

UPDATE FROM ROBERT REGARDING THE HOLY FACE OF JESUS

In podcast 213, and also in podcast 214—there is a section in 214 that is basically an abbreviated recapitulation from 213—the Holy Face of Jesus is discussed.

This update includes some further information regarding:

- (1) the image from the Veil of Veronica.
- (2) the image of the Face of Jesus from the Shroud of Turin.

See, also, reproductions of (1) and (2) below.

Unlike the Shroud of Turin, there is no definitive image of the Face of Jesus from the Veil of Veronica. This is the description of Anne Catherine Emmerich regarding how this image came about:

(1) The street through which Jesus [carrying the cross] was now going was long and somewhat winding, and into it several side streets ran. From all quarters respectable-looking people were on their way to the temple. They stepped back, some from a pharisaical fear of becoming legally impure, others moved by a feeling of compassion. Simon had assisted the Lord with his burden almost two hundred paces when, from a handsome house on the left side of the street, up to whose forecourt (which was enclosed by a low, broad wall surmounted by a railing of some kind of shining metal) a flight of terraced steps led, there issued a tall, elegant-looking woman, holding a little girl by the hand, and rushed forward to meet the procession. It was Seraphia, the wife of Sirach, one of the members of the council belonging to the temple. Owing to her action of this day, she received the name of Veronica from *vera* (true) and *icon* (picture, or image).

Seraphia had prepared some costly spiced wine with the pious design of refreshing the Lord on his dolorous journey. She had been waiting in anxious expectation and had already hurried out once before to meet the procession. I saw her veiled, a little girl (whom she had adopted as her own child) by the hand, hurrying forward at the moment in which Jesus met his blessed Mother. But in the disturbance that followed, she found no opportunity to carry out her design, and so she hastened back to her house to await the Lord's coming.

As the procession drew near, she stepped out into the street veiled, a linen cloth hanging over her shoulder. The little girl, who was about nine years old, was standing by her with a mug of wine hidden under her little mantle. Those at the head of the procession tried in vain to keep her back. Transported with love and compassion, with the child holding fast to her dress, she pressed through the mob running at the side of the procession, in through the soldiers and executioners, stepped before Jesus, fell on her knees, and held up to him the outspread end of the linen kerchief, with these words of entreaty: "Permit me to wipe the face of my Lord!" Jesus seized the kerchief with his left hand and, with the flat, open palm, pressed it against his bloodstained face. Then passing it still with the left hand toward the right, which was grasping the arm of the cross, he pressed it between both palms and handed it back to Seraphia with thanks. She kissed it, hid it beneath her mantle, where she pressed it to her heart, and arose to her feet. Then the little girl timidly held up the mug of wine, but the brutal soldiers and executioners would not permit her to refresh Jesus with it. This sudden and daring act of Seraphia caused a stoppage in the procession of hardly two minutes, of which she made use to present the kerchief. The mounted Pharisees, as well as the executioners, were enraged at the delay, and still more at this public homage rendered to the Lord. They began, in consequence, to beat and pull Jesus. Veronica meanwhile fled back with the child to her house.

Scarcely had she reached her own apartment when, laying the kerchief on a table, she sank down unconscious. The little girl, still holding the mug of wine, knelt whimpering by her. A friend of the family, entering the room, found her in this condition. She glanced at the outspread kerchief and beheld upon it the bloody face of Jesus frightfully, but with wonderful distinctness, impressed. It looked like the face of a corpse. She roused Seraphia and showed her the Lord's image. It filled her with grief and consolation, and casting herself on her knees before the kerchief, she exclaimed: "Now will I leave all, for the Lord has given to me a memento!"

This kerchief was a strip of fine wool about three times as long as wide. It was usually worn around the neck, and sometimes a second was thrown over the shoulder. It was customary upon meeting one in sorrow, in

tears, in misery, in sickness, or in fatigue, to present it to wipe the face. It was a sign of mourning and sympathy. In hot countries, friends presented them to one another. Seraphia ever after kept this kerchief hanging at the head of her bed. After her death, it was given by the holy women to the Mother of God, and through the apostles at last came into the possession of the church...Seraphia was a cousin of John the Baptist, her father being the son of Zechariah's brother. *The Visions of Anne Catherine Emmerich* (New York: Angelico Press, 2015), Book III, pp. 269-271.

