

The Shroud of Turin

The Face of God



By Corascendea, Modern Cathar Parfaite



Days before a book naming Jacques de Molay as the man on the Shroud was due to be published in 1997, flames engulfed the church that housed it. The cloth miraculously survived even this, no less than the third fire, in its recorded history.

John Paul II, as other Popes before him, was known for his reluctance to comment on what was officially "the most revered relic of Christendom". During his visit to the Shroud when it went on public display in 1998, the Pope said the Catholic Church had "no specific competence" to pronounce on its authenticity. Not many knew that since the Middle Ages, the Church had repeatedly tried to rid itself of the artefact, and that it was the Church who declared it a fake as soon as it appeared in public. The fact, that the man on the Shroud could, and did pass as Jesus Christ, helped to save it from destruction and modern scientific methods were continually proving that the relic was without any reasonable doubt genuine in every aspect that could have been detected.

In 2010, Pope Benedict XVI diverged from his predecessors and described the Shroud as an icon that once "wrapped the body of a crucified man in full correspondence with what the Gospels tell us of Jesus." Benedict prayed in front of the cloth at St. John the Baptist Cathedral in Turin, Italy, saying afterwards in a "meditation" that it was "an icon written in blood; the blood of a man who was whipped, crowned with thorns, crucified, and injured on his right side."

In 2012 Pope Benedict XVI resigned and groups with a connection to the Vatican seem to pretend that scientific evidence not supporting the dogma does not exist, and what there may be, ought to be viewed as irrelevant and worthless. Watch "The real face of Jesus" <http://qnli.christianpost.com/video/the-real-face-of-jesus-from-the-shroud-of-turin-9100> uploaded in 2013. This film tries to suggest that the Shroud represents a paranormal event, the resurrection of Jesus Christ, while giving the opinions of a scientist for whom explorations around the Shroud became a lifelong activity and who had become the lead of any research, under the auspices of the Church. The reconstruction of the scourge marks on the body presents the most powerful argument so far that the man in the Shroud of Turin could not have been Jesus Christ.

The first cycle of humanity completed in 2012 and the Last Judgment takes place to complete by 2040 for all Souls of the first phase. Up-coming events surrounding a cloth that cannot be burnt will show the power of God's Justice against those who believe to have power and have money to buy, and to disseminate lies.

It seems that God himself goes on exposing the Truth on the back of every move to suppress the facts surrounding the Shroud of Turin with the aim of upholding a false dogma of a false religion of an institution that at the crucial point to mankind emerges as the Antichrist.

The research

Research into the Shroud with the use of the most up-to-date scientific methods took place for more than twenty years. The Shroud is currently in possession of the Vatican that had a say with regards to access to the artefact.

The Shroud mystery was "getting more intriguing and more confused with every new discovery" some claimed. Independently, more than one book on the Shroud appeared to be suggesting a different story.



The scriptures say that Jesus Christ died on the cross, and the Church ended up with a relic which the public traditionally venerated as bearing the image of the dead Jesus Christ. Anything else would have been in the best case embarrassing and in the worst case ending the dogma which was in the 4th century AD elected by a state to stand for official Christianity. Stuck with a piece of cloth proving to be indestructible and unable to reconcile the findings with the dogma, the Church ignores the findings and feeds an indefinite need for further enquiries while buying the conscience of a seemingly endless string of prostitute "scientists" publishing nonsense. The catholic public enamoured with the suggestion that Christ already took on himself all of their future sins - the Vatican's most Satanic lie – keeps its eyes shut when the Church, in this manner, is as good as spitting on their saviour.

Since the first negative image of the Shroud by Secondo Pia was observed in 1898, scientific interest did not stop and the findings increasingly proved that the Shroud covered the body of a brutally tortured and crucified man. Only instead of Jesus Christ, it was another man, perhaps even one who was tortured and killed as the result of actions involving the Church, and it was not any man, but one of whom his contemporaries believed that he will have commanded the will of God. This could be the start of a snowball turning into the avalanche that will bring about the end of the Catholic Church as known throughout the 1600 years of its blood soaked history.

In the 13th Century, the Cathars presented a strong opposition to the Church hierarchy, the price for which was their genocide at the hands of the Pope and the northern French nobility. In the 21st Century the Cathars returned with the legacy of all genuine Christians persecuted by the Church. Not many showed as much courage and brought as much sacrifice for the defence of Christianity, as did the Knights Templar, many of whom came from Cathar families.

The Shroud

The experts traced it to be a type of cloth present in the first century in the Middle East. Similar burial shrouds have been found in Masada, an ancient Jewish fortress.

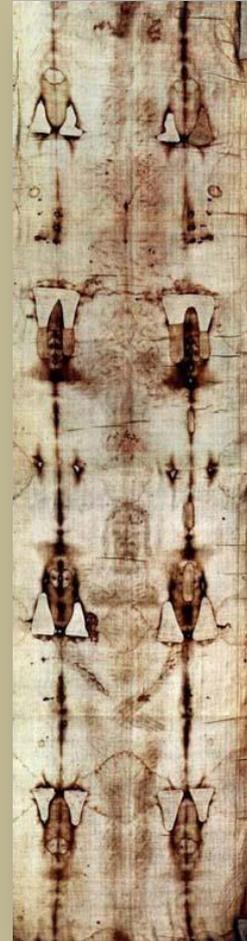
The most distinctive characteristic of the Shroud of Turin is the faint, yellowish image of a front and back view of a naked man with his hands folded across his groin. The image of the man has a beard, moustache, and shoulder-length hair parted in the middle. He is muscular and tall. Various experts have measured him as from 1.70 m, or roughly 5 ft 7 in, to 1.88 m, or 6 ft 2 in. Reddish brown stains that include whole blood are found on the cloth, showing various wounds that correlate with the yellowish image and the pathophysiology of crucifixion.

