

Fig 1: Frontal image of the Shroud showing the off-image blood clot at the left elbow of the image.

BLOOD ON THE SHROUD OF TURIN: PART 1
(First of a two-part series)

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Off-Image Blood at the Left Elbow: Its Significance

The purpose of this paper is to present new information regarding the off-image blood at the left elbow of the image of the Shroud of Turin. This blood mark is quite significant in that it demonstrates three things: 1. It gives supporting evidence to previous studies^{1,2} that show that the man covered by the shroud died in the vertical position of crucifixion. 2. It gives graphic information demonstrating that this cloth had intimate contact with the front and side of a three-dimensional figure as if it were draped over a body. 3. It demonstrates that the image could not have been created by any mechanism that is based on a contact process.

Study

The blood clot just off the left elbow of the image can be seen in Figs. 1 and 2. This blood clot continues uninterrupted from the arm itself to an off-image area, ending in a rounded clot. Fig. 3 demonstrates a tracing of the arm and blood clots taken from the full-size shroud image of Fig. 2.

Fig. 4 shows the tracing turned over and laid upon a man in the same way as if the cloth were laid upon a body. The man is approximately the same size as the image on the shroud. Observe that the off-image blood clot cannot be visualized from a direct frontal view. The side view in Fig. 5 shows the tracing draped over the body, simulating a cloth drape. At this point it can be recognized that the blood clot that is trailing off of the image must have been caused by the cloth touching the clot as the cloth draped against the body. It is important to note that no image was formed here, although the cloth would have had essentially the same intimate contact with the back of the upper arm as it did on the front of the forearm where an image was formed.

Fig. 6 shows the tracing of the clots on an arm simulating a crucifixion position. The clotted blood on the arm represents a prior blood flow that followed the force of gravity down the forearm, past the elbow and around the back of the upper arm until it pooled and dripped off the body.

Discussion and Conclusion

The blood clots seen on the Shroud of Turin are consistent with the

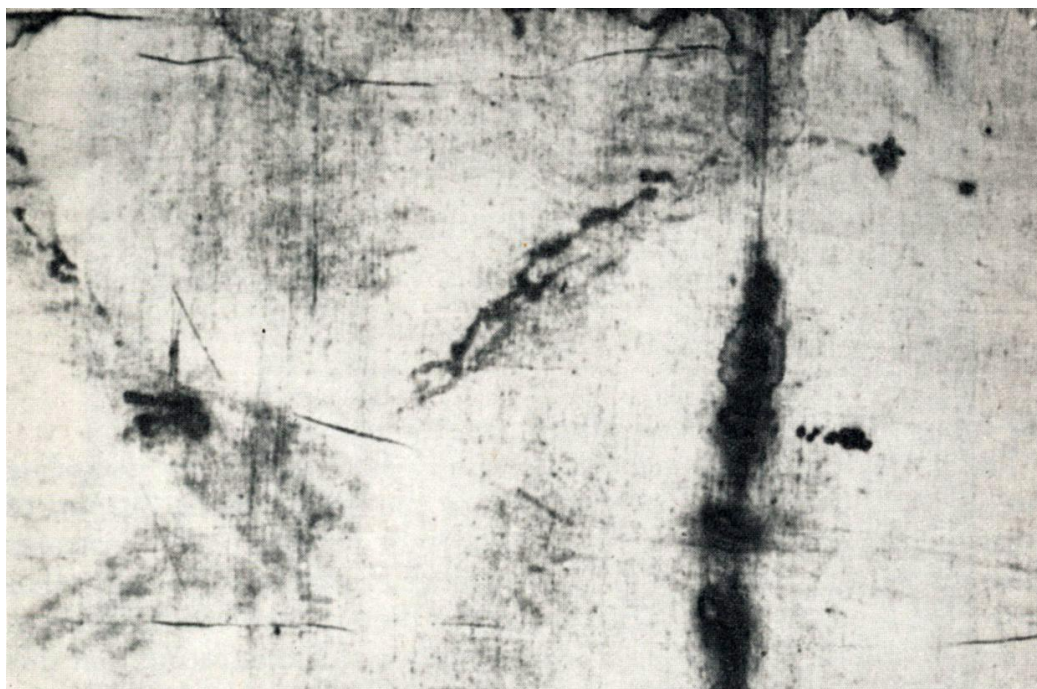


Fig. 2: Close-up of the left arm of the image, showing that the clotted blood on the arm follows a definite pattern and continues without interruption right off the image, ending in a rounded clot.

