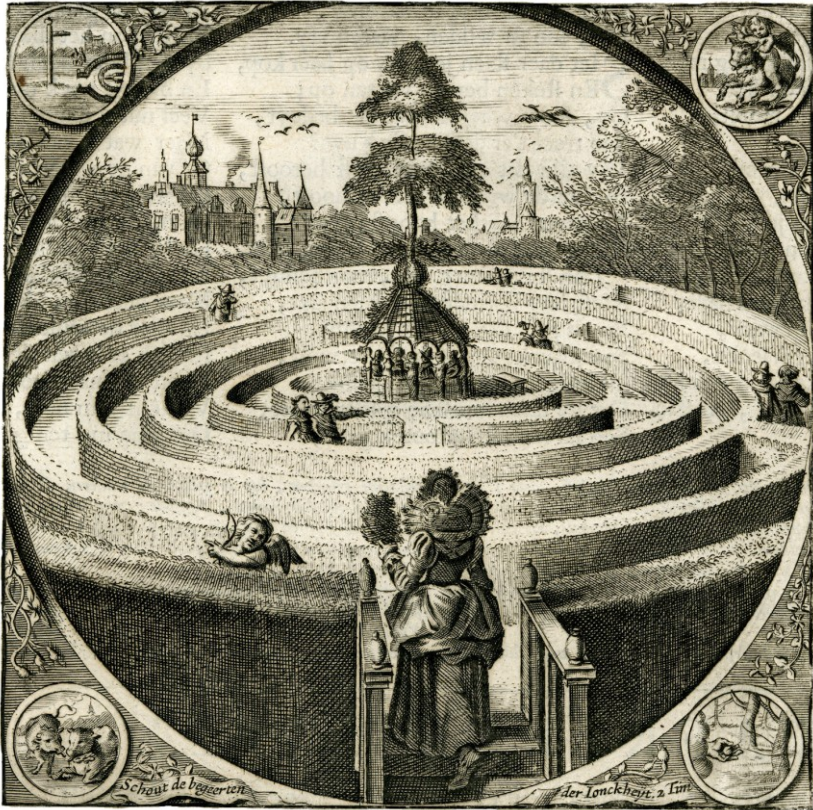


CAERDROIA

THE JOURNAL OF MAZES & LABYRINTHS



: XLI :
CAERDROIA 41

CAERDROIA

The Journal of Mazes & Labyrinths

41st Edition



The Saffron Walden Turf Maze in the county of Essex, England. The largest surviving historic turf labyrinth, its origin and history has long been the subject of debate. In this edition of Caerdroia we present a comprehensive account of the many and various documents and sources that record the complex history of this labyrinth, which has survived for well over three hundred years in the same location. Photo: Jeff Seward

CAERDROIA 41

The Journal of Mazes & Labyrinths

Contents

Cover : “Wech-Wyser ten Houwelick uyt den Doolhof der Kalver-Liefde” (Road Map to Marriage from the Maze of Puppy-Love) from *Alle de Wercken van den heere Jacob Cats* (Complete Works of Jacob Cats), 1726 edition. Original engraving: Labyrinthos Archive

1 **Frontis** : The Saffron Walden Turf Maze. Photo: Jeff Saward

3 **Editorial** : Jeff Saward reviews this edition and the Saffron Walden Maze Festival 2011

4 **The Labyrinths of Formigueiros, Northwest Spain** : Gonzalo Meijide Cameselle announces an exciting new discovery in Galicia

9 **The Saffron Walden Turf Maze** : Jeff Saward documents the history of the largest surviving turf labyrinth in England

23 **A Maiden Called Troja** : John Kraft recounts the stories associated with the Trojeborg stone labyrinth at Visby, on the Swedish island of Gotland

27 **Artistic Mazes in Renaissance Culture & Literature: In Search of Eros** : Sophie Chiari presents a study of labyrinthine themes in renaissance erotic literature

38 **Pieces of Chartres** : Richard Myers Shelton explores the structure of modern ‘cut-down’ versions of medieval labyrinth designs

49 **The Shining Mazes** : Roberto Milazzi figures out the designs and locations of the hedge maze(s) that appear in Stanley Kubrick’s classic movie

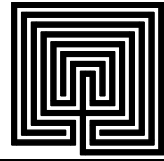
52 **Notes & Queries** : a labyrinth commemorative medal; an unusual maze at Abaurrea Alta, Navarra, Spain; a new labyrinth in Turku, Finland; the new Xmatrix maze puzzles; The Labyrinth Society

56 **Labyrinth Reviews** : the latest maze and labyrinth books and publications reviewed

57 **Caerdroia** : submission details, subscriptions, etc.