Markings include:

- one wrist (nb – not palm, as appearing in most artwork on crucifixion*) bears a large, round wound, claimed to be from piercing (the second wrist is hidden by the folding of the hands)
- upward gouge in the side penetrating into the thoracic cavity. separate components of red blood cells and serum draining from the lesion
- small punctures around the forehead and scalp
- scores of linear wounds on the torso and legs. Proponents claim that the wounds are consistent with the distinctive dumbbell wounds of a Roman flagrum
- swelling of the face from severe beatings
- streams of blood down both arms. Proponents claim that the blood drippings from the main flow occurred in response to gravity at an angle that would occur during crucifixion
- no evidence of either leg being fractured
- large puncture wounds in the feet as if pierced by a single spike

(*Skeletons from first century AD of crucified victims, discovered in the Jerusalem area have the nails through the wrist. Modern science also supports the fact that the weight of the body could not be held upright on the cross if the nails were driven through the palm of the hand.)

When the cloth backing and thirty patches were removed, it became possible to photograph and scan the reverse side of the cloth, which had been hidden from view. A ghostly part-image of the body was found on the back of the Shroud in 2004.



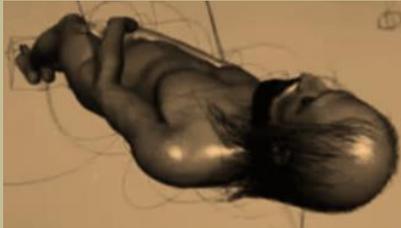
Carbon dating

Three radiocarbon dating laboratories using carbon 14 dating in 1988 have shown that the sample taken from the cloth was medieval. That helped to feed fake theories which all sophisticated scientific methods available to date unveiled as more ridiculous and unbelievable, than would have been the possibility of the cloth having covered the body of Jesus Christ in a tomb for 3 days without leaving any trace of a corpse on it. It is believed that this enquiry involved fraud and a large donation.

It was suggested in 2005, that the sample would have been contaminated with medieval fibres following an invisible repair of the corners, after they became damaged when repeatedly held during displays. Another carbon dating test carried out in March 2013 confirmed that the cloth was considerably older.

Discrepancies

While the public was for 700 years left to believe that the Shroud will have covered the body of Jesus Christ, even a lay person spotting the odd report observed discrepancies.



While Jesus Christ was always depicted as ascetic and slender, the man on the Shroud was tall and muscular. The Shroud will have been preserved by Jews to whom, if orthodox, tradition makes even just the handling, let alone storing and preserving of anything to do with blood, unacceptable. It lacked documentation of its whereabouts for 1300 years, but miraculously re-appeared after the

crucifixion by the Inquisition of another highly revered man, in the family that nursed him after the crucifixion which he survived. That family was of his closest associate, another warrior monk, who died with him. Although chronologically older than Christ, Jacques de Molay, the last Grandmaster of the Holy Order of the Knights Templar, was known for his legendary physique. Later in life he was going bald. Left is a down the body view of the reconstruction of the man in the Shroud by Ray Downing.

All of his images show Jesus Christ with a rich mane of hair falling into the face. According to at least one expert, "highly visible wounds and clots" on the Shroud from what could have been a thorny crown thrust on the forehead suggest, that the man on the Shroud was going bald [Freeland in Sox 1981], and the back shows hair tied into a pony tail, or plat.

The blood on the Shroud allegedly was a brighter shade of red with a high proportion of bilirubin, like that of a man severely tortured; it was not normal ancient blood. A dislocated thumb and right shoulder not accounted for in the scriptures were detected. A host of discrepancies indicating that the man on the Shroud was alive and that rigor mortis had not set in were identified and are referred to in Appendix 1. That includes: The hands do not appear to be brought together from a rigid extended position as it would be the case with someone who died on the cross. They are relaxed. Their positioning shows that the torso had been elevated; else human hands would not be long enough to cover the groin. The same point is supported by the fact that the back of the body is actually longer, than the front.

The scriptures made it clear that when the soldiers approached to break the legs of those crucified, and when it came to Christ, they saw that he was already dead. In those days this will have been considered indicated by a lifeless hanging of the head. But the experts have concluded from the Shroud, that the neck had retained muscle strength. [Felzmann in "New Light on Jesus", 2008] On a dead body the most protruding smaller parts, such as the nose or the feet would be the first to start losing natural heat and these parts will have shown least on the image created by bodily vapours the intensity and clarity of which depends on heat. Yet on the Shroud it is these parts which show most clearly.

In the midline of the forehead was found a square imprint giving the appearance of an object resting on the skin. [Robert Bucklin, "An Autopsy on the Man of the Shroud", 1997] No explanation of the square imprint exists in relation to Jesus.

The reconstruction by Ray Downing seems to have produced a larger than perhaps expected nose. According to R Bucklin, "There is a distinct abrasion at the tip of the nose and the right cheek is distinctly swollen as compared with the left cheek." [Robert Bucklin, "An Autopsy on the Man of the Shroud", 1997] Neither de Molay, nor Christ, seemed to have been traditionally depicted with distinctly Roman noses. The resultant shape could have been from a swollen, and possibly also a broken nose.



