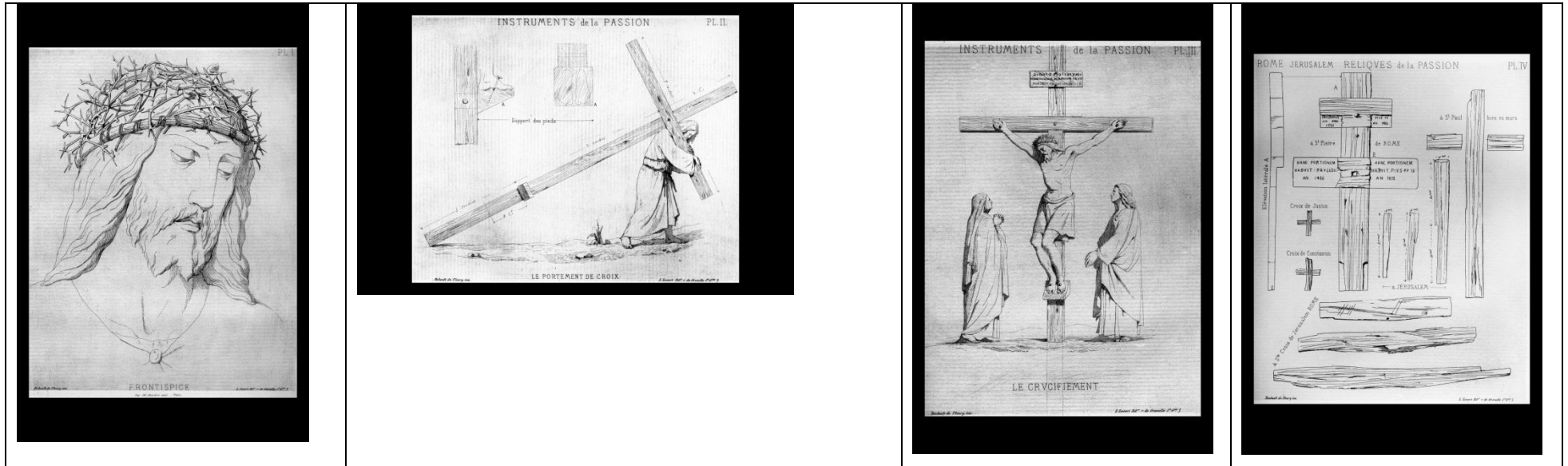
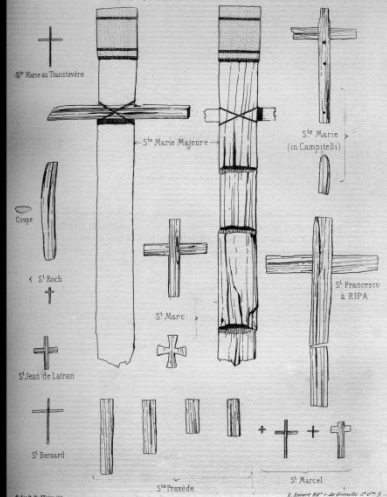


The Shroud of Turin and Related Objects – An Overview

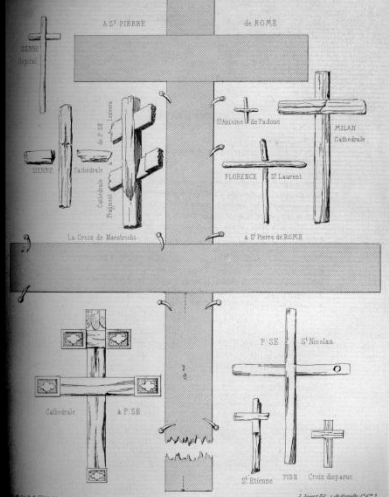
It is amazing but true that there are many Personal Effects of Jesus of Nazareth that may still exist in the world, attesting to the existence of Jesus in history. This exhibit presents these Personal Effects, as seen by modern scientists and researchers for the benefit of the general public, inspired by the magnificent plates below from Memoire Sur Les Instruments de la Passion, by Charles Rohault DeFleury, published in 1870, and building upon his research.



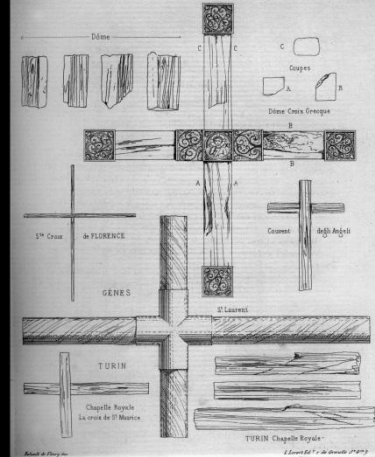
ROME RELIQUES de la PASSION PL.V



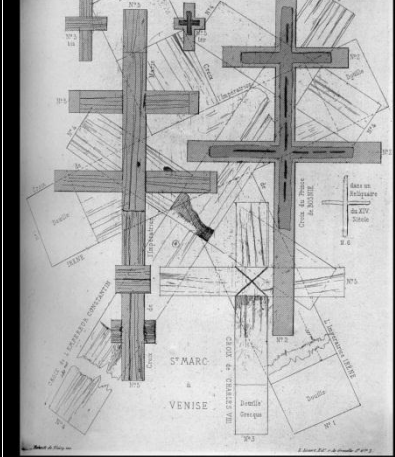
ITALIE RELIQUES de la VRAIE CROIX PL.VI



FLORENCE RELIQUES de la PASSION PL.VII



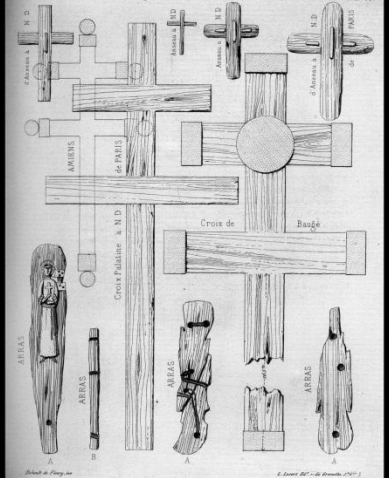
ITALIE RELIQUES de la VRAIE CROIX PL.VIII



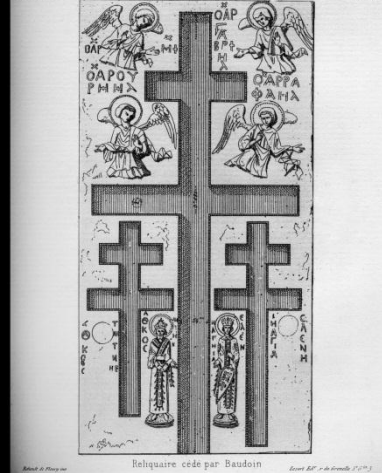
FRANCE RELIQUES de la PASSION PL.IX



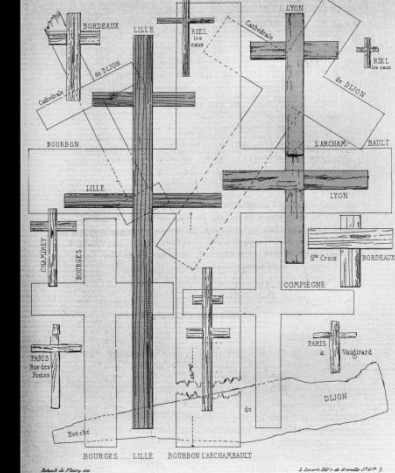
FRANCE RELIQUES de la PASSION PL.X



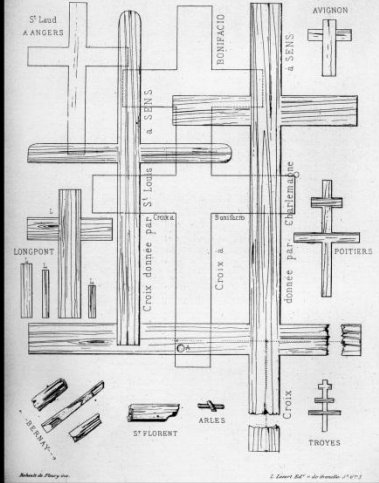
FRANCE RELIQUES de la PASSION PL.XI



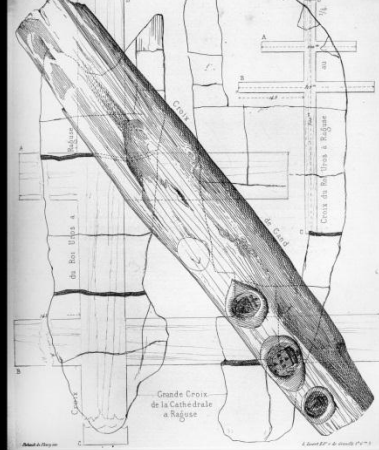
FRANCE RELIQUES de la VRAIE CROIX PL.XII



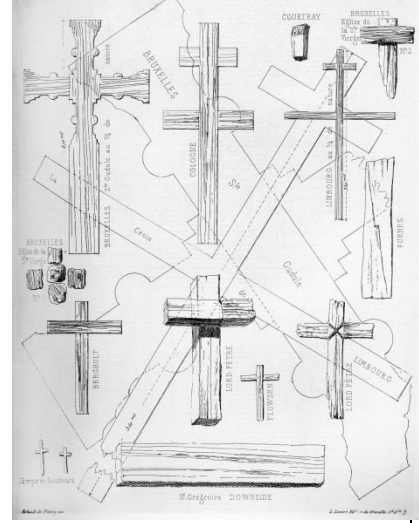
FRANCE RELIQUES de la PASSION PL. XIII



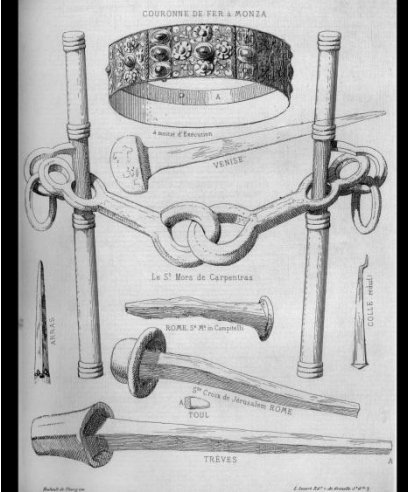
RELIQUES de la PASSION PL. XIV



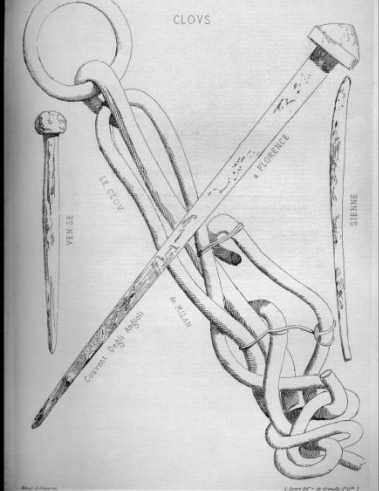
ANGLETERRE RELIQUES de la VRAIE CROIX PL. XV



BELGIQUE RELIQUES de la PASSION PL. XVI



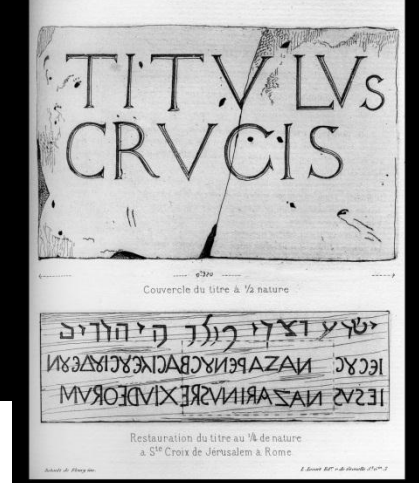
ITALIE RELIQUES de la PASSION PL. XVII



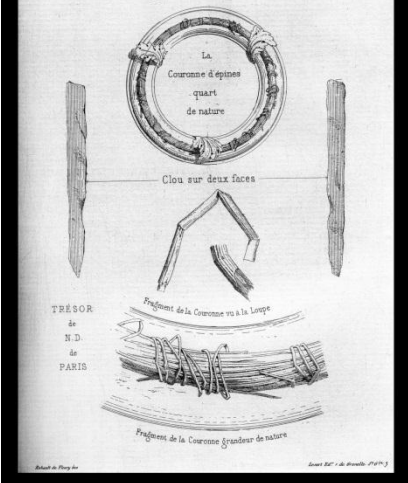
ROME RELIQUES de la PASSION PL. XVIII



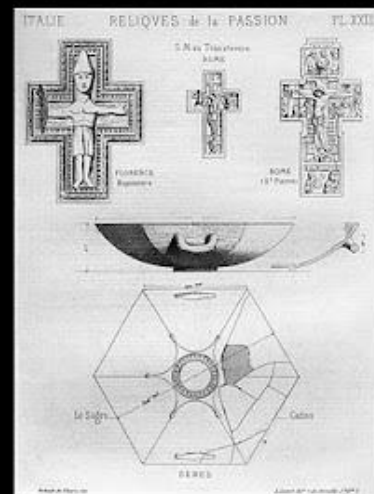
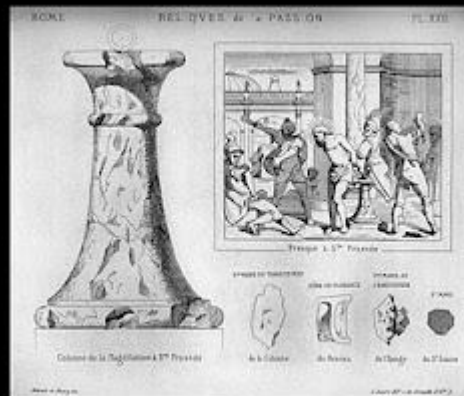
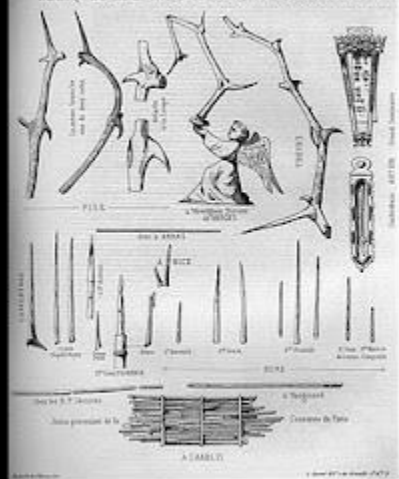
ROME RELIQUES de la PASSION PL. XIX



FRANCE RELIQUES de la PASSION PL. XX



BELIQUES des EPINES de LA SAINTE COURONNE FLXXI

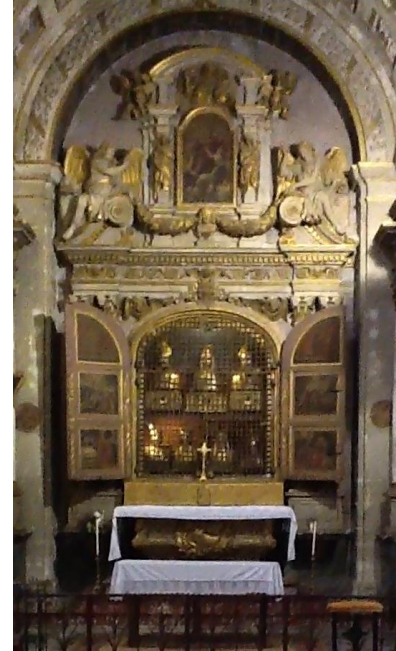
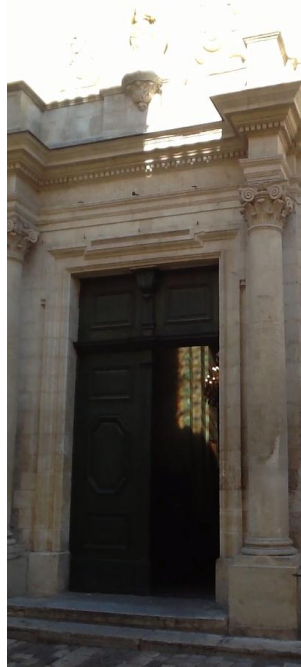


Personal Effects of the House of David

St. Anne – the Mother of the Blessed Virgin Mary, the Mother of Jesus

The significance of St. Anne is that conceived the mother of Jesus immaculately. This was confirmed by the private apparitions at Rue de Bac, with the Miraculous Medal, and especially at Lourdes, France, in 1858, four years after Pope Pius IX had formerly declared the doctrine of the Immaculate Conception.

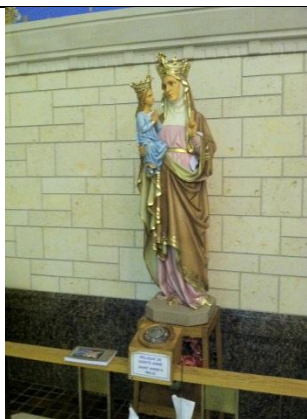
The Relics of St. Anne in Apt



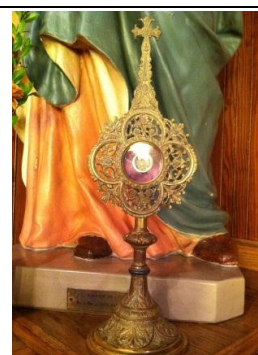
The Relics of St. Anne at St. Anne De Auray



The Relics of St. Anne in Beaupre, Canada



The Relics of St. Anne in Cairo, New York



Relic of St. Anne in Sturbridge, Massachusetts









Relic of St. Anne at Jean Baptiste, Manhattan



Relic of St. Anne at St. Adalbert Church, Staten Island, New York



<p>Relic of St. Anne in Waterbury, Connecticut</p>		
<p>Relic of St. Anne in Chicopee, Massachusetts</p>		
<p>Relic of St. Anne Church in Jerusalem at Fall River, Massachusetts</p>		

Relics of St. Joachim

Relics of Elizabeth, Zechariah and John the Baptist

Relics of St. Joseph

To our awareness, no one knows where Joseph, the putative father of Jesus is actually buried, and much about him, is legendary in nature.

Many statues depict Joseph holding a staff, from which lilies are blooming at the end. This is based upon a legend, in which he was vying with suitors for the hand of Mary. The suitors apparently put their staffs in the temple, and the staff of Joseph burst into bloom.

He is mentioned in the gospels, although he never says a word.

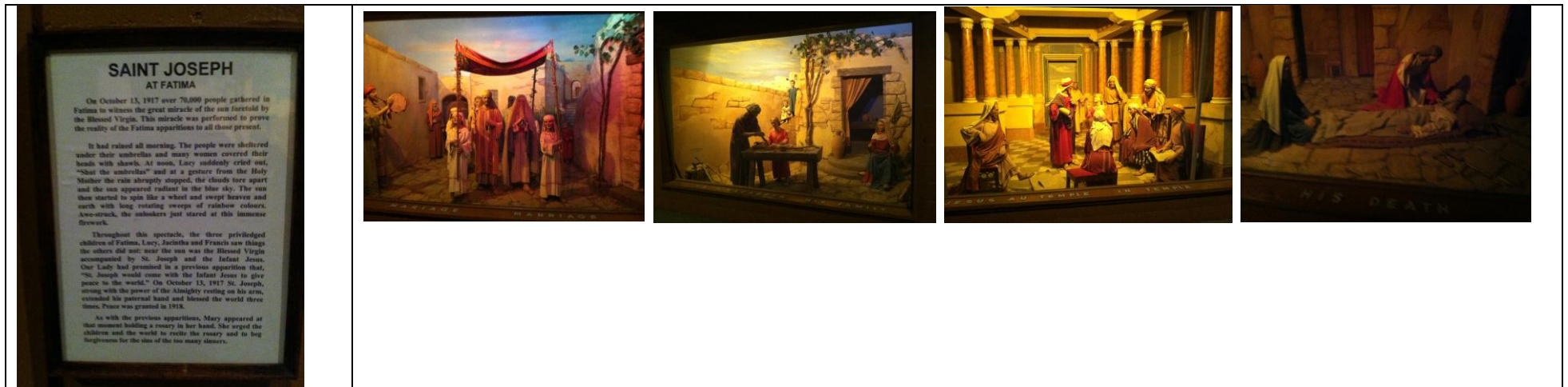
Generally, the traditions maintain that Joseph died before Jesus of Nazareth began His public ministry. He is considered to be the patron saint of a happy death, because traditions maintain that he died in the presence of Jesus and Mary.

