

# Relations of a Breton Calvary with the Shroud and the Templar Knights

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## Abstract

In Brittany (France), north-west of the town of Quimper, on the heights of Douarnenez bay, the author of this paper discovered, in September 2001, a very strange Calvary located in the « Red-Cross Field » near a chapel called in French « Sainte-Marie du Menez-Hom ». According to the tradition, this Calvary was built on the site of a treasure buried by the Templars before the action against their Order between 1307 and 1314 under the reign of the French King Philippe The Beautiful. On this Calvary, an icon representing « a head » in the center of a stone-sculpted and landscaped frame offers disconcerting resemblances to the head of the Turin Shroud man. This Shroud was known in Antiquity under the name of Mandylion. The author shows here that it is probably the representation of the « head » adored by the Templar Knights during their secret ceremonies of initiation, whence the name of « Templar Mandylion » whom he gave to this discovery.

**Keywords :** image processing, image of Edessa, acheiropoietic image, Mandylion of Edessa, Veil of Abgar, Veronica, Brittany, Sainte-Marie du Menez-Hom, breton calvary, red-cross field, Templar Mandylion, templar knights, Philippe the Beautiful, Templar Trial, Templecombe, landscaped frame, Baphomet, magic head, Turin Shroud.

## List of acronyms

TS = Turin Shroud  
TSH = TS head  
TM = Templar Mandylion

TMS = TM head  
NP = negative picture  
PP = processed picture

N = North  
S = South  
W = West

NW = North-west  
NE = North-east  
SW = South-west

## Methods

Analysis of Calvary: geographical position, discovery events, orientation, dimensions, cross components and inscriptions on the pedestal. Analysis of dates and inscriptions found on the pedestal of the Calvary and interpretation. Analysis of marks present on the Mandylion icon and the Calvary. Comparison between Templar Mandylion, TS, and Mandylion of Edessa. Historical environment before, during, and after the discovery of the « tetradyplon » in Constantinople in 944. Comparison with the Veronica and with the Templar Panel found in Templecombe, Somerset, England. Comparison with other calvaries of the 13th century also located in a « Red-Cross Field » and attested as being of templar origin. Search for similar icons on nearly 3000 Breton Calvaries.

## Results

The icon of Templar Mandylion has five very particular characteristics of the TS head: the mark « E » on the face, the shape of eyes, some marks of blows on the cheeks, a swollen nose, a bifidus beard. In addition, this icon has three marks characteristic of the image of Edessa: it is held by an angel that symbolically means it is an « acheiropoietic » image (not made by the hand of man), the « head » of the icon is presented within a landscaped frame like the image of Edessa, this frame has a 2:1 dimensional ratio between width and height which is compatible with the folded-TS dimensions when it was mounted in a Persian style frame as Mandylion or image of Edessa.

## Discussion

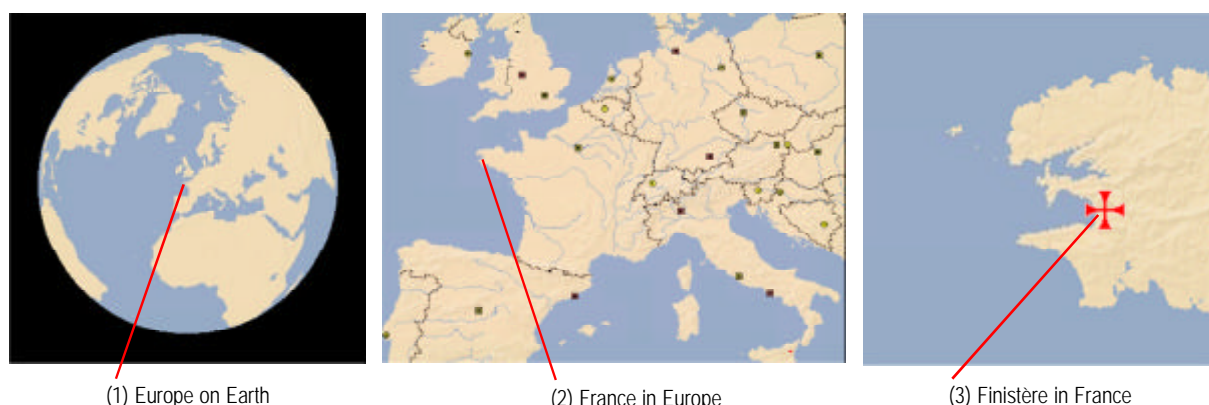
This study suggests that if this Calvary has these remarkable characteristics it is not by chance. The only valid explanation that can advanced is that the sculptor of the Calvary saw the original or an extremely precise copy of the TS « head » very closely and then engraved the various components in the stone of the Calvary.

The representation of Mandylion in the shape of an icon within a landscaped frame similar to the frame of the image of Edessa can be explained only by a precise chronology of the events which made the history of the TS.

In addition, it should be noted that while the Shroud disappeared between 1206 and 1350, a templar worship of a « magic head » or Baphomet appeared towards 1265. This worship was declared « idolatrous » in 1307 at the time of the arrest of Templars by the King of France Philippe the Beautiful, and was used as the indictment basis for the inquisitors of the Holy Office during the Trial of the Templars until 1314.

## Conclusion

The study of this Calvary seems to date it back to the 13th century and to attest of its templar origin. The components present on the Calvary and in particular the icon of Mandylion bring indirect elements of historical knowledge of the TS and its passage in the hands of Templars.



