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# *“FACE of the GOD-man”*

*A Quest for Ancient Oil Lamps Leads  
to the Prototype of Sacred Art...and MORE!*

PHILIP E. DAYVAULT  
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## Abstract:

While conducting ancient oil lamp research in museum depots in Turkey in May 2002, Dayvault discovered a mosaic which depicts the ubiquitous Face of Christ and is remarkably derived from the Shroud of Turin, the traditional burial cloth of Jesus Christ. By comparing its image with various ancient Christological depictions, i.e., paintings, frescoes, mosaics and Icons, he later determined this mosaic to be the prototype of numerous Sacred Artistic depictions of Christ, and the actual, historical 1<sup>st</sup> Century *Keramion*.

Dayvault, an investigative researcher, has followed and studied the Shroud since 1973. He used forensic image analysis skills and experience acquired from former service as a US FBI Special Agent and Laboratory Technician. Utilizing the Scientific Method, Dayvault provides new and compelling findings based on documentary, circumstantial and physical evidence, and which associate the Shroud to the 1<sup>st</sup> Century. Most importantly, in Dayvault’s opinion, these findings answer the **WHEN**, **WHERE** and **WHO** aspects of the Shroud mystery, and which ultimately and forensically confirm the authenticity of the Shroud, *beyond a reasonable doubt*.

“Beyond all question, the mystery from which true godliness springs is great: He appeared in the flesh, was vindicated by the Spirit, was seen by angels, was preached among the nations, was believed on in the world, was taken up in glory.” –*I Timothy 3:16*.

## Author’s Background:

Dayvault, a graduate from the University of North Carolina, served for almost eight years with the US FBI, both as a former Special Agent and Laboratory Technician. Later, he served in managerial positions with several international corporations, the director of a local Shroud research group and as a security management consultant. Since 2000, Dayvault has conducted independent investigative research on Early Christianity, related Relics and Sacred Art. Dayvault resides in Raleigh, North Carolina and is currently completing a book manuscript. (**NOTE: Due to the size constraints of this article, only the mosaic and its associations with Sacred Art and the Shroud are addressed. Other new, unique and compelling research findings will be included in an upcoming book.**)

## Contact Information:

Philip E. Dayvault  
DATUM ENTERPRISE, LLC  
Post Office Box 18372  
Raleigh, NC 27619-8372  
[siped@keramion502.com](mailto:siped@keramion502.com)  
[www.keramion502.com](http://www.keramion502.com)

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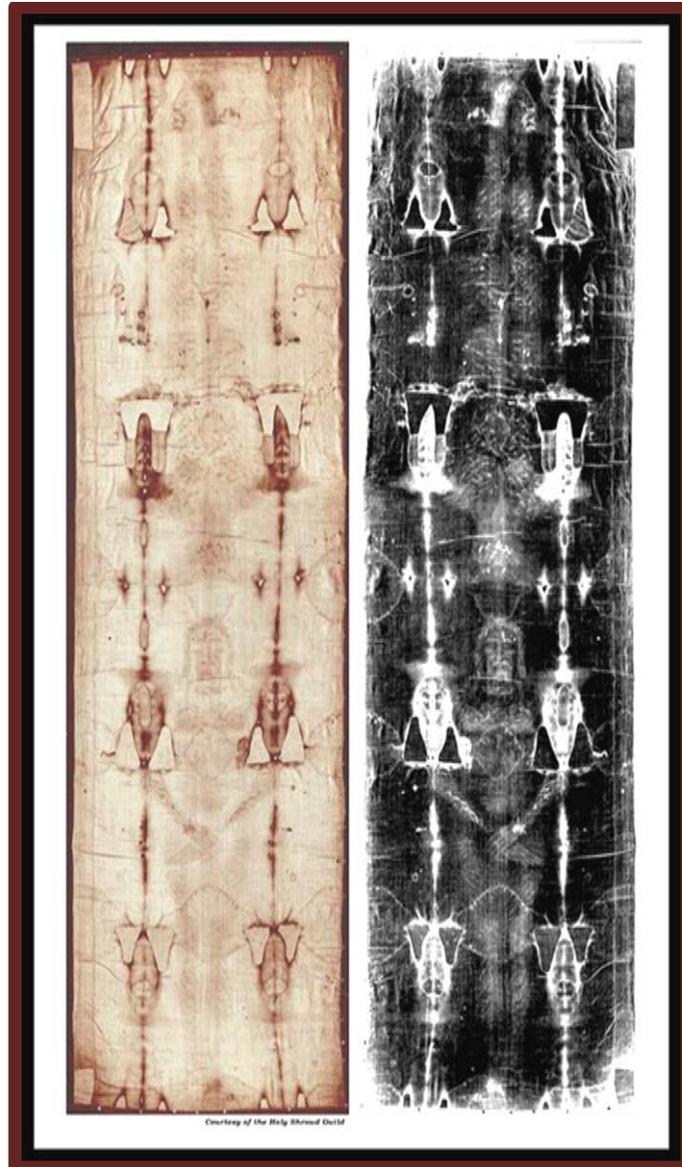
*A mosaic depicting the Face of Christ has been determined to be the prototype of ancient Sacred Art; and, along with circumstantial, documentary and physical evidence, confirms the authenticity of the Shroud of Turin as the 1<sup>st</sup> Century burial cloth of Jesus Christ.*

**The Shroud of Turin is either authentic, or not.** If authentic, it is the greatest and most important archaeological and religious object ever known to man, because it bears the actual Blood and Image of Jesus Christ. If not authentic, it is the most elaborate hoax ever perpetrated by man. As scholar John Walsh once said, “**It is one or the other, there is no middle ground.**”<sup>1</sup> (*Emphasis*-mine). *Fig.1*

Christianity, the world’s largest religion, is centered on the foundation of the Passion, Death, Resurrection and Ascension of Jesus Christ. If He did not rise, then our faith is all in vain. But, *He did rise,*<sup>2</sup> and the Shroud of Turin is the traditional burial Cloth of Jesus Christ which remained behind in the tomb after His Resurrection. The Shroud measures approximately 14’3” long by 3’7” wide, and is a fine linen cloth woven in a 3x1 herringbone design. This Cloth, as the “mirror of the Gospel”, bears the faint negative Image of a crucified man with wounds which are consistent with the Gospel accounts of the Crucifixion of Jesus Christ. If proven authentic, the Shroud would be extant evidence of the greatest event in human history, the Resurrection of Jesus Christ. If proven authentic, it would be, since it deals directly with the Creator Himself, arguably, one of the most important objects in the history of the universe.

Regardless of new and exciting research over recent years, three fundamental questions, among others, still continue to linger concerning the Shroud. Namely, **WHEN** did the historical Shroud Image first appear; **WHERE** was it kept for centuries; and **WHO** is really depicted in the Image? Many aspects of the other primary questions of **WHAT** and **WHY** have either already been partially determined, or perhaps, never fully will be. Incredibly, with all of the advanced state-of-the-art technology currently known, man is still incapable of accurately replicating the Shroud Image, the **HOW** aspect, with its unique characteristics. That single fact *alone* strongly supports the *exclusivity* of the Shroud and favors its authenticity. This decade-long quest has necessitated expeditions to Turkey and Italy to find answers to these and many other questions.

This article is not solely about the Shroud, *per se*, but rather it is about a newly-discovered historical mosaic, “the ISA Tile”, which is actually *derived from* the Shroud. If the mosaic tile can be forensically associated with documentary and physical evidence from the 1<sup>st</sup> or 2<sup>nd</sup> Century, and historically and circumstantially to events in the 1<sup>st</sup> Century; then by extension, it is reasonable to accept the fact that the Shroud is also from the 1<sup>st</sup> Century, and as you will see, depicting the actual Image of the Risen Lord, Jesus Christ...thereby making it the authentic burial cloth of Jesus Christ. *Look at the evidence...and see for yourself!*



*Fig.1*

**The Holy Shroud—Positive and Negative Images  
 Courtesy of the Holy Shroud Guild—G. Enrie Photo**

The quest for Truth involves more than just seeking answers; it involves asking the right questions, and many of them. Always, it requires total dedication and perseverance in order to achieve just a *glimpse* of the end-goal. Furthermore, it requires objectivity and the willingness to learn new things, and even rethink major issues when confronted with new or contradicting evidence. It necessitates going into “uncharted waters”, or places you have never before been. In the strictest sense of the word, the quest for Truth literally is “a transcendent journey of faith.”

Most ancient, Sacred Artistic depictions of Jesus Christ bear a striking resemblance, sufficient enough to enable worldwide recognition of the GOD–man, the Creator and God Incarnate in one form, but with two fully different natures. Although each depiction is different, most appear noticeably similar. But, where did the *source* of His ubiquitous looks come from?

Since the 6<sup>th</sup> Century, the *Acheiropoietos*—the Image “not-made-by-human-hands,” has referred to “the Image of Edessa”, or traditionally referred to at different times in its history as the *Mandyllion* or the Holy Shroud of Turin. For decades, it has been posited that the source of the Sacred Artistic depictions of Christ is the Shroud of Turin. *In part*, that is correct.

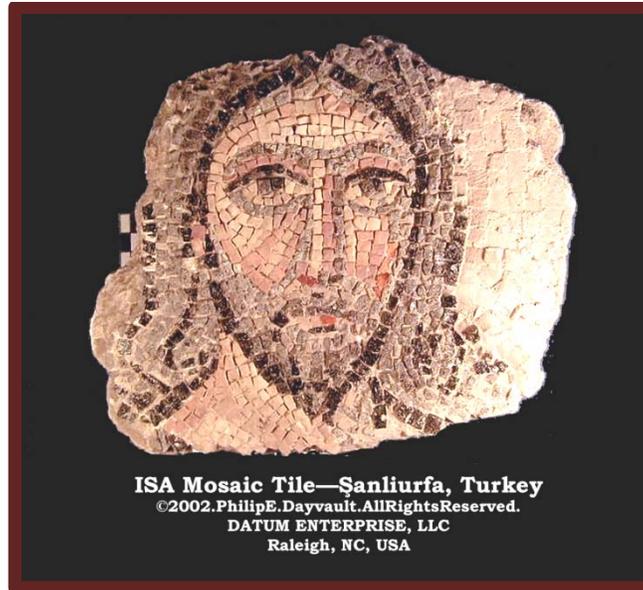
***If the Shroud of Turin is indeed authentic***, it must first be proved to be *older* than the 1988 Carbon-14 Dating test which proclaimed an AD1260-1390 date of origin, with at least “95% confidence.”<sup>3</sup> This flawed examination was actually discredited by Dr. Ray Rogers who published in the January 20, 2005 issue of *Thermochimica Acta*. Dr. Rogers stated, in part, “The radiocarbon sample was thus not part of the original cloth and is invalid for determining the age of the shroud.”<sup>4</sup> Yet, strong physical evidence was still needed to prove the Shroud’s authenticity. Physical evidence was required to soundly associate the Shroud to the 1<sup>st</sup> Century. Additionally, new physical evidence was needed in order to establish a credible association of the Shroud specifically to Edessa, Turkey, where the Shroud, then called “the Image of Edessa”, was supposedly kept for its first 900 years, almost half of its entire existence.

While conducting ancient oil lamp research in the depots of the Şanlıurfa Archaeological Museum in Turkey in May 2002, Dayvault discovered a small historical mosaic, “the ISA Tile,” (explanation follows), which depicts the ubiquitous Face of Jesus Christ and is derived from the Shroud of Turin, the traditional burial cloth of Jesus Christ. He later determined this mosaic to be the actual prototype of numerous ancient Sacred Artistic depictions of Jesus Christ. This Image was compared to and superimposed with various ancient Christological depictions, i.e., paintings, frescoes, mosaics and Icons for comparative image analysis. These and other paintings range from *circa* 2<sup>nd</sup> to 10<sup>th</sup> Centuries, each one depicting Christ, and are located throughout the ancient world of Şanlıurfa, Cappadocia, the Roman Catacombs, Ravenna, *Hagia Sophia* in Constantinople, St. Catherine Monastery on Mount Sinai, Egypt and other locations. *Each depiction bears remarkable congruency with the unique features of the ISA Tile*. Dayvault applied investigative and forensic image analysis skills acquired from his former service as a FBI Special Agent and Laboratory Technician. Throughout this decade-long research, the Scientific Method was fully utilized.

Interestingly, the 10<sup>th</sup> Century “Festival Sources” are a collection of brief historical outlines of the *Mandyllion*’s history from its arrival in Edessa, the interim years, and finally on to the imperial capital of Constantinople in AD944. These sources were written *circa* AD944 per the instruction of Emperor Constantine VII Porphyrogenitus in Constantinople shortly after its arrival there.

The following is from a *précis* of the longer source known as the “Festival Sermon”, and it describes the legendary origin of the *Keramion*: “8-9. On his way to Edessa, Ananias (Hanan) spent a night in the city of Mabbog, in the yard of a factory where **roof-tiles** were made, and hid the cloth under a stack of newly made tiles. During the night there was a great fire, during which **the image of Jesus’ face on the cloth miraculously copied itself onto one of the tiles.**”<sup>5</sup> (**Emphasis**-mine).