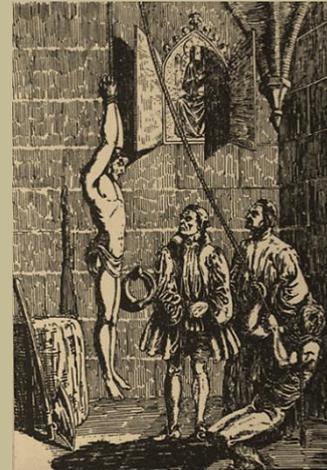
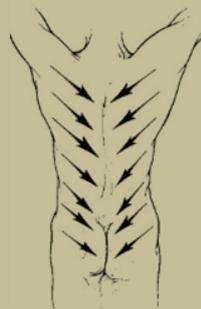
The same 21st century imaging technology applied by Ray Downing seems to reveal scourging that would have been highly unlikely with Jesus. Depictions show Christ being scourged standing, bent over, or kneeling, tied to a pillar or post of various heights, but in each case with his feet on the ground. Above all, Jesus' scourging was "legal", and it was carried out in public, even if it were particularly savage. It will have been performed by two persons standing, and the scars would display a primary direction as shown in the centre sketch below.

But these were the scars resultant from scourging as reconstructed from the Shroud:



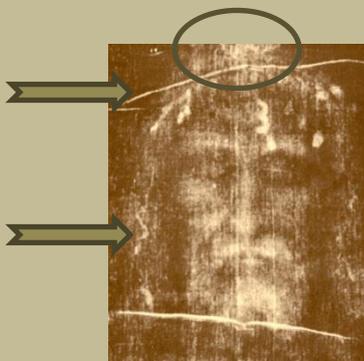
How could these scars on the legs, which are clearly most predominant at the front, and continue almost evenly down to the feet (!), have been the result of the scourging of Christ?

They seem more likely inflicted on a body hoisted into an elevated position in a torture chamber, possibly with further weights added to the legs, to fix the body for the scourge, and that would also explain the dislocated shoulder.



The Christian Post reported 03.04.2014 that a new study conducted by Liverpool scientists suggests that the Shroud of Turin "proves Jesus was crucified with his hands over his head in a 'Y' shape, rather than to the sides in a 'T' shape". It is not known where from stems the Liverpool scientists' certainty about the body being Jesus, but their finding supports the possibility of the body being hung by the hands in the torture chamber.

The film further suggests that the image would have been created by intense light, even though experiments discounted the option. But that "heavenly light" that facilitated the instant disappearance/resurrection of Christ from the Tomb, would have had to, after passing through the Universe, also pass through the entire fabric of the Shroud, while microscopic evidence shows that the image is recorded only on a very thin layer of microfibers.



The sharp horizontal line at the chin could not be the result of a 3 inch wide strip of the same linen wrapped around the body, "in line with the ancient Jewish burial tradition", as suggested by the lead scientist for enquiries into the Shroud, because this would have produced a blurred shape of a similar width, 3 inches or more wide and additionally, it would bound to have produced also some kind of a vertical, perhaps graduated distortion, from where the cloth would have gathered when tightened to the body - but there are no such signs.

There is also another, a more or less parallel line, at the top of the head. The shape of both of these lines resembles twigs. This may have come from a structure involving twigs. That

structure covered with the cloth could have formed an inhalation chamber to help the man in a coma, with a swollen and possibly a broken nose to breathe with the help of herbs. They could have been placed on the forehead in a perforated box, which left the imprint identified by Bucklin. At the top of the head appears some kind of a cluster, which could be from a concentration of those herbs. Both lines seem to start and end quite sharply, possibly indicating the start and the end points of where the cloth may have been resting against the structure.

The "Real face of Jesus" seems to have ended up with the eyes of an old man in the reconstruction.



But, most importantly, a cloth which scientists expected to be affected by decomposition within hours, would according to the gospel have been left in a tomb for 3 days, and not only did it emerge untouched by the chemicals released from a dead body, but 2000 years later it is generally considered to be in a much better condition, than expected from a cloth of that age...

It seems that any mention of any shroud seems to be attributed rather readily to Christ. This type of shrouds, considered fine and expensive, was popular with better off families around Jerusalem at the times of Jesus Christ and many of them were produced.



In 2013, the Church dogma camp liked to refer to a Hungarian prayer manuscript showing a depiction of a cloth allegedly from 1191, about 120 years prior to the demise of the Knights Templar. Their argument built on four rings in a similar L shape, as found from scorch marks on the Shroud. But the angular weave depicted (right) did not allow a distribution other than into another angular shape, while an L shape may be an obvious random choice with such a small number of units (4); it could have stood for any marks, the sketch is not very colourful; there is no guarantee that the rings were not added at a later date, even if we accept that this particular depiction would have been aged genuinely, while two instances of carbon dating produced a discrepancy of 1400 years in relation to the Shroud itself. But to call this a "DNA match" (Russ Breault) with the Shroud of Turin, and hence a proof that it wrapped Jesus, is an insult to common sense.



The Sudarium of Oviedo, a smaller cloth that allegedly covered the face of the dead Jesus Christ, and the Shroud, they both contain the blood group AB positive. Mr Breault's comments (in published videos and lectures given in schools) imply that if both cloths contain the same blood type, then this means that both cloths had covered Jesus Christ (!). This author also has the blood type AB positive, which can only be inherited from parents. If indeed, the blood group AB positive was so rare, that it could be limited to Jesus Christ in the first century AD, then this would make her his direct descendant. 3% of Caucasians have this blood type, according to redcrossblood.org, viewed October 2014.

If there is identified blood in both these pieces of cloth, why is there no DNA report? Almost certainly there will be, but not with the result desired by the Church and hence no-one hears about it. The void in terms of a DNA test can only mean that the two pieces of cloth have not covered the same body.