**Figure 1.** Geographical position of the Mandylion Calvary. (1) The TM Calvary is situated in the Western Europe (on the map, exactly to the center of the terrestrial globe). (2) It can be found in Brittany, on the western coast of France, in the district of Finistère. (3) The TMH of the Calvary is facing the Orient in the direction of the rising sun.

## Geographical position of the TM Calvary

The geographical position of the Mandylion Calvary is given step by step in the three maps of the Figure 1. Generally speaking, it is situated in western France, on the coast of Brittany, in the district of Finistère.

The Calvary and the stone Mandylion are located north-west (NW) of the city of Quimper (about 45 kms), on the heights of Douarnenez bay, in the Menez-Hom mountains, in a « Red-Cross Field » near a chapel called in French « Sainte-Marie du Menez-Hom ».



**Figure 2.** How to go to the Mandylion Calvary from Quimper, the most important city of south Finistère.

To find it from Quimper, the most important town of south Finistère (see Figure 2), take the direction of Douarnenez and then the road along the bay in the direction of Locronan.

After Kerlaz, turn left in the direction of Plonévez-Porzay and then Plomodiern. When arriving at Plomodiern, in the town center, take the direction of Menez-Hom. The Menez-Hom (altitude of 330 m) is a small mountain at a distance of few kilometers from Plomodiern (see the map of Figure 3).

On the road leading to the mountain top, take the left next turn in the direction of the Sainte-Marie-du-Menez-Hom chapel. When coming from Plomodiern, one finds the TM Calvary on the right along a secondary road leading to the chapel. A stairway along the wayside allows to have an easy access to the Calvary.



Chapel Ste-Marie du Menez-Hom      Mandylion Calvary in the Red-Cross Field      Menez-Hom top (in red: pedestrian footpath).

**Figure 3.** The TM Calvary is located on a secondary road in the direction of the chapel Sainte-Marie-du-Menez-Hom.

Previously this strange monument was hidden in a thickly forested area, situated in an inconspicuous field near an unremarkable road leading to the chapel.

## The discovery of the TM Calvary

During the 2001 Summer vacation, the author of this paper was on the trail of a possible Templar presence in Brittany (France) and therefore, on the trail of this very strange Calvary built, according to the tradition, on the site of a trésor buried by the Templars in the 13th century, before the action against their Order. Following this trail, he discovered by chance, the stone Mandylion on the other side of this wayside cross.

The location of the cross would have been untraceable for the author without the valuable help of two inhabitants of Plomodiern, members of the association working for the renovation of the Sainte-Marie-du-Menez-Hom chapel.



**Figure 4.** The TM Calvary located in the « Red-Cross Field » near the chapel called in French « Sainte-Marie-du-Menez-Hom ».

As a result of the research, meetings and discussions of the author with some local people -- inhabitants of Plomodiern and members of the association --, the Calvary and the stone Mandylion are no longer difficult to find. Now the location of the cross is traceable and the members of the association have fitted out a stairway along the wayside to have a very easy access to the Calvary and the stone Mandylion.



**Figure 5.** View of the chapel « Sainte-Marie du Menez-Hom ». On the left the new monumental semi-circular porch of the enclosure and in the middle the calvary of the chapel.

At the time of the discovery, the author merely stated that the known history of the chapel and the Calvary covered apparently a very long period starting in the early 14th century (supposed age of TM Calvary) and ending in the middle of 18th century (attested cons-



**Figure 6.** The stone Mandylion found on the other side of the « Red-Cross Field » Calvary.

truction age of the monumental semi-circular porch of the chapel enclosure) and this was the difficulty of his research work.

At the time, as a precaution, the author was unable to say anything but the dates found in the Brittany Guidebook [1-b], the Brittany Website [1-c], and some books dealing with these questions, such as the book [1-a] published in 1997 by the Editions Ouest-France, Rennes, France, under the French title « Les Sites Templiers de France » (The Templar Sites of France, ISBN: 2.7373.2212.X).

When the author went back to Paris area he released on his website a first statement ( [www.cirac.org/mersi/SuPR2uk.htm](http://www.cirac.org/mersi/SuPR2uk.htm) ) with some remarks on that discovery. This unchanged statement can be found at this address on Internet.

### The orientation of the TM Calvary

One shouldn't confuse the TM Calvary (see Figure 4) located in the « Red-Cross Field » with the calvary (see Figure 5) of the chapel « Sainte-Marie du Menez-Hom » itself. The first one is supposed as being of templar origin, the second one is probably more recent, the



**Figure 7.** A writing inscription on the wall of a small porch of « Sainte-Marie du Menez-Hom » seems to indicate the construction age in Latin for the chapel enclosure.



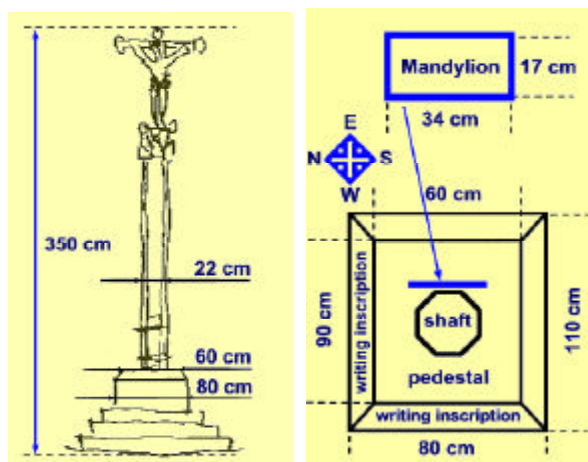
construction and modifications of the chapel being dated between the 16th century and the 18th century. The inscription written (see Figure 7) on the wall of the small porch of the chapel seems to indicate a construction age of 16th century for the enclosure.

