

ON THE SUSPENSION OF GRAVITY (1.9.4)

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John Jackson (1, 2) and others have proposed that the body image on the Shroud was produced by the effect of radiation on a cloth collapsing through a disappearing body, but there is something *insufficient* about cloth-collapse theories. In particular they cannot account for the undistorted nature of the image. Here we expound on the mathematical principles behind an alternative explanation - first proposed as far as I know by the late ecclesiastical artist Isabel Piczeg - according to which there was a suspension of gravity at the moment of resurrection.

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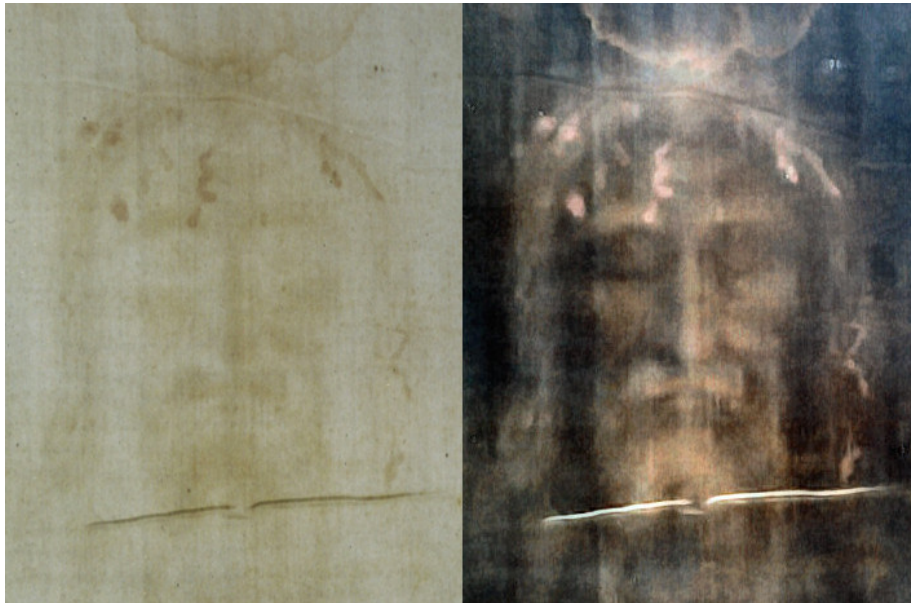
John Jackson writes of the cloth-collapse explanation of the image on the Shroud:

The concept of a cloth falling into the underlying body region and receiving an image, in essence, requires that two separate assumptions be made. First, we must assume that the body became mechanically "transparent" to its physical surroundings and, second, that a stimulus was generated that recorded the passage of the cloth through the body region onto the cloth as an image. With regard to the latter assumption, it is unclear in an a priori sense what to assume for the physical nature of the stimulus. However, we at least know that it was able to interact physically with cloth; otherwise, image discolorations would not have been formed. I propose that, as the Shroud collapsed through the underlying body, radiation emitted from all points within that body discolored the cloth so as to produce the observed image. (2)

Critics of the authenticity of the Shroud (such as David Kyle Johnson Ph. D. who writes a *Psychology Today* blog) (3) have mixed in with the usual pseudo-historical and pseudo-scientific objections some legitimate observations that reveal the cloth-collapse theory to be wrong:

Just looking at the Shroud also establishes that it is not legitimate. First, the image in the shroud looks nothing like what Jesus would have actually looked like; first century Palestinians were not that tall (*false, the vagaries of the cloth make it impossible to determine the exact height of man in the Shroud, but based on excavations in Galilee, this was not unnaturally far beyond the average for that time and place of 5'9*) (4), did not have that kind of hair or beard, or even that kind of nose. Instead, the image is more typical of how Jesus came to be depicted in art in the 14th century (*false, the image is typical of how Jesus was depicted since the 6th or 7th century AD because these images were based on the image on the Shroud*).

And speaking of the hair, the long hair seen in the shroud defies gravity.