Whether miraculously made, or not, the ISA Mosaic Tile is certainly “a thing of Beauty.” It is an Image of Jesus Christ, *in Resurrected Life!* **Fig.2**



*Fig.2*

Dayvault’s research has shown that the ISA Tile was, in fact, made in the style of an *Emblema*, which is defined as, “a featured picture or ornament in mosaic work used frequently by the ancients for decorating pavement or wall.”<sup>6</sup> It is most consistent with a placement style having been made by using “very small tesserae aligned in curving patterns resembling worms and thus the type (of mosaic) is called *opus vermiculatum*.”<sup>7</sup> This style of mosaic was popular during the Roman period, i.e., *circa* 1<sup>st</sup> Century. Other ancient mosaics have also been discovered to be in this style, i.e. *Emblema*, many of which were actually made in a shallow tray or box, “**not unlike a roof-tile.**”<sup>8</sup> (**Emphasis-mine**). The rim of the “pan tile”, or architectural terracotta roof-tile, held the *tesserae* in place while awaiting movement to its final placement. This method of mosaic assembly was entirely portable and once completed and dried in the tray or roof-tile, it was transported and placed into another prepared base substrate of wet adhesive mortar. Once dried in its final place, the mosaic was complete. Most noteworthy is the fact that the top and bottom margins of the ISA Tile are generally consistent with a pan tile in the horizontal position, in size and configuration, including a slightly beveled edge, as indicated on the ISA Tile.

Specifically, the ISA Tile consists of a thinset base of adhesive which holds numerous colored *tesserae* made up of marble, stone, ceramic and glass. These are placed in an *opus vermiculatum* style so as to depict the Face of Jesus Christ, which also is reputedly displayed on the Shroud of Turin. The *opus vermiculatum* fashion utilizes “a single row, or several rows of tesserae following the outline of a feature...in a mosaic. ‘Vermiculatum’ means ‘worm-like’ and is so called because it curves around the contours of the design.”<sup>9</sup> The remaining Nimbus, or Halo area, exhibits markings from an *opus tessellatum*, or “a description of rows of tesserae laid in regular horizontal or vertical lines. This style of placement is generally used in backgrounds.”<sup>10</sup>

According to the museum curator and guide, the ISA Tile, so-named by Dayvault, was the Muslim museum director’s “*most prized possession.*” It was found in the innermost secured area of the museum depots. It had taken over a year just to get official state permission to visit this and other museum depots for oil lamp research. Not only was Dayvault the *first American*

to visit the Şanlıurfa Archaeological Museum depots, he was the *first foreigner* as well. It is also important to remember that in Shroud studies, or any research, even a small piece of evidence can be very convincing and possess immense probative value. As colleague Ben Wiech once cogently stated, “Robinson Crusoe needed to see only one footprint (other than his own) to know he was not alone on the island. Some proofs are simple but compelling.” *The ISA Tile is a small, simple, yet, vital and compelling “key” to unlocking only part of the Shroud mystery.*

As soon as Dayvault noticed the ISA Tile in the dark corner of a small depot room with the aid of a flashlight, the Muslim curator shouted, “ISA!...ISA!” (referring to Jesus, the Muslim Prophet.) However, having followed the Shroud since 1973, Dayvault *immediately* recognized it as deriving from the Face of the Shroud Image and knew that this mosaic was an extremely important link to Shroud history. The ISA Tile measures slightly larger than a paper plate and is extremely lightweight in nature. The ISA Tile is the first known physical evidence directly associating the Shroud to Edessa, (Şanlıurfa) Turkey. One account of the collective “Legend of King Abgar V” referenced the long-term hiding place for the unique objects, “Given that the place where the image was kept was shaped like *a cylindrical semicircle*, he (the Bishop) showed great foresight and lit a lamp in front of the image and put a **tile** on top of it. He then sealed the surface off with gypsum and baked bricks, finishing the wall off on the same level.”<sup>11</sup> (**Emphasis**-mine). Dayvault also located the most-likely place in a “cylindrical semicircle” where “the Image of Edessa” (Shroud), the *Keramion* and the oil lamp were secreted. **WHERE**

The provenance of the Shroud has been relatively historically determined, but even less so for the ISA Tile, or the historical *Keramion*. Its vague historical provenance suggests a time in nearby Hierapolis, or possibly even Georgia; and later, in Constantinople. The museum obtained it in 1972 from a local citizen who said he had “cut it out of a wall” while renovating a house.<sup>12</sup> According to a confidential source, museum officials were never able to obtain the exact location of this house. The donor had sold it to the museum for an “undisclosed amount of money” and on a strict “no-questions-asked” basis, a fairly common practice in Turkey. If his story were true, the ISA Tile would have been only a *copy* of an even earlier prototype. But if false, and further based on his incredulous story, the potential still existed that the ISA Tile *might just be* the authentic, original *Keramion*, which actually hung over the Western Gate from approximately AD30 to AD57. Additional physical evidence was definitely needed to ascertain the truth.

Facial identification is possible through the brain’s discernment of *unique features* of each individual. It is the collective unique features that make us all different. In addition to the presence of basic human features, such as two eyes, two ears, one nose, one mouth, one chin, all arranged in the human template, called by this author as “compositional relativity”, or context; we each exhibit individual, unique features, or nodal points, such as the “distance between the eyes, the width of the nose, the shape of the cheekbones and the length of the jaw line”, etc.<sup>13</sup> Oftentimes very obvious, such as wounds, scars, marks or tattoos; sometimes very subtle, such as hair style and color, an eye condition or a nervous twitch, these unique features permit the *individual* identification of each of us, versus our neighbor. “To identify a face, (one) must locate and encode the information that makes the face unique or different from all other faces (one has) seen before and from all other unknown faces.”<sup>14</sup> Our unique facial features make us all distinctive individuals, similar to the characteristics of a fingerprint. Numerous unique markings on the ISA Tile are shown in **Fig.3**. Various viewpoints of the ISA Tile are shown in **Fig.4**.

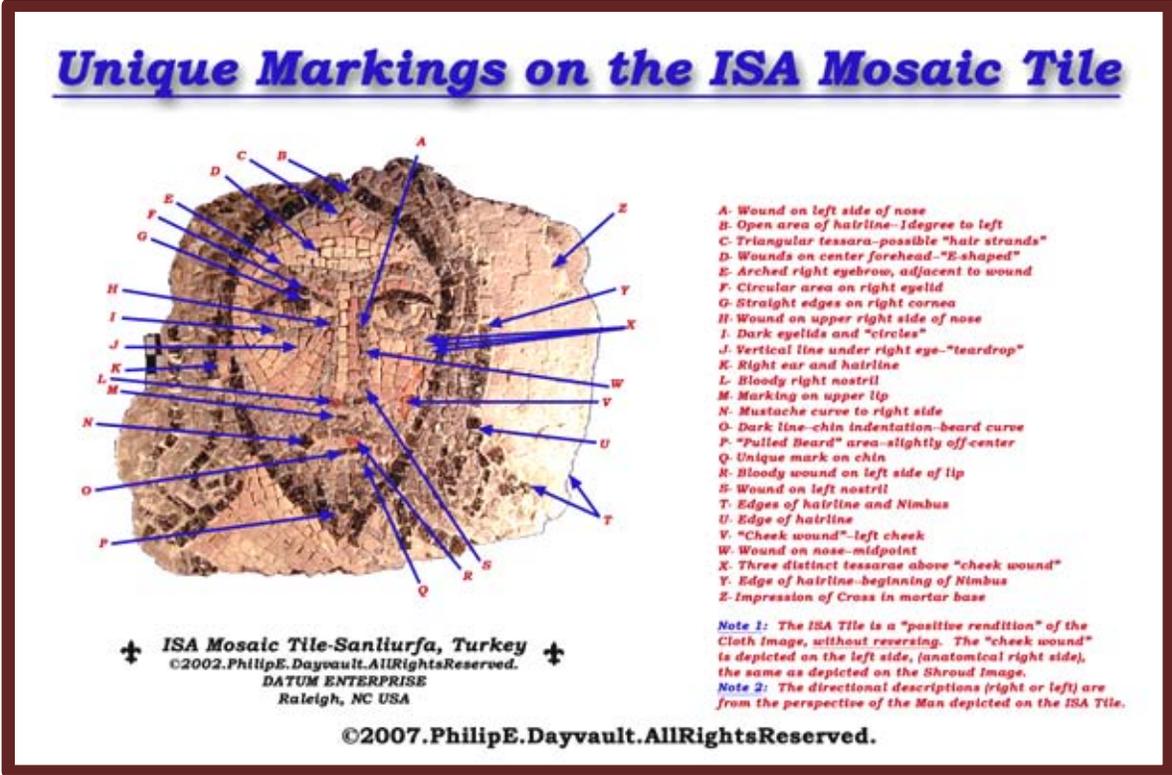


Fig.3

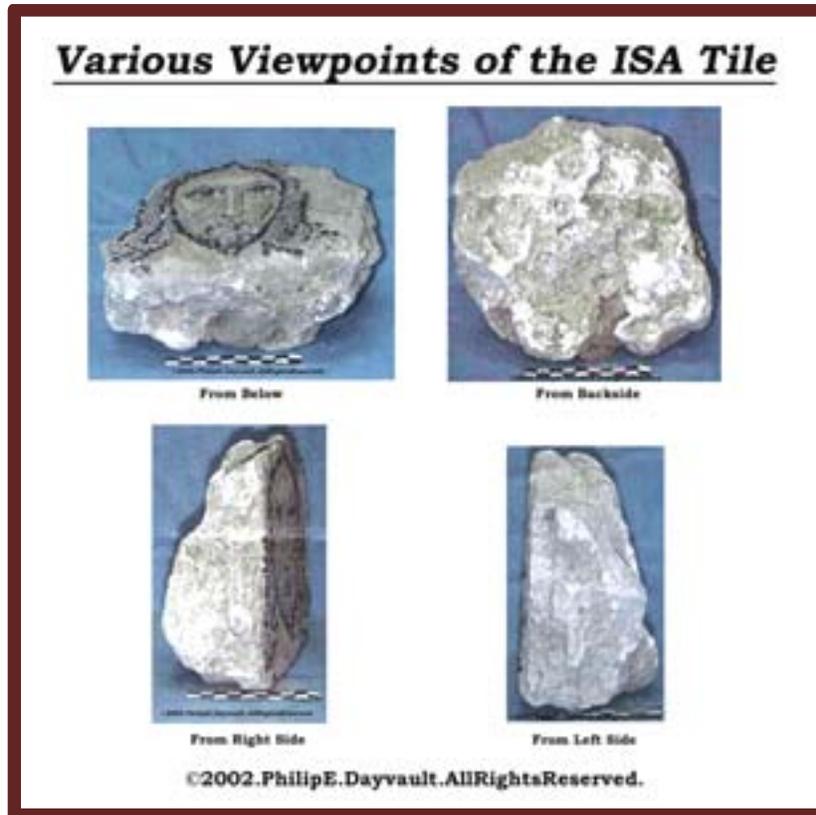
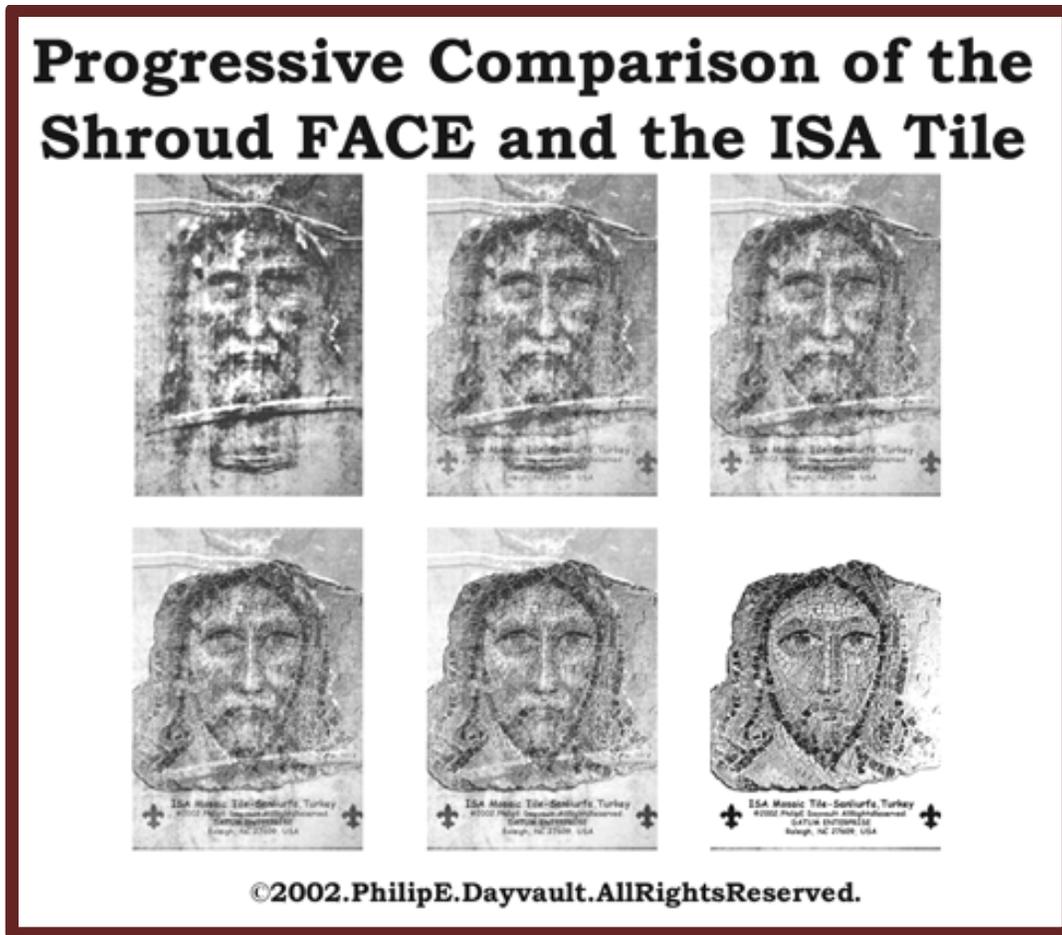


