

Shroud studies

<https://www.youtube.com/watch?v=YT1R2kDPHF>

Transcript: <https://dontveter.com/ec/shroud.pdf>

Hello, and a warm welcome to this talk.

Now something different today, I want to think about something I've been thinking about for the past few months and kind of feel like I know so many of you now, even though of course I don't personally, but I just wanted to share my, my, thinking on this.

It's about the shroud of Turin, which is a shroud in the Cathedral of Turin in Italy and this is so fascinating, and I've been looking at it for a few months now.

It's an overlap between science, pathology, medicine, all aspects of science and with history.

And it's the image of a crucified man. Let me just show you it, uh here this is, um, this is from the shroud.com site.

Now this is one of the definitive sites on the Shroud, in fact probably THE definitive site on the Shroud.

Um, you can see that there the cloth has been damaged, it was burnt in a fire, but we can, but we also see the image of this man of the Shroud on it.

It's about 14t long, this, this, artifact.

Now, um, it is completely fascinating, um, if you haven't got time to watch this video I think the evidence for this being the actual burial shroud of, of, of Jesus Christ himself, is quite convincing.

But, of course, I don't tell you what to think, you'll have to look at it for yourself.

Why don't more people know about this?

Well, John Calvin here, um, he was a Protestant, uh, theologian of the past, and he wrote this book saying that the relics that Catholics sort of worshiped and the Shroud of Turin in particular were forgeries

And he was quite influential in the Protestant world, um, and, the, the secular world isn't particularly interested in it.

So, while this has got some traction in the Catholic world, there is very little traction in in the Protestant world.

Which is a great pity, uh, we don't want to throw the baby out with the bath water.

Yes, a lot of these relics, so called, were just a part of a, a, medieval racket.

Of course, it, it, was a making money thing like selling selling indulgences.

But, um, there does seem to be some genuine relics as well and the Shroud seems to be one of those.

Now, here's the picture that you actually see if you look at the Shroud itself.

This is taken from the 1978, uh, exploration, scientific investigation and this is from the photographer, Veron Miller, available on shroud photos.com.

And this is what you actually see on the Shroud and it's a photo negative so already I think we can probably see the, uh, the head, the eyes, the nose, the mouth, mouth, the mustache, the beard marks, blood stains.

These blood stains have been confirmed to be human blood on, on, various parts from what we would assume to be the crown of thorns and the scourge marks that are on many parts of the body.

And this is what we actually see when you look at the Shroud itself.

But it turns out that this is a photo negative on an original linen cloth.

But the point is, linen is not a photosensitive material, and it's a negative, negative, and of course it's centuries before photography was developed.

Um, developed photography only starts, I don't know about the 1830s, or something like that. The shroud existed long before the existence of photographic negatives and yet we have this, uh, photographic negative here on the Shroud.

Now, um, it wasn't known of course this was a negative until, uh, photography was developed so when photography was developed, uh, the first guy to photograph this, uh, as a, as a, positive was a French photographer in 1898 and he saw that this was a negative.

So he took a picture of the negative and uh then it became a positive and he was the first person to see it as a positive.

And you can see a lot more features in the positive light, so we have this mystery already of, of, how do we get this photo negative image on a shroud centuries before photography was even thought about.

And, uh, the image is on a non-photographic sensitive material, so already it becomes really quite intriguing as to what this what this artifact is, and who the man on the Shroud is.

So that's, that picture there now if we look at again, um, if you compare this, this, is why it gets really interesting.

Compare this with ancient prophecies, in ancient scriptures, um, so this is the prophecy of Isaiah,

He had no beauty or majesty to attract us to him,
nothing in his appearance that we should desire him.

3 He was despised and rejected by mankind,
a man of suffering, and familiar with pain.

Like one from whom people hide their faces
he was despised, and we held him in low esteem.

So what we have to remember is this is a picture of death, uh, the man on the Shroud is uh, is dead.

He's in rigor mortis, and is badly beaten up, that's completely unequivocal.

So much pathology attests to this, some of which we'll we'll look at.

Um, so this is an image in death, is, is, perhaps the key thing to remember.

But it, it, is consistent with, uh, ancient, ancient, writings.