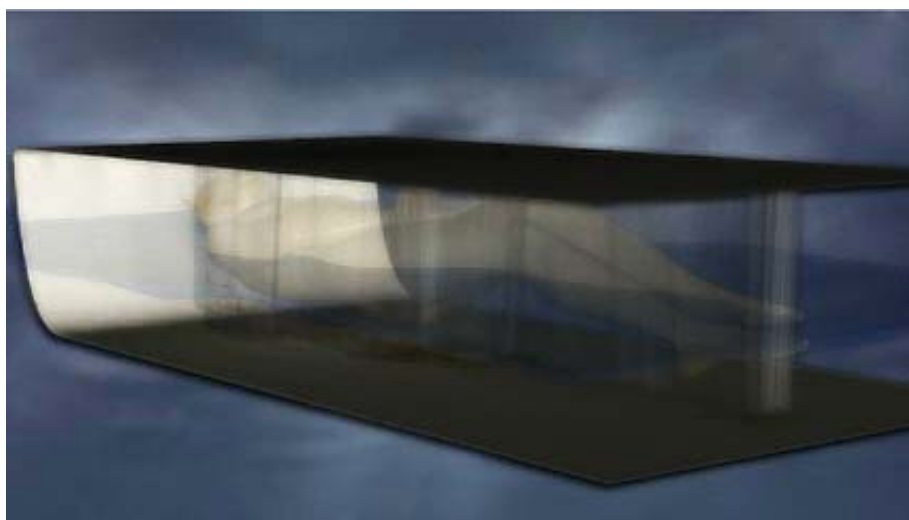


It is parallel with the man's body, as if he is standing, instead of falling to the back of the head as it would if was the body were lying flat (*true*)...

Shroud enthusiasts—"shroudies," as they like to be called—insist that the image on the shroud was produced by some kind of energy (like radiation) emitted by Jesus's body as he rose. But the image on the shroud could not be produced by such an event. (A) Radiation can't leave an image in cloth (*false*). (B) Even if it could, since radiation emits in all directions, at best it would just leave a blurry silhouette, not a clear cut face with features (*false*). (C) Even if it could produce a clear cut face with features, that face would be distorted. A cloth wrapped around someone's head lays flat against their nose, eye sockets and ears. If someone's face somehow 'radiated' and recorded an image on such a cloth, when flattened out the cloth would depict whole representations of each part—nose, eye socket, and ears—all pointing in the same direction (*true, assuming the presence of gravity*)...

Cloth-collapse models can't account for various aspects of the body-image -notably the undistorted nature of the frontal and dorsal images- but the late artist Isobel Piczeg with her sensitive artists eye noticed some things that were either missed dismissed by scientists such as Jackson. She noted:

- The lack of anatomical distortion of the naked Body projected on the Shroud.
- It is clearly visible on the Shroud Images, especially on the Dorsal Image, that the muscles of the Body are not crushed and flattened against the stone bench of the tomb.
- The Body is hovering between the upper and the lower sheet and there is NO TRACE OF GRAVITY.
- The lack of gravity is also further proven by the Shroud linen. The linen does not fall on top of the Body, but remains in its unnaturally stretched condition at some distance from the body. (5)