There are two Feast Days for St. Joseph – March 19, and May 1, the latter being added, to counteract a communist holiday, devoted to labor. Hence, May 1st, is the Feast of St. Joseph the Worker.

There is also a famous St. Joseph's Oratory in Montreal, Canada, established by the recently canonized, St. Andre Bessett, whose life is well-known. The Oratory features dioramas, pertaining to the life of St. Joseph, and are quite well done.

There is also a famous church in Albuquerque, New Mexico, that claims that a staircase inside of it – was built inexplicably by a mysterious carpenter by the name of St. Joseph.

People also bury statues of St. Joseph in their yards, hoping this practice will enable them to sell their homes. Below are scenes from the life of St. Joseph as depicted in dioramas at St. Joseph's Oratory in Montreal, Canada.



Personal Effects of the Mother of Jesus

Bethlehem, Israel Today – and the Infancy Narratives



Silver star marking the place where Jesus was born according to Christian tradition

Relics of the Christmas Creche at Santa Maria Maggiore



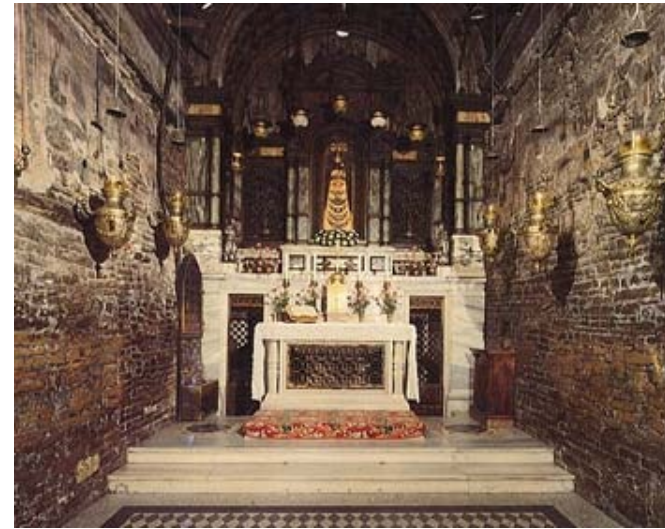
Relics of the Three Kings at the Cathedral of Cologne



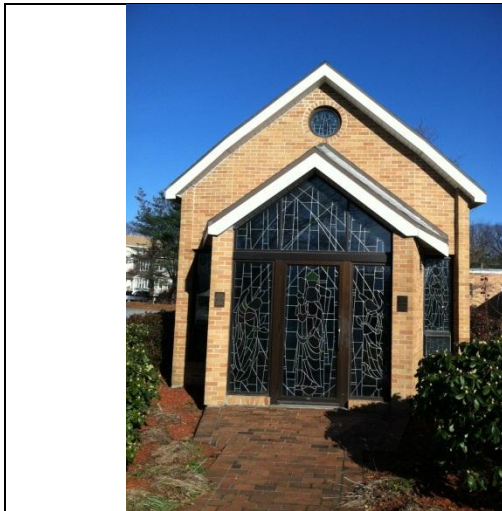
One of the most evocative tales in the Bible is that of the journey made by the wise men to Bethlehem. Today, the Three Kings and the Star are celebrated in Christmas carols, on greeting cards, and with front-yard light displays. But the popularity of the story is not new. From a just few lines in the book of Matthew, the story and veneration of the three grew over the centuries. And, in Cologne, Germany, there is a gilded shrine that, if you choose to believe, has held the remains of the wise men since the middle ages.

Matthew calls the three travelers "magi" and says that they came from the east, having seen a star. After their interview with Herod, "the star which they had seen in the east went before them till it came to rest over the place where the child was." Having located the infant Jesus and presented their gifts of gold, frankincense, and myrrh, they departed, returning home by another route so as to evade Herod. Beyond that, there is nothing. In Matthew, we aren't told their names, how many there were, or even if they were all men. They were not even kings.

The Holy House of Loreto



Replica of the Holy House of Loreto in Worcester, Massachusetts



HISTORY OF THE HOLY HOUSE

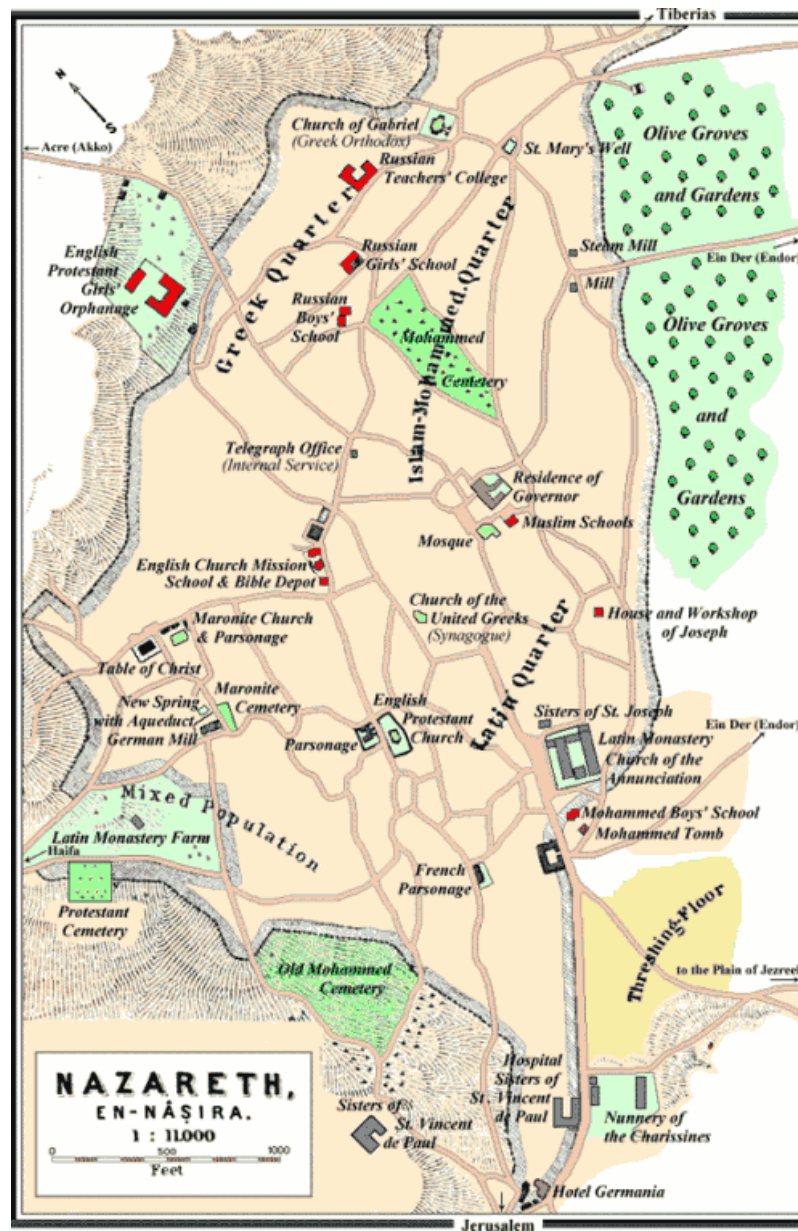
The Holy House of Nazareth, now located in Loreto, Italy, has a rich history and great significance for Christianity, especially in the Catholic tradition. Nestled in the small town of Nazareth, north of Jerusalem, it was the home in which Mary was conceived immaculate, without the stain of original sin, born and raised by her parents, Joachim and Ann. It was in this house that many events in the lives of Jesus, Mary and Joseph took on such great importance for all peoples of the world. The Holy House of Nazareth was the home of the Holy Family for the thirty years of Christ's childhood and early adulthood before He began His public life.

It is perhaps the most sacred and important shrine of the Virgin Mother of God. It was in the Holy House of Nazareth, the home of Mary, where the Archangel Gabriel announced that she would bear a Son, conceived by the Holy Spirit. This child would be called Jesus, God made Man, and Savior of the World. After her marriage to Joseph, they lived quietly in the Holy House until Caesar Augustus called for the Great Census. It was during this time that they travelled to Bethlehem where Jesus was born. In an attempt to avoid Herod's decree that all newborn males be killed, they then took Jesus to Egypt for refuge.

When they left Egypt, the Holy Family returned to Nazareth to the House of the Annunciation. For many years, Jesus, Mary and Joseph continued to live quiet, simple, and spiritual lives as a model family: Mary, as wife and mother; Joseph as husband and father; and Jesus as Child and Son. After the death of Joseph and the beginning of the public life of Jesus, Mary continued living in the Holy House until she was assumed into Heaven. After her Assumption, the humble house of



The City of Nazareth



Replica of the Ark of the Covenant



The Wailing Wall

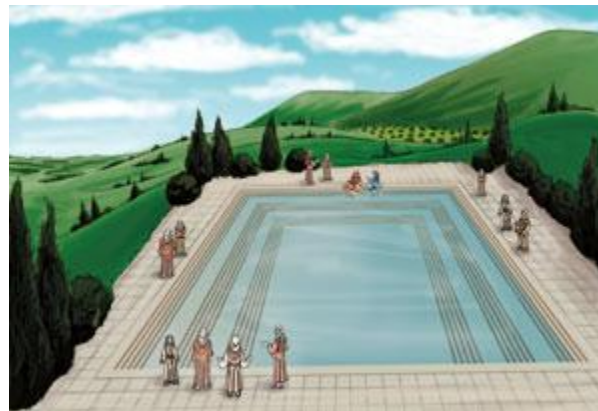


The Pool of Siloam

The Pool of Siloam was founded by archeologists of the Biblical Archeological Society. This pool is mentioned in the gospel of John, in which John relates that Jesus healed a blind man.



An artist's rendering of how the Pool of Siloam may have looked at the time of Jesus



The Last Supper - The Chalices

Chalice of Valencia



There are about five or six chalices left that purport to be those of Jesus. Of these, modern relic authenticator, Michael Hesemann, has determined that the Chalice of Valencia is kosher, according to Jewish law.

The Last Supper - Table Cloth of Coria

(Photograph Unavailable of the Table Cloth)

Here is information about the Cathedral of La Asuncion de Nuestra Senora Cathedral where the Table Cloth of Coria is supposedly kept.

Architecture and monuments / Gothic / Coria

La Asunción de Nuestra Señora Cathedral

Locate Add to favourites



Category
Cathedral

Date
Siglo XIV

Style
Gothic

Plaza de la Catedral s/n
10800 Coria
Cáceres, Extremadura

Telephone +34 927503960 – +34 927501351
E-mail info@coria.org
Website
<http://www.coria.org>

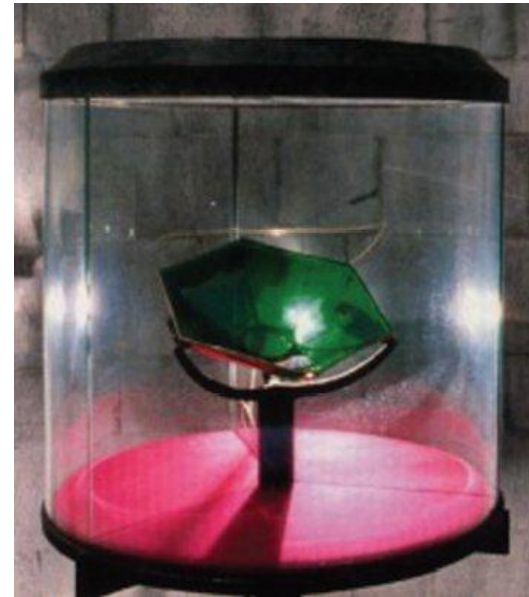
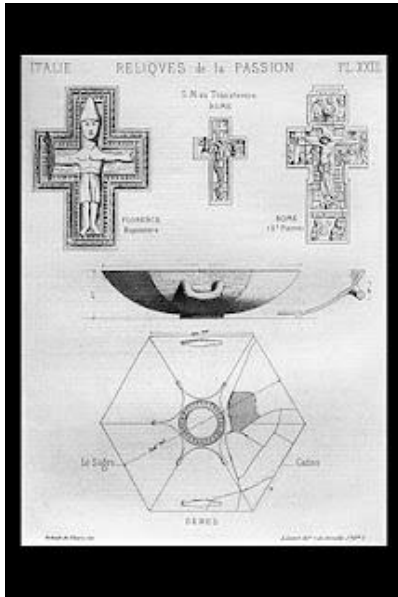
Main altarpiece in the cathedral of La Asunción de Nuestra Señora. Coria, Cáceres © Turespaña

The building stands over an old Visigothic cathedral. The cloister dates from the 14th century. Nonetheless, the work that has come down to us today dates from the 15th century, after a design of the masters, Martín de Solórzano and Pedro de Ybarra. The tower collapsed as a consequence of the Lisbon earthquake in 1755. The single nave is roofed by a fan vault. One of the buildings outstanding features is its Plateresque main entrance. The cloister has been converted into a Religious Art Museum.

Discover the surroundings



The Sacro Catino – Cathedral of Genova, Italy



The Mount of Olives



The Ossuary of the High Priest Joseph Caiaphas



Stone

Jerusalem, North Talpote, 1st century CE

Israel Antiquities Authority, 91-468

Photo: The Israel Museum, Jerusalem / by Avraham Hay;

Drawing: The Israel Museum, Jerusalem / by Pnina Arad

"Joseph Caiaphas, high priest from 18 to 36 CE, was a member of the Caiaphas clan and the son-in-law of the high priest Annas. He is chiefly known for his involvement in the arrest of Jesus, described in detail in the New Testament.

The Gospels relate that while Jesus was in Jerusalem for the Passover festival, he was arrested and brought to the house of Joseph Caiaphas, where he spent the night. The following day, after interrogation, Caiaphas delivered Jesus to the Roman authorities.

The burial cave of the Caiaphas clan was discovered by accident in southeast Jerusalem, near the Sherover Promenade.

It is relatively small, and even though it had been plundered in ancient times, it still contained twelve ossuaries, four of which were decorated. The most elaborate of these is on display here.

The name "Joseph Caiaphas" is inscribed in Hebrew twice upon this ossuary – once along the short side and once vertically, from bottom to top, along the long side. It seems that this inscription was only written after the ossuary has been placed in the burial niche, and the small space between the ossuary and the wall made it necessary to inscribe the name in this unusual manner. In all probability, inscriptions of this type were simply meant to label the ossuaries, and were therefore rather carelessly done.

If the individual buried in this ossuary was indeed the high priest Joseph Caiaphas, and not another member of his family, this is the first instance in which an ossuary belonging to an historical personage of such consequence has been uncovered in Jerusalem. "

The Trial - The Holy Stairs and Replicas

The Original Holy Stairs are located in Rome, near the Basilica of St. John Lateran



A famous papal sanctuary located adjacent to the Basilica of St. John Lateran in Rome, the Holy Staircase is believed to be the actual steps that Jesus climbed the day He was sentenced to death. Tradition holds that the stairs were ordered sent from Jerusalem to Rome by Saint Helena, mother of the Emperor Constantine in 334 A.D. Though not completely documented, this has been believed for over 1,200 years, since it was first mentioned in papal documents in 844. The stairs are known as the Scala Pilatic (Pilate's stairway) or the Scala Sancti (holy stairway).

This is a Replica of the Holy Stairs, at St. Anne DeBeaupre in Canada





Other Replicas of the Holy Stairs Exist at the original Lourdes Shrine in France, and at the National Shrine of LaSalette in Attelboro, Massachusetts, and the St. Anne Shrine, in Sturbridge, Massachusetts

Pontius Pilate Crucifixion Coins

1. THE HISTORICAL SIGNIFICANCE



Regardless of whether you are a Christian believer, or simply one who is fascinated with history or of numismatics, you will find in these coins minted by **Pontius Pilate** direct evidence of and witness to an episode in history which has reshaped to a great extent the world we know.

Many of these coins are not really beautiful and were originally not of any real monetary value. Yet these modest coins are closely associated with three basic factors which saw the foundation of Christianity:

1 – Same Year of Christ's Crucifixion: Most modern experts agree in recognizing that the year now designated 30 A.D. marked the trial and the death of Jesus. Given that time-frame, Pilate's coins were minted in 29, 30 and 31 C.E.

2 – Same City of Christ's Crucifixion: The most credible hypothesis indicates that these particular coins were struck in Jerusalem, the city in which the significant events took place.

3 – Same Governor who Authorized Christ's Crucifixion: Pontius Pilate himself designed and put the coins into circulation, and of course he was the man who conducted the trial and ordered the crucifixion of Jesus.

Pilate's coins are Roman coins, the words on them are Greek, they were circulated in Judea.

2. THE COIN'S IMAGES AND TEXTS

THE SIMPULUM ON THE 29AD COIN

The **simpulum**, a symbol that looks like a ladle, was a fairly frequent symbol from the Roman religion of the time. Actually, the **simpulum** was a utensil used by the priests during their religious ceremonies. This little ladle, provided with shaft and a handle, allowed the priests to taste the wine which they poured onto the head of an animal destined for sacrifice, after which the soothsayer was empowered to examine the animal's entrails for signs and portents sent to men by the Gods through the medium of the interpreter. As I pointed, none of this would have been obvious at first sight of the motif except perhaps to a Roman citizen. This wasn't the first time that the **simpulum** appeared on Roman coins, but it is the first time it figured alone. This fact gives an additional specificity to **Pilate's coins**, not only in the context of Judea but also in comparison with all the other coins of the Empire.

THE THREE EARS OF BARLEY

The three ears or barley are featured on the opposing face of the simpulum. Unlike the simpulum, these ears of barley are not in contravention of the Jewish Law. The motif is nevertheless distinctive because it is the first time it appears on a Judean coin. The motif would reappear twelve years later on one of Herod Agrippa's coin, then on another, much rarer, of Agrippa II (ears of barley held in a hand). After that, the motif disappeared altogether from ancient Jewish coins.

THE LITUUS ON THE 30-31AD COINS

The **lituus**, a symbol that looked like a cane, was the wooden staff which the augurs held in the right hand; it symbolized their authority and their pastoral vocation. It was raised toward heavens while the priests invoked the gods and made their predictions. Legend records that Romulus used it at the time of Rome's foundation in 753 B.C.

THE WREATH

The laurel wreath is a symbol of power and victory, and figures on various ancient Greek and Roman coins. In Judea it can be found during the reign of John Hyrcanus I (134 to 104 B.C.). After that, Herod Antipas, speaker for Pilate, used it on all his coins. On Pilate's coins, the laurel wreath figures on the reverse side of the lituus, framing the date.

COIN DATES

The notation of dates uses a code invented by the Greeks whereby each letter of the alphabet was assigned a number. This code would be used again in Judaism under the name of Guematria. The system is simple : the first ten letters of the alphabet are linked to units (1,2,3...), the following ten letters to tens (10,20,30...) and the four remaining letters to the first four hundreds. The "L" is an abbreviation meaning "year". Tiberius became emperor on September 17 of year 14 A.D., so we have :

LIS = Year 29 A.D. * LIZ = Year 30 A.D. * LIH = Year 31 A.D.

THE TEXTS

The legends on Pontius Pilate's coins are written in Greek. Apart from the dates, the texts on **Pilate's coinage** consisted of only three different words : - TIBEPIOY KAICAPOC (Of Tiberius Emperor) on all three coins; - IOYLIA KAICAPOC (Empress Julia) added to the coin of year 29.

3. MINT LOCATION AND CIRCULATION

LOCATION OF MINTS

Although the prefects had their residencies in Cesarea, the administrative capital of the province, it seems that their money was minted in Jerusalem. Indeed, a specimen dated year 31 has been found in this town in an incomplete state of manufacture.

DURATION OF USE

It would seem that Pilate's money was in current use for at least 35 years. Indeed, some of it has been discovered among other coins during the excavation of remains of dwellings destroyed by the Romans during the first Jewish revolt, which is evidence that they were still in use at that time.