A Diploma in Shroud Studies at The Science and Faith Institute of the Pontifical Athenaeum Regina Apostolorum (University of Rome) was made available, adding further space to hypotheses, poorly founded argumentation and outright nonsense.

Luigi Garlaschelli (right), the magnetic man, magician and professor of chemistry at Pavia University, told *The Independent*, after they allegedly managed to reproduce the effect by scorching equivalent linen material with high-intensity ultra violet lasers: "The implications are... that the image was formed by a burst of UV energy so intense it could only have been supernatural." And this was seriously published in an article by Michael Day in the *Independent* 20.12.2011. It was after the same person, Luigi Garlaschelli, only two years earlier on 05.10.2009 announced that he has produced a comparable fake image of a man using medieval technologies. More on p. 15.



How the image will have formed

In 1997 Christopher Knight and Robert Lomas were the first to publish the claim that the man in the Shroud was Jacques de Molay, the last Grand Master of the Order of the Knights Templar, arrested for heresy at the Paris Temple by Philip IV of France on 13 October 1307. The Holy Order was accountable solely to the Pope, but Clement V, a puppet to the French king, betrayed the Order, and failed to prevent its unlawful and cruel demise. He was born as Raymond Bertrand De Got and is known for his Avignon Papacy, his concubine, and enormous personal wealth. Since 2001 the Church presented several documents, considered forgeries, via a Vatican researcher and another Italian professor, Barbara Frale, the apparent aim of which seems to have been to lessen the guilt of the Church in these events. The fact that the Church feels the need to wrap itself in fabrications in relation to the Knights Templar constitutes a confirmation that the Church is aware of, and concerned about its guilt.

More on this: http://www.cathar.org.uk/data/articles/21st_Century_Roman_Catholic_Church.pdf



It is believed that de Molay had been subjected to torture re-enacting step by step the suffering of Christ, under the auspices of the Chief Inquisitor of France, Guillaume Imbert. Amongst the accusations was that he had been mocking Christ as the son of God. He will have been pinned to a wall by the neck, hands, and feet and severely beaten. ...He was hoisted above the ground with weights added to the feet and scourged. The legs and feet were hit most severely at the front. His arms and legs were nailed, possibly to a large wooden door. Crucifixion was not a rare form of torture in those

days. As the door had been made to swing from side to side and even kicked to be shut and open, it will have caused further unimaginable pain to the victims. This type of torture is allegedly consistent with the dislocated thumb and right shoulder which were detected. After the torture de Molay had been laid on the floor and doctors from the order of the Knights Templar were called in...

...They put him on a piece of cloth on a bed of twigs to allow air to flow around the body. Two heated cauldrons were placed underneath him and a tent was erected around, creating a kind of an incubator, in which the naked body had been kept submerged in vapours of disinfectant herbs and comfortably warm. Oil candles were burnt inside the tent. The excess section of the cloth was lifted over the head to create an additional inhalation chamber. Leeches were used to suck the wounds. He remained in a coma, for perhaps 30 hours, while the heat inside the enclosure drove the bodily vapours, mixed with the herbal and oil vapours and the smoke from the candles through the fabric. [This account was shown to the author by her Guide Lysseus, a Divine Soul, in Christianity known as "The Father".]



The image on the Shroud is not a contact print. It bears images of places on the body that could have been two inches away from the Shroud. The vapours creating the images would have been affected by the energy of the source. Poor conductors, like the human body, radiate that energy primarily in a vertical direction. [Rogers] The perspiration of someone who was brutally tortured will have carried more aggressive chemicals than normal sweat.

This will have included the production of a large amount of lactic acid triggering metabolic acidosis. The build-up of carbon dioxide in the body when breathing is restricted due to the weight of the body pulling on the lungs, and it will have added a condition called respiratory acidosis. Already at the beginning of the twentieth century, Paul Vignon in his book "The Shroud of Christ" argued that the image formation process must have resulted from gases. [Paul Vignon, *Le linceul du Christ*, Paris, 1902.] Vignon assumed that substances of myrrh, and certain oils applied to the body, will have moistened the cloth material.

Experiments showed that chemical changes formed in connection with the gas ammoniac led to a gradual yellowing of a test cloth. Urea normally does not occur on the skin. Vignon discovered, however, that urea occurs abundantly in death perspiration, as well as in perspiration produced by a person being brutally tortured [Rodney Hoare, *The Turin Shroud is Genuine*, 1998, p. 56 ff.]

The Maillard reaction brings light into the image formation. The Maillard reaction is a form of non-enzymatic browning involving an amino acid and a reducing sugar. The cellulose fibres of the Shroud are coated with a thin carbohydrate layer of starch fractions, various sugars, and other impurities. In a paper entitled "The Shroud of Turin: an amino-carbonyl reaction may explain the image formation", Raymond Rogers and Anna Arnoldi (2003) propose that amines from a body brought to the point of death may have undergone Maillard reactions with this carbohydrate layer within a reasonable period of time. This chemical reaction can cause a "heat picture" to materialize. The higher the temperature on a certain spot on the Shroud, the more image-producing substance was formed. The end effect leads to the impression of a photograph-like image, from which even a 3-D image could have been produced.

But the gases produced by a dead body are extremely reactive chemically and within a few hours, in an environment such as a tomb, a body starts to produce heavier amines in its tissues such as putrescine and cadaverine, which would have stained or damaged the cloth, according to Rogers and Arnoldi. Yet no signs of decomposition have been found on the Shroud and the general view is that the relic is in a much better condition than would be expected from a cloth that is 2000 years old. The Paris Temple would have kept similar shrouds imported from the Middle East for ceremonial purposes and hence it would not have been impossible to cover the body of the grandmaster with a cloth of this type. The cloth was genuine 1st century Jewish and the blood from the same blood line as Jesus Christ.