The body in the Shroud at the moment of resurrection

And while her theory doesn't really make sense in terms of the theory of gravity that has come down to us from Einstein (6, 7), it does make sense if we re-gig the theory to make it internally coherent (get rid of the infinities in black holes (8)), and to fit with observations (such as the flat rotation curves of distant galaxies (9, 10)). The great defect of Einstein's to some degree beautiful and practical theory of gravity is the idea that the curvature of space is due to mass. This notion readily takes us back to an initial condition of the universe such that all the mass of the universe is compressed to a point, and this same infinite compression of mass is, by the terms of the theory, also to found at the centers of black holes. But the singular nature of the initial condition of the universe represents the beginning of the time, while the singularities at the centers of black holes in some sense represent the *end* of time, and these forms of curvature should therefore be quite distinct. More particularly, it *should not* be the case that both are attributable to the infinite action of the force of gravity. This is the theory breaking down, and a sign of a false assumption. There is much talk of the big bang versus the big crunch, but since both these states are associated with infinite gravity, General Relativity paints a picture of the universe that begins and ends in an identical state when, very clearly, there is throughout the universe as we know it an arrow of time leading from an energetic contracted state to an exhausted expanded one. If we give up this (bad) idea that curvature is due to mass (which is a combination of light and space), and employ instead the idea that curvature is due to imbalances of light and space (where the classical world is balanced, the atomic world is unbalanced in the direction of light, and black holes are unbalanced in the direction of space), we will find that we can solve this and other problems.

To do so we need a radically new mathematical language, and we start with the equation

$$\lim_{x \rightarrow \infty} e^{(s+1)\left(\zeta(s) - \frac{1}{s-1}\right)} \left(\left(\frac{1}{\exp\left((s+1)\left(\sum_{n=1}^x \frac{1}{n^s} - \int_1^x \frac{1}{n^s} dn\right)\right)} \right)^{\frac{1}{s+1}} \right)^{s+1} = 1$$

This is amongst other things an extension of gamma, of the zeta function, π , and of the traditional equation for the area of an area-unit-circle. Unlike its predecessor the associated formula allows for a potentially infinite hierarchy of energy levels arising from a singular light source. From here we get:

$$\left(\frac{e^{2\gamma} \left(e^{-\left(\zeta(s) - \frac{1}{s-1}\right)} \right)^2}{e^{2\gamma} \left(e^{-\left(\zeta(s) - \frac{1}{s-1}\right)} \right)^2 - e^{2\gamma} \left(\exp\left(-\left(\sum_{n=1}^x \frac{1}{n^s} - \int_1^x \frac{1}{n^s} dn\right)\right)\right)^2} \right)^{1/s}$$

If and only if $s = 1$ then

$$\left(\frac{e^{2\gamma} \left(e^{-\left(\zeta(s) - \frac{1}{s-1}\right)} \right)^2}{e^{2\gamma} \left(e^{-\left(\zeta(s) - \frac{1}{s-1}\right)} \right)^2 - e^{2\gamma} \left(\exp\left(-\left(\sum_{n=1}^x \frac{1}{n^s} - \int_1^x \frac{1}{n^s} dn\right)\right)\right)^2} \right)^{1/s} = \frac{1}{1 - e^{2\gamma} \left(e^{-\left(\sum_{n=1}^x \frac{1}{n} - \int_1^x \frac{1}{n} dn\right)} \right)^2}$$

This extension effectively buys us a way to distort π (in the sense of the ratio of the circumference to the diameter of a circle rather than a particular number). If π becomes larger than $e^{2\gamma}$ (s is a positive real number > 1), the result is a form of curvature in which light predominates over space, and if π becomes smaller than $e^{2\gamma}$ (s is a positive real number < 1) the result is a form of curvature in which space predominates over light. It also buys a universe in which there are distinct epochs, each of which is associated to a different set of fundamental physical constants. Let $s = 12$, and let

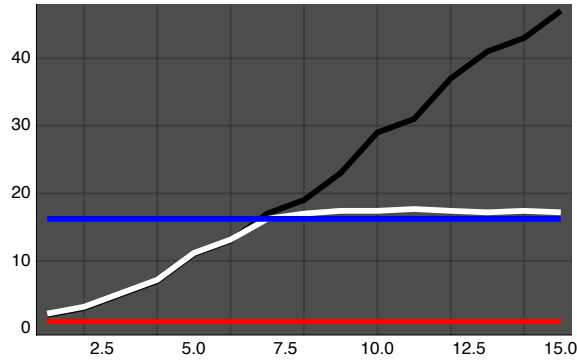
$$\left(\frac{e^{2\gamma} \left(e^{-\left(\zeta(s) - \frac{1}{s-1}\right)} \right)^2}{\hbar = e^{2\gamma} \left(e^{-\left(\zeta(s) - \frac{1}{s-1}\right)} \right)^2 - e^{2\gamma} \left(e^{-\left(\sum_{n=1}^x \frac{1}{n^s} - \int_1^x \frac{1}{n^s} dn\right)} \right)^2} \right)^{1/s} =$$

= the critical line – in the present epoch – on the narrow side of which curvature in the direction of light is non – classical.

