

Abstract: The four "L-shaped" burn groups of the 1516 "Durer" copy mean that we can assume the Shroud size is the same since 1195 because of its presence in Codex Pray. No main cutting was made after this year except the two side strip corners. The Shroud has probably been the same size even since the 6th century.

A hypothesis has been formulated about the integrity of the Shroud in connection with the two missing panels of the corners, as well as of its size and the side strip^{1 2}. It has been supposed³ that Baldwin (the second Latin emperor of Constantinople) around the year 1238 removed the panels or a piece of the end near the feet to send it to St. Louis King of France. In previous articles⁴ it has been shown that the strip received by St. Louis doesn't belong to the Shroud of Turin. If we add the letter sent by Theodore Ange to Pope Innocence III in 1205 specifying that the Shroud had already left Constantinople, this hypothesis can be discarded.

As far as the side strip is concerned, a hypothesis has been formulated assuming it was added after the use of the Shroud in the sepulchre with the purpose of centering the image. The authors responsible for this hypothesis add that the side strip was removed from the opposite side and then sewn to the current side to explain that the pattern and the weaving are the same in the side strip and in the main body area. This hypothesis can clearly be rejected because the opposite end has a selvage. This implies that the opposite side was already an edge in the loom. Other authors propose it was detached from the same side and was then re-sewn for some unknown reason. Concerning these hypotheses the reader is remitted to the Adler *et. al.* article⁵ in which they conclude that this strip is most probably a continuous part of the central body and that the separation is only an appearance caused by a superimposed seam. In the same article they affirm that the strip was already there before the fire of 1532. We can add that the size and current disposition are the same as they were in the year 1195. What enables us to support this statement? The reason is the four groups of L-shaped burns from before this fire of 1532⁶. These burns appear very clearly in the 1516 Lierre (Belgium) copy. The painter probably coloured them in red because of the red silk cloth that wrapped

¹ Petrosillo O. y Marinelli E. El Escándalo de una Medida. Marcombo. 1991. p181

² Grazia Siliato, Maria. La Sábana Santa. Una impronta de hace dos mil años. PPC. Madrid 1998

³ Giulio Ricci. Proceedings of the 1977 U.S. Conference of Research on the Shroud of Turin. Albuquerque. New Mexico. U.S.A.

⁴ Barta César & Duque Daniel. RILT n.15-16 1999-2000 p20-23. RILT n. 21 (French)

⁵ Adler. A, Whanger&Whanger. Concerning the Side Strip on the Shroud of Turin. www.shroud.com/adler2.htm. 1997

⁶ Produced by incandescent grains of incense fallen on the linen, according to Raffard de Brienne D. Enquête sur le Saint Suaire. Remi Perrin. París. 1998. p.31

the Shroud at that time. This silk would have covered the back of the Shroud while it was being copied and the colour of the silk could be seen through the burn holes.

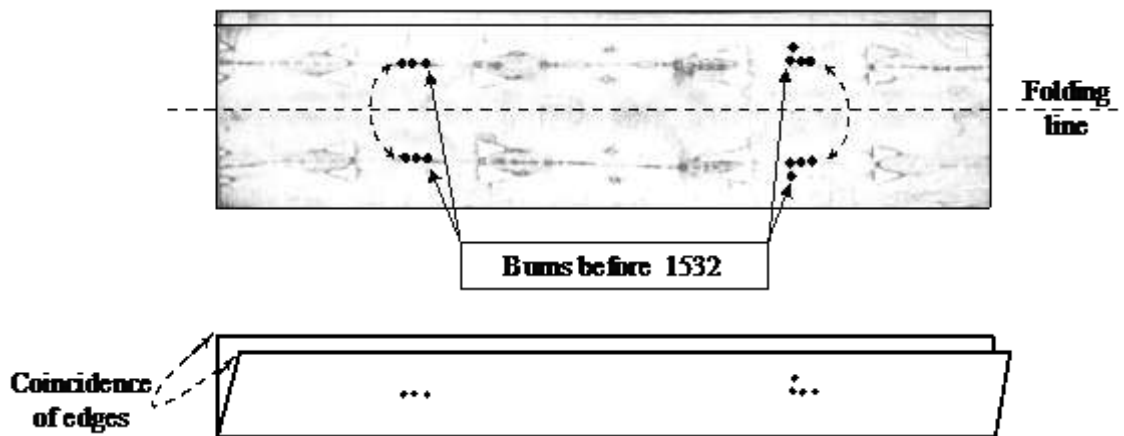
The illustration of the Shroud in Codex Pray shows these same burn marks too. Taking this fact into account, we can identify the Shroud of Turin with the Shroud of Codex Pray. Since this codex came from an area near Constantinople and has been dated to before 1195, we can therefore assume the Shroud of Turin was in Constantinople before 1195.