De Molay survived the torture and was burned at the stake on 19 March 1314, together with Geoffroy de Charney, Templar preceptor of Normandy. De Charney's grandson was Jean de Charney, who died at the battle of Poitiers. After his death, his widow, Jeanne de Vergy, purportedly found the Shroud in his possession and had it displayed at a church in Lirey (1353-1356). Only from then on has the Shroud a documented history. The Templars kept their possession of the Shroud secret until Jean de Charney died.

The last Grandmaster

De Molay's death made him a martyr of huge standing. His popularity has grown into proportions that left the Church in fear. Shortly after his death the belief spread that the last Grandmaster will have commanded the will of God. Several events fuelled common imagination. That included the death of both individuals directly responsible for de Molay's



demise, namely the king and the Pope, who dying de Molay called within a year to appear with him before God and who both perished within months. Not to mention that the church, in

which the Pope's body lay in state, was burnt down after being hit by a lightning, with the cadaver recovered in cinders, and a sudden end befell also others responsible, or connected to the betrayal and the demise of the grandmaster. In time, that will have included an entire royal bloodline. Guillaume De Nogaret, the king's principal henchman, died within a week from the executions. The contemporary poet Dante had written a poem describing Philip the Fair as the Pontius Pilate of the Templar downfall.

The Shroud was first displayed between 1353 and 1356. Its appearance just when according to more than one calculation, the public awaited the arrival of the Second Messiah, carried the possibility that the Church would be named as having betrayed the Messiah whom it saw crucified in the same manner as Christ and then allowed him to be burnt alive – a double murder. A miracle attributed to de Molay, such as his recognisable image appearing in the guise of Christ, could have made surviving supporters of the Templars His disciples. This would have turned the tide of public opinion more decisively against the Church at a time when the Church already struggled following several set-backs at the beginning of the 14th Century, particularly in connection with its exploits into the Holy Land.

Geoffroy De Charney was the Grandmaster's most loyal right hand to his last breath. It was his family who eventually nursed de Molay back into life. When the Shroud appeared in the Charney family in 1353, the Bishop Henry of Poitiers will have had an idea whose crucified body it shows and he quickly declared it a fake. The bishop even claimed that he knows the man, who made it, although he never named him, presumably he meant Gillaume Imbert. The bishop gave orders for the cloth to be destroyed and that had been recorded in the archives of the Diocese of Troyes. But Jeanne has hidden it. The entry was later discovered by the bishop's successor Pierre D'Arcis, who followed it up with new, but again unsuccessful demands for the confiscation and destruction.



By a further remarkable string of coincidences which included a second marriage, the once obscure widow of a Templar's grandson became an influential member of the Pope's family and she engaged her acquired influence to promoting the public display of the Shroud for the rest of her life.

In 1453 Margaret de Charney deeded the Shroud to the House of Savoy. In 1578 the Shroud was transferred in Turin. As of the 17th century it has been displayed (e.g. in the chapel built for that purpose by Guarino Guarini). It was transferred to the Holy See by the house of Savoy in 1983.



The April 1997 chain of events

Whilst the next public exhibition of "the miracle of Jesus Christ" had been planned for 1998, Knight and Lomas were publishing their book "The Second Messiah" in April 1997. In it they named de Molay as the man on the Shroud. On 2nd April 1997 a shape of a figure resembling the Pope John Paul



It is believed to have formed by the flames of a bonfire in his home country of Poland. The picture, which was taken by a young construction worker, reached the media in many catholic countries and it became interpreted as a message from God. Nine days later, on 11 April 1997, a fire suspected to have been caused by arson for the third time in its recorded history threatened the Shroud. The flames from the Guarini Chapel have shown an upper part of the same figure which resembled the Pope, but this time the appearance has not made it into the media.

The two rows of holes that appeared on either side of the folded cloth came from a fire in 1532. A thorough repair of the cloth took place in 2002.

More development in 2007

Another unexpected turn came in 2007. The Roman Catholic media announced that on 25 October 2007, 13 days from the morning of the anniversary, an official document will be released by the Vatican absolving the Knights Templar and confirming their innocence.



The Vatican proceeded to publishing the alleged entire documentation of the papal hearings. It included the Parchment of Chinon, alleging that Pope Clement will have decided through his legates in 1308 to save the Templars and their Order. It claims that Pope Clement V absolved the knights of heresy, but the Order was still disbanded for "the good of the Church" in 1312, under pressure from King Philip IV of France.

This document "not seen for 700 years" and subsequently other documents attempting to change the history, even the character of the last Grandmaster, were discovered by the Vatican researcher Barbara Frale, also connected to the discovery of the discredited burial certificate of Jesus Christ which will have been attached to the Shroud. The Parchment is a forgery produced by a man called Étienne Baluze who lived in the 17th century. Baluze accepted financial rewards from clergy for publishing other forgeries as 'proofs' for which he came into disgrace and was exiled from Paris to Tours.

The Leonardo Da Vinci theory



"camera obscura", and with light.

