

Did the French take the Shroud to England ? More evidence from the Templecombe connection

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It is interesting that this Conference on the Shroud of Turin, is being held not far from where the Shroud itself rests today in the nearby Piedmont district of Italy, and also in an area in which there was intensive activity by French and English Knights Templar in medieval times.

In my paper of June 1991¹ I commented on the increase in studies of the Shroud, particularly historical, following the 1988 C14 dating debacle which has been vigorously debated by many experts ever since. In the intervening years since 1991 those discussions have multiplied and now even the media is taking a more cautious attitude towards its absurd condemnation of the evidence for authenticity of this remarkable relic. There have been significant advances in Shroud study in every discipline and almost all of these add to the already large body of evidence for non-fraudulence.

I reported on my work carried out in the ancient Roman catacombs at the last CIELT conference² and again in New York in 1996³ in which my collaborators and I have shown⁴ that the earliest known painting of Christ is in the Orpheus Cubiculum. (excluded from the public) and almost certainly dates from the first century AD and that it has many characteristics of the image on the Shroud thus suggesting that both are representations of the same man.

Today, however, I return to my work on the Templecombe Panel. This is an ancient wooden panel preserved in the parish Church of Templecombe in Somerset, England. (Fig. 1) There is a full description of the history of this village and its church and its Templar connections given in my earlier paper to which I refer you⁵.

During 1987 I discovered new evidence which has helped to shed some further light on an obscure period of the Shroud's history and this led me to speculate, in August of that year⁶ that the Shroud itself might once have been in England, a speculation which I have not found in



Fig. 1 : The Templecombe Panel Icon at St. Mary's Church, Templecombe, Somerset, England, photographed without glass cover.

any of the Shroud literature and which has not yet been seriously challenged but which several scholars have supported.

In about 1185 the whole village of Templecombe was given to the Order of Knights Templar⁷ and became a preceptory or commandery of the Order thus establishing the village as a principal domain of the Templars. A number of original buildings can still be found in the village, particularly those which were used as the preceptory itself and dwelling quarters for the religious knights. These buildings were subsequently used by the Hospitaller Knights of St John of Jerusalem after the suppression of the Templars. In due course the Hospitallers were also suppressed by Parliament and in 1540 the buildings passed into private hands, in which they remain today.

There is considerable reason for the Templars, to have chosen this part of England for their preceptory since, as

religious knights sworn to the upholding of Christianity and protectors of the route to and from Jerusalem, they knew of the tradition of the connections between Joseph of Arimathea and the constant quest of the Knights of King Arthur for the Holy Grail, whatever it might have been, in the district where, incidentally, is the site with the greatest claim to being Arthur's Camelot, namely South Cadbury Hill, a mere six miles from Templecombe village.

There is also considerable evidence that the Templars and their connections owned the Holy Shroud from the sack of Constantinople in 1204 until, and well beyond, their suppression in Paris in 1307 when it passed into the hands of members of several European families tightly interconnected and, indeed, associated with the previous known and surmised travels of the Shroud until the descendant of one of those families, Margaret de Charny, ultimately handed it to her Savoy Kinsfolk in 1453 and who, as we know, then owned it until the death of King Umberto II in 1984.

It has been reported by Wilson, and by others who, like myself, have based their information on Wilson's account, that a painting of the head of Christ was discovered by accident in an outbuilding in Templecombe in the late 1950s. This remarkable artefact has been on display in the Templecombe parish church since 1956 but attracted little special attention until Wilson, in 1978, published his important theory that the painting was a direct copy from the face of the image of the man on the Holy Shroud, one of many such copies made by the Templars to be kept in their various preceptories throughout Europe to remind them of their most precious possession, the Holy Shroud, and to be used as an object of veneration.

By interviewing the people concerned in Templecombe, Mrs Audrey Dymock and Mrs Molly Drew who discovered the panel in 1944, I was able to correct Wilson's account⁸ and give the facts as follows: there is a terrace of three cottages, once used as a single building and, in Templar times, according to the extensive research undertaken by Dymock, the dwelling house of the Templar chaplain, a hundred yards or so from the building which was the actual preceptory.

