



**Prof. Giulio Fanti**

### **Science and religion meet in Shroud research**

**Louis C. de Figueiredo**

Professor Giulio Fanti teaches at the University of Padua and has been a member of technical teams of various International Space Missions. He is the author of the comprehensive and profusely illustrated book *La Sindone, una sfida alla scienza moderna* as well as more than a hundred papers published in Italy and in international journals. In 2004 he and a colleague, Roberto Maggiolo, discovered the faint image of a second face on the reverse side of the Turin Shroud using highly sophisticated image processing techniques. The discovery received wide attention after media reports and was published as “The double superficiality of the frontal image on the Turin Shroud” in the peer-reviewed scientific *Journal of Optics A: Pure and Applied Optics*, of the Institute of Physics in London. It did not, however, appear to have received due attention in Turin and, for that reason, may not even have reached the right desk in Rome.

One prominent Shroud scholar who has contested the finding is Professor Bruno Barberis, Director of the International Centre of Sindonology, however Fanti is only willing to entertain such opposition if it comes in the form of scientific proof against his published results. This need to transform claims into scientific findings was also seen by this author back in 2003, when told by Professor Avinoam Danin of Jerusalem’s Hebrew University, another giant of Shroud studies, that he would only answer the doubts raised over the presence of *Gundelia tournefortii* pollen grains on the relic by Professor T. Litt if they came in published form.

It is thus obvious that there is a lot more to be done in the realm of Shroud studies, a new analysis of the Shroud being the topmost priority, conducted of course by *all* the well-known Shroud scientists, whatever their points of view. After all, it is not a question of faith versus the Turin Shroud. Meanwhile, efforts are being made to unravel the mystery and in the following interview Fanti makes an in-depth and up-to-date analysis of the current state of knowledge.

**In 1999 Shroud historian Ian Wilson told me that “the Church has indicated its readiness to consider fresh testing after the year 2000, but much depends on who will be in charge, both in Turin and Rome, at the start of the next millennium.” Later, at the 3rd International Dallas Conference on the Shroud of Turin in 2005 Bishop Kevin Vann of Fort Worth, Texas read out the message of Pope Benedict XVI asking for more cooperation between Shroud study groups, also demonstrating that the pontiff believes the relic is genuine. We are now in 2010. Do you think the ecclesiastical authorities have not authorized anything so far because they are waiting for Shroud scientists to tell them about new developments in science?**

From what I know, things are quite different. During the so-called “Restoration” in 2002 a lot of samples were collected from the Turin Shroud. Then, in 2008, 1649 high-resolution photomacrographs of the relic were taken using sophisticated means. Some of the data were studied but restricted to a group acting around Turin and have not yet been made public for scientific studies.

Many scientists from around the world have requested these data and samples, but they remain secret. In 2002, for example, I asked the authorities in Turin for permission to look at the ultraviolet photographs of the reverse side of the relic to verify my discovery of the presence of a second superficial image on it. I have not seen these very interesting photographs till today. Some of these photographs were published in a book, however the digital form, useful to a scientist, is not yet available. Even a request by some members of the ShroudScience group, which has a membership of more than a hundred scientists, to see the 2008 high-resolution photomacrographs was turned down by the archbishop of Turin.

**Carbon dating of linen is known to present many problems. What in your opinion skewed the 1988 carbon dating results?**

Perhaps the problems regarding the 1988 carbon dating of the Turin Shroud are not that many. There is a lot of confusion about these results simply because some errors were made and a few of these are not easy to explain to the public at large. Apart from some procedural errors, the result of not adhering to the correct protocol, some statistical errors published in *Nature* in 1989 lead to a wrong result: the radiocarbon date of approximately AD 1325 with an uncertainty of +/- 65 years and a confidence level of 95% is wrong.

I and my colleagues recently remade the calculations using the published data in a robust statistical model and the result is very clear: the data show that the sample of the Shroud used for the tests was highly contaminated. In fact, without using statistical means it is clear that a difference of about 200 years appears in only a few centimeters of cloth. This bias could lead to errors of tens of thousands of years in metres of linen fabric. There are some hypotheses about the source of the contamination which should be verified with new tests. Since the image was formed by a burst of energy, perhaps it is this energy that could be the cause of the detected bias.



**Dr. Christopher Ramsey of the Oxford Radiocarbon Accelerator Unit, one of the laboratories involved in the 1988 carbon dating test, has said that “there is a lot of other evidence that suggests to many that the Shroud is older than the radiocarbon date allows, and so further research is certainly needed.” One of the suggestions he is willing to entertain, although in a sceptical way, is that the carbon monoxide produced by the 1532 Chambery fire in which the relic was involved may have skewed the 1988 test. What is your point of view?**

There are many hypotheses to explain the bias present in the 1988 data and the consequent contamination. Scientists have been studying for tens of years in order to try to find an explanation for the source of the detected contamination. Some people have said that trickery was involved and accused scientists of switching the samples. As for the sources of contamination, several hypotheses have been proposed; one saying that it was due to sweat from the hands of the men who held up the relic during expositions (before 1840), another that the 1532 fire enriched the linen threads with new carbon atoms. The third one attributes it to invisible medieval mending in the samples and the fourth to some ambient factor such as a neutron radiation or exposition to conservative substances like Thymol, which was used to eliminate mites in 1988. The fifth hypothesis is about the effect of an energy that was a by-product of the Resurrection.

My point of view is that we should state only what we now know and propose hypotheses that must be verified with new tests. We now know that the 1988 results are not reliable; they clearly show a bias due to external contamination, probably due to ambient factors, and there are many hypotheses that must be verified.

**Are you in favour of fresh tests or do you prefer to wait?**

Wait for what? Why to wait again if it will be a well-planned one? Some samples have clearly been taken from the Shroud and it is perhaps these that can be used.

**Once in a while someone comes up with what is called a reproduction of the Shroud image, however none of these “reproductions” have been accepted. One big problem with these “reproductions” is that not a single one has been able to reproduce a body image on top of blood images. In your view what are the other features that no one has been able to reproduce?**

Professor Luigi Garlaschelli recently presented the first copy of the whole Turin Shroud and his work is interesting because he reproduced many characteristics of the body image, especially from the macroscopic point of view. The big problem in reproducing the relic is that, in agreement with a paper entitled “Evidences for testing hypotheses about the Body Image Formation of the Turin Shroud,” the body image has many special characteristics, both at the macroscopic and microscopic levels, which are still impossible to reproduce together. Therefore the recent copy is good from the macroscopic point of view but lacks many of the details seen at microscopic level on the relic. To give you an example, the Shroud image is very superficial. It only resides on the topmost linen fibres of a thread, but the medullas of each fibre-image are not coloured. Only the so-called primary cell wall of the linen fibre, about 0.2 micrometres thick, is coloured all around the fibre, having a diameter of about 15 micrometers. Then, the body image is not present under the blood stains, which means that the blood stains were transposed onto the cloth before the body image was formed. Obviously these and other characteristics are not reproduced in Garlaschelli’s copy.

**Radiation and dematerialization are two among the various theories that have been proposed to explain how the extraordinary image was created. Do you accept this or do you still feel that the corona discharge about which you have written is the best explanation?**

I think confusion may result when some hypothesis is preferred and compared with another one. Radiation has been proposed as the source of the body image because we know that the image also resides where body-cloth contact is not possible, for example in the zone between the nose and the cheek or between the hands and the belly, therefore I agree with it. There is also the hypothesis of

dematerialization of the body because one cannot find any smears in the blood traces or any crust rupture that would have been present, especially in relation to the dorsal image, if the body was removed from the Shroud, so I also agree with this.

Others hypothesize that a corona discharge caused by a piezoelectric effect of quartziferous layers, with an earthquake as the triggering mechanical cause, explains the formation of the body image, but we know that there are no quartziferous layers in the Jerusalem region. Some also make reference to radon in the tomb to justify corona formation, but in this case also it is known that there is not much radon in the tombs in Jerusalem.

Still others, and I am among them, suppose that corona discharge explains the image formation. But this phenomenon was caused by a particular fact such as ball lightning, which does not exclude another fact, correlated to what is described in the Gospels as having happened on that Sunday morning.

That said, I have to clarify that this last, corona discharge hypothesis does not go against a radiation source because it is also a form of radiation. In the same way the dematerialization hypothesis does not clash with a radiation source.

### **Can you explain the double superficiality of the Shroud image, particularly what was the cause?**

The double superficiality consists of a second superficial image on the back of the Turin Shroud in some areas like the face and the hands. This second image corresponds in shape and position to the frontal body image, however it is less evident. I cannot say what was the cause with certainty, but I would like to invert the problem to reach a better scientific conclusion: Do we know of any other sources of energy that are able to produce such an effect?

Well, corona discharge is a phenomenon which typically produces two superficial images on both sides of a cloth exposed to such electric energy because the image formation is linked to the electric field variation in this area. I do not know of any other phenomenon capable of imprinting a doubly superficial image leaving the inner volume of the fabric as a non-image area.

When I began my Shroud studies I was thinking of light as the most probable source of energy, but the fact is that light is not able to produce such double images. The light emitted by an incandescent object is not only orthogonal to the emitting surface, it is also scattered in all directions according to Lambert's law. Corona discharge has the strength lines only normal to the emitting surface, which would be needed to produce the Shroud image.

### **Do you believe the Shroud really wrapped the body of Jesus? Since the Resurrection as a supernatural event could not be subject to direct observation, would you say that it can be indirectly observed on the relic?**

These questions require long discussions, which can be summarized as follows: Scientific aspects must be separated from religious ones. From a religious point of view, I am sure that the Turin Shroud wrapped the body of Jesus Christ, also because I had personal proof. From the point of view of science, we do not see Jesus' signature on the relic and even if it is there it could be fake. On the other hand, there are hundreds of facts in favour of authenticity and independent probabilistic studies have reported that the probability of the Shroud having wrapped the Jesus of history is 100%, with a negligible uncertainty.

If we speak of the Resurrection we immediately go beyond the scientific point of view because it is an event that is not reproducible. From the point of view of religion, the Turin Shroud better explains and completely agrees with the Gospels, which also say that Jesus Christ resurrected from the dead. What reason is there, therefore, for not believing that the Man of the Shroud was resurrected from the dead? Additionally, the Resurrection could be the cause of the energy source necessary to explain the scientifically impossible image imprinted on the Shroud.



# **Sindone:** **la scienza spiega la fede**

**Turin Shroud: science explains faith**



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# Cosa è la Sindone?

## What is the Turin Shroud?



G. delle Rovere, Galleria Sabauda, Torino.  
G. delle Rovere, Sabauda Gallery, Turin

Il tessuto lungo circa 4,4 m e largo 1,1 m ha uno spessore di circa 0,34 mm ed è morbido.