As to the stone Mandylion (see Figure 6) of the TM Calvary it is supposed as being of templar origin. It is facing the Orient in the direction of the rising sun and the old Temple of Salomon in Jerusalem where the Order of Templars started in the early 12th century.

The TM Calvary is located in the South-East (SE) of the chapel « Sainte-Marie-du-Menez-Hom » itself (see Figure 3).

## The dimensions of the TM Calvary

The TM Calvary is quoted in different books [2] as a breton calvary among many others. It is nevertheless very specific by its dimen-



**Figure 8.** The TM Calvary has 3.5 meters height from the cross top to the ground. It was struck by lightning several years ago, and the shaft broke. It has been fixed again on its pedestal.

sions, orientation, components and writing inscriptions. When coming to the « Red-Cross Field », one finds a stairway along the wayside giving an easy access to the Calvary and the stone Mandylion. At the top of the stairway one first sees the cross of the TM Calvary which is facing Douarnenez bay and the setting sun (see Figure 8 on the left). Walking round the pedestal one finds the stone Mandylion on the other side of the TM Calvary.

The stone Mandylion is a small-sized icon 17 cm high by 34 cm wide (see Figure 8 on the right) located under the cross. The icon represents « a head » in the center of a stone-sculpted and landscaped frame (see Figure 6). The dimensional ratio between width and height of this frame is 2:1 (34 cm:17 cm).

An octagonal shaft is supporting the cross. It is of 160 cm high with a diameter of 22 cm. It is fixed in a rectangular pedestal. The TM Calvary was struck by lightning several years ago, and the shaft broke. It has been fixed again on the pedestal.

## The cross components and the writing inscriptions on the pedestal

As one can see on the left of Figure 8, the TM Calvary is composed of three stairs supporting a pedestal over which the cross shaft is fixed. The cross is facing west and under it there are two cherubs

holding a chalice (the Grail) in their hands (see Figure 4). Behind the cherubs, on the other side of the TM Calvary, one finds the stone Mandylion facing east.

Two inscriptions located on the north and west of the pedestal seem to indicate two different dates. Eroded by the salt water and the wind during several centuries, they are very difficult to decipher (see Figure 9).



**Figure 9.** The inscription written on the north face of the pedestal. Some researchers have read « l'an 1515 » (the year 1515) on this stone-sculpted inscription [2].

On the north face of the pedestal one finds the wider inscription. It is 90 cm wide (see Figure 8 on the right). Some researchers have deciphered the following French sentence: « l'an 1515 » [2]. It means in English « the year 1515 ».

On the west face of the pedestal one finds the smaller inscription. It is 60 cm wide (see Figure 8 on the right). Some researchers have deciphered the following date: « 1600 » [2].

The texts of both inscriptions are sculpted in gothic letters of type « textura » (long and vertical letters) as is usual in mediaeval epoch from the 12th century in Occident for the religious writing. But it is surprising to interpret the text of the wider inscription in French as: « l'an 1515 » because at this mediaeval epoch the writing language is always Latin for the scholarly and religious texts.



**Figure 10.** On the same picture as above, the author of this paper tried to decipher the inscription written on the north face of the pedestal. One can read here « MCCCIV oXb » in red letters [3].