Now, not only is there an image on the Shroud, the image is actually codes three-dimensional information.

Now, um, in other words, the gray scale on the image contains three-dimensional information.

Now if you take a picture of yourself and put it under what's called a 3D image analyzer it'll just be a complete mess.

But when you do that with the shroud it comes to life and this was first done again in 1978.

Now this was done using what's called a vpa image analyzer.

Um, it takes, um, eight, the original one took eight, uh, scales of gray and transforms that into three-dimensional information.

Now this was actually developed by NASA, a NASA associated scientist, to look at planets, uh, to work out what craters went down and what hills went up, to give three dimensional topographical information from astronomical photographs.

But when they put the Shroud image under that, quite a bright idea to do that, quite incredibly, it was seen to have 3 dimensional information and you get this face emerging.

Uh, the face of the dead man of the Shroud here, uh, emerging, and likewise, all parts of the body have this three-dimensional uh data on it.

Um and again, quite unique, so there's things here which are completely unique, the image on a non-photographic material, the linen cloth that actually encodes three-dimensional information, uh, so the intrigue only grew as we learned more about it.

Um, but let's go on, um, that's the three-dimensional coded information.

There's another one, there's another one, generated, I think, that's generated by a more recent, uh, image generator, but that three-dimensional information is all encoded in the gray scale of the, uh, of, of, the original image.

It's all encoded there so the information in, uh, in that picture, there is all coded for in, uh, the original, the original, uh, picture that I showed you, uh, here in negative and in positive there.

So we have the strange coding of three-dimensional information and, uh, the face of the man of the Shroud starts to become recognizable.

Well, clearly recognizable as a human, as a human face.

Now, um, the linen cloths again are attested to, in, in, in, the New Testament.

Uh, this is, Joseph, this is Joseph of Arithemea, who took the body, wrapped it in a clean linen cloth, placed it in his own new tomb cut out of the rock.

That's in the gospel, so this linen cloth, and as we'll see, the head cloth as well is clearly mentioned in the ancient scriptural texts.

And, again, you've got this fascinating tie up between the current science and, and, the ancient, or the New Testament documentation.

It really becomes quite an intriguing object to start to study.

I must stress, I am by no means an expert, I'm merely sharing my, my current thinking which is immensely limited, but I just felt I wanted to share, uh, share my thinking.

So, um, this is so, the cloth is the body was wrapped in it longitudinally, so, so, here here we see, the frontal image and then the cloth was wrapped over the top of the body and this is the back of the image.

So, again here, we see clearly see the marks, the blood marks from the crown of thorns.

The blood has been tested, it is human blood, um, and we see the scorge marks on the front and we see the scorge marks, the excessive scorge marks.

These big artifacts here are from the fire so this, it was back, I can't remember the precise date, I've got it written down, maybe 1590, or so, there was a fire so there are those marks there.

But, fortunately, the Shroud was rescued, and interesting to note the image itself, we don't know if the image has become dimmer as a result of the fire.

But the image is still clearly discernable with all the, uh, the encoded negative, and three dimensional information is all still there, clearly visible, despite the fire.

The fire marks on the lining cloth here, we see, the frontal image, here we're looking at the negative, so this is what you actually see when you look at the Shroud,

You see the negative image and, uh, here we see the positive image.

What we're looking at here, um, now it's actually a very difficult topic to, to study this because whoever this man on the Shroud is, uh, the it's definitely a human being on the Shroud.

It's anatomically perfect, uh, his suffering is, is, beyond imagining, um, so what we actually see here is, uh, we see the scorge marks on the front, going down onto the legs, uh, we see the scorge marks there in positive on the legs, on the uh, on the chest, and on the arms.

And we actually see the marks here of the nail of, uh, the nail of crucifixion, um, we see four fingers here these are blood marks on the arms.

And these blood marks are consistent with the body being in a, in a, crucifixion, uh, position.

The pathology here, uh, does add up in really quite, uh, alarming ways really.

Roman crucifixion was not through the palm of the hand, it was through the wrist, um, it's, it's hard to think about, but the nail would go through the median nerve that causes retraction of the thumb that's why you only see the fingers.