Il lino fu filato a mano. Ogni filo di tessuto è composto da circa 200 fibrille. Ogni fibrilla ha un diametro di circa 0,013 mm. La torcitura "Z", fa pensare ad un'origine sacerdotale siro-palestinese.

La tessitura è in diagonale del tipo tre-a-uno, "a spina di pesce".

The fabric is soft is and about 4.4 m long, 1.1 m wide and 0.34 mm thick.

The linen was hand spun. Every single thread of fabric is composed of about 200 fibers. Each fiber is about 0.013 mm in diameter.

"Z" twisting suggests sacerdotal Syro-Palestinian origin.

The texture is diagonal three-to-one, herringbone.

La Sindone è un telo di lino che ha avvolto un uomo. Il termine "sindone" deriva dal greco antico *sindon* e significa "lenzuolo" o "pezzo di stoffa per un uso specifico". È un lenzuolo robusto di lino, di colore giallino; l'immagine corporea ha invece un colore giallino più scuro, ma è poco contrastata rispetto allo sfondo.

The Turin Shroud is a linen cloth that enveloped a man. It corresponds to the term "Sindone" deriving from the ancient Greek *sindon* that means a "piece of cloth for a specific use." It is of a yellow-brown colour; the body image instead has a darker colour, but the contrast with respect to the background is minimum.



A sinistra, probabili fasi dell'avvolgimento.

- 1) Sulla pietra tombale vengono poste polveri conservative e sopra viene appoggiata metà Sindone sulla quale viene poi appoggiato l'Uomo; lateralmente vengono poste bende imbevute di sostanze aromatiche, poi piante e fiori.

-2) L'altra metà della Sindone viene appoggiata sopra l'Uomo e, sopra, il sudario impregnato di sostanze aromatiche.

-3) Il Lenzuolo si svuota del cadavere lasciando però il sudario, nella stessa posizione

-4) Aprendo la Sindone, appare l'immagine corporea.

On the left, probable enveloping steps.

-1) Conservative dust and half Shroud are placed on the tomb stone and then the Man is leaned on; aromatics soaked bandages are placed at his sides with plants and flowers.

-2) The other half of the Shroud is leaned over the man with the Sudarium impregnated with aromatic substances.

-3) The Shroud empties itself of the body letting the Sudarium in the same position.

-4) Opening the Shroud the body image can be seen.

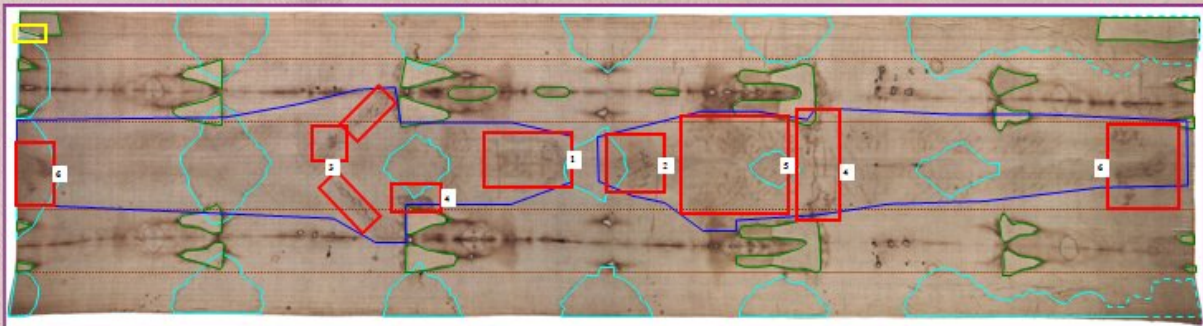



# Spiegazione


## Explanation


La Sindone porta impressa la doppia immagine, frontale e dorsale, di un uomo picchiato, flagellato, coronato di spine, crocifisso, morto e scomparso dal lenzuolo in modo particolare. Sono visibili anche le bruciature simmetriche ed i fori dovuti all'incendio del 1532 a Chambéry, dove la Sindone era conservata ripiegata più volte su se stessa, alcuni aloni lasciati dall'acqua prima del 1532 e altre tracce.


The Shroud bears the double image (frontal and dorsal) of a man who was beaten, scourged and crowned with thorns, and who died after being crucified. The body went out of the sheet in a very peculiar way. Traces of the 1532 fire, in Chambéry, where the Shroud was kept folded, are also visible as symmetrical burns, as well as water stains and other traces.





 **Bruciature dell'incendio del 1532**  
1532 fire burn holes

 **Doppia immagine corporea (colore seppia)**  
Double body image (sepia color)

 **Aloni d'acqua**  
Water stains

 **Toppe e rammendi**  
Patches and darnings

 **Principali tracce di sangue**  
Main blood traces

 **Zona del prelievo per la datazione al <sup>14</sup>C**  
Sampling area for <sup>14</sup>C dating



volto (1) e nuca (2), con le colature di sangue dovute alla corona di spine  
Face (1) and nape (2) with blood flows due to the crown of thorns



Schiena (5), con i segni del flagello  
Back (5), revealing the scourge marks



Mani (3), con ferita al polso e colature di sangue sugli avambracci; ferita sul fianco (4)  
Hands with a wound on the wrist, blood flows on forearms (3) and the side wound (4)



Piedi e ferita da chiodo (6), immagine dorsale (in alto) e frontale (in basso).  
Feet and the relative nail wound (6) on the dorsal (up) and on the frontal (down) body image.



# Storia antica

## Ancient history



Nei primi tempi, la Sindone era tenuta nascosta; per i giudei era impura perchè aveva toccato un cadavere. Dal Vangelo degli Ebrei: “Ora il Signore, dopo aver dato la Sindone al servo del sacerdote, apparve a Giacomo”<sup>77</sup>. Nino (306-337), apprese che i teli della sepoltura sarebbero stati prima in possesso della moglie di Pilato, poi dell'evangelista Luca.

At first, the Shroud was kept hidden, for the Jews in fact it was impure as it had touched a dead body. From the Gospel of the Hebrews: "Now the Lord, after giving the Shroud to the servant of the priest, appeared to James"<sup>77</sup>. Nino (306-337), learned that the clothes of the tomb were first held by the wife of Pilate, then by the evangelist Luke.



La tradizione parla del “Mandylyon” (fazzoletto) di EDESSA dato al Re Abgar, su cui è impressa l'immagine di Cristo “Acheropita” (non fatta da mano d'uomo); probabilmente era la Sindone ripiegata in modo da mostrare solo il volto.

The tradition tells of the EDESSA “Mandylyon” (handkerchief) given to King Abgar, on which the “acheropite” the image of Christ (not made by human hands) is impressed, that was probably the Shroud folded down to show only the face.

Nel 1204 il cavaliere Robert de Clari scrive che "la Sindone del Signore" in cui si vedeva l'immagine intera, era conservata nella chiesa di S. Maria delle Blacherme di COSTANTINOPOLI.

In 1204 the Chevalier Robert de Clari writes that "The Shroud of the Lord" in which the whole image was visible, was conserved in the church of S. Mary on Blacherme in CONSTANTINOPLE.

L'anomalia del piede destro di Cristo, piccolo e ruotato, riportato per secoli nelle monete bizantine e veneziane è in accordo con il “Cristo zoppo” e con il piede più piccolo che si vede sulla Sindone.

The anomaly of Christ's right foot, small and rotated, reported for centuries on the Byzantine and Venetian coins is in agreement with the "lame Christ" and the smaller foot visible on the Shroud.

Una lettera di Teodoro Angelo del 1205 riporta che la Sindone è conservata ad ATENE. La Sindone fu poi probabilmente conservata dai TEMPLARI.

In 1205 a letter of Teodoro Angelo reports that the Shroud is conserved in ATHENS. Then the Shroud was probably preserved by the TEMPLARS.





# Storia recente

## Recent history

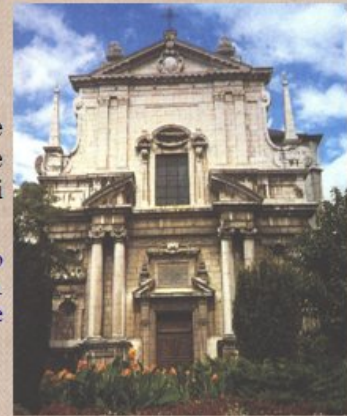


1353-1356: la Sindone compare a LIREY (Francia) nelle mani di Geoffroy de Charny. Iniziano le ostensioni della Sindone, come testimonia questo medaglione di piombo.

1353-1356: The Shroud appeared at LIREY (France) owned by Geoffroy de Charny. Expositions of the Shroud began, as evidenced by this medallion of lead.

1453. Marguerite de Charny consegnò la Sindone ad Anna di Lusingano, moglie del Duca Ludovico di Savoia. La Reliquia dal 1502 venne conservata nella Sainte Chapelle a CHAMBERY (Francia). Nel 1532 si sviluppò un incendio che causò i danni ancora visibili. Il Telo fu rattoppato dalle Suore Clarisse nel 1534.

1453. Marguerite de Charny gave the Shroud to Anna di Lusignano, wife of Duke Ludovico of Savoy. From 1502 the relic was preserved in the Sainte Chapelle in Chambéry (France). In 1532 a fire caused the damages that are still visible. The Cloth has been repaired by the Poor Clares in 1534.

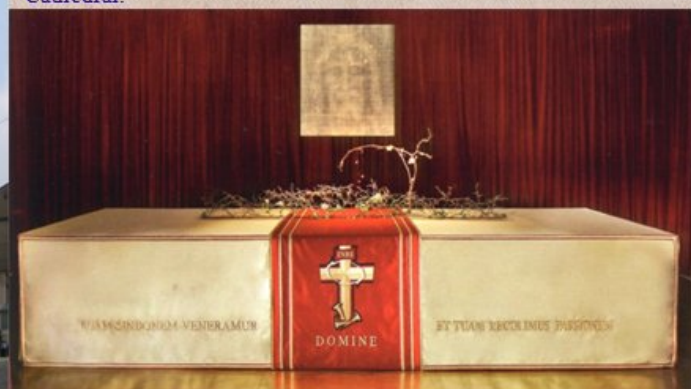


Nel 1578 i Savoia trasferirono la Sindone a TORINO, per abbreviare il pellegrinaggio di San Carlo Borromeo che intendeva venerare la Reliquia.. Per volere testamentario di Umberto di Savoia, la Sindone dal 1983 è di proprietà del Papa. Custode Pontificio è l' Arcivescovo di Torino.

In 1578 the Savoy transferred the Shroud to TURIN in order to shorten the pilgrimage of St. Charles Borromeo who wanted to venerate the Relic.. Since 1983 the Shroud has been owned by the Pope according to Umberto of Savoy's will. Papal Custodian is the Archbishop of Turin.

Ora la Sindone è conservata in camera climatica nel Duomo di Torino.