Let

$$\left(\frac{e^{2\gamma} \left(e^{-\left(\zeta(s) - \frac{1}{s-1}\right)} \right)^2}{\sqrt{\alpha} = e^{2\gamma} \left(e^{-\left(\zeta(s) - \frac{1}{s-1}\right)} \right)^2 - e^{2\gamma} \left(e^{-\left(\sum_{n=1}^x \frac{1}{n^s} - \int_1^x \frac{1}{n^s} dn\right)} \right)^2} \right)^{1/s} =$$

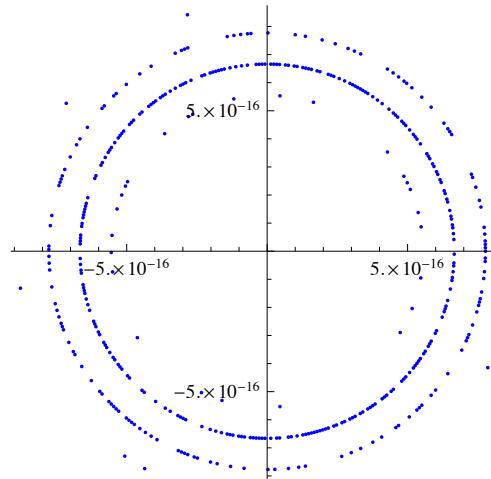
the point at which – in the present epoch – a photon is emitted or absorbed by an atom.



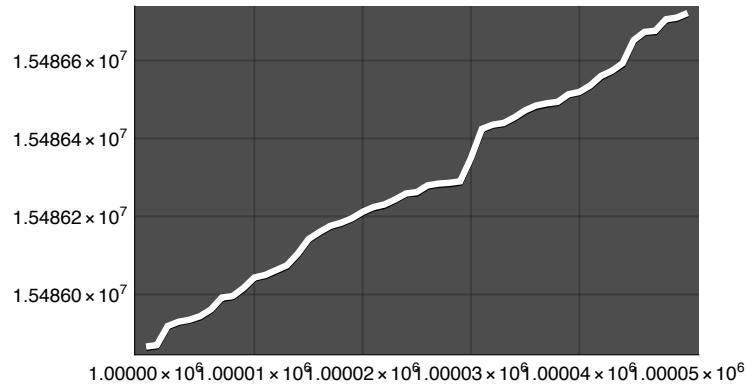
$$= e^{2\gamma} \sqrt{\frac{\partial \gamma}{e^{2\gamma}}}$$

$$\left(\frac{e^{2\gamma} \left(e^{-\left(\zeta(s) - \frac{1}{s-1}\right)} \right)^2}{e^{2\gamma} \left(e^{-\left(\zeta(s) - \frac{1}{s-1}\right)} \right)^2 - e^{2\gamma} \left(\exp\left(-\left(\sum_{n=1}^x \frac{1}{n^s} - \int_1^x \frac{1}{n^s} dn\right)\right)\right)^2} \right)^{1/s} \quad \text{--- blue ---} \quad \left(\frac{e^{2\gamma} \left(e^{-\left(\zeta(s) - \frac{1}{s-1}\right)} \right)^2}{\hbar} \right)^{1/s} \quad \text{--- red ---} \quad \left(\frac{e^{2\gamma} \left(e^{-\left(\zeta(s) - \frac{1}{s-1}\right)} \right)^2}{\sqrt{\alpha}} \right)^{1/s}$$

