

# The red stains on the Lier Shroud copy

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Since the days of the French revolution the oldest copy of the Holy Shroud of Turin, dated 1516, is guarded in the vestry of the St. Gommaire church, the main church of the lovely little town of Lier, situated in the province of Antwerpen, Belgium (Europe).

The Lier shroud copy is a canvas, kept rolled around a wooden baton, guarded in an old wooden cylindrical traveling case, about 42 cm long, with a diameter of 4.3 cm, coated with worn out black leather.

The painting, sized 1.47x0,33 meter, is made on a light yellow « Geneva » taffetas, a plain, light, flexible but strong cotton fabric, woven one over one. The length of the painting is almost exactly « Pars tertia sindonis », « the third part » of the Shroud of Chambery. (147 x 3 = 4.41 cm).

This is not the case for the width:  $33 \times 3 = 99$  cm and the body height, because 3 times taller than 63 cm, assumes that Christ was a man of 1.89 meter tall.

The oldest manuscript about the Lier copy is a text, written in old Dutch, by Richardus van Graezen (+1621), mayor of Lier.

«In this abbey is kept a precious piece, to wit, a third of the cloth or garment in which Joseph of Arimathea wrapped the body of Our Savior when he was taken down from the Cross.

It is a long cloth, but narrow and one would say of cotton; it is a bit brownish. The second piece is kept in

In dese abbey wort bewaert een werdige stinck  
dat is te weten een derde deel vanden doode ofte  
relic, daer jofijse van Arimathea inwont get  
ligghe onse salighe maet leent, daer hij vanden ruyfde  
gode wael, get is vanden luyden doode, waer sul  
vnde prijnt te wesen van Caroda, vnde is wael  
bruyenfigge, get vnde stinck wort bewaert tot  
Cambridge, waer en sij niet wael dat get vnde  
bewaert wort.  
1516 jare 1516. soo sijn tot Nazareth in dese abbey  
getwist vnde graet, daer wael vnde dit werdige  
stinck doen tot tijt voor een groot gheschiet  
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getwist vnde graet, daer wael vnde dit werdige  
stinck doen tot tijt voor een groot gheschiet  
getgouwen.

Chambery in Savoy, but it is not known where the third piece is kept.

In 1516 a count came to Nazareth, where he gave the precious relic as a special gift ».

(Translated from MS 11757, page 49. Royal Library of Belgium)

In spite of that it is generally accepted, that this text about three Shrouds, is based on an inexact interpretation of the Latin : «saltem est pars tertia Sindon», it should be noted, that the copy of Ripalimosani (Italy) is composed out of four parts.

The «missing third cloth» can also be found in a document about the Santiago del Estore (Spain) copy, where is described the existence of the original Shroud and two copies «not made by hand». The two copies originated at a not specified time in a not named place, during a fire. One of the copies was offered by the Spanish king Philips II to the Jesuits convent.

The other copy is missing.

This story is probably inspired by one of the many versions of the Abgar-Hanan legend.

Canon Armand Thierry (1868-1955), an «eccentric genius and scientist» (Arca Lovaniensis 1990-91 - M. Meyers), the first to study the Lier copy in 1905, attributes the van Graezen text to notary Berckmans, who added - +1700 AD, only a sub-title: «Nazareth; Cistercian sisters» and a Postscript: I remember having read that; I believe during the time of the Beggars, 1580-1582, when the bands threatened the convent of Nazareth, a nun hid this cloth under her scapular and went out to meet the

enemy who turned on their heels, leaving the convent in peace.»

Thierry added some historic notes : «The convent of Nazareth de Cîteaux founded in 1214 was situated at the left bank of the river Kleine Nete, close to gates of Lier. The leader of the bands of Beggars (Calvinists) who burned down the convent on March 3, 1579, was Duke d'Alencon.

Thanks to the energy of the abbess Jeanne Van Goerle, in function from 1567 to 1613, the religious returned in their shelter «intra muros» and the convent was re-established in 1610». In the year 1700 the «precious piece» was still in the convent.

The convent was sold during the French revolution in 1797. Today only one porch of remains...

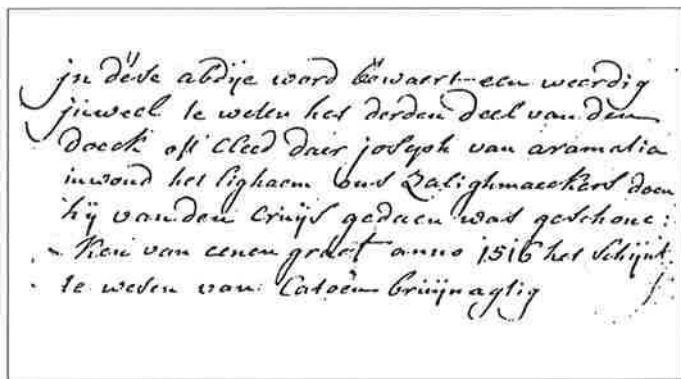
The precious relic was saved and later placed in the St. Gommaire.

Following canon Thierry, the source of notary Berckmans were archives dating XVth. Century. Which is a mistake, because XVth. Century documents could not have mentioned events dated 1580. But it is possible that notary Berckmans, copied from a document that bears the probably erroneous date 1416. Apparently, Berckmans did not verify his source.

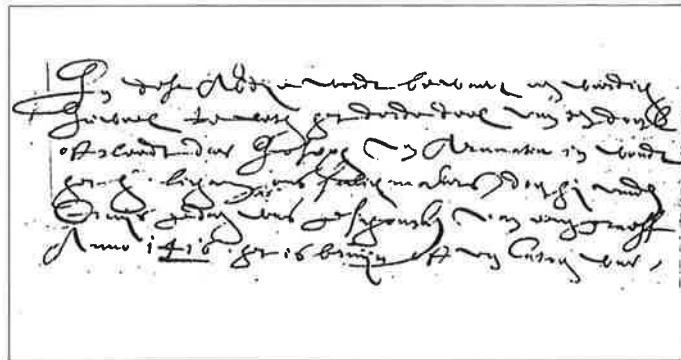
There are indeed two different shorter versions of the van Graezen chronic. The authors and dates of the documents are unknown.