Nowadays the Shroud is kept in climatic chamber in the Turin Cathedral.





# Sindone e icone

## Turin Shroud and icons



Sopra, Cristo Pantocrator di Santa Caterina al Monte Sinai, VI sec.. I tratti somatici corrispondono a quelli della Sindone.

Above, Christ Pantocrator St. Catherine at Sinai Mount, VI Cent AD. The features are just like the Shroud's.

La corrispondenza tra i tratti somatici del volto sindonico e le più antiche icone di Cristo fanno ritenere che il volto dell'Uomo della Sindone sia stato il prototipo al quale l'iconografia cristiana si è ispirata.

The correspondence between the features of the Shroud face and the most ancient icons of Christ suggests that the face of the Shroud Man was the prototype inspiring all Christian iconography.

Mandylion e Croce ortodossa con il braccio orizzontale inferiore inclinato secondo la tradizione bizantina di "Gesù zoppo", coerente con l'immagine di un piede più piccolo dell'Uomo della Sindone.



Mandylion and Orthodox cross with the lower horizontal arm tilted according to the Byzantine tradition of "lame Jesus", consistent with the smaller foot on the image of the Shroud Man.

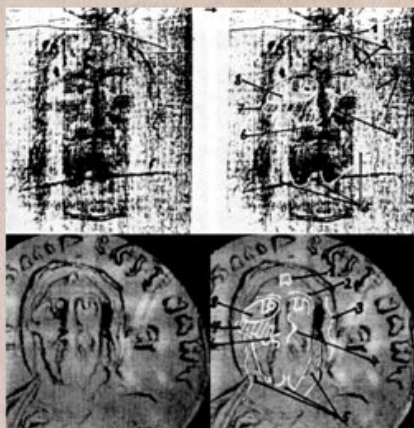


Sopra. Volto di Cristo del solidus di Giustiniano II, 692-695, (a sinistra) a confronto con il volto sindonico; al centro sovrapposizione delle due immagini al 50% di intensità. A destra, per confronto Volto di Cristo e di Giustiniano II di una moneta coeva dove sono evidenti le differenze fra i volti bizantini e quello sindonico.

A sinistra. Alcuni punti di congruenza fra il Volto sindonico e quello di Cristo del tremis di Giustiniano II.

Above. Face of Christ on the solidus of Justinian II, 692-695, (left) compared with the Shroud Face and in the middle the two images overlapping to 50% intensity. On the right, for comparison Face of Christ and a coeval coin of Justinian II where remarkable differences between the Byzantine faces and that of the Shroud are visible.

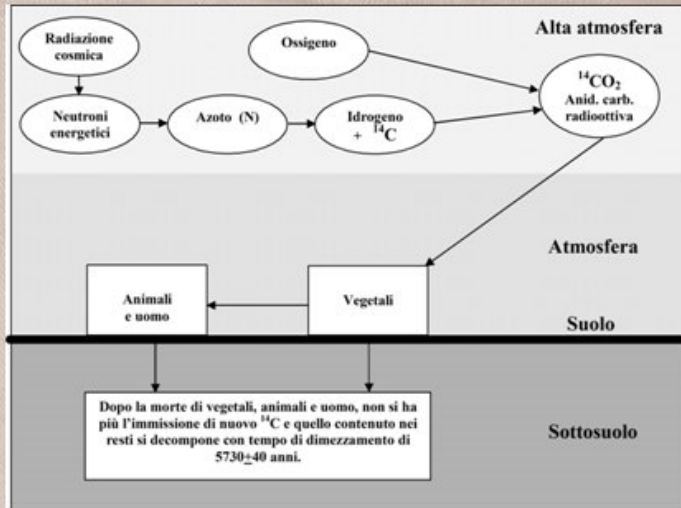
Left. Some points of congruence between the Shroud Face and that of Christ on the Tremis of Justinian II.





# Datazione al $^{14}\text{C}$

## $^{14}\text{C}$ Dating



### METODO

Tutti gli organismi viventi assorbono anidride carbonica dall'atmosfera e quindi anche l'isotopo radioattivo del carbonio  $^{14}\text{C}$ . Finché l'organismo è vivo, la percentuale di  $^{14}\text{C}$  rimane costante, ma dopo la morte il  $^{14}\text{C}$  instabile diminuisce col tempo perché manca l'apporto di nuovo carbonio dall'atmosfera.

Misurando la quantità residua di  $^{14}\text{C}$  in un reperto si può calcolare il tempo passato dalla morte dell'organismo, se il reperto non ha subito contaminazioni esterne.

### METHOD

All living organisms absorb carbon dioxide from the atmosphere, hence also the radioactive isotope of carbon  $^{14}\text{C}$ . Until the organism is alive, the percentage of  $^{14}\text{C}$  remains constant, but after death

the unstable  $^{14}\text{C}$  decreases with time as it lacks the contribution of new carbon from the atmosphere.

By measuring the residual amount of  $^{14}\text{C}$  in a sample we can calculate the time spent from the death of the organism, if the sample has not undergone external contamination.



Il prelievo del campione sindonico fu eseguito in una zona contaminata dal sudore delle mani degli ostensori.

The Shroud sampling was done in an area contaminated by the sweat of the exhibitor's hands.

Il 21 aprile 1988 Giovanni Riggidi Numana tagliò il campione sindonico per l'analisi.

On April 21<sup>st</sup> 1988, Giovanni Riggidi Numana cut the Shroud sample for analysis.

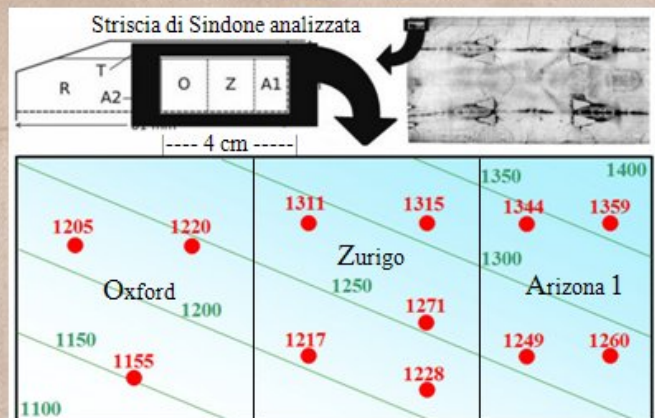


La radiodatazione ha fornito un'età della Sindone compresa fra **il 1260 ed il 1390, ma il risultato non è attendibile** perché l'analisi statistica dimostra che il lino analizzato è stato contaminato dall'ambiente con un conseguente ringiovanimento dei campioni. L'analisi statistica dei dati eseguita ([www.shroud.com/nature.htm](http://www.shroud.com/nature.htm)) non è esatta.

Per esempio i dati del laboratorio di Arizona riportano un errore statistico di 31 anni anziché 17. Una revisione dei dati dimostra **variazioni di secoli in pochi centimetri di tessuto** e quindi che la datazione non è significativa.

The radiometric dating attributed the Shroud an age between **1260 and 1390, but the result is not reliable.** This because the statistical analysis shows that the linen was contaminated from ambient, leading to a rejuvenation of the samples. The statistical analysis performed ([www.shroud.com/nature.htm](http://www.shroud.com/nature.htm)) is not exact. For example, in the Arizona laboratory data, a statistical error of 31 years instead of 17 results.

Moreover a data review shows **shifts in centuries in a few centimeters of fabric** so that the dating appears to have no significance.



La figura mostra la probabile disposizione dei risultati ottenuti nel 1988 (in rosso) sul pezzo di tessuto sindonico analizzato. È evidente la variazione di due secoli in soli 4 cm. The figure shows the probable disposition of the results obtained in 1988 (in red) on the Shroud fabric piece analyzed. Clear is the two centuries' shift in 4 cm only.



# Flagellazione

## Scourging

*Allora Pilato fece prendere Gesù e lo fece flagellare. (Gv19,1);  
Sul mio dorso hanno arato gli aratori, hanno fatto lunghi solchi. (Sal 129,3)  
Pilate then took Jesus and scourged Him (John 19,1);  
The plowers plowed upon my back; they lengthened their furrows (Psalm129,3).*

L'intero corpo dell'uomo della Sindone è coperto da segni di piccole dimensioni (circa 2 cm), spesso disposti a coppie o a triplete, la cui forma è riconducibile ad un oggetto formato da una sbarretta su cui sono inserite 2 o 3 piccole sfere

The whole body of the Shroud man is covered by numerous marks of small dimensions (about 2 cm), often forming groups of two or three. Their shape is due to a bar-like object having 2 or 3 small spheres attached.

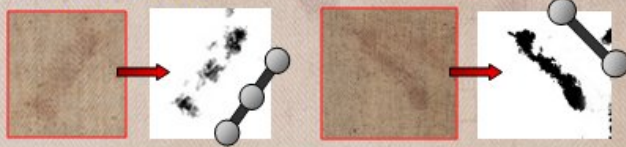
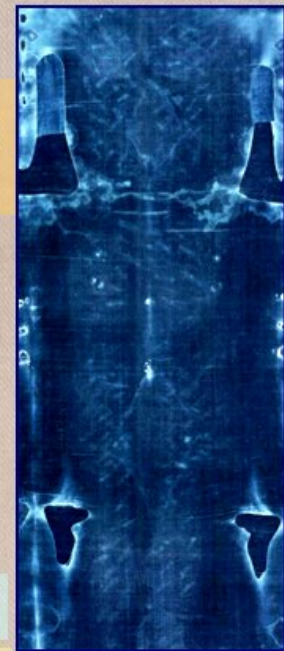


Immagine (a sinistra) ed elaborazione computerizzata (a destra) di 2 segni di flagello, e ricostruzione semplificata del corpo impattante.

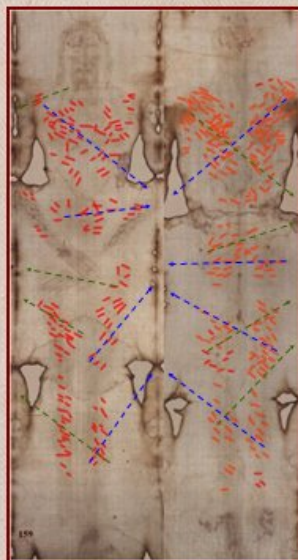
Original imprint (left) and graphic processing (right) of 2 scourge marks, and simplified reconstruction of the impacting object.



Segni di flagello  
Scourge marks

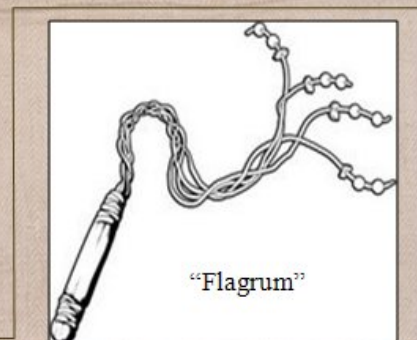
Sono stati contati circa 370 impronte da flagello che sono riconducibili a ferite lacero-contuse in seguito decalcate sul Lenzuolo che era a contatto con il corpo nudo. Si distinguono due direzioni di provenienza dei colpi, che testimoniano la presenza di due esecutori, posti ai lati del condannato.