A polar plot of $e^{2\gamma} \left(e^{-(\ell(12) - \frac{1}{12-T})} \right)^2 - e^{2\gamma} \left(\exp \left(- \left(\sum_{n=1}^{p_x} \frac{1}{n^{12}} - \int_1^{p_x} \frac{1}{n^{12}} dn \right) \right) \right)^2$ from 100 to 500:

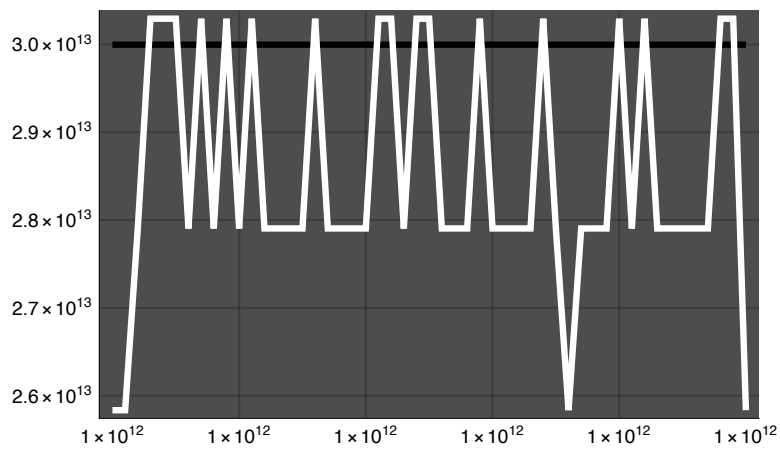


If $s = 0.9$



$$e^{2\gamma} \sqrt{\frac{D_x}{e^{2\gamma}}}^2$$

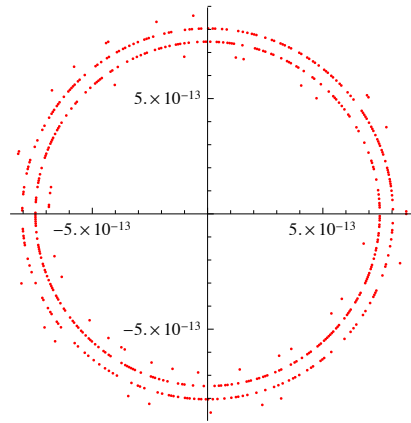
$$\left(\frac{e^{2\gamma} \left(e^{-(\ell(s) - \frac{1}{s-1})} \right)^2}{e^{2\gamma} \left(e^{-(\ell(s) - \frac{1}{s-1})} \right)^2 - e^{2\gamma} \left(\exp \left(- \left(\sum_{n=1}^{p_x} \frac{1}{n^s} - \int_1^{p_x} \frac{1}{n^s} dn \right) \right) \right)^2} \right)^{1/s}$$



$$e^{2\gamma} \sqrt{\frac{D_x}{e^{2\gamma}}}^2$$

$$\left(\frac{e^{2\gamma} \left(e^{-(\ell(s) - \frac{1}{s-1})} \right)^2}{e^{2\gamma} \left(e^{-(\ell(s) - \frac{1}{s-1})} \right)^2 - e^{2\gamma} \left(\exp \left(- \left(\sum_{n=1}^{p_x} \frac{1}{n^s} - \int_1^{p_x} \frac{1}{n^s} dn \right) \right) \right)^2} \right)^{1/s}$$