Fig.4



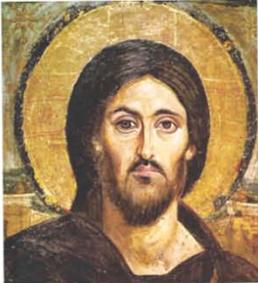
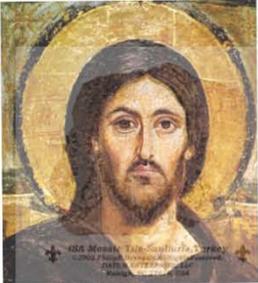
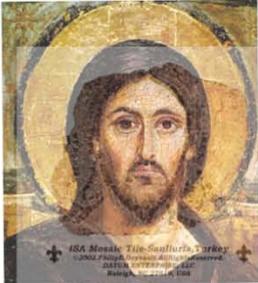
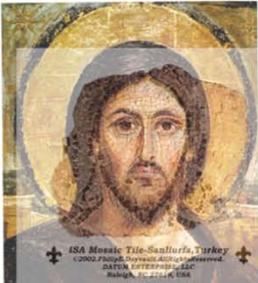
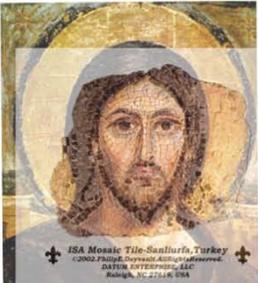
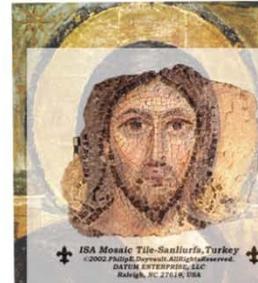
*Fig.5*

First, the “right three-quarter face” portrait Image of the ISA Tile (the Face, albeit mostly frontal, is turned slightly rightward, relative to the neckline) was compared to the full-frontal Shroud Facial Image with remarkable correlation. The “Continuous Directional Derivative”, or simply CDD, is a “legitimate edge enhancement technique” obtained by overlaying a positive and negative image of a single object and moving them slightly out of register.<sup>15</sup> By doing so, the light/dark/shadow differentials are emphasized and much detail is shown. *Fig.5*

A CDD image of the Shroud Face was produced by Dr. Alan Whanger in 1980. In Dayvault’s opinion, it is, perhaps, the best Shroud Face image for detailed comparison anywhere available. Also, by using Adobe Photoshop Elements 5, the different facial images being compared were gradually layered to note similarities, differences and unique features of each. This computerized “image overlay comparison” technique permits the precise documentable identification of two images, as shown below. Each was carefully examined for unique features and subsequently determined to be based on the *same Image*. Next, the ISA Tile Image was compared with numerous ancient mosaics, frescoes, paintings, and Icons depicting the Face of Jesus Christ. Amazingly, the early images were also determined to have derived from the ISA Tile. Before the rediscovery of the ISA Tile, Shroud scholars felt many artistic depictions were based on the Shroud. And many are...*just not directly*.

The famous 6<sup>th</sup> Century *Christ Pantocrator* Icon, likely a gift from Emperor Justinian I to the new Bishop at St. Catherine Monastery *circa* AD527, has long been thought to have derived from, or was based on, the Facial Image of the Shroud. And it is... *just not directly*. “The Transitive Property of Equality”, or “The Principle of Transferability”, means, in essence, **if  $\underline{A}=\underline{B}$ , and  $\underline{B}=\underline{C}$ , then  $\underline{A}=\underline{C}$** ; where  $\underline{A}$ =the Shroud,  $\underline{B}$ ="Unknown Source", and  $\underline{C}$ =Sacred Art (i.e., *Christ Pantocrator*). This algebraic postulate is utilized here **to simply illustrate a generational relationship between the prototype and its derivatives in artwork.** As it is now considerably much easier to discern, Dayvault determined the famous Icon= $\underline{C}$ , is based *directly* on the ISA Tile= $\underline{B}$ , which is derived *directly* from the Shroud= $\underline{A}$ . However, please note the ISA Tile bears a “positive” Image, while the Shroud bears a unique “negative” Image. The ISA Tile Image is the *successive* generation of Images and is now photographically available for *proper* and *more thorough* comparisons. Also, before this discovery, it was like comparing a *grandson* (Sacred Art) to his *granddad* (Shroud Image); but now, metaphorically, with this discovery (the ISA Tile), *Dad* appears. Note: The *Christ Pantocrator* Icon has been reversed in order to be properly oriented to the ISA Tile. **Fig.6**

**Progressive Comparison of the ISA Tile with Christ Pantocrator, St. Catherine Monastery**

		
<b>2% Opacity</b>	<b>25% Opacity</b>	<b>35% Opacity</b>
		
<b>45% Opacity</b>	<b>55% Opacity</b>	<b>65% Opacity</b>

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*Fig.6*

Prior to the mosaic discovery, various accounts of the “Legend of King Abgar V” only partially explained the vague and convoluted history of a cloth thought to be the Shroud of Turin. “The Legend”, as Dayvault calls it, as a group of accounts, is ancient and corrupted, with varying descriptions of apparently the same event, and written over the span of about seven centuries.

Collectively, “the Legend” basically indicates an alleged correspondence between King Abgar V Ouchama (the Black), of the Osrhoene Kingdom, with its capital as Edessa, (now, Şanlıurfa, Turkey), and Jesus in Jerusalem. King Abgar V reportedly suffered from gout and black leprosy. He had heard of Jesus and His healing miracles and asked Him, via a courier and letter, to visit him in Edessa. According to historical records, Jesus allegedly wrote back to say His work was not yet completed and that He would send a disciple after He completed His Father’s work.<sup>16</sup>

According to some historical accounts, in approximately AD30, St. Thaddaeus, one of the Seventy-two Disciples, was likely appointed by St. Thomas to go from Jerusalem to visit King Abgar V. He allegedly took with him a cloth bearing the Image of Jesus and immediately upon seeing it, King Abgar V was gradually healed.<sup>17</sup> From a vantage point, likely high on the Citadel wall, St. Thaddaeus preached to all citizens of Edessa, telling them about the miracles of Jesus and many were saved. Edessa, thereafter, became one of the first Christian communities outside of Jerusalem.<sup>18</sup> However, in AD57, and upon assuming his reign as king, the second son of King Abgar V, named Ma’nu VI, reverted to paganism and began brutally persecuting all Christians. Consequently, Christian relics were also thrust into dire jeopardy. Through several documentary accounts and historical associations, Shroud scholar Ian Wilson has convincingly shown that the “Image of Edessa” carried by St. Thaddaeus was most likely the “*Mandylion*”, and subsequently later, the Shroud of Turin.<sup>19</sup> Disagreement among Shroud scholars, however, still continues.

After hearing of his plans to destroy Christian relics, reportedly, an astute Bishop hurriedly gathered “the Image of Edessa” (Shroud), the *Keramion*, or mosaic Image of the Shroud Face which likely hung over the gate through which St. Thaddaeus had previously entered to see King Abgar V, and an oil lamp. He quickly concealed these three objects into a niche in the western wall of the “city.”<sup>20</sup> As time slowly passed, the memory of this object of veneration, and its concealment, also passed from the memories of men.<sup>21</sup> These items remained hidden for about 468 years before being rediscovered in AD525 by workmen rebuilding after a devastating flood.

In March 2003, Dayvault visited Professor JeanAnn Dabb, Art History Department, Mary Washington College, Fredericksburg, VA, a mosaic specialist, to obtain an unbiased “expert opinion.” Dayvault provided several ISA Tile mosaic photographs for comments in a “blind” questionnaire. No mention of Jesus, Shroud, Şanlıurfa or other data was made during the visit. The following are among some of her comments regarding the “Turkish Mosaic Tile”:<sup>22</sup>

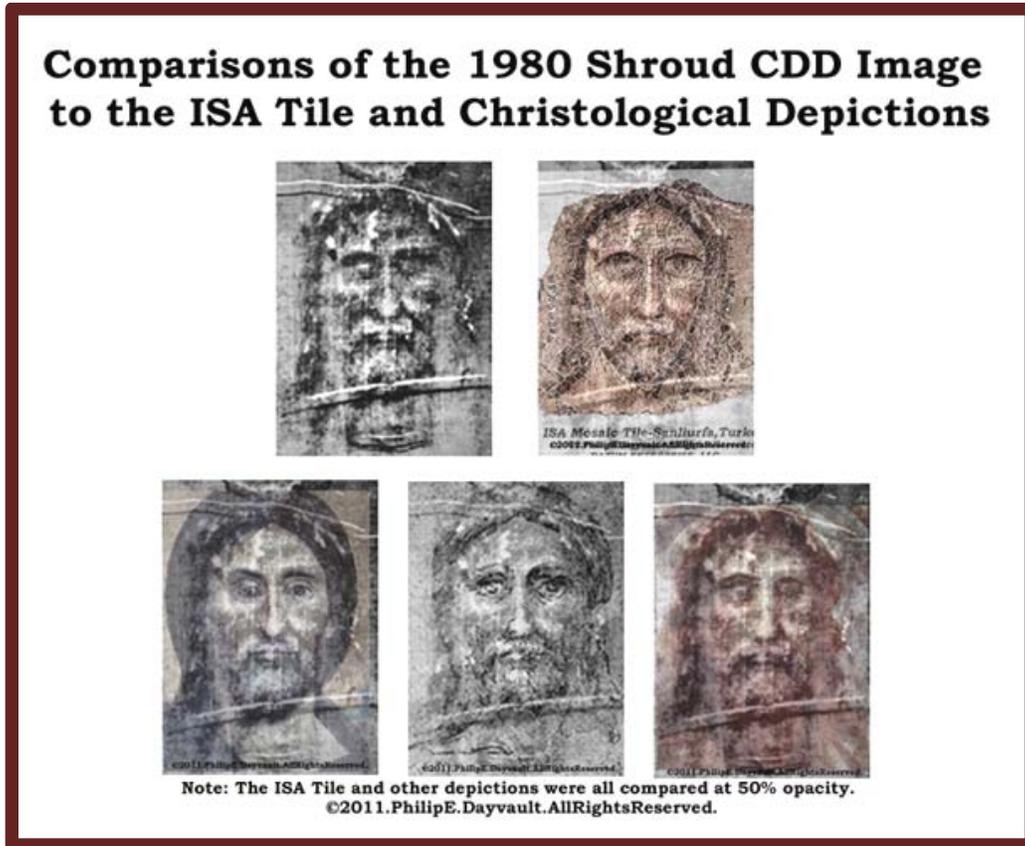
- “The style and technique are consistent with Roman and Byzantine artwork.”
- “Provincial—not imperial.”
- “Reminds me of the bearded Christ in St. Apollinare Nuovo in Ravenna.” (Dayvault had *already* associated it!)
- “Based on materials used, would be for wall use.” (versus floor use)
- “Probable marble, stone and glass *tesserae*.”
- “Competent workmanship—not a great piece of work.”
- “Most fakes are more obvious. I think that hasn’t happened here.”

In January 2007, Dayvault visited Professor Robin M. Jensen, Art Historian, Vanderbilt University Divinity School, Nashville, TN, to obtain an “expert opinion” regarding the ISA Tile from an art historian’s perspective. Jensen, a highly-acclaimed art historian, was shown several preliminary ISA Tile photographs and video clip comparisons for her objective review and opinion, of which several comments are listed below.<sup>23</sup>

Based strictly on her limited observations, she stated that the mosaic tile “appears to be late Roman or early Byzantine, and is consistent with the style of an icon from this period.” Jensen further wrote, in part, ***“If this (the ISA Tile) were to be securely dated to the early second century (or even earlier), it would without doubt be the earliest known portrait image of Christ in existence,”*** also stating, ***“although it might be itself a copy of an even earlier prototype.”*** (*Emphasis*-mine). She emphasized, “The question of dating must be referred to archaeological experts who could examine the physical evidence as well as the iconographic details,” expressing concerns it could even be dated to that timeframe. Those sentiments notwithstanding, she still believes the ISA Tile is “a very significant discovery.”

Dayvault concurs fully with the above sentiments of Prof. Jensen; however, with some reservations. Hopefully, actual tests on the ISA Tile will ultimately result from this research and its revealing “significant” impact on Sacred Art history and Sindonology, or the scholarly study of the Shroud of Turin. However, if and until that remote possibility materializes, one must fully utilize the “best available evidence”, a principle of scientific and forensic investigations; namely, original photographs and video clips from an officially authorized research endeavor personally taken or sanctioned by Dayvault, coupled with years of subsequent study, utilizing the Scientific Method, and the discovery of supporting and associative historical, circumstantial, documentary, and physical evidence. All of this *new* evidence strongly corroborates the authenticity of the ISA Tile as the *Keramion*, and fully supports the authenticity of the Shroud of Turin as the 1<sup>st</sup> Century burial cloth of Jesus Christ. The visual evidence is presented as follows:

Inasmuch as Sacred Artistic depictions of Jesus Christ have been shown to be distinctly related to the Shroud of Turin, Dayvault compared several of the same Images used in comparison with the ISA Tile. Remember, if A=B, and B=C, then A=C. Therefore, used solely as an illustrating example, if the Shroud, A,=the ISA Tile, B, and the ISA Tile, B=Sacred Artistic depictions of Jesus Christ, C, then the Shroud, A= Sacred Artistic depictions of Jesus Christ, C. *Fig.7*



*Fig.7*

The remarkable correspondence between the Shroud Face and the above Christological depictions is evident. However, it must be emphasized that the Shroud CDD Image (Whanger) used above was only produced in 1980, and certainly would *not* have been available to the artists during the early centuries of Christianity! The high degree of fidelity of the Shroud Face with these depictions, however, certainly confirms their *related association*. This illustration vividly substantiates Dayvault’s hypothesis that while ancient Sacred Artistic depictions of Jesus Christ were, indeed, based *indirectly* and essentially on the Shroud, many are based *directly* on the ISA Tile. Copies of the ISA Tile were most probably made during its “public display” over the entrance to the Western Gate of the Citadel, from approximately AD30 to AD57, and promptly circulated throughout the ancient world where they were then used as a template for various depictions of Jesus Christ.