Attached to (or forming part of) what is today one of the cottages was a semi-outbuilding whose original purpose can now only be speculated upon as it was regrettably demolished after the 1950s. This chamber had no windows and was reached from the back of the cottage through a single door and a step down to an earth floor. It was used by Mrs Drew as a wood-shed.

Mrs Drew describes in detail that she entered the wood-room one day in 1944 to get some firewood and happened to look up at the ceiling. A piece of plaster had fallen away from it and she found herself looking at a face of Christ peering at her through the hole.

She attributes the falling of the plaster to the possibility of a bomb-blast nearby during German air-raids on Britain but not to a gale, as there had not been one. She also states that there was a build-up of ordinary dust and cobwebs over the very long period the panel must have been in the ceiling.

Some reports of this panel have suggested that it might have been used as part of the structure of the room and had at some time even been used as a door. In response to careful questioning, Molly Drew is sure that the panel is most unlikely to have been so used as it was carefully wired into the ceiling, suspended, as it were, and then covered with laster and laths. Had it been used for any practical purpose at all since its concealment, for the evidence strongly suggests concealment rather than structural usage, then it is odd that no awareness of its curious painting had ever been reported before and it seems equally unlikely that, at any time in its history, someone finding such a large and heavy wooden panel bearing an obviously very old painting, whatever they might have thought it to be, would blithely use it as a coal-house door, or for any other purpose.

Mrs Drew and others who examined the panel at the time of her discovery of it and helped her to remove it were quite convinced that it had been in the ceiling for hundreds of years which is consistent with its being an object of such importance that its owners would have concealed it if their activities were being questioned or suppressed.

They had called in the then local rector, one Bishop George Wright, to see it in the ceiling who thought, at the time, that it might have been part of a celure or tester originally from a high altar and therefore obviously of some religious significance. About three weeks later the good bishop had it removed to his rectory for security where it remained without public attention until after the war and where, in his zeal, Bishop Wright also scrubbed it and in the process removed most of the remaining original paint, not to mention what might today be valuable residual particulate matter. Mrs Drew describes it as having been very much brighter in colour when she first found it and lightly dusted it off rather than after the bishop had all but destroyed the unique painting. "The colours were very vivid then, with bright blues and reds," she said.

Later local commentators have suggested that the panel might have been the lid of a vestment box for religious observances and here, I believe, we might be getting closer to the truth about this mysterious object.

It measures some 4'9" wide by 2'9" high and is about 2" thick. It is thus a substantial box lid such as might be part of a heavy trunk which might have something very precious inside it. It was «restored» in the 1950s and then placed in the Templecombe church on Easter Day 1956 where it has been an object of curiosity ever since.

Audrey Dymock thought it might have been a casket used to contain the Holy Shroud somewhere in Europe during the ownership of the Templars. But there is, in the Shroud's history, that period from 1307 when the Templars were arrested in Paris on 13th October, to about the mid-1350s when there is almost no evidence but much conflicting speculation about the location of the Holy Shroud.

Although scholars differ as to whether the Templars of France were aware of the plot to overthrow them by King Philip IV it seems likely from the evidence of Currer-Briggs⁹ and others that they were, and obvious efforts were made to remove as much of their treasure as possible from the Paris treasury before the purge of October 1307. As Dymock points out, Templecombe was a very important Templar preceptory at that time and it seems not unreasonable to suppose that if they were trying to conceal their most precious possession, the Holy Shroud, they could relatively easily have taken it to the French coast, shipped it across the English Channel to the port of Poole in Dorset, and taken it the few miles into Somerset to the Templecombe preceptory. Thus it seems quite possible that the Templecombe panel is not merely a copied painting of the face on the Shroud nor, indeed, simply the lid of a box which might have housed the Shroud in Europe, but the very box which contained it whilst it was in England. If it were then recalled to France in about 1357, where we have evidence that it was then located, after the death of Geoffrey de Charny at the Battle of Poitiers, it could well be that the box itself was left at, or returned to, Templecombe, having contained the actual Shroud as an object of veneration itself, for the Templars there, and in all England.