Back cover : the tiled maze/labyrinth constructed c.1875 in the the church of St. Martinus, Oud-Zevenaar, the Netherlands. Graphic: Labyrinthos Archive

Caerdroia 42 is due for publication December 2012, submissions by August 2012 please



Jeff Saward, Thundersley, March 2012

Welcome to the 41st edition of Caerdroia, packed as usual with contributions from our readers around the world. Of particular interest in this edition is the discovery of a number of labyrinth inscriptions during the excavation of an Iron Age fortress in Galicia. Dating from around 2000 years ago they are, as might be expected, all of the “classical” form, but the exquisite example with 11 circuits, 12 walls, provides a notably early and securely dated example of this more complex style of labyrinth. Once again this comes from the northwest of Spain, a region where further new discoveries of labyrinth petroglyphs are being made with increasing frequency – a subject that will hopefully feature in a forthcoming edition of Caerdroia.

Unfortunately, a huge increase in mailing costs here in the UK (on average around 75% for mailing outside the UK), has forced us to increase our subscription rates for future editions, but our next, Caerdroia 42, is still scheduled for publication towards the end of 2012. As always, if you have a paper or shorter article you wish to submit for inclusion in the next edition, send it to me as soon as possible, along with the usual labyrinthine snippets and curios that help fill the pages...

Jeff Saward - E-mail: jeff@labyrinthos.net - Website: www.labyrinthos.net

The Saffron Walden Maze Festival

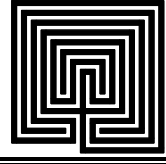
Held over a week during August 2011, the Saffron Walden Maze Festival was a glorious celebration of all things labyrinthine and amazing. With a number of events focused around the historic turf labyrinth on the Common and the mid-19th century hedge maze in Bridge End Gardens, both lovingly preserved and promoted by the town council, and various exhibits and temporary installations to discover around the town, there were many opportunities for locals and visitors to enjoy the Mazes of Saffron Walden – even the Minotaur put in an appearance!

And plans are afoot for another Maze Festival at Saffron Walden in 2013.

For more details, visit the festival website: www.saffronwaldenmazefestival.co.uk and read Kimberly Saward’s maze festival blog: www.ariadnethread.net



The Labyrinths of Formigueiros, Northwest Spain



Gonzalo Meijide Cameselle

Three years ago, in 2009, during a season of excavation with volunteers at an Iron Age settlement at Formigueiros in Galicia, northwest Spain, an amazing discovery was made,¹ something that was very different from the usual finds from the Iron Age hill forts of the “Castro” culture in the northwest of the Iberian Peninsula.² Within the fort, on the pavement of a small square made of slate slabs, there were carvings with various motifs: horses, fishes, circles, and labyrinths. Later we found other drawings, which speak of a long tradition in this type of art, but before we look at these, a few words will establish the archaeological context and its background.

The Castro of Formigueiros is located on one end of the Serra do Édramo mountain, and dominates the river valleys of the Sarria and Mao, north and south respectively. On the opposite end there is another stronghold with similar features, Castro da Margarida, although this site has not been archaeologically investigated. Northwest, at the base of the mountain is the monastery of Samos, of early medieval foundation (6th century CE), and alongside runs the pilgrim’s way to Santiago de Compostela. Another important feature is the existence of megalithic cemeteries to the east (300 m. away) and west (1 km.), the latter with more than 40 burial mounds. Finally, around the mountain, within a 4 km. radius there are at least 13 Iron Age settlement sites.