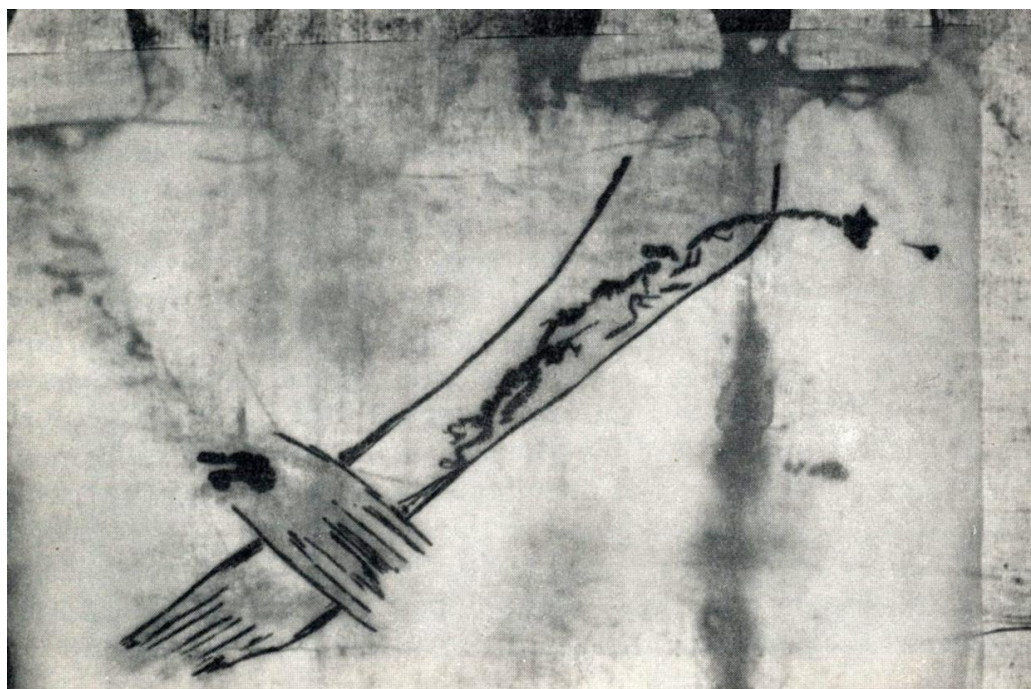


Fig. 3: Tracing taken from the full-size shroud image of Fig. 2, demonstrating the blood clots on the arm and on the off-image area.

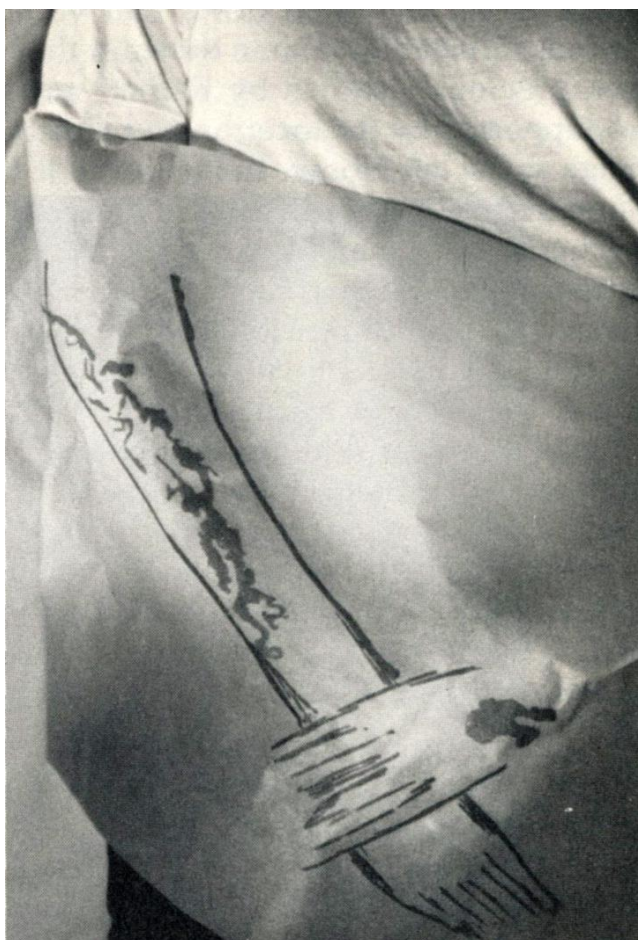


Fig. 4: Frontal view of the tracing turned over and placed over a man of approximately the same size as the image on the shroud.