About 370 scourge marks have been counted on the Shroud. They were caused by lacerations and bruises that were transferred onto the cloth by direct contact with the naked body. Two different directions can be distinguished about the blows, which testify the presence of two different executors, one at each side of the condemned.



A sinistra: Ricostruzione dell'uomo della Sindone dopo la flagellazione (G. Ricci) ed elaborazione computerizzata dei colpi di flagello.

On the left: Reconstruction of the Shroud man after the scourging (G. Ricci) and computerized processing of scourge marks.



Right above: reconstruction of the Roman flagrum, a whip constituted by leather cords armed with spiky metal spheres or small bones at each extremity. The high number of wounds testifies of a Roman torture, that did not limit the number of lashes.

In alto a destra: ricostruzione del flagrum romano, una frusta dotata di corde di cuoio con sfere di metallo acuminate o pezzetti d'osso alle estremità. L'alto numero di ferite fa ipotizzare un supplizio romano, che non prevedeva una limitazione al numero di colpi.



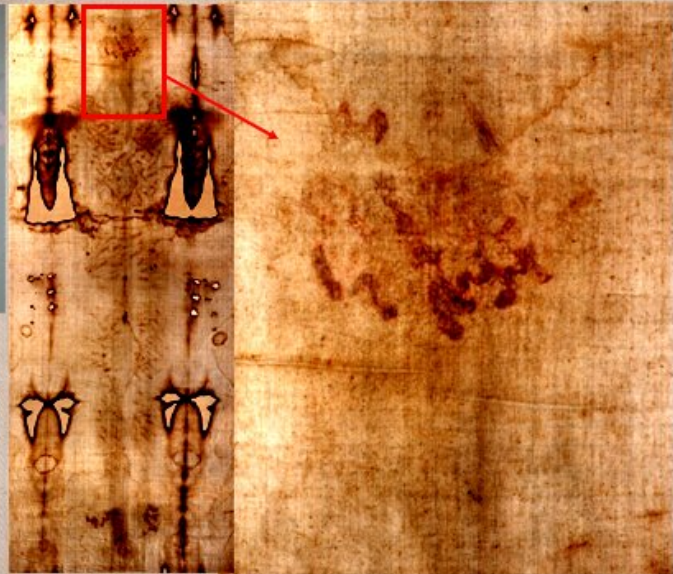
# Coronazione di spine

## Crowning of thorns

*Lo rivestirono di porpora e, dopo aver intrecciato una corona di spine, gliela misero sul capo.  
(Marco 15,17)*

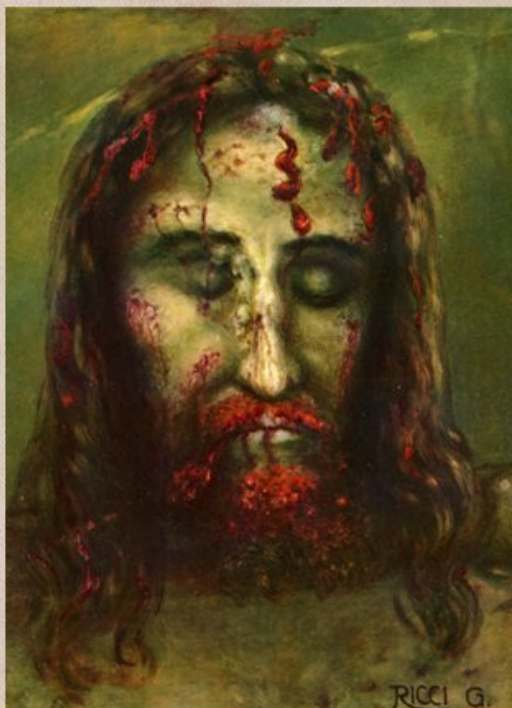
*E i soldati, intrecciata una corona di spine, gliela posero sul capo e gli misero addosso un  
mantello di porpora. (Giovanni 19,2)*

*They dressed Him up in purple, and after twisting a crown of thorns, they put it on Him (Mark 15,17)  
And the soldiers twisted together a crown of thorns and put it on His head, and put a purple robe on Him  
(John 19,2)*



La fronte, le tempie e la nuca (in figura) dell'Uomo della Sindone sono coperte di rivoli e grumi di sangue fuoriuscito da ferite causate da oggetti appuntiti e sottili, come spine. Secondo alcuni studiosi la corona di spine era un casco, simile a quelli in uso nel Medio Oriente

The forehead, the temples and the nape (see figure) of the Shroud Man are covered with bloody flows and clots. According to some scholars the crown of thorns was a helmet similar to the ones used in the Middle East.



A sinistra, volto dell'uomo sindonico dipinto da G. Ricci.  
On the left face of the Shroud Man portrayed by G. Ricci.

Sotto, "Sedile degli impropri" S. Sepolcro, Gerusalemme.  
Probabilmente su questo sedile Gesù fu coronato di spine.  
At the bottom "Insult Seat", S. Sepulcher, Jerusalem.  
Probably on this seat Jesus was crowned with thorns.





# Crocifissione

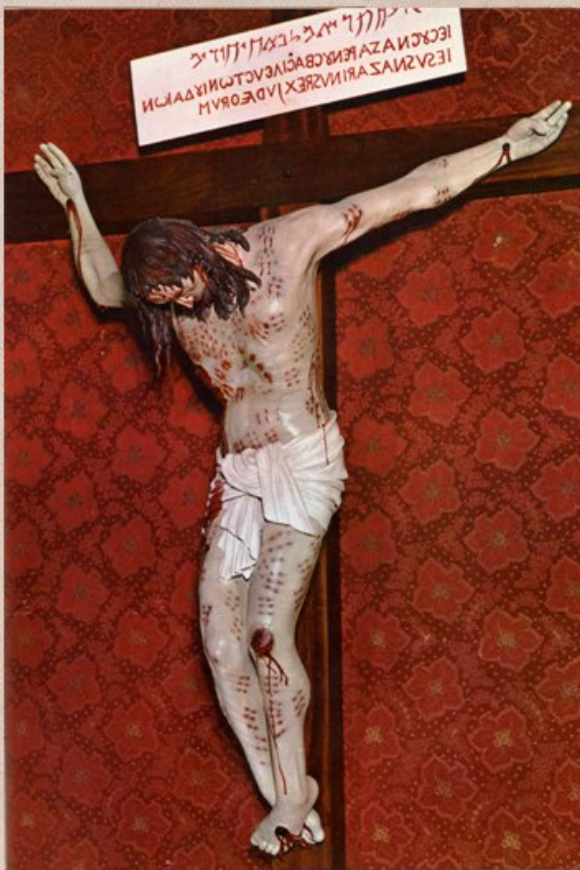
## Crucifixion

*Quando giunsero al luogo detto Cranio, là crocifissero lui e i due malfattori, uno a destra e l'altro a sinistra (Luca 23,33); Hanno forato le mie mani e i miei piedi (Salmo 22, 17)*

*When they came to the place called the Skull, there they crucified Him and the criminals, one on the right and the other on the left (Luke 22, 33); They pierced my hands and my feet (Psalm 22, 17)*

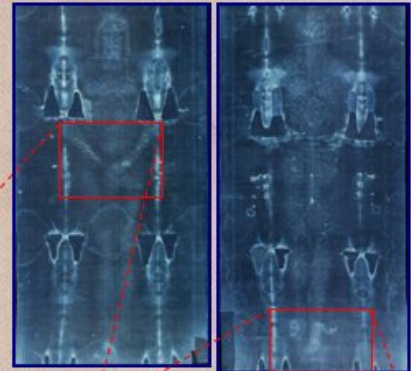
Le mani e i piedi dell'Uomo della Sindone mostrano ferite riconducibili a fori provocati da chiodi: gli anatomo-patologi sono concordi nel ritenere che egli sia stato crocifisso. Questo tipo di esecuzione capitale ha origini molto antiche ma furono i Romani a farne largo uso.

Hands and feet of the Shroud Man show wounds caused by spiky objects, like nails: pathologists agree that he has been crucified. This kind of capital punishment is ancient and it has largely been used by the Romans.



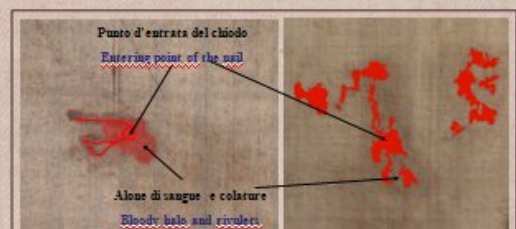
Crocifisso realizzato da G. Ricci sulla base dei dati ricavati dalla Sindone.

Christ on the cross, statue manufactured by G. Ricci on the basis of the Shroud.



Particolare dei polsi e della pianta dei piedi, e relativa ricostruzione del punto di entrata dei chiodi, così come si deduce dalle ferite sulla Sindone. Penetrando nel polso il chiodo lede il nervo mediano, che muove il pollice, e lo fa ritrarre contro il palmo: nell'immagine corporea infatti il pollice è assente.

Enlargement of the wrist and of the feet, reconstruction of the place where the nails entered. Penetration of the nail into the wrist damages the median nerve, that moves the thumb, and causes its retraction against the palm: in the body image, indeed, the thumb is absent.



Ricostruzione dei rivoli di sangue sul polso e nella pianta dei piedi.

Reconstruction of the blood rivulets from the wrist and from the feet.



# La morte

## The death

*E Gesù, emesso un alto grido, spirò. (Matteo 27,50)*

*Venuti però da Gesù e vedendo che era già morto, non gli spezzarono le gambe, ma uno dei soldati gli colpì il fianco con la lancia e subito ne uscì sangue e acqua (Giovanni 19, 33-34)*

*Il mio cuore è come cera, si fonde in mezzo alle mie viscere. (Salmo 22, 14)*

*L'insulto ha spezzato il mio cuore e vengo meno. (Salmo 69, 20)*

*And Jesus cried out again with a loud voice, and yielded up His spirit. (Matthew 27,50)*

*but coming to Jesus, when they saw that He was already dead, they did not break His legs. But one of the soldiers pierced His side with a spear, and immediately blood and water came out. (John 19,33-34)*

*My heart is like wax; It is melted within me. (Psalm 22, 14)*

*Reproach has broken my heart and I am so sick (Psalm 69, 20)*



*... ma uno dei soldati gli forò il costato con una lancia, e subito ne uscì sangue e acqua. (Gv 19, 34)*  
*... instead, one of the soldiers pierced Jesus' side with a spear, bringing a sudden flow of blood and water. (John 19,34)*

Probabilmente la morte avvenne per emopericardio (versamento di sangue nel pericardio, una membrana che avvolge il cuore). Il sangue rimanendo per ore nella cavità pericardica si separò nella parte sierosa e corpuscolata rossa. A sinistra il colpo di lancia provocò la ferita al costato dell'Uomo della Sindone. Al centro, in accordo con il Vangelo di Giovanni, si vede sulla Sindone l'impronta di sangue separato (sangue e siero) tipica di un cadavere. A destra la ferita al costato, vista con i raggi UV, evidenzia il bordo di siero fluorescente (A. Adler, The orphanated manuscript).

