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Review

Folding Patterns on the Shroud of Turin and the Passion of Jesus Christ: Medical and Spiritual Reflections

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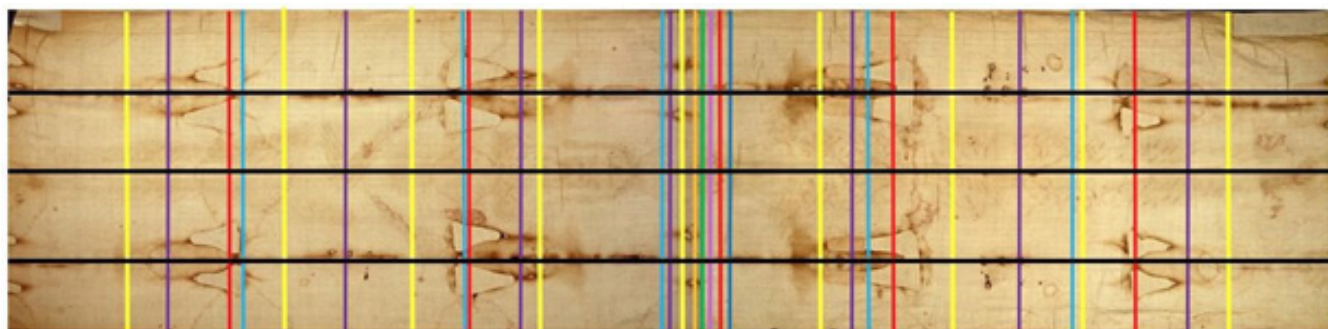
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This paper will look at the different injuries Jesus suffered on Good Friday and the medical and spiritual questions posed by the Holy Shroud of Turin. Among other things, it will argue that the wounds to the right cheek and the number 3 blood flow on the forehead of the Man of the Shroud have huge spiritual significance. It will present a hypothesis that Jesus may have been crucified on a tree with his arms vertical and his hands behind the crossbeam, as in a yoke. It will contend that there were multiple nails in the feet. It will use the *Lier Shroud* to argue that the Shroud was once longer than it is currently, corresponding with the ten-cubit length of the curtains around the Holy of Holies. It suggests that water flowing from the side of the Man of the Shroud has symbolism with the river of the water of life in the Revelation of St. John.

The paper begins by looking at folding patterns on the Holy Shroud. They are presented in conjunction with an associated talk on the history of the Shroud. Some of the inspiration for this work comes from the Shroud of Turin Exhibition which has been running since 2008¹. It was in St. George's Cathedral, Southwark, London in 2025². The main exhibit, the life-sized Shroud, created by Barrie M. Schwartz³, is displayed, pinned to a backing cloth, which is regularly folded and unfolded. This has fuelled research into the folding patterns of the Shroud of Turin. It is surprising that the Shroud was folded. No-one would fold the Mona Lisa⁴ in half because the adhesive holding the paint / pigment would break and the colour would flake away down the folded edge. The Shroud is not missing data down the fold lines.

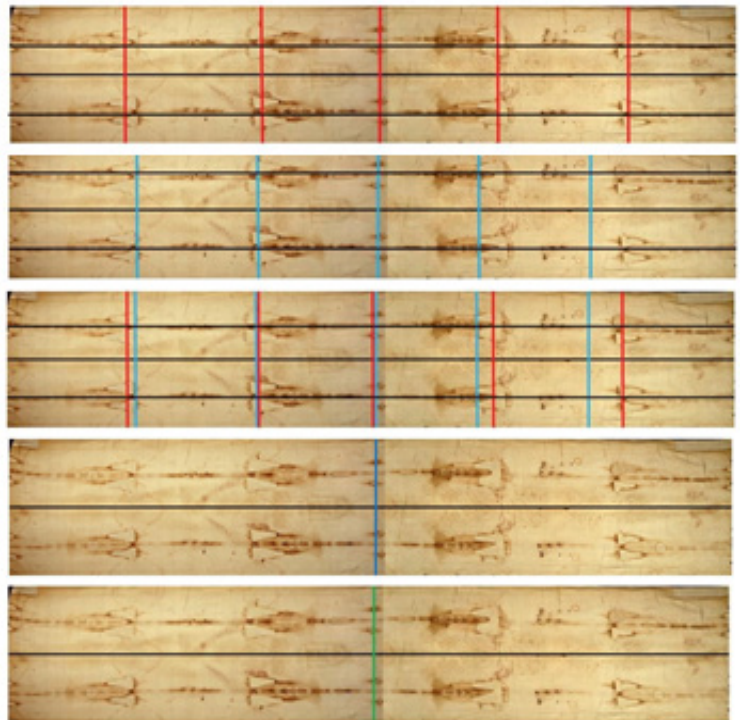
This unique property of the Shroud raises problems for those who argue it is medieval art. Over time dye or pigment will not adhere to folded fibres. This is compounded by the fact linen does not accept dye well. The cloth needs to be soaked in alum and then the chosen dye, mixed with the adhesive gum tragacanth, is applied. A combination of folding, fire and water damage make it

highly unlikely the image would remain intact, if it was a work of art.

Folding patterns

There are several folding patterns to examine. The fire and water damage from 1532 requires the Shroud to be folded down the length and then across the centre, seen in the model top right. It is a similar folding pattern to the large diamond water damage, although the staining cannot have occurred at the same time as the two patterns do not match, particularly down the backs of the legs. These are two different episodes. Similarly, the folding pattern following the douse water in 1532 is of interest. It is possible the Shroud was folded first across the centre rather than the length. In that way, the two missing corners would be adjacent to one another. Finally, the obvious incense damage is important.