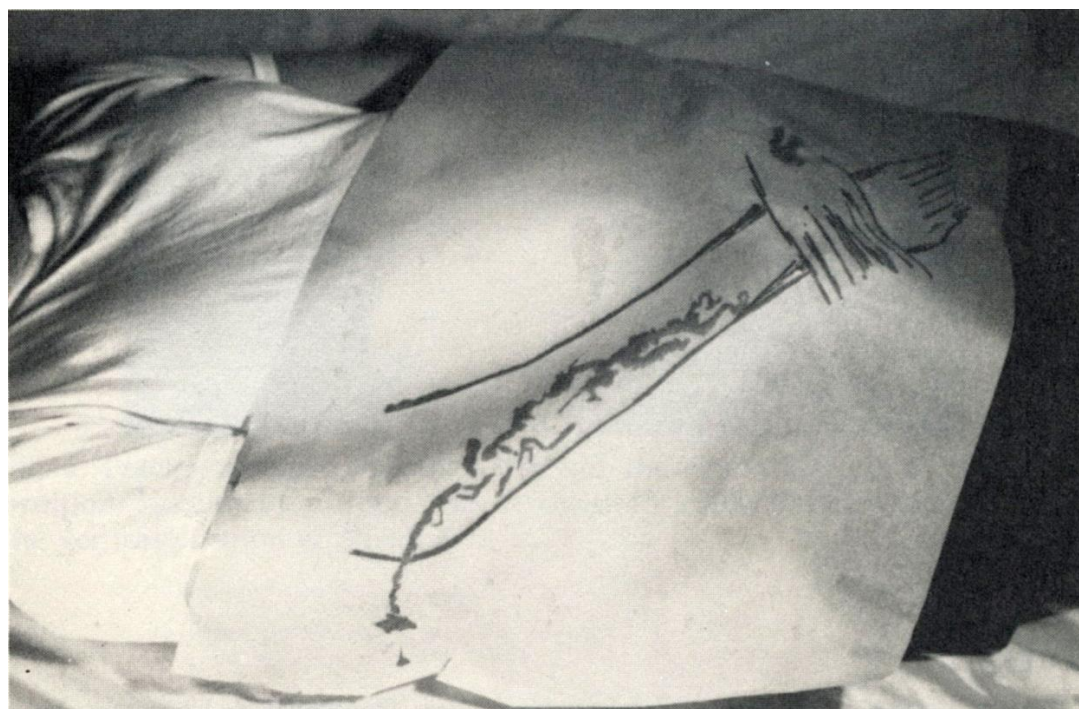


Fig. 5: Side view of Fig. 4, demonstrating how a cloth might drape over a three-dimensional figure and how it could pick up the clot on the back of the upper arm.

mirror image of blood flows that would have resulted from major wounds inflicted on a man dying in the position of crucifixion, as has been previously shown by Barbet¹ and Bucklin². Their observations are supported by the location and direction of the blood trail off of the image at the left elbow. In fact, even if there were no image and only blood marks, we would still be able to conclude that this cloth covered the body of a man who underwent death by Roman crucifixion. Furthermore, this particular blood mark demonstrates that the cloth covered a three-dimensional figure, since the location of the clot on the cloth is consistent with the draping of a cloth over and around the side of the body of a crucified man laid in the supine position.

Finally, and most important, this blood mark demonstrates that the cloth was in intimate contact with the back of the right upper arm of a body, as close a contact as it had with the frontal view of the forearm where an image is seen. It should be noted that, even with this intimate contact of the cloth with the back of the upper arm, no image is seen. This observation, therefore, rules out any theory of image formation which is based on a contact process.

NOTES

1. BARBET, PIERRE. *A Doctor at Calvary*. New York: Doubleday Sr Company, Inc., 1953.
2. BUCKLIN, ROBERT. "The Shroud of Turin: A Pathologist's Viewpoint." *Legal Medicine*, (1982), 33-39.