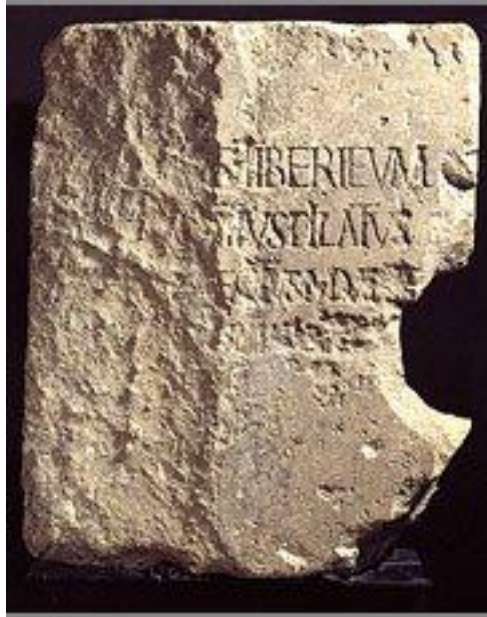
AREA OF CIRCULATION

These coins circulated far beyond the frontiers of Judea. Some samples have been discovered as far away as Antioch in present-day Turkey, nearly 500 kilometres from Jerusalem where they were minted. Others have also been found in Jordan. These limits represent a circulation area of at least 100.000 square kilometres, that is five times larger than the size of the state of Israel. Taking into account that it was a time when distances were expressed in terms of days of march, one begins to see the important influence of these coins.

Latin dedicatory inscription of Pontius Pilate
Stone
Roman theatre at Caesarea, 26–36 CE
Israel Antiquities Authority, 61-521
Photo: The Israel Museum, Jerusalem

The inscription reads:

...]S TIBERIVM
...PON]TIVS PILATVS
...PRAEF]ECTVS IVDA[EA



The inscription is the only known artifact bearing Pontius Pilate's name. It is a dedicatory inscription of a building, probably a temple, constructed in honor of the emperor Tiberius. The inscription was discovered in secondary use in a staircase of the Roman theater at Caesarea, the Roman administrative center for the province of Judea and the seat of the procurators. The procurators visited Jerusalem only on special occasions, or in times of unrest.

The Scouring Posts and Scouring Instruments



This is a drawing of the scouring post at the basilica of Santa Prassade in Rome by Rohault DeFleury



This is the scouring post at the basilica of Santa Prassade in Rome, near Santa Maria Maggiore



This is the scouring post at the church of the Holy Sepulchre in Jerusalem

Scourge Marks on the Man in the Shroud of Turin



Figure 1. The most evident bloodstains relative to scourge marks, evidenced in red.

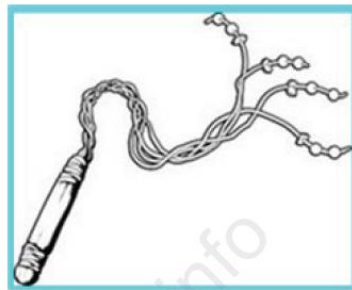


Figure 3. Reconstruction of the shape of the torture instrument for Type 1 scourge marks.

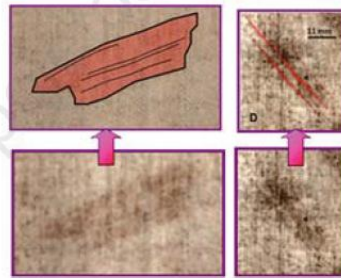


Figure 4. Two blood marks caused by the Type 2 scourge with the relative reconstruction of the shape of the blood mark in red.



Figure 5. Reconstruction of the shape of the torture instrument for Type 2 scourge marks.

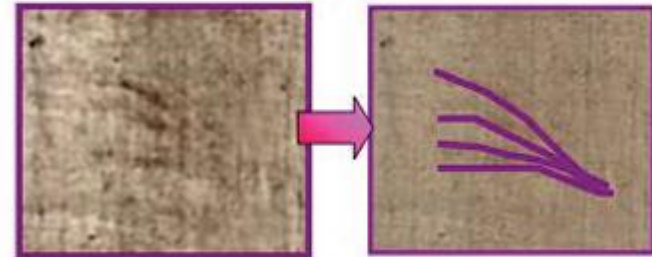
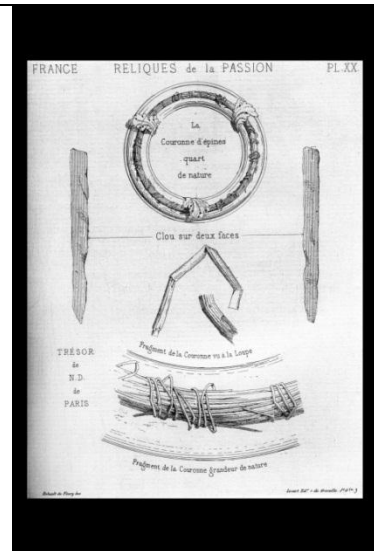


Figure 6. Blood mark caused by the Type 3 scourge with the relative reconstruction of the shape of the blood mark.

The Crown of Thorns

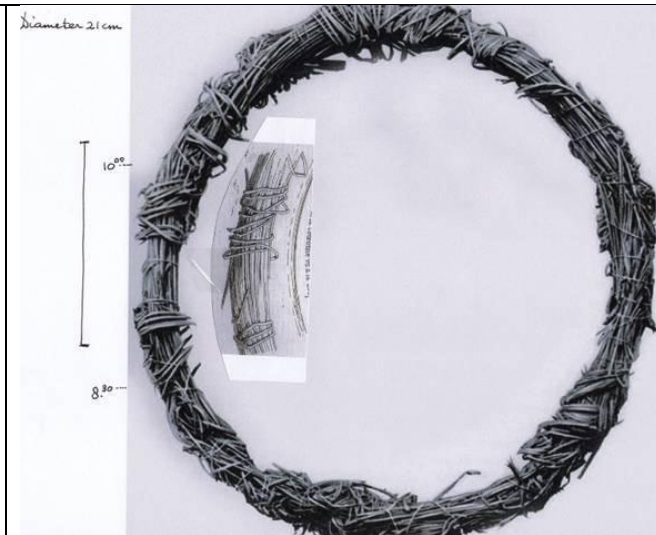
St. Louis the King of France purchased the Crown of Thorns from the Emperor Baldwin and built Sainte Chapelle in Paris, and a special reliquary to house the Crown. The King paid more for the Crown of Thorns, than the entire building of Sainte Chapelle. During the French Revolution, some of the relics were lost, while others were moved. Today, Sainte Chapelle, is an entirely secular building, and relics of the Crown of Thorns, are no longer kept there. However, the base of the Crown of Thorns is kept at Notre Dame de Paris, and is brought out for public veneration on Good Friday, and on First Fridays. In the meantime, some of the spines from the Crown of Thorns, were plucked from the original – and distributed to various dignitaries.



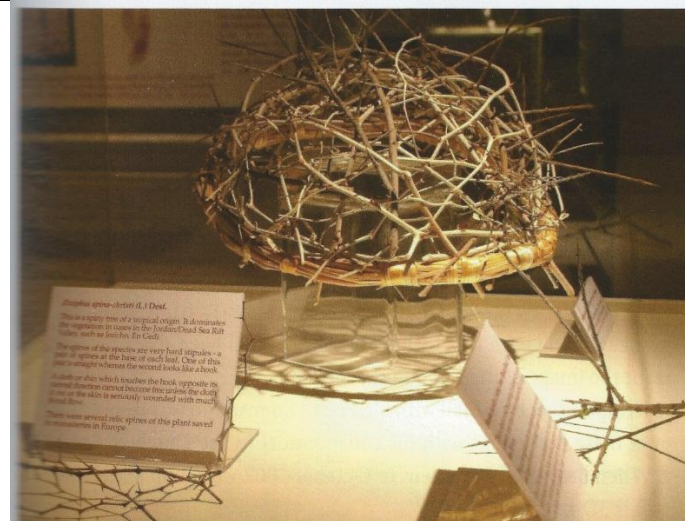
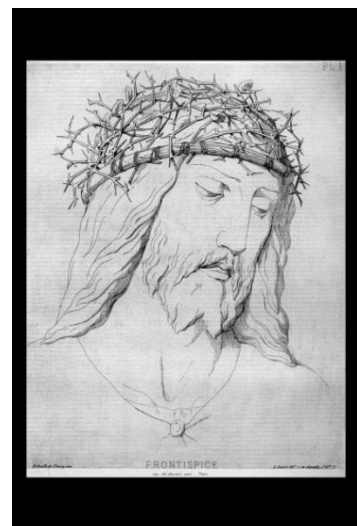
Rohault DeFleury drawing showing the fragment of the base of the Crown of Thorns



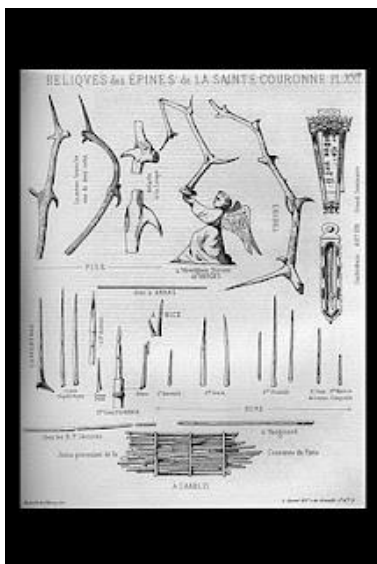
The base of the Crown of Thorns as it exists in its reliquary today in the Cathedral of Notre Dame de Paris.



A modern reconstruction of the entire base of the Crown of Thorns, inspired by the fragment



Spines from the Crown of Thorns



Spines from the Crown of Thorns as drawn by Rohault DeFleury

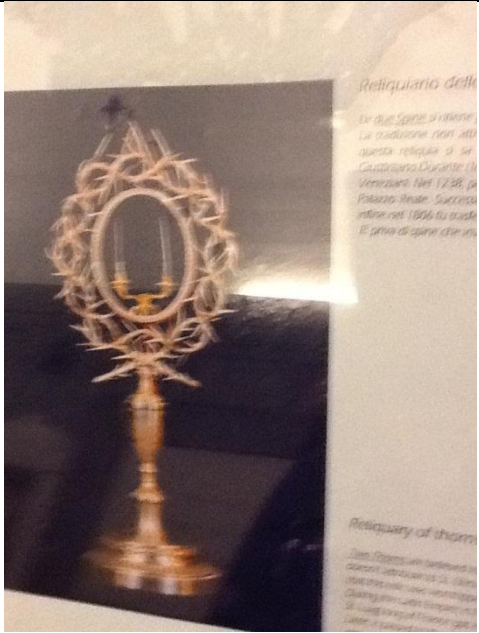


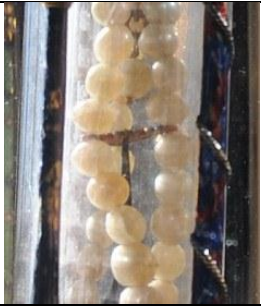


Rohault DeFleury found two species of thorns from the Crown of Thorns:

- Rhamnus Lycoides
- Ziziphus Spina Christi

Israeli botanist Avinoam Danin identifies an image of the *Rhamnus Lycoides* thorn upon the Shroud of Turin in this photograph.

Spines from the Crown of Thorns Today

		
<p>These two spines are displayed at Santa Croce in Gerusalemme in the same cabinet that displays the Titulus.</p>	<p>This is a spine from the Crown of Thorns located in the Museum of the Kings, next to the Cathedral in Reims, France.</p>	 <p>Magnified reliquary showing the spine.</p>
<p>Spines of the Crown of Thorns exist at the Church of Sainte Prassade in Rome that are taken out for public display on feastdays.</p>		<p>King Louis kept the religious relic in the specially-built Saint Chapel and thorns were broken off from the crown and given to people who married into the family as gifts. The thorn at Stonyhurst College - a 400-year-old Jesuit boarding school - was said to have been given to Mary Queen of Scots who married into the French royal family and she took it with her to Holyrood in Edinburgh. And following her execution in 1587, it was passed from her loyal servant, Thomas Percy, to his daughter, Elizabeth Woodruff, who then gave it to her confessor - a Jesuit priest - in 1600. The Jesuits brought it with them to the college and it has been kept at the Ribble Valley college ever since.</p>

More Spines from the Crown of Thorns



Fig. 63
A "helmet" of thorns
in the permanent
exhibition of the Shroud in
Notre Dame, Jerusalem



Fig. 64
The Holy Thorn of
San Giovanni Bianco, N Italy,
displayed before the public
on March 25 every year



The contusions on the back of the head of the Man in the Shroud indicate that the Man wore a full cap of thorns, in the manner of Eastern kings. How would Rohault DeFleury have known this, to create the reconstruction that he did – based only upon the fragments that he found. Might he have seen the original Shroud of Turin?

The Site of Ecce Homo



We are now standing near an Arch which is called today the Ecce Homo Arch. For generations, pilgrims had associated the arch with the words “Ecco Homo” which means in Latin “here is the man” and thus the belief that here it is where Jesus’ fate was sealed by Pilate. The New Testament recounts that when Jesus was dressed in bogus royal attire in mockery of his claim to be “king of Jews”, Pilates presented Jesus to the crowd declaring “Ecco Homo”/“here is the man”.

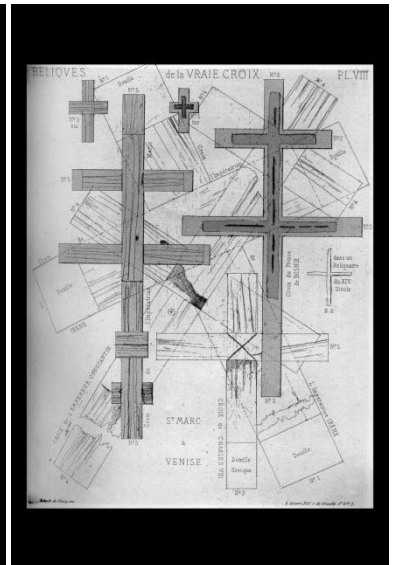
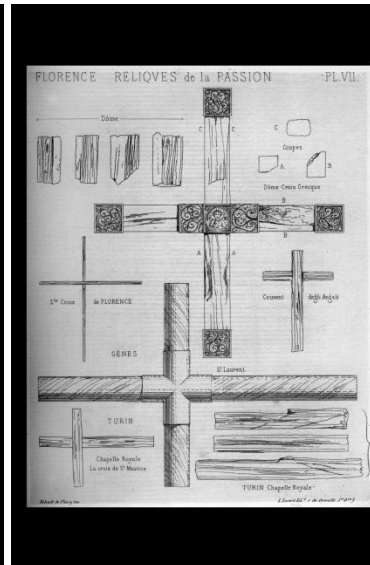
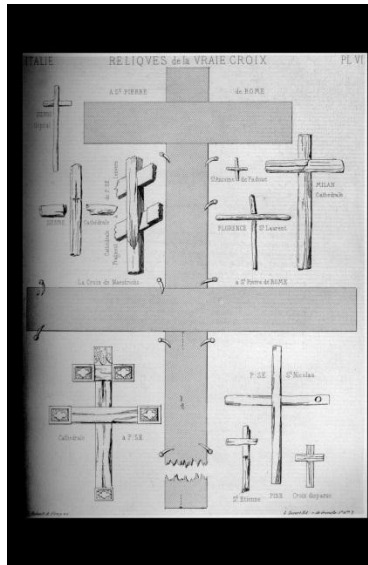
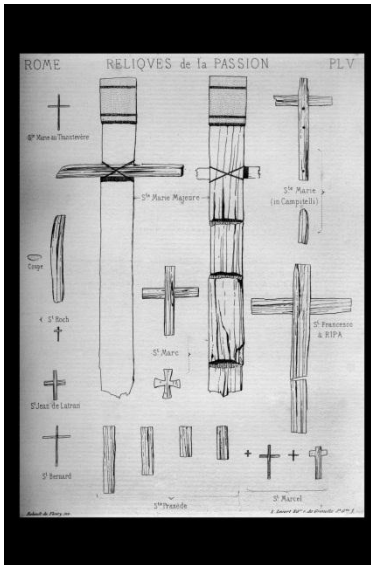
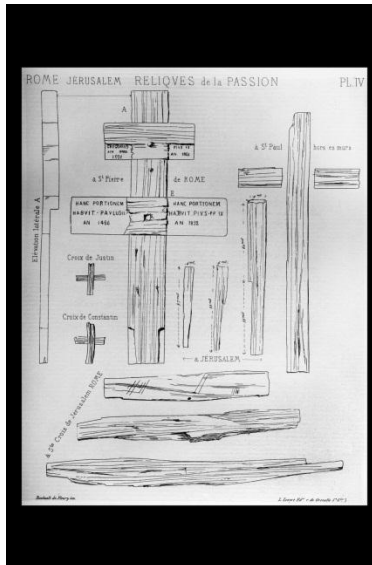
Now let’s enter in to the Notre Dame de Sion, a Convent built by a Converted Jew, Mr. Mare Alphonse Ratisbonne. Today, the nuns at this monastery preach the love of Israel among the Gentiles. Now let’s go back in time to when Ratisbonne bought this place in 1855. Right after Ratisbonne bought the monastery, excavating work at the monastery’s foundations discovered that the arch that we see outside is part of a victory gate that was built by the Roman Empire, Hadrian, after crushing the Bar Kochba revolt in Israel and destroying Jerusalem – 100 years after Jesus was crucified. Hadrian established a pagan city named Aelia Capitolina on top of the ruins of Jerusalem. At the place of the site, in the entrance to the city, a large square was built called the forum, and a triumph arch was placed. The arch that we see right here is part of the central portion of Hadrian’s arch.

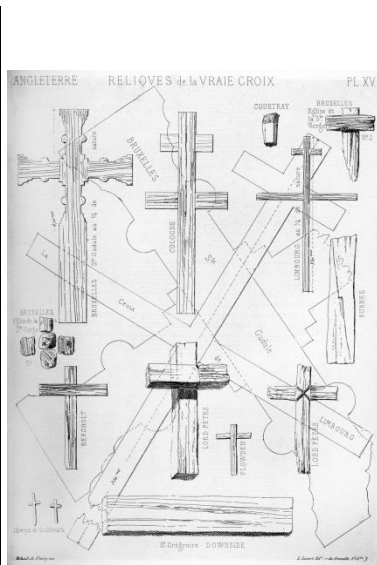
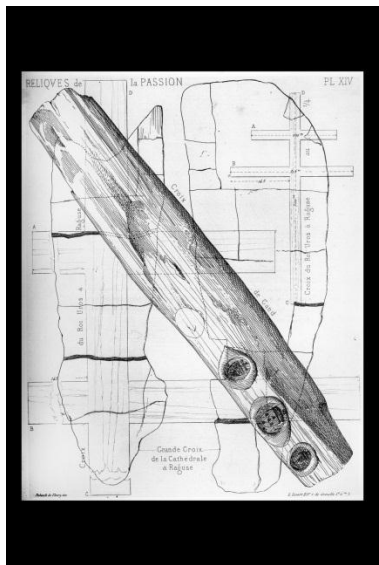
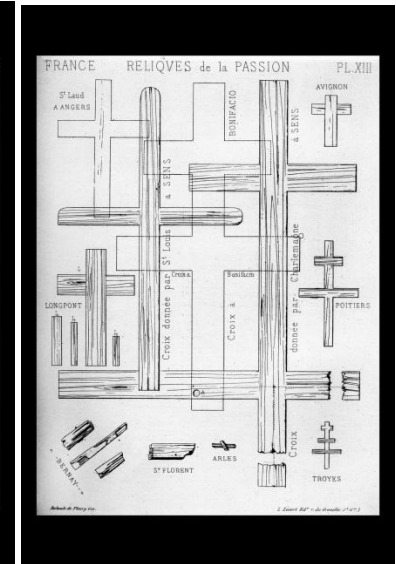
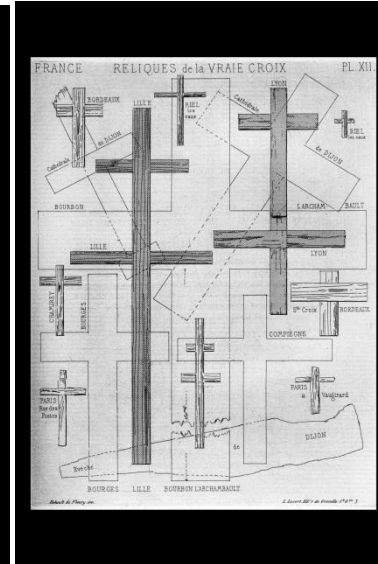
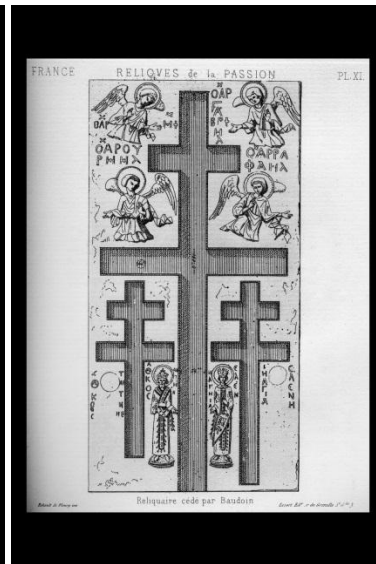
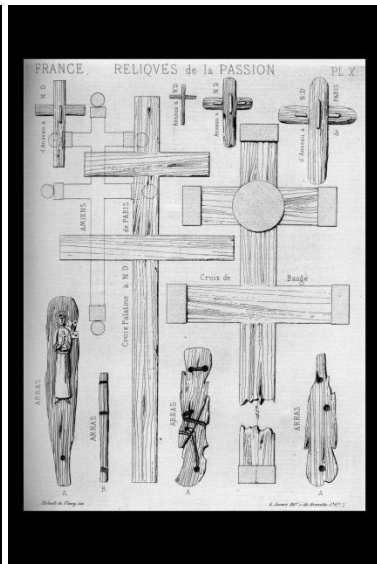
We shall now explore some interesting archeological findings that were uncovered during the excavation of the monastery foundations. In 1864 a hidden pool that was built some 1700 years ago was discovered. Encouraged by the archeological finding the nuns of the monastery start searching for links to events described in the New Testament. Imagine their excitement when a paving stone was discovered with traces of a game board etched into its surface along the letter B, standing for Basileus, the Greek word for “King”. The game was played on throwing a dice determined player’s advance in a race to the King’s tower at the center of the board. The game concluded with the execution of a monk king. The nuns deduced that the Roman soldiers who robbed Jesus and crowned him with thorns were the very ones that etched the game in to the paving stone so here is where Jesus’ trial was conducted. The archeologist claims that this board belongs to the Roman forum built next to the triumphal arch, a century after the trial of Jesus. As a compromise, the archeologist prepared to admit that it is possible that these paving stones were brought here from the courtyard of the demolished Antonia Fortress where we today believe is the place where Jesus was tried.