Uh, of course, the median nerve is motor and sensory, that the, the, suffering that this would generate is, is, completely beyond comprehension.

But we see it clearly, uh, in the image there, consistent with the Roman practices, and many, many reconstructions have demonstrated this as well, carried out by innumerable surgeons and and pathologists.

The Shroud is actually the most studied, uh, archaeological artifact on the planet.

It's just amazing that more people haven't heard about it.

Now, so that's the negative, that's the positive of the front, uh, the legs, the lower part of the legs, again we see the folded arms.

Uh, the victim is, of course, uh, naked um, crucifixion, Roman crucifixion would have been carried out to humiliate the victim.

It was part of the, uh, part of the process, whatever you want to call it.

Um, victims would be crucified naked.

Um, here we see the folded hands, here the legs with the scorge marks on the legs, the whole body is, is, is, scourged with a Roman Whip.

And we see it there in, in, the positive as well.

We do see the burn marks from the from the fire, um, again we see the strips of linen attested to in in the scriptures.

This one's from Luke's gospel: bending over, he saw the strips of linen lying there by themselves.

Some people uh say, well, there were more than just one strip so why, why, have we only got one strip?

Um, there will be other, there will be other bits, that, that tied the Shroud together, and, and we'll see later there's also a head piece which has been identified as, as well.

Um, here we see a bit more detail.

These are all from shroudpictures.com.

Uh, this is the negative from the back, this is the crown of thorns, these are the blood stains, the human blood in negative, and in in positive.

And, again, we see the scorge marks, and we also see bruising on the, uh, on the shoulder blades, which we'll see what that's about in a minute.

So high definition pictures, uh, available for free download.

Thanks to the photographers who, who made it freely available.

Uh, here we see the full body image in, in positive, uh, we see the whole body.

It's of a young, fit, very physically fit, uh, man, in very good shape, um, young man in good shape.

We see it from the front with the scorge marks, and we see it from the back with marks from the crown of thorns, the scorge marks that go down over the buttocks, down onto the legs in high contrast negative.

I think that the photographers there have actually beefed up the, uh, the contrast a bit, so it's easier to see.

But all this information is genuinely there.

Um, and as I say these photos go back to 1978 so we're in a pre-digital age here but they are professional quality pictures.

Now, um, from the image on the Shroud we see that the man of the Shroud has a broken nose, a swollen face, part of the beard has been plucked out, tearing wounds produced by the scoring wounds from the crown of thorns.

There are bruises on the shoulder which we believe, if, if, this is indeed Jesus of Nazareth, um, from carrying the weight of a cross.

Again, it's consistent with knee injuries from repeated falls, nail wounds from Roman crucifixion and an oval wound between the fifth and the sixth rib on the right hand side.

And, again, um, these are the wounds that have been known about from the, uh, from the sufferings of Christ himself.

Let's just look at these briefly, um, so if we take those features there that have been completely demonstrated from the shroud, um, the broken nose, swollen face.

Um, for example, Matthew says they spat on him, they took the staff and struck him on the head again and again so clear evidence of head trauma.

In the, uh, in the ancient New Testament scriptures, part of the beard plucked out is not mentioned in the New Testament but it is a prophecy in Isaiah.

Um, so, we're kind of seeing this long-term historical consistency.

Uh, part of the beard pulled out is from the prophecy in Isaiah.

Uh, tearing wounds produced by the scoring, this is from Pilate who had Jesus flogged so we know that the scoring, uh, took place in the, uh, in the gospel accounts.

The crown of thorns is clearly attested to, again, in, in, several scriptures.

Uh, bruises on the shoulder, um, John's gospel says Jesus carried his own cross to begin with.

He went to the place of the skull which in Aramaic is called Golgotha.

So he started off carrying the cross or probably, the, the cross member of the cross, rather than the whole cross.

And, uh, the bruises on the shoulder are there as he would struggle with the weight of that large wooden wooden beam.

The injuries have been clearly identified, again by the surgeons and pathologists who've examined the image on the shroud.

Um, knee injuries from repeated falls.

Uh, the gospels don't talk about this directly, but they do say that, um, so Jesus looked like he started carrying the cross himself and then someone else carried it for him.