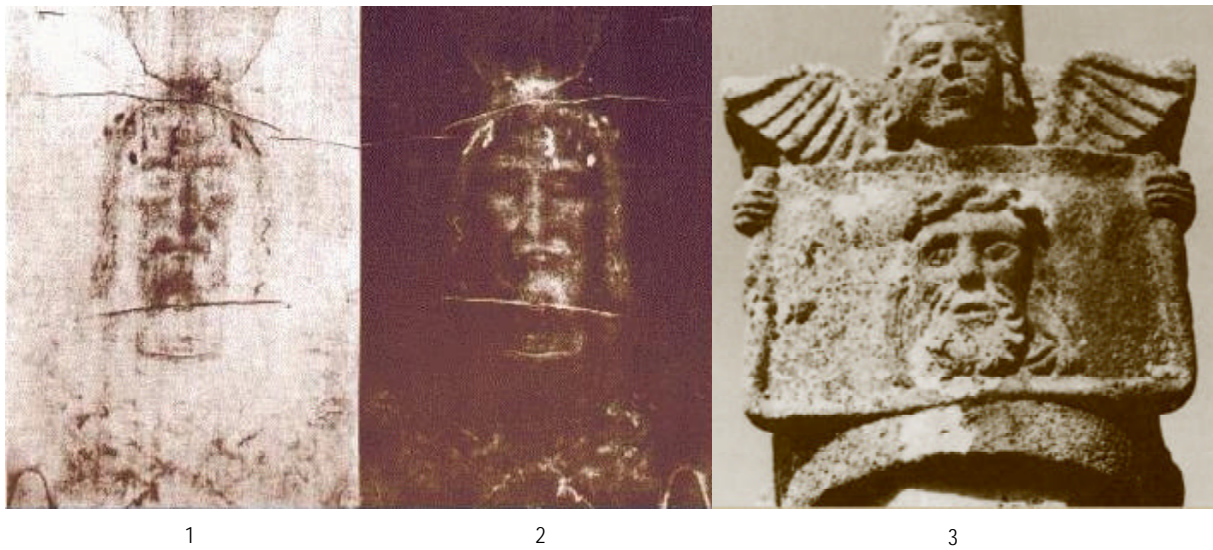


Figure 11. Comparison between the positive image of Turin Shroud Head (TSH), negative image of TSH and the image of Templar Mandylion Head (TMH). (1) The positive image of Turin Shroud Head is characterized by the « E » mark visible on the TS. (2) This mark « E » is reversed by the photography and becomes a 3 on the negative image of TSH. (3) The tiny mark visible on this photo of TMH taken in the 80's is a « E » similar to the mark of the positive image of TSH. The conclusion is the sculptor of the TM Calvary saw the original positive image or an accurate copy of it.

By way of proof, the text of the inscription (see Figure 7) written on the wall of the ancient porch of the near chapel seems to indicate in Latin the construction age for the enclosure. According to the Brittany Website « Inet-Bretagne » [1-c], the chapel calvary dates back to 1544, the inside of the chapel is dated 1570, and the construction of the chapel tower started in 1663.

It is known that certain very old calvaries have two dates written in Roman numerals on their pedestal, one being the erection date and the other the restoration date. It is the case of the TM Calvary in the « Red-Cross Field ». On the north and west faces of the pedestal the author of this paper tried to decipher the inscriptions by photography (see figure 10) and also by transfer to a tracing paper. The texts found on the pedestal seem to be 1304 (date of erection) on the north face and 1544 (date of restoration) on the west face. On the north face the date of erection should thus be interpreted as follows:

m c c c i v o x b  
 1 3 0 4 initials of the sculptor

One finds, from time to time, the name, or the name and the first name of the donor, i.e. of the person who erected the calvary. The donor can be the sculptor or the stonemason himself which mentions sometimes his profession. But name and first name are often summarized with some initials. It happened that two or several people joined to share the expenditure.

The long inscriptions are rare because of restricted available surface. Perhaps also because many stonemasons, illiterate, could not engrave a text, even with a model. Besides certain inscriptions are sometimes absolutely indecipherable.

The date of the restoration (1544) could thus be the same one as that of the erection of the other calvary located inside the enco-

sure of the chapel « Sainte-Marie du Menez-Hom » itself.

## Comparison between TM, TS and Mandylion of Edessa

As one can see on Figure 11, the icon of Templar Mandylion has five very particular characteristics of the TS head: the mark « E » on the face, the shape of TSH eyes, some marks of blows on the cheeks, a swollen nose, a bifidus beard. In addition, this icon has three marks characteristic of the image of Edessa: it is held by an angel that symbolically means it is an « acheiropoietic » image (not made by the hand of man), the « head » of the icon is presented within a landscaped frame like the image of Edessa, this frame has a 2:1 dimensional ratio between width and height which is compatible with the folded-TS dimensions when it was mounted in a Persian style frame as Mandylion or image of Edessa.

Figure 12 gives on the left a view of the « E » mark visible on the « natural » (positive) image of TSH and compares it with the same mark visible on an old black and white image of TMH [3].

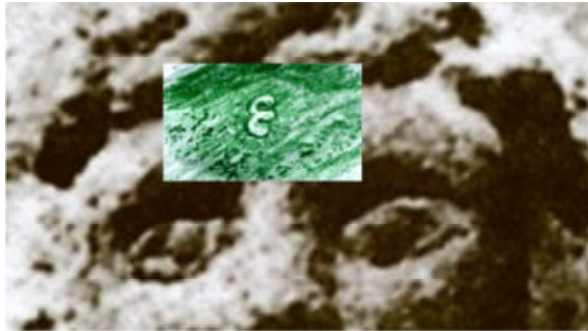


Figure 12. The mark of the positive image of TSH (see on the left) is a « E » similar to the mark visible on the photo of TMH taken in the 80s (see on the right). The photo of the TMH has been processed to underscore this tiny mark. This PP was made from the photo of Figure 11-3.

The mark is not easy to see on this TMH image and for that reason the b & w photo has been processed to underscore it. The TM Calvary was abandoned during several years until its discovery



by the author of this paper. The TM Calvary was very damaged by the wind and salt rains of the Brittany weather. Nowadays the mark « E » on the stone Mandylion is practically indiscernible (see Figure 6) and can be underscored only by transfer to a tracing paper. In July 21, 2004, the author of this paper has obtained the image of the Figure 13 by using this method on the stone Mandylion.



**Figure 13.** Nowadays, the mark E is practically indiscernible on the stone Mandylion. The author of this paper has underscored it by transferring to a tracing paper.

