

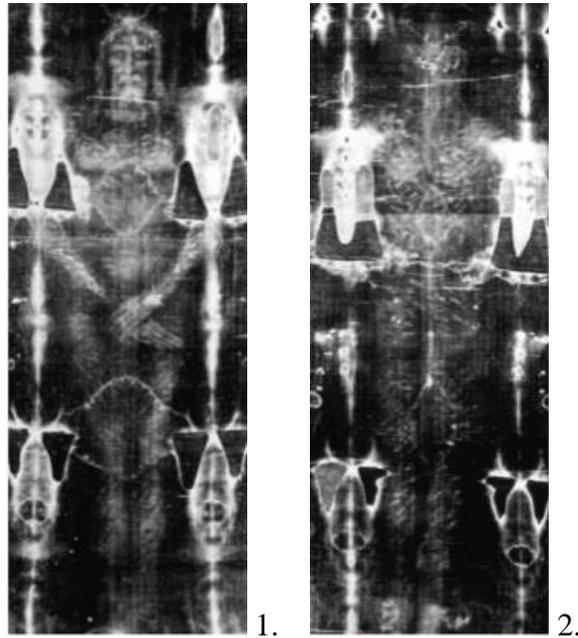
Naturalistic Processes for Image Formation

by Mark Antonacci

The following are just some of the bodily reactions and indicators that a dead human male was wrapped in the Shroud of Turin at the time his body images and blood marks were encoded on this burial cloth.

1. the microscopically precise reactions of approximately 100 scourge marks throughout the body containing indented centers and upraised edges with serum surrounding borders that were not visible until the 20th century;
2. the variety of other coagulated bloodstains that occur with actual wounds and blood flows, throughout the front and back of the body;
3. the unique alignment of all the blood marks on the positive images;
4. the arterial and venous blood flows that correspond with arteries and veins in the head;
5. the different types of bruises and swelling identified on the face;
6. the flow of watery fluid from the pleural cavity and of blood from the right auricle, which fills with blood on death;
7. the photographically revealed abrasions on the knee, leg and across the shoulder blades;
8. the encoding of some blood marks on the forearms as body image;
9. the abnormally expanded rib cage indicating asphyxia;
10. the enlarged pectoral or chest muscles drawn in toward the collarbone and arms, consistent with a crucifixion victim pulling himself up to breathe;
11. the contraction of the thumbs from an injury to the median nerve;
12. numerous skeletal features;
13. the postmortem bleeding from the man's right side and the back of his feet;
14. the many signs of rigor mortis throughout the body;
15. the identification of creatine and ferritin iron nanoparticles that are typical in cases of severe torture; and
16. the identification of human hemoglobin, human albumin, human whole blood serum, human DNA, and human immunoglobulins from the man's blood marks.

The nearly unanimous conclusion of pathologists, physicians and anatomists who have studied the Shroud since the beginning of the 20th century also concludes this cloth wrapped a dead human body.



If a medieval forger were to encode and align all of these features throughout the full-length, front and back images of a dead human body as precisely and realistically as those seen on the Shroud's positive images, he could only have done this with a human body. If a forger was going to encode the Shroud's blood marks with human hemoglobin, human albumin, human DNA and human immunoglobulins, along with human whole blood serum at their various borders, then he'd have to also use human blood on this human body.

Notice that the blood marks are uniquely aligned on the man's positive images, and *not* his negative images. The positive body images show us how the man appeared as he laid wrapped in the Shroud at the time of the image encoding event. For these and other reasons, it means that the human blood marks on the Shroud had to have been inflicted upon, and had to have formed and flowed on, the human body wrapped in the Shroud.

Naturalistic processes for image formation can obviously meet these prerequisite conditions much better than artistic processes. However, no naturalistic method has ever succeeded or come close to encoding all of the features found on the Shroud's full-length body images or their 130 blood marks. These include processes or methods with a wide range of naturalistic materials and conditions that have been proposed since 1902. In general, while artistic methods also fail, they generally do a better job at attempting to duplicate the Shroud's body images than do the naturalistic methods. (No artistic or naturalistic method has come close to duplicating the blood marks on the Shroud.)

I have studied most or all of the naturalistic methods proposed to account for the Shroud's body images or blood marks over the last 115 years. Most of these are discussed in my 2000 book, *The Resurrection of The Shroud*, or my recent book, *Test The Shroud*.¹ All of these methods have failed in numerous ways. While I do discuss and analyze the shortcomings of these methods, the reader only has to look at the results of these efforts to recognize that they fall well short of duplicating the Shroud's body images and pristine blood marks with all their numerous features.

Think of the millions of people that have been bloodied and/or buried under a variety of circumstances and covered with shrouds, blankets, sheets, shirts, jackets, soldiers' uniforms, bandages, etc.; yet none have been known to have left any images approaching the full-length, frontal and dorsal body images on the Shroud or their corresponding 130 blood marks. These conclusions apply with both live or dead bodies.

Nuclear engineer, Robert Rucker, is fond of asking audiences how many of them have ever taken a shirt off of a hanger in the closet and noticed their own body image encoded on the inside of the shirt, let alone with all the features found on the Shroud. Natural processes just don't act this way with corpses or living people. This even includes natural products or processes that are intentionally utilized and controlled by the scientist or artist or proponent of any such hypothesis.

The prerequisite or requirement of using a male human body who received a series of pre-mortem and post-mortem wounds that formed and flowed over his entire body has proven to be a necessity that no artistic method can meet. While a naturalistic method with such a human victim could meet this requirement, neither its pre-mortem or post-mortem bleeding nor an alive or dead body, with a wide range of naturalistic materials or conditions, begins to encode the many unique body image and blood mark features found on the Shroud of Turin.

Endnotes

1. M. Antonacci, *The Resurrection of the Shroud* (New York: M. Evans and Company, Inc., 2000) pps. 168 & 304; M. Antonacci, *Test The Shroud*, (St. Louis: Forefront Publishing Co., 2015).

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