The death probably was due to haemopericardium (blood spilling in the pericardium, a wrapping heart membrane). The blood rested in the pericardic cavity for some hours and it separated into serous and red corpuscular part.

On the left the lance blow causing the side wound of the Shroud Man. In agreement with John's Gospel, the separated (blood and serum) blood stain, typical of a corpse is visible on the center. On the right the side wound seen through UV rays evidences the edge of fluorescent serum (A. Adler, The orphanated manuscript).



*Giuseppe, preso il corpo di Gesù, lo avvolse in un candido lenzuolo e lo depose nella tomba nuova, che si era fatta scavare nella roccia; rotolata poi una gran pietra sulla porta del sepolcro, se ne andò. (Matteo 27, 57 - 60)*

*Joseph took the body, wrapped it in a clean linen cloth, and placed it in his own new tomb that he had cut out of the rock. He rolled a big stone in front of the entrance to the tomb and went away. (Matthew 27, 57-60)*



# Il sangue

## The blood

Sulla Sindone sono presenti particolari tracce di colore rosso scuro (indicate sotto con riquadri rossi). Dopo analisi specifiche nel 1978 J. Heller e A. Adler dimostrarono che si tratta di sangue umano. I risultati furono confermati da P. L. Baima Bollone.

Il sangue si è coagulato ed è stato trasferito sul Lenzuolo grazie al contatto diretto con il corpo.

On the Shroud particular dark red traces are visible (indicated in the red frames below) After specific tests J. Heller and A. Adler demonstrated that these traces are **human blood**. The results have been confirmed by P. L. Baima Bollone.

Blood coagulated and was transferred on the cloth by direct contact with the body.

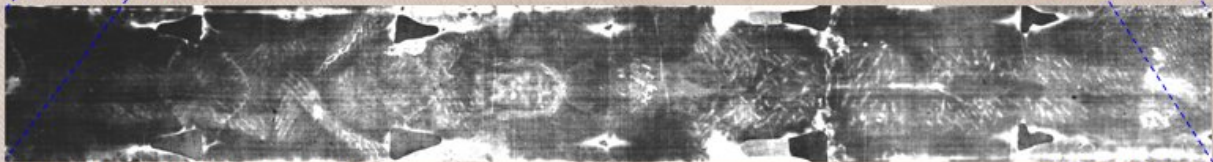
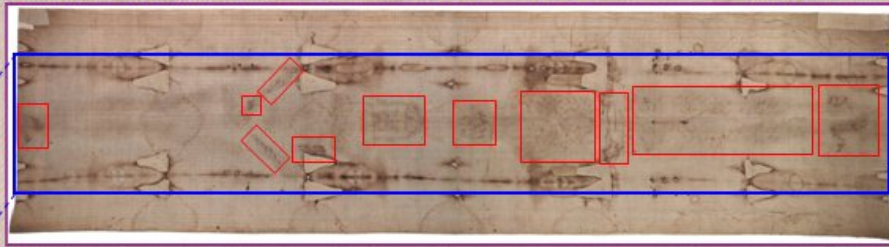


Foto all'UV – negativo G.B. Judica Cordiglia

Negative UV photo

Nelle foto effettuate all'ultravioletto, il sangue è fluorescente. L'immagine all'ultravioletto in negativo evidenzia in chiaro le varie tracce di sangue presenti sulla Sindone.

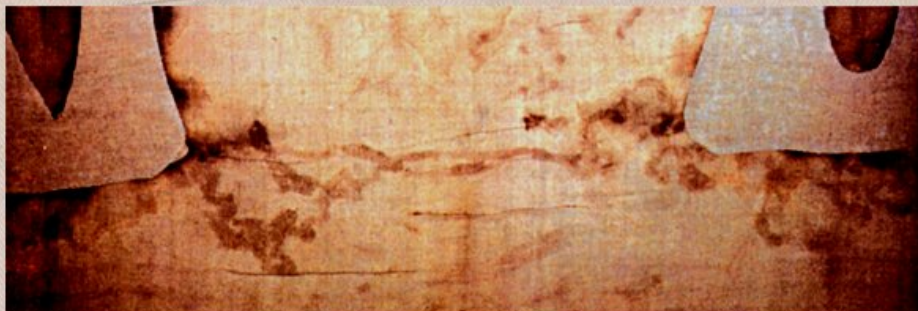
In ultraviolet photos blood is fluorescent. The UV negative image enhances all various blood traces found on the Shroud.

Si distinguono diversi tipi di sangue, fuoriusciti dal corpo in momenti diversi:  
Different kinds of blood can be distinguished, that came out of the body in different moments:



Il **primo tipo** fuoriuscì dal corpo quando era in vita (es. ferite del flagello a sinistra e della corona di spine a destra) e risulta "intero", cioè non separato nelle sue componenti sierosa e corpuscolata.

The first type of blood oozed out of the body when He was alive (scourge -on the left- and crown of thorns -on the right- wounds ). It is "not-separated", that is its corpuscolate and serum components are stillmixed together.



Il **secondo tipo** fuoriuscì dopo la morte, ed è separato nelle componenti sierosa (fluorescente all'UV), e corpuscolata rossa (non fluorescente). Questo è evidente nelle ferite del costato (sopra) e dei piedi.

The **second type** came out of the body after death, and is separated into a serum component (fluorescent under UV) and a corpuscolate red component (not fluorescent). This is evident in the wounds of the side (above) and of the feet.



# Negativo fotografico

## Photographic negative



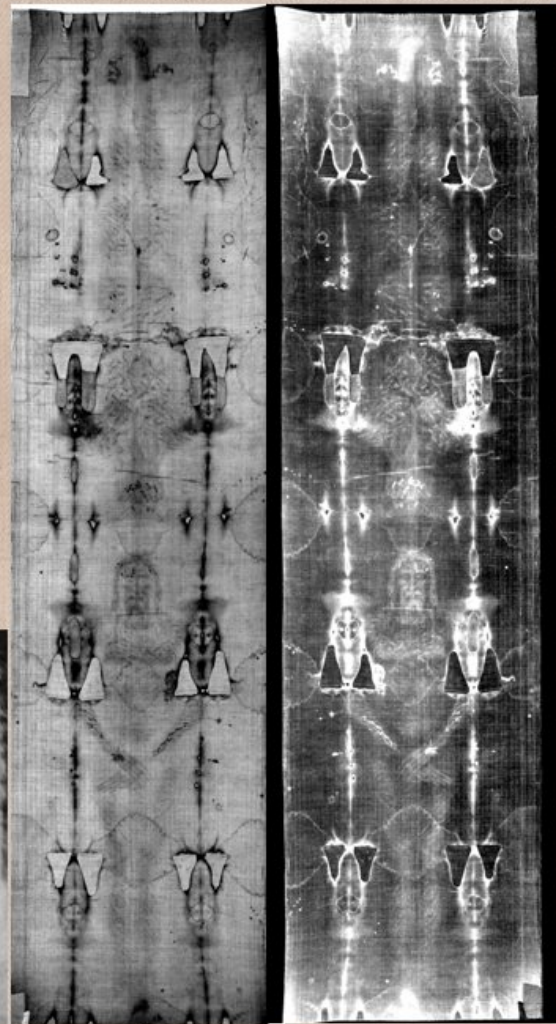
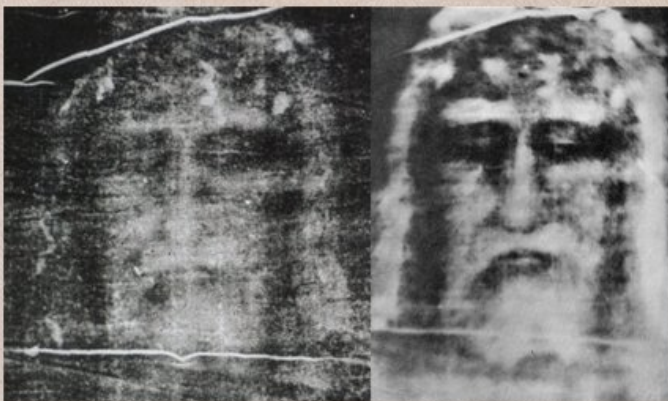
L'immagine corporea è come un negativo fotografico perché i livelli di colore sono invertiti. Le parti più prominenti sono scure e viceversa. L'esempio a sinistra, ad alto contrasto, confronta il volto positivo e negativo di un'icona di Cristo con il volto sindonico. Tuttavia nel lontano infrarosso l'immagine corporea è in positivo

The body image is like a photographic negative because the color levels are reversed. The most prominent parts are darker and vice versa. The contrast-enhanced example on the left compares the positive and negative face of an icon of Christ with the Shroud face. However, in the far infrared the body image is positive.



Qui sotto i primi negativi fotografici della Sindone ottenuti nel 1898 da Secondo Pia (sinistra) e Sanna Solaro (destra).

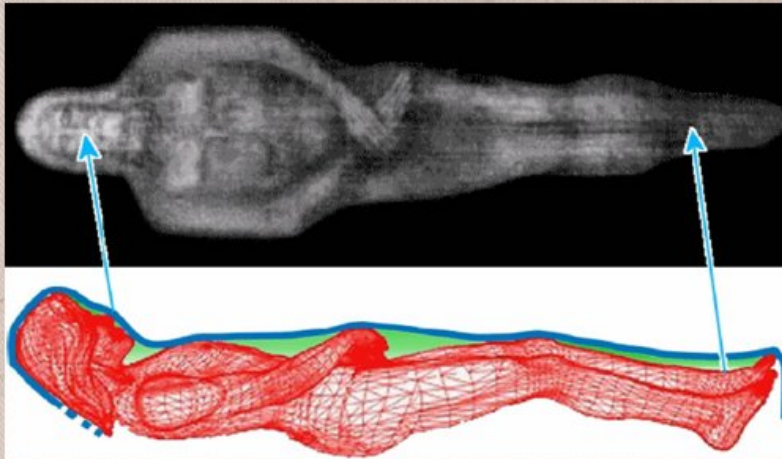
Below: the first photographic negatives obtained from the Shroud in 1898 by Secondo Pia (left) and Sanna Solaro (right).