«In this abbey is kept a worthy jewel it is to know the third part of the cloth or garment, in which Joseph of Aramathea involved the body of Our Savior when He was taken down from the cross. Presented by a count, anno 1516 and it seems to be of brownish cotton» (Archives Lier).

In the second version only the closing sentence reads differently: «anno 1416 and it is brown and it seems to be of cotton.»



Because the corrected interpretation of the Latin, these copies are to be dated after 1750 AD. Guided by Mr. Luc Coenen and Mr. Marc Mees, I searched the eight volumes, each about 500 pages, of the Berckman «Notitieboeck». Seven volumes are in the Municipal Archives. How volume VIII was transferred to the church-archives of St. Gommaire will probably remain a mystery. Maybe it was brought there by canon Thierry, during his research in 1902 ?



Anyway, the book noted «KA 126/1» is severely damaged and several pages are cut out. Midst illustrious names as Emperor Charles V, Philip, king of Spain and others, we found no traces of the history of the Lier Shroud copy. But not of the Berckman note, cited by Thierry.

Mr. Mees discovered in the archives, a unknown copy from of the van Graezen chronic, attributed to J.F. Verbruggen and dated - + 1750. (K.A. 125/2/B Folio 43v. - document 1B).

## Attribution to Albrecht Dürer or Bernard van Orley

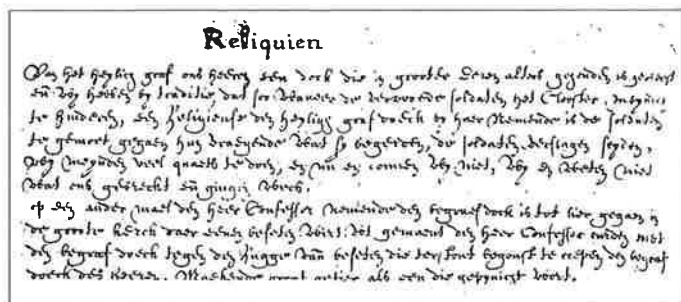
The Lier copy is attributed, by several famous Shroud historians to two famous painters: Albrecht Durer and Bernard van Orley, court painters of emperor Maximilian and his daughter Marguerite of Austria.

On which ground is based the attribution to Durer ?

Document «KA 132/48» dated 1652, (Church archives St. Gommaire) reads: (Translation from the original text «Reliquien.»)

«From the Holy Tomb of Our Lord, one cloth which has always been kept in the greatest honor, an we hold by tradition that when the malicious soldiers meant to trouble the convent, a nun taking the holy gravecloth with her and went out to meet the soldiers to ask them what they desired. The soldiers, defeated, said to her: «We intended to cause much evil but now we cannot do it for we do not know what is the matter with us». And the went away.

Another time, the Lord Confessor taking the gravecloth, went to the «Groote Kercke» (the big Church, popular name for St.Gommaire) where there was a person



possessed. The Lord Confessor touched the gravecloth against the back of the possessed, who instantly started to cry out: «The gravecloth of the Lord», making a great clamor like a person tortured.»

Probably, one confused, on the original document the word «Eeren» (honor) written with a capitale with the capital D from Dürer. In the better readable copy «Reliquien ende Memorie» the word «eeren» is written without a capital (Document 3 B)



Anyway this error is kept alive in time, in today Tourist Guidebooks and the inventory of the church treasure of St. Gommaire. And in many Shroud books !

In reality, the only connection with Dürer, is that the Lier copy, is probably made after a draft for some unknown work of Dürer. The shape of the face on the Lier copy, shows indeed some points of consonance with other portraits of Christ, made by Dürer. But it is not very likely to confuse the masterworks of Dürer with the rather poorly executed Lier painting.

Nevertheless, expert finds some points, to support the attribution of the Lier copy to Dürer. Dürer, born in Nürnberg, developed indeed a machine to make paintings on 1/3 of the original. (Alberti Dureri, Institutio- num Geometricum Libri Quator).

On the Lier copy, there are two texts, in bad Latin and vulgar German, spoken then, in the environs of Nürnberg, the birthplace of Dürer.

At my request, they have been copied directly from the original by the calligrapher Christiane Eckman.

der Sun gottes - Ihesus Cristus unser erlofer ~ Ist nach  
seiner pitteen tod in ain zain tuch gelegt und begrabe  
worden ~ In wolhem er auß göttlicher krafft diser gstat  
gleich sein menschliche bildung hat gelassen ~  
Dis hailig tuch wirt alle Jar auf nächste tag nach  
Inüerō crucis Zu Cametach in Saphoy gezaigt und  
mit andacht ach wunderzaiche wütcke gesehen 22

(Eckman Christiane)

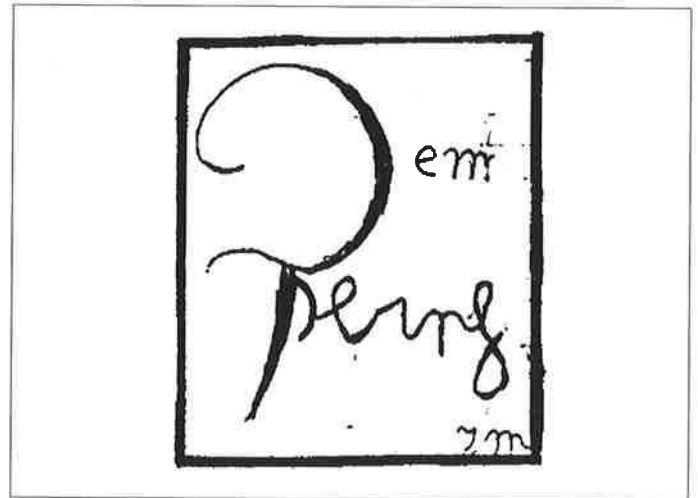
It is not known, if the Latin and the German texts, examples of excellent calligraphy, are from the same hand, that made the painting.