Claims of the Shroud being a medieval invention amongst other suggestions, led to its accreditation to Leonardo Da Vinci. If an early photograph would have been produced centuries before it became invented, the only likely candidate would have been him. It is known that amongst his many futuristic inventions, Da Vinci also experimented with a

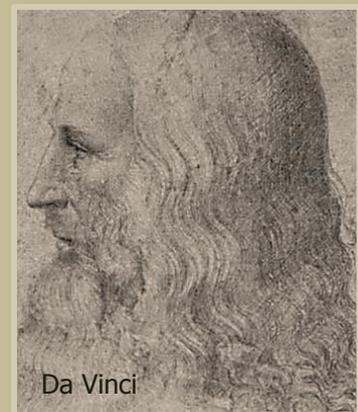
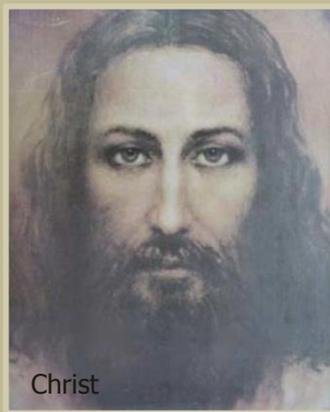
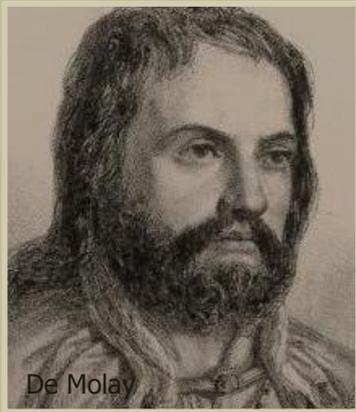
Facial similarities between Leonardo Da Vinci and the face on the Shroud were observed.

The Cathar perception

Whilst it would seem that in time various proponents will have suggested at least three different incarnate candidates for the identity of the man in the Shroud – Christ, de Molay, and Da Vinci, the facial similarities reflect what would be the face of God. This is because all three named were incarnations of Souls destined to become Divine. Whilst Jesus Christ had been an

incarnation of the Second Divine Soul (into which the First Divine Soul co-incarnated, hence the statement "If you look at me, you see the Father"), Jacques de Molay was an incarnation of the Third Divine Soul, in Christianity the "Holy Ghost" (into which Christ co-incarnated) and Leonardo Da Vinci was one of the incarnations of the First Divine Soul.

The three Souls on their way to Divinity co-incarnated frequently. They complemented and supported one – another's growth, till their facial features blended into one compatible basic shape of a skull which would have accommodated any of the later incarnation of each of the three Souls that became God.



A familiarisation with the Divine Order from the Cathar Testament would aid a fuller understanding:

http://www.dhaxem.com/documents/CATHAR_TESTAMENT.pdf

The Shroud of Turin having covered the body of de Molay does not preclude the existence of another Shroud which will have covered the body of Jesus Christ. An earlier relic in form of the image of Jesus Christ on a similar burial cloth may have been pilfered from Constantinople by the crusaders of the Pope Innocent III during the sacking of the city in 1204. It may have found its way to the Cathars. While the Pope was after the power and the gold, the Cathars despised the world of the matter. Their most treasured possessions were relics and scriptures. Following their demise at the orders of the same Pope, Innocent III, some of their bulkier possessions may have been transferred into the custody of the Templars. Many Templars came from Cathar families. Just like with the Cathar treasure, the treasure of the Templars has never been found. Only people of superhuman purity will be able to access the sacred treasure with the blood of Jesus Christ, according to the legends.

The Shroud of Turin is a sacred object bearing the blood of a significant incarnation of a Soul who the "Son" and the "Father" love and protect most. An insult of the Third Divine Soul is unforgivable. The cloth should be passed on to a national museum in Paris. The original should not be touched except to safeguard its preservation and any displays of the Shroud of Turin should cease. Any further manipulation with the cloth to the contrary will be considered a deliberate insult of God, and will, and already has, attracted retributions to the Church and to any individuals responsible.

Corascendea, Modern Cathar Parfaite,

13th October 2011, version of 9th October 2016.





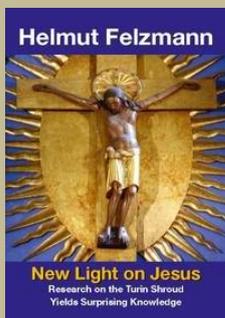
Until June 2008, the next public exhibition of the Shroud of Turin was scheduled to occur in 2025. An exhibition took place in 2010. The traditional interval between the displays was around 10, or more years. This is currently cut down to only 5 years. The Shroud was displayed again in 2015. The town of Turin makes no secret of the fact that the reason is income.

After the law forbids it to anyone else, what right does the Roman Catholic Church have to collect money from anyone's suffering and pain while displaying it like a fairground attraction?

APPENDICES

ACKNOWLEDGEMENTS

1. Forensic science disputes rigor mortis



All of the contents of this section are extracted with the permission of the author from Helmut Felzmann: "New Light on Jesus" (2008) ©All rights reserved
www.shroud.info

If one assumes that the body was laid in its grave in a stiffened position, the following questions or problems appear:

- The arms were spread apart. The position of the arms in the grave, however, could have been forced by means of breaking their rigor mortis, but nothing indicates this. The arms on the Shroud seem to lie quite relaxed at the front of the body.
- The position of the head raises more substantial questions. At the time of death, or of loss of consciousness, the head must have fallen forward and down due to gravity, whereby the chin must have almost touched the chest. But retained muscular strength would have been necessary to hold the head in the position indicated by the Shroud. The position of the head thus cannot be harmonized with rigor mortis.
- At the back of the head and the nape of the neck, the Shroud had direct contact with the body, and the image even follows the curve of the nape. The Shroud was clearly not tied with bands around the neck. Otherwise, the image would have been distorted. Therefore, the head and back must have lain on a kind of pillow. This can be deduced from the curious fact that the image of the back side of the man is actually longer than that of his front side. The body must, therefore, have lain slightly bent or hunched. Also, the hands would not reach so far down and cover the genitalia on the image if the body had lain flat, as anyone can immediately test on himself. Furthermore, the image of the back of the head, as well as that of the bloodstains from the crown of thorns, is spread over a larger area. These suggest a soft support of some kind on which the back of the head rested. If the head were instead elevated into free space due to rigor mortis and the Shroud were wrapped around it in that position, a completely different picture would have resulted in this area.