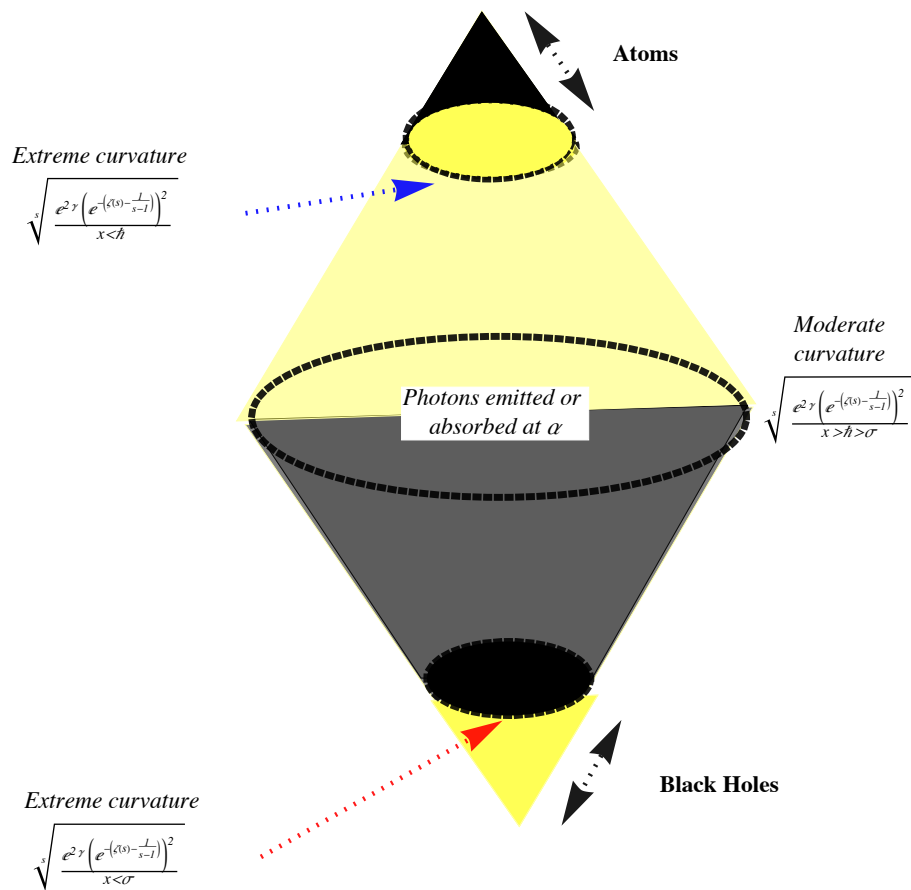
A polar plot of $e^{2\gamma} \left(e^{-(\zeta(0.9) - \frac{1}{0.9-1})} \right)^2 - e^{2\gamma} \left(\exp \left(- \left(\sum_{n=1}^{p_x} \frac{1}{n^{0.9}} - \int_1^{p_x} \frac{1}{n^{0.9}} dn \right) \right) \right)^2$ from 10^{12} to $10^{12} + 500$:



Let

$$\left(\frac{e^{2\gamma} \left(e^{-(\zeta(s) - \frac{1}{s-1})} \right)^2}{\sigma} \right)^{1/s} =$$

the critical line on the narrow side of which curvature in the direction of space – gravitational curvature – is non – classical and we have the following model:



Since the initial condition of the universe is, in this model, massless -since it involves no space and time, and an infinite concentration of light- it follows that absolutely speaking light has no speed, and that the apparent speed of light is due to the expansion of space. In the same way that $MC^2 = E$ and $E/C^2 = M$, and Multiplication and Factoring, are in a sense equivalent (albeit that one direction is easy and the other is hard and the equivalency doesn't last), the principle

- *light is propagated in straight lines at the velocity c regardless of the state of motion of the emitting body*

is in a suitably balanced classical region is in this same sense equivalent to the principle

- *space expands in straight lines at the velocity c regardless of the state of motion of the body in space*

It follows from the switch from the usual space-centric to the light-centric perspective, that any departure in the speed of an object from the speed of the uniform expansion of space - c - requires the action of a force. So when an object is at rest or moving uniformly (when it is *not* departing from the speed of the uniform expansion of space), it will for obvious reasons remain that way unless acted upon by a force. This explains the principle of inertia. From here we can deduce Newton's laws of motion:

1. *Every object persists in its state of rest or uniform motion in a straight line unless it is compelled to change that state by forces impressed upon it.*
2. *Force is equal to the change in momentum (mV) per change in time. For a constant mass $\text{force} = \text{mass times acceleration}$.*
3. *For every action there is an equal and opposite reaction.* (11)

c can be tied to the fundamental physical constants, and to the Standard Model of Particle Physics, using the language of the new model by reference to the following equality:

$$\alpha = \frac{1}{(4\pi)\epsilon_0} \frac{e^2}{c\hbar} = \frac{\mu_0}{4\pi} \frac{e^2 c}{\hbar} = \frac{e^2 k_e}{c\hbar} = \frac{c\mu_0}{2R_K} = \frac{e^2}{4\pi} \frac{Z_0}{\hbar} = \left(e^{2\gamma} \left(e^{-(\zeta(12) - \frac{1}{12})} \right)^2 - e^{2\gamma} \left(e^{-(\sum_{n=1}^1 \frac{1.00009}{112} - \int_1^1 \frac{1.00009}{112} dn)} \right)^2 \right)^2$$

where

α = the fine structure constant

e = the elementary charge

ϵ_0 = the electric constant

\hbar = the reduced Planck constant

k_e = the Coloumb constant

μ_0 = the magnetic constant

R_K = the von Klitzing constant

Z_0 = vacuum impedance

And along with all of the other forces we can deduce gravity. Gravity is the force -it is the curvature of space resulting from an imbalance of light and space in favour of space- which causes an object to depart from a state of uniform expansion in the direction of accelerated expansion. This is the direction of the arrow of time, and of death. In order to halt this inexorable flow and to go in the *reverse* direction - in the direction of *de-accelerated expansion* and the direction resulting from an imbalance of light and space in favour of light - it is necessary that gravity first be suspended. Izabel Piczeg summarizes her theory:

There is the hermetic separation of the two Images with no overlap. The Frontal Image is projected upward and the Dorsal Image downward, clearly describing a Horizontal Interface in between. The Interface seems to have the power of making the Shroud straight and taut and definitely forced to be parallel with this mysterious entity. Due to this condition of the Shroud the Image of the Body on both sides is visibly perfect and undistorted anatomically. The cloth is staying at some distance from the Body and does not fall on it. Also clearly visible is that the muscles of the Body are not flattened against the stone bench of the tomb. The body is weightlessly hovering between the two sides of the sheet. The fact that the upper side of the sheet did not fall on the Body and that the muscles are not crushed and flattened against the stone bench of the tomb clearly proves the total absence of gravity.

All the above visible traces on the Shroud indicate that the new Entity, the mysterious Interface is significantly more than just an Interface. It has obviously great power of a special kind that indicates we are dealing with an Event Horizon. The lack of Gravity, however, introduces here a significant paradox. There is a great upsurge of energy with strong organizing power that would mean decreasing entropy. The immense energy released has the means to overpower Gravity while energizing the Event Horizon already in place. (here some new and different laws seem to present themselves that have to be studied).

The greatly divided Upper region and Lower region of the Isolated System of the Shroud each seems to have its own Event Horizon. Since energy has been added by entropy falling, the Event Horizons move closer and closer to each other, finally becoming one. Time collapses to Zero. Eventually they disappear, revealing the entity they were clothing so to speak, the Space-Time Singularity Big Bang style. Everything indicates that at the collapse of the Interface the Body is suddenly no longer in the tomb.

After time, due to the impulse of the time-like part of Singularity started to proceed in a new direction, it had to give forth the Image that was carried by the last time quanta and encoded, as we know, on the Event Horizon. It was the Image of the dead Body with a retrospective quality and recorded in two halves.

The space-like part of Singularity, as we have seen, explodes with everything all at once spreading its powerful Information Field. With its obvious assistance the Image recovered by time spreads itself on both sides of the cloth. The mechanism is extremely complex. The orthogonal projection is scarce. The oblique forms are transported in multi planes turning and turning, superposed and creating a Bas-relief effect with the mysterious Event Horizon as its impenetrable background. Another paradoxical quality of the Shroud is its semi-three-dimensional character, a two-dimensional encoded Image that can only translate itself in three dimensions, forever speaking about the presence of a real three-dimensional Body.