The German texts on the Lier copy, is written in a Nürnberg slang, used by Dürer, on several other paintings and in his diary.

Exanimū Christi, pius in qua corpus Jesū ?  
A cruce depositum: involverat ipse Joseph ~  
Sindonis hoc vere: saltem est pars teccia Sindon  
(Quippe hoc ter major corpore Jesus erat)  
Huius / que mortis lector te instigat / acerbe :  
Quā pro te misero plasmate sponte tulit }

(Eckman Christiane)

In this dialect, the letter b at the beginning of a word, is replaced by the letter p.



The same goes the letter v, which is replaced by ph.

The German text of the Lier copy, alongside the canvas, reads:

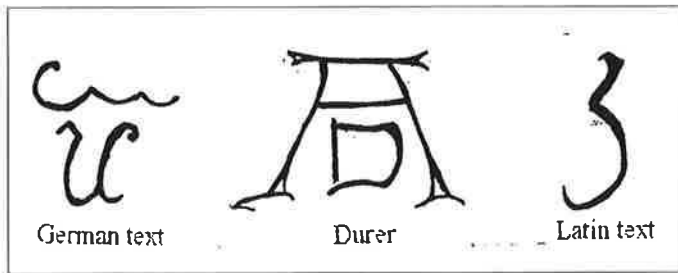
«The son of God, Jesus Christ, Our Redeemer after his bitter death was wrapped and buried in a clean cloth. On which, by divine power, he left the picture of his humanlike figure. Every year, the day after the day of the Invention of the Cross, in Chambery in Savoy, this holy cloth is attentively showed and blessed with miraculous works RC.»

The sign RC is unknown and does certainly not refer to Dürer.

Canon Thierry surmised that RC is a symbol for «et cetera» !

Anyway, the presence of a German text, indicates that the painting was made for a German speaking person, probably Maximilian of Austria, but certainly not for his

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daughter Marguerite, brought up in french at the French court in the castle of Amboise.

Between the two heads, one can read a Latin text, with on top the date 1516. Most of the Latin texts on paintings by Dürer, are written by Willibald Pirchaemer, who used a very peculiar style: a combination of three two liners, into a single verse.

The Latin text on the Lier copy is made up in this particular style:

«This is really the sindonis, at least one third of the sindon, because the stature of Jesus was three times taller. The pious Joseph himself involved in this, the dead body of Christ, taken down from the cross. May his death, which He suffered freely, instigate strongly, you reader and miserable creature. Z». The sign Z is very different from the sign RC and does not refer to Dürer. (Documents 5B & 4B)

There are three strong arguments against the attribution to Dürer.

A/ In none of the many art books about Dürer, can be found a single mention about a Shroud copy from his hand.

B/ The «Dürer» biography by Thaussing, points out, that Dürer, working among 1510-1519 for emperor Maximilian, did not paint much, because the emperor preferred his pious engravings, like his famous «Veronique».

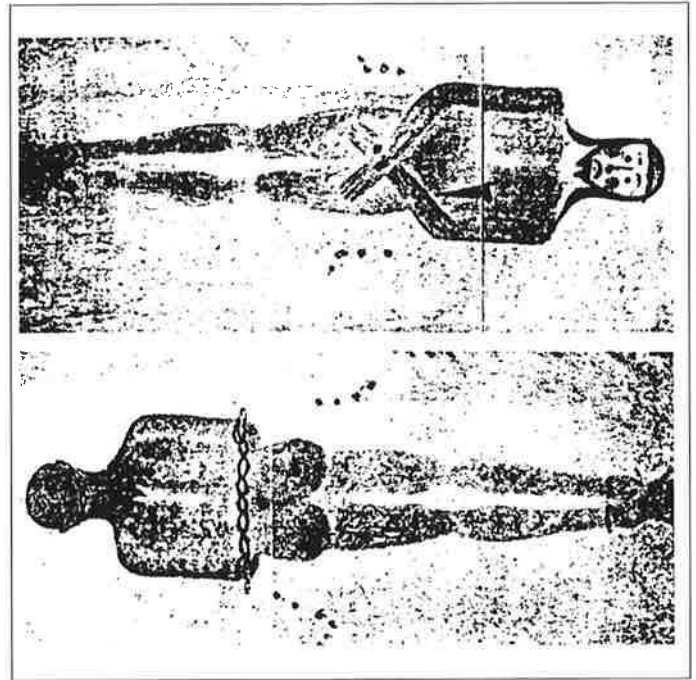
Noted is that Marguerite venerated two relics: A portrait of Christ, painted by a unknown painter (probably van Orley) and a portrait of the Virgin, attributed to Saint Luke.

C/ In Dürer's diary, kept during his journey through the Netherlands 1520-21, are noted two faces of Christ and one about a «Lying dead Christ». In Antwerpen, Dürer did paint two faces of Christ (Veronique) for Fransico of Portugal and another, for Brandon, consul of Portugal.

For each of these two oil paintings on canvas, Dürer was paid 12 philippus. Please note that the Lier painting is a «tempera» watercolour.

The «Lying dead Christ» was sold to Ziegler, the banker of Marguerite of Austria for three florins. In his diary, Dürer notes all events, expenses and gains to tile last «stuiver» (penny or dime). In the whole diary there is not a single mention of a Shroud copy !

One page 90, one can read: how indifferent Dürer was received by Marguerite on June 7, 1521: «...lady Marguerite, did not give me anything, for all the I gave and made for her». Noted is the order for two wooden cylindrical cases, coated with black leather.



One can only assume that the Lier case, is one of these cylinders, used to deliver the Lier and the Xagebras copies. This undated Xabregas copy was offered by Emperor maximilian of Austria to his cousin Dona Eleonora, widow of king of Juan II (+ 1495), founder (1507) and abbess of the convent of Xabregas. (Now in the National Museum - Lisbon - Portugal.)