A Colour-blind image



Before looking at the individual injuries suffered by Jesus, there are some basic truths to recognise about the Shroud image. First of all, it is a colour-blind image. We do not know the colour of the skin, hair or eyes of the Man of the Shroud. This is Universal Man. The reason there is no colour is because of the nature of image formation. There is no paint and consequently no pigment applying colour. It is impossible to support any racial prejudice based on skin colour from our understanding of Jesus in his burial Shroud.

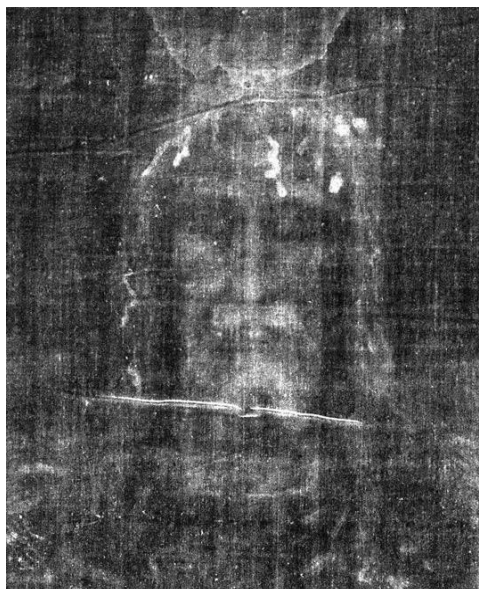
Nakedness without shame

A naked Jesus is extremely rare in Christian art. St. Paul teaches that Jesus was without sin (2 Corinthians 5:21), so, in his innocence, he would not have the shame experienced by Adam and Eve. We know from St. John's witness statement at the cross that Jesus was naked: 'When the soldiers crucified Jesus, they took his clothes, dividing them into four shares, one for each of them, with the undergarment remaining. This garment was seamless, woven in one piece from top to bottom. "Let's not tear it," they said to one another. "Let's decide by lot who will get it." This happened that the scripture might be fulfilled that said, "They divided my clothes among them and cast lots for my garment⁵." John 19: 23-24. Would a medieval forger have created a naked Jesus? Most artists who copied the Shroud after 1355, with the possible exception of Lucas Cranach the Elder, drew a loin cloth on the Man of the Shroud.



The Right Cheek

The first injury Jesus suffered on the road to the cross was to his face: 'When Jesus said this, one of the officials nearby slapped him in the face.' John 18:22. There is a huge bruise to the right cheek of the Man of the Shroud. The half-moon shape below it is a whiplash. These injuries are consistent with Jesus' teaching: 'But I tell you, do not resist an evil person. If anyone slaps you on the right cheek, turn to them the other cheek also.' Matthew 5:39. Mahatma Gandhi and Martin Luther King Jr. both used Jesus' teaching on non-violence as a springboard for their movements for liberation. In essence, those who follow Jesus should stand against injustice and oppression, but responding with violence is not the teaching of Christ. The Shroud demonstrates Jesus practised what he preached.



Crown of Thorns

The Bible describes Jesus being crowned with thorns: ‘They put a purple robe on him, then twisted together a crown of thorns and set it on him. And they began to call out to him, “Hail, king of the Jews!” Again and again they struck him on the head with a staff and spit on him: Mark 15: 17-19.

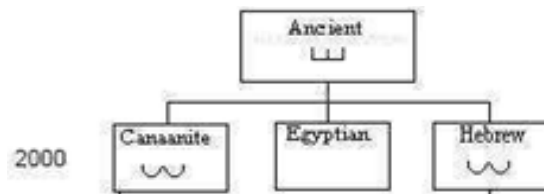


The Shroud reveals blood from a deep crown or cap on the back of the head. The number 3 blood flow on the forehead of the Man of the Shroud has been assumed to be from one of the thorns recorded in the Gospels. However, why is this pattern curved? If you run a viscous liquid down your forehead and furrow your brow the liquid will follow the horizontal lines of the creases and will not curve. Was this a different episode in the Passion of Christ?

Shroud experts have offered different spiritual meanings to this blood flow. At St. Louis in 2014, Karen Jacks⁶ argued the shape is similar to the Golden Gate⁷ where the Messiah will enter Jerusalem⁸. Russ Breault has taught that the shape is consistent with the cursive Hebrew letter, tsade, see right⁹. It means The Righteous One. A child once asked me if Jesus has a number 3 on his forehead to remind us of the Trinity¹⁰.



There may be another meaning. St. John wrote that in heaven: ‘They will see his face and his name will be on their foreheads:’ Revelation: 22:4. When the Shroud is viewed full length, horizontally, the shape of the blood flow is very similar to the Hebrew letter shin in ancient writings. Compare the shape with Hebrew from 2000 years ago in the table below¹¹.



The letter shin has great significance in Judaism. It is the first letter of the following:

Shaddai the Name of God Almighty¹²

Shalom the Peace and Wholeness of God¹³

Shekinah the Glory and Presence of God¹⁴

Shema the Law of the Lord¹⁵

Jewish rabbis adopt the shape of the letter shin with their hands when they give the priestly blessing to the people¹⁶. Leonard Nimoy, the actor playing Spock in Star Trek, used the symbol as the muse for his Vulcan greeting, having witnessed it a time of prayer: (Live Long and Prosper)¹⁷



Additionally, shin is the letter used on the mezuzah¹⁸, the box Jews use to contain the words of the Shema in their homes. It is also believed that shin is written on the ventricles of the heart.¹⁹ 'I will put my law within them and I will write it on their hearts. And I will be their God and they shall be my people:' Jeremiah 31:33. In the most primal sense it was recognised as the shape of a mother's breasts, giving life to her young.