Until photography in the mid-19<sup>th</sup> Century, the only thing artists had to copy from was the original item, in this case, the Shroud or the ISA Tile, or a hand-made copy or tracing thereof, or some other artistic rendition. They did not have the luxury of photographs, computer-enhanced

images, 3-D holograms or screen-grabbed images. Therefore, for the most accurate comparison, it is imperative to compare “apples to apples, oranges to oranges”, so to speak. What the artist utilized must be the item compared because that is what the artist would have had at his disposal.

Considering, however, that the ISA Tile *in situ* was the only item, or copies thereof, supposedly available to an iconographer, it is readily apparent that the ISA Tile is fully natural, positive and life-like and would have been the preferred choice and much easier for an artist to copy than the strange and indistinct Shroud Face as seen on the Cloth. Reportedly, in the 4<sup>th</sup> Century account known as the “Doctrine of Addai”, (Thaddaeus), described “an image of Jesus painted from life, enshrined by the ailing King Abgar V in one of his palaces.”<sup>24</sup> Could this have been the same image known as “the Image of Edessa” (Shroud)? Perhaps.

Fresco paintings deep within the catacombs were done in totally dark conditions, requiring the use of oil lamps and/or candlelight. Thus, a true copy of the ISA Tile would have been much easier to view, illustrate and paint than a vague outline of the Shroud Face, even if available (which it was not). This is evidenced by the fact that even 16 centuries later, numerous renowned and talented artists, including Albrecht Dürer, *at best*, could only paint a sometimes strange and rudimentary copy of the Shroud due to its innate complexities and negativity. **Fig.8**



**Fig.8**

Ancient depictions of Christ are relatively scarce. After all, many early Christological depictions in the 3<sup>rd</sup> and 4<sup>th</sup> Centuries were *symbolic* in nature, i.e., depicting Christ as the Sign of the Fish, Anchor, or later as the Good Shepherd. However, there were a few exceptions. Sir Wyke Bayliss convincingly illustrates in his book, *Rex Regum*, originally published in 1898, that “portrait-painters” living in the time of Christ and His Apostles were well known in the First Century and utilized their talents deep within the catacombs, meticulously depicting “the Likeness of Christ.” He once called the catacombs the “Diploma Gallery of the early Christian painters.”<sup>25</sup>

Located deep within the “secret isolation” of the Roman Catacomb of Sts. Marcellinus and Peter, there is a notable fresco depicting Christ Enthroned between Sts. Peter and Paul.<sup>26</sup> In 1999, renowned art historian Dame Isabel Piczek examined this particular fresco and discerned a “joint” encircling the head and upper body area from the rest of the fresco. Dame Isabel, a monumental artist and particle physicist, has worldwide recognition with the permanent display of some of her exquisite artwork in over 500 cathedrals and churches around the world, including one in the Vatican’s famed Pontifical Biblical Institute, completed when she was only 14 years old!

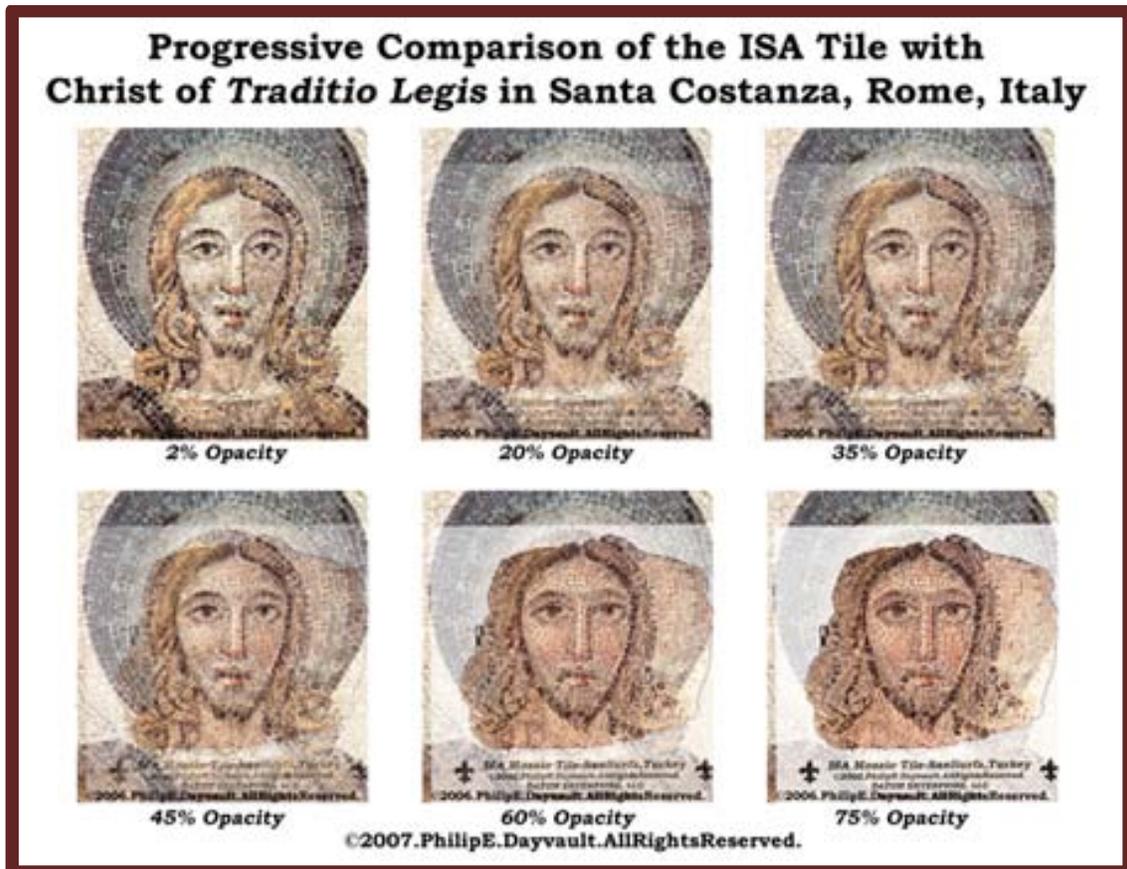
For years, art historians have surmised a 4<sup>th</sup> Century origin of this catacomb painting. However, regarding the superior head and upper body image, Dame Isabel wrote, “*I place it into the second century*”, with the remaining inferior portion into the 4<sup>th</sup> Century.<sup>27</sup> (*Emphasis-mine*). Dame Isabel further states, “the portrait-like Semitic Christ representations” were well known during that time.<sup>28</sup> A detailed image analysis comparison confirmed the Image of *Christ Enthroned* from the Catacomb of Sts. Marcellinus and Peter is uniquely derived from the ISA Tile! Due to its remarkable fidelity, the Roman artist, painting by candlelight, likely used a drawn copy made directly from the original mosaic in Edessa, Turkey. *Fig.9*



*Fig.9*

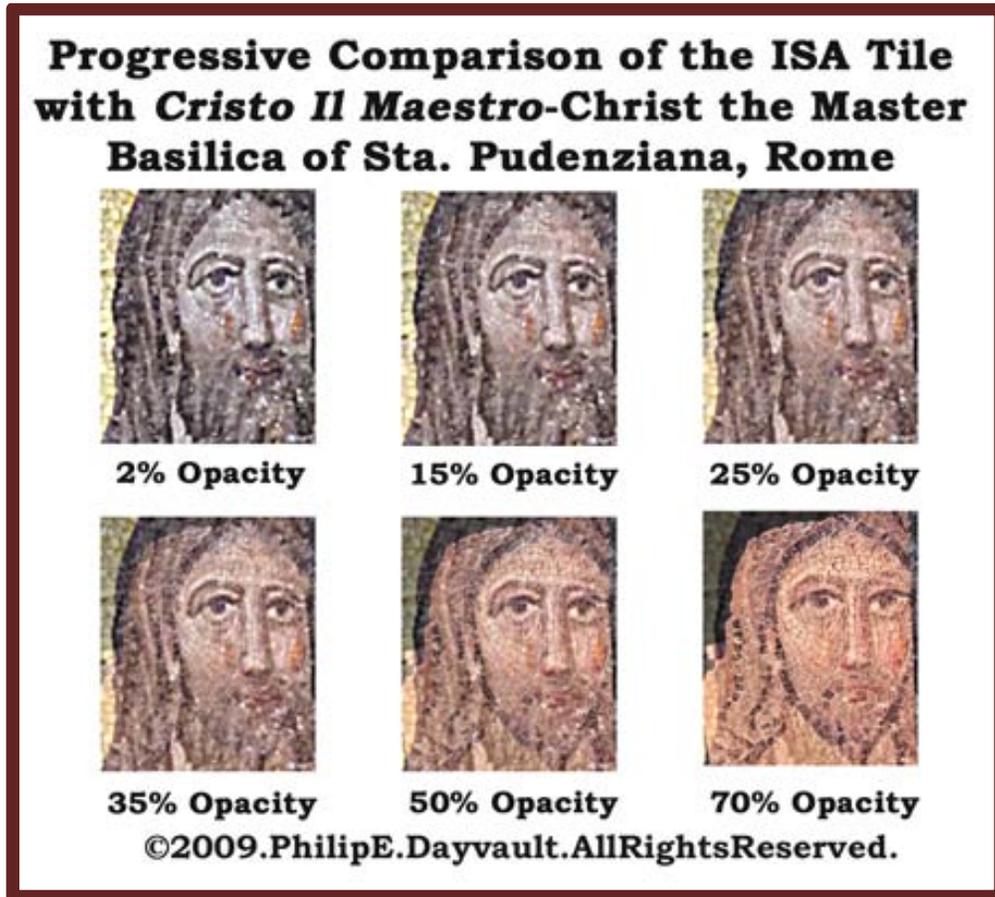
Another important mosaic is the one of Christ in *Traditio Legis*, or “passing of the Law” to St. Peter. This mosaic is located over the crypt in the Mausoleum of Sta. Costanza. She was the daughter of Constantine the Great, the emperor who had legitimized Christianity in AD313. **The mausoleum was completed about AD360,<sup>29</sup> with interior original mosaics completed about the 5<sup>th</sup> Century,<sup>30</sup> or earlier.** The one true image of Jesus Christ, if available, would most certainly have been used. According to Sir Wyke Bayliss, when Empress Costanza (Costantia) requested a copy of the true Likeness of Jesus, Eusebius, the 4<sup>th</sup> Century historian, “speak(ing) of it as a thing well known”, gently attempted to dissuade her use of it, citing a potential scandal among the heathens.<sup>31</sup> Apparently he was not too convincing, as she ultimately received the true Likeness as depicted on the ISA Tile for a model of the mosaic which covers her mausoleum.

Specific unique details such as the apex of the hairline, strawberry-shaped Face, wide “owlish” eyes, bifurcated beard, cheek wound, hair curls, neckline and Blood on the nostrils and bottom lip are all incorporated into this mosaic. Even the Halos of numerous works of art are consistent in size with the remaining portion on the ISA Tile. A detailed comparison of the ISA Tile to this magnificent mosaic yielded yet another remarkable confirmation of the ISA Tile as the prototype of early depictions of Jesus Christ. *Fig.10*



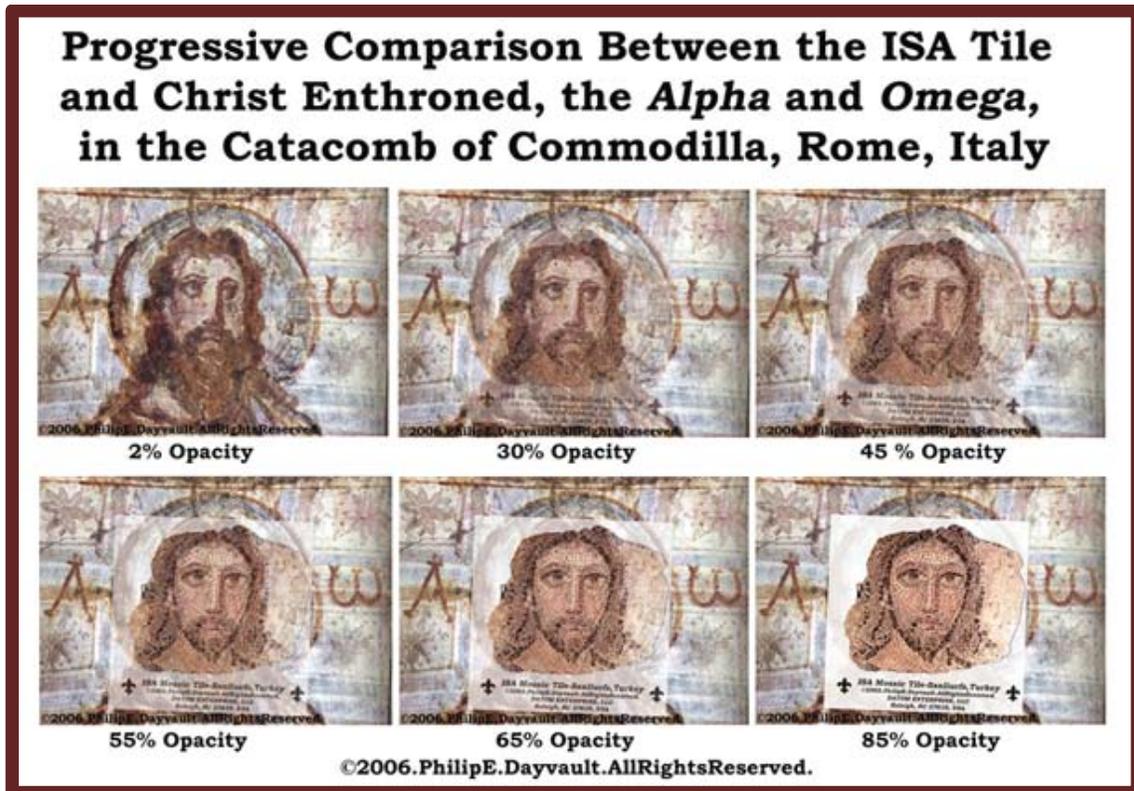
*Fig.10*

Yet, still another comparison was made with the beautiful mosaic of *Christ the Master* in the apse of the Basilica of Sta. Pudenziana in Rome. The Head area itself measures approximately three feet in size, and was produced on a curved wall. **It was made between AD387 and AD412.**<sup>32</sup> This large mosaic Image was compared with an Image of the ISA Tile, also with remarkable congruence. Although artistic liberties, such as a heavy beard, had been used, many unique features of the ISA Tile were still incorporated into the larger mosaic. It, too, had certainly derived from the small ISA Tile mosaic. *Fig.11*