This copy, on linen, is of the same length as the original Shroud and was put in contact with the Shroud of Chambery. The «bloody belt» and the crown of thorns are represented by chains. On the backside, one sees about ten strands of hair.

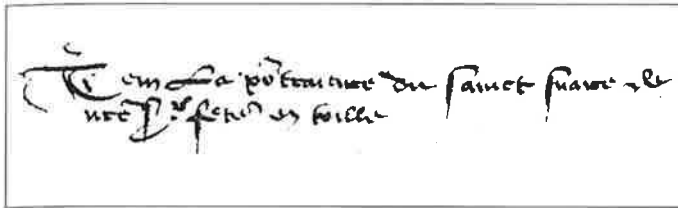
Following Fernando da Soledad in «Historia Serafica» (1709) two famous painters were to make copies of the Shroud, but afraid that they were incompetent to reproduce the beauty of the image of the Redeemer, they did not know to begin, so went away leaving their canvasses untouched. When they returned they found their paintings already done and it was impossible to distinguish the two miraculous paintings from the real Shroud.

On this copy are also four groups of red stains, in an erratic pattern, alongside the body image. It is possible that this painting became the basic model for other Spanish Shroud copies.

The Lier painting is also attributed to Bernard van Orley, court-painter at the court of Maximilian of Austria, but only since 1518. After the dead of the emperor in 1419, Bernard van Orley became court painter in the service of his aunt, Marguerite of Austria. The attribution to Bernard van Orley is supported by a payment, dated 1521, of 10 philippus for a «Holy Shroud painted upon white taffetas». (Archives Lille. Comptes Jean de Mar-nix. 1521) The price of 10 philippus, indicates that the painting was a small one, because for larger paintings the normal price was 25-30 philippus. A payment, dated 1521 for a painting ordered 1516 was common, because

van Orley, had the strange habit to date his work with the year, the painting was ordered, probably a little hint, for getting paid after all...

At my request, Mr. Claude Lannette, Director of the Lille Archives, searched the records of Marguerite's expenses from 1515 to 1530. Several paintings by Bernard van Orley are mentioned, but not the Shroud copy, cited in 1887 by Wauters and by Altmeyer.



Anyway in an inventory of the goods of Marguerite, dated 1523, in view of her move from Mechelen to Brussels, is noted. «The portrait of the Holy Shroud of Our Lord made on canvas».

Are the items dated 1521 and 1523, about the Lier copy dated 1516 ?

But even assuming, that the artists were confused by the, at that time unknown phenomenon of a negative image, will not explain their errors. Any connoisseur, examining the rather poorly executed Lier painting, will reject without any doubt, the attribution to famous masters like Dürer, van Orley or any other painter of some fame.

Conclusion: The artist who painted and the origin of the Liercopy are unknown.

It can be a pilgrimage souvenir, from a Nurnberger pilgrim, who marked, that he was in «Camerach in Saphoy, the day after «Inuoco crucis» (Finding of the Cross is 4 May) in the year 1516.

Following the documents, the Lier copy was given by a count as a «worthy piece» to the convent of Nazareth, near Lier. This count is probably Messire Antoine de Lalaing, Lord of Montigny, who left us the wellknown description of the Shroud exhibition in Bourg-en-Bresse on 14 April 1503. «The Shroud is, I believe the most devotional and contemplative matter on earth. It is the rich Sydoine and noble Shroud bought by Joseph of Arimathea...» He adds that the authenticity of the Shroud has been confirmed by a test with fire, by boiling in oil and also that the linen was laundered many times, but it was not possible to efface or remove the imprint and image...» (Royal Library Brussels Belgium. MS. 7382).

In 1516, de Lalaing was attending Maximilian and Marguerite of Austria, present at the stately reception of prince Charles of Luxembourg, (later emperor Charles V) by the township of Lier. By this occasion a series of five stained-glass windows, made by the stainedglass artist Nicolaas Rombouts, after cartoons made by Bernard van Orley, were offered to the church of St.Gommaire.

For us, the most important window (No. 4) represent: The late Duke Philibert II of Savoy and his wife Marguerite. Canon Thierry described this in 1905, as «Marguerite who gave the Shroud.»

Did the original window show Marguerite handing over the Shroud copy to the town of Lier ?

We will never know, for the windows of St-Gommaire were ruined during a German bombardment in 1914 and again restored in 1937... I studied the window and the only thing I can be sure of, is that Marguerite is holding a kind of ermine coated cylinder in her hand.

## What do we see on the Lier copy ?

Upon the light-yellow cotton taffetas canvas, is painted clearly the double frontal and dorsal image of a nude, dead man. The double image is undoubtedly a POSITIVE copy of the faint NEGATIVE image on the Shroud. All is showed reversed and the eyes are wide open. The painter surely was not aware of the fact that he depicted a negative. Because the repairs, made in 1534, after the Chambery fire, are not represented, one may assume the date 1516 to be correct.

The artist used only one paint for the body image: a dark reddish-brown water colour, prepared following the Venetian tradition, with fresh white of egg as a binder.

All differences in tone are due to the application of the quick-drying paint in layers.

All «high points» (nose, knees, etc.) therefor appear in a much darker tone.

The wounds are represented in crimson-red, in disharmony with the lightly sketched image.

The crossing of the hands and feet and the place of the Lance wound are correctly represented.

Their open eyes are represented in a childish way, by little dots.

The characteristic epsilon bloodstain on the forehead and the bloodclots in the hair are not represented.

The scourging wounds and certainly the «bloody belt» on the back are almost invisible.

The thorn wounds are represented by a thin red line.

The thumbs are invisible while the nailwounds are placed in both palms.

The large bloodstream from the lance wound is painted straight down, without any detail.

The beard is forked.

The five strains of hair on the dorsal image are not in concordance with the pigtail on the Shroud.