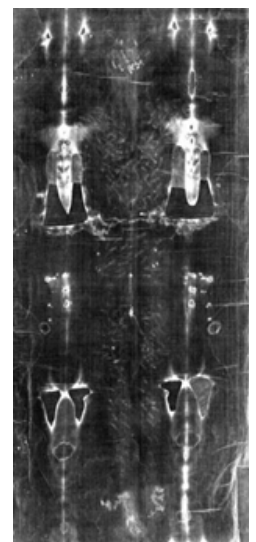
From a Christian perspective, as someone at an exhibition in the Marian Shrine in Walsingham pointed out to me, the letter on the forehead of the Man of the Shroud is very similar to the English letter W. English is the lingua franca of the world and W is the first letter of 'Word.' St. John wrote in the opening statement of his Gospel, translated into English: 'In the beginning was the Word and the Word was with God and the Word was God:' John 1:1. So what caused the Number 3 blood flow if it was not a result of the crown of thorns? It may have been part of the Agony in the Garden, written in blood on Jesus' forehead: 'And being in anguish, he prayed more earnestly and his sweat was like drops of blood falling to the ground:' Luke 22:44

The flogging



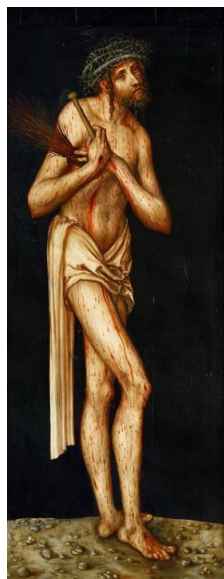
The Holy Shroud shows hundreds of whiplashes across the body of the Man, especially visible on the back in black and white negative imagery.

John's Gospel reveals that Jesus was scourged: 'Then Pilate took Jesus and had him flogged:' John 19:1. The nature of the lashes down the arms has been lost since the fire of 1532, but the artist Lucas Cranach the Elder gives us a window into the pre-fire injuries in his painting *Christ as the Man of Sorrows*, 1515²⁰. Cranach may well have seen the Shroud as his image includes a very deep crown, the line and ball form of the lashes and even the whiplash across the right cheek. In his painting, we can see the muscle mass of arms and that the whiplashes once covered the arms as extensively as the torso.

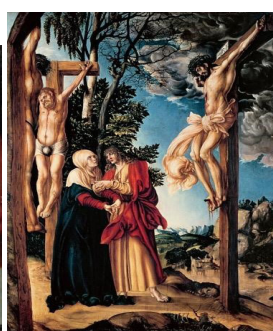


Lucas Cranach the Elder²¹ is important to Shroud studies, particularly given his possible association with the Lier Shroud. He was a German Renaissance artist, a contemporary of Leonardo da Vinci and Michelangelo, living between 1472 and 1553. He was a foremost painter of the Reformation and painted one of the most recognizable portraits of Martin Luther (1532)²². He was one of the court painters for Holy Roman Emperor Maximilian I 1459-1519, shown with his hand outstretched above St. Mary in the Torgauer Altar (detail)²³. Maximilian commissioned two replicas of the Holy Shroud²⁴. Cranach also painted Margaret of Austria²⁵,

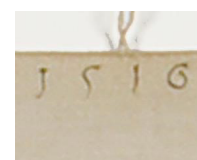
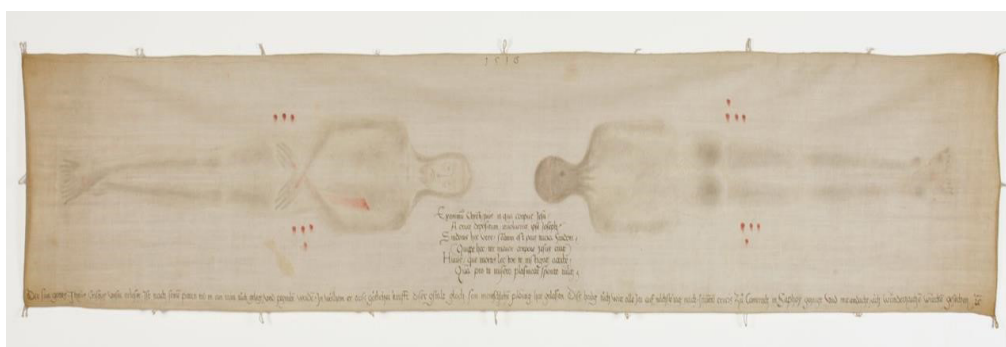
Maximillian I's daughter. In 1501 she married the Duke of Savoy who was the owner of the Shroud. It is likely Cranach was granted access to the Shroud.



Cranach painted multiple images of Jesus' scourging and understood it covered his entire body: The Fall of Man: Christ as the Man of Sorrows; 1510-1520²⁶. He seemed to recognise a problem with the right shoulder of Jesus, seen in Christ as the Man of Sorrows with the Virgin and St. John²⁷. He painted multiple crucifixions with Jesus on a T shaped cross, with an elongated loin cloth^{28,29}. This may be a reference to the Shroud.



Most significant to Shroud studies is the *Lier Shroud*, 1516, in St. Gummarus Church, Lier, Belgium³⁰. Was it created by Lucas Cranach the Elder? It appears to have his signature, which was often written in initials³¹. It includes his tendency to apply a date to his work. We will return to the *Lier Shroud* later.