*Fig.11*

Another ancient depiction of Jesus Christ in the Catacomb of Commodilla thought to be made in the 4<sup>th</sup> Century, or even earlier, bears the inscription of *Alpha* and *Omega*, meaning, “The Beginning and the End” or “The First and the Last”, a specific reference to Jesus Christ as depicted in Revelation 1:8. This early inscription illustrates Who the ISA Tile depicts. Further, a particular eye condition known as *strabismus* is apparently exaggerated in the fresco. That condition reflects two separate and distinctly different focal points of each eye, and is a feature which also appears, albeit slight, to be present on the ISA Tile. One source describes the different expressions resulting from dual focal points of the eyes of Christ expressed in the iconic *Christ Pantocrator* in St. Catherine Monastery as follows, “The two different facial expressions on either side emphasize Christ’s dual nature as fully God and fully human.”<sup>33</sup> **Fig.12**



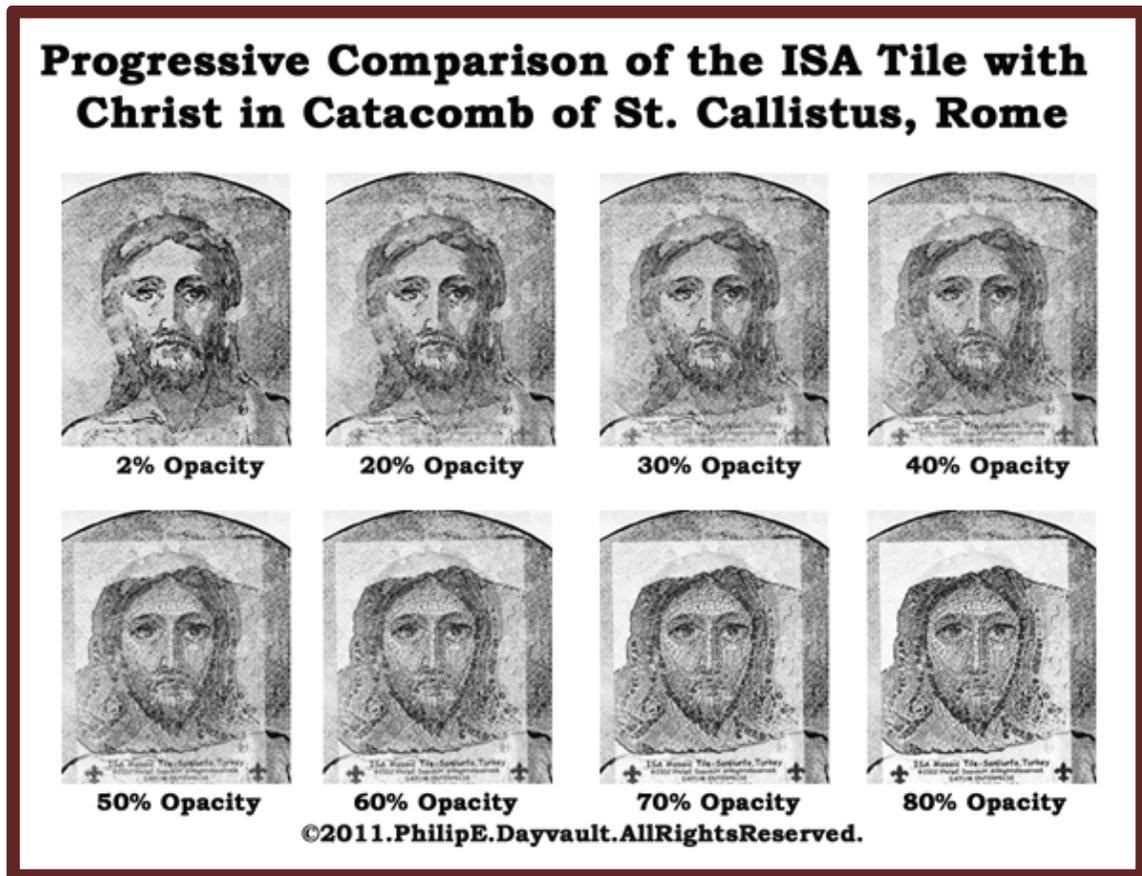
**Fig.12**

One of the most important comparisons of the ISA Tile with a Christ depiction involves the Callistine Portrait from the Roman Catacomb of St. Callistus. Below is a line drawing by English artist Thomas Heaphy made during the mid-1800’s. Heaphy spent approximately twenty years drawing various artwork and depictions of Christ throughout numerous Roman catacombs. He was trying to diligently capture the Likeness of Christ in his line drawings. Artist Heaphy accompanied workman during the Vatican-authorized Catacomb excavations in the early to mid-nineteenth century.<sup>34</sup>

Sir Wyke Bayliss, having seen the majestic drawing of the Christ Image in the Catacomb of St. Callistus, reproduced by his friend, Thomas Heaphy, emphatically wrote the original fresco of the Callistine Portrait “is of the first or second century” in origin.<sup>35</sup> (Emphasis-mine).

These styles; namely, a portrait surrounded by a round shield, were known as “*imagines clypeatae*”, and reflected some of the oldest portraits in the catacombs, even contemporary with the Apostles themselves.<sup>36</sup> In his opinion, the Callistine Portrait, was “the most beautiful—as it is at the same time the divinest and the most human of them all...”<sup>37</sup>

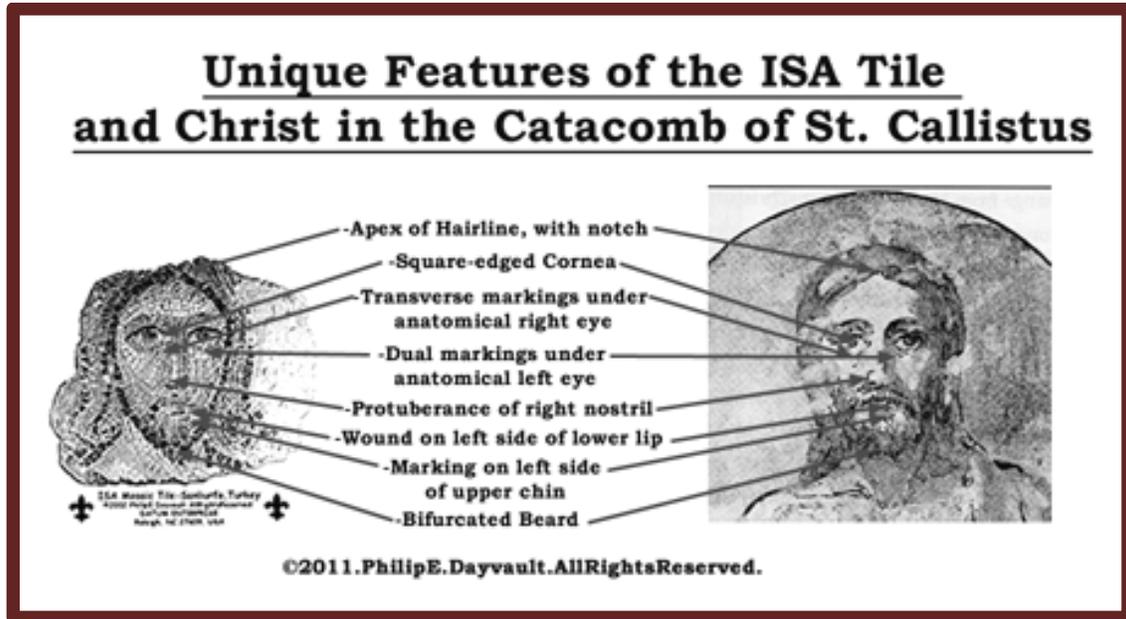
According to the late Frank Tribbe, attorney and Shroud scholar, and referring to the Callistine Portrait of Christ, “Heaphy copied a face of Jesus that has since been found to be a near perfect match of the Shroud of Turin face, and it has been reliably dated to about the year A.D.85. Clearly, the only way such accuracy would be possible is that a good (Greek?) artist had copied the Face of Edessa during its ‘public period’ of A.D. 33-57. That copy was available to the Roman artist who recopied it onto the wall of the catacomb.”<sup>38</sup> Actually, as shown below, it is a “near perfect match” with the *ISA Tile and its unique markings!* Tribbe’s dating reference of AD85 is not cited; and, therefore, caution must be exercised before fully accepting this date. Nonetheless, this drawing is certainly an early depiction of Christ, and one which is based directly on the ISA Tile, including a notch above the apex of the hairline. *Fig.13*



*Fig.13*

A more conservative dating estimate of the Callistine Portrait is presented by Australian Rex Morgan, Shroud scholar, who quotes Heaphy’s own estimation, “This last work dates, in all probability, *from the beginning or the middle of the second century*, as it is associated and apparently contemporaneous with others in the same chamber, that are unquestionably amongst the oldest works in the catacombs.”<sup>39</sup> (*Emphasis*-mine).

The following photograph depicts unique features which are present on both the ISA Tile and the Christ depiction of the Catacomb of St. Callistus. Even though the Callistine Portrait appears to be slightly “left three-quarter face”, the Faces are both sufficiently frontal and bear the same characteristics. The juxtaposition and compositional relativity of such unique markings is strong evidence supporting Dayvault’s claims. *Fig 14*



*Fig.14*

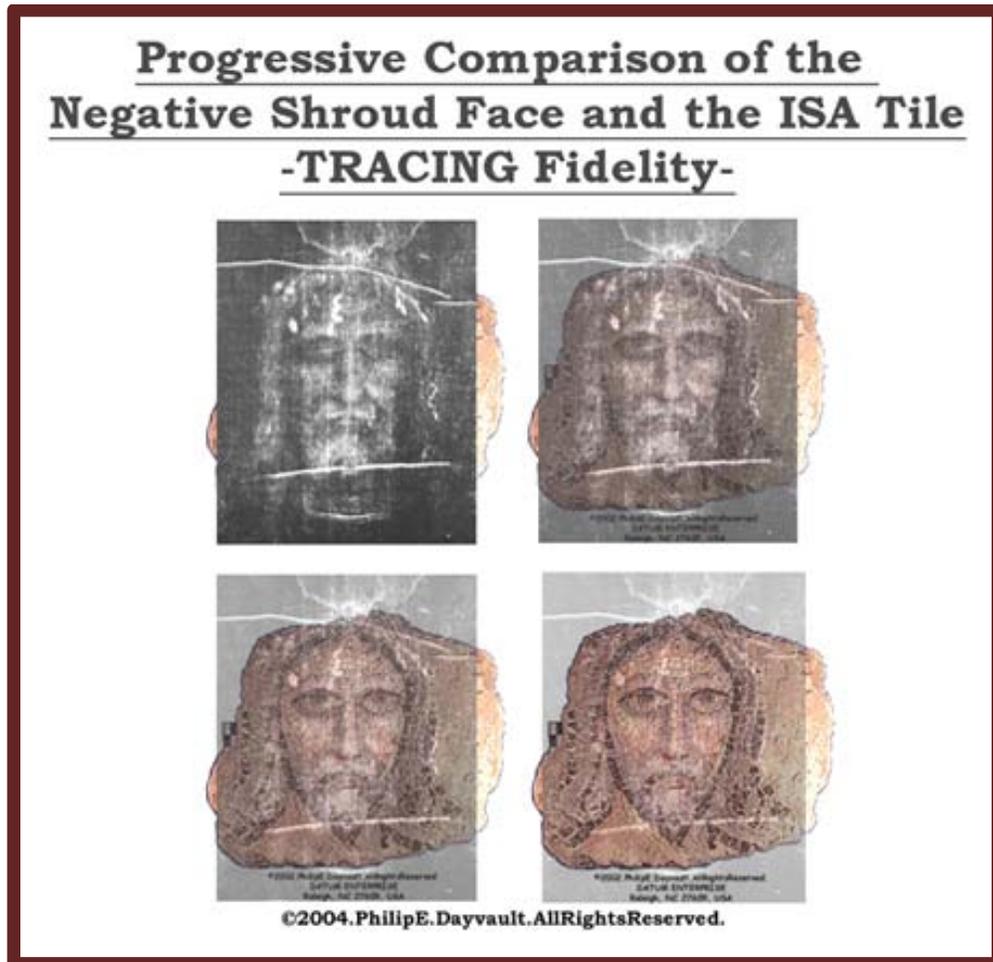
It is important to note that each of the above diverse Christological depictions, (*Figs. 9-13*), with their unique markings, was made in Rome over the span of several centuries, but during the same time period that the ISA Tile, (as the *Keramion*), the Shroud, (as “the Image of Edessa”), and the oil lamp were allegedly secreted inside a wall in Şanlıurfa; namely, from approximately AD57 to AD525. Also, regarding the identity of the artwork, the depictions were self-identifying and contained “Christograms” such as “IC-XC”, or the earlier “*Alpha and Omega*”, specifically identifying the subject of the artwork as Jesus Christ. **(WHO)**

Most interestingly, there is *something* unique that makes each of these assorted depictions very similar in nature. They are each different, but all have striking similarities. Sir Wyke Bayliss calls this “the Likeness”, writing, “By the ‘Likeness’ of Christ I do not mean the ‘likenesses’ nor any one of them in particular—but the verisimilitude, common to them all, which was not invented by any of the great masters, but was adopted by them from earlier records.”<sup>40</sup> Tribbe wrote, “Clearly, when Justinian learned of the recovery of the face found in the chamber above the arch of the West Gate in Edessa, he must have sent his best artists there to make copies for use throughout the Empire.”<sup>41</sup> The ISA Tile, in positive mode, would have most likely been copied. Another Shroud scholar, Dr. Alan Whanger, and his wife, Mary, wrote, “The adult depictions (of Jesus, in the Catacombs) are similar enough to each other and to depictions of Jesus in certain other areas that art historians have concluded that there must have been copybooks based on a common source that were available in certain areas but were not circulated universally, but they were not able to identify the source.”<sup>42</sup> (*Emphasis*-mine). Now, after almost 2000 years, that source has apparently been rediscovered and identified.