The most impressive feature of the Formigueiros stronghold is its complex defensive system, with a central wall, made of stone, and several surrounding lines of earth walls and ditches, making something of a labyrinthine pattern (fig. 1). Portions of the central wall are still preserved to a height of 3 metres, but originally could have been double that. The width of the walls varies, but in places is up to 4.6 m. wide, so was an impressive defence – not so long, but as powerful as the walls of the nearby Roman town of Lugo (LVCVS AVGVSTI).



Fig. 1: The Castro of Formigueiros, 2006, prior to excavation

The history of the Formigueiros Castro starts in 6th - 5th centuries BCE. We only excavated a small area of the earlier level, but found traces of postholes, probably from wooden huts, with C14 dating around the 5th century BCE. The best known period of the settlement is around the beginning of the 1st century CE. It is characterized by houses with walls and ceilings of slate, separated by narrow streets and squares, also with slate pavements (fig. 2). To this phase belong all the engravings we have recovered so far. We have C14 dating and a coin of Tiberius that indicated the end of occupation, probably after the middle of the 1st century CE. According to Roman writers, this stronghold should have belonged to the Scurri people. Later, although we don't have clear evidence of when, new houses were built over the old ones, but the site was only inhabited again for a short period, maybe in relation with the Suebi invasion of the 5th century.



Fig. 2: The excavated area of the stronghold, the slate paved square to the upper right

The Engravings

Inside the settlement there is a small square, surrounded by houses, one with a long stone bench outside (fig. 3). The pavement of the square was made from large slabs of slate, some of them with engravings, distributed with some apparent sense of order. To the north three fishes, on the middle a labyrinth, to the south two horses. There is a big difference in skill and quality between the animals and the labyrinth. The designs of the fishes are formed from a series of arcs, clearly made by a steady and sure hand (fig. 4). Likewise, we see also geometric patterns in the design of the horses, with clear grooves (fig. 5). On the other hand, the drawing of the labyrinth is only a sketch, with a number of confused lines.



Fig. 3: Plan of the square with the engravings



Fig. 4: The best preserved fish



Fig. 5: One of the horses

While the drawings of the animals are a little simplified, they define well their essential characteristics. The fishes, for instance, have all the fins – caudal, dorsal, ventral, anal and adipose – with the scales and the central line represented. The horses are also depicted with their basic anatomical features. The labyrinth, however, looks like an unfinished work. The lines are not deep and are partially erased, so the design is not easy to discern, but probably represents a sketch of a classical seven-circuit labyrinth (fig. 6).³



Fig. 6 (left): Labyrinth on the pavement

Fig. 7 (below): The incomplete labyrinth

In the area of the square there was another slab, which looked like it had not yet been placed in its final position. The lines of the drawing are very feeble, but it's possible to identify the seed pattern of another seven-circuit labyrinth (fig 7). Finally, on the stone bench there are also small engravings, a circle with radial lines, and what looks like another labyrinth.

But the corpus of themes is not yet completed. We found more drawings on small stones, reused in the walls of the houses, and recovered during the process of excavation, some in situ and others within the debris from collapsed walls. There are reticulated criss-crossed patterns, maybe for game boards, a triangle and another fish. But the most astonishing find was another labyrinth, more complex and elaborate than the others. This final labyrinth is a little masterpiece (fig. 8).⁴ The stone on which it is engraved (17.5 x 13 cm.) is broken and

probably the composition was originally more complex; to the upper left there is what looks like the tip of a sword or spearhead. The labyrinth is likewise not complete, but can clearly be identified as an eleven-circuit classical design. Some of the lines are not very clear, especially around the central goal, as a consequence of the nature of the stone – the grooves are very close and the surface of slate is prone to exfoliation. They were clearly made with a metal point and it is even possible to observe the carving strokes. This miniature labyrinth carved on a very fragile surface is only 10.6 cm in diameter.