The exaggerate long toes of both feet are not in line with the foot axis.

The feet, crossed right over left and mouth are depicted so unnaturally that it becomes hard to believe, that the Lier, copy has been attributed to master painters like Dürer or van Orley.

From these differences, one may assume, that the Lier copy was not copied from the Shroud, but probably from memory or after a description or some sketchy outline.

A series of pin-pricks alongside the hands, indicate the use of a model.

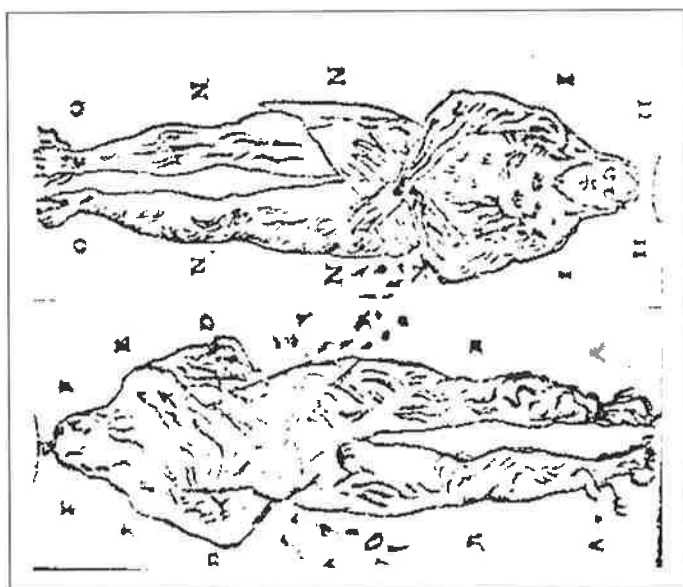
Four groups of 4443 crimson red spots, alongside the frontal and dorsal image do catch the eye of anyone examining the Lier copy.

## The red stains on the Lier Shroud copy

It is quit normal that a painter making a copy of the Shroud, , will use red paint to depict bloody wounds, colored, following Pope Sixtus IV (1480), with the genuine blood of Christ.

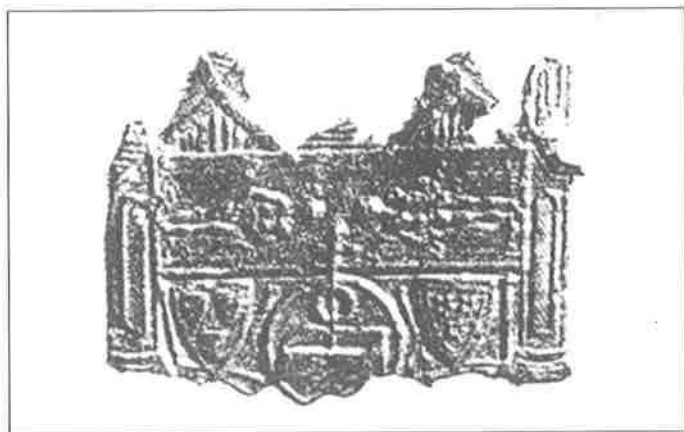
Maybe the painter was guided by the words of the Benedictine monk C. Zantvliet, who recorded the Chimay Shroud exhibition in 1449. He described the wounds two times « fresh wounds as if they were painted with the red color of blood..»

This is is not in accordance with the description the bloodstains on the Shroud, after the 1532 fire given, in 1891 by L. Bouchage, relating the repairs by the Poor Clares: «Large drops of blood tangled in the hair... Blood drops are as large as the marjoram leaves...» But no mention of crimson red bloodstains .



These stains are also, present, in various ways and number, on the copies of Xabregas (undated), Guadaloupe (1588), Navarette (1588), Alcoy (1571), Rome (1692 San Giuda) and on some miniatures in the works of C.Dutch, Pignon and Paleotto. (Document 8)

I studied also the medal guarded in the Cluny Museum. Like several other Shroud scholar, I did confuse the extremities of the loin cloth and a blemish above the frontal figure on the Cluny medal, with the holes in the Shroud.



Visual inspection, with a magnifying glass, of the medal, out of his glass cabinet, done by Dorothy Crispino do show, there is no sign whatever of those four marks on the medal.

Important is the fact, that the holes are represented by 2x2 circles, on the dorsal side of an etching by P.A. Boglietto, representing an exhibition of the Shroud, in the presence of the princesses of Savoy: MariaAdelaide, MariaAnna and MariaLudovica. (Etching on silk - N°28 - Treasure room of the St. Truiden convent. Belgium



### Comparison between the Lier copy and the Shroud

On the dorsal side of Shroud, one sees two groups of four large holes showing an irregular L-shape, surrounded by several tiny holes and stains. On the frontal side alongside the left side of the image three smaller holes in line, with on the other side three tiny holes, surrounded by stains. On the Lier copy, all 15 red stains are of the same configuration.

On the Shroud, the L-shape , placed about 27 cm from the edge, is directed towards the outer limits of the canvas. The position of the stains on the Lier copy, and on the other copies, do not match the position of the four symmetrical series of 4-4-3-3 holes, in between a number of stains on the Shroud of Turin. On the Shroud of Turin, the seize of the L-shaped formations of holes are +13,5 and 6 cm.

On the Lier copy the L-shape is sharper and the legs are about 3 and 1,4 cm, which is the equivalent of only about 9,3 and 4,3 cm on the Shroud.

I studied the stains on the excellent full seize photographically Shroud copy, kept in the church of the Capuchin convent in Brugge (Belgium). It was impossible to single out holes from stains. The holes are situated in between 13, 12, 7 and 6 non symmetrical stains of different seize and uncertain origin, situated at the folds'45/36, 46/35, 44/37 and 43/37. (Folding based on a map, made after the scorching of the 1532 fire, noted by P.L. Baima Bollone - p.70 - Sindone 0 No.)