The icon of Templar Mandylion has four other particular characteristics of the TS head: the shape of eyes, a swollen nose, some marks of blows on the cheeks, a bifidus beard. As one can see on the Figure 14, the eyes have the same typical shape. One

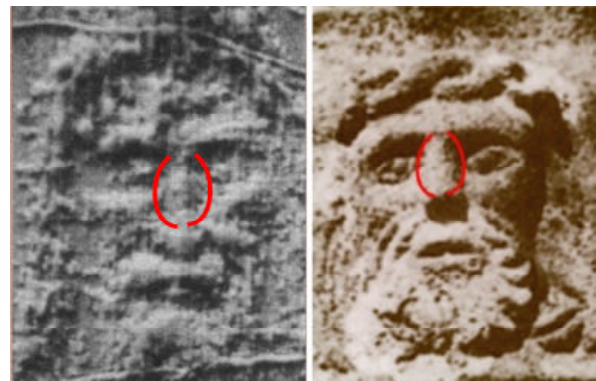


**Figure 14.** The TMH eyes have the same typical shape as the TSH eyes. One finds also this particular shape of eyes on very ancient byzantine icons representing the Mandylion and the Christ.

finds also this very particular shape in the byzantine icons of the first millennium A.D. as described in the studies of the Pr Nello Balossimo of the Data Processing Dept of the Turin University [4].

The swollen nose of the TMH icon is underscored on Figure 15. It is also a typical characteristic of the TSH as described in various studies. It can be very clearly seen on the first tridimensional images of TS produced by the French researchers Gabriel Quidor in 1913 and Paul Gastineau in 1974 (Figure 15).

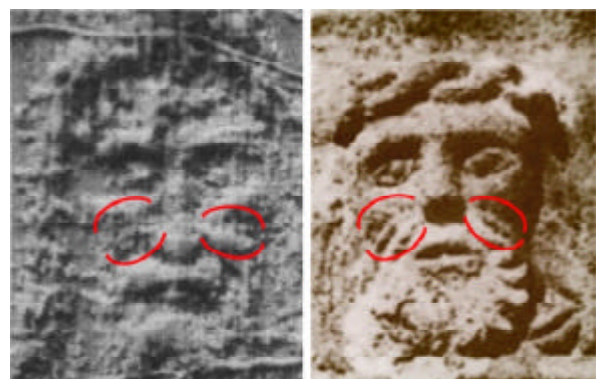
As we know very fine variations of shades can be observed on the TS image. The darker shades correspond to the parts of the body that were closer to the linen and the lighter shades to the parts that were farther away. By using this property, which does not exist on a portrait, even photographic, it is possible to reconstitute the relief of the body. This strange property was discovered as early as 1913 by Gabriel Quidor, a Frenchman. Using this property, he invented a clever machine and was able to



**Figure 15.** The swollen nose is well underscored by the first 3D images produced by two French researchers, G. Quidor and P. Gastineau, respectively in 1913 and 1974. On the left, the bruised nose on the 3D image of TSH is comparable to the swollen nose of the TMH.

make a sculpture from the TS image. This amazing sculpture is exhibited in the Shroud Museum in Turin [5].

In 1974, Paul Gastineau, a Frenchman, improved Gabriel Quidor's experiment, in order to check the law of distances and the strange 3D property of the image on the Shroud. Using his knowledge of bank note engraving and watermarks he constructed a machine with which he obtained a 3D plastic replica of the head on the Shroud (see Figure 15 on left). This 3D replica imitates the coins on the eyes, the bruised cheeks and swollen nose and the partly torn beard [6].



**Figure 16.** One finds similar bruised cheeks on the TMH (on the right) and on the 3D plastic replica of TSH (on the left) made in 1974 with the machine of the French researcher Paul Gastineau.

The bruised cheeks of the TMH icon is underscored on the right picture of Figure 16. It is also a typical characteristic of the TSH reproduced in 1974 by the machine of the French researcher Paul Gastineau on the 3D plastic replica of the TSH.

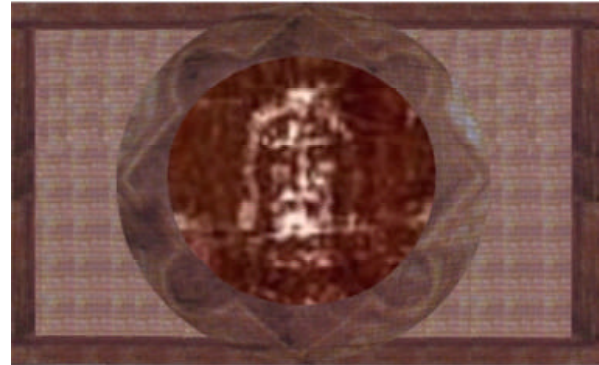
All the typical characteristics of the 3D replica of TSH can be found on the TMH icon. The Scriptures describe, with great precision, spits, slaps in the face, and blows given to Christ during his Passion. The face of the man in the Templar Mandylion and in the Shroud also bears the marks of injuries resulting from similar treatment. The nasal cartilage has been injured, undoubtedly by blows with a stick (see Figure 15). The right cheekbone and the nose seemed to be bruised, and the cheek is swollen (see Figure 16). The swelling on the cheeks is particularly underscored on the TMH picture. The beard has been partially pulled away (see Figure 17).



**Figure 17.** The beard on the TMH (on the right) is similar to the beard on the 3D plastic replica of TSH (on the left). Both of them are bifidus and have been partially pulled away.

There is on the TMH icon (see Figure 17 on the right) a beardless area under the mouth similar to the TSH image on the left. The beard is bifidus on both images, that is to say there is a two-parts beard around the mouth.