On the back of the Shroud the wounds of the flogging to the calves and thighs are clearly visible. Thus, the distance between the legs and the Shroud could only have been very narrow. Due to gravity, the Shroud must have lain flat on the surface under it.

Otherwise, the Shroud—as in the case of a mummy—would have to have been wrapped tightly around the body or tied up. This scenario is excluded because images and bloodstains would then have been visible on the side areas of the body, and the image itself would have been distorted, which is not the case. Everything, therefore, points to the assumption that both the Shroud and the legs laid flat on the ground. This, too, is not in agreement with the body position on the cross; the feet could not have become stiff in such a straight position.

If all the features of the Shroud are looked at carefully, it is obvious that it did not wrap a body in rigor. On the other hand, everything fits exactly if we assume a living body.

The shroud science group (an e-mail group of about 100 sindologists of which Dr Felzmann is a member), has published a list of more or less agreed upon facts and observations at <http://shroud.wikispaces.com> The following quote is in category "A" (unquestionable observations): "The body image shows no evidences of putrefaction signs, in particular around the lips. There is no evidence of tissue breakdown (of formation of liquid decomposition products of a body)" [Bucklin, 1982; Moran, 2002].

Recently the Spanish pathologist Dr Miguel Lorente published a book in which he explains that from the evidence of vitality and the absence of signs of death on the cloth, it has to be concluded that the man under the Shroud must have still been alive. [Miguel Lorente, 42 Diaz - Análisis forense de la crucifixión y la resurrección de Jesucristo, El País Aguilar, 2007.]

If one assumes a corpse, it must be accepted that this body had certain residual warmth, which according to the described effect mechanism could also cause an image. Nevertheless, the depth of staining over the length of the front and back of the body on the Shroud is fairly constant, so the temperature of the cloth must also have been approximately uniform. This could only happen if the blood were still circulating, the heart just beating. The body must have been in a coma, therefore, and not clinically dead by twentieth-century standards.

As soon as a body dies, its heart stops beating, and the blood is no longer forced round the body keeping the temperature nearly even. Very soon the extremities—feet, hands, nose—which have a large surface area compared with the matter they hold, cool down to the outside temperature. The trunk of the body and the head hold a very great deal of heat and will retain this for many hours. Not only that, but the blood no longer kept circulating, will naturally fall through gravity, causing lividity on the bottom surface. Some of these places, the buttocks and shoulder blades in a prone body, for instance, would therefore stay warm even longer, so that the signs of that warmth should have been visible as darker areas on the Shroud. Had it covered a dead body, the forensic experts would have expected no stain at all towards the feet, and the hands and nose would also have shown much less stain than they do. [Hoare, p. 69. Result of the examination of the image by forensic scientists].

In connection with the image, there are further observations that point to a living organism under the Shroud:

- The nose and the region under the nose belong to the darkest areas of the image. In the case of a corpse, the opposite would be expected, since the nose area cools down more quickly than other parts of the body. Warm air from the lungs would result in stronger discoloration.
- The image in the area of the head is darker than elsewhere. In the case of a corpse, there is no explanation for such a thing. A living organism, however, under heavy loss of blood, directs more blood into the brain and inner organs, which results in relative temperature differences, and thus differences of lightness in the image.

Nevertheless, it is repeatedly stated that, even if nothing else, the thrust with the lance into the side of the man, as seen imaged on the Shroud, must have led to his death because it went directly into his heart. However, no exit wound is visible. The lance only entered the body partially, and therefore one can determine nothing about the direction and the deepness of the lance thrust. In other words, if the man was still alive thereafter, as a series of indications clearly show, the lance could not have hit the heart.

The scientists discussed these phenomena and jointly came to this conclusion: "If he lived before the seventeenth century, he would have been considered dead. He may have been unconscious on the cross* and barely breathing, so he would have been dead to the onlookers. That's what they looked for. They would not have tested his pulse which could have been beating weakly. If he had lived in the twentieth century, a person with identical symptoms would have been certified as in a coma." [Hoare, p. 68.]

The lance thrust was not intended to kill the crucifixion victim. His death would have followed from the crucifixion itself. The reason for the lance thrust in general, was far more to find out if the victim still showed any reaction to additional pains. The wound in the side was certainly a serious wound, but it occurred on a place of the body that would not lead to fatal injury.

The late Prof Bonte, while president of the International Organization of Forensic Scientists (IAFS) stated: "...In my opinion, everything speaks for the fact that the blood circulation activity had not yet ended ". The Spanish forensic scientist Dr Lorente, states that "the Shroud carries many signs for life but none for death...".

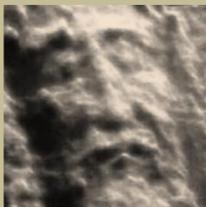
*Dr Felzmann's book supports the theory that Christ will have survived the crucifixion.

Many thanks to the author Dr Felzmann and to all the scientists whom he names and to everyone who contributed to the findings.

2. Science and reason response to the Fake Theories

Because the picture on the Shroud appeared mainly as a negative, it inspired theories of the Shroud being a medieval proto-photograph. The invention will have been used only once for a single fourteen-foot long fraud, and never mentioned, or used again, until it was reinvented in an age of science. The possibility that the image could be a medieval painting was also suggested.