It is clear that only the largest holes, but not the smaller ones and certainly not the groups of stains, are symmetrical.

## Origin of the holes on the Shroud

The holes on the Shroud are not repaired or covered with patches. The five largest holes are stitched on the Holland backing cloth. These holes are considered by most Shroud scholars to be traces of scorching, caused by the spilling of essence, while the in four folded Shroud was used, the back of layers 45/36 on top, as an altarcloth.

A custom, originated in the early days of Christendom. Not many do know that the clean altarcloth used today, following a bul of pope Sylvester (309 AD) represents the clean Shroud in which was buried the body of Our Savior! Because the holes probably are represented on the Pray Manuscript, one may date the event before 1192.

Barrie Schwartz compared the holes indicated on the Pray Manuscript with his own transparencies and came to the conclusion that they are one and the same.

Another version about the predating 1192 burns areas on the Shroud, is based on the description of the « test by fire » given by Count de Lalaing. During the ordeal a hot poker was run through bloodstains, visible at the back side of the in four folded Shroud.

These bloodstains were probably chosen, because one believed that the traces of the «Holy Blood of the Lord» were the best places to test the authenticity of the relic. Both versions are supported by the fact that the symmetrically holes do become gradually smaller in function of the linen being folded in four and the cooling down of the poker or essence, burning through the four layers of linen.

The ordeal by fire has been narrated in different ways by: Bishop Baylas of Antiochia, who died a martyr in 251. Arculphe de Perigueux, visiting the Holy Land in 675 AD situated the event five generations after Christ. (Das land der Bibel by P. Mickey - p. 27-32, «De Locis Sanctis by Abbot Adamanus and also the writings of the monk Martin van Cochem who lived among 1634-1712), Venerable Bede (700 AD) and de Chifflet (1625 AD) give another version.

Following these two authors, a Saracen king, Moawija, probably the fourth caliph (reign 661-680) ordered this ordeal, to solve a never ending dispute between two groups of Jews, claiming the ownership of the Shroud.

But in all versions, the Shroud, tested in an open fire or by setting a house on fire, flew up in the air and come undamaged down Among the Christian Jews.

Such ordeals were not allowed since the Council of Worms (868 AD) and forbidden by canon 18 of the Council of Laterane (1215 AD). This could date the ordeal before 868.

One may not forget, that the «Sindon Munda» of Carcassonne has past such an ordeal in 1544!

It is also quit possible that the Shroud has been damaged during the fire of the Besancon Cathedral.

## The meaning of the red stains on Shroud copies

In 1933, don A. Tonelli came to the conclusion, that the holes were caused by piercing the linen, during an incident before the 1532 fire. This conclusion is based on the fact a symmetrical position of the holes is excluded by the fact that during the Chambery fire, the Shroud was folded in 48 layers. He points out, that burn holes, predating 1532, were not repaired by the Poor Clares. Only larger holes were stitched onto the backing cloth.

Don Tonelli noted in his excellent study of the Shroud of Turin, that the holes were represented as red stains by C. Dutch (1559), Archbishop Paleotto (1598) and that Dürer did represent on the Lier copy, the black edges holes on the Shroud, with red paint, believing that they were blood stains.

The late Professor Lejeune also examined the Lier copy in 1992 and came also to the conclusion, that not Dürer, but an unknown painter, thought the black edged holes to be spots of blood.

Don Fossati assumes that, because of the low visibility in dark churches and rooms, during exhibitions, one confused, probably misguided by old traditions, burn holes with bloodstains.

Are these objections acceptable for mediaeval keepers and scholars of the Shroud ?

One may wonder, if the different painters, using red paint to depict holes and stains on the Lier and other copies, in fact did not represent the precious blood of Our Lord, spilled on the Shroud.

The answer can be found on the transmitting light photo's, made by Barrie Schwartz (STURP) in 1978. Here one sees through the Shroud

The image of the body and serum stains become almost invisible, the water-and the bloodstains-on arms and back is marked darkly. The holes are strangely white and easily to count. (Document 11A)

Barrie Schwartz gives the following explication: «The red silk wrapping cloth, stitched to the Shroud along the long edge, was rolled up and tucked under one edge of the table. When the panels of the table were removed for the transmitted light photography, the light passed through only the Holland cloth and the Shroud. The white areas are small unpatched holes in the Shroud, where only the Holland cloth shows through. The majority of the Shroud image required a long enough exposure to expose through both the Holland cloth and the Shroud. The few areas where only the Holland cloth is visible, caused the film to receive a lest twice as much as much light (one full stop f-stop more exposure) and appears almost white in those areas.» (Private communication).

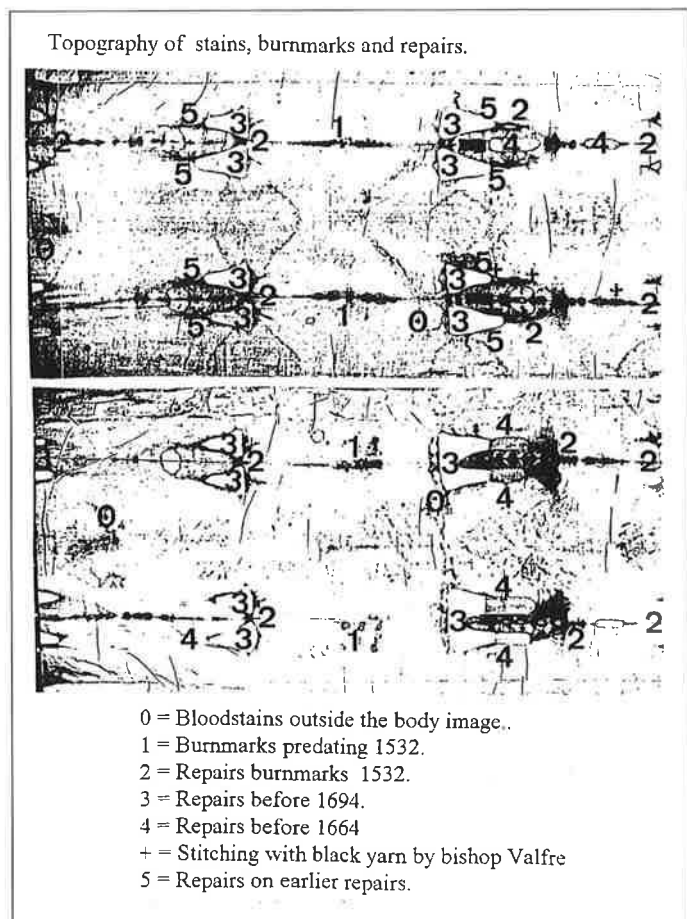
On the dorsal side, among the 2 x 4 large holes are a number of small holes.