Relics of the True Cross in Europe and the Middle East

There is tremendous confusion in the general public concerning the relics of the True Cross. The purpose of this exhibit is to create the most comprehensive, up to date, and accurate visual catalog of the relics of the True Cross that actually still exist today – complete with any historical provenance we have concerning them – in order to clarify for the public what we actually know. The most comprehensive examination of this matter was conducted by Charles Rohault DeFleury, back in 1870. This exhibit will update and supersede his work, by presenting all the relics that we are aware of – that still exist today.

These are the remains of the True Cross that DeFleury found in his travels through Europe and the Middle East:





Known Volumes of the True Cross

Aix-la-Chapelle	150	Bourbon-l'Archambault	29,275
Amiens	4,500	Bourges	22,275
Angers	2,640	Bruxelles	516,090
Angleterre	30,516	Chalinargues	"
Arles	8,000	Châlons	200
Arras	10,314	Chamirey	605
Athos (le mont)	878,360	Chatillon	"
Autun	50	Cheffes (Anjou)	100
Avignon	220	Chelles	"
Baugé	104,000	Compiègne	1,896
Bernay	375	Conques	108
Besançon	1,000	Cortone	3,000
Bologne	15,000	Courtrai	200
Bonifacio	47,960	Dijon	33,091
Bordeaux	3,420	Donawert	12,000

Faghine	"	Padoue	64
Florence	37,640	Paris	237,731
Fumes	5,250	Pise	8,175
Gand	436,450	Poitiers	870
Gênes	26,458	Pontigny	12,000
Gramont	5,000	Raguse	169,324
Jaucourt (Aube)	3,500	Riel-les-Eaux	671
Jérusalem	5,045	Rome	537,587
Langres	200	Royaumont	"
Laon	"	Saint-Dié	99
Libourne	3,000	Saint-Florent	400
Lille	15,112	Saint-Quentin	5,000
Limbourg	133,768	Saint-Sepolcro	200
Longpont	1,136	Sens	69,545
Lorris	"	Sienne	1,680
Lyon	1,696	Tournai	2,000
Mâcon	2,000	Trèves	18,000
Maestricht	10,000	Troyes	201
Marseille	150	Turin	6,500
Milan	1,920	Venise	445,582
Montepulciano	500	Venloo	"
Naples	10,000	Walcourt	2,000
Nevers	176	Wamback	"
Nuremberg	"		
		TOTAL DES VOLUMES	3,941,975 ^{mm. c.}

At the end of the first book of Rohault DeFleury's **"Memoire Sur Les Instruments de la Passion de N.S.J.C."** – this table summarizes the total volume of relics of the True Cross that Rohault DeFleury found.

The figure of 3,941,975 cubic millimeters – translates into a total volume, using English measurements, comprising a cube of wood, measuring approximately 6.2 inches, upon each side.

A cube of wood, made in these dimensions – is available for viewing here. Future plans call for a map, featuring the size of the relics that DeFleury found in each place he searched.

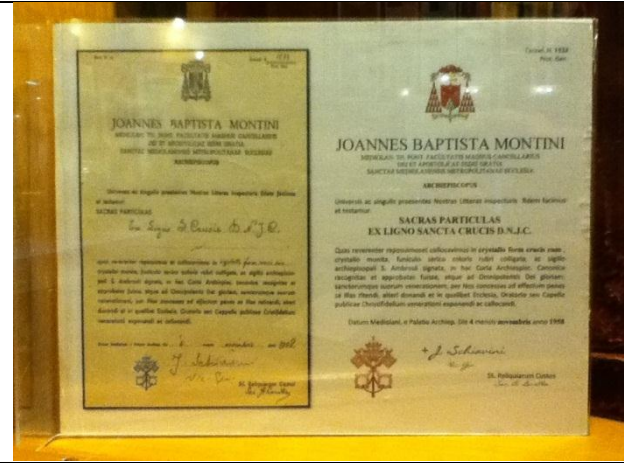
Relics of the True Cross in Canada



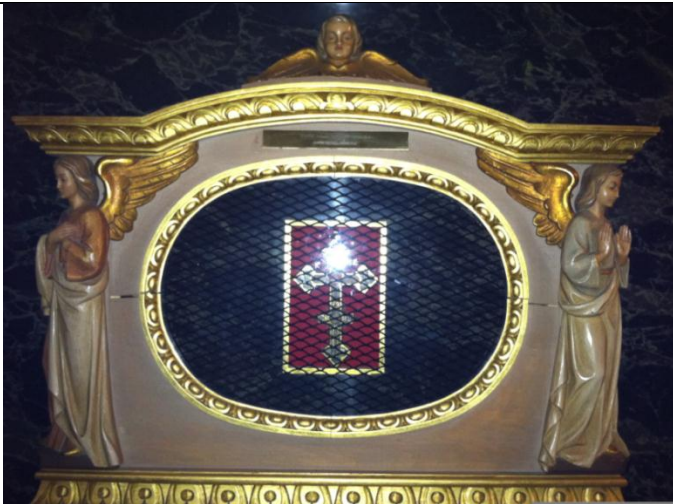
Relics of the True Cross in America



This relic of the True Cross is from the Don Orione Shrine in East Boston, Massachusetts



This is the authentication document for the Don Orione relic



This is from Corpus Christi Parish, in Portchester, New York

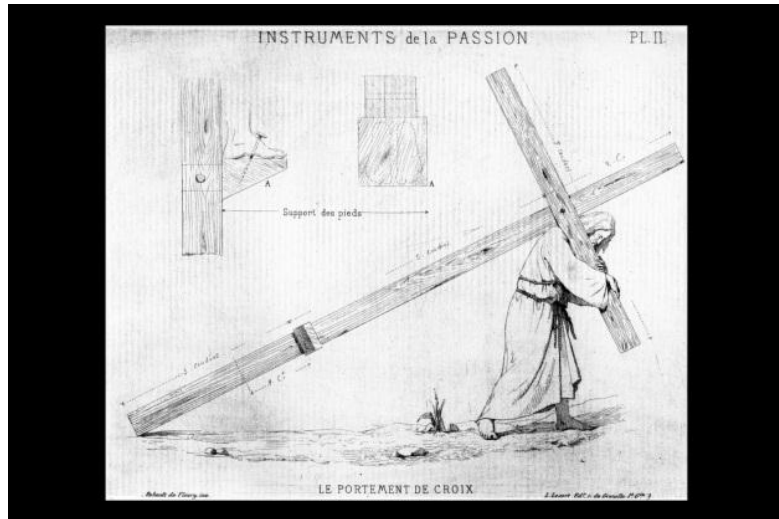


This is a tiny relic of the True Cross at the St. Anne Shrine in Waterbury, Connecticut



Relic of the True Cross at St. Francis Monastery in Peekskill, New York

Via Dolorosa



Rohault DeFleury depicts Jesus of Nazareth carrying a cross with both a horizontal and vertical beam. Modern scholarship and research, partly based upon the evidence of the Shroud of Turin, indicates that the Jesus of history would have carried a horizontal beam only, known as a patibulum. The vertical beam would have most likely already been in place upon Calvary – a full cross – would have also been far too heavy to carry.

Rohault DeFleury also depicts the feet of Jesus being nailed to a foot-rest. The evidence from the Shroud of Turin indicates that the feet of the Man – were laid flat upon the vertical cross-beam, when nailed to the cross, with the left foot, being nailed over the right, with one nail, and possibly another, near the ankles.



This the Via Dolorosa through which the Jesus of history purportedly carried his cross.

Damascus Gate



This is the gate that Jesus purportedly carried His cross on His way to Golgotha. Limestone has been found in the Shroud of Turin, indicating that the Man in the Shroud passed through this gate.

The Robe of Argenteuil



The Robe of Trier



Roman Dice



The Nails in the Hands

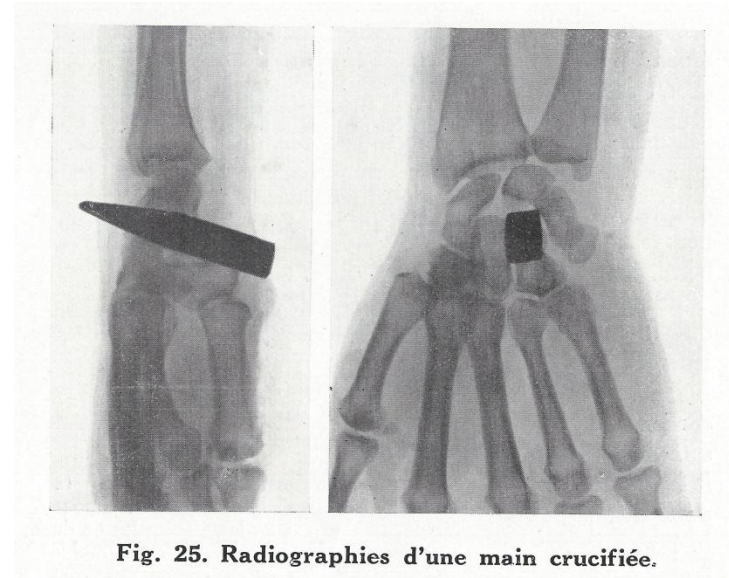
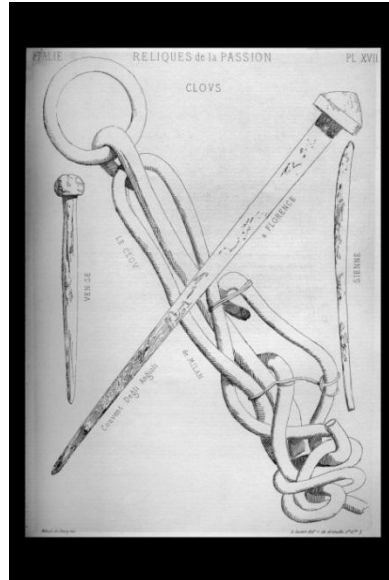
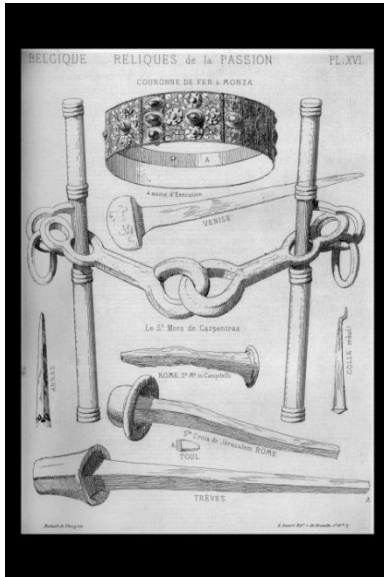
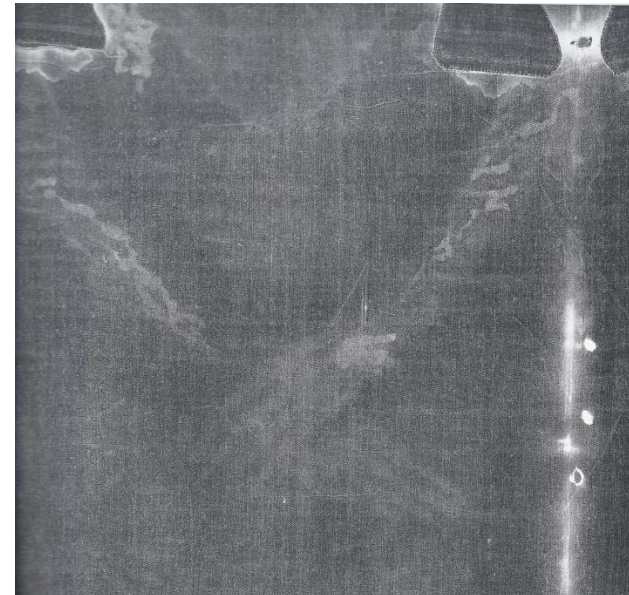
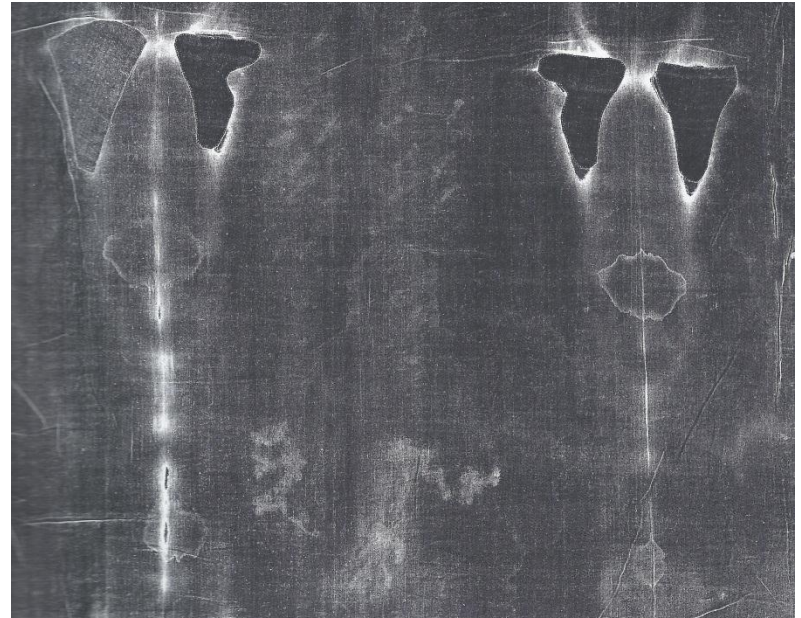


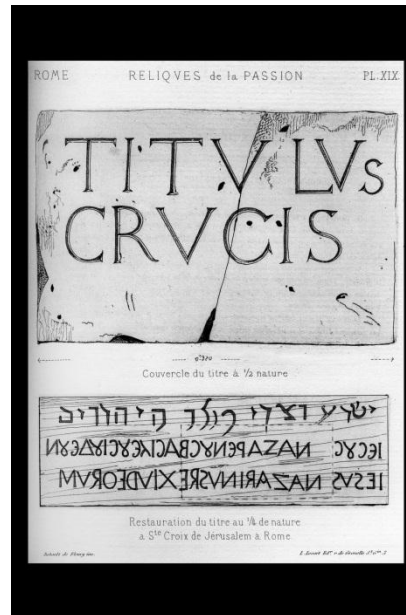
Fig. 25. Radiographies d'une main crucifiée.



The Nails in the Feet



The Titulus – Featuring A Modern Replica and Reconstruction



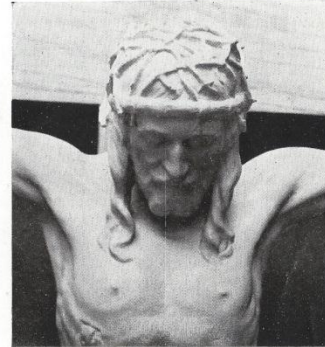
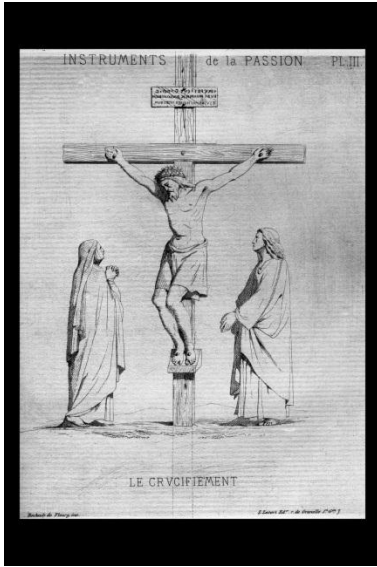
The Titulus is kept in a glass cased cabinet, in a room to the side, and behind the main church of Santa Croce in Gerusalemme, shown at left. Modern relic authenticator Michael Hesemann confirmed that the inscription is from the first century, although the Titulus itself is probably a replica of the original, according to Dr. Alan Whanger.

In a smaller room from the one where the Titulus is kept, is a post Restoration copy of the Shroud of Turin, and a crucifix modeled after the Shroud of Turin, by Monsignor Giulio Ricci.

The Loincloth of Jesus




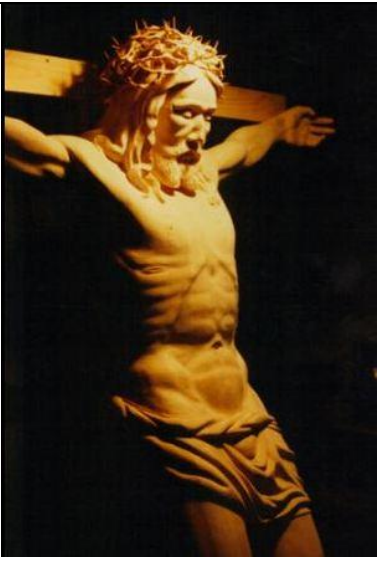




Reconstruction of Crucifixion Scene



CRUCIFIX
d'après le Saint Suaire
exécuté par Ch. VILLANDRE

Photo.
Reproductio

Crucifixes Modeled After the Shroud of Turin

		
<p>Created by Monsignor Giulio Ricci at Santa Croce Jerusalem in Rome</p>	<p>Created by woodcarver Mark Yundt for chapel at Alvernia University in Reading Pennsylvania</p>	<p>Created by Monsignor Giulio Ricci for Shrine to the Shroud of Turin at Corpus Christi Church, Portchester, New York</p>
		
<p>Crucifix modeled after others by Monsignor Giulio Ricci, and created by artist in the Phillipines</p>	<p>Painted Depiction of Crucifixion at Notre Dame Center in Jerusalem based upon Man in the Shroud</p>	

The Singular Death

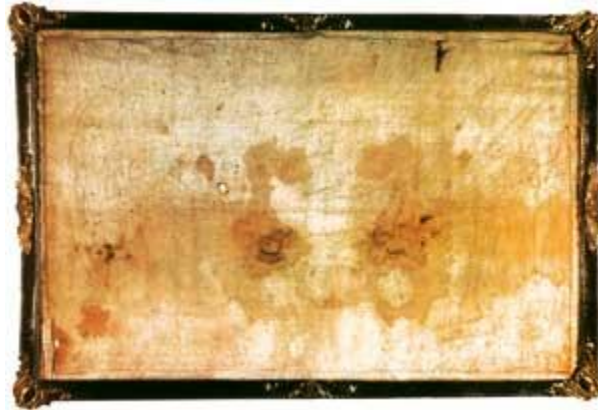
The Lance Used to Confirm Death

There are about five or six extant lances that purport to be those that pierced the side of Jesus. Evidence from the Shroud clearly indicates that a Roman instrument was used.