Fig. 8: The small eleven-circuit labyrinth

Interpretation

In a paper published in 1955, Prof. Blanco Freijeiro, whilst discussing the well-known Galician labyrinth petroglyph at Mogor, compared it to the drawing on the oinochoe of Tragliatella, and thus with the Trojan game (*ludus* or *lusus Troiae*), a cavalry exercise.⁵ This may be of interest, because the Castro of Formigueiros was also a powerful stronghold, with impressive defensive walls and a labyrinthine system of surrounding ditches and earthworks, and in that sense resembled the mythical city of Troy. But his paper also focused on another issue: the problem of chronology. The labyrinth is a well-known theme in the repertory of Galician petroglyphs, although they are by no means common. Almost everybody agrees in dating them to the Bronze Age, or earlier, though archaeological evidence is lacking, and it's obvious why.⁶ However, in the case of the Formigueiros labyrinths, we have clear dates, at least for the engravings on the pavement, in the first century CE. So there is a long gap, both in time and culture, between these two artistic expressions of the form. But there is also evidence that points to rock art being important in the Iron Age, and there are many examples of petroglyphs found in Iron Age hill forts, with many of the traditional forms.⁷ Furthermore, there is another group of designs that seems to belong to medieval times or later. So, at least, we can admit that this type of cultural pattern has a long persistence in Galicia, and this is probably also true for the labyrinth.

It would be pretentious to speak about the meaning of these labyrinths in these pages, and particularly in this highly specialized forum.⁸ Instead I will only try to point out a couple of matters related to the location of this discovery. The Serra de Édramo mountain and its continuity to the South, the Santa Mariña mountain, have one of the largest concentrations of megalithic graves in Galicia. We know that in medieval times and later, this mountain marked the boundary between territories, and so appears in old manuscripts, it is also a

natural boundary between river valleys of the Sarria to the north, and the Mao to the south. Could it also have been in the past a border between specific populations or other territorial or tribal groups? The scene depicted on the pavement of the small square, may represent this world, with the labyrinth identified as the stronghold, and the fishes of the river Sarria on its north side. The drawings of the horses, and their relationship to the concepts of stronghold, Troy, and the labyrinth might also be significant.

In many contexts the research at Formigueiros offers a new and different image of Iron Age culture in the northwest of the Iberian Peninsula. Galicia is a small region, but for its aficionados, it has an immense variety of landscape, culture and way of life. Something like that happened in the past, and especially in the Iron Age. In this sense, the achievements of the inhabitants of the Castro of Formigueiros, with a new type of art and material culture, confirm that trend.

Gonzalo Meijide Cameselle, Lugo, Spain; March 2012

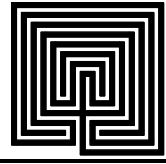
Gonzalo Meijide Cameselle is the Chief of Section of Archaeology at the Consellería de Cultura, Educación e Ordenación Universitaria in Lugo, Galicia.
Email: gonzalo.meijide.cameselle@xunta.es

Editors Note: The engraved slabs from the pavement of the Castro of Formigueiros have been extracted, for reasons of preservation and security. They will be on show at the *Gallaecia Petrea* exhibition in Santiago de Compostela, from June to December of 2012.

Notes:

- 1 Meijide Cameselle, G., Vilaseco Vázquez, X.I., Blaszczyk, J., 2009, “Lousas decoradas con círculos, cabalos e peixes do castro de Formigueiros (Samos, Lugo)” in *Gallaecia* 28, pp. 111-128; Meijide Cameselle, G., 2011, “Novas perspectivas sobre a cultura castrexa na provincia de Lugo: As achegas do Castro de Formigueiros (Samos)” in *A prehistoria de Lugo á luz das descubertas recentes*, pp. 94-111; Ortiz Sanz, J., Gil Docampo M. L., Martínez Rodríguez S., Rego Sanmartín, M.T., Meijide Cameselle, G., 2010, “A simple methodology for recording petroglyphs using low-cost digital image, correlation photogrammetry and consumer-grade digital cameras” in *Journal of Archaeological Science* 37, pp. 3158-3169.
- 2 For a general overview see: González Ruibal, A., 2006, *Galaicos. Poder y comunidad en el Noroeste de la Península Ibérica (1200 a.C. - 50 d.C.)*, A Coruña.
- 3 This plan and interpretation was made by Jose Luis Galovart Carrera.
- 4 Drawing made by Marta Cancio Fernández, from the staff of Museo do Castro de Viladonga, Lugo
- 5 Blanco Freijeiro, A. (1966), “El laberinto de Mogor” in *Antonio Blanco Freijeiro, Opera Minora Selecta*, Sevilla 1966, páxs. 93-102.
- 6 Peña Santos, A., Rey García, M., 2001, *Petroglifos de Galicia*.
- 7 Rey Castiñeira, J., Soto Barreira, M.J., 2001, *El arte rupestre de Crastoeiro (Modim de Basto, Portugal) y la problemática de petroglifos en castros*.
- 8 For a complete panorama see: Kern, H., 1982, *Labyrinth. Erscheinungsformen und Deutungen 5000 Jahre Gegenwart eines Urbilds*, München; Saward, J., 2003, *Labyrinths and Mazes*, London, New York.