Crucifixion

Continuing the narrative of Jesus' Passion, we come to the crucifixion: 'So the soldiers took charge of Jesus. Carrying his own cross, he went out to the place of the Skull (which in Aramaic is called Golgotha). There they crucified him and with him two others—one on each side and Jesus in the middle. Pilate had a notice prepared and fastened to the cross. It read: Jesus of Nazareth, the King of the Jews:' John 19: 16-19.

The hands of christ

Since 2018, I have been working with Dr. Andrew Husselbee. I presented ideas about the hands of Jesus at the Shroud Conference in Ancaster in 2019 and Dr. Husselbee spoke at the British Society for the Turin Shroud (BSTS) conference in Brewood in 2022. It is widely believed that the thumbs are missing on the Shroud of Turin because the penetration injury to the base of the hand would cause median nerve damage. However, Dr. Husselbee explained median nerve damage does not cause the thumbs to retract into the palm. Instead, it causes carpal tunnel syndrome, (ape hand deformity), where the thumb lies adjacent to the first finger (see illustration from Harvard Health right)³². From this information I have suggested an alternative hypothesis for the lack of thumbs; that the hands of Jesus were tied together. St. John records the raising of Lazarus in the following way: 'The dead man came out, his

hands and feet wrapped with strips of linen and a cloth around his face:’ John 11:44. Jesus was buried ‘in accordance with Jewish burial customs:’ John 19: 40, with ‘strips of linen:’ John 20:5, so it should be expected that his hands were also tied together. This burial practice might include a phylactery (see 1st century example below): ‘Fix these words of mine in your hearts and minds; tie them as symbols on your hands and bind them on your foreheads:’ Deuteronomy 11:18.



For many years I have argued that the Holy Blood of Bruges, Belgium is the strip of linen used to hold Jesus’ hands in place. It is a rolled-up bandage soaked in blood which looks very similar in colour to the Shroud blood: (image Janis Winchester).

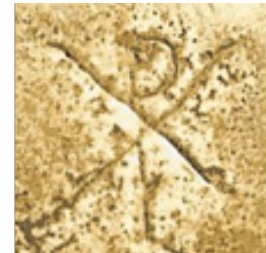
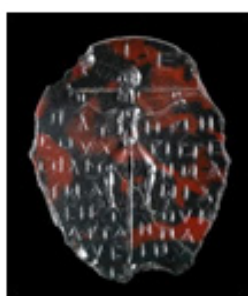
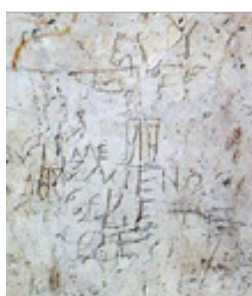
The nature of crucifixion

In classical crucifixion Jesus’ hands are at an angle of 45-55%, for example in the beautiful image by Diego Velázquez³³. The spiritual message of this is to show that Jesus opens his arms to save the world. However, there are multiple alternative crucifixion images. The Jansenist crucifix³⁴ with straight vertical arms was created to argue that only the elect can be saved. The St. Paul VI Ferula, shown with St. John Paul II and Pope Leo XIV, has the same straight arms with a 70% angle. Modern day crucifixes in Western Christianity use † as the symbol of the cross. Is this accurate of the crucifixion of Christ? In the beautiful Stations of the Cross from Lodwar Cathedral, Kenya³⁵, Jesus is suspended on a tree. This reflects the teaching of St. Peter and St. Paul said that Jesus died ‘on a tree:’ Acts 5:30; 1 Peter 2:24; Galatians 3:13. It may have been a pollarded acacia tree (the wood of the Ark of the Covenant) or an olive tree.



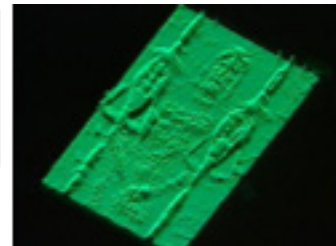


What artistic evidence is there of crucifixion in ancient art? One version shows Jesus on a T shaped cross. In the first two examples below the cross is behind the body^{36,37}. In the third, it is in front³⁸. At a recent exhibition I met the archaeologist David Rohl³⁹. He explained that the earliest Christian representation of the cross was the Tau Rho, taken from the Greek word for cross. An early Papyrus dating to the 3rd - 4th Century in the Vatican Library shows this⁴⁰. One problem with the T-shaped cross is the text 'Above his head they placed the written charge against him: this is Jesus, the King of the Jews:' Matthew 27:37. An alternative early cross is the Chi-Rho⁴¹: (Christogram), used by the Emperor Constantine I.



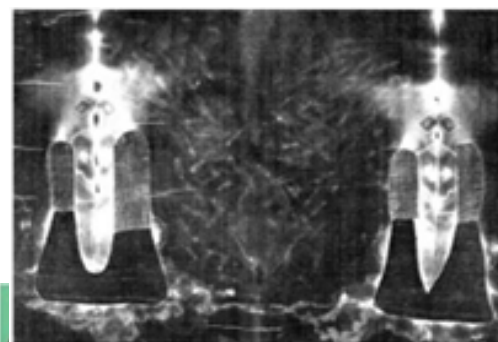
The Shroud of Turin poses a few important questions in trying to understand the crucifixion.

Why is there a haematoma on the back of the hand? It is visible on the 3D imagery first discovered and published by Drs. John Jackson, Eric Jumper and William Ercoline⁴². If the back of the hand was compressed against the wood of the cross a haematoma would not have formed here.