A man called Simon of, uh, Simon of Sirene, um, had to carry it for him, presumably because of the repeated falls, so that's putting two and two together.

It probably does make falls likely, um, so help in carrying the cross.

The wounds on the right side, uh, when they came to Jesus and found that he was already dead they didn't break his legs so it's too horrendous to think about.

The Jewish Sabbath, the Passover Sabbath, actually was coming up, and the Jews didn't want people on the cross during that period of time, um, so what would happen is that the Roman authorities will break the legs of the victims.

Now to breathe in the crucifixion position you can only do so by pushing up through your feet otherwise you can't breathe out, so if you broke the legs of the victim, the, the, legs would be biomechanically inactive.

The, uh, the victim would no longer be able to push up to be able to breathe, then they would asfixiate which I assume would be considered a merciful thing thing to do.

It's quite, it's quite, horrendous beyond description, but with Jesus they didn't have to break his legs. He had this wound in his side.

Now the wound in his side does seem to be consistent with Roman military training that to kill people, uh, it's, it's a way that the Romans inflicted a wound it would go from the right side through, through, through, to the heart and there's evidence that that did in fact happen from the pul Redeemer and the per the plural fluid that came out.

That's when when it talks about water and blood coming out from the wound and that is again completely consistent with the, uh, the pathology as a result of the trauma that had been uh torture that had been inflicted.

So it looks like a standard, uh, Roman wound from the military.

I talked to someone who was in British Special Forces, or whatever, some group in the Army, and they, they're, taught specific ways to to kill people, simple as that.

Uh, so, this appears to be a standard Roman way to make sure that someone was, was dead, um, wound in the right side.

Again, it is clearly there on the, uh, on the shroud.

Now, um, the linen cloth itself is interesting of course.

Let's look at that somewhat now as well.

Um, this is a 35 mm color transparency, magnified 32 times and this is the weave.

So there is the plain shroud cloth where there is no blood or image.

Then this is the shroud, uh, photographed from the 1978 team, and, uh, this is an area of the Shroud from the nose actually.

Uh, the yellow fibers are the building blocks of the image so we can see here that there's these fibers.

Now these are the, this is the big lining fiber, and this is the smaller fiber, or whatever, that makes it up and this is a little bit dark so if we just look back.

So that's what it looked like without the image.

That's an area without the image and this is an area with the image and the image is just this very superficial area.

This, this, decolored area on top and it's very very narrow.

The yellowed fibers were only between, um, uh, they are between one micron and 250 nanometers, so this is very superficial.

So 0.2 to 0.5 of a micrometer in thickness.

The, the, burning here.

And, of course, no one knows how this image was produced.

I mean, a big part of the 1978 team, the shroud of Turin research project team, was working out how this image was created and they expected to go and look at it and find the paint marks from Leonardo Da Vinci's brush or whatever and say it's a painting there, forget it.

And if that had been the case, that, that, we would have forgotten it, but, the, these, these markings here constitute a remarkably, um, anatomically, well totally anatomically accurate, uh, image of this young man of the shroud.

With the clear pathological evidence of the, the, the, torture and the the method of execution that was used, and, and, uh, it's just marked by these very superficial, um, this very superficial image and no one knows how this image got there.

Now people do talk about it.

The main theory is it's some kind of radiation effect, that there was an episode of radiation, uh, exposure, um, that um, was very intense but, but it was a very, very short burst of radiation.

Now, of course, there's been thousands, millions of shrouds through history, but this is the only one with an image on it.

Um, I'm afraid I've seen a lot of shrouds and, um, uh, you don't see images on them.

I did see an image, a death image once.

Um, um, a patient had died and, um, the, the bile had leaked out of a, of a wound, and they had the hand underneath, the, uh, underneath them between themselves and the mattress, and the bile had left, like this perfect hand print.

It was really quite eerie, a perfect hand print in bile, but that was just the handprint just in bile um, on the mattress.

It was really quite strange to see, but that's the only thing I've seen in my entire career and of course you know there are no whole body images.

This is a unique, a completely unique image, and this is how it appears on the cloth.