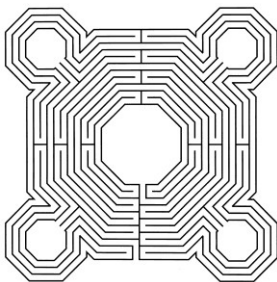
The Saffron Walden Turf Maze



Jeff Saward

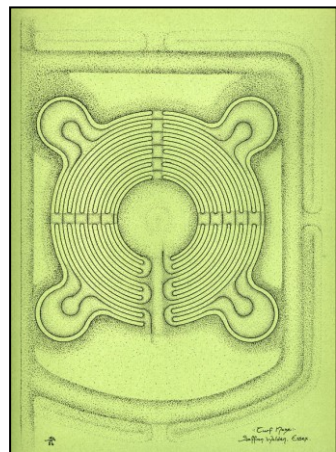
The turf labyrinth at Saffron Walden, in the county of Essex in southeast England, is one of the best-known and well maintained historic turf labyrinths in Europe, and it is also the largest surviving example.¹ Known simply as the “Turf Maze,” it is situated at the east end of the Common, a large open area adjacent to the town centre, which has long been the location of fairs and festivals held in the town. The labyrinth itself is of an unusual 18 wall/17 circuit medieval design, 26.9 metres in diameter, but with four lobes at the ‘corners’ that increase its overall width to 40.2 metres from ‘corner to corner.’ The path of the labyrinth is formed from bricks sunk in the hollows between turf ridges, contrary to the normal arrangement where the ridge is the path to follow, but similar to the “Mizmaze” turf labyrinth on St. Catherine’s Hill, Winchester, which likewise has a trench (without the bricks), cut to expose the underlying chalk. The centre is marked by a mound 10.1 metres in diameter that stands some 0.45 m above the level of the pathways. The corner lobes are similarly raised above the general level of the labyrinth, and the entire arrangement is further surrounded by an embankment and ditch arrangement, with overall dimensions of c.45.5 x 33.4 m. The sculptural nature of the mounds, banks and ridges of the labyrinth are reminiscent of some ancient earthworks, and not surprisingly, perhaps, this has inspired some imaginative speculation surrounding the history and origin of this unusual monument.

The design of the labyrinth at Saffron Walden is quite unique among the corpus of turf labyrinth designs recorded in the British Isles, or in the Germanic region, where turf labyrinths were also formerly widespread. With 17 concentric pathways surrounding the central goal it is easily the largest and most complex of the surviving examples and only two known former examples were larger – Pimperne in Dorset, England and Stolp in Poland. However, the design is by no means original. While some have likened the plan of Saffron Walden to the 13th century pavement labyrinth formerly situated in Rheims Cathedral, France, to which it bears a superficial similarity, the designs are in fact quite different, as study of the plans below will reveal.