Moreover, it also allows us to draw certain conclusions about the size of the relic at that time. This is because of the symmetry of the four groups of burn marks.

This symmetry is only obtained when the Shroud is folded in four layers in a specific way. The first fold must be made along the middle of the figures from the feet to the feet and the second fold down the middle between the two heads. Only in this way we can obtain a progressive burn going through the layers and reducing its intensity as can be observed on the Shroud of Turin.

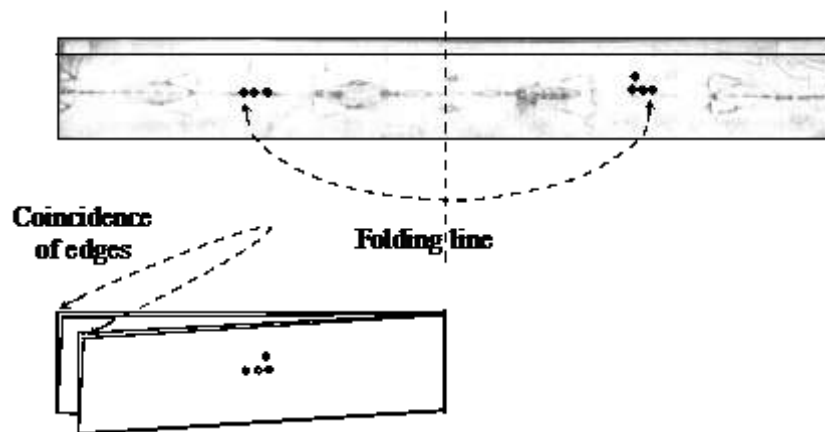
If we think about the natural way to fold a cloth like the Shroud, we realise it is made along the centre *so that the edges coincide*. Anyone can verify this when he or she folds bedsheets to put them away in a drawer.

If the Shroud of Turin is folded according to the first longitudinal axis to superimpose the above-mentioned burns two by two, *the edges coincide perfectly*. This implies that in the time when Codex Pray was copied the Síndon already had its actual width and the band was where it is now.



The second folding in half between the two heads that makes the burns coincide also takes the two edges of the linen cloth (those of the feet) the one to the other. This can be verified with any photograph of the complete Shroud in which the edges appear. The distance from one burn

mark to its nearest edge coincides with the distance of the symmetrical burn to its nearest corresponding edge⁷.



This elementary fact allows us to conclude that the Síndon has not been shortened since the four groups of burns took place and this incident happened before 1195 in a moment when it was folded once lengthwise and a second time widthwise.

If the theory of the Mandylion is true, the Shroud was folded in a different way to the one described above for many centuries before 1195. The Image of Edessa did not have any longitudinal fold i.e. down the face. Therefore, the burns we have spoken about **should have been** made before the cloth was arranged as the Mandylion, i.e. in the sixth century or before⁸. **Another** alternative is that it were taken out from its frame, unfolded and folded up again but in the way described for some unknown reason. **This operation could be carried out as well in Edessa as in Constantinople** (a fire test?). And after making the holes, it would have been returned to its reliquary again in its normal folding.

In addition to the reason usually given to justify why the linen cloth showed only the face, there could be another: the existing burns on the cloth were hidden by this arrangement.

In conclusion, the Shroud of Turin has had the same size at least since the twelfth century and very probably since before the sixth century. The only evident cuts of an unknown origin are those of the ends of the sideband. The special occasion we know of and that contributed, at least in part, to the trimming of those corners can be attributed to Margaret of

⁷ Raffard de Brienne. op. cit. p. 104

⁸ The size displayed by the Shroud when it received the burns was 2.15x0.55 meters. Assuming this is a speculation, this size suits to a shrine tablecloth and, therefore, it could be used in this arrangement during primitive solemn masses. If we considered that by this way it had four layers, we would be finding another interpretation to the denomination Tetradiplon.

Austria, widow of the Duke of Savoy, who ordered a portion to be cut for private devotion.