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**CHRIST'S FACE ON THE COPIES OF THE HOLY SHROUD
IN COMPARISON WITH THE ORIGINAL**

Abstract

After the description of more than 60 copies of the Holy Shroud painted in the XVI — XVII — XVIII centuries, the author, dedicates one chapter to explain the face of Christ designed.

In the first conclusion it evidences that painters in the past did not understand and did not know how to reproduce with faith the perfect negative from the original.

In the second conclusion it stands out that it could be difficult to hold up that the antique oriental pictures of the face of Christ depend on the direct vision of the Holy Shroud.

The antique oriental tradition to represent with solemnity and majesty the face of Christ has other kind of origin like the classic models and the ideal beauty of God's son found in its perfect correspondence in the face of the Shroud proved from the photographic negative.