There are many reasons for this supposition. The Templar connection with the district is very strong. Besides being the nearest preceptory off the continent of Europe, where the search for Templars and their treasure was most intense after 1307, Templecombe was also very near to the site of Camelot, so closely related to the search for the Holy Grail, which Currer-Briggs, Scavone and others believe was the Shroud itself rather than any cup or dish or container. That the painting itself shows the head adorned with a surrounding frame incorporating the fleur-de-lys emblem suggests that what it depicts, or what it contained, very likely came from France. When the Templars were persecuted in England it would again be an obvious decision to conceal such a damning but highly important piece of evidence and where more likely to conceal it than the priest's house?

It seems indisputable that the de Charny family had a great deal to do with the Shroud and it seem equally likely that if they had possession of it during the difficult period of the twelve and thirteen-hundreds, as many scholars assert, and since they and other families associated with the Shroud throughout that time were also closely associated with the Order of Templars, it is quite plausible to assume that they could have collaborated with the knights to conceal their possession from those who sought to obtain it.

It seems to me that no-one really knows where the Shroud was in 1307 and the succeeding years although claims are made for it to have been in France, in Germany, in Hungary, in Spain, in Cyprus and other locations. We also know that Geoffrey de Charny was in Flanders from March 1349 to 31st December that year upon which date he was captured by the English at Calais and sent

to England as prisoner of war¹⁰. In September 1350 he was still in London but was allowed on parole to visit Paris for the wedding of King John II, the successor to Philip IV and then returned to England¹¹.

On 20th December 1350 Edward III of England gave safe conduct to a servant and two valets of de Charny to go to France in order to raise money for his release and we know that on 31st July 1351 King John paid a ransom for the release of Geoffrey which had, in fact, taken place before 28th June 1351 when he was appointed Bearer of the Oriflamme of St Denis¹².

We also know that the Holy Shroud was in Lirey before Geoffrey's death at Poitiers on 19th September 1356¹³. It was during the time that Geoffrey was in England that it is thought he made his plans to build the church at Lirey to house the Shroud which he then, in all probability, owned. Who better, then, if it were concealed in England, and indeed in Templecombe preceptory, to take charge of the recovery and return of the relic to France. The examples of visits by himself or his vassals to France during his period of imprisonment suggest the facility for making such arrangements for the transfer.

The room in which the panel was found would have held about ten people and had in its wall a mysterious circular stone with a hole in its centre. It had been lost but I discovered it built into a wall of the cottage garden. Audrey Dymock advances several theories about this. One is that the room was a «priest's hole», a place of hiding, and food might have been passed through the hole in the stone. Another is that the circular stone could have had some ritual significance for the Templars, particularly as she has located another such stone in at least one church in the West of England, known to have been a Templar church in the Middle Ages.

It has also been suggested that if the curious attachment to the building had been used by the Templars for religious purposes then the panel painting could have formed part of such ceremonies. Indeed the concept of an image of Christ, particularly of the head, abounds in the literature concerning the practices of the Templars from the time the order was founded especially in connection with the veneration of a head of Christ. It has been further suggested that the room in which the panel was found, since it had no windows and which one entered by way of step down, might have formed part of an initiation ceremony in which knights were placed in what was symbolically the tomb of Christ (similar to the ritual of Freemasons) which could also explain the presence in many Templar buildings of circular stones alluding perhaps to the rolling stone entrances of ancient Jewish tombs.

Early in 1987 a British television company made a documentary film about the Knights Templar and showed interest in the Templecombe painting. The result of a C14 test commissioned by the film company conducted on samples taken from the edges of two planks of the Templecombe panel gave identical results and the report dates the wood between AD1280 and 1310.

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Even allowing for the margins of error which occur in carbon dating items such as linen, the far more reliable results for wood seem to place the panel, which is made of English oak, precisely into the period during which I speculate that the French might have taken the Shroud to Templecombe.

