

**The Mystical Revelations  
of  
Anne Catherine Emmerich  
And  
The Turin Shroud  
By  
Joe Derham**

When discussing Shroud theories in the interview (B.S.T.S. Newsletter No.60 December 2004) Prof. Ray Rogers emphasised "Image Formation" as being the most difficult problem for science. He presages his list of confirmed facts with the statement that any hypothesis for image formation must agree with laws of physics and I have selected a list of such researched findings which I believe satisfies this criteria.

- a) That the shroud's negative imaging remains an enigma to science.
- b) That the blood marks on the shroud are natural and positive.
- c) That the imaging and the blood marks were events separate in space and time.
- d) That the shroud could not possibly have been formed by a cloth-to-body contact process.
- e) That there is no sign of disturbed blood clots on the shroud.
- f) That there is no imaging under blood marks.
- g) That the C 14 Test results are disputed.

Prof. Rogers strikes a very pessimistic note at the end of this interview regarding the value of any future scientifically based research. He claims that now, because of poorly planned original studies, and poorly advised officials, nothing new may ever be learned about the Shroud. I am not in a position to question this opinion but if there is this impasse in the secular research work I feel some of Prof. Roger's despondency could be lifted by an objective reading of the passages of Anne Catherine Emmerich's (1774-1824) Mystical Revelation to Clemens Brentano relevant to the Passion Death & Burial of Jesus Christ. Her so vivid and most moving account adheres to St. John's witness and so properly reverential that it is difficult to resist the confidence it inspires even when appearing to break with some traditional assumptions. For instance note the extreme of her departure from synoptic accounts in describing, how, while yet on Calvary.

*“John once more conducted the Blessed Virgin and the other holy women to the sacred remains of Jesus. Mary knelt down by Jesus' head, took a fine linen scarf that hung around her neck under her mantle and which she had received from Claudia Procia, Pilate's wife, and laid it under the head of her Son. Then she and the other holy women filled in the spaces between the shoulders and the head, around the whole neck and up as far as the cheeks with herbs, some of those fine threadlike plants, and the costly powder mentioned before, all of which the Blessed Virgin bound up carefully in the fine linen scarf. Magdalen poured the entire contents of a little flask of precious balm into the wound of Jesus' side, while the Holy women placed the aromatic herbs in the hands and all around and under the feet. Then the men covered the pit of the stomach and filled up the armpits and all other parts of the body with sweet spices, crossed the stiffened arms over the bosom, and closely wrapped the whole in the large white sheet as far as the breast, just as a child is swathed. Then having fastened under one of the armpits the end of a broad linen band, they wound it round the arms, the head, and down again around the whole of the sacred Body until it presented the appearance of a mummy. Lastly, they laid the Lord's body on the large sheet, six Eells long, that Joseph of Arimathea had bought, and wrapped it closely around it. The Sacred Body was laid on it crosswise. Then one corner was drawn up from the feet to the breast, the opposite one was folded down over the head and shoulders, and the sides were doubled round the whole person.”*

**Anne Catherine goes on to say**

*“While all were kneeling around the Lord's body, taking leave of it with many tears, a touching miracle was exhibited before their eyes: the entire form of Jesus' Sacred Body with all its wounds appeared, as if drawn in brown and reddish colours, on the cloth that covered it. It was as if He wished gratefully to reward their loving care of Him, gratefully to acknowledge their sorrow, and leave to them an image of Himself imprinted through all the coverings that enveloped Him. Weeping and lamenting, they embraced the Sacred Body, and reverently kissed the miraculous portrait. Their astonishment was so great that they opened the outside wrapping, and it became still greater when they found all the linen bands around*

*the Sacred Body white as before and only the uppermost cloth marked with the Lord's figure.*

*The cloth on the side upon which the body lay received the imprint of the whole back of the Lord; the ends that covered it were marked with the front likeness. The parts of this latter, to produce the perfect form, had to be to be laid together, because the corners of the cloth were all crossed over the body in front. The picture was not a mere impression formed by bleeding wounds, for the whole body had been tightly wrapped in spices and numerous linen bands. It was a miraculous picture, a witness to the creative Godhead in the body of Jesus.”*

Very often when witnessing extraordinary biblical scenes in her visions Anne Catherine would be privileged with tangential or secondary visions of some special item or effect associated with the major vision. On this occasion she went on to describe what she then saw, or was told to her, about this Holy Shroud or Winding Cloth as she calls it,

Quote:

*“ I have seen many things connected with the subsequent history of this holy winding sheet, but I cannot recall them in their precise order. After the Resurrection it, along with the other linens, came into the possession of Jesus' friends. Once I saw a man carrying it off with him under his arm when he was starting on a journey. I saw it a second time in the hands of the Jews, and I saw it long in veneration among the Christians of different places. Once a dispute arose about it, and for its settlement, the holy winding sheet was thrown into the Fire; but rising miraculously above the flames, it flew into the hands of the Christians. At the prayer of holy men, three impressions of the holy image were taken off, both the back and the picture formed on the folds of the front. These impressions were consecrated by contact with the original and the solemn intention of the Church. They have even effected great miracles. I have seen the original, somewhat damaged, somewhat torn, held in veneration by some non-Catholic Christians of Asia. I have forgotten the name of the city, but it is situated in a large country near the home of the Three Kings. In those visions I also saw something connected with*

*Turin and France and Pope Clement I, as well as something about the Emperor Tiberius, who died five years after the death of Christ, but I have forgotten it.”*

