we are here in Turin with Giovanni Battista Judica Cordiglia, who in 1969 carried out an exclusive examination of the Shroud.

Dear Giovanni Battista, can you tell us about that experience?

I was appointed to the commission named by Cardinal Pellegrino — a commission of experts in various disciplines — tasked with verifying the state of conservation of the Shroud, which had not been opened since 1931. It was a position of great responsibility that naturally made me very nervous. I was only about thirty years old, but above all because I had to photograph a relic I had never seen. I wasn't even born in 1931, so I only had the descriptions of those who had seen it then. As always, descriptions in a case like this cannot give very precise indications. They spoke of an intense image, a faint image... so my problem was to prepare myself with all the technology available at the time in order to take photographs that would not be inferior to those made in 1931 by the master photographer Giuseppe Enrie, who had worked only in black and white.

I, on the other hand, planned a much broader spectrum: color, negative and positive slides, ultraviolet radiation both in fluorescence and reflection, and infrared. All of this required, beyond the equipment I already had, special materials suited to every type of shot — without knowing exactly what I would be photographing.

Moreover, we must not forget that the relic measures 4.36 by 1.10 meters and is a cloth, not a solid object. It therefore had to be positioned so it could be photographed without distortion — especially important because of the image of the Man on the Shroud. I therefore arranged two vertical metal supports with a horizontal arm resting on them. I secured the Shroud using two 4–5 meter poles clamped together in the middle of the cloth. I then hung the iron arm on the two supports so that, by gravity, the cloth hung perfectly perpendicular to the floor.

Of course, I first had to check that the floor was perfectly level — which it wasn't, since we were in the Chapel of the Crucifix in the Royal Palace. So I had to tilt the camera plane to compensate for the uneven floor, ensuring the Shroud and the photographic plate were perfectly parallel.

What emotions did you feel during the examination and later while developing the photos?

It was extraordinary. First, I had the Shroud at my disposal for 72 hours and, naturally, I didn't sleep — at thirty you can do these things. I didn't sleep even one hour.

After the black-and-white shots, which gave me some problems (when I developed them I could see the figure and then I couldn't), I wondered how Enrie in 1931 had obtained such beautiful photographs... But the most impressive and shocking part was the ultraviolet photography, both fluorescence and reflection.

The cloth was illuminated by two mercury vapor lamps that emit ultraviolet radiation suitable for photography. I was immersed in total darkness (so my eyes could adapt). All the gilded decorations in the chapel had been covered with black cloths to avoid reflections. I sat on the floor under the camera and watched the Shroud hanging motionless while waiting for my eyes to adjust to the darkness and to that typical bluish ultraviolet light.

As my eyes adapted, it was truly a shocking moment. I noticed that the background of the cloth, beneath the figure, took on an ash-gray color, like cigarette ash, while the figure itself (remember it is a negative image) seemed almost to become a positive. It looked as though there was really a man — front and back — lying on the sheet but raised about thirty centimeters above it. The extraordinary thing was the play of light and shadow, the highlights and chiaroscuro, that gave the impression of a real three-dimensional body, not just an imprint of a body.

It was truly overwhelming. I remember asking myself: ‘I hope this sensation, this effect, can be reproduced on the plates.’ In reality it wasn’t fully reproduced — which was to be expected. But something very important happened.

The ultraviolet shots proved to be the most important. Enrie in 1931 had used orthochromatic film, which has very high contrast and few gray tones. I used panchromatic film, which records all colors by translating them into shades of gray. Under ultraviolet radiation, many hidden details of the figure emerged. For example, in my photographs the eyelids are clearly visible. Where there is strong contrast, details are usually ‘eaten’ and disappear in normal photography; in the ultraviolet images, however, there is an extraordinary softness that gives a real sense of roundness, depth, and three-dimensionality.”

<https://www.youtube.com/watch?v=xSLLOiQDXV4>

Facebook posting by Otangelo Grasso - May 8, 2026

The Shroud of Turin, the Resurrection, and Why Honesty Is Better Than Hype

I’ve been thinking about a conversation I saw online recently about the Shroud of Turin.

On one side, some believers say the Shroud proves the resurrection of Jesus.

On the other side, skeptics say any such claim is just pseudoscience wrapped in religious language.

I think both sides are missing something important.

The Shroud is fascinating — but it is not proof

The Shroud of Turin is an ancient linen cloth bearing the negative image of a crucified man. The blood chemistry, the 3D properties of the image, the lack of any known artistic method — these are real puzzles. Scientists to this day cannot explain how the image was formed.

But here’s the hard truth: even if the Shroud is authentic — even if it really wrapped the body of Jesus — it does not prove He rose from the dead.

At best, it shows the burial cloth of a crucified man who somehow left an inexplicable image. Interpreting that image as the moment of resurrection requires faith. And that’s okay.

The problem comes when believers claim scientific certainty that the Shroud is “resurrection evidence.” That overreach invites ridicule — not because the Shroud is fake, but because the claim exceeds what the data can bear.

The same caution should apply to the resurrection itself

We often speak about the resurrection with absolute, knock-down certainty: “It’s a proven fact of history.”

But can we really prove the resurrection the way we prove the laws of physics? No. The resurrection is a historical event, not a lab experiment. Historical claims rest on testimony, documents, and circumstantial evidence — not on repeatable experiments.

That doesn’t mean the evidence is weak. The empty tomb, the post-mortem appearances, the transformed lives of the first witnesses — these are solid grounds for belief. But they are not mathematical proof.

When we claim more than we can deliver, we set ourselves up for failure. A skeptic points out a legitimate ambiguity, and suddenly our credibility crumbles — unfairly, because we over-promised.

Better to say: “The evidence is good, the witnesses are reliable, and I have personally trusted the risen Jesus. You can examine the evidence for yourself.”

That’s not weak. That’s honest. And honesty is persuasive.

What the Shroud is actually good for

The Shroud doesn’t close the case. It raises the question.

When I look at the Shroud, I see:

A man scourged, crowned with thorns, crucified.

Blood that matches real trauma.

An image no artist could produce.

A burial cloth that became something else entirely.

That doesn’t force belief. But it invites belief. It whispers: “What if the gospel is true? What if He really suffered — and really rose?”

That’s the Shroud’s real power. Not as a courtroom exhibit, but as a physical echo of the gospel story.

So here’s my takeaway

Don't say the Shroud proves the resurrection. It doesn't.

Don't say science proves the Shroud is authentic. The evidence is strong, but the jury is still out.

And don't treat the resurrection itself as if it were a lab result. It's a historical claim, backed by evidence, sealed by the Spirit, and received through trust.

Be confident. Be honest. And always point to Jesus — not to our ability to win arguments.

The best witness is not the loudest claim. It's the quiet statement: "I have seen. I believe. You are welcome to come and see, too."

[Sensationalism and the Shroud of Turin](#) by **Lee Enochs** / **baptistnews.com** – May 4, 2026.

[Forgery, Hoax, and the Limits of Historical Deception: Reassessing the Shroud of Turin](#) by **Tom Dallis** / **academia.edu** – May 4, 2026

[America isn't done with Jesus — and the bestseller list just proved it](#) by **Jeremiah J. Johnston** / **Fox News** – May 3, 2026.

[Is the Shroud of Turin real or a clever hoax?](#) By **Zinnia Hay** / **msn.com** – May 1, 2026.

Blog posting: [IMPORTANTES NOTÍCIAS SOBRE O SUDÁRIO DE TURIM](#) by Antero de Frias Moreira – May 1, 2026.

Blog posting: [Our Hunger for Signs](#) – **The Shroud of Turin Blog** – April 29, 2026.