In summary, then, we know that the Shroud «disappeared» about 1307 and there is conflicting evidence as to where it had been hidden but was obviously held by connections of the Templar network of families. It is highly likely that it would have been taken out of France; and could easily have been taken to England. We have extant a panel dating to 1280 bearing a painting of the head of Christ almost certainly copied from the Holy Shroud as pointed out by Wilson and as not challenged by any other scholar. Alan Whanger of Duke University has pointed out that under his method of polarising overlay technique which he applies to any icon supposedly copied from the Shroud, the Templecombe panel has 125 points of congruence with the Shroud face. The painting is on a panel with hinge and lock facilities and yet it is painted with the panel horizontal which would not have been done on, or for, an upright door.

The panel is, then, I believe, the lid of a large wooden box. The dimensions are almost exactly those one would choose to contain the Holy Shroud as we know it when folded into eight as it usually was during the Middle Ages. The fleur-de-lys decoration of the painting strongly suggests French influence and the quatrefoil design is recurrent in Templar (and other) decorative motifs. Templecombe is six miles from the probable site of the centre of Arthurian activity and the quest for the Holy Grail, now shown by strong evidence actually to have been the Holy Shroud, and is therefore a very likely place for this most precious of Christian relics to have been taken by its probable owners, the Knights Templar, or at least by their connected network of French noble families, until Europe was considered safe for its return where, indeed, it finally appeared again fifty or so years later, coincident with the return from England to France of its then owner, Geoffrey de Charny.

A photograph taken in 1944 but only first published, I believe, in my paper in 1987, reveals hitherto unrecorded information that the panel originally had a protrusion or nib on the right-hand top corner, which has since been sawn off to allow the present new plank to be placed where one was missing. My speculation is that there could well have been another such protrusion on the opposite corner and that the missing part of the painting above the head was, in fact, painted on a fixed plank on top of the box allowing a pivot hinge arrangement for lifting the lid (a medieval system also found in Ireland). This might also explain why the top plank was not kept with, and as part of, the main panel.

It is also interesting to record that the bottom plank, which had obviously deteriorated to some extent when Molly Drew discovered it, has been shaved off in the «restoration» of the 1950s to make a clean edge for the frame in which it still resides.

So let us consider the nature of this object. It is a medieval wooden panel depicting the face of Christ and probably copied from the image of the man on the Shroud. It has, since the Middle Ages, been in a building which was owned and used by the Knights Templar. It appears to have been concealed many hundreds of years ago.

If it were merely a decorative picture intended for horizontal suspension in order to be viewed it seems highly unlikely that the artist would have chosen as his medium a massive panel of five long, thick and heavy boards.

Art restoration expert Anna Hulbert has told us from her examination of the panel that the painting was executed by a painter with no special skill but nevertheless using expensive pigments and materials. This is consistent with the known wealth of the Templars but suggests that it was not commissioned as a great work of art per se¹⁴.

It was said in information given to Ian Wilson that hingemarks on the panel suggested its use as a door. If the painting existed on the panel before its speculative use as a door, who but a madman would have hung the door with the image appearing sideways? Clearly it was never the door of a coal shed. Even if it had been used as a door, why should such a painting of the head of Christ have gone unrecorded in any documentation at any period of its existence?

Because of the orientation of the painting, other than having been a wall-hanging, which is highly unlikely, and because of the discovery of the nib or protruberance on the right-hand side of what is the extant top, but originally the second plank of the panel, it was clearly the lid of a box. (Fig. 2)