A copy or drawing of the ISA Tile most certainly had to be used to acquire the incredible congruency contained in these five diverse pre-AD525 depictions, “each different, yet all similar”, of the Risen Christ. Thus, any copy or drawing of the mosaic tile had to be made *before* its concealment, according to “the Legend”, *circa* AD57, thereby strongly inferring the ISA Tile, Shroud and oil lamp to be of *first century origin*. However, more evidence was still needed.

Immediately, though, after the providential rediscovery in AD525, Christological artwork such as the *Christ Enthroned* in Sant’ Apollinare Nuovo in Ravenna, Italy, AD526, or the *Christ Pantocrator* in St. Catherine Monastery, Sinai, Egypt, *circa* AD527, and other diverse depictions which *derived directly from the ISA Tile* soon began to appear throughout the ancient world.

While reviewing superimposed overlay photographs of the Shroud FACE and the ISA Tile Face, Dayvault noticed such extreme congruency that a possibility for such fidelity *could have* originated from a physical tracing of the Shroud Image onto the ISA Tile, or simply via expert artistic observation. Whether the ISA Tile is the result of detailed tracing, or by some other talented methodology, it is certainly the work of a highly-skilled artisan. **Fig.15**



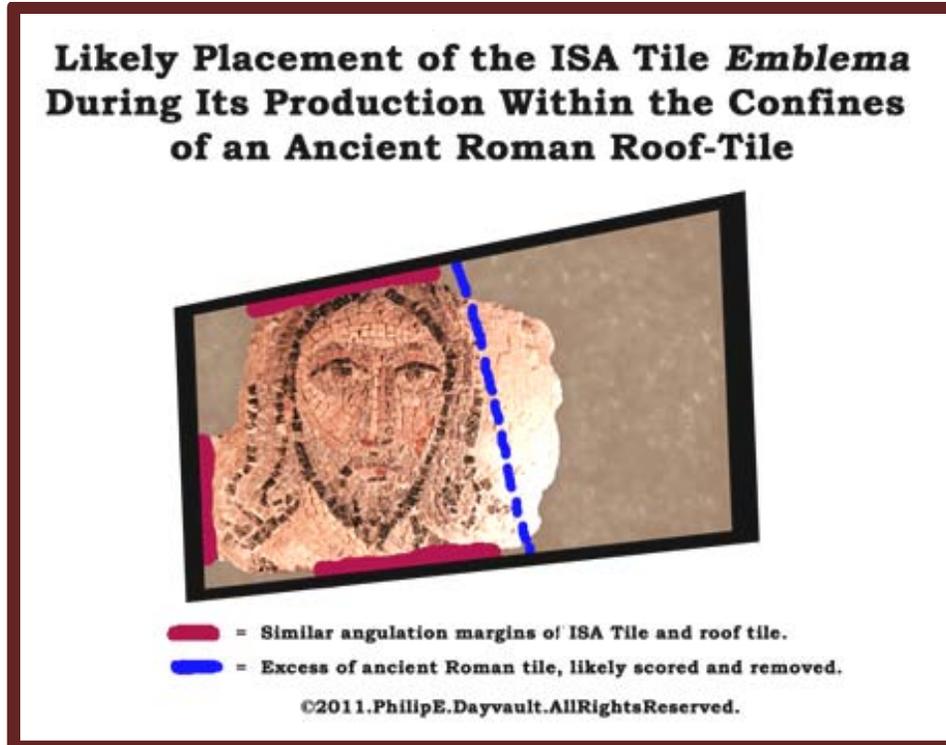
**Fig.15**

Exactly how and when the ISA Tile was made is still unknown; however, quite possibly another tile copy was made in the same fashion at the same time, or afterward. A mosaic tile bearing “the Image of Edessa” purportedly later made its way to Constantinople. Following historical precedence, a “transport copy” *could have* been sent, while retaining the “original” mosaic in Edessa. Copies of important relics had been made throughout history; even including the Shroud, albeit, very rudimentary in nature. In the 6<sup>th</sup> Century, after being thwarted by the Edessans, Chosroes, the invading King of Persia, requested the venerated cloth in order to heal his sick daughter in Persia. A *copy* of “the Image of Edessa” was carefully made by the Edessans, and it, too, allegedly retained its healing powers, driving “the evil spirit out of the girl.”<sup>43</sup> It should be noted that although the ISA Tile is depicted in a “positive” mode, it is still oriented in a “Cloth Image” mode, just like the Shroud. This fact supports a possible tracing of the Shroud Image, “the Image of Edessa”, or by direct observation and the placement of *tessarae* onto the ISA Tile.

According to strict tradition, after prayer and fasting, the iconographer would diligently and exhaustively copy whatever he was observing, since he was trying to capture the “essence” of the Person he was painting, or the subject of a mosaic, and without the inclusion of his personal interpretation.<sup>44</sup> He meticulously paid dedicated and sincere attention to every detail of his subject matter. Thus, the Bloodstains in the hair and around the nostril and on the lip were accurately incorporated onto the mosaic, along with the hair curls. The iconographer even incorporated the “square” cornea on the Image’s right eye, where the banding lines on the Shroud weave intersect to form an apparent “Cross.” He also incorporated the edge of the hairline, the tip of the nose, the wounds on the nose, the wounds on the Face, the edge of the mustache, the mark on the chin, the bifurcated beard, the Blood on the lower lip, the margins of the tile, etc. The mosaic artisan would lastly apply the *tessarae*, or small mosaic tiles, in order to complete the still portable Face Image, the *Emblema*.

After the *Emblema* was dried, while possibly in a roof-tile or tray, it was then placed onto another prepared base substrate of adhesive mortar, as in this case, over the entranceway to the Western Gate of the Citadel, the palace of the King. Next, the mosaicist likely filled in the side portion surrounding the *Emblema* with larger gold *tessarae*, thereby creating part of the Nimbus and which is oftentimes accurately replicated on Sacred Artistic depictions of Christ. Visible impressions on the dried mortar base substrate still remain after the removal of these larger *tessarae*. Some impressions indicate the use of vitreous glass tiles used in the background design. These glass tiles utilized a scratching or grooving on their backside to permit better adhesion, just like tiles today. Some of these groove impressions are still visible in the Nimbus area.

While observing a profile view of the ISA Tile, the “thinset” mortar base, or initial putty base, appears to have a depth of approximately  $\frac{3}{8}$  to  $\frac{1}{2}$  inch deep, while the substrate mortar base remaining on the ISA Tile backside is approximately  $3\frac{3}{4}$  to 4 inches deep at its widest point. This scenario was hypothesized after observing a straight and relatively flat mortar base, indicating a *probable* later attachment, as an *Emblema*; and, after drying, to the deep mortar base on the stone above the entrance to the tunnel of the Western Gate of the Citadel. There, it would have remained for approximately 27 years. **Fig.16**



**Fig.16**  
**Likely Production of ISA Tile *Emblema* in Roman Roof-Tile**

For an object to be *removed from* something, it must first have been *attached to* something. If the ISA Tile were indeed proven to be the authentic and original mosaic which hung over the gate through which St. Thaddaeus entered to see King Abgar V, then some type of documentary and/or physical evidence was needed to substantiate that claim. Legends, although not history, may be historical. Legends about the provenance of the Shroud may be more than just legends... they may actually contain legendary and historical “kernels of truth.”

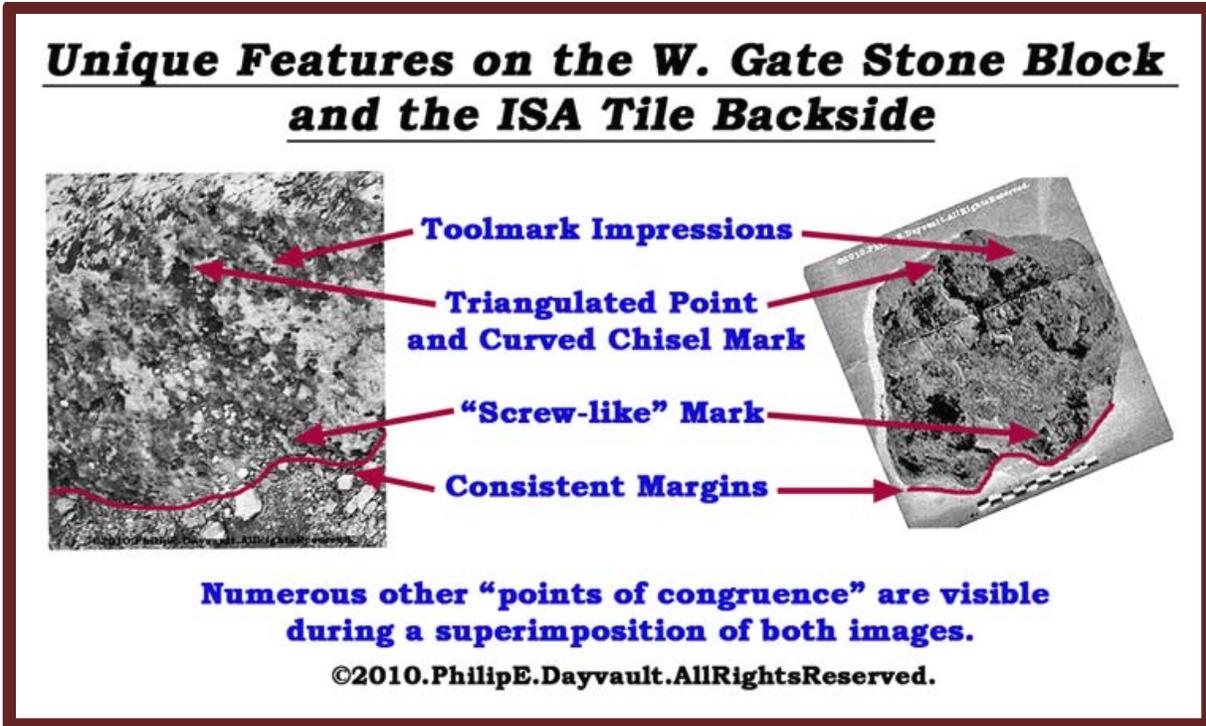
Historically, the *Keramion* was allegedly “lifted” or *removed from* its mounting by an astute Bishop who hid it (the ISA Tile) with “the Image of Edessa” (Shroud) and an oil lamp sometime around AD57, during the reign assumption of King Ma’nu VI. Mark Antonacci, Shroud scholar and attorney, wrote about fellow Shroud scholar Ian Wilson’s opinion, stating, “**Wilson believes the Keramion was almost certainly from Christ’s likeness on the Mandylion and displayed above the city gate until the reign of Ma’nu VI. When Ma’nu VI returned to paganism and began persecuting Christians, the Keramion was removed from view and concealed in the brickwork.**”<sup>45</sup> (Emphasis-mine). This historical timeframe would have been *circa* AD57.

After approximately 468 years, and during repairs after the flood of AD525, the three items were fortunately rediscovered. Tribbe wrote, “**This gate was reputed to be the one through which Thaddaeus ceremonially entered with the Shroud....**” He further wrote, “**Along with the face was a tile copy of the face that may have originally been displayed on the gate.**”<sup>46</sup> (Emphasis-mine). Tribbe apparently had no idea of, or at least never mentioned, the actual cavity above the entrance to the Western Gate of the Citadel.

Interestingly, the word, “city” derives from the Latin word, “*civitas*”, which also can mean “citadel.”<sup>47</sup> While scholars over the years have mistakenly discussed the Western Gate of the “City” as being where “the Image of Edessa”, the *Keramion* and the oil lamp were hidden, it is simply *more accurate* to state the Western Gate of the “Citadel”, inasmuch as it is shaped like a “cylindrical semicircle” and contains a niche about 15 feet inside the tunnel on the northern wall which most likely is the actual site where the three items were concealed for about 468 years. It is also *the site* where the ISA Tile was displayed over the entranceway, as illustrated below.