From this account, it seems possible that the Veil of Veronica came into the possession of St. Peter's Basilica (Vatican, Rome). This is maintained by the Catholic Church, according to the following passages, excerpted from the Wikipedia article on the Veil of Veronica:

Pope Boniface VIII...was inspired to proclaim the first Jubilee in 1300. During this Jubilee the [Veil of] Veronica was publicly displayed and became one of the "*Mirabilia Urbis*" ("Wonders of the City") for the pilgrims who visited Rome. For the next two hundred years, the Veil, retained at Old St Peter's, was regarded as the most precious of all Christian relics...After the Sack of Rome in 1527, some writers recorded that the Veil had been destroyed...[or stolen]. Other writers however, testify to its continuing presence in the Vatican and one witness to the sacking states that the [Veil of] Veronica was not found by the looters...

In 1999, German Jesuit Father Heinrich Pfeiffer, Professor of Art History at the Pontifical Gregorian University, announced at a press conference in Rome that he had found the Veil in a church of a Capuchin monastery, in the small village of Manoppello, Italy, where it had been since 1660. Professor Pfeiffer had, in fact, been promoting this image for many years before. It is known as the Manoppello Image.

According to local tradition, an anonymous pilgrim arrived in 1508 with the cloth [bearing the Image] inside a wrapped package. The pilgrim gave it to Dr. Giacomo Antonio Leonelli, who was sitting on a bench in front of the church. The doctor went into the church and opened the parcel containing the Veil. At once, he went out of the church, but could not find the pilgrim who had donated it.

The Veil was owned by the Leonelli family until 1608. Pancrazio Petrucci, a soldier married to Marzia Leonelli, stole the Veil from his father-in-law's house. A few years later, Marzia sold it for 400 scudi to Doctor Donato Antonio De Fabritiis to pay a ransom demand for her husband, who was then a prisoner in Chieti. The Veil was given by De Fabritiis to the Capuchins, who still hold it today. [End of Wikipedia article.]

The Holy Face of Manoppello, at the appropriate scale, fits exactly the image of the Holy Face from the Shroud of Turin. Below is the Manoppello image on display in the Capuchin church in Manoppello. And with the next image beneath this, one can see an overlay of the Manoppello image scaled to fit the Holy Face of the Shroud of Turin.

The Manoppello image on display in the Capuchin church in Manoppello





[2] Regarding the Shroud of Turin: There are recent indications which seem to verify the authenticity of the Shroud of Turin. For example:

While dating analysis from the 1980s suggested it [the Shroud of Turin] was actually a painted forgery from the 1300s, new X-ray dating evaluation suggests it was from 2,000 years ago, putting it in Christ's time, according to a study published in the *Heritage Journal*: <https://www.mdpi.com/2571-9408/5/2/47>

There are other recent examples pointing to the authenticity of the Shroud of Turin. One obvious feature of the Shroud, that photographers and other researchers have pointed out, is that there is no trace of paint on the Shroud, which there should be, if it were indeed a painted forgery. The Shroud, however, in no way supports the idea of it being a painted forgery. Moreover, why would an artist go to the enormous lengths of creating a very faint image of a man's face and his naked body, front and back, with the image being so faint as to be virtually unrecognizable?

Again, Anne Catherine Emmerich's description offers a possibility of grasping the authenticity of the Shroud of Turin:

John once more conducted the blessed Virgin and the other holy women to the sacred remains of Jesus. Mary knelt down by Jesus's head, took a fine linen scarf that hung around her neck under her mantle and which she had received from Claudia Procula, 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. Magdalene poured the entire contents of a little flask of precious balm into the wound of Jesus's side, while the holy women placed 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 hands, 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, twelve feet 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.

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's sacred body with all its wounds appeared, as if drawn in brown and reddish colors, 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.