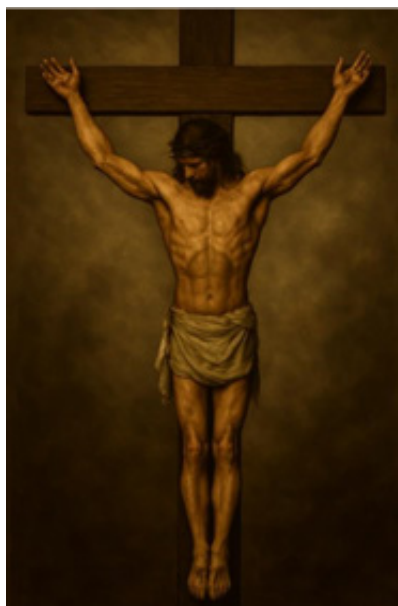


Why are the marks of the whip smudged across the shoulders but not smudged down the centre of the back? It suggests the back of the body was not rubbing against the upright wood of the cross.

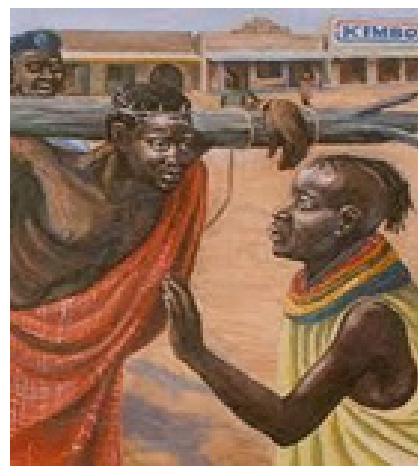
What was the angle of the arms? Matteo Borrini and Luigi Garlaschelli⁴³, who are skeptical of the Shroud's authenticity, have demonstrated that a 45-55% angle would not lead to blood-flow down the arms visible on the Shroud⁴⁴. With that angle, gravity would cause the blood to fall to the ground. The arm needed to be vertical. To explore this further, I created a ChatGPT⁴⁵ image of the crucifixion of Jesus. Imagine the body of Christ from the back. Is it possible the entry point of the nail was the back of the hand not the palm, allowing a haematoma to form? If the cross was a tree then there would be space behind the back so the whiplashes would not be smudged. I modified the image with Adobe InDesign⁴⁶, so the angle of the arms is vertical.



In this possibility, the smudges on the shoulder would have been formed carrying the cross. At Brewwood, Dr. Husselbee and I discussed this as a yoke crucifixion. The Stations of the Cross, Lodwar Cathedral, Kenya⁴⁷ show an artistic example of this. In a yoke crucifixion the hands would be behind the crossbeam. This fits the fact that soldiers are taught to restrain from behind, so they are not punched, kicked, spat at or bitten. This methodology would fit the training of soldiers.



Why does this matter? A well-known prophecy in Isaiah has deep resonance for the Shroud. It references light, which Dr. Paolo Di Lazzaro argues is an explanation for the creation of the Shroud image⁴⁸ and garments ‘rolled in blood’ which are ‘destined for burning.’ ‘The people walking in darkness have seen a great light; on those living in the land of deep darkness a light has dawned. For as in the day of Midian’s defeat, you have shattered the yoke that burdens them, the bar across their shoulders, the rod of their oppressor. Every warrior’s boot used in battle and every garment rolled in blood will be destined for burning, will be fuel for the fire. For to us a child is born, to us a son is given and the government will be on his shoulders. And he will be called Wonderful Counselor, Mighty God, Everlasting Father, Prince of Peace.’ Isaiah 9:1-6.



Jesus said, “Come to me, all you who are weary and burdened and I will give you rest. Take my yoke upon you and learn from me, for I am gentle and humble in heart and you will find rest for your souls. For my yoke is easy and my burden is light.” Matthew 11:28-30. If Jesus carried the cross and was crucified in a yoke crucifixion, he broke the yoke of sin and death, the yoke of burden and oppression. He offers his followers a different yoke. There may still be suffering, but there is also salvation, restoration, liberation and freedom.



The Sudarium of Oviedo⁴⁹ adds possible evidence. The head of Jesus needed to be next to the arm, because the Sudarium could not reach around the head⁵⁰. This is consistent with the fact that after death the arms would extend with the weight of the body.

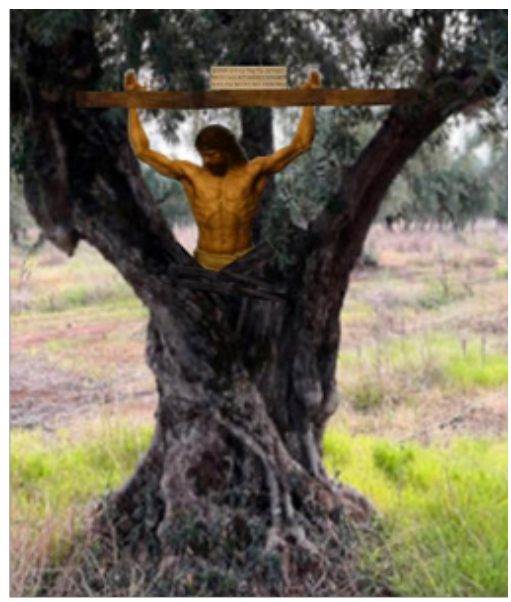




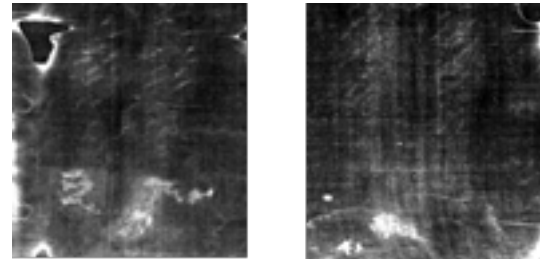
In the images below I have superimposed the crucified Christ onto a tree. The tree forms the Chi Rho and the Tau Rho is created with the notice above Jesus' head. The hands are behind the crossbeam allowing for a haematoma to form and the body is suspended away from the branches explaining the lack of smudging of whiplashes down the back.