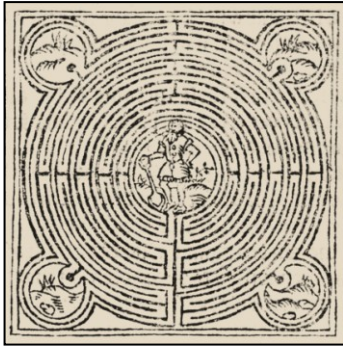


Left: The pavement labyrinth formerly in Rheims Cathedral

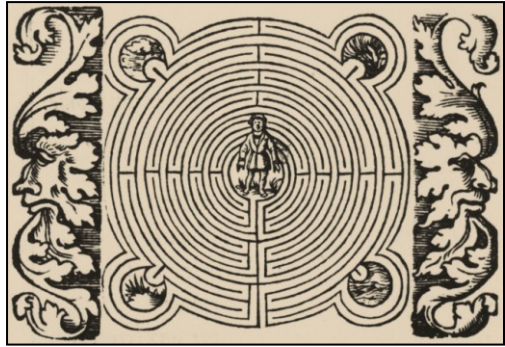
*Right: The turf labyrinth on Saffron Walden Common
Plan: Jeff Saward, 1986*



Instead the origin of the design of the Saffron Walden labyrinth should probably be sought in an influential book of the period, Thomas Hill's *The Profitable Arte of Gardening*, the first gardening book in the English language, initially published c.1563.² On page 10 of the 3rd edition (1579) there appears an illustration for a garden maze which is almost exactly the same as the labyrinth on the Common, except that it is a mirror image. This is the most likely source, a popular book which might perhaps have been in the library of a wealthy trader or scholar in the town. It should be noted that the design in Hill's book was by no means original; it had surely been copied in turn from Guillaume de la Perrière's book *Le Théâtre des bon engins, auquel sont contenuz cent Emblemes moraux*, published in Paris in 1539.³



Above: Plan for a garden labyrinth from Thomas Hill's The Profitable Arte of Gardening, 1579



Above: Labyrinth emblem from Guillaume de la Perrière's Emblemes Moraux, 1539

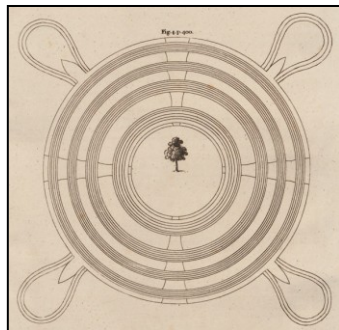
Whatever the source of its design, the first reference to the turf maze at Saffron Walden would appear to be the often-quoted entry from the 1699 accounts of the town council, recording that on 27th March of that year, 15 shillings was paid for “Cutting the maze at the end of the common.”⁴ Interestingly, another 15 shillings was paid in the same year for “setting 60 young trees, to fill up the walk at the end of the common” and further trees were planted in the following year. Clearly the “cutting” of the maze was part of a broader plan to enhance the eastern end of the Common, and the specific reference to the maze and trees located at “the end of the common” shows that this 1699 “maze” is on the same site where the monument survives to this day.

Many authors over the years have assumed that the 1699 payment was simply for maintenance and upkeep of an existing labyrinth, but 15 shillings was a considerable sum of money – agricultural labourers were typically paid around one shilling for a day's work at the time.⁵ This generous payment would have been sufficient to employ three men for five days, undoubtedly enough time to mark out and dig the narrow trenches that formed the pathway of the labyrinth, cut through the turf to the underlying chalk, with the spoil providing the material for the central mound and the four mounds that form the ‘bastions.’ Furthermore, it should be borne in mind that the bank and ditch surrounding the labyrinth is a more recent addition, probably created c.1814 (see below), so would not have been part of the 1699 “cutting” works.

It is evident that the final decades of the 17th century were a period of considerable civic pride in Saffron Walden. The town council was presented with a large silver gilt mace by King James II in 1685, and the town's charter of incorporation was renewed by King William III in 1694, in which year the first mayor of the town was appointed. The following year the corporation paid for maintaining the ditches around the Common, continuing a commitment to keep it in good order, so that fairs could continue to be held on the land and "that carts make no comyn way over the said comyn," as recorded in 1516.⁶ While numerous authors have postulated over the years that the turf maze at Saffron Walden is somehow proof of the continuation of some antiquated practice, or even an old pagan ritual, the construction of the maze (and associated planting of trees) in 1699, might better be considered an act of civic improvement of the facilities available to its inhabitants – a venue for entertainment and exercise – in much the same way that councils today provide public parks and playgrounds.