Holy Lance of Rome

The Sudarium of Oviedo



This is the first duratrans image of the Sudarium of Oviedo, mounted in a PhotoGlow frame

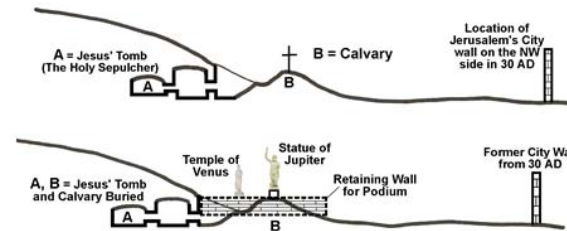
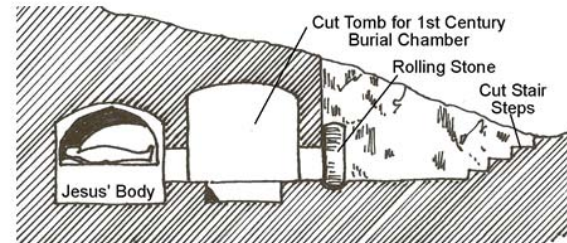
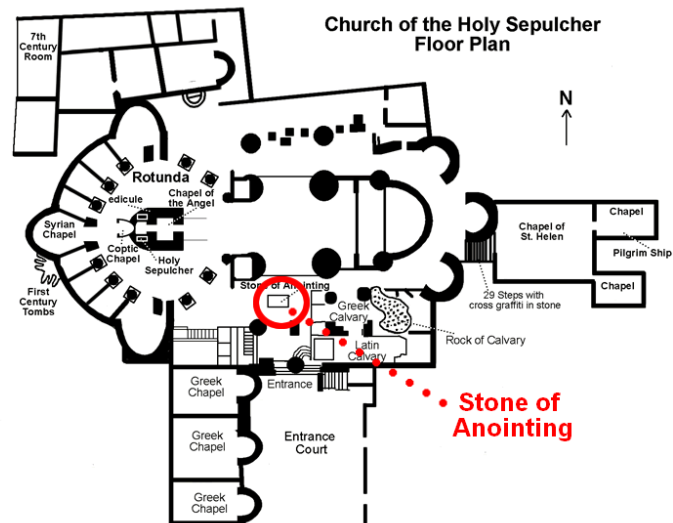


Information about the Sudarium of Oviedo as provided by expert, Mark Guscini, will be presented.

Stone Used to Wash Jesus



The Tomb of the Holy Sepulchre



Parts of the tomb's interior is seen below. The room of the tomb is 2M by 93cm. A marble lid covers the tomb.



Joseph of Arimathea, a prominent member of the Council, who was himself waiting for the kingdom of God, went boldly to Pilate and asked for Jesus' body.

Pilate was surprised to hear that he was already dead. Summoning the centurion, he asked him if Jesus had already died.

When he learned from the centurion that it was so, he gave the body to Joseph.

So Joseph bought some linen cloth, took down the body, wrapped it in the linen, and placed it in a tomb cut out of rock. Then he rolled a stone against the entrance of the tomb.

Now on the next day, which is the day after the Preparation, the chief priests and the Pharisees were gathered together to Pilate, saying, "Sir, we remember that that deceiver said while He was yet alive, 'After three days I rise again'" (62-63).

"Command therefore that the sepulchre be made sure until the third day, lest haply His disciples come and steal him away" (64a).

"And say to the people, 'He is risen from the dead,' and the last error will be worse than the first" (64b).

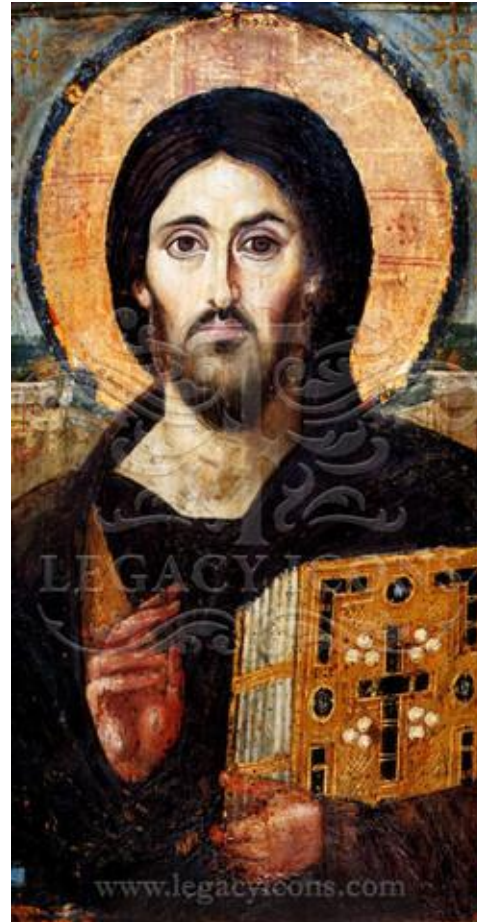
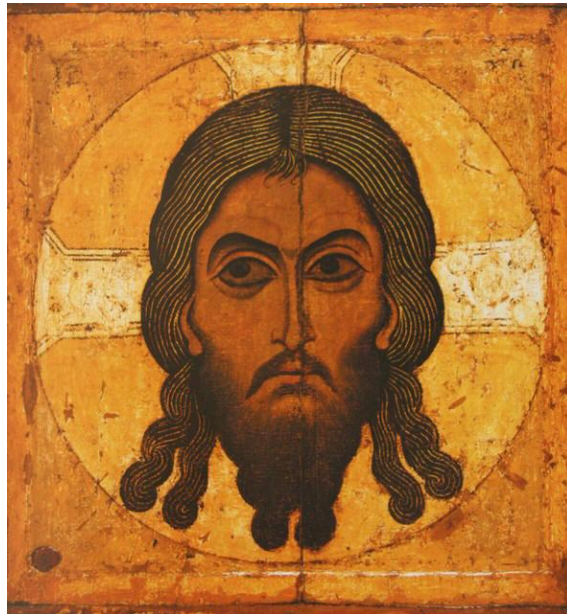
Pilate said to them, "You have a guard, go, make it as sure as you can" (65).

So they went, and made the sepulchre sure, sealing the stone, the guard being with them (66).

The Shroud of Turin

Of all the personal effects pertaining to the Jesus of History, none has been as scientifically examined and researched – to the extent that the Shroud of Turin has. This exhibit aims to present more and more images of the Shroud of Turin – either painted copies or photographs of the Shroud – and images possibly related to the Shroud of Turin, like the Image of Edessa. Here is a breakdown of all these images.

The Image of Edessa. There are over 400 copies in various media of the Image of Edessa that may have indeed been the face of the Shroud of Turin that we know today. This exhibit aims to feature the finest photographic reproductions, of each copy available. Here are samples of a few images, as placeholders:



The Epitaphoi Images

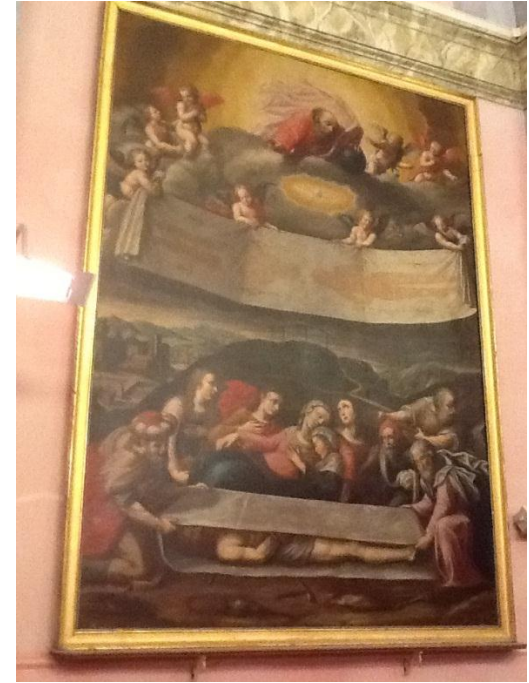
The Missing Shroud Images

The Shroud Appears in Lirey





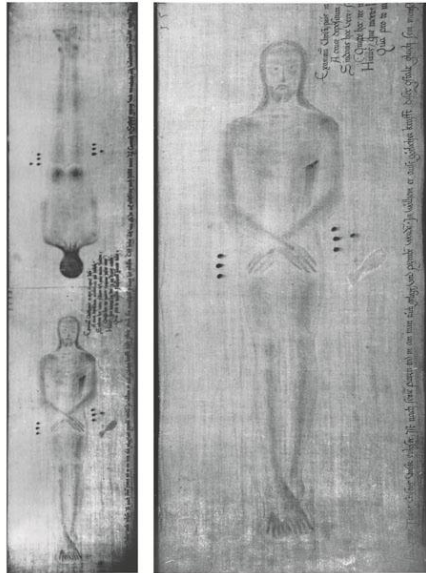
Chapel of the Sainte Suaire in Nice, France



The original Shroud of Turin was kept here for a brief period of its history. Today, this painting remains inside the chapel, depicting how the Man in the Shroud might have looked being wrapped inside the cloth.

The Painted Copies of the Shroud made after 1350.

*"True Copies" from the photo collection
of the late Shroud Scholar, don Luigi Fossati*



1516

St. Gommaire church, Lierre, Belgium.



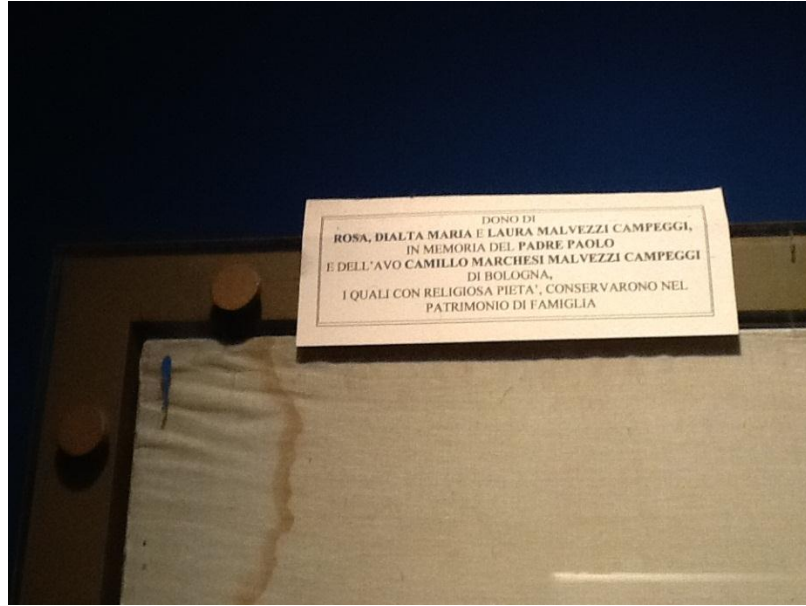
Scholars believe that there are at least 50 "True Copies" in existence.

"The aim of making a copy was not to cheat the simple-minded faithful, pretending it was the authentic funeral sheet of Jesus; so much so it is often written on the copy itself when it had been made and that it touched the original relic. The existence of the copies reveals, instead, only a devotional aim".

*"The copies of the Shroud"
by Emanuele Martelli & Massimo Martelli*

True Copy Summit New Jersey





Painted Copy of the Shroud at the Museo Santa Sindone, Turin, Italy

Special thanks go to Emanuella Marinelli for furnishing this paper for this exhibit. A future goal of this exhibit is to feature high quality photographs of ALL of the painted copies in their actual size, as they exist today.

The copies of the Shroud

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Abstract

The existence of copies of the Shroud, at least about fifty, does not constitute a problem of “rivalry”. Also the most beautiful ones are of modest making and clearly appear like drawings. Under analysis they reveal their composition: painting pigments. The aim of making a copy was not to cheat the simple-minded faithful, pretending it was the authentic funeral sheet of Jesus; so much so that it is often written on the copy itself when it had been made and that it had touched the original relic. The existence of the copies reveals, instead, only a devotional aim.

Keyword: Shroud image, blood stains, painting pigments.

1. INTRODUCTION

The Shroud body image, faint yellow, has characteristics [1] completely different from those of the copies [2]. The analyses prove that the Shroud image is not the result of an applied material, as a painting or a printing. Moreover it was not obtained projecting a manikin on a sensitized cloth, singeing a cloth by a hot bas-relief or pressing it on a model treated by acid substances [3]. The characteristics of the Shroud image suggest that the best explanation for its formation is a short and intense burst of directional ultraviolet radiation [4].

The reddish stains are human blood not transposed by a brush but by contact with a wounded body that was wrapped already dead. No image is present under the blood stains. The deduction is that the image formation followed the blood transposition on the cloth [5].

The existence of copies of the Shroud, at least about fifty, does not constitute a problem of “rivalry” like someone, hastily and superficially, wants to make us believe. Also the most beautiful ones are of modest making and clearly appear like drawings. Under analysis they reveal their composition: painting pigments.

Also the modern copies, realized by N.P.L. Allen [6], E.A. Craig [7], L. Garlaschelli [8], J. Nickell [9], V. Pesce Delfino [10], have characteristics completely different from those of the Shroud.

2. CHARACTERISTICS OF THE COPIES

At the beginning of the 16th century the custom to expose the Shroud to the veneration of the faithful spread. In that period also the tradition of reproducing the sacred sheet in full or reduced size began. The copies thus obtained, after touching the original, were considered relics by contact and exposed in permanence or in certain circumstances.

The 17th century was the period of the solemn exhibitions and also of the production of a great number of copies. The Dukes of Savoy, owners of the Shroud, had them made on request for those who wished to have a particular memory of the relic.

The copies that can boast an artistic value for their being of a refined workmanship are few, even if the good will and the devotion never lacked. Rarely was all the reality reproduced with perfect objectivity. The devotional value has a remarkable importance in reference to the historical and religious context that in some way produced them. The documentary value is what deserves most consideration, in relation to the people and the facts that fostered and favored them.

The copies hardly ever reproduce the exact dimensions of the original Shroud and their manual origin is patent. Never do they show a totally negative character, such as the Shroud displays; they are a mélange of positive and negative, in which the positive obviously predominates. One can see the difficulty that the artists encountered. In fact, in trying to reproduce a reality which was not exactly what they were accustomed to, they represented the figure in ways and means which did not correspond to that reality.

Not every copy has the burn marks and the darns. Trickle of blood are very rarely reproduced faithfully. In some copies the eyes are shut, in others they are open; in still other examples, it is difficult to determine whether the eyes are open, closed or half-closed. Most of the copies have the side wound in the correct position, that is, on the right, but in some of them it is reproduced on the left.

The lack of imprint in the pubic area was interpreted as a loincloth which is more or less evident in almost all the copies. The trickle of blood on the back is not always depicted. When it is, the interpretations vary widely, from a chain to a continuation of the loincloth.

Regarding the hands, in some copies the left hand is positioned over the right one, in others the right hand is over the left one, but there are also copies with the hands not crossed. In some of the copies the thumb is not visible, in others, instead, it is visible. The hand wound in some cases is in the wrist, in others it is in the palm, in others it is not depicted. The feet are depicted crossed, diverging or parallel.

A great Shroud scholar, don Luigi Fossati, compiled a list in chronological order of the copies with the date written on the cloth [11] and a list in alphabetical order of the localities where copies without the date and without any writing are kept [12], even if sometimes the relative pieces of information are found in covering documents or in other writings [13]. This paper is a summary of those sources.

3. COPIES WITH THE DATE WRITTEN ON THE CLOTH

1516 – St. Gommaire church, Lierre, Belgium.

This copy, attributed to Albrecht Dürer, measures 1.47m x 0.33m and carries the date, a Latin inscription in the center and an inscription in the Old Nuremberg dialect along the lower border. Four groups of red stains are clearly shown on this copy. The artist assumed they were bloodstains but they are, instead, burn holes.



Figure 1. Copy of St. Gommaire church, Lierre.

1568 – Monastery of the Virgin of Guadalupe, Guadalupe, Archdiocese of Toledo, province of Caceres, Extremadura, Spain.

This copy measures 4.40m x 1.00m and carries the date written at each end.

1568 – Parish church, Navarrete, Diocese of Calahorra-Calzada-Logroño, province of Logroño, Spain.

This copy measures 4.54m x 0.93m and carries the date written at each end.

1571 – Holy Sepulchre convent, Augustinian nuns, Alcoy, Archdiocese of Valencia, province of Alicante, Spain.

This copy measures 4.38m x 0.93m and carries the date written at each end. On the back of the reliquary, in which this copy has been kept since early in the 17th century, an inscription explains how the copy came to Spain: it was given to don Juan of Austria by pope Pius V. A document in the Municipal Archives gives a bit more detail, saying that this was one of two copies commissioned by Pius V and that when don Juan of Austria went to Rome for the Pope's blessing before leaving for Lepanto, Pius V gave him this copy. In 1574 don Juan of Austria sent the copy to the Holy Sepulchre Convent in Alcoy.

1594 – Cathedral, Puebla de Los Angeles, Mexico.

This copy measures 4.80m x 2.90m and is an oil painting on cloth.

1620 – Private property of José Falcao, Lisbon, Portugal.

This copy has approximately the size of the original. There are no documents concerning the provenance of this copy. Oral tradition relates that it was brought from Rome by an ancestor of the family, a friar, about 1634.

1620 – Parish church, Torres de la Alameda, Diocese of Madrid, Spain.

This copy measures 4.47m x 1.43m and has the inscription, along the lower border, which tells us that it touched the Shroud on May 3, 1620.

1623 – Cathedral St. Mary of Redonda, Logroño, Diocese of Calahorra-Calzada-Logroño, province of Logroño, Spain.

This copy measures 4.50m x 1.58m and is kept in a chest. The documents in the archives of the Cathedral of Logroño, written in Latin on May 4, 5 and 12, 1623, tell us that the prelates present at the exposition put the copy in contact with the original. Although the characters of the inscriptions on the Alameda and Logroño copies are quite different, other details common to them lead us to think that they could be the work of the same artist.

1624 – Monastery of Our Lady of the Rosary, Dominican nuns, Summit, New Jersey, USA.

This copy has approximately the size of the original and was given to the Monastery as a gift from the Dominican nuns of the Monastery of SS. Dominic and Sistus, Rome, on April 6, 1924.

1634 – Monastery of St. Joseph, Moncalieri, province of Turin, Italy.

This copy measures 4.36m x 0.98m and had been in contact with the Shroud during the exposition of 1931, as it appears from the inscription in Italian embroidered in azure on the red silk support and from an archival document written by Canon Michele Grasso, Chaplain of the Holy Shroud Chapel.

1640 – Church of the hospital, Castillo de Garcimuñoz, Diocese of Cuenca, Spain.

This copy measures 4.34m in length. The document of authentication was drawn up at Cuenca under the date of April 14, 1642.

1643 – Private collection, Countess Alessandra Ruà Lovera di Maria, Turin, Italy.

This copy measures 4.21m x 0.95m and after the date appears the Savoy Knot.

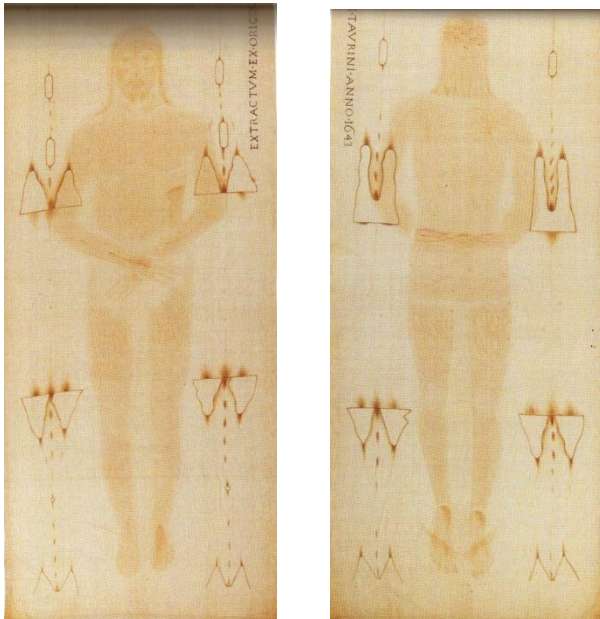


Figure 2. Copy of St. Hilary church, Casale Monferrato.