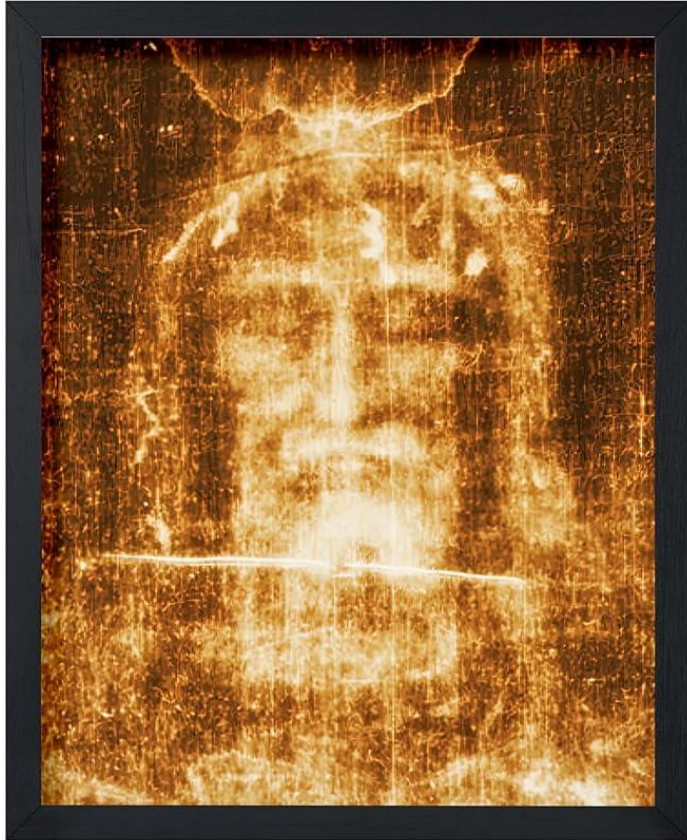
The cloth on the side upon which the body lay received the imprint of the whole back of the Lord; the ends that covered it were marked with the front likeness. The parts of this latter, to produce the perfect form, had to be laid together, because the corners of the cloth were all crossed over the body 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.

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's 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.

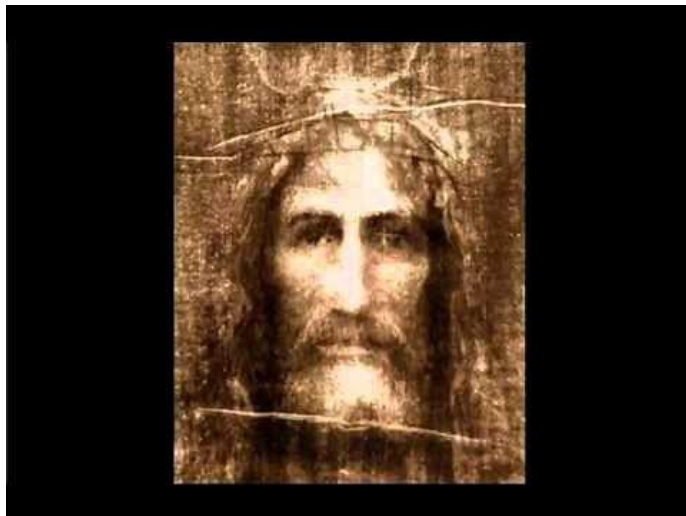
At the prayer of holy men, three impressions of the holy image were taken off, both the back and the picture formed on the folds of the front. These impressions were consecrated by contact with the original and the solemn intention of the church. They have even effected great miracles. I have seen the 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. *The Visions of Anne Catherine Emmerich* (New York: Angelico Press, 2015), Book III, pp. 317-318.