The negative of one of the photographs taken of the Shroud revealed that a positive picture appears on the photographic negative. On the negative imprint, the bloodstains also appear as the negative of the picture, while the contours of a body appear as a positive. It is difficult enough to reproduce the positive of a picture with such delicate light shadings, but to achieve a perfect negative by artificial means is quite impossible. It had been described as expecting someone to be able to write words backwards and upside down at the same time. It is against how the human brain works. Contemporary computers can produce reversed and combined positive and negative images, but these were not available to artists in the Middle Ages and the technology that could have been accessed, would not have provided the result.



With the advent of the Digital Age, in 1976, American Physicist John Jackson and colleague Bill Mottern scanned a photograph of the Shroud. Using NASA instruments that convert photos of the surfaces of other Planets into three dimensional images, a perfect 3D image of the man on the Shroud had been produced. The scientists failed to obtain the same result using the same VP-8 analyser with any other photograph.

Anyone insisting on the Shroud being a fake, effectively claims that a charlatan, in a medieval workshop, would have been able to incorporate all of the following elements into the production:

- He gets a large piece of cloth with the exact three-to-one herringbone twill which was prevalent in the Middle East, and which uses one cotton and one linen fibre twisted together into a single thread. Not many in Europe then as much as knew about this type of Jewish first century weaving, perhaps with the exception of the Templars who had been stationed in the Middle East.
- He then somehow manages to put on the cloth a perfect full size negative image of a man with digital 3D information encoded in it, which only science 700 years later can read, and which could not be repeated with another photograph.
- He includes details not visible to the human eye, like the scourge marks of a first century Roman whip known as a flagrum, and even Roman Coins over the eyes. Relevant markings on the image became detectible only by contemporary UV scanners and other sophisticated equipment.
- He decided to put on the Shroud flower pollen found only in Jerusalem, from Constantinople, and other areas (the routes which the Shroud may have taken between Jerusalem and Turin, and also, where the Templars had been gathering plants and herbs to heal their sick and wounded). The presence of these pollens was only found by criminologists who used electronic microscopes to detect them.



- He added human blood stains (coincidentally compatible with the blood stains on the Sudarium of Oviedo, another smaller piece of cloth allegedly put on Christ's head while still on the cross.) He even used the rare type AB human blood group in days, when people did not understand the difference between animal and human blood, yet the forger would have had knowledge of blood groups before they were discovered.
- Also, for good measure, he puts on the Shroud some microscopic soil particles from the Jerusalem area.

And finally, an experiment: On October 5, 2009, Luigi Garlaschelli, professor of organic chemistry at the University of Pavia, announced that he had made a full size reproduction of the Shroud of Turin using only medieval technologies. Garlaschelli placed a linen sheet over a volunteer and then rubbed it with an acidic pigment. The shroud was then aged in an oven before being washed to remove the pigment. He then added blood stains, scorches and water stains to replicate the original. The most extraordinary characteristic of the Shroud of Turin is the detailed correlation between the luminance level and the relief of a highly realistic visage.

According to Giulio Fanti, professor of mechanical and thermic measurements at the University of Padua "the technique applied (by Garlaschelli) itself seems unable to produce an image carrying the most critical Turin Shroud image characteristics". This opinion is shared by others. Thibault Heimburger (2009), in an article corroborated with Garlaschelli, adds that it had been possible to produce a 3D image of Professor Garlaschelli's image, but it is not a true 3D: it is almost only made of "flat plateau" (contact) and "valleys" (no contact) with abrupt "vertical cliffs" between them. To the contrary, the Shroud has true 3D properties, i.e. fine variations of the "altitude". Thanks to the progress in digitalized image processing (also after the removal of the effect of the "bands" which "hide" the lateral parts of the image of the face), many improved 3D pictures of the Shroud image have been obtained.



While contemporary artists and researchers with the expertise and the knowledge of the end effects which are required, have to date failed to produce an image of comparable qualities, the probability for a medieval forger to have had a chance to produce an image with these properties, effectively has to be 0%.



Technology cannot reproduce the suffering of an extraordinary human being imprinted on a cloth that absorbed it.

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All the unnamed heroes who helped to preserve the Shroud existence and keep it alive
 Pope Benedict XVI for words of compassion when visiting the Shroud in 2010
 Christopher Knight and Robert Lomas, for "The Second Messiah" (1997)
 Helmut Felzmann, for: "New Light on Jesus" (2008)
 Ray Downing for the reconstruction of the injuries sustained by the man in the Shroud

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 All other scientists who contributed to the results

Barrie Schwartz for all the information painstakingly presented at: <http://www.shroud.com>
<http://www.photoofjesus.com> for their excellent summary of the arguments against any fake theories

Comment: The above article started as an intended short essay about the Shroud in connection with de Molay. Fascinating information that emerged made it to grow, whilst the author had been unable to trace back each source. She would appreciate it if anyone possibly not named as the author of any of the data used did care to get in touch with her by writing to: corascendea@dhaxem.com

Popular videos:

<http://www.youtube.com/watch?v=qkxR8GxPoQ> (showing the fire rescue of 1997)

<http://www.youtube.com/watch?NR=1&v=dfDdbxMKZRw>



Further reading on dhaxem.com introducing the Knights Templar:

http://www.dhaxem.com/data/handt/Knights_Templar.pdf

http://www.dhaxem.com/data/handt/Demise_of_the_Templars.pdf

Explaining the Third Soul:

http://www.dhaxem.com/data/handt/The_Third_Soul.pdf