On the frontal side, among several stains, one sees 3 smaller holes in line and one stain. On the right side one

## The red stains on the Lier Shroud copy

tiny hole only two very small, nearly visible holes and several stains.

A problem is, that in transmitting light, (probably due to the long exposure) not all bloodstains do show the same optical opacity and that brownish serum stains do become almost invisible.



After examining the Barrie Schwartz «transparencies» one must conclude that the painter of the Lier copy, was not mistaken, but reproducing red stains, with the aspect of the alleged bloodstains on the Shroud today.

The possible presence of bloodstains alongside the body, have been demonstrated by Lavoie, Adler and Bulst. On the frontal side, Lavoie determinate a brownish bloodstain, next to the right elbow, about 18 cm from the edge of the linen. Visible on transmitting light photographs.

Recent studies by Dr. Alan Adler do show that single fiber samples out of blood stains in scorch, image and non-image zones, serum, radiocarbon warp, waterstains and serum do not have the same chemical composition. Fourier Transform Infrared (FTIR) absorbency patterns, except for serum and waterstain samples are about the same.

From this study, one may not exclude, the presence of blood in scorch areas. Adler also examined the «sticky tape's sample token by Max Frei. This collection is now guarded by Paul Maloney (ASSIST). One of the tapes is a sample taken in the predating 1192 burn areas on the

Shroud. Paul Maloney photomacrographed and photomicrographed this burn area tape sample. These photo's, never been published or shown in public, were made available to me for further studies.

Following Bulst some blood dripped of from the feet on both sides of the linen, Dr. Baima Bollone examined also a fiber sample from another scorch area ( Sample 6, fold 11 ac). He did not report traces of blood in this area.

The «Ordeal by a hot poker or/and essence prior 1192 theory» was confirmed by modern science. In 1932, C. Perche noted on a Enrie photo, the absence of a halo, on the «burn holes». He concluded that these holes were caused by a fast and open fire, probably by an hot poker. The conclusion of Perche was confirmed, by UV-fluorescence photography by the Gilberts (STURP). Under UV light, scorches caused by different kind of fires will fluorescence differently in function of the oxygen concentration during the scorching.

This leads to three conclusions :

A/ In not scorched areas, with bloodstains and image, no fluorescence is observed.

B/ Scorches caused by a slow and closed fire, with lack of oxygen, will reflect reddish.

C/ Scorches caused by a fast and open fire, with abundant oxygen, will reflect yellow-green.

In other words the holes are caused by some fire, assumed before 1192 but one can not be sure that all stains in the area of the burn holes, are scorches.

If count of Lalaing is right about the «ordeal», than the Shroud is historically much older than 1355, the date noted in the famous Memorandum of bishop d'Arcis, also the radiocarbon dating of the Shroud may be questioned.

Unfortunately the 1532 Chambery fire did efface most of the traces of earlier fires. A fact, not always taken in account by many Shroud scholars.

Only the outer holes and some of the stains were not directly affected by the fire, but we do not know if the color of the stains has been darkened by heat, faded in time or broke loose by wear and tear. Any way, it is strange that these patches are not represented on several copies, dated after 1532.

Infact, an etching by G. Testa, dated 1578, is probably the first representation on which are showed twelve patches. It is possible that the four patches, situated at the level of the crossed hand and in corresponding level beside the dorsal imprints, are representations of the four groups of holes. We only can guess why, for none of these assumptions are supported by historic evidence.

No one after 1532 did see the Shroud, the same way count of Lalaing described in 1503 the very bloody Shroud «as if the matter was made today..»

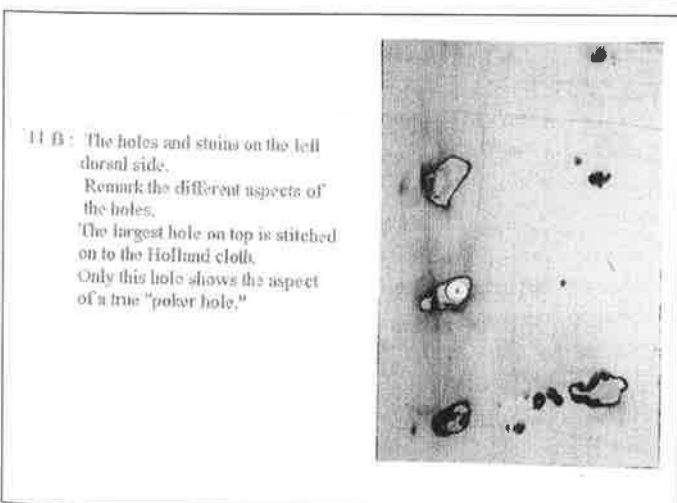
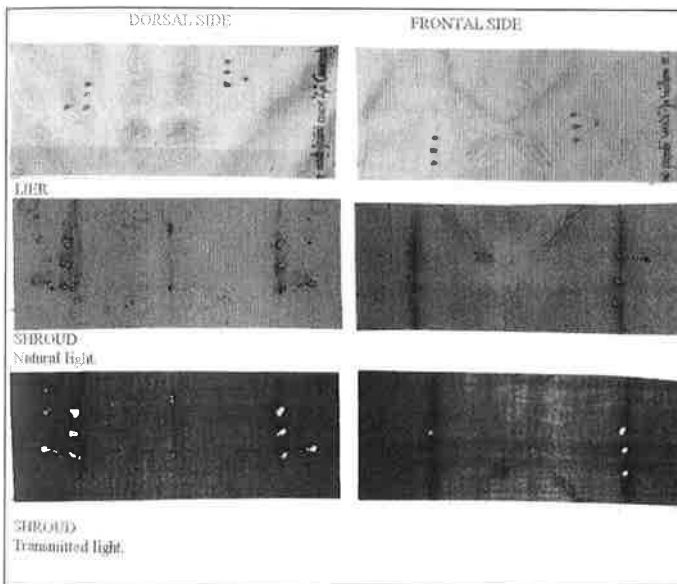
From the descriptions of count de Lalaing and father Zantvliet we know, that once, the bloodstains on the Shroud, were much more reddish.

