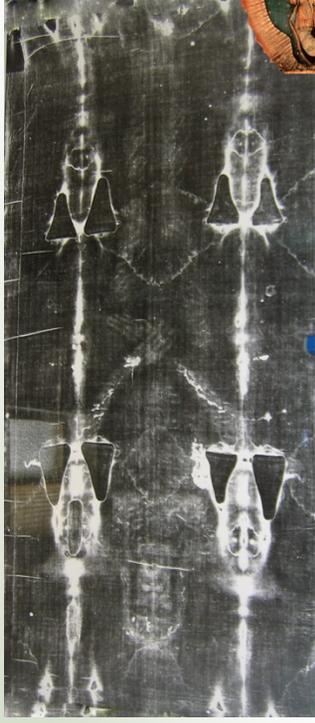


Shroud of Turin

Marian Center for Peace
of Wisconsin Rapids



*Perpetual Adoration in Central Wisconsin
@ The Mother of America Perpetual
Eucharistic Adoration Chapel*

Founders of Turin Shroud Center of Colorado

Colorado Springs is the home of a scientific team that has collectively conducted in excess of 100 person-years of scientific research on the Shroud of Turin. Dr. John Jackson, a PhD in physics, leads this scientific team. In addition to conducting Shroud research he taught at the university level for many years. Together with his wife, Rebecca, Dr. Jackson runs the Turin Shroud Center of Colorado. In 1978, when interest in the Shroud was at its height, Dr. Jackson led a 40 person team of international scientists to Turin where they, under the auspices of the Shroud of Turin Research Project (STURP), examined the Shroud for nearly a week. No one since that time has secured such full scientific research access to the cloth. Significant amounts of different scientific data were extracted. Dr. Jackson became the primary custodian of this data and, along with his scientific colleagues in Colorado, he has continued the thrust of Shroud research.

John Jackson serves as the director of TSC. Rebecca Jackson who has an MBA in Global Management serves as the associate director. Rebecca Jackson is a longtime convert to Christianity from Orthodox Judaism. She runs the TSC Exhibit Presentation Center and also conducts her own research into the First Century Jewish aspects of the Shroud, a field of scholarship that is of great importance for authenticity.

John and Rebecca Jackson are graduates of the four-year Catholic Biblical School and the two-year Catholic Catechetical School, both respected institutions of the Archdiocese of Denver. John and Rebecca were invested in 2007 into the Equestrian Order of the Knights of the Holy Sepulcher of Jerusalem and John is also a member of the Knights of Columbus.

<http://www.shroudofTurin.com/founders.html>

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One goal of the Marian Center is to provide education about the Shroud of Turin. The Shroud of Turin is a linen cloth 14 feet, 3 inches long by 3 feet, 7 inches wide, bearing the highly distinct image of a crucified man. Since the sixteenth century, the Shroud, believed by many to be the burial cloth of Christ, has been kept in St. John the Baptist Cathedral in Turin, Italy. Pope Francis authorized a public exposition of the Shroud from April through June 2015, and visited Turin himself to see the Shroud on June 21, 2015. Previous public exhibitions were in 2010, 2000, 1998, 1978, 1933, 1931, and 1898.

The education on the Shroud at the Marian Center is nourished by a close relationship with Dr. John Jackson and his wife Rebecca who own and operate the Turin Shroud Center of Colorado in Colorado Springs. The Jacksons helped the Marian Center founders, Denis and Carol Virnig, obtain two Shroud images for the Marian Centers location in Wisconsin Rapids. On occasion, the Jacksons conduct presentations and open discussion sessions via the internet for Marian Center guests.

One of the Shroud images at the Marian Center is a back-lit, full-sized, high definition photograph of the original Shroud in Turin, Italy. It is divided into two vertical panels—the front and the back of the body. It is best characterized as a “mirror” image. The second Shroud image is a photographic negative of the Shroud that provides a clearer display of the features on the image. This is also divided into body front and back panels. This negative image presents a “face to face” representation of the crucified man of the Shroud.

While the authenticity of the Shroud has been

under scrutiny, there is much evidence that it is the actual burial cloth of Christ. Dr. Jackson, a respected physicist with multiple advanced degrees, and his wife Rebecca have devoted a great deal of their professional and personal lives to the study of the Shroud of Turin.