The image below shows the arms extended in death before the Sudarium was used. The vertical angle would answer the questions about blood flow down the arms when the nails were removed. Nakedness may not be so apparent if Jesus' lower body was obscured by part of the tree. However, naked crucifixion like this would be much more painful.

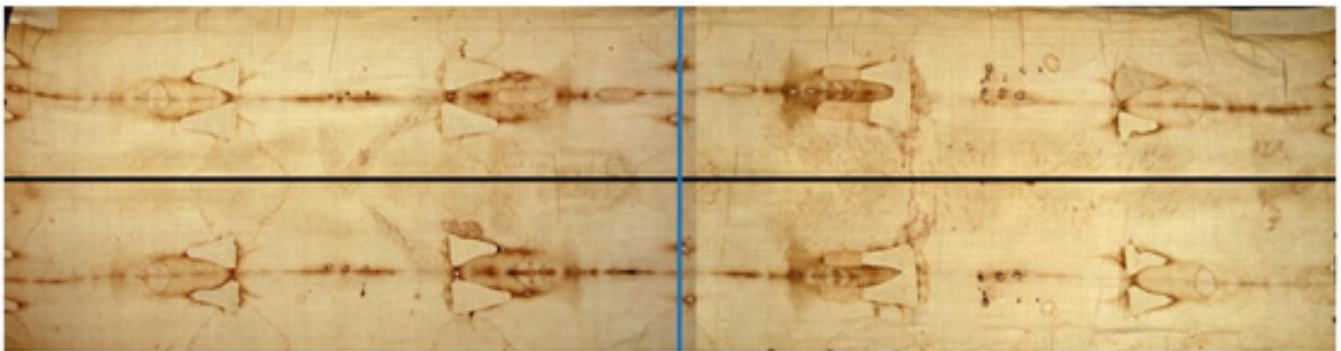


The possibility that Jesus' lower body was behind the tree may warrant further study. The un-smudged whiplashes down the dorsal lower legs are much clearer than down the ventral.



Why are the ventral toes missing?

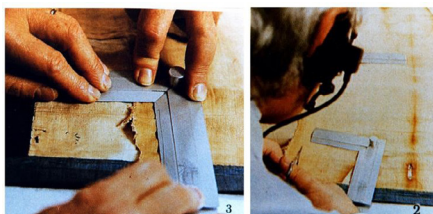
It has been argued that there are no toes on the front of the feet of the Man of the Shroud because the cloth purchased by Joseph of Arimathea was not long enough. So, the Shroud was laid on the tomb, Jesus' body placed on it and then, when they covered the front of the body, the cloth was too short. This paper argues that the toes were once there but have been removed because of douse water and bacterial damage following the fire in 1532. This might explain why two corners are missing. Various hypotheses have been put forward for the missing corners, but it is possible that water and bacterial damage meant the material had to be removed. So, following the fire, the Shroud was folded in half, first down the centre not down the length, meaning that the two missing corners were once together.



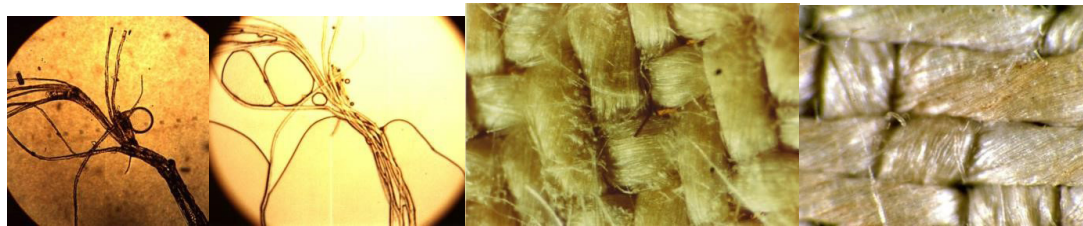
On the ventral Shroud the semi-circular water damage surrounding the burn line to the left is obvious. Tracing the water damage across the cloth, it is the same height as the missing corner. On the dorsal Shroud the damage is more difficult to see as it is not outlined with water contaminated with carbon. However, the damage is present and again it matches the height of the missing corner.



In 1988, at the harvesting of material for the radiocarbon date, Lino Salatino⁵¹ took several pictures of the area. It is clear that the backing cloth behind the removed fabric and the Shroud are a different colour to the lighter backing cloth under the cut. This suggests dye.



Dr. Ray Rogers tested #Thread 14 of the Raes Sample and discovered madder root dye which required 6N HCl to remove. He also found a gum (probably tragacanth) which was only dissolved in concentrated HCl⁵². Oxford University's photograph of their sample p2475_9⁵³ shows a high level of contamination, particularly when compared with Mark Evans' 1978 micrograph⁵⁴. On Mark Evans' image the fine golden fibrils contain the image.