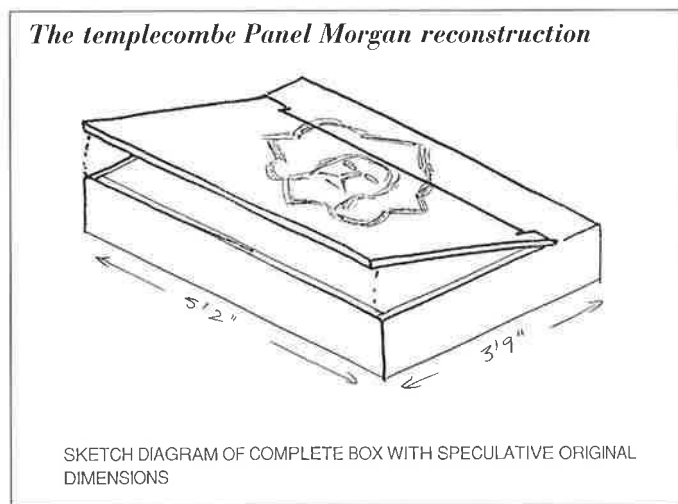


Fig. 2 : Rex Morgan's reconstruction of the complete box

I propose, therefore, the following logical scenario: The original box was constructed some time between 1280 and 1307 to contain the Holy Shroud «doubled in four», and flat, precisely in the manner of its folding and exposition as recorded over many hundreds of years in the first and early second millennium. The cloth might have been in a reliquary within this box (such as the

mandylion frame showing only the head) or simply inside the box by itself.

The box might have been made in France in order to transport the Shroud from the Templar treasury in Paris just before the arrest and execution of the Templars by Philip IV although its great weight makes it an unlikely means of carrying the Shroud in secret. The box was more likely made in England as a receptacle for the Shroud after it arrived in Templecombe in 1307. It was then kept in the Templecombe preceptory until perhaps Geoffrey de Charny, who had been kept prisoner in England after the battle of Calais in 1349, and who was heir to the cloth, took it back to France in order to instal it in the chapel we know he built for the purpose in Lirey by 1357. This large wooden box which bore a copy of the face painted on its lid on the external side (not the internal or it would have been upside-down on opening the lid and the position of the lock-marks is consistent with this) would have been retained in Templecombe at the preceptory as a reminder that this most precious of all Christian relics had been there and as an object for Templar veneration (consistent with the charges of idolatory laid against them).

Then, when the Templars were suppressed in England, this damning piece of evidence (the lid of the box) that the Shroud (or Grail) itself had been in Templecombe and that the knights «worshipped idols» would have been removed from the box and itself concealed. If my theory of the construction of the box is correct then the simplest way to disengage the lid from the box itself, particularly if done in haste, would be to cut off one of the wooden nibs (the missing left-hand one) and draw the lid sideways from the rod connecting it to the other nib, hence the absence of one nib and the existence (as shown in the 1944 photograph) of the other. The lid, now simply a panel bearing the portrait, was then concealed in the ceiling of the chaplain's house, secured with wire, as found by Molly Drew, and plastered over. There it remained until Molly Drew discovered it in 1944, some six hundred years later.

With my co-researcher Christopher Morgan I reconstructed a replica of the box based on the above research and on our speculative dimensions. We noted that the original top plank is missing but this is necessary to complete the painting and to allow the pin-hinge system to operate. We have painted the complete lid based on evidence from Drew's description as she saw it in 1944 before it was scrubbed, on descriptions of microscopic particles of pigmentation described by Anna Hulbert¹⁵ and on general evidence of medieval paintings. We believe that it is a reasonable representation of what must have been there nearly seven hundred years ago. In the construction of the box we have assumed that it was shallow, in order to house the Shroud either folded on its own or, more likely, according to the painting on the box, still in the decorative trellis-work frame as the Mandylion. (Fig. 3)

In 1989 I was able to remove the panel from the wall of the Church by special permission in an expedition in