In addition, the TMH icon (see Figure 6) has three marks characteristic of the image of Edessa: it is held by an angel that symbolically means it is an « acheiropoietic » image (not made by the hand of man), the « head » of the icon is presented within a landscaped frame like the image of Edessa, this frame has a 2:1 dimensional ratio between width and height which is compatible with the folded-TS dimensions when it was mounted in a Persian style frame as Mandylion or image of Edessa (Figure 18).



**Figure 18.** The « head » of the TM icon is presented within a landscaped frame like the image of Edessa. This frame has a 2:1 dimensional ratio (width:height) compatible with the TS folded in 8 layers when it was mounted as Mandylion or image of Edessa. The lower image is a PP made by the author from the photo of Templecombe panel.

### About the « acheiropoietic image »

In Antiquity and the Middle Ages the image of Edessa was considered archeiropoietic or archeiropoietic. The name « acheiropoietic » comes from the Greek « kheir » ( which means hand), and « poiētēs », (creator). This name was given, mainly in Byzantium, to images, that, according to tradition were due to a miracle. An archeiropoietic image was not made by the hand of man (not painted by the hand of man), but appears by itself.

The TMH icon is held by an angel that symbolically means it is an « acheiropoietic » image like the image of Edessa.

### About the « landscaped frame »

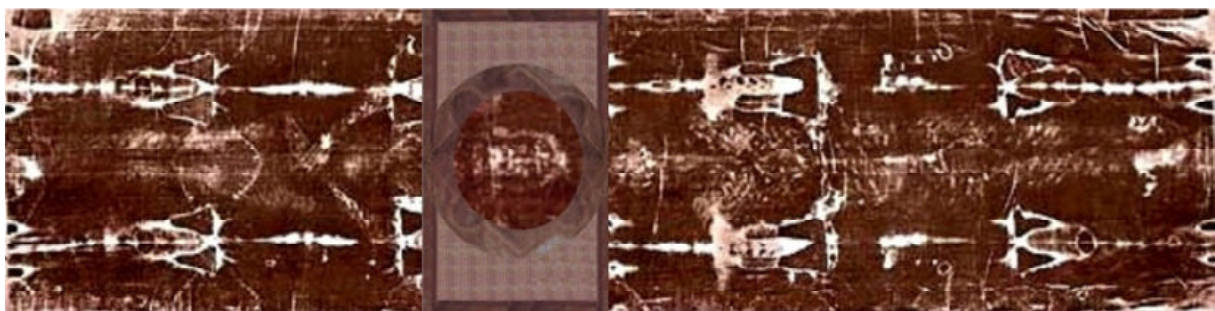
When the Mandylion, or image of Edessa, arrived in Constantinople in 944, only the head could be seen. This head image was mounted in a Persian style gold frame, dating back to the Abgars' time. In

Saint Sophia the frame was opened and the « tetradypylon » (from the Greek: « tetra » which means four, and « dyplon » doubled) appeared. In fact, the Shroud was folded in a strange way, four times on itself, laid on a small landscaped board (see Figure 19), and only the head could be seen through the frame [6].

### Historical environment

To understand the historical environment of the Mandylion of Edessa, it is necessary to examine the course of events before, during, and after the discovery of the « tetradypylon » in Constantinople in 944.

In 944, the Mandylion left Edessa (which is now the city of Urfa in Turkey), crossed the Bosphorus and arrived in Constantinople. Simeon Metaphraste tells that the Shroud was folded in a strange way, in 8 layers. Only, the face, the Abgar veil could be seen [6].



**Figure 19.** In 944, the Mandylion left Edessa, crossed the Bosphorus and arrived in Constantinople. Simeon Metaphraste tells that the Shroud was folded in a strange way, in 8 layers. Only, the face could be seen. This PP was made by the author from the TS photo of Giuseppe Enrie.





**Figure 20.** One can see the important differences existing between the traditional representation of the « Veronica » icon (painting on left and sculpture in the center) and the TM icon on right. It should be noted that in the case of the Veronica the head is presented on a supple veil in the shape of a portrait, and in the case of TM icon, it is presented in an unusual « landscaped » portrait surrounded by a thick and solid framework.

An important ceremony took place in Agia Sofia (Saint Sophia) to celebrate the arrival of the Face of Edessa (or Mandylion also known as the image of Edessa) in Constantinople (which is now the city of Istanbul in Turkey) [6].

For the event, the Mandylion was taken out of its frame and unfolded (see Figure 19). On this occasion, everyone could see that the « Face of Edessa » was, in fact, an entire body with a double image, the Shroud folded in 8.

The Shroud was then kept in the new imperial city of Blachernes, which comprised many palaces, gardens and sanctuaries where only ruins now remain.

The crusader Robert de Clary (or de Clari) saw the Shroud in the Church of Saint Mary of Blachernae (or Blachernes) and notes : « Here was the Shroud in which our Lord has been wrapped, which stood up straight every Good Friday, so that the features of our Lord could be plainly seen there » [10]. The Shroud stayed there with other relics until the sack of the city by the Crusaders in 1204. In April of the same year, two Crusaders, Boniface de Montferrat and Othon de la Roche entered the imperial city of Blachernae and took hold of the Mandylion-Shroud.