More about the Shroud

The Shroud of Turin is an ancient cloth that is believed by many to be the actual burial cloth of Jesus. The cloth measures eight by two cubits, which is a standard Jewish measurement of the first century (14' 3" by 3' 7" in current day measurements). The cloth is believed by many to be from the first century and is woven of "fine" linen and cotton in a rare weave, not like a typical burial cloth. The fibrils are woven in a three-in-one weave that is very unique to the first century. Some believe it may have been a tablecloth. The cloth bears the image of a first century event. The image is that of a crucified man, whose hands are open and crossed in a position consistent with a Jewish burial, with wounds encircling the head. Blood flow on the cloth is consistent with a pierced wound in the left chest area. Crucifixion was banned in the fourth century under Emperor Constantine. An attorney and amateur photographer named Secondo Pia was allowed to photograph the Shroud of Turin after the 1898 exposition of the cloth. While developing the negative, Pia observed a very clear picture of a man who was beaten and crucified. He was shocked... the stains of the cloth provide a stunning picture, like a photographic negative! The image also has a 3-D quality. Some critics say it is the work of a medieval forger. Would it be possible for a medieval forger to conceive of painting a detailed negative, painted in blood stains, painting in lights and darks in complete opposites, when even photography did not yet exist? Scientists are in agreement that they

would be unable to produce such an image, even with today's technology.

This linen cloth is stained. It has the following features:

- Burn marks—from the fire in 1532, and patches covering the burn holes. These patches were removed in 2002.
- Ancient water marks—determined to predate the fire.
- Blood stains from human blood.
- Fold lines that predate 1578. After 1578, the cloth has been rolled.
- Multiple scourge marks that cover the body, front and back, from head to toe.
- Evidence consistent with a crown of thorns—more pronounced where back of head hit against the cross during crucifixion.
- The image shows large wounds in wrists—not in palm of hands. In human anatomy, there is only tissue between fingers and the nails. Trying to hold the body there would rip through with weight and movement.

No extended thumbs show on the Shroud image. Again, in human anatomy there is a small opening in the bones of the wrist over which the median nerve goes. When the nerve is pierced and damaged, the thumbs pull inward against the palm. Scientists tested this response many times on cadavers and the results are consistent with the image on the Shroud.

The Shroud image indicates the left foot was nailed over the right foot with a single nail so

that the victim is able to rotate the body on that nail. It is believed the Shroud was kept by Christians and may have been symbolically used in their liturgies until the destruction of Jerusalem. It resurfaced in Constantinople in 1204. Ancient writings indicate it was venerated every Friday during the 4th Crusade. History next reveals it to have been in France where it then became the property of the Duke of Savoy. In 1578 it was taken from France to Turin, Italy, where it remains to this day.

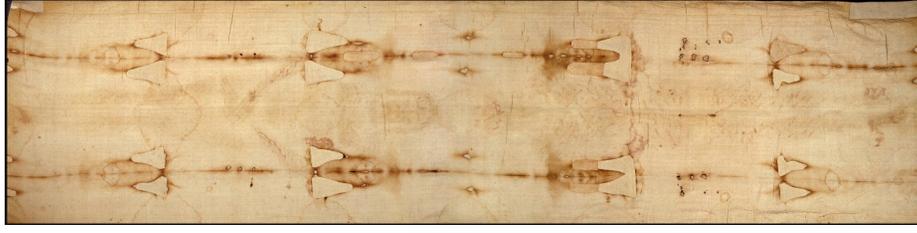
We are not sure how the image came to be on the cloth, however, scientists believe that the image was not painted. Chemical analyses show that there are no pigments on the cloth. It is also scientifically proven that the stains are human blood. Evidence indicates that the blood stains were on the cloth before the image, which means a forger would have had to paint a body image to fit the blood stains!

The image stains were set by a radiation-like chemistry, similar in appearance to a scorch from a hot iron. The color of the body image on the cloth and the color of the parts of the cloth scorched in the 1532 fire are the same color. Where could that resultant image come from? Whatever the event, the intensity and radiation-like chemistry of the event gave the image a 3-D dimension—resulting from a cloth-to-body distance—similar to a cloth dropping through the body or the body rising up through the cloth. Could this be the description of a resurrection event?

If the Shroud of Turin (this linen cloth measuring eight by two cubits) is indeed the

burial cloth of Jesus, then it is the greatest archaeological relic found.

Dr. John Jackson



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