These writings of biblical revelations recorded from the account which Anne Catherine herself had given to Clement Brentano have the full imprimatur of the Catholic Church. Of course we are under no obligation to believe them but they are to be respected, as they were by both religious and lay European scholars, when first published in the 19<sup>th</sup> century. The English text copy I have is translated from the 4<sup>th</sup> German Edition, 1881. (I do not however want to digress into the matter of Anne Catherine's credentials here. These are well documented and available for close study. I want to compare up to date research data listed above with conclusions which might be drawn from A.C.'s mystical witness account.) She states:

1. That the Image Markings on the outer surface of the Winding Sheet/Shroud occurred on Calvary not in the tomb.
2. That the image on the outer winding sheet was a miraculous picture of the Lord's Body without direct contact with same.
3. That the dorsal imaging was complete but the front image in two parts. The bottom part of the outer Shroud had been drawn up to the breast and the top part turned down over the face. This was the last act in the obsequies.
4. That there was no blood on this outer winding sheet.
5. That Jesus's body was washed, and anointed, and prepared for burial as per Jewish custom, hurried but deeply reverential within the time allowed by the Law.
6. That the imaging formed was a positive picture.

The above, by themselves, both challenge and answer some of Science's uncertainty.

- a) - According to A.C.'s visions the time and location of the imaging occurrence was separate to the Resurrection event (as assumed or argued by many).
- b) - That the image was positive, had emanated from the enwrapped body of Jesus, appeared on the outer surface of the winding cloth only, and was visible to all those involved in the solemn obsequies.

Note A. - A. C. is very firm that it was a positive picture of the Lord's wounded body.

Note B. - That the fragmentation of the front imaging, which A.C describes, does not conform with the Turin Relic imaging. However it does conform with the Mandylion Legends. If indeed this two part positive front image, resulted in the head/face image being separate from the trunk, then this would explain why the Guardians of the Mandylion Cloth from the earliest times in Edessa (approx 900 years), and later in Constantinople (DO 300 year), never at any time did they publicly display the full length cloth, before the beginning of the 13<sup>th</sup> century. This fragmented cloth, however sacred, in full exposition might appear irreverent, even grotesque, to the worshipping faithful. The Judaic prohibition against images may have been a factor in the very early years but in later centuries the "Face" image, (not made by hands,) Mandylion Icon, was put on exposition by the Church in Edessa, and drew large pilgrimages even when Edessa came under Islamic rule.

Notes C/D/E. - If A.C.'s witness is accepted the absence of blood markings, the washing, the other ministrations described, and the statement that the image or picture was positive all leave us with no other conclusion but that the Shroud of Turin could not be the original Shroud of Christ.

However, even though I believe A.C's Visions reveal the truth of the events on Calvary this conviction does not infer a rejection of the mysticalness of the Holy Shroud of Turin. Anne Catherine herself gives us some clues in this regard. If you refer back to her tangential visions re. what happened to this winding sheet, as she calls it, you will find 7 such. She confessed to Clemens Brentano that she could not recall the order in which she saw these but the following are set out as she recounted. She told him that after the Resurrection this Holy Winding sheet was:

- a) First, along with other linens, in the hands of Jesus's friends.
- b) Then she saw a man carrying it off under his arm when starting on a journey.
- c) She saw it a second time in the hands of the Jews and I then long in veneration among the Christians of different places.

- d) Once it was tested by fire in a dispute but was restored miraculously to the Christians.
- e) At the prayer of Holy men three impressions of the holy image, were taken off the back and the picture formed on the folds of the front. These impressions were consecrated by contact with the original and the solemn intention of the Church. They have even effected great miracles.
- f) I have seen the original somewhat damaged somewhat torn, held in veneration by some non-Catholic Christians of Asia. I have forgotten the name of the city but it is situated in a large country near the home of the three Kings (Magi)
- g) She also said in those visions that she saw something connected with Turin, and France and Pope Clement I, as well as something about Emperor Tiberious who died five years after Christ.

This I believe could be the key to the understanding of the negative imaged Shroud of Turin. A.C. speaks quite precisely of Holy men, not priests, so it is possible that the early Knights Templar, a Brotherhood who lived the Benedictine Rule, were those privileged Holy men who sought for a miraculous replication, through prayer. This might have been attempted to achieve a "Whole" frontal and dorsal image, which could be fully displayed, or used as an inspirational Talisman, for their Order. I can only speculate, but I believe, if true this revelation could open the way to solving many of the enigmas, which the Shroud of Turin presents, to serious researchers.

- a) It would mean that the cloth chosen for so solemn a purpose would have to be of medieval manufacture and so confirm the C14.  
(I believe that a mid 12<sup>th</sup> century date more likely if what A.C says is true.)
- b) It would also mean that the blood-markings may have been made on one of these replications by the Holy men themselves. This could have been done to devotionally enhance the somewhat strange and obscure negative images which had been granted thro' their worthy prayers. However, as this act was essentially a desecration of a miraculous image, this could explain why the imaging was interrupted, or withdrawn, wherever such blood marking was attempted. A.C

mentions three impressions. There are many ancient records of such sacred cloths. It is claimed one was burnt in the Chapel Royal, Paris, during the Revolution, and there are others revered in Russia and Spain. (There were too, as far as I know, three orders of the Templars, French, Teutonic, and English.)

My suggestion that the negativity occurred at the time these prayed - for impressions were attempted is a major assumption, but there is a logic to it once you accept that the Turin Cloth could not be the original. Could Gibbons have known something secret when he wrote, on religious images in history.

*Of these pictures the far greater part, the transcripts of a human pencil, could only pretend to a secondary likeness and improper title, but there were some of higher descent, who derived their resemblance from an immediate contact with the original.... The most ambitious aspired from a filial to a fraternal relation with the image of Edessa.*

I appreciate that the above line of enquiry opens up opportunities for immense and possibly wild speculation but at least it is worth examining in the present impasse.