1643 – St. Hilary parish church, Casale Monferrato, province of Alessandria, Italy.

This copy measures 4.20m x 0.96m and was realized for the Irish faithful, but it was never sent to Ireland.

1644 – San Sebastian church, Acireale, province of Catania, Italy.

This copy measures 3.90m x 0.96m and very probably was given to the church by Fr. Innocenzo Marcinò of Caltagirone, General of the Capuchin fathers.

1644 – Monastery Our Lady of the Suffrage, Capuchin nuns, Turin, Italy.

This copy measures 4.47m x 1.05m and the date is followed by a little ornament. The Princesses Francesca Maria and Francesca Caterina of Savoy, Franciscan tertiaries, were frequent visitors to the convent. Without any doubt, the copy was a gift from them.

1646 – Cathedral of Bitonto, province of Bari, Italy.

This copy measures one third of the original. A document of the capitular archives reads: “On May 25, 1659, the Illustrious Monsignor Alessandro Crescenzo, Bishop of Bitonto, gave to the Most Reverend Chapter the Holy Shroud. It touched the Original which is conserved in Turin, where he [Bishop Crescenzo] was Apostolic Nuncio for twelve years”.

1646 – Cathedral of St. Peter, Bologna, Italy.

This copy measures 4.42m x 0.87m and the inscription is along the upper border. This copy, executed in tempera on a linen cloth, is attributed to the Princess Francesca Maria Apollonia of Savoy, daughter of Carlo Emanuele I.

1646 – St. Catherine church, Fabriano, province of Ancona, Italy.

This copy measures 3.97m x 0.83m and was given by brother Ippolito Righi. The drawing is very carefully done, however it is badly stained.

1646 – Monastery of the Ursuline nuns, Quebec, Canada.

This copy has approximately the size of the original and is in very precarious conditions.

1650 – Private collection, Countess Camilla Roggeri Mermet Gay di Quarti, Turin, Italy.

This copy measures 4.50m x 0.95m and in 1898 was photographed by Secondo Pia for Paul Vignon.

1652 – Monastery of SS. Joseph and Theresa, Mounts of Ponti Rossi, Naples, Italy.

This copy measures 4.37m x 0.95m and would seem to be by the same artist who made the copy of Caltagirone, of which we will speak later.

1653 – St. Mary parish church, Cuneo, Italy.

This copy measures 4.15m x 0.97m and the date is followed by a little ornament. The imprints are heavily outlined, resembling a rough charcoal sketch. On the back, a red silk lining prevents transparency. Entwined ribbons, red and white, run all around the border.

1653 – Oratory of SS. Peter and Catherine, Savona, Italy.

This copy measures 4.50m x 1.03m and is provided with an authentication by the Protonotary Apostolic Michele Beggiano, General Vicar of the Archdiocese of Turin.

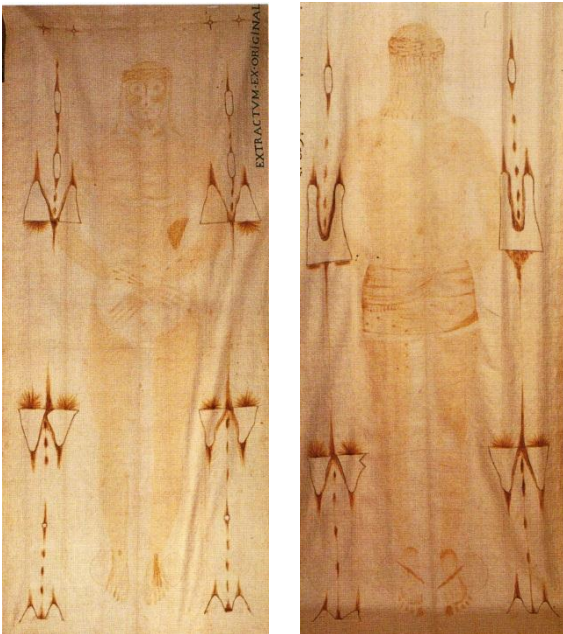


Figure 3. Copy of SS. Peter and Catherine Oratory, Savona.

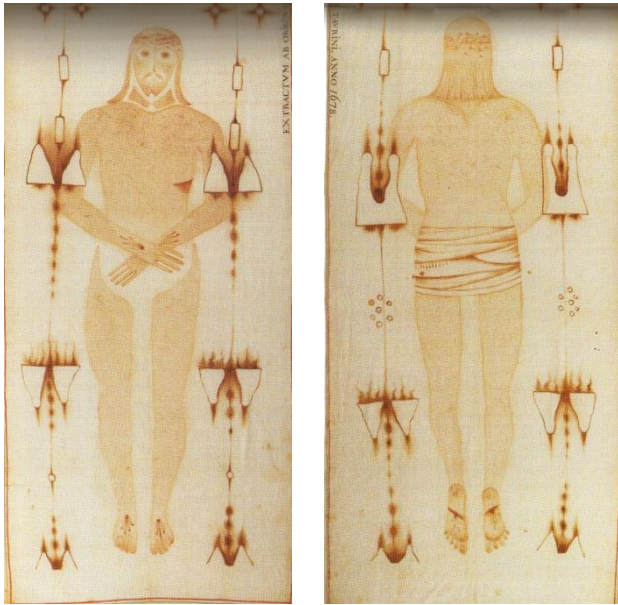


Figure 4. Copy of St. Maurice Basilica, Imperia.

1654 – Our Lady of Los Valles parish church, La Cuesta, Diocese of Osma-Soria, Spain.

This copy measures 4.16m x 0.93m and is provided with an authentication preserved in the parish archives.

1665 – Museum of the Cathedral, Salerno, Italy.

This copy measures 4.16m x 1.03m and comes from the Monastery of St. Michael Archangel of the Poor Clare nuns.

1678 – Basilica of St. Maurice, Imperia, Italy.

This copy measures 4.32m x 1.03m and is very well preserved. It is attributed to Giovanni Battista Fantino.

1697 – Monastery St. Therese, Carmelite nuns, Savona, Italy.

This copy measures 4.50m x 1.10m and is longer than others because the symbols of the Passion are represented at the ends. In the inscription is written that the author is Giovanni Battista Fantino.

1708 – St. Martha church, Agliè, province of Turin, Italy.

This copy measures 4.40m x 0.98m and was painted by Giovanni Battista Fantino.

1710 – St. Mary of the Assumption church, Gallarate, province of Varese, Italy.

This copy measures 4.47m x 1.09m and was painted by Giovanni Battista Fantino.

1933 – St. John the Baptist church, Verrua Savoia, province of Turin, Italy.

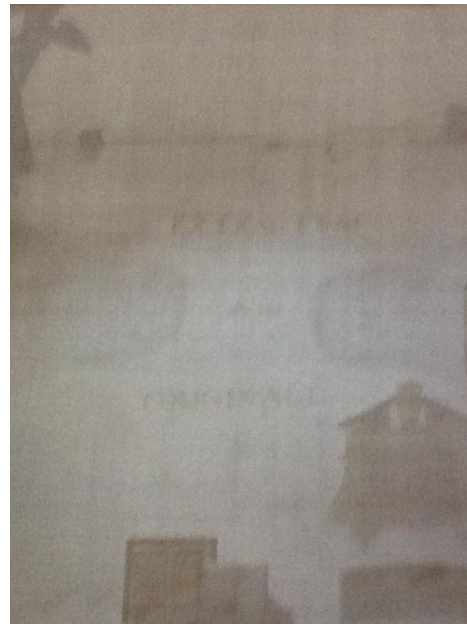
This copy measures 4.01m x 1.04m and was painted by Oreste Visone.

4. COPIES WITHOUT THE DATE WRITTEN ON THE CLOTH

Agliè, province of Turin, Italy, Sacristy of the Chapel of the Castle, 1822.

This copy measures 4.40m x 0.90m and is sewn onto a cloth of violet silk, which forms a border all around the sheet.

Arquata del Tronto, province of Ascoli Piceno, Italy, St. Francis church, 1653.



This copy has approximately the size of the original and touched it on May 4, 1653.

Badolatosa, province of Seville, Spain, parish church, 1674.

The exact measures of his copy are not known, but the size is less than the original. The copy is signed, like others, by the artist: Giovanni Battista Fantino.

Bologna, Italy, Monastery of Corpus Domini, 1645-1653.

This copy measures 1.41m x 0.42m and is an oil painting on linen attributed to the Princess Maria Apollonia of Savoy, who gave it to the Poor Clare nuns Monastery during one of her sojourns in Bologna.

Caltagirone, province of Catania, Italy, Sacristy of the Convent of the Capuchin Fathers, 1649.

This copy has approximately the size of the original and was given to the Convent by Fr. Innocenzo Marcinò of Caltagirone, General of the Capuchin fathers.

Dronero, province of Cuneo, Italy, Confraternity of the Cross.

This copy was given to the Confraternity by the Duke Carlo Emanuele of Savoy.

Campillo de Aragon, Diocese of Tarazona, province of Zaragoza, Spain, parish church, 1650.

This copy measures 4.38m x 1.03m and arrived to the parish church after various travels. It is the copy that Francisco Lucas Bueno, Bishop of Malta, received from the Duke of Savoy.

Escalona del Prado, province of Segovia, Spain, parish church, 1657.

This copy measures 4.50m x 0.96m and comes from Rome, where it was property of Fr. Sebastiano da Gaeta, Commissary General of the Minor Observants and Reformed.

Escamilla, diocese of Cuenca, province of Guadalajara, Spain, parish church, 1640.

There are two copies. One measures only 0.53m x 0.32m while the other shows the frontal and dorsal imprints separately in natural size, 2.00m x 0.70m, that are mounted side by side on frames.

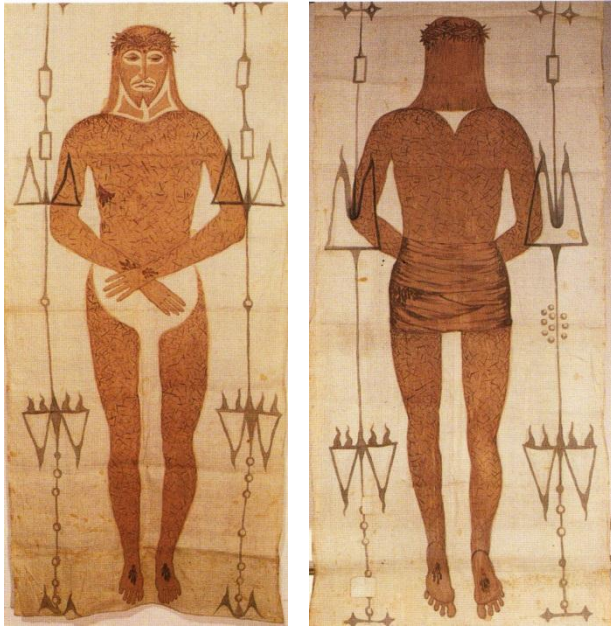


Figure 5. Copy of St. John the Baptist church, Finale Ligure.

Finale Ligure, province of Savona, Italy, St. John the Baptist parish church, 1728.

This copy measures 3.74m x 0.89m and was painted by Domenico Bocciardo.

Gallipoli, province of Lecce, Italy, Cathedral, 1585.

The somatic imprints on this copy measure 4.01m x 0.75m and it was taken to Gallipoli by the Bishop Quintero Ortis. Along one lengthwise side, another cloth has been sewn on for fixing it to a long staff.

Guadalupe, Archdiocese of Toledo, province of Caceres, Extremadura, Spain, Monastery of the Virgin of Guadalupe, 1588.

This copy measures 3.00m x 0.97m and has two figures of angels that hold up the Shroud. The manner of presentation, the noticeable stylistic differences from other copies of that period, and the delicacy of the work, induce one to think that the painting was retouched in later centuries.

Inzago, province of Milan, Italy, Provostship of St. Mary of the Assumption, 1581.

This copy measures 5.12m x 1.00m and was given by Carlo Francesco Bonomi, bishop of Vercelli, to St. Carlo Borromeo. It is in poor state of preservation. The fabric is rumpled and is it not possible to determine the artistic style. The frontal and dorsal imprints are not well defined.

Laguna de Cameros, Diocese of Calahorra-Calzada-Logroño, province of Logroño, Spain, St. Dominic church, 1790.

This copy measured 4.60m x 0.86m but it was cut in half so that now each half is 2.30m high and 1.72m wide. The two parts are set vertically side by side.

Lisbon, Portugal, National Museum, about 1500.

This copy has approximately the size of the original and comes from the Monastery of the Mother of God in Xabregas, Lisbon.

Madrid, Spain, Escorial Monastery.

There are two copies. One measures only 0.45m x 0.12m while the other one has approximately the size of the original.

Mondovì, province of Cuneo, Italy, Cathedral.

The preservation conditions of this copy let us argue that in the past it was often exhibited.

Naples, Basilica of St. Paul the Greater, Theatine fathers, 1608-1626.

This copy measures 4.10m x 0.85m but it was cut in half.

Rabat, Malta, St. Paul Collegiate church, about 1663.

This copy measures 2.93m x 1.01m and touched the Shroud on May 15, 1663.

Ripalimosani, province of Campobasso, Italy, Assumption parish church, 1595-1601.

This copy measures 3.86m x 0.79m and is associated with Giulio Cesare Riccardi, a prelate native of Ripalimosani.

Rome, Italy, St. Judas Thaddeus parish church, 1692.

This copy measures 4.30m x 1.04m and is in good state of preservation. In a letter it is written that it touched the Shroud twice.

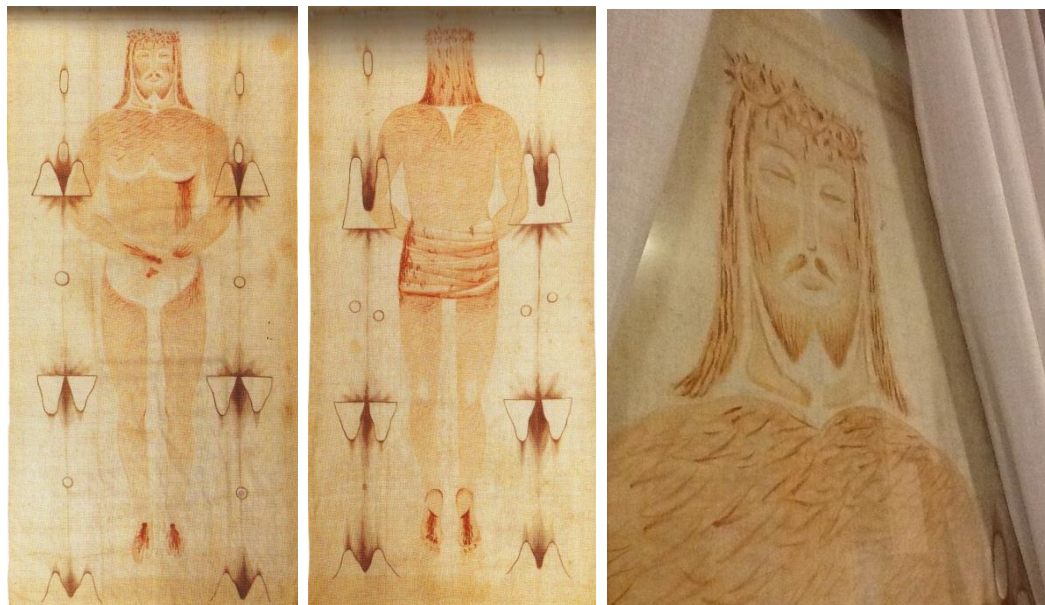


Figure 6. Copy of St. Judas Thaddeus church, Rome.

Rome, Italy, Holy Shroud church, 1605.

This copy has approximately the size of the original and was given by Clement VIII on the occasion of the consecration of the church. Some retouching was done in 1870-1871 when the church was reopened to the public after a period of abandon. On this copy the frontal image is at the right, whereas traditionally it appears at the left of the observer.

Salamanca, Spain, Monastery of Augustinian nuns, 1665.

This copy has approximately the size of the original and is well preserved.

Santiago del Estero, Argentina, Convent of St. Dominic, 1585

This copy folded in half measures 2.17m x 0.81m and is very faithful to the original, even in small details.

Silos, province of Burgos, Monastery of the Benedictine fathers, 1640.

In this copy the frontal imprint measures 1.59m, the dorsal imprint measures 1.63m and the figures are heavily delineated. The Monastery received this copy while father Nicolas M  lendez was abbot (1637-1641). Archival documents describe it as being entirely similar to the original.

Toledo, Spain, Monastery Mothers Commendadores de Santiago, 1587.

This copy measures 4.50m x 0.87m and is similar to that of Silos. Two other copies are mentioned in the document of donation, but of these there is no further information.

Turin, Italy, Piccola Casa della Divina Provvidenza (Cottolengo), 1750.

This copy touched the Shroud on May 27, 1898.

Turin, Italy, Monastery St. Mary Magdalen.

This copy measures 1.64m x 0.43m and is faithful to the original in the various colour shades.

Turin, Italy, Sacristy of the Holy Shroud Chapel, 1898.

There were two copies, one painted by Cav. Carlo Cussetti and another painted by Enrico Reffo.

Valladolid, Spain, Monastery of Our Lady of the Laura, Dominican nuns, 1567.

This copy measures 4.36m in length but it was cut in half and the two parts set vertically side by side.

5. CONCLUSIONS

The aim of making a copy was not to cheat the simple-minded faithful, pretending it was the authentic funeral sheet of Jesus; so much so that it is often written on the copy when it had been made and that it had touched the original relic.

The existence of the copies reveals, instead, only a devotional aim: the desire of being able to pray in front of that sacred image in an age in which the photography did not exist.

ACKNOWLEDGMENTS

All the pictures are taken from the archive of *Collegamento pro Sindone*.

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More Painted Copies to Come!

The Shroud of Besancon.

[illegible]

The Shroud of Besancon was destroyed during the French Revolution, but embroidered copies of this object are presented to the public here, for examination.