There is a remarkably thin, superficial, uh, burning, to a depth of 0.2 to 0.5 of a micrometer and, of course, there a thousand, uh, micro meters in a millimeter and, uh, yeah, you know how big a millimeter is.

Um, so, so, if you follow one of these fibers until it dips below the next thread, then that fiber becomes white.

In other words it's just the superficial fibers that would have been, uh, facing the body that have been burnt, or, or, or, discolored.

Uh, in, in, this way, um, there is no explanation people have.

Many people have tried to duplicate the image and with modern technology and failed to do so, so, um, the idea that this could be a forgery using medieval technology is not really not really a conscionable theory.

Because we can't duplicate it now with, with, clever laser beams and all that kind of stuff.

Um, the idea that a medieval forger or earlier forger could have done this is not really a credible view.

I don't see that as a credible view that's, that's why I lean strongly towards this being a genuine, genuine artifact.

Um, now this is a an area on the chest wound where there's blood so, um, it's yellowed from the serum.

So, as you know, blood is red cells and serum and this has got human serum in it, uh, like a halo effect, so there's the red blood cells and then there's the halo effect of the, the, the, serum round

about it as you get with any uh blood spillage.

In fact, um, so the uh, the red rust color blood, so the blood is still somewhat red, and the reason that the blood is still somewhat red appears to be because it's very high in bilirubin, a pigment that will stay red, in this case presumably, for, for 2,000 years.

As a result of the, the trauma, there would be breakup of red blood cells so the blood of the traumatized person of the Shroud would have been, uh, remained red whereas ordinary blood would fade.

Um, because of the the history of the torture and trauma, uh, the blood is positive for hemoglobin and human albumin. So definitely human blood.

So something called s positive antigens only occur in human, uh, blood and, um, there's, I haven't work this out entirely but, but, some, some workers seem pretty confident the blood group is AB.

Um, but I don't know enough to, to comment, on that, at, at the moment.

You know, the, the Shroud, is like a encyclopedia **botanic** and I've just opened the dust cover, really there's so much to it.

Um, but I'm just giving enough to make it hopefully, that you find this, uh, what I don't know interesting, seems a bit of a inadequate word anyway.

Um, so definitely human blood, we can be definitive about that on the Shroud.

Now we mentioned before that the Shroud contains three dimensional information from the front and from the back so what people have done in recent years is they've taken that three-dimensional information and they've used that to generate, a, I think I'm not sure it might actually be a 3D, uh, print out.

But they certainly generated a whole body statue from that based entirely on the three-dimensional information of, on, the Shroud itself and this is what we get from that.

So, um, we know that the spatial data eliminates photography or painting and the posture is that of the deceased in rigor mortis.

So this body is, uh, in rigor mortis.

It, it, has the stiffness of death, it's in rigor mortis and why is it in this position?

Um, well, it was taken from the crucifixion position so the arms, the arms have been moved down but we can see that the weight of the body will be slumped on the legs so the legs are bent, slumped on the the bottom nail.

And we can see that the head would be hanging down because the body was dead and the head, look, it almost looks like it has got a pillow popped underneath it.

It's because, uh, the head was hanging down and the body went stiff while it was still on the cross and we get this, uh, this position again, all encoded for by the three-dimensional information on the Shroud and or completely anatomically pathologically orbe it horrifically beyond description accurate.

And, uh, the scorge marks on the body, more of which later on.

So that is the three-dimensional reconstruction based on the three-dimensional data, um, on, on, the Shroud encoded in the Shroud.

Now a lot of this information came from the, this, study here.

This is the, uh, the shroud of Turin research project in 1978 when they had a lot of access.

This was a group of scientists, um, leading scientists from around the world.

There has been quite a bit of science done since then, but that was the last time there was large scale access.

I really hope, uh, the Catholic Church decides to allow more access because there's so many scientific experiments, um, that we know about now that could be done non-destructively without damaging the, the cloth.

But, but, um, so from this big study in 78 no pigments, dyes, or stains have been found on the fibers, so it's not a painting.

X-ray fluorescence and, uh, microchemistry on the fibers, uh, precludes the possibility of paint being used as a method for creating the image.

So we know it's not a painted image.

Ultraviolet and, uh, infrared evaluation confirms these studies.