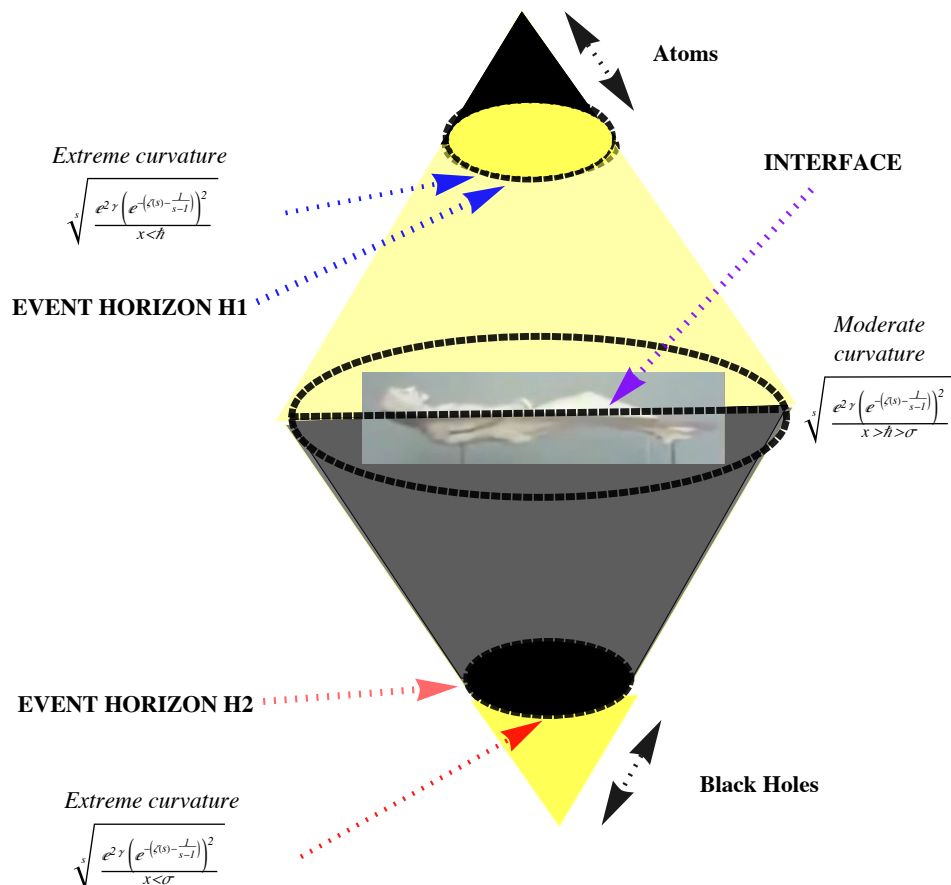
We have to remember also that the explosion of a singularity is an incredibly powerful event even in an Isolated System. One of these brought forth the Big Bang. The tomb can contain and witness only the infinitesimal split duration of the explosion and action of the Singularity, hence the unknown and alien marks on the Shroud that no one could imitate.

Creation started out of a Singularity and its explosion. We call it the Big Bang. No matter how startling and how unbelievable it is, but this investigation led to a definite Singularity. The Second Creation has been started in the tomb and burst forth from there. The Shroud is an incredible Blueprint presented amidst the signs of a monumental sacrifice.

I close with the very fitting words of John Archibald Wheeler:

“Some day a door will open and expose the glittering central mechanism of the world in its beauty and simplicity”.
Who would have thought that this door will open through the Shroud of Turin!

As indicated by Isabel herself, these ideas don't quite make sense in the light of the General Theory of Relativity, and/or The Standard Model of Particle Physics -these is theories as as far short of being able to explain the Shroud as they are of being able to explain the universe- but they make perfect sense in the light of the theory illustrated below:



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