The presence of blood in the hole's area was not excluded by STURP examinations of 1978. Evans made a

photo a one of a stain, supposed to be a singe mark. There can be no doubt: Some parts are reddish others are much darker and black.

Close examinations of the darker stains on this photo do show a different coloration for the threads of the warp and of the woof.

The photo of Evans was examined by the Belgian Prof. Gilbert Raes, a former member of the «Committee of experts 1968», who also examined the Shroud samples in 1973. After some experimental tests, Prof. Raes concluded: «It is impossible that this stains are singe marks. It is impossible that traces, made by scorching, are visible in only one part of a thread and in only one direction of the weave. In the case of singe marks, both threads of the warp and the woof should have been singed with the same intensity, which is clearly not the case. The stains are caused by a liquid, probably blood, progressing in one direction.»



The photo's of Evans, Miller and Schwartz are evidence, that some of the stains between the holes are not singe marks, but probably bloodstains !

In the book «Sindone 0 No» by Dr. Baima Bollone, are published some excellent photos' of holes and stains

by A. Ghia. On this photo's one clearly see, the color differences in the warp and woof of the tissue around the holes.

## Conclusion

From the descriptions of the Shroud, before and after the 1532 Chambery fire, one may conclude, that the color of the blood on the Shroud has changed in time. If the painter of the Lier copy, painted exactly what he saw, then he used indeed red paint, to depict bloody wounds and red stains. The blood stains alongside the body image were caused by the spilling of blood during the burial of Christ. Some stains may have been caused by blood dripping of the passions tools or burial linens. These bloodstains on the Shroud, were reproduced by the various artists, because they are evidence for the authenticity of the Shroud.

Maybe, for the same reason, these holes in the Shroud, were not covered by the Poor Clares...

This may be an indication, that the ecclesiastical authorities were aware of the importance of these stains, assumed to be blood spilled during the burial of one recently crucified.

They are a strong indication, that the Shroud of Turin is indeed the linen used to bury the bloody body of Jesus, taken down from the Cross.

This hypothesis, yet not supported by many scholars, is comparable with the hesitation about the hypothetical presence of human blood, coins and characters on the Shroud.

Because of the potential significance of the stains, in the region of the holes, assumed to be prior 1192 burn damage and also the burned surfaces near the patches, should be studied in detail and specifically for the presence of blood, by experts, as soon as the Shroud will be available for new studies. ■

## Acknowledgements

Part of this study is based on examinations of the Max Frei «sticky tape samples».

These samples of the pre1532 and 1532 scorch zones have never been published nor represented in public.

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Calligraphy by Christiane Eeckmans

### Question

**J'ai toujours entendu dire qu'une goutte d'argent fondu avait causé ces tâches. C'est ce qui est dit à Chambéry par les guides conférenciers de la caisse des monuments historiques lorsqu'ils parlent des tâches du Saint Suaire.**

### Réponse

*Oui, mais ce sont des tâches causées pendant l'incendie de Chambéry. D'autres tâches que l'on voit sur le Saint Suaire, sont dues à un autre incendie quelconque. Il y a des sources historiques qui parlent de cet incendie dès cinq générations après le Christ. Pour le premier incendie, on dit*

*que le Saint Suaire aurait été jeté dans le feu lors d'une discussion entre les juifs et les chrétiens juifs. Le saint Suaire est alors sorti et est retombé dans les mains des chrétiens.*

*C'est raconté par plusieurs auteurs qui placent ces évènements à des époques différentes ;*

## Les taches rouges sur la copie de Lierre et les autres copies du Linceul

*On remarque dans plusieurs copies du Linceul (Lierre, Lisbonne, Guadalupe, Alcoy, Navarette, Rome) quatre groupes de taches de couleur rouge. L'importance de ces taches est confirmée par leur présence dans le manuscrit Pray et sur le médaillon de Cluny.*

*Il est remarquable que dans plusieurs copies exécutées après 1532, les réparations visibles de manière très frappantes sur le Linceul ne sont pas représentées. L'auteur a étudié l'histoire de la copie de Lierre, datée de 1516 et conservée dans l'église Saint Gommaire (Lierre, Belgique), et, en particulier, les taches rouges figurées sur cette copie. Il les compare aux taches entourant les trous du Linceul.*

*Selon le Professeur Lejeune, le peintre a vu dans ces taches, non des brûlures, mais des taches de sang. La question est : «Pourquoi le peintre a-t-il cru que ces taches étaient des taches de sang ?»*

*Une photographie prise pendant les travaux de 1978 (V. Miller) montre le bord d'un de ces trous. A cote du bord foncé, on y voit des taches rouges.*

*Selon le Professeur Raes, le cliché de V. Miller ne montre pas une brûlure, mais une tache provenant d'un liquide qui s'est propagé en suivant une direction définie. Ce liquide est probablement du sang qui aurait coulé pendant l'ensevelissement du Christ. Si d'autres examens scientifique confirment que ces taches sont réellement du sang, on pourrait y voir une confirmation de l'authenticité du Linceul.*