# Tridimensionalità

## 3-D characteristics

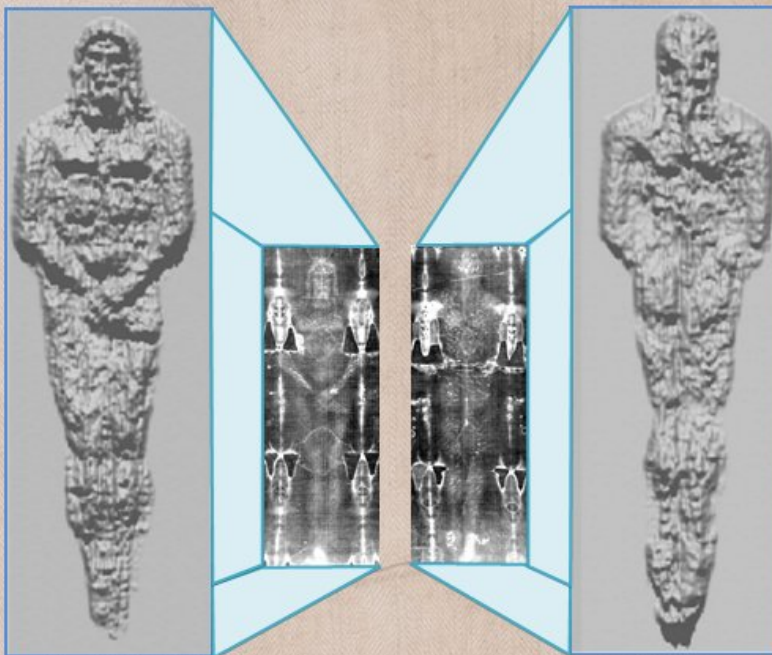


I livelli di luminanza dell'immagine corporea sono correlabili alla distanza fra il corpo avvolto e la Sindone.

Si può quindi ipotizzare il tipo di avvolgimento e ricostruire l'immagine tridimensionale dell'Uomo.

The luminance levels of the body image are related to the distance between the enveloped body and the Shroud.

The type of enveloping can therefore be hypothesized and the tridimensional image of the Man can be reconstructed.



Ricostruzione 3-D dell'immagine frontale e dorsale: anche l'immagine dorsale presenta alcune caratteristiche di tridimensionalità.

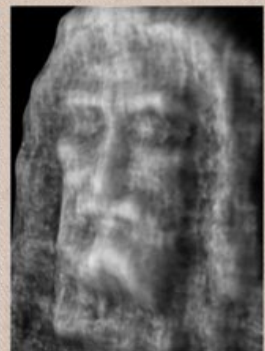
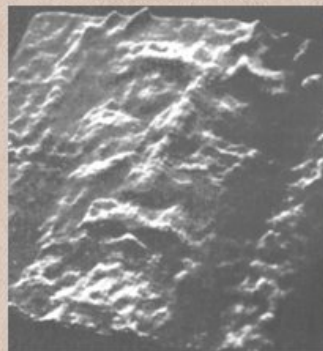
3-D reconstruction of the frontal and dorsal images: also the dorsal image has 3-D features.

A partire da L. Vala (1967) fu evidenziata la caratteristica 3-D del volto sindonico.

Sotto alcune elaborazioni 3-D del volto (da sinistra P. Gatinéau, G. Tamburelli, G. Fanti e M. Azevedo).

3-D features of the Shroud Face were highlighted starting by L. Vala (1967).

Below some 3-D processing of Face (from the left P. Gatinéau, G. Tamburelli, G. Fanti and M. Azevedo).





# Sindone al microscopio

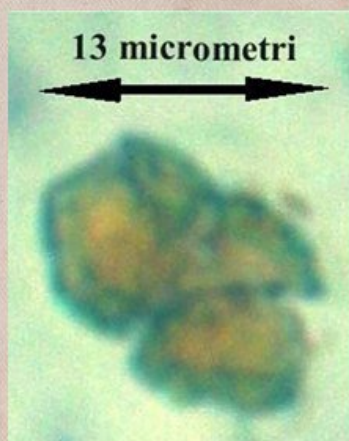
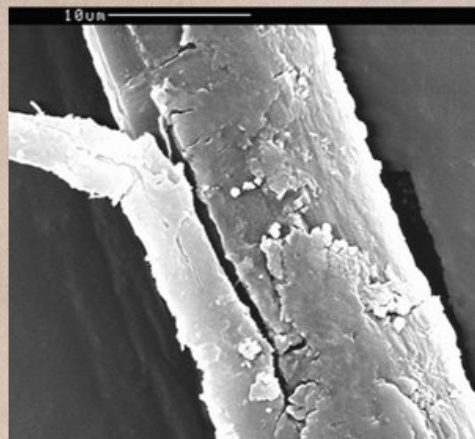
## Shroud at microscope



A sinistra: fibre di immagine della Sindone in luce trasmessa al microscopio ottico (diametro circa 15 micrometri).

A destra: la fibrilla della Sindone al microscopio elettronico mostra diverse impurità superficiali.

On the left: Shroud image fibers in transmitted light, optic microscope (diameter of about 15 micrometers).  
On the right: a Shroud fiber showing different surface impurities at electron microscope.



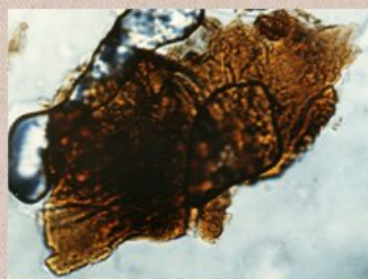
13 micrometri

A sinistra: piccola crosta di sangue.

A destra: granulo pollinico di *Hapophyllum tuberculatum*, pianta desertica. M. Frei riconobbe il polline di questa e molte altre piante tipiche della Palestina imprigionati fra i fili sindonici.

On the left: a small blood crust.

On the right: pollen grain of *Hapophyllum tuberculatum*, a desert plant. M. Frei identified the pollen of this plant as well as of many other plants typical of Palestine imprisoned between the Shroud threads.

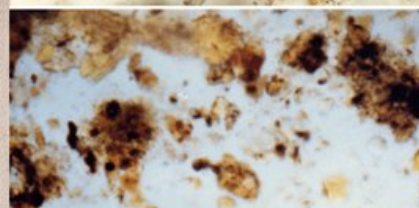
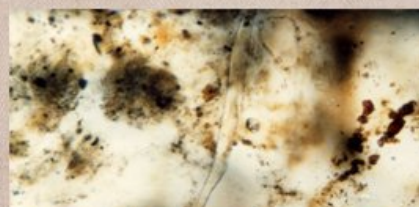
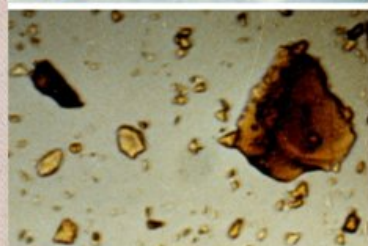


A sinistra: in alto particella di aloe riconosciuta da J. Kohlbeck fra le polveri sindoniche e sotto campione di confronto.

A destra: in alto particelle di mirra riconosciute da J. Kohlbeck fra le polveri sindoniche e sotto campione di confronto.

On the top left: aloe particle recognized by J. Kohlbeck in the Shroud dust and below reference sample.

On the top right: myrrh particles recognized by J. Kohlbeck in the Shroud dust and below reference sample.





# Il mistero dell'immagine

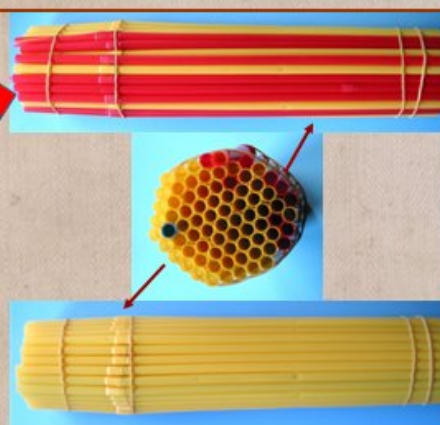
## The mystery of image

- L'intensità dell'immagine corporea frontale è simile a quella dorsale.
- La risoluzione è di 4,9 mm.
- Non ci sono immagini laterali.
- L'immagine corporea è superficiale.
- Le fibre colorate sono più fragili.
- Si è formata per reazione chimica delle fibre di lino.
- Le fibre sono colorate individualmente per disidratazione nello strato esterno spesso 0,200 mm.

- The intensity of the frontal body image is similar to the dorsal one.
- The resolution is 4.9 mm.
- There are no side images.
- The body image is superficial.
- The colored fibers are more brittle.
- It was formed by chemical reaction of linen fibers.
- The fibers are colored individually by dehydration of the outer layer 0.200 mm thick.

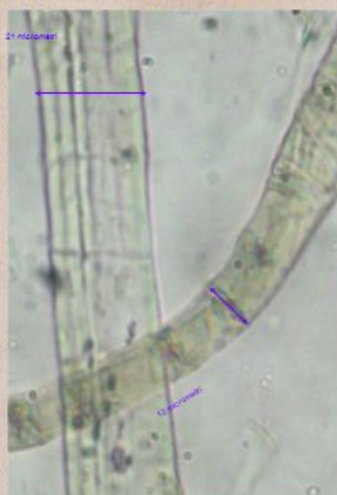


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Sopra a sinistra, macrofotografia dell'immagine in corrispondenza del naso ed a destra macromodello corrispondente ingrandito circa 350 volte. Il fascio di cannuce corrisponde ad un filo della Sindone e le cannuce rosse corrispondono alle fibre colorate che sono superficiali.

On top left, a macro photo of the nose and on the right a corresponding macromodel magnified about 350 times. The bundle of straws is like a Shroud thread with red straws corresponding to the colored fibers that are superficial.

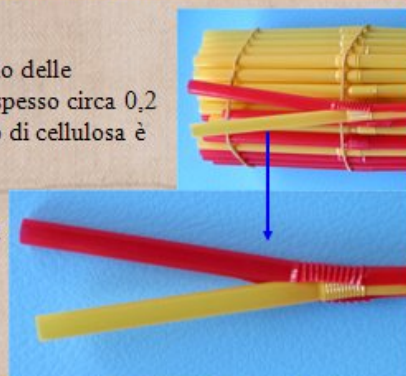


Sopra, due fibre di lino della Sindone di cui una colorata ed una no (più a sinistra).

On the top, two Shroud linen fibers, one colored and the other not (on the left).