Dayvault fortunately has a photograph which depicts large stone blocks directly beneath, and in front of, the entrance to the Western Gate of the Citadel. This tunnel entrance is certainly not highly visited, as the trail leading to it is extremely precarious due to a 70 foot drop-off with scree-like gravel on a sloped edge. One must be extremely careful at all times while traversing the trail as the scree slides like marbles under one’s foot, and there are no guard rails! However, the risk is worth it in that as soon as one gets around the tallest portion of the remaining tower, he is confronted with the dilapidated, yet still regal, entranceway tunnel. Directly above the opening is a cavity which apparently held a large stone, one about the same size as the heavy one which is lying directly in front of the entrance. It is reasonable to believe that a specific stone block at one time had been placed in the cavity above the tunnel entrance. Again, reputedly the mosaic depicting the Face of Jesus Christ hung over the gate through which St. Thaddaeus had previously entered the Palace to visit King Abgar V. If this were indeed that particular gate entrance, then one of the stone blocks might have actually held the ISA Tile which Dayvault discovered in the museum depot. However, a dilemma still existed, in that its donor reportedly said he had “cut it out of a wall” during renovations...*thus, more evidence was still needed.*

Upon close examination of the photograph, Dayvault noticed some important and unique configurations, in addition to a grayish-white substance present on the rock which generally appears to be similar in nature to the *tufa*-like, limestone or calcium carbonate, mortar material making up the reverse backside of the ISA Tile. If the ISA Tile had, in fact, at one time been attached to the stone block located at the entrance to the Western Gate of the Citadel, it would have been done so similar to a “mold and cast” scenario. If that is what actually happened, then one would expect to see some gross and minute characteristics which were present on the stone subsequently transferred to the backside mortar of the ISA Tile. The soft mortar would have adhered to the unique gouges, shapes and imperfections of the stone, and upon careful and gentle removal, or “lifting”, the backside of the ISA Tile would likely bear some of these identifying marks. Also, corroborating Dayvault’s hypothesis, the *same site* is represented by a 17<sup>th</sup> Century painting depicting the rediscovery of the mosaic (*Keramion*), “the Image of Edessa” (Shroud) and an oil lamp in AD525. Not only does the referenced artwork depict the actual suspected site, but it contains a small Image of Christ which *just happens* to be based directly on the ISA Tile! Dayvault has now found physical and documentary evidence to support his claim that the ISA Tile, as the *original Keramion*, was at one time placed over the Western Gate of the Citadel, reportedly in the 1<sup>st</sup> Century. **Fig.17 (WHEN)**

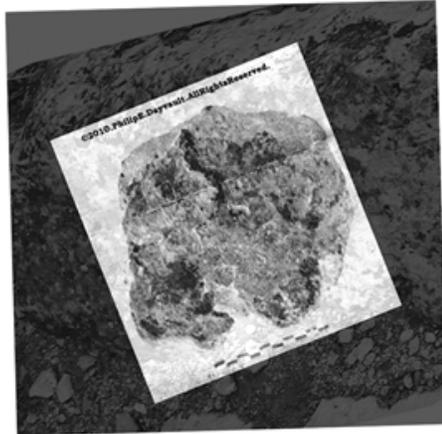


*Fig.17*

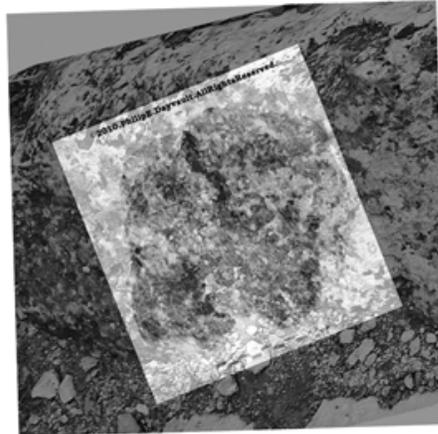
The oblique photograph is sufficient for comparison purposes in that it still shows the rough-cut edges and even contains a large uniquely-pointed chisel mark, shaped like a “dog-leg”, or slightly curved. Other repeating markings include toolmark impressions, a small “corkscrew”-like groove, and numerous other imperfections. These abstract features and their “compositional relativity”, or juxtaposition to each other, are known as “unique markings” and can be used to forensically compare two or more images. Both the ISA Tile and stone block contain these same types of unique markings. If sufficient congruency is present, then an identification can be made, confirming that both items were at one time, in fact, attached to each other. After thorough examinations, Dayvault has determined exactly that with this newly-discovered evidence.

Additional evidence was needed to associate the ISA Tile to the cavity and stone which would have been placed over the Western Gate of entranceway to the Citadel, otherwise the tile still might have been a copy of an even earlier mosaic. By examining his available photographic evidence, Dayvault noticed unique features on the large rock directly in front of the Citadel entranceway. The general characteristics were similar in configuration to the backside of the ISA Tile. Using skills from his former years of image analysis experience in the FBI Laboratory and Shroud research, he forensically determined the ISA Tile had been, in fact, at one time in its history, attached to the referenced stone block, thereby making it the *original* tile and not a copy. According to “the Legend”, the tile had been removed and placed with the Shroud and oil lamp *circa* AD57 inside a “cylindrical semicircle.” Common sense and logic dictate that if something authentic is “found” according to a legend, then its original “concealment” in the legend may also be reasonably accepted. This claim is based on extant physical evidence, i.e., the tunnel and the ISA Tile. By using available evidence...coupled with plain common sense and logic, one is then able to reach a sensible conclusion. *Fig.18*

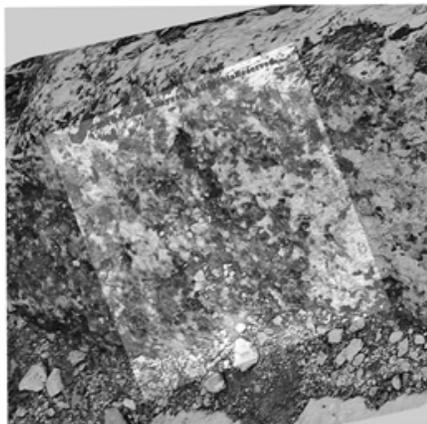
**Overlay Comparisons of Unique Features  
from the WG Stone Block and the ISA Tile**



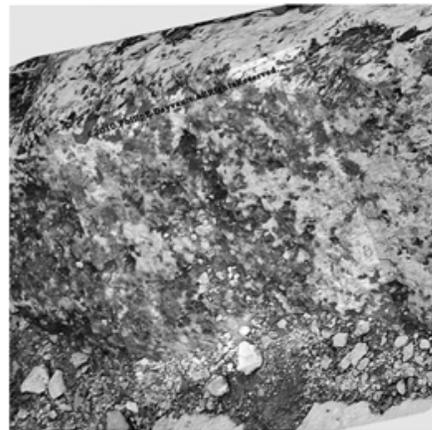
**75% Opacity**



**50% Opacity**



**25% Opacity**



**15% Opacity**

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*Fig.18*

Over the years of intensive research, reflective contemplation and outright bewilderment and questioning, Dayvault has learned to “observe”, intuitively, as to what the evidence was trying to disclose. The evidence is always ready to reveal its secret, but the researcher must first learn to “look, listen and perceive.” In addition to what was visually depicted and disclosed by the available evidence, it has “spoken” loudly, with volumes of new data. The evidence, indeed, “speaks”...the trick is learning how to “listen.” Only then can applied logic and reason be used to interpret the evidence. Although much is yet to be learned and further understood about this particular mystery, the Shroud and the ISA Tile, sufficient new data has now been revealed from which one may draw definitive conclusions.

In summary, sufficient events (“kernels”) depicted in “the Legend” have been shown to be true and accurate; enough so, as to permit the reasonable acceptance of the totality and validity of the *vital* claims of “the Legend.” Although many events have been corrupted and embellished, many of the claims have been shown to be true and accurate, in spite of alterations. Many aspects of Dayvault’s research are highly consistent with various aspects of “the Legend.” For example:

- Dayvault discovered the first extant physical evidence of the Shroud; namely, the ISA Tile, in an ancient city, Edessa, (modern Şanlıurfa) where the Shroud traditionally, as “the Image of Edessa” and per “the Legend”, was kept for over 900 years.
- The ISA Tile bears the same *Likeness* as the Shroud Face Image (“the Image of Edessa”).
- The mosaic is consistent with 1) the Roman time period, *circa* 1<sup>st</sup> or 2<sup>nd</sup> Century, 2) the style of wall mosaic known as an *Emblema*, 3) the likely methodology of off-site production in a shallow tray, “not unlike a roof-tile”, and 4) generally consistent with the “Festival Sermon” of Emperor Constantine VII Porphyrogenitus, written *circa* AD944.
- Dayvault found the location where the actual *Keramion* (the ISA Tile) was placed for about 27 years, allegedly from AD30-AD57, at the entrance to the Western Gate of the Citadel, the Winter Palace of the King.
- Dayvault discovered the most probable place of concealment of the Shroud, *Keramion* and an oil lamp for 468 years from about AD57 to AD525, inside the tunnel, the “cylindrical semicircle”, of the Western Gate of the Citadel.
- Early artwork from the 10<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> Centuries confirms Dayvault’s other claims regarding the ISA Tile and its specific association with the Citadel.
- The ISA Tile, the Muslim museum director’s “most prized possession”, with an Image derived directly from the Shroud, was later determined by Dayvault to be the prototype of numerous ancient Sacred Artistic depictions of Jesus Christ.
- Using forensic image analysis, Dayvault determined the ISA Tile was at one time connected to the stone block located in front of the tunnel entranceway to the Western Gate of the Citadel, thereby proving it to be the ***original*** mosaic tile, and not a copy.

“The Legend” indicates how the three probable items; namely, “the Image of Edessa”, (Shroud), the *Keramion*, (ISA Tile) and an oil lamp allegedly were found inside the Western Gate of the “Citadel”, at some time during repairs following a devastating flood. One of the most destructive floods to hit Edessa occurred in AD525. Shortly thereafter, numerous images of Jesus Christ immediately began to circulate the world. *These beautiful images derived from the ISA Tile!*

Further, *in and of itself*, the numerous ancient Sacred Artistic associations of the ISA Tile, which is based directly on the Shroud of Turin, potentially fully negate the dating results of the 1988 Carbon-14 testing of the Shroud. That test proclaimed the origins of the Shroud to be from AD1260-1390, with at least “95% confidence” in its accuracy. Perhaps, now, the remaining “5% confidence” can “speak”, and...with proper and compelling evidence.

The available and collective circumstantial, documentary and physical evidence, lead a reasonable and objective person to conclude *only one thing*...the ISA Tile, at one time in its history, was attached to the referenced block of stone, which was also, at one time, seated directly above the entrance to the tunnel of the Western Gate of the Citadel, Şanlıurfa, Turkey. It, therefore, is the *original* mosaic tile, and not merely a copy. The evidence, therefore, strongly confirms the ISA Tile is one and the same as the historical *Keramion*, which allegedly, according to legend, and supported by documentary evidence, was situated in like manner in the same city, and per various corroborating evidence, at the same site during the early 1<sup>st</sup> Century.

*Based on the totality and diversity of the above new and compelling evidence, the ISA Tile is determined to be a mosaic from 1<sup>st</sup> Century Edessa, bearing the positive and earliest known portrait Image of Jesus Christ, is derived directly from the Shroud Image, and is established as both the prototype of numerous ancient Christological Sacred Artistic depictions and the historical Keramion. Therefore, in Dayvault's opinion, and through forensic association, the Shroud is also from the 1<sup>st</sup> Century and containing the faint Image of the Risen Lord, Jesus Christ; perhaps, somehow made at the very moment of Resurrection.*

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## **Acknowledgements:**

***“Praise God, from Whom all blessings flow.”***

I wish to thank my Turkish “*ömür boyu dost,*” my special lifelong friend, Hafi, who helped to make this research endeavor possible by serving as my exceptional guide and translator. We have remained solid friends since and I hope someday to undertake another expedition with her. I also wish to thank the Turkish Ministry of Culture and the Şanlıurfa Archaeological Museum for their cordial and professional cooperation. I also wish to thank Dr. JeanAnn Dabb, Dr. Robin Jensen, and others who assisted with their professional expertise. I greatly thank the DATUM ENTERPRISE Board of Advisors for their continued support and suggestions throughout this endeavor. None of this work was supported by any part of the United States Government or any other funding organization. Field research was conducted on-site by Dayvault and all subsequent research and writing was done at the home office of DATUM ENTERPRISE.

Dayvault is President of DATUM ENTERPRISE, LLC, an investigative research company specializing in Early Christianity, related Relics and Sacred Art. Dayvault resides in Raleigh, NC where he is completing a manuscript and seeks to publish an upcoming book which will fully describe these and other *new, unique, historical* and *never-before-seen* research findings.

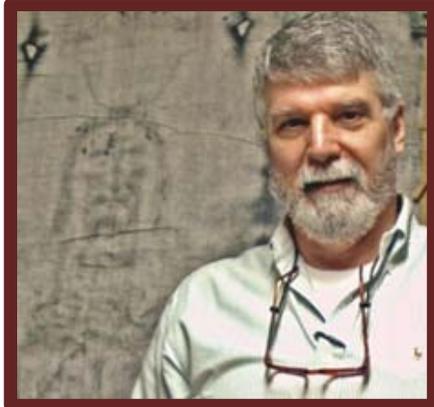
**PERSONAL NOTE:** Due to the multi-faceted complexities and broad extent of this research, and although I have done the best humanly possible to prevent such, it would be irresponsible to proclaim this article completely error-free; and if any are present, they would most likely be in the particulars of my interpretations. I am human; therefore, fallible. However, the overall veracity of my basic claims and the accuracy of my conclusions, I contend, are strongly supported by this research. The new findings and collective evidence, therefore, stand alone.