Embroidered Copies of the Shroud of Besancon at the Musee des Ursulines de Quebec

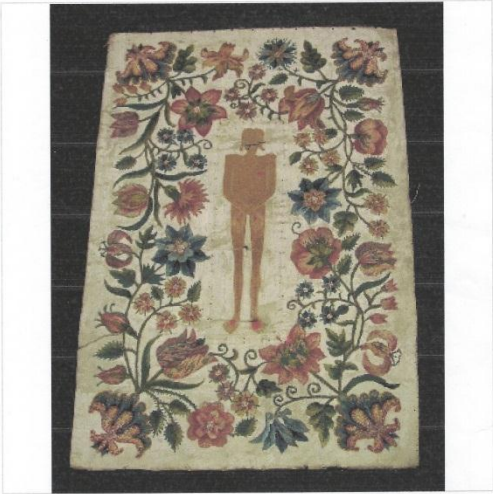
The Ursuline Sisters founded by St. Angela Merici were the first to educate young women in the sciences. Today their community features a modern museum, and these embroidered images of the Shroud of Besancon

des Ursulines
de Québec

Gestion des collections
- Multimédia 1 -

1995.395.1 / broderie

Image 1



Texte Image 1

GCI inc. - Collections Virtuelles III

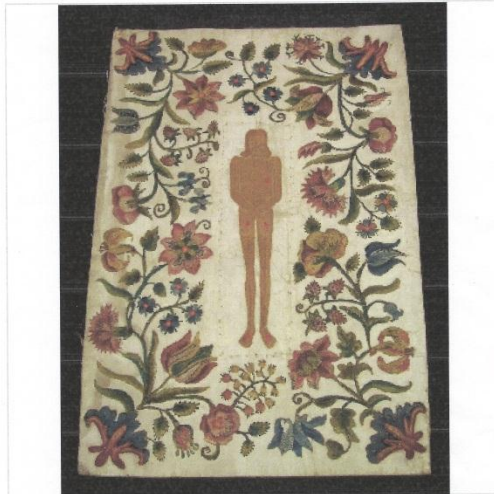
Jeudi, 24 Novembre

des Ursulines
de Québec

Gestion des collections
- Multimédia 1 -

1995.395.2 / broderie

Image 1



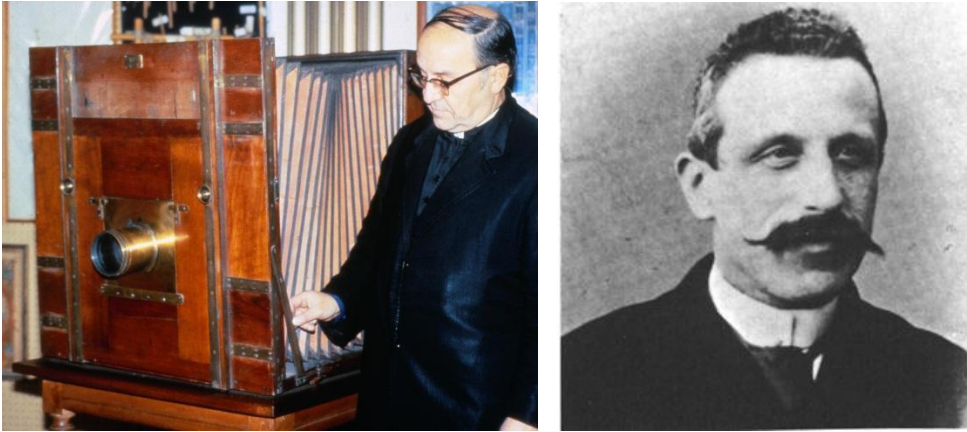
Texte Image 1

GCI inc. - Collections Virtuelles III

Jeudi, 24 Novembre

The Photographs of the Shroud

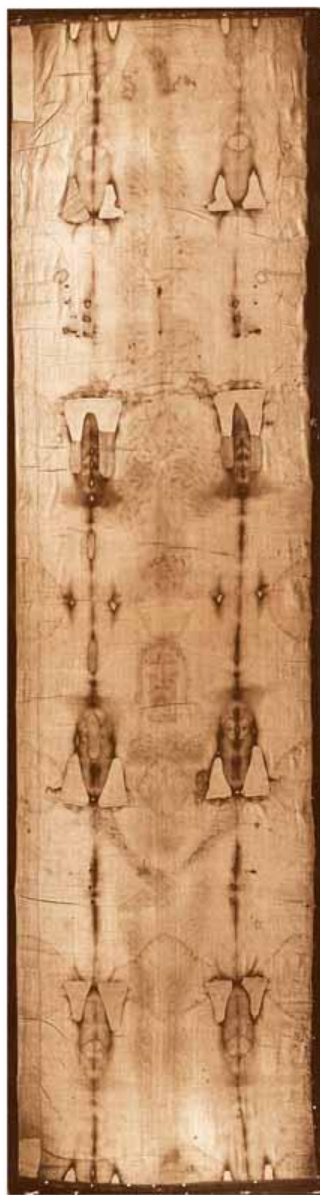
Secondo Pia, 1898 – featuring the number and kind of his images, and an image of his camera.



There is a museum in Turin dedicated to the life work of amateur photographer, Secondo Pia



Pia 1898



Enrie © Holy Shroud Guild PPF



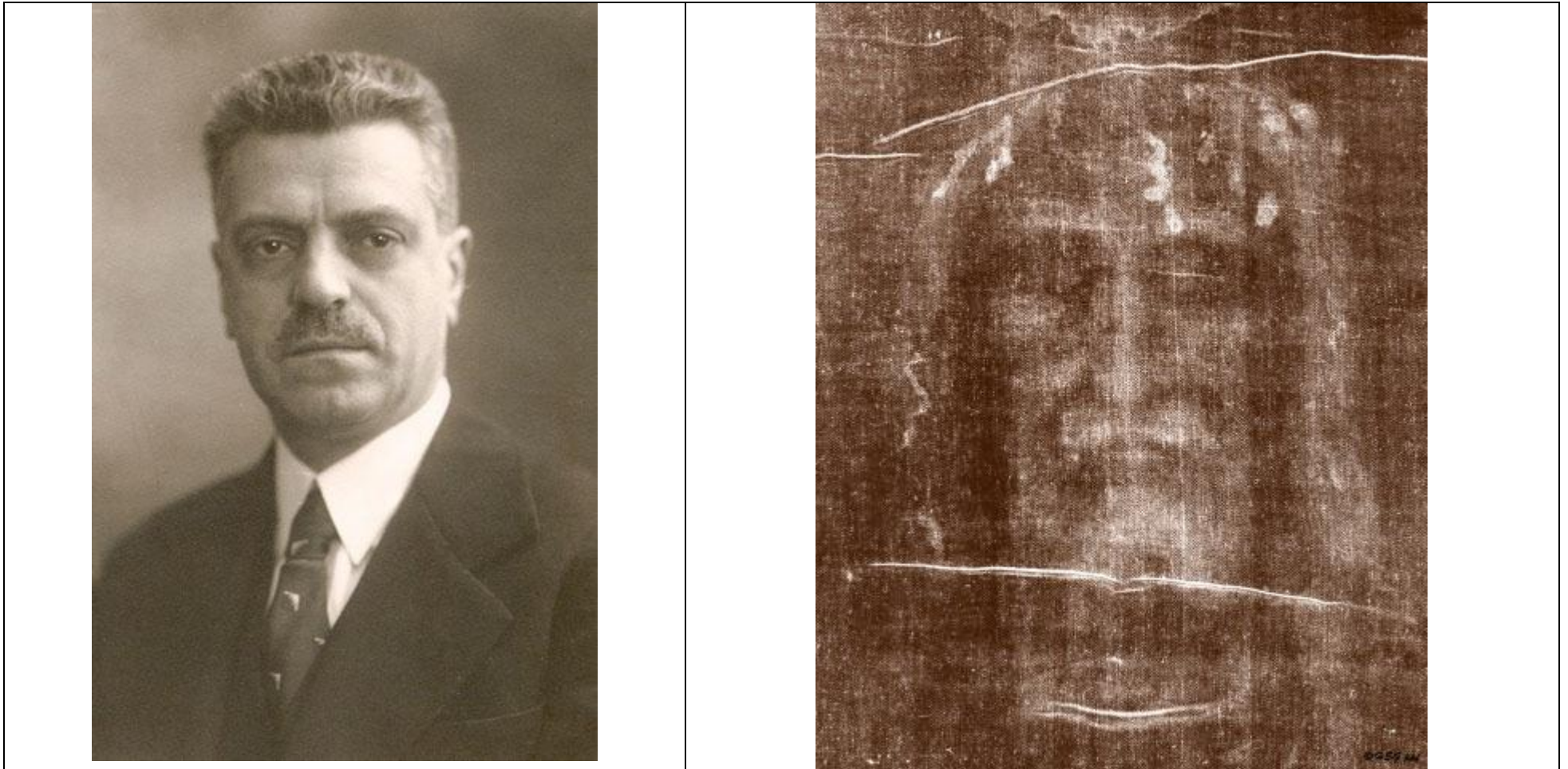
© Giambattista 2002

Secondo Pia 1898

Giuseppie Enrie 1931

Post 2002 Restoration

Giuseppi Enrie, 1931 – featuring the number and kind of his images, and an image of his camera



Giuseppi Enrie also wrote a book whose title in French is *Le Suaire de Turin*. When he took his photographs of the Shroud of Turin, he was accompanied by a group of witnesses who certified that the image of the Shroud – is indeed a negative image, just as Secondo Pia had discovered, back in 1898. Happily, Secondo Pia lived to see his name vindicated, and his photographs were retired. To this day, Shroud researchers still study the photographs of the Shroud, taken by Giuseppi Enrie.

History of the Discovery of Three Dimensional Relief Information

Once multidisciplinary research began upon the Shroud of Turin, after Secondo Pia took his photographs, early researchers discovered, using various means, that three dimensional relief information existed in the photographs of the Shroud. Here are the researchers, and the methods that they used to make their discoveries:

Paul Vignon and Yves Delage

Leo Vala

Bill Mottern

Eric Jumper

Dr. John Jackson

Pete Schumacher

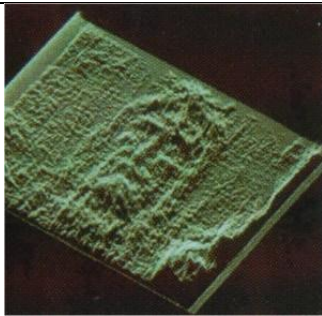
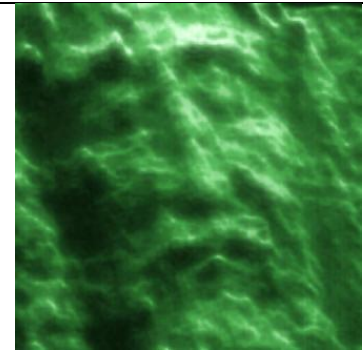


Image of the Face from VP8



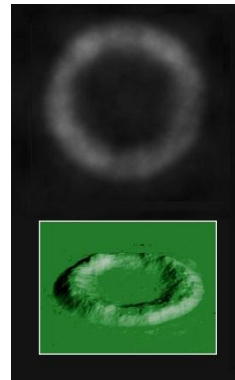
Full Body Image at Holy Face Association



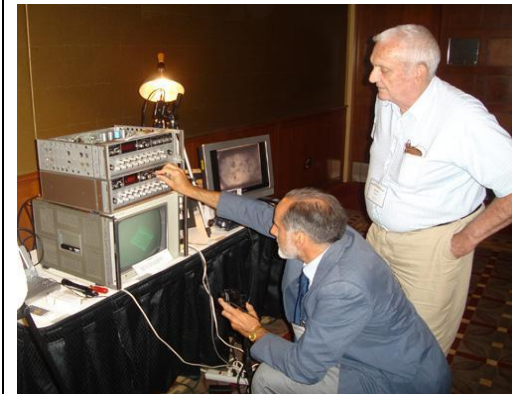
- Software enhancement by Tamburelli



- Upper Left Image – Created by VP8 Analyzer
- Upper right image – a software enhancement by Tamburelli
- Bottom image is a digital result using Bryce software



Sample of Bloodmark?



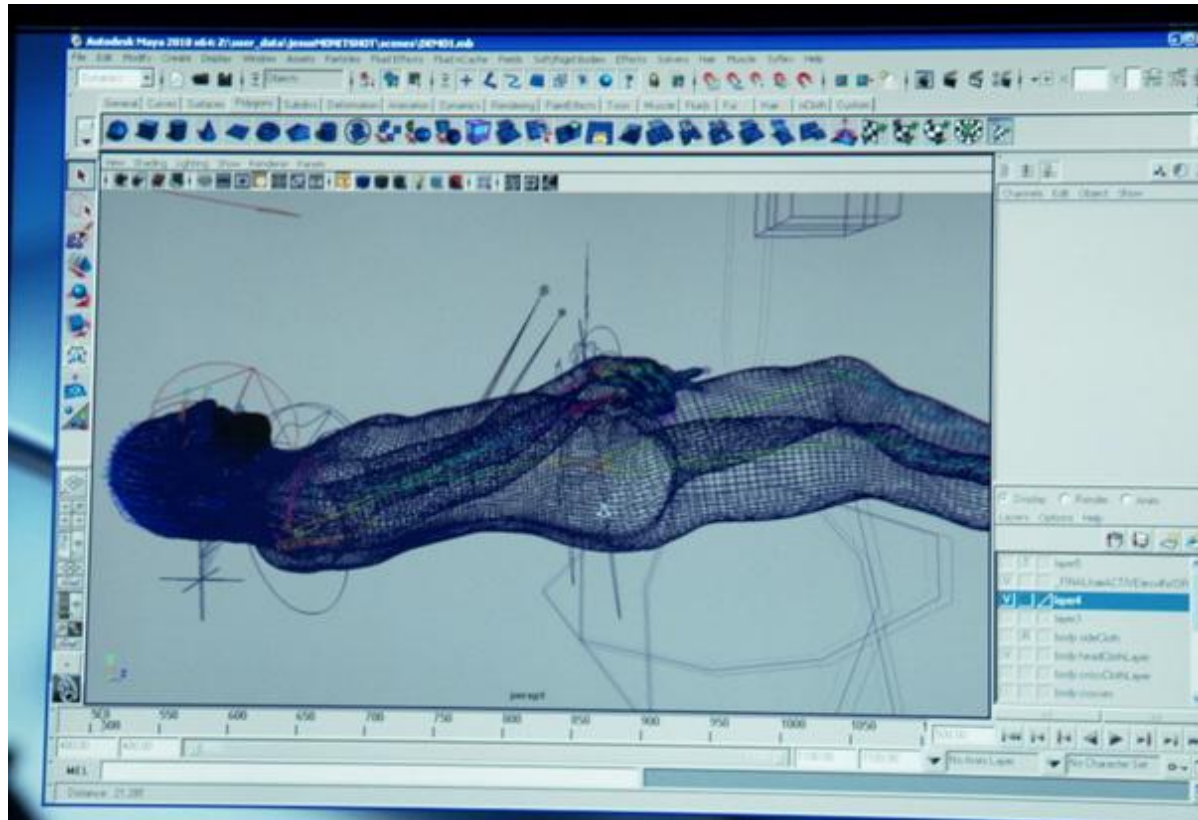
Kevin Moran and Giulio Fanti operated VP8

Holographic Images Created by Petrus Soons



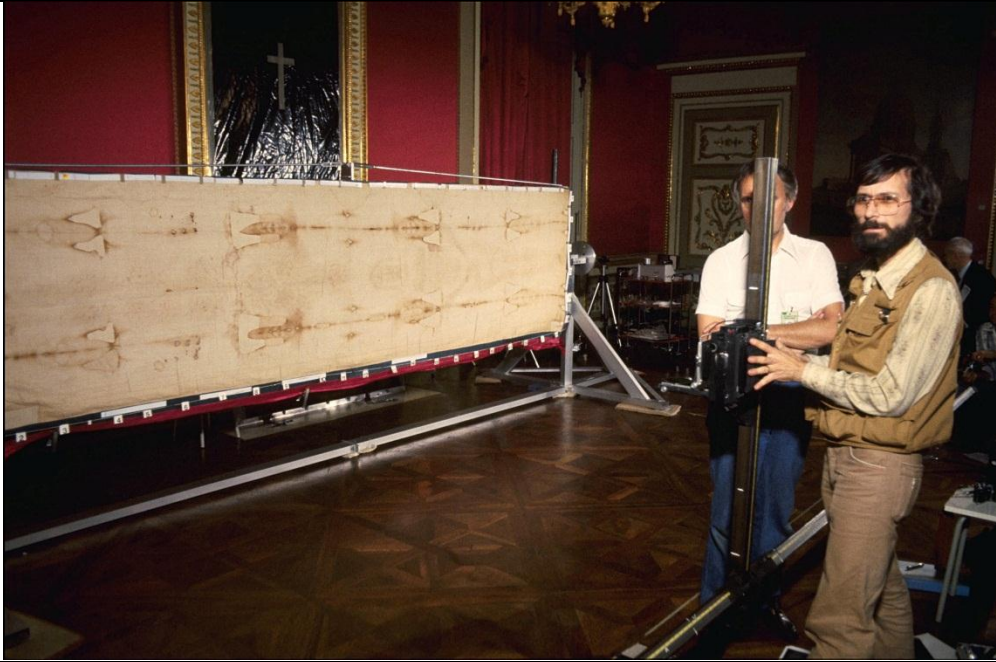
Three Dimensional Relief Information in the Shroud of Turin Today

This is a computer rendering based upon the three dimensional relief information in the Shroud created by Ray and Maria Downing of Studio Macbeth



Barrie Schwartz, 1978 – featuring the number (2,400) and kind of his images, and images of his camera equipment

Copyright STERA, Inc., Barrie Schwartz



Vern Miller, 1978 – featuring the number (2,900) and kind of his images, with various filters, and images of his camera equipment

Post 2002 Restoration images – featuring the number and kind of images

High Resolution Photographs taken of the Shroud, in 2008 – featuring the number (1,800) and kind of images, and images of camera equipment

A Complete and Comprehensive History of the Shroud of Turin Research Project will be presented here including VP8 Images

A comprehensive list of books, documentaries and websites will be provided as well

Models and Sculptures of the Corpus of Man in the Shroud



Woodcarving created by Shroud Researcher, Petrus Soons



Three Dimensional Rendering created by Dr. John Jackson and Eric Jumper

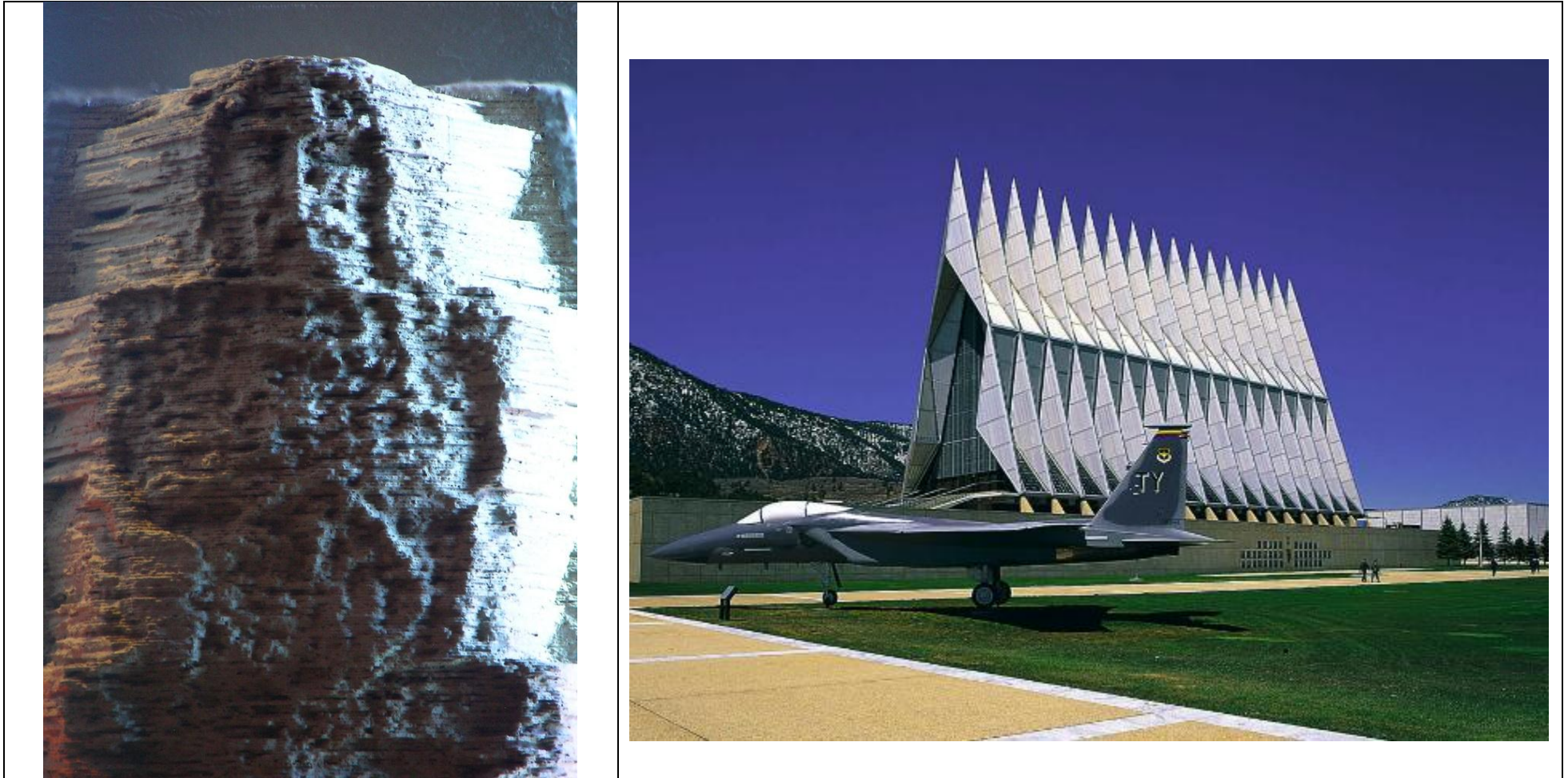


Plaster Cast created by Isabel Piczek



Artist's Rendering of Man in the Shroud

A Closeup of the Model at AFA Chapel 3D Computer Reconstruction of Shroud of Turin

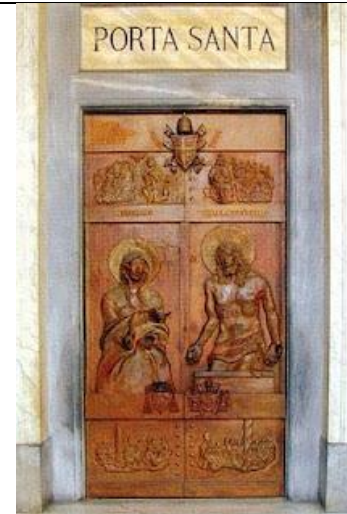


This is a fiberglass mold of a box cardboard bas relief statue made from a photo of the Shroud of Turin. It was made shortly after the 3-D characteristic of the Shroud was first discovered in 1978. A great photograph of the cardboard version in in the June 1980 issue of National Geographic. I was one of three scientists who made the original cardboard statue. (as written by Dee German)

More Body Images based upon the Man in the Shroud of Turin



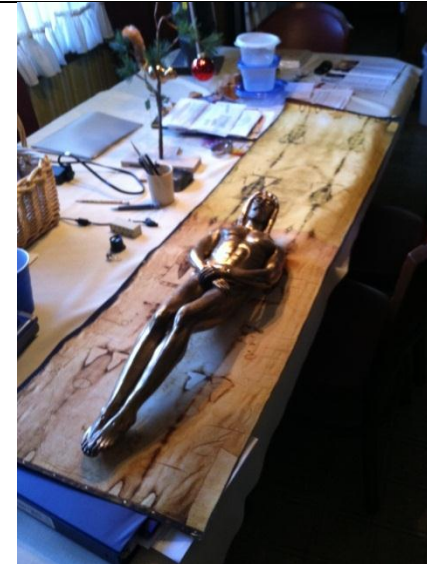
Bronze corpus at Notre Dame Center in Jerusalem, created by Luigi Mattei



Door at Santa Maria Maggiore, showing Risen Christ, modeled after Shroud of Turin



Bronze image created by Isabel Piczek, Dame of the Vatican



Bronze image created by Isabel Piczek, Dame of the Vatican

The Real Face of Jesus, by Ray and Maria Downing



This is a computer rendering of how the Man in the Shroud may have appeared when wrapped inside the cloth, created by Ray and Maria Downing of Studio Macbeth.