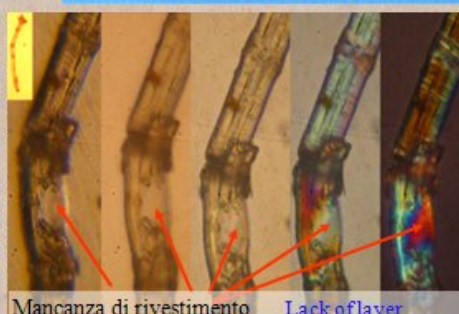
A destra si osserva nel macromodello delle cannuce che solo lo strato esterno spesso circa 0,2 micrometri è colorato, ma il midollo di cellulosa è privo di colore.

On the right the straws macromodel shows that only the outer layer about 0.2 micrometers thick is colored, but the cellulosic medulla is not colored.



A destra, alcune viste, anche in luce polarizzata, di una fibrilla di immagine della Sindone a cui è stato meccanicamente asportato lo strato esterno di colore lasciando la cellulosa interna non colorata.

On the right, different views of a Shroud image fiber some of them in polarized light: its outer color layer was mechanically removed, showing the uncolored inner medulla.



Mancanza di rivestimento

Lack of layer



# L'immagine impossibile

## The impossible image

*Sono state formulate molte ipotesi di formazione dell'immagine corporea, ma nessuna soddisfa tutte le particolari caratteristiche della Sindone.*  
*Many hypotheses were made to explain the body image formation, but none satisfies all the special features of the Shroud.*



**IPOTESI PER CONTATTO** L'immagine si sarebbe formata a causa del contatto della pelle bagnata da fluidi corporei con la Sindone impregnata di aloe e mirra. *Questa ipotesi non spiega, tra l'altro, le sfumature. A sinistra esperimento di M. Moroni.*

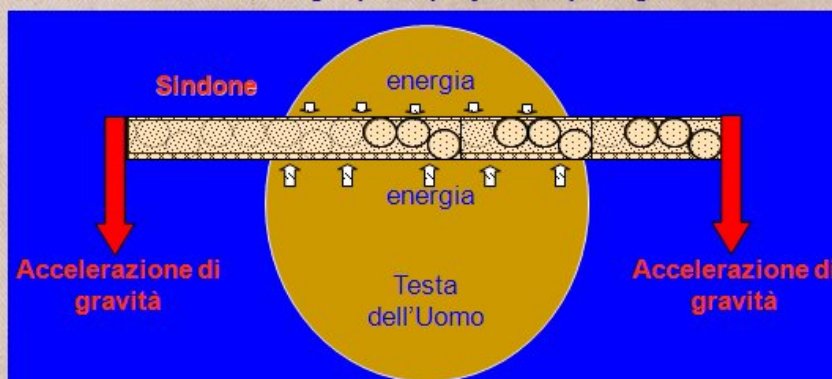
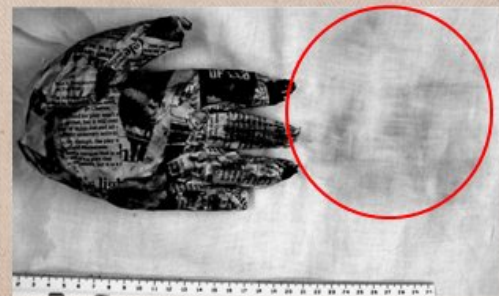
**CONTACT HYPOTHESIS** The image could have been formed due to contact between the skin wetted by body fluids and the Shroud impregnated with aloe and myrrh. *This hypothesis does not explain the shading, among others. On the left M. Moroni's experiment.*

**IPOTESI PER DIFFUSIONE** L'immagine si sarebbe formata a causa dell'emissione di gas legati alla putrefazione.

*Questa ipotesi non spiega, tra l'altro, la risoluzione dell'immagine ed è in contrasto con il fatto che il cadavere rimase avvolto meno di 50 ore e non mostra segni di putrefazione. A sinistra esperimento di R. Rogers.*

**DIFFUSION HYPOTHESIS** The image would have been formed due to emission of putrefaction gases.

*This hypothesis does not explain, among other things, the image resolution and is in contradiction with the fact that the corpse was enveloped less than 50 hours and it does not show signs of rot. Left experiment of R. Rogers.*



**IPOTESI RADIATIVA** L'immagine si sarebbe formata a causa di una radiazione breve ma intensa proveniente dall'interno del corpo avvolto. Secondo J. Jackson la radiazione sarebbe ultravioletta e l'Uomo sarebbe divenuto meccanicamente trasparente; mentre la Sindone attraversava il Corpo afflosciandosi per gravità, l'energia formava l'immagine reagendo con le fibrille di lino più esterne, sopra e sotto. Sono state anche ipotizzate diverse forme di energia e l'esperimento di G.B. Rinaudo (a destra) riporta l'esempio della radiazione protonica.

*Anche se questa ipotesi potrebbe spiegare le particolari caratteristiche dell'immagine corporea, è ovviamente al di fuori della scienza tradizionale (energia correlata alla Risurrezione, Uomo meccanicamente trasparente).*

**RADIATIVE HYPOTHESIS** The image would have been formed in consequence of a short but intense radiation coming from inside the enveloped body. According to J. Jackson the Man would have become mechanically transparent while the Shroud drooped through the body by gravity and the released UV radiation formed the image by reacting with the outer linen fibers, up and down. Various forms of energy were also assumed and the experiment of G.B. Rinaudo (on the right) shows an example of proton radiation. *Although this hypothesis may explain the particular characteristics of the body image, it is obviously outside the traditional science (energy related to the Resurrection, Man mechanical transparent).*

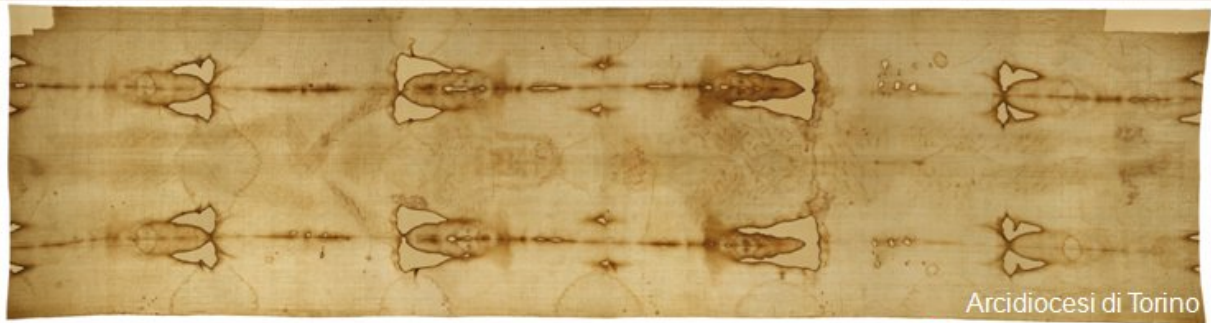


# Opera medievale?

## Medieval handiwork?

*Sono stati fatti molti tentativi per riprodurre la Sindone, ma fino ad oggi nessun esperimento è in grado di riprodurre tutte le particolari caratteristiche.*

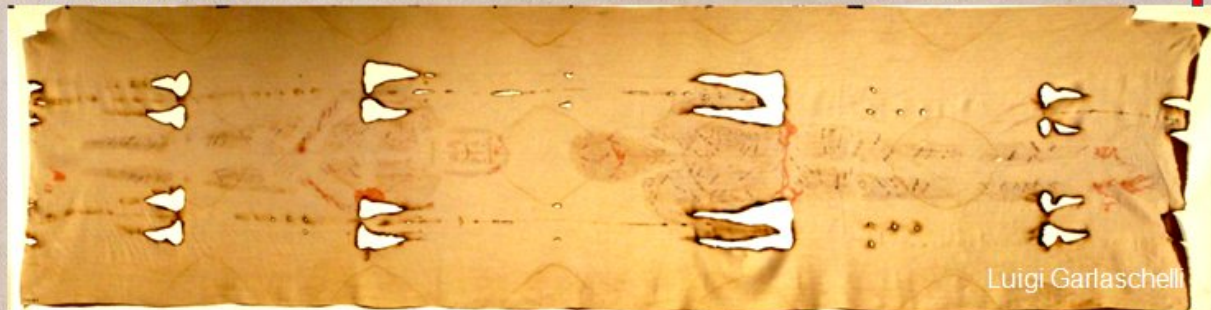
*There have been many attempts to reproduce the Shroud, but until now no experiment is able to reproduce all the special features.*



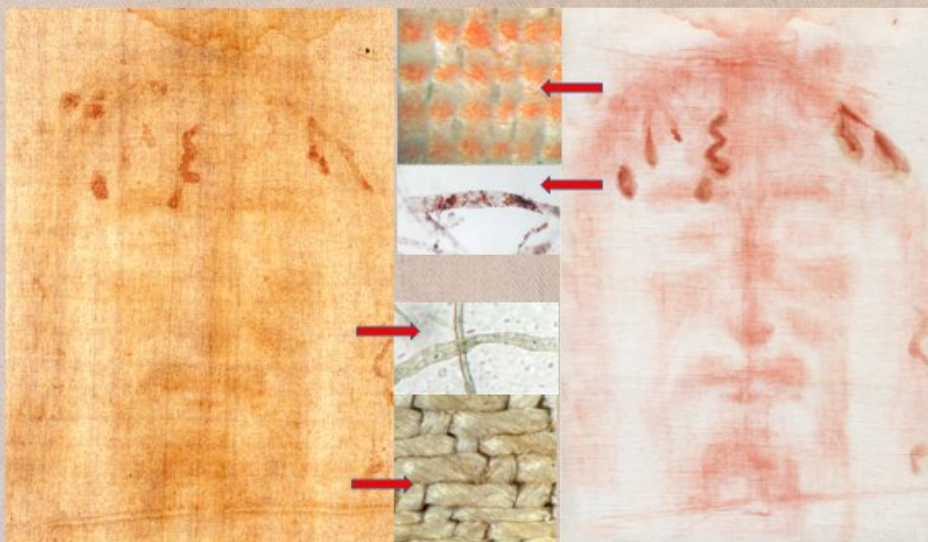
Arcidiocesi di Torino

La prima copia intera della Sindone (sotto) costruita da L. Garlaschelli con tecniche note anche nel medioevo, è una buona riproduzione dal punto di vista macroscopico, anche se non riesce ad imitare il chiaroscuro della Reliquia (es. ginocchia). Tuttavia essa non riproduce molte particolari caratteristiche a livello microscopico.

The first complete copy of the Shroud (below) made by L. Garlaschelli with techniques known in the Middle Ages, is a good reproduction from the macroscopic point of view even if it is not able to copy the Relic's chiaroscuro (e.g. knees). Nevertheless it does not reproduce many special features at microscopic level.



Luigi Garlaschelli



Anche la migliore copia del volto (a sinistra) costruita da E. Craig con tecniche note anche nel medioevo non riproduce molte particolari caratteristiche a livello microscopico.