These new research findings are being provided to world religious leaders and Roman Catholic Church officials, various websites worldwide, news agencies and influential individuals in order to get this vitally important message about the Holy Shroud of Turin out to the world. Attempts were made to publish this work traditionally, but two years for publication was simply too long to wait. The amount needed for self-publishing and related expenses totals approximately \$30,000 for the necessary package, and funding has not been readily available. Publication in a scholarly “blind”-refereed journal takes about 1½-2 years. In Dayvault’s humble opinion, these recently-finalized findings need to be presented to the world as soon as possible during these perilous times. Therefore, the release of this article is being made in this manner.

As a means of providing a more detailed background of this remarkable research adventure, a book manuscript has been prepared for those interested in the “story *behind* the story.” Once published, a *major portion* of the proceeds will be donated to selected charities. Adequate funds, however, must first be raised in order to self-publish this fascinating book with these and many other new and unique findings. If any reader is interested in assisting with this project, please contact Dayvault directly via e-mail or mailing address.

Please check regularly [www.keramion502.com](http://www.keramion502.com) for periodic updates and notification of the book's availability, with an estimated timeframe of within six months after funding is raised. This **read-only PDF article** is also available from the above site. Simply click on the "Article Link" page and select "Download." Thank you for your interest and patience.

***“There is more...much more!”***



***Fig.19***

**Author with Shroud Image  
Color-Positive Image**



***Fig.20***

**Author with Shroud Image  
B&W-Negative (Inverted) Image**

**Notice how the *Shroud Image* appears more “natural” in Fig.20.**

**NOTE:** The listed restriction on the use of this **read-only PDF article** is respectfully requested to be followed:

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- This new research data is being provided for the world to see *free of charge*; however, it will also be included in Dayvault's upcoming commercial book.

## **Peer-Review Comments**

**Thomas F. D'Muhala** is President of the American Shroud of Turin Association for Research, (AMSTAR), and the Evidentiary Research Institute, (ERI). In 1978, Tom formed the Shroud of Turin Research Project, Inc. (STURP), making it possible for a team of American scientists to conduct the most extensive “hands-on” examination of the Shroud of Turin, in Turin, Italy. Since returning from Turin in 1978, Tom has been continually involved in Shroud studies and is highly regarded in the international Shroud community.

In April 2011, Tom reviewed Dayvault's research article and made the following comments: **“I've been privileged to view Phil's evidence and follow his research from the time he returned from Sanliurfa, in June 2002. In my opinion, his evidence is solid, his research thorough and scientific, and his conclusions are accurate, realistic and well supported.”** (Emphasis-mine).

## *Recommended Reading and Websites for Further Shroud Studies and Information*

### **BOOKS: (Listed alphabetically by author)**

- Antonacci, Mark, *The Resurrection of the Shroud*
- Bayliss, Sir Wyke, *Rex Regum*
- Corsi, Dr. Jerome, *The Shroud Codex*
- Danin, Avinoam, *Botany of the Shroud*
- Drews, Robert, *In Search of the Shroud of Turin*
- Guscin, Mark, *The Image of Edessa*
- Jensen, Robin Margaret, *Face to Face*
- Oxley, Mark, *The Challenge of the Shroud*
- Schönborn, H.E. Christoph Cardinal, *God's Human Face*
- Tribbe, Frank C., *The Holy Grail-Mystery Solved*
- Whanger, Alan and Mary, *The Shroud of Turin*
- Wilson, Ian, *The Turin Shroud*

### **WEBSITES: (Listed alphabetically by name)**

- Holyshroudguild.org** -Official website of the Holy Shroud Guild, very informative.
- Shroud.com** -Authoritative and comprehensive Shroud website, developed and maintained by STURP Official Documenting Photographer, Barrie Schwartz, contains book lists, articles, the latest Shroud news, and links to other websites.
- Shroud.it** -Website of Collegamento Pro Sindone, maintained by Emanuela and Maurizio Marinelli, with great historical overviews and photos.
- Shroudcentersocal.com** -Website of Shroud Center of Southern California, interesting site maintained by Gus Accetta.
- Shroudcouncil.org** -Website of Council for Study of the Shroud of Turin, CSST, maintained by Alan and Mary Whanger, informative with interesting overlays.
- Shroudofturin.com** -Website of the Turin Shroud Center of Colorado, maintained by John and Rebecca Jackson, very informative and interesting.
- Shroudstory.com** -Maintained by scholar Dan Porter, very good historical references; also, a great blog site.
- Shrouduniversity.com** -Maintained by scholar Russ Breault, very informative, with videos, reference and teaching materials.
- Sindone.org** -Official website of the Centro Internazionale di Sindonologia, Turin, Italy, sponsored by the Archdiocese of Turin, very good overview with current Shroud events.

**Note:** There are *many good books* about the Shroud; and also, several other websites. Those listed above are merely some of the author's favorites, particularly as they pertain to this specific research. By mere virtue of their listing above, no endorsement of this article or its findings in any way by any named author or webmaster is hereby inferred or implied.

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**Illustrations:**

**Figure 1:** The Holy Shroud, Positive and Negative Images, Ernie Photo, Courtesy of the Holy Shroud Guild.

**Figure 2:** The ISA Mosaic Tile, Şanlıurfa Archaeological Museum Depots, ©2002.PED.ARR.

**Figure 3:** Unique Markings on the ISA Mosaic Tile, ©2007.PED.ARR.

**Figure 4:** Various Viewpoints of the ISA Mosaic Tile, ©2002.PED.ARR.

**Figure 5:** Shroud FACE, CDD, Courtesy of Dr. Alan D. Whanger; with the ISA Mosaic Tile, ©2002.PED.ARR.

**Figure 6:** *Christ Pantocrator*, St. Catherine Monastery, Public Domain; with the ISA Mosaic Tile, ©2008.PED.ARR.

**Figure 7:** Comparisons of the 1980 Shroud CDD Image with Christological Depictions; with the ISA Mosaic Tile, ©2011.PED.ARR.

**Figure 8:** The Shroud Face; with the ISA Mosaic Tile, ©2011.PED.ARR.

**Figure 9:** *Christ Enthroned*, Catacomb of Sts. Marcellinus and Peter, Public Domain; with the ISA Mosaic Tile, ©2006.PED.ARR.

**Figure 10:** *Christ, Traditio Legis*, Mausoleum of Sta. Costanza, Public Domain; with the ISA Mosaic Tile, ©2007.PED.ARR.

**Figure 11:** *Cristo Il Maestro*, Basilica of Sta. Pudenziana; with the ISA Mosaic Tile, ©2009.PED.ARR.

**Figure 12:** *Christ Enthroned*, Catacomb of Commodilla, Public Domain; with the ISA Mosaic Tile, ©2006.PED.ARR.

**Figure 13:** Callistine Portrait of Christ, ©British Library Board, Used with Permission; with the ISA Mosaic Tile, ©2011.PED.ARR.

**Figure 14:** Callistine Portrait of Christ, ©British Library Board, Used with Permission; Unique Features with the ISA Mosaic Tile, ©2011.PED.ARR.

**Figure 15:** Shroud Face, Negative Image, and Comparison; with the ISA Mosaic Tile, ©2004.PED.ARR.

**Figure 16:** Likely Production of ISA Tile *Emblema* in Roman Roof-Tile; with the ISA Mosaic Tile, ©2011.PED.ARR.

**Figure 17:** Western Gate of the Citadel, Stone Block, Unique Features; with the ISA Mosaic Tile, ©2010.PED.ARR.

**Figure 18:** Western Gate of the Citadel, Stone Block, Overlay Comparison; with the ISA Mosaic Tile, ©2010.PED.ARR.

**Figure 19:** Author Philip E. Dayvault with Holy Shroud Image-Color- Positive Image; ©2005.PED.ARR.

**Figure 20:** Author Philip E. Dayvault with Holy Shroud Image-B&W-Negative Image; ©2005.PED.ARR.

**Endnotes:**

<sup>1</sup> Walsh, John, *The Shroud*, preface, p. 9.

<sup>2</sup> *The Holy Bible*, NIV, *Matt. 28:6* and numerous other verses.

<sup>3</sup> Damon, P. E. *et al*, "Radiocarbon Dating of the Shroud of Turin", <http://www.shroud.com/nature.htm>, Reprinted from *Nature*, Vol. 337, No. 6208, pp. 611-615, 16<sup>th</sup> February, 1989.

<sup>4</sup> <http://www.metalog.org/files/shroud/C14.pdf>, Rogers, Raymond N., "Studies on the radiocarbon sample from the shroud of turin", *Thermochimica Acta*, Vol. 425, Issues 1-2, 20 January 2005, pp. 189-194.

<sup>5</sup> Drews, Robert, *In Search of the Shroud of Turin*, p. 56.

<sup>6</sup> <http://www.merriam-webster.com/dictionary/emblema>

<sup>7</sup> <http://viagabina.rice.edu/oecus/oecus.html>, "Site 10 Villa: The Oecus Emblema", by Philip Oliver-Smith.

<sup>8</sup> <http://viagabina.rice.edu/oecus/oecus.html>, "Site 10 Villa: The Oecus Emblema", by Philip Oliver-Smith.

<sup>9</sup> [http://www.thejoyofshards.co.uk/glossary/opus\\_vermiculatum.shtml](http://www.thejoyofshards.co.uk/glossary/opus_vermiculatum.shtml).

<sup>10</sup> [http://www.thejoyofshards.co.uk/glossary/opus\\_tessellatum.shtml](http://www.thejoyofshards.co.uk/glossary/opus_tessellatum.shtml).

<sup>11</sup> Guscini, Mark, *The Image of Edessa*, "The Narratio de Imagine Edessena", p.33.

<sup>12</sup> Personally told to Dayvault, via translation, by museum guide in Şanlıurfa, May 2002.

<sup>13</sup> <http://electronics.howstuffworks.com/gadgets/high-tech-gadgets/facial-recognition1.htm>.

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- <sup>14</sup> Li, Stan Z., Jain, Anil K., Editors, *Handbook of Facial Recognition*, p. 350.
- <sup>15</sup> Whanger, Mary and Alan D., *The Shroud of Turin, An Adventure in Discovery*, p. 115.
- <sup>16</sup> [http://en.wikipedia.org/wiki/Abgar\\_V\\_of\\_Edessa](http://en.wikipedia.org/wiki/Abgar_V_of_Edessa), transcribed from *Doctrina Addaei* and printed in *Catholic Encyclopedia, 1908*.
- <sup>17</sup> Guscini, Mark, *The Image of Edessa, "The Narratio de Imagine Edessena"*, p.29.
- <sup>18</sup> <http://www.kultur.gov.tr/EN/belge/2-2148/eski2yeni.html>.
- <sup>19</sup> Wilson, Ian, *The Turin Shroud*, 1978.
- <sup>20</sup> Drews, Robert, *In Search of the Shroud of Turin.*, p. 57.
- <sup>21</sup> Drews, Robert, *In Search of the Shroud of Turin.*, p. 57.
- <sup>22</sup> Personal interview with Prof. JeanAnn Dabb, Mary Washington College, Fredericksburg, VA, March 13, 2003.
- <sup>23</sup> Personal communication after interview, Jensen, Prof. Robin M., e-mail to Dayvault, January 26, 2007.
- <sup>24</sup> [http://en.wikipedia.org/wiki/Abgar\\_V\\_of\\_Edessa](http://en.wikipedia.org/wiki/Abgar_V_of_Edessa).
- <sup>25</sup> Bayliss, Sir Wyke, *Rex Regum*, p. 15.
- <sup>26</sup> Proceedings of the 1999 Shroud of Turin International Research Conference, Richmond, Virginia, Paper by Dame Isabel Piczek, "*From the Catacombs to the Present, the Arts Testify*", pp. 237-239.
- <sup>27</sup> Proceedings of the 1999 Shroud of Turin International Research Conference, Richmond, Virginia, Paper by Dame Isabel Piczek, "*From the Catacombs to the Present, the Arts Testify*", pp. 237-239.
- <sup>28</sup> Proceedings of the 1999 Shroud of Turin International Research Conference, Richmond, Virginia, Paper by Dame Isabel Piczek, "*From the Catacombs to the Present, the Arts Testify*", p. 239.
- <sup>29</sup> [http://en.wikipedia.org/wiki/Santa\\_Costanza](http://en.wikipedia.org/wiki/Santa_Costanza).
- <sup>30</sup> <http://www.bluffton.edu/~sullivanm/italy/rome/costanza/costanza.html>.
- <sup>31</sup> Bayliss, Sir Wyke, *Rex Regum*, p. 12.
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- <sup>33</sup> [http://en.wikipedia.org/wiki/Christ\\_Pantocrator](http://en.wikipedia.org/wiki/Christ_Pantocrator).
- <sup>34</sup> Tribbe, Frank C., *The Holy Grail-Mystery Solved*, p. 36.
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- <sup>38</sup> Tribbe, Frank C., *The Holy Grail-Mystery Solved*, p. 37.
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- <sup>45</sup> Antonacci, Mark, *The Resurrection of the Shroud*, p. 136.
- <sup>46</sup> Tribbe, Frank C., *The Holy Grail-Mystery Solved*, p. 24.
- <sup>47</sup> *Webster's New Collegiate Dictionary*, ©1976.

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