Computer images enhance the analysis by a device known as an vpa image analyzer shows that the image has a unique three dimensional information encoded in it.

Microchemical evaluation has indicated no evidence of any spices, oils, or biochemicals known to produce, known to be produced by the body in life or in death.

So they're saying that they're fairly confident the image does not come from, um, things that were done to the body or things that happen to the body after death.

Um, it is clear there's been direct contact of the Shroud with a body so whoever's body this is, it was definitely a real body.

This type of contact might explain some of the features of the torso.

It is totally incapable of explaining the image of the face with the high resolution that has been amply demonstrated by photography so, um, again, they're basically saying that this can't be explained by anything people have postulated as the way the image got there.

Experiments in physics and chemistry with old linen have failed to reproduce adequately the phenomena represented by the shroud of Turin.

And this is still true today, uh, no one's been able to duplicate the, uh, the, the way, that this image is generated.

Uh, even now, in 2024, there are no chemical or physical methods known which can account for the totality of the image nor can any combination of physical chemical biological or medical circumstances explain the image adequately.

And that remains true today, this image is a total enigma.

It appears to be produced by a very short flash of high-intensity light radiation, um, the, uh, or if there was another way it was produced it still hasn't been elucidated and can't be replicated today.

Which, of course, is part of the the allure of the shroud, just how how did this image get there?

Um, thus the answer to the question of how the image was produced or what produced the image remains now is in the past a mystery we don't know.

Then a quick summary of the study's conclusions is that the shroud image is that of a real human form of a scored, crucified man.

So whoever this man was, he did definitely suffer these anatomically accurate, pathologically correct, uh, torture procedures.

Um, it is not the product of an artist, so they're able to conclude that the blood stains are composed of hemoglobin and also give a positive test for serum albumin, that's human albumin.

And they conclude the image is an ongoing mystery the problem remains unsolved how the image got there.

But, of course, you're now going to say this whole thing has been disproved by radiocarbon dating because in 1988 this study came out and this team of scientists from around the world who were able to obtain some of the cloth said that this was generated, uh, in 1260, between 1260 and 1390.

Now, um, it's not quite as clearcut as that because, um, a lot of the information from this only AR from freedom of information request decades later.

But carbon dating is a highly accurate, uh, methodology so I am convinced that the sample that they took from the top left hand corner of the shroud did in fact give this carbon date.

So that is accurate science, uh, from 1988, given the sample that they were given.

Carbon 14 dating is a highly reliable method of dating, but further studies have shown that this part of the cloth that was, uh, analyzed, uh, as well as containing linen which is throughout the Shroud.

Apparently it also does actually, does contain some cotton as well, which was not part of the original shroud.

So what appears to have happened is that this part of the Shroud seems to have been repaired with more modern materials, probably in in the Medieval period, and, and, this has been studied really very extensively.

Um, so it looks like they just picked a bad sample of the cloth to study even though they gave it to three universities.

The bits of cloth they gave to the universities gave results that differed by several hundred years.

So what seems to have happened is there was a repair and they've also found there was some more modern resin over this which is plant-based resin.

So, it's carbon based, so, the, the, date that we have here, uh, this radiocarbon date, while accurate, actually seems to represent an average of the original older material, maybe from the first century and with the modern material probably from about the 1500s.

~~Uh, that gives this date as an average for the amount of material there but there was quite a lot of heterogeneous heterogeneity within the the the different samples um and this paper he I mean there's there's you can't go into this in that much detail know some people do but I've gone into it in some detail but~~

There are so many papers that now say that we can't rely on this.

It doesn't say it's first century, it just says we can't rely on this um this sample.

~~So this paper here from example uh per riew Journal studies on the radiocarbon sample from the Shroud the radiocarbon sample area is uniquely covered with a yellow brown plant gum containing Diles.~~

~~Now this would be much much later material pyrolysis that is heating to basically turn it to gasification Mass spectrometry results from the sample area coupled with a microscopic and microchemical observations Pro that the radiocarbon sample was not part of the original cloth of the shroud of Turin the radiocarbon date uh thus not valid for determining the age of the shroud of Trin now this doesn't tell us what the day is it just tell us just tells us that the sample that was taken was badly selected in fact there's there's a bit of a strange story behind that that I don't pretend to fully understand I will be putting links if you want to pursue this so while the carbon dating I believe to be completely accurate I believe that actually looked at a combination of older and newer repair material and G gave us an average date which is exactly what carbon dating does so that's consistent with that and then~~

There's also some, uh, newer studies, this one for example, um x-ray dating.