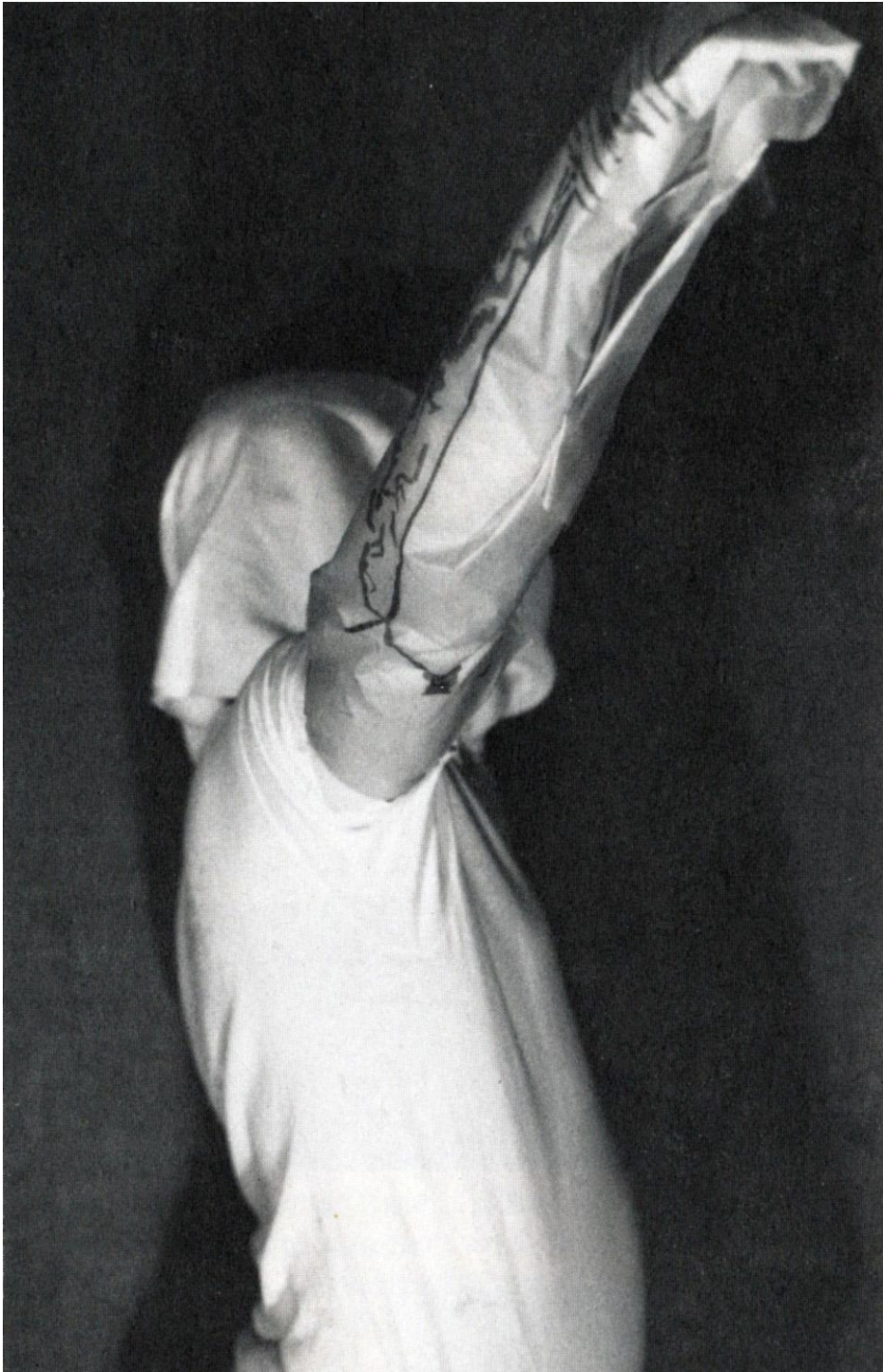


Fig. 6: Tracing wrapped about the arm with the arm in a simulated crucifixion position. Note that the blood clots demonstrate a flow pattern consistent with the vertical position of crucifixion.