The website for their software rendering company is: www.studiomacbeth.com

The 1988 Radio-Carbon Dating of tiny pieces of cloth removed from the edge of the Shroud of Turin

There is tremendous confusion and controversy surrounding the 1988 radio-carbon dating of tiny samples of cloth, removed from the edge of the Shroud of Turin, by the Turinese custodians of the Shroud, Riggi and others. This exhibit aims to clear up much of that confusion, and to make sense of the dating process for the public, by performing the following steps:

1. The actual size of the sample removed, and how it was removed, and subdivided. A replica of the sample is shown below. The sample was never precisely measured. Its approximate size is an isosceles triangle, measuring approximately 7 centimeters in height, and 1 centimeter at its base Life-sized images of the Shroud of Turin will be presented showing the public, exactly where the sample was removed.



2. A copy of the radio-carbon dating paper – as published in Nature Magazine – will be made available to the public.
3. An explanation of how an accelerator mass spectrometer machine functions, as explained by expert, Bernie Schwindt will also be provided.
4. Additional background information, concerning the pre-planning for the test, and what actually happened – will also be furnished.
5. The various attempts to make sense of the carbon-14 dating results – along with the other known features of the Shroud of Turin, will be presented, including:
 - a. Bio-plastic coating hypothesis
 - b. Conspiracy theories
 - c. Carbon monoxide contamination (Jackson)
 - d. Neutron flux or particle radiation (Mark Antonacci)
 - e. Invisible Reweave (anomalous corner) – Marino, Benford, Rogers, Villareal

Attempts to Replicate the Image of the Shroud of Turin

This part of the public exhibit will present the various methods that researchers have attempted to duplicate the image of the Man in the Shroud of Turin, when multi-disciplinary research began in 1898. Here are some of the methods that have been attempted, and by whom, and their results, as they compare to the features of the Image of the Shroud of Turin, as determined by STURP, and other researchers:

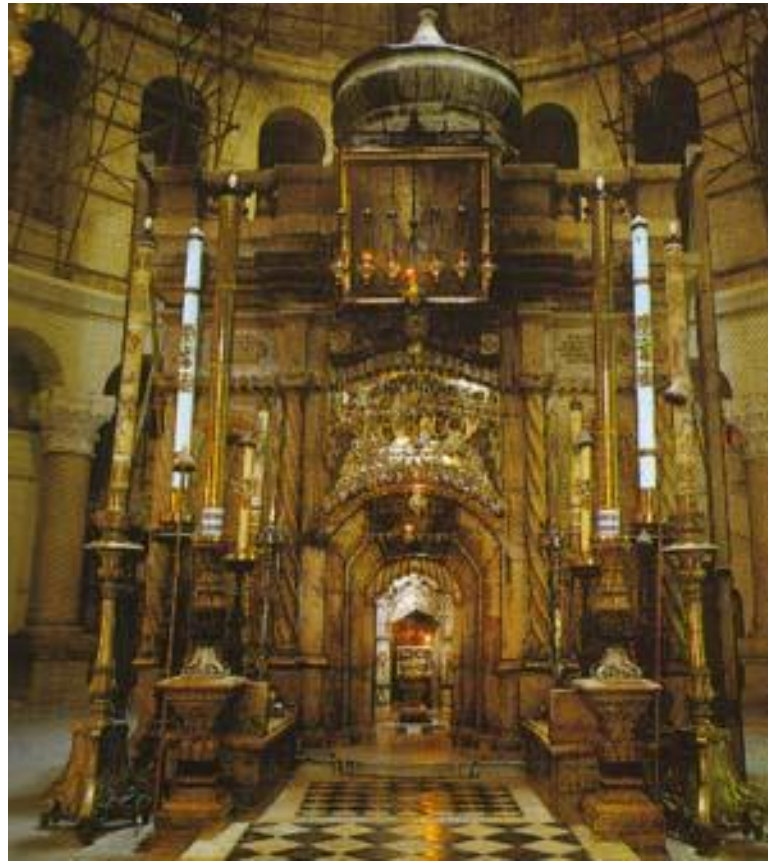
1. The ammonia hypothesis
2. The vaporograph hypothesis
3. The Volksringer hypothesis
4. The hot statue hypothesis
5. The scorching hypothesis
6. The powdered statue hypothesis
7. The camera oscura hypothesis
8. Garlaschelli
9. Leonardo da Vinci
10. The “brilliant painting” hypothesis by Walter McCrone
11. Other attempts, and their results

In addition, the more modern methods of image duplication will be presented with their findings, including:

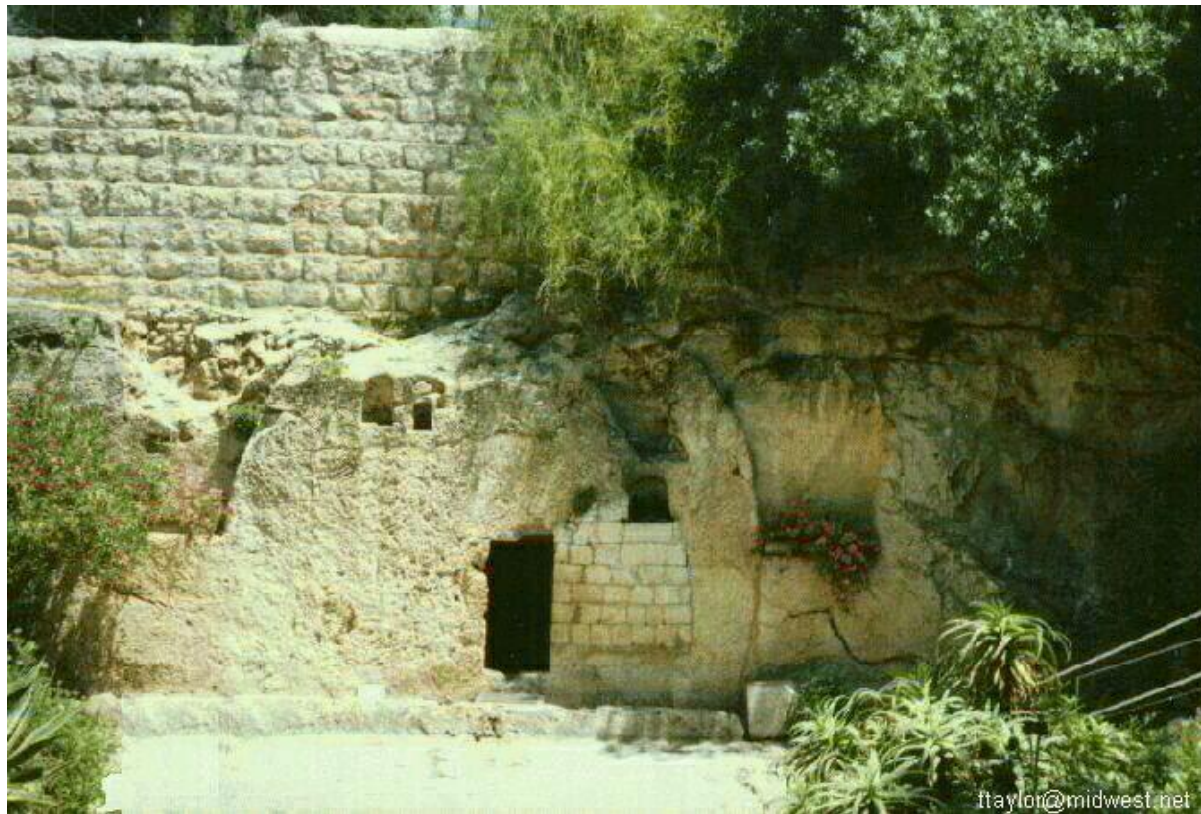
1. Particle radiation hypothesis (Antonacci)
2. Corona discharge hypothesis (Fanti)
3. Ultraviolet/Laser
4. Gamma radiation

Just as the STURP team tested every known pigment known to the Middle Ages – and proved that the Image of the Shroud of Turin – was not a painting, in the same way – it can probably be shown to the public that no form of energy or radiation known to the modern world – could produce the image of the Shroud of Turin- along with all the other methods that have been tried.

The Holy Sepulchre



The Garden Tomb

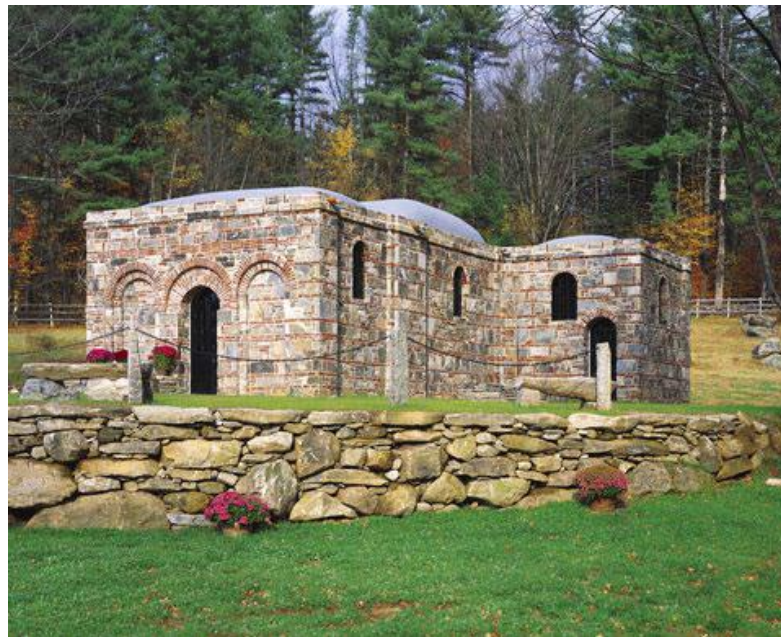


The Appearances of the Risen Jesus of Nazareth and Aftermath

House of Mary at Ephesus



Replica of the House of Mary at Ephesus in Jamaica, Vermont



Tomb of John the Apostle



This is a painting of Peter and John running to the tomb, created by Eugène Burnand
"In the morning of the resurrection the disciples Peter and Johannes on the way to the grave"

Tombs of the other apostles and evangelists, will be featured in a future release.

The Tomb of Peter

VATICAN NECROPOLIS *under St. Peter's Basilica*

VIEW UP ALONG
THE STREET

How to use: Place the mouse cursor in the middle of the panoramic picture, click and hold down left mouse and pan around 360 degrees.

Look for flashing arrow and click on the arrow to go to next picture

Click on the following symbol to explore more



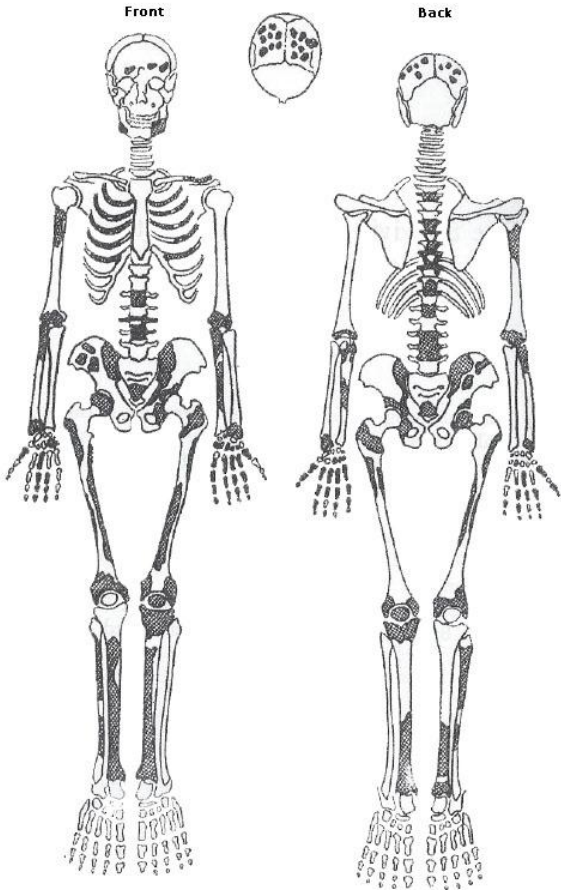
VIEW TO END
OF STREET



You are here



The Bones of Peter

	<p style="text-align: center;">Skeleton Part</p> <p>Skull: Top and sides (parietal) Forehead (frontal) Upper jaw (maxillary) Lower jaw (mandible)</p> <p>Teeth:</p> <p>Dorsal vertebrae Humbur vertebrae Ribs</p> <p>Arms:</p> <p>Shoulder (clavicle) Upper arm (humerus) Forearm (radius)</p> <p>Forearm (ulna)</p> <p>Hands:</p> <p>Wrist (corpus) Palms (metacarpals)</p> <p>Fingers</p> <p>Pelvis:</p> <p>Girdle (ileum)</p> <p>Legs:</p> <p>Thigh (femur) Knee-cap (patella) Skin (tibia) Shin (fibula)</p> <p>Feet:</p> <p>20 fragments, left and right 4 fragments 5 fragments 2 fragments, left and right 1 canine</p>	<p>12 fragments of 7 vertabrae 3 fragments of 7 vertabrae 16 fragments of 10 ribs Left, 1 fragment Right, 2 fragments Right 3 fragments</p> <p>Bone Remaining</p> <p>Left 1 fragment Left, 5 fragments</p> <p>Left, a entire Right, 1 fragment Right 2 fragments Left, 5 fragments Right, 2 fragments (1,4) Left, 3 entire (1, 4,3) A fragments (2,3)</p> <p>Right, 6 fragments Left, 5 fragments A fragment</p> <p>Right 11 fragments Left, 5 fragments A fragments</p> <p>Right, 11 fragments Left, 8 fragments Right, a fragments</p> <p>(from the ankle down, all bones are entirely absent, a peculiarity for which no explanation has been offered. But see the Notes, p. 164)</p>
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The Tomb of Paul

The Road Straight in Damascus

Alla Regola



Cardinal Andrea Cordero Lanza di Montezemolo, Archpriest of Rome's Basilica of St. Paul's Outside-the-Walls, shows the passageway through which one side of St. Paul's stone coffin is visible.

The sarcophagus had long been believed buried beneath the church's main altar. But it took a multiyear excavation to verify that fact. No one knows for sure, however, whether the early Christian Apostle's remains are still in his coffin.

Tombs of Other Apostles

Saints Phillip and James the Just

The Apostle Phillip was responsible for introducing Hellenized (Greek-speaking) Jews into the ministry of Jesus. Apocryphal Christian tradition has the Apostle being martyred in Hieropolis (now in modern Turkey) where his tomb lay until were translated to the Basilica of the Holy Apostles (Santi Apostoli). Along with Saint Phillip, the relics of the Apostle James the Just, (also known as James the Less) who may have been the brother of Jesus are also interred in the same Basilica.

Saint Bartholomew

On the Tiber Island stands the church of San Bartolomeo all'Isola, built over the ancient temple of Asclepius to house what is believed to be the relics of Bartholomew the Apostle. Legend states that in the 9th century the body of the Saint arrived in Italy from Armenia, where Bartholomew is a Patron Saint and credited with spreading Christianity. The church has had a rough history but the relics of Saint Bartholomew have survived and lie in a red porphyry Roman bathtub at the high altar.

Saint Matthias

The relics of Saint Matthias, the Apostle chosen to replace Judas Iscariot are said to be split between Trier, Germany and Rome. Legend says Saint Helena brought the Apostle's relics from Jerusalem and placed at least a portion of them in Rome where they are now housed in the Basilica of Santa Maria Maggiore. Besides Saint Matthias the Basilica is also the final resting place of Saint Jerome, a prominent Doctor of the Church.

Saint Andrew

The Apostle Andrew was the brother of Peter and one of the first to follow Jesus. Much like his brother, Saint Andrew felt unworthy to die in the manner of Jesus and so it is said he was martyred on an X-shaped crucifix in the Greek city of Patras. Once Christianity was legalized, Saint Andrew was relocated to the "New Rome" of Constantinople and interred in the Church of the Holy Apostles. During the Fourth Crusade of 1204, Constantinople was sacked and Saint Andrew was looted from his tomb and taken back to Italy. The Apostle was brought to the Amalfi Duomo by Cardinal Pietro Capuano and interred in an elaborate crypt that was prepared for him. Over time portions of Saint Andrew's relics have been given to other churches, including a portion of his skull returned to the Greek Orthodox Church in Patras by Pope Paul VI.

The Tombs of the Evangelists

Among the Evangelists, three of them have final resting places in Italy. Saint Matthew, both an Apostle and an Evangelist, lies in the crypt of the Salerno Cathedral. In the 9th century, Saint Mark was stolen from Alexandria in a barrel of pork and now lies in his namesake basilica in Venice. The headless body of Saint Luke lies in the Padua Cathedral, yet another relic captured during the Crusades. However, recent carbon dating and DNA testing has shown it be of an elderly man of Syrian origin who died within the proper timeframe to be the actual bones of the Gospel writer.

For more Information:

- Abbey of San Paolo fuori le Mura: www.abbaziasanpaolo.net
- Basilica of Santa Maria Maggiore: www.vatican.va/various/sm_maggiore/index_en.html
- Saint Philip from Catholic Encyclopedia: www.newadvent.org/cathen/11799a.htm
- Saint James from Catholic Encyclopedia: www.newadvent.org/cathen/08280a.htm
- Saint Bartholomew from Isola Tiberina: www.isolatiberina.it/SBart_e.html
- Amalfi Tourism tour of Duomo: <http://www.amalfitouristoffice.it/en/percorsi/giallo.htm>
- Basilica di San Marco, Venice: www.basilicasanmarco.it/index.bsm
- Saint Luke DNA Testing: www.telegraph.co.uk/connected/main.jhtml?xml=/connected/2001/10/25/ecnst25.xml

The Tomb of Thomas the Apostle at Ortona, Italy

The Finger of Thomas at Santa Croce in Gerusalemme

The Tomb of St. James the Greater in Compostella, Spain

The Two Tombs of Lazarus