This is a new method, I don't pretend to understand it, of course, x-ray dating of a Turin shroud linen sample by inspecting the degradation of the fiber by means of wide angle x-ray scattering.

Uh, this experimental result only came out in 2024.

This is brand new stuff and the experimental results are compatible with the hypothesis that the shroud of Turin is a 2,000 year old relic.

~~So, uh, the carbon dating can no longer be relied on because it contained a mixture of materials uh new materials are consistent with this being genuinely dated to the time period and and my understanding is the nature of the material is as well for example similar dated material has come from Mada in uh madas in uh in Israel as well um it's famous for for that Siege where the Romans uh sieged Jewish population probably around about ad70 I'm not historians please forgive me around about that time um it does seem consistent with with that and this method does give now~~

I'm not saying this method's definitive, not by any means, it does rely on quite a few, um, assumptions being made, um, but, but, it's it's not inconsistent with with the first century date.

Um, but even if it wasn't a first century date, we've still got to explain what, what, we've seen.

~~um but um carbon dating not not no longer be relied on other methods show this is consistent with um a first century date to the time to the time of Christ um the pathology um I I've mentioned some of this as we've gone along for example the Roman flag room um three throngs with twin balls of metal two two scores there was two people carried out there people have done what you call Arc studies there was a scor on each side of the the torture victim and uh using these uh excessive violence of these these Roman flums now um the definitive text on this was written by a French doctor Pierre Pierre barbett uh he was a military uh doctor military surgeon and uh that that was the first book bit dated now but it's been updated since but but Robert bookin the force forn pathologist who's done a lot of work on this he said this the markings on this image are so clear and medically accurate that the pathological facts which they reflect concerning the suffering and death of the man depicted here in my opinion are in my opinion Beyond dispute so um again a whole range of studies written about that um and to to my limited understanding of trauma it is all it is all um disturbingly disturbingly accurate I see no pathological medical inconsistency whatsoever in the material I have I have looked at but but but uh much clever better people than me have looked at it and uh that is that is their conclusion this chap for example Robin Robert bookland um he was a I think I think he might have died just recently maybe just this year or last year but um again it was a lifelong forensic pathologist that's what he did and that was his conclusion but many hundreds of others have agreed with this as Well, um, just a few more things that are interesting.~~

The Shroud contains Jerusalem dirt found on the soles of the feet, the left knee from where he fell over and the nose.

~~so alarmingly to think that uh as Jesus was carrying the cross he fell over and his nose would hit the ground there's dirt the 78 team took uh sticky tape samples and found dirt um dirt of the feet found underneath the blood stains in interestingly so the dirt came first and then the blood stains came after Limestone C carbonate crystals consistent with local samples and there's a lot of other mineral minerology I've heard of that I don't pretend to understand but it is completely consistent with the the minerology that occurs in Jerusalem and the surrounding areas and again there's books that talk about this in in great detail~~

Pollen is another fascinating one.

So, the Shroud contains pollen from plants that are found in Jerusalem, North and South Turkey, France and Italy and this is consistent with the known history of the shroud and history of the Shroud that has been pieced together as well by by eminent historians.

We'll see an example of that in a minute.

I'm not going to go into the pollen.

~~I'm not a botanist but this is just one example here, so, uh, there's a lot of pollen from uh gun geli to to uh to neori polist a botanist but~~

This is this plant here, um, and its pollen has been found in the Jerusalem area, uh, February to May, which of course is the time of the Jewish Passover and the the death of Jesus was at the time of the Jewish Passover, um, which begins the 15th day of Nissan which is the 26th of March to the 25th of April.