Returning to the feet, were the ventral toes once there? The *Lier Shroud* 1516 would suggest that they were. As referenced earlier, it was arguably by Lucas Cranach the Elder and it is a fairly good representation of the Shroud. There are some flaws in his copy. He has drawn the incense burn marks accurately, showing the red silk undercloth, but has not quite created the right position of the hands. It is worth noting however, that if this is what a Renaissance Grandmaster can achieve in a copy, how was the Shroud created between 1260-1390 by an unknown artist?



The Lier Shroud ventral feet reveal a blood flow to the front of the foot and precisely drawn toes. There is not enough cloth for toes today. The understanding of light and shade is accurate, which suggests Cranach was drawing what he saw rather than imagining something so complex. The heel is also clear but not currently visible on the Shroud. On the dorsal side, although the angle of the feet is not completely accurate, there are clearly depicted toes. They should still be visible on the Shroud as there is enough material. But they are not. The blood flow, marked, looks as if it is coming from the heel, which is again well drawn. A similar blood flow may be seen at the other heel.



In archaeology, the only recovered remains of crucified victims show the nails going sideways through the heel^{55,56}. This raises the possibility that there were two nails in both of Christ's feet – one through the front of the foot and another through the heel.

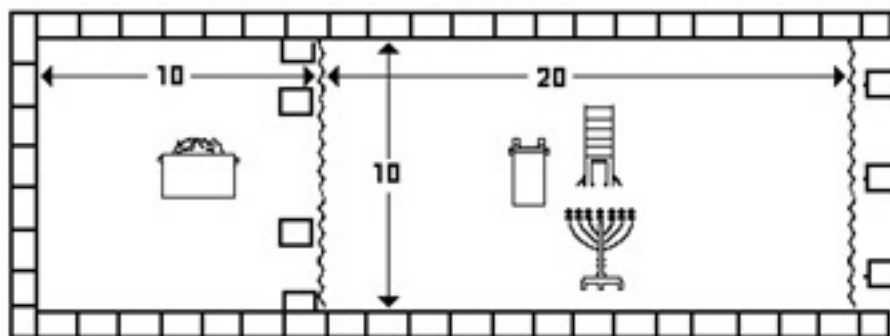


The Length of the Shroud originally

The Lier Shroud points to a longer Shroud, as the artist drew more material beyond the feet than is visible at present. A longer Shroud would have significant theological interpretations. To the right is an artist's view of the Jewish Tabernacle⁵⁷.

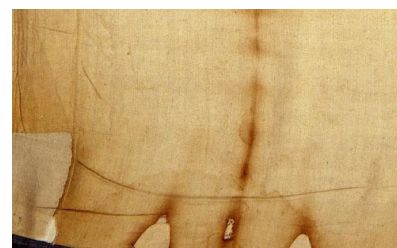


The Holy of Holies was the inner sanctuary of both the Tabernacle and the Temple and the most sacred area of Judaism. It contained the Ark of the Covenant and was the place where Moses met with God in the desert. Seen on the left of the diagram⁵⁸, the length of the Holy of the Holy was documented: "Make upright frames of acacia wood for the tabernacle. Each frame is to be ten cubits long and a cubit and a half wide:" Exodus 26:16.



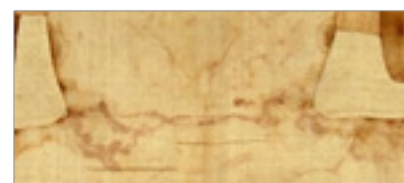
A cubit was the length from the elbow to the tip of the middle finger, traditionally 18 inches or 45 cm⁵⁹. 10 cubits would be 180 inches or 15 feet (4.5 metres). The Shroud is 14 feet 5 inches; (4.4 metres). Perhaps, if it was once 7 inches (17 cm) longer, it would match the Holy of Holies. As the wrapping of Jesus, God Incarnate, it would make spiritual sense that his toes were once covered and the Shroud was once longer. It would mean Joseph of Arimathea had worked out how tall Jesus was and that Mary, the Mother of Christ, did not leave her son with his toes exposed and his blood uncovered.

This hypothesis reinforces the error involved in the radiocarbon dating. This is not an area which can be carbon dated. Joe Marino, Sue Benford⁶⁰ and Dr. Ray Rogers⁶¹ have shown it was a repaired corner. It was dyed with madder root dye which adhered to the cloth with gum tragacanth. The result masquerades as fire damage.

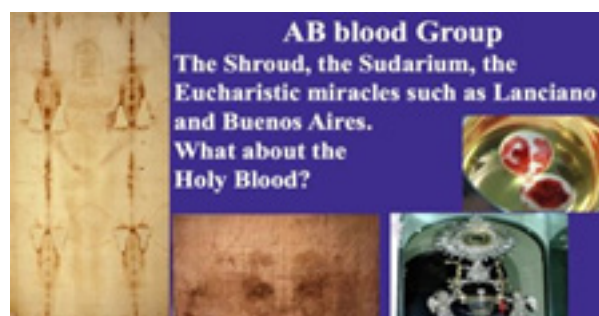


The Spear Wound and the Belt of Blood

In the eucharistic teaching in St. John, Jesus said, "Very truly I tell you, unless you eat the flesh of the Son of Man and drink his blood, you have no life in you. Whoever eats my flesh and drinks my blood has eternal life and I will raise them up at the last day. For my flesh is real food and my blood is real drink:" John 6: 53-55



At the Ancaster Conference 2019, I spoke of the connections between the blood of the Shroud, the Sudarium and the Eucharistic Miracles⁶². In this paper, I would like to explore the spiritual significance of the water which flowed from Jesus' side: 'One of the soldiers pierced His side with a spear and immediately blood and water flowed out:' John 19:34. It has been argued that serum albumin found in the blood⁶³ and serum boards, especially around the spear wound of the Shroud of Turin, suggests pleural effusion⁶⁴ or pericardial fluid⁶⁵.