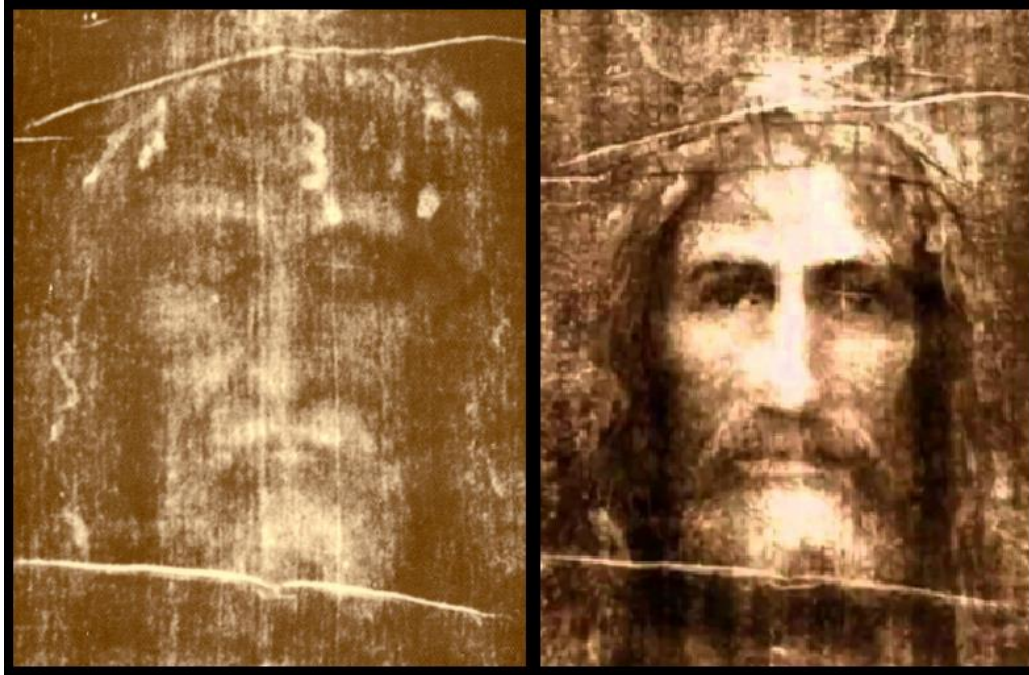
After I had finished writing the above, my attention was drawn to a reference by the well-known contemporary Christian mystic, Judith von Halle, gifted with faculties of perception similar to those of Anne Catherine Emmerich in relation to the life of Jesus Christ. In Judith's recent work *Das Wort* (5 vols. in German, Verlag für Anthroposophie: Dornach, Switzerland, 2024), vol. 5, she refers to the Shroud of Turin as authentic and connected with the Risen Christ.

Here (below) we see a reproduction of the Face of Jesus on the Shroud of Turin:



Below is an interesting image derived from the Face of Jesus on the Shroud of Turin, a rendering of His Face evidently from prior to the Crucifixion, whereby this rendering is retrospectively – and with great care and attention – derived from derived from the Holy Face on the Shroud.





In conclusion, here is an approximate translation from the German of the words of Judith von Halle that are referred to above (from Book 5 of *Das Wort—The Word*): “On the Shroud of Turin, the traces of the spiritual light of the pure archetype of the physical body, which radiates through everything and transforms matter, are visible. A strange phenomenon, which makes the mysteries of the physical body, which were renewed on Golgotha, almost vivid, can be seen in this cloth made of earthly substance: the light form of the etherized body that penetrated it shone through the material of the cloth. Through the spiritual light process, the [2698] image of the body of Jesus is burned into it, as it were through a photomechanical or other similar radiation effect. Just as the mineral soil beneath the cross was actually softened by the living, etherized blood, the physical substance of the shroud was transfused right down to the material, and what remained was the imprint of the physical body of Jesus.” (pp. 2697-2698)

Thus, if we accept Judith von Halle’s perception related above in connection with the Shroud of Turin, we can understand the great significance of this relic from shortly *after* the taking down of Christ from the Cross, that it is present on the physical plane of existence but stands in a living connection with Christ in his Second Coming in the etheric realm. By the same token, if the Manoppello Image is indeed the Veil of Veronica, it too is of great significance as a relic from shortly *before* the Crucifixion of Christ on the Cross, also standing in a living connection with Christ in his Second Coming. These two relics, both depicting the Holy Face of Jesus—given that it is the Face of Jesus Christ, now manifesting in the etheric realm, which offers us the most direct and immediate connection with Him, just as in greeting a friend, it is the friend’s face which conveys to us the essence of his or her being.

Dr. Robert Powell