So, again, many, many, types of pollen botanists have studied show a consistent pollen trail for the history of the Shroud, correctly identifying the geographical areas where the shroud has been.

sometimes really quite U sometimes quite precisely in fact um the history of the Shroud has been looked at as well extensively this book for example Ian Wilson I think is an Oxford academic um so for example sermon of athanasius in 68 ad image of our Lord and savior at full length he described about that arriving there's something called the image of adessa in 221 uh and then this the sh seems to have gone quiet for a few hundred years some historians think it was hidden in a wall I think in in adessa for a period of time and then it came out again and interestingly when it came out about the year 600 650 um that's the time when iconography changed so the pictures of Christ changed to being consistent with the Shroud rather than the the more Romanesque um icons that have been generated in the sort of 100s 200s 300s 400s 500s before before the Shroud came out again um again not not definitive but very interesting um and then it ended up in 1354 in ly now I'm pretty sure that the uh prominence is is pretty well his historically definitely accurate to from 15 1354 this is the pilgrimage badge that people got from seeing the Shroud and you can see the image of the Shroud there from from when this was a medieval pilgrimage so pretty definitive history from 1354 but likely history before that and uh I've actually ordered this book but I haven't read it yet so it's just so interesting we've got like the pathology the medicine the physiology the photography the botany um the uh geology the minerology the history all come together to form a consistent Hall which is why this the historical documentation all coming together to form a very consistent story about this about this shroud of churin as we now call it and I assume sometime after that it went to Chin I'm not quite sure when but in 15 1354 it was in Li in France

Uh, now that's basically all I want to say about the Shroud, um, as I say this is just me thinking out loud, really giving some super information.

There's another there's another cloth called the the the sudarium of, of Ado, in Spain that's got a fairly definite provenance going back to, um, some say 616 AD others say, uh, 770, but, but, but, it's been documented for some period of time now.

It's postulated or believed that this is the head cloth that, that, wrapped the body of, of ,of Jesus after crucifixion.

This would have gone on top of the shroud and this is in Spain and again this has been extensively studied although not as extensively as the Shroud itself but it is completely uh consistent with these blood Stones.

It has no image of course because the image was very superficial and this would be over the top of the of the Shroud um and again consistent with the New Testament when Simon Peter came along behind him went straight into the tomb.

This is talking about the time of the Resurrection he saw the strips of linen line there as well as the cloth that had been wrapped around Jesus's head, uh, the cloth was still lying in its place so that could well be this cloth.

Again can't be definitive about that, but it looks consistent U it's got Jer the the the sudarium the head head covering has got Jerusalem dirt chemical signature close correlates with dirt samples from the calvary sign.

There is Jerusalem dirt on the nose again consistent with the Shroud.

120 blood stains coincide with the facial area of the shroud of Turin.

People have mapped this in, in, in, in, incredible detail and they are consistent with the shroud of Turin.

Now the thing about this as we've said, um, is that the documentation goes way back, so I think it's been in the same place since 1075.

And other Scholars say that the definite provenance of this goes back to 616, so if the blood markings here are the same as the Shroud, that, that to me means the Shroud must be at least this old as well.

Um doesn't tell us how old, but it does indicate that it's older than 616 ad so a lot of things do fit together on this.

~~um the prominence there certainly back to 1075 and as we've said before that but I think I think maybe it's been in a a vdo cathedral consistently 1075 so that was my whistle top review of the shroud of Trin that I've been looking at so far I just thought I wanted to share that with you make what you will of it I'm going to put a lot of links down anyone wants to follow it up a truly truly fascinating document and uh I don't know I I do feel that the way the world is going at the moment um there's a lot of things aren't looking very hopeful at the moment and uh it's almost like that this is a message for later times that while the Shroud could be appreciated in earlier centuries uh no one knew it was a photographic negative until photography was invented no one knew it had three-dimensional information until the people started wanting to interpret the Topography of distant planets and so many other things that that science is revealing about this quite extraord ordinarily extraordinary artifact~~

I'll leave it there for now, um, let me know your thoughts.

If you're interested, I'm going to put links on it to people who actually know what they're talking about.

But that's what I've been looking at and, uh, I wanted to share it with you because, it really, I really do feel like I'm just looking at a camera now, but I do feel like I'm looking at you, so it's, it's very strange, very strange.

There we are for now, thank you.