At the beginning of 1205, the Crusaders Boniface de Montferrat and Othon de la Roche invaded Greece and sacked Athens. Othon de la Roche took the title of Duke of Athens. He turned the Acropolis into a fortress where he hid the Shroud and his booty. A request in 1205 addressed to Pope Innocent III stated that the Shroud was in Athens. Nicolas of Otrante also says that he had secretly seen it in Athens.

The Shroud disappears in this way during the 4th Crusade. It should be noted that while the Shroud disappeared between 1206 and 1350, a templar worship of a « magic head » or Baphomet appeared towards 1265. This worship was declared « idolatrous » in 1307 at the time of the arrest of Templars by the King of France Philippe the Beautiful, and was used as the indictment basis for the inquisitors of the Holy Office during the famous Trial of the Templars until 1314 [7].

## Comparison of the TM icon with the Veronica icon

The name « Veronica » comes from the Greek « veraeikōn » which means true image. This term was used in the Middle Ages to designate a veil on which the image of Christ on the way to Mount Golgotha had been transmitted.

Various names appeared between Antiquity and the Middle Ages to designate the image of Edessa: apomassos, mandil, mandylion, mandillo, mantel, sydoine, sindon, sindonem, syndon, synne, sisne, tetradyplon, theoteuktos eikon, veraeikōn, veronica, or at last Shroud. However, all these terms were used to designate one object known today as the Shroud of Turin [8].

On many paintings or sculptures [14] one finds the legendary figure of « Veronica » presenting the face of the Christ printed by a miracle on a veil. This legend comes from the Middle Ages and tells that Veronica wiped with her veil the sweating face of Christ on the way to Golgotha. To thank her, he made a miracle and printed his face on this veil [9].

One can compare the « Veronica legend » with that of Abgar, king of Edessa, whose painter painted the portrait of Christ on a linen cloth which Christ had used to wipe the sweat off his face. This story of the king Abgar is well known as the « legend of the image of Edessa ». The common points which one finds between these two legends: the veil, the face in sweat, the portrait of Christ, tend to prove that it is, in fact, the same object, namely Mandylion, which then became the Shroud of Turin.

One can see, on the three images of figure 20, the important differences existing between the traditional representation of the « Veronica » icon and the TM icon. In the case of the « Veronica » (painting on left and sculpture in the center) the presentation of the « head » is done on a supple veil, not tended, in the shape of a portrait, and comprising many folds. This veil is held by a woman (Saint Veronica) who carries and presents it in front of her as one carries and presents a towel or a linen.





**Figure 21.** One can see the TM icon on right has some important characteristics similar to the Templecombe icon on left. On both icons the « head » is presented within an unusual landscaped portrait surrounded by a solid and thick framework. The eyes have the same typical shape. There is a beardless area under the mouth and the beard is bifidus.

In the case of the « TM icon » located in the « Red-Cross Field » near the chapel « Sainte-Marie du Menez-Hom », it is not a human being but an angel which presents the image of the « head ». This angel holds the image as if it were a rigid panel. There are no traces of folds. A thick and solid framework surrounds this unusual « landscaped » portrait. It is thus seen that this strange representation contains in itself a message.

The belief in this legend of Saint Veronica was so deeply anchored to the Middle Ages in the spirit of faithful that one made of it the sixth of the fourteen stations of the Way of Cross. Still today, many catholics think that it is a fact mentioned by the Gospels [9].

### Comparison of the TM icon with the Templar Panel of Templecombe (UK)

In 1951, one discovered in England, on the site of an old commandery, in Templecombe, in Somerset, a bearded face painted on a panel of the size of a small door and which was hidden under roofs (see Figure 21 on left). This head corresponded very exactly to the descriptions of « the idol » made by the Templars at the time of their trial.

It also corresponded to that which the king of France, Philippe the Beautiful, saw in 1306 when he took refuge in the Temple of Paris during a riot [11].

Similar representations of the « head » of Templecombe existed in the majority of the templar commanderies. According to some varied descriptions that we have, they were presented in various forms: panels, reliquaries or boxes, made in wood, copper, silver, vermeil or gold, decorated or not with jewels, according to the importance and the richness of the commandery [1].

They were probably copies of « the original idol » preserved at the Temple of Paris. These copies very probably had been created and sanctified in the Byzantine manner by putting them in contact with this original « idol ». They were thus regarded as holy, not made by the hand of man [9].

On Friday October 13, 1307, after a keen resistance of the knights

Templars of Paris, the men of Philippe the Beautiful invest the Temple. On the basis of what he saw in the Temple, the king gave his seneschals precise instructions to seek the famous idol: it has the shape of « a head of man with a large beard, whose head they kiss and adore in all their provincial chapters ». But the idol remains untraceable. They vainly searched for it everywhere, even in England [11].

As one can see on Figure 21, the TM icon on the right has some characteristics similar to the Templar icon of Templecombe: the « head » of the icon is presented within an unusual landscaped portrait surrounded by a thick and solid framework. The eyes have the same typical shape. There is a beardless area under the mouth. The beard is bifidus on both icons, that is to say there is a two-parts beard around the mouth.

In 1307 the Knights of the Temple are arrested and tried on Philippe the Beautiful's order. Among the charges, the Knights of the Temple were accused of having worshipped a « mysterious face ». One of the knights, Raoul de Gizey admitted, under torture, that he had worshipped an awesome, bearded head. [7].