Even the best copy of the face (on the left) made by E. Craig using techniques known in the Middle Ages does not reproduce many special features at microscopic level.



# Effetto corona

## Corona discharge

*Una fortissima scarica elettrica riesce teoricamente a riprodurre tutte le particolari caratteristiche dell'immagine sindonica, ma non è ancora realizzabile in laboratorio.*  
*A very high electrical discharge can theoretically reproduce all the special characteristics of the Shroud image, but it is not yet achievable in laboratory.*



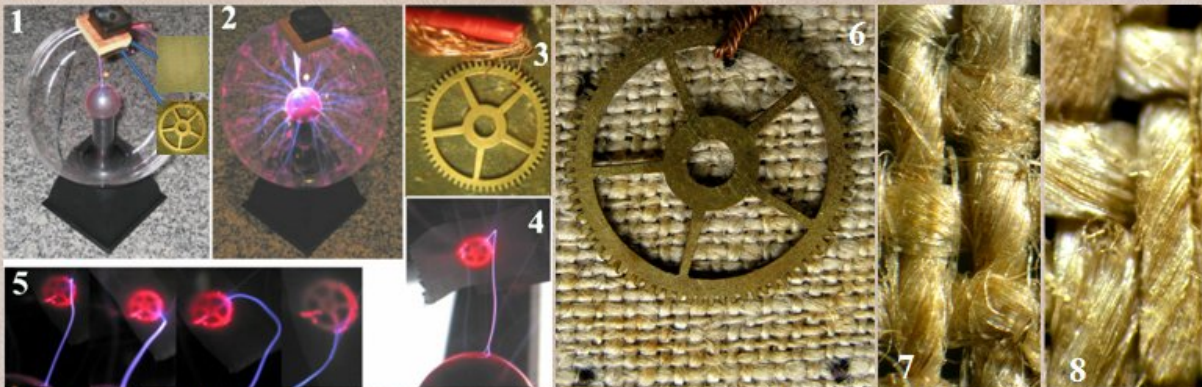
La più probabile ipotesi di formazione dell'immagine sindonica si basa sull'effetto corona. Esso consiste in scariche elettriche parziali associate a due elettrodi ad alta tensione di carica opposta; determina riscaldamento e radiazione ultravioletta. L'effetto corona si genera anche nelle sfere al plasma.

In figura si nota la luminescenza nel tessuto di lino posto sulla sfera al plasma e in contatto con una mano. Questa luminescenza genera immagini simili a quelle della Sindone.

The most likely hypothesis of the Shroud image formation is based on the corona discharge. It consists of partial electrical discharges associated with two high voltage electrodes of opposite charge; it causes heating and emission of ultraviolet radiation. The corona discharge is generated also in the plasma balls. In figure on the left the glow on the linen sheet placed on a plasma ball in contact with one hand is visible. This luminescence generates images similar to that of the Shroud.

L'effetto corona sarebbe stato generato dall'Uomo avvolto nelle Sindone caricato elettricamente in seguito ad un fulmine (forse globulare) o al fenomeno descritto nei Vangeli in quella Domenica di Pasqua. Le scariche elettriche parziali interagendo con le fibrille più esterne della Sindone, avrebbero generato l'immagine ([www.dim.unipd.it/fanti/Sindone htm](http://www.dim.unipd.it/fanti/Sindone.htm)).

The corona discharge was generated by the electrically charged Man enveloped in the Shroud following a lightning strike (perhaps globular) or the phenomenon described in the Gospels on that Easter Sunday. Partial electrical discharges interacting with the outer fibers of the Shroud, would have produced the image ([www.dim.unipd.it/fanti/Shroud.htm](http://www.dim.unipd.it/fanti/Shroud.htm)).



Risultati della colorazione tramite effetto corona. 1) apparato sperimentale; 2) sfera al plasma accesa; 3) ruota da orologio usata per formare l'immagine; 4) luminescenza sul lino per effetto corona; 5) altre luminescenze in istanti diversi; 6) immagine simil-sindonica della ruota impressa su tela; 7) dettaglio dell'immagine prodotta; 8) immagine sindonica per confronto.

Results of staining by corona discharge. 1) experimental apparatus; 2) plasma ball on; 3) wheel clock used to form the image; 4) glowing corona on linen, 5) other glows at different instants, 6) Shroud-like image of the wheel imprinted on the sheet; 7) detail of the experimental image produced; 8) Shroud image for comparison.



# Tracce di Risurrezione?

## Traces of Resurrection?

*L'immagine corporea della Sindone potrebbe essere il sottoprodotto di un fenomeno connesso alla Risurrezione? Vi si possono trovare alcuni indizi?*  
*Could the Shroud body image be the by-product of a phenomenon related to the Resurrection?*  
*Can some evidence be found on the Shroud?*



L'Uomo della Sindone è stato flagellato, incoronato di spine, crocifisso con mani e piedi inchiodati ed è morto verosimilmente per emopericardio. È rimasto nel Sepolcro per meno di una cinquantina di ore (anche perché non ci sono segni di putrefazione). Da più calcoli probabilistici risulta essere Gesù di Nazareth con probabilità del 100% ed incertezza trascurabile. *L'Uomo della Sindone è risorto dai morti?*

The Shroud Man was scourged, crowned with thorns, crucified with his hands and feet nailed to a cross and probably died of hemopericardium. He remained in the tomb for less than fifty hours (also because there are no signs of rot). According to different probabilistic calculations He is Jesus of Nazareth with 100% probability and negligible uncertainty. *Did the Shroud Man rise from death?*

### **CONCLUSIONI CONCLUSION**

Religione. Tutti i risultati scientifici sono coerenti con i Vangeli; lì si afferma anche che la mattina di Pasqua avvenne un fenomeno non spiegabile scientificamente: la Risurrezione. Perché non considerarla nell'analisi?

Scienza positivista. L'immagine corporea non è spiegabile quindi non potrebbe esistere, ma invece esiste ...

Più generale, conclusione metafisica. Non si ottiene una dimostrazione scientifica, ma dato che gli indizi sono unidirezionali, l'ipotesi della Risurrezione sembra la più plausibile per spiegare la formazione dell'immagine corporea generata da un'esplosione di energia.

Religion. All scientific results are consistent with the Gospels; there is also alleged that on Easter morning a phenomenon not scientifically explainable happened: the Resurrection. Why not consider it in the analysis?

Positivist science. The body image cannot be explained therefore it could not exist, but it does exist ...

More generally, metaphysic conclusion. A scientific demonstration has not been achieved, but as the clues are unidirectional, the hypothesis of the Resurrection seems the most plausible one to explain the body image formation generated by a burst of energy.



# Il messaggio

## The message

*Pietro e l'altro discepolo uscirono dunque e si avviarono al sepolcro. I due correvano assieme, ma l'altro discepolo corse più veloce di Pietro e giunse primo al sepolcro; e, chinatosi, vide il lungo lenzuolo (οθόνια) afflosciato, ma non entrò. Giunse intanto anche Simon Pietro che lo seguiva ed entrò nel sepolcro, e vide il lenzuolo afflosciato, e il sudario che era stato sul capo di Gesù, non afflosciato con il lenzuolo, ma avvolto in una posizione unica. Allora entrò anche l'altro discepolo che era giunto per primo al sepolcro, e vide, e credette. (Gv 20,3-8 versione rivista)*

*Peter and the other disciple went out and then to the tomb. The two ran together, but the other disciple outran Peter and reached the tomb first; and bent, saw the long sheet (οθόνια) collapsed, but did not enter. Then Simon Peter came, following him, and entered the tomb and saw the sagged sheet and the sudarion that had been on Jesus' head, not collapsed with the sheet, but wrapped in a unique position. Then came the other disciple who had reached the tomb first, and saw, and believed. (Jn 20,3-8 revised version)*



Il mio cuore mi dice da parte tua: «Cercate il mio volto!»

Io cerco il tuo volto, o Signore. (Salmo 27,8)

When You said, "Seek My face," my heart said to You, "Your face, O LORD, I shall seek" (Psalm 27,8)

Il Signore rivolga a te il suo volto e ti conceda pace (Num 6,26)

The LORD turn his face toward you and give you peace (Num, 6,26)

“La sacra Sindone, la reliquia più splendida della passione e della risurrezione.” (Giovanni Paolo II, 20 Aprile 1980)

“Reliquia lo è certamente...” (Giovanni Paolo II, 28 aprile 1989)

“La Sindone è provocazione all'intelligenza. Essa richiede ... [di] cogliere con umiltà il messaggio profondo inviato alla sua ragione [del ricercatore] ed alla sua vita. ... la Sindone è specchio del Vangelo.”



La Chiesa ... affida agli scienziati il compito di continuare ad indagare.

La Sindone è anche immagine di impotenza ... della morte. Ognuno è scosso dal pensiero che nemmeno il Figlio di Dio abbia resistito alla forza della morte, ma tutti ci commuoviamo al pensiero che egli ha talmente partecipato alla nostra condizione umana da volersi sottoporre all'impotenza totale del momento in cui la vita si spegne. ... La fede, ricordandoci la vittoria di Cristo, ci comunica la certezza che il sepolcro non è traguardo ultimo dell'esistenza. Dio ci chiama alla risurrezione ed alla vita immortale.

Lo Spirito di Dio, che abita nei nostri cuori, suscita in ciascuno il desiderio e la generosità necessari per accogliere il messaggio della Sindone e per farne il criterio ispiratore dell'esistenza. ” (Giovanni Paolo II, 24 maggio 1998)

“The Holy Shroud, the most splendid relic of the Passion and the Resurrection.” (John Paul II, 20 April 1980)  
“Relic it certainly is ...” (John Paul II, 28 April 1989)

“The Shroud is a challenge to our intelligence. It requires ... [to] humbly grasp the profound message sent to his reason [of the researcher] and his life. ... The Shroud is a mirror of the Gospel.”

... The Church entrusts to scientists the task of continuing to investigate.

The Shroud is also an image of impotence ... of death. Everyone is shaken by the thought that even the Son of God has withstood the power of death, but we are all moved by the thought that he so integrated into our human condition to want to bring the total powerlessness of the moment when life ends. ... Faith, commemorates the victory of Christ, gives us the certainty that the grave is not the ultimate goal of existence. God calls us to Resurrection and immortal life.

May the Spirit of God who dwells in our hearts, awake in everyone the desire and generosity necessary for accepting the message of the Shroud and to make it the inspiring criterion of life. ” (John Paul II, 24 May 1998)



**Ma voi  
chi dite che io sia?** (Lc 9,20)

**But who do you say I am?** (Lk 9,20)



**Io guardo quel volto e tutte le volte che lo guardo il cuore mi dice: è Lui. E' il Signore (Paolo VI)**

**I look at that face and every time I look, my heart tells me it is Him the Lord (Paul VI)**