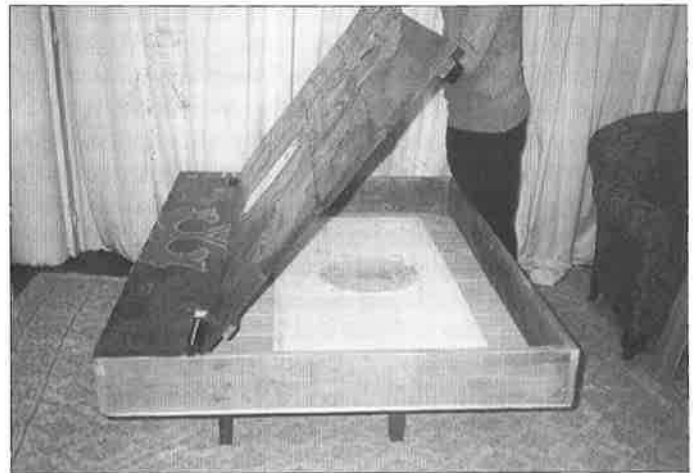


Fig. 3 : Replica box showing replica Mandylion inside

which I was assisted by the biblical archaeologist Dr Eugenia Nitowski. With three witnesses and total video and sound recording of all our work we took samples on Mylar tape of particulant matter from the back of the panel and specially from the crevices between the planks. All these were carefully plotted for their positions. Subsequent microscopic study and microphotographs by Nitowski of the samples has revealed a wide range of residual materials such as cotton, flax, pollens, calcium, myrrh, aloes, and several others. Whilst it is too early to conclude that these are from a box containing the Shroud there are remarkable similarities to the particulant matter found on the Shroud itself. Nitowski, who has examined by microscope and has photographed all the Shroud samples taken in 1978 (in much greater detail than did STURP) has commented that she repeatedly thought she was looking at samples from the Shroud itself rather than those we took in Templecombe in 1989.

There have also been developments in the tracing of the Templar routes from Paris to Templecombe whether or not they carried the Shroud. We have found numerous Templar churches between France and the Channel Islands and the Isle of Wight, all of which were places of rest for the journeying knights. Throughout the area of Poole Harbour in Dorset, the nearby town of Wareham (the twin town of Templar Conches in France) and on through Somerset to Shaftesbury and Sherborne many towns have Templar images in their churches. Some of these are faces similar to that on the Shroud indicating the Templars' close knowledge of its details. There is also evidence of the Shroud connection on the Isle of Wight, one of England's most ancient and mysterious places. I have found evidence of subterranean Templar tunnels, such as those in French Templar towns, in southern England and it is even said in local tradition that one led from Templecombe to Sherborne as an escape route and was big enough for a Templar on horseback to ride through. And ancient Bonchurch on the Isle of Wight is connected with ancient Lyra in Normandy.

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There is an important article by Dymock concerning Templar routes in Shroud News No 66¹⁶ in which she reports the following legend, which perhaps places the Shroud in ancient England on another occasion:

«Perceval and his sister rode on together and she told the knight that no one could gain victory over the King of the Moors (Mahomet) without having kissed the Holy Shroud; she hoped to bring him a piece of the blessed relic which, said she, could only be brought from the Haunted Ossuary, a place of very evil origin.

«Half fainting with terror of this hell fray of the damned, Elaine made her way to a small and ancient chapel, lighted by altar candles, though no hand was there to light them. Above the altar, held invisibly, hung the Holy Shroud.»

This suggests that the Shroud was in England even fifteen hundred years ago but there seem to be many stronger links in the chain of evidence to suggest that it was the French who brought the Shroud to England in the fourteenth century for its safety and preservation at Templecombe where it rested in the box of which we have reconstructed a copy bearing its brightly coloured medieval image of the face on the Shroud.

These matters show again the important place of iconography and history in the study of the mysterious Holy Shroud of Turin.

Perhaps we shall one day be able to prove that the Templars of France did, indeed, take the Turin Shroud to England. ■

Notes

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- 3) Morgan, Rex, «An Update and Commentary on the Site Report of the Orpheus Cubiculum Expedition», given at the *Holy Shroud Guild Seminar*, New York, August 1996. Reported in *Shroud News* No 98, October 1996
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- 5) See I above
- 6) In *Shroud News* No 42 (Aug 1987)
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- 9) See *The Shroud and the Grail*
- 10) According to Dorothy Crispino in *Shroud Spectrum* No 14
- 11) Dorothy Crispino in *Shroud Spectrum* No 28/29
- 12) Crispino in *Shroud Spectrum* No 1
- 13) Crispino *Shroud Spectrum* No 14
- 14) see 13
- 15) see 13
- 16) Dymock Herdsman, Audrey, «The Templars' Journey to Somerset», *Shroud News* No 66, August 1991 (Sydney, Runciman Press)

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Question

Est-ce que vous faites un rapprochement entre le Saint Suaire et le Baphomet templier ?