Water and the Temple

Returning to the Holy of Holies in the Tabernacle and in the Temples in Jerusalem, there is a description of water flowing out of the temple: ‘Then he brought me back to the entrance of the temple and I beheld water flowing out eastward from under the threshold of the temple, for the temple faced east. The water was flowing down from the southern end of the temple, south of the altar.’ Ezekiel 47: 1-2. Jesus identified himself as the Temple: ‘The Jews then challenged him, “What sign can you show us to justify you’re doing this?” Jesus answered, “Destroy this temple and in three days I will raise it up.” ... But the temple he was talking about was the temple of his body.’ John 2: 18-21. He spoke of streams of living water: ‘On the last and greatest day of the feast, Jesus stood up and called out in a loud voice, “If anyone is thirsty, let him come to Me and drink. Whoever believes in Me, as the Scripture has said: ‘Streams of living water will flow from within him.’” He was speaking about the Spirit, whom those who believed in Him were later to receive.’ John 7: 37-39.

It is fascinating that in the Hebrew in the passage from Ezekiel, the water flows south from the right side of the Temple⁶⁶. For almost 1500 years Jesus has been presented with a right sided spear wound. The Bible does not say which side was pierced. The oldest artistic reference to the right sided spear wound is very early: the Rabbula Gospel⁶⁷ c. 586 AD.

1478 [e]	מִתַּחַת	under	Prep-m	
	mit-ta-hat			
1802 [e]	מִתַּחַת הַצֵּדָה	from under the side	Prep-m N-fsc	
	mik-ke-tet			
1004 [e]	הַבַּיִת	of the temple	Art N-ms	
	hab-ba-yit			
1233 [e]	יְמִינָהּ	right	Art Adj-fs	
	hay-mā-nit			
1045 [e]	מִן־נֶגְבָּהּ	south	Prep-m N-fs	
	min-ne-geb			
1196 [e]	לִמְזֵיבֶּהָ	of the altar	Prep-l, Art N-ms	
	lam-miz-bē-ah			

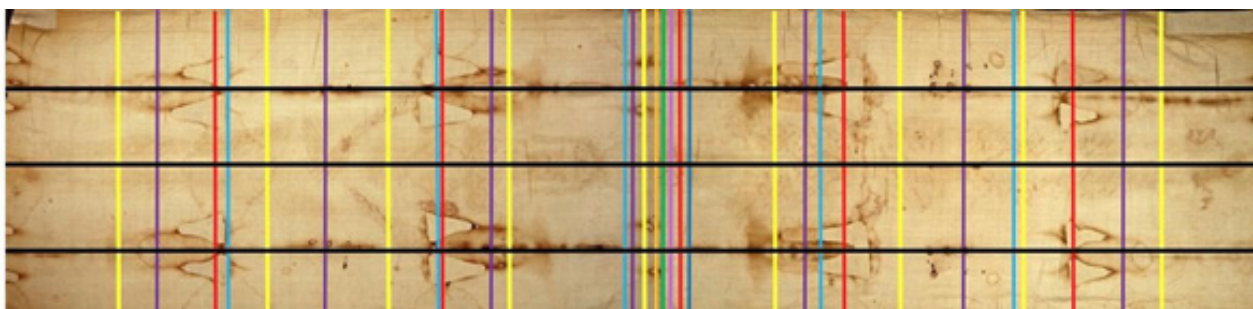


Heaven

St. John, a witness to the Shroud in the tomb of Christ, wrote a beautiful description of heaven in which he references water: ‘Then the angel showed me the river of the water of life, bright as crystal, flowing from the throne of God and of the Lamb down the middle of the street. The leaves of the trees are for the healing of the nations.’ He goes on: ‘They will see his face and his name will be on their foreheads. And there will be no more night. They will have no need for light from a lamp or from the sun, for the Lord God will give them light and they will reign forever and ever.’ Revelation 22: 1-5. The connections of this beautiful scripture to elements visible on the Shroud of Turin are significant; for example, the visible Face of Christ, the letter shin, water flowing from the right-sided spear wound and light creating the image.

Conclusion

To conclude this paper has considered various elements of Christ’s Passion. First, the Shroud is a colour-blind image and Christ’s nakedness is without shame. His teaching to turn the other cheek was something he practised literally. The number 3 Blood stain offers many spiritual insights, including Shaddai, the Name of God. The art of Lucas Cranach the Elder has much to teach us about the nature of the whiplashes before the fire. The paper has explored different methods of crucifixion to try and understand the haematoma on the back of the hands, the lack of smudging of whiplashes down the centre of the back and the position of the arms. It suggests Jesus was crucified on a tree in a yoke crucifixion with his arms vertical. The entry point for the nails was the back of the hands. The paper looks at the wounds to the feet and argues they have been altered by water damage. There were once toes on the ventral side. The dorsal Shroud points to multiple nails in the feet, including one through each heel, in line with archaeological discoveries. The paper suggests the Shroud was once 10 cubits long, the same dimension as the curtain of the Holy of Holies. Finally, it examines the promise of the gift of Holy Spirit as streams of water. In heaven, the river of the water of life brings healing and flows ‘from the throne of God and of the Lamb.’ It has a strong association with water flowing from the spear wound in the side of Christ, visible on the Shroud of Turin.



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