### Comparison with other Templar Calvaries of Brittany

The author of this paper has compared the TM Calvary with other calvaries of the 13th century also located in a « Red-Cross Field » and attested as being of templar origin. For example the calvaries



**Figure 22.** In the area of Pont-Melvez (North Finistère) one can see some calvaries of the 13th century named « Red-Cross ». They are attested as being of templar origin and have some characteristics similar to the characteristics of the TM Calvary. For example the Red-Cross of the opposite picture has an eight-sided shaft similar to the shaft of the TM Calvary and an analog pedestal (see Figure 8). These crosses were painted in red in the 13th century and were used as reference mark to go from one commandery to the other. The « Red-Cross » name comes from there.

in the area of Pont-Melvez in North Finistere are attested as being of templar origin. At Bourbriac, near Pont-Melvez, the Templars founded a commandery in the 12th century. There is a « Red-Cross » calvary (Figure 22) near this commandery [12].

The shaft which supports the cross has an octogonal section similar to the shaft of the TM Calvary (see Figure 8). The pedestals of these crosses are also similar in shape to the pedestal of the TM Calvary. But the most interesting fact is that they are also named « Red-Cross ». These crosses were painted in red in the 13th century and were used as reference mark to go from one commandery to the other. The name of « Red-Cross » comes from there [13].

In the same way a systematic search for similar icons has been conducted by the author on nearly 3000 Breton Calvaries. The TM Calvary would apparently be the only calvary known in Brittany representing the « Mandylion » (or image of Edessa) within a landscaped framework and comprising all the characteristics of the head of the Shroud of Turin. The Atlas of the crosses and calvaries of the Finistere [2] does not apparently mention any other calvary of this type.

## Discussion

This study suggests that if the TM Calvary has these remarkable characteristics it is not by chance. The only valid explanation that can be advanced is that the sculptor of the Calvary saw the original or an extremely precise copy of the TS « head » very closely and then engraved the various components in the stone of the Calvary.

The representation of Mandylion in the shape of an icon within a landscaped frame similar to the frame of the image of Edessa can be explained only by a precise chronology of the events which made the history of the TS.

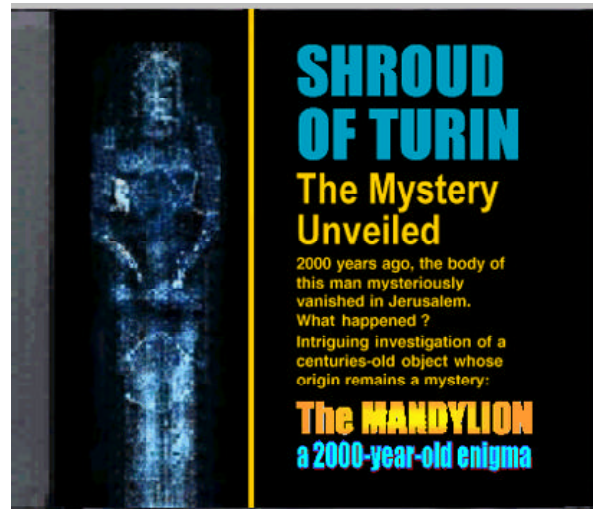
In addition, it should be noted that while the Shroud disappeared between 1206 and 1350, a templar worship of a « magic head » or Baphomet appeared towards 1265. This worship was declared « idolatrous » in 1307 at the time of the arrest of Templars by the King of France Philippe the Beautiful, and was used as the indictment basis for the inquisitors of the Holy Office during the Trial of the Templars until 1314.

What happened to this « idolatrous icon », this magic head, this Baphomet of the Templars? Without any doubt, it was put in a secret place before their arrest. It was certainly their most valuable object, which they adored and which was used for their secret ceremonies of initiation. They certainly had realized that a vast police operation was organized against them. Despite all the precautions taken by king Philippe the Beautiful, it is inconceivable that the important network of information of the Templars had not heard that something important was prepared against them.

It should be noted that while « the idol of Templars » disappeared in 1307, the Mandylion, better known today as « the Shroud of Turin » reappeared in 1357 in the family of a famous Templar, Geoffroy of Charny, tutor of Normandy and companion of Jacques of Molay, both of them burnt on the stake.

This Mandylion-Shroud found in Constantinople, during the 4th Crusade, had previously disappeared for over a century.

This history is treated in detail in a CD-ROM of investigation [6] entitled « Shroud of Turin, the mystery unveiled » or « The Mandylion, a 2000-year-old enigma » created by the author and available on the Web : [www.cirac.org/shroud/Shroud.htm](http://www.cirac.org/shroud/Shroud.htm).



It should be specified that the strange sculpture of « Templar Mandylion » has been discovered within the context of researches on the Shroud of Turin made by the author for several years in connection with international organizations of « sindonology », a new discipline which aims to study this amazing relic preserved in Turin since the 16th century.

## Conclusion

The study of this Calvary seems to date it back to the 13th century and to attest of its templar origin. The components present on the Calvary and in particular the icon of Mandylion bring indirect elements of historical knowledge of the TS and its passage in the hands of Templars.



The Templar story of the « magic head » or Baphomet is treated in detail in a CD-ROM of investigation [7] entitled « Order of the Templars: the strange worship of the magic head » created by the author of this paper and available on the Web at the following address: [www.cirac.org/shroud/Shroud.htm](http://www.cirac.org/shroud/Shroud.htm)



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