Réponse

Je pense que c'est une spéculation. C'est possible en effet, vous pouvez voir dans toutes les comparaisons qui sont établies ce que voulez bien voir ;

Commentaire

Je suis partisan de ce que les Templiers ont probablement eu le Linceul de Turin (je me suis appuyé sur le procès des Templiers pour faire une comparaison). Je voudrais vous indiquer un élément, parce que vous avez parlé de Geoffroy de Charny et de cette possibilité qu'il soit allé en Angleterre. Or il me revient en mémoire que le Père Anselme, qui a fait la généalogie des grands capitaines de France et traité no-

tamment la généalogie de la famille de Charny, a précisé dans son texte, et il a fait autorité en la matière, qu'en 1355, donc un an avant sa mort, Charny avait été envoyé en mission secrète en Normandie. Je ne sais pas si c'est un élément que vous avez retenu, parce que cela pourrait peut-être expliquer si vraiment il y un coffre qui s'est trouvé en Angleterre, que Geoffroy de Charny, qui n'était pas l'héritier en fait, mais a pu avoir connaissance de cette cachette et donc avoir un rôle en accord avec le roi, a pu rapatrier cinquante ans après la fin du procès des Templiers.

Quant au Baphomet, on a souvent dit qu'il y avait relation avec Mahomet. C'est une vue de l'esprit, car je pense que Baphomet est un mot qui vient du grec et notamment veut dire baptême, baptême de l'esprit, et que probablement les Templiers ont utilisé cette expression dans des rites tout à fait secrets à propos

d'une idole qu'ils auraient eue et qui serait la face du Suaire de Turin, comme le Mandylion à Constantinople.

Je pense que la représentation du Christ chez les Templiers correspond à ce que l'on trouve à Rome. Je ne sais pas si cela correspond véritablement au Linceul ; pourquoi y a-t-il eu un changement dans l'iconographie ? Parce que c'est justement ce que vous pouvez voir sur le vermicule que vous pouvez voir dans l'ordre des Templiers.

Pour donner quelques éléments d'information supplémentaires par rapport à la vision qu'avaient certains Templiers et par rapport au vocabulaire qu'ils utilisaient pour décrire le Baphomet qu'ils appelaient parfois un chat, par référence à l'impression un peu caricaturale bien sûr, de la queue qu'il a derrière le dos, queue dorsale, la traîne de cheveux, les yeux écarquillés...qui faisait référence à la symbolique du chat.

Le Linceul a-t-il séjourné en Angleterre ? Le panneau de Templecombe

L'auteur étudie spécialement le panneau découvert en 1944 à Templecombe en Somerset (Angleterre), dans une construction venant des Templiers. Ce panneau comporte un visage du Christ qui présente, d'après Whanger, 125 points de congruence avec la face de l'image du Linceul.

En se fondant notamment sur ce visage, sur les fleurs de lys qui l'accompagnent et sur les dimensions du panneau, l'auteur pense que celui-ci constituait le couvercle d'un coffret fabriqué en France par les Templiers à la fin du XIII^e siècle pour contenir le Linceul.

Lors du procès des Templiers en 1307, le coffret et son contenu auraient été envoyés à Templecombe, un centre templier important qui, de plus, était voisin des sites arthuriens. Or l'auteur pense, comme le professeur Scavone, que le Linceul a pu influencer la légende du Graal.

Geoffroy de Charny, appartenant à une groupe de familles veillant sur le Linceul, était prisonnier en Angleterre en 1350. C'est là qu'il aurait conçu l'idée de l'église de Lirey. Il aurait rapporté le Linceul en France.