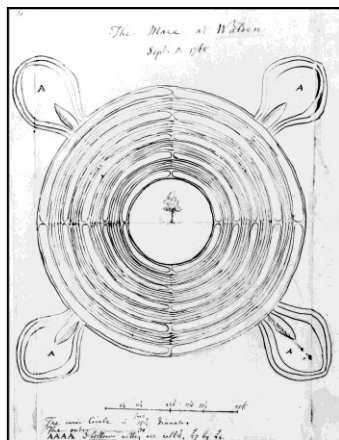
Following the initial 1699 record of the turf maze, the first published mention of it would appear to be in the 1789 English edition of Camden's *Britannia*, edited and expanded by Richard Gough. A rather inaccurate diagram of the turf maze is given on plate XIV in volume II of this work.⁷

Plan of the turf maze in 1789 edition of Britannia
Photo courtesy of Cambridge University Library



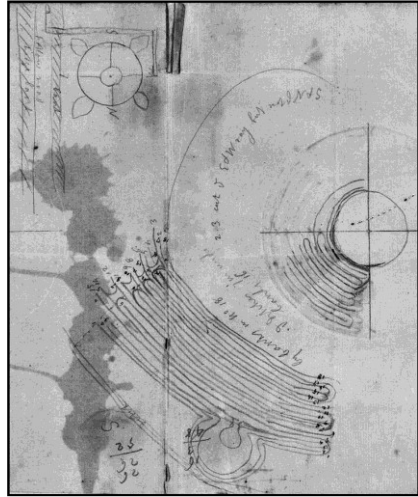
The source of this illustration can be traced to the earliest known drawings of the Saffron Walden labyrinth, contained within the extensive collection of books and manuscripts formerly belonging to the antiquarian Richard Gough (1735-1809), and now housed in the Bodleian Library in Oxford.⁸ Two folio sheets, one (7R) containing a series of measurements, preliminary pencil sketches of sections of the labyrinth and a simple overall plan, drawn on a large sheet of paper, was undoubtedly drawn on location; the second sheet (6V), consists of three pasted down plans of the labyrinth, worked-up and inked-in to varying degrees, the largest dated September 5, 1768 (the date of the field visit?). The author of the sketches and plans is unrecorded, however the handwriting alongside the pencil sketches on sheet 7R is very similar to Gough's hand-written notes elsewhere in the collection (see below) and these, at any rate, would appear to be his work. The inked plans are surprisingly inaccurate and were surely created at a slightly later time, possibly by one of Gough's assistants, struggling to interpret the earlier sketches and notes.⁹ However, it is clear that the smaller of the inked plans on sheet 6V was the basis for the engraving in the 1789 edition of *Britannia*.

1768 sketch plan of "The Maze at Walden"
Photo courtesy of the Bodleian Library



Several interesting features are recorded in these plans. A small sketch alongside the pencil notes and diagram of the path arrangements on sheet 7R gives an idea of overall layout of the site at this time – somewhat different from what we see today. No surrounding earthwork is shown, although the bank on its eastern side, between the maze and the road alongside, is essentially unchanged. Instead, a ditch is shown running out from the bank on the south side of the maze, and along one half of the western side. Also depicted on the inked plans is a small tree standing at the centre. No tree now graces the centre of the turf maze, but its absence is explained by later documents – it was destroyed in 1823. While the depiction of the tree on the plans is probably symbolic, rather than to scale, it would seem likely that Gough would have seen a mature tree in 1768, originally planted as part of the 1699 maze “cutting” and tree planting program, although it is recorded that further trees were planted on the common in 1727. The notes alongside the diagrams also record that the lobes at the corners of the labyrinth were called “bellows” at this time.

Details of the turf maze on sheet 7R
Photo courtesy of the Bodleian Library



Also contained within the Gough Collection is another manuscript note concerning the turf maze, inserted in a book on the antiquities of Essex,¹⁰ and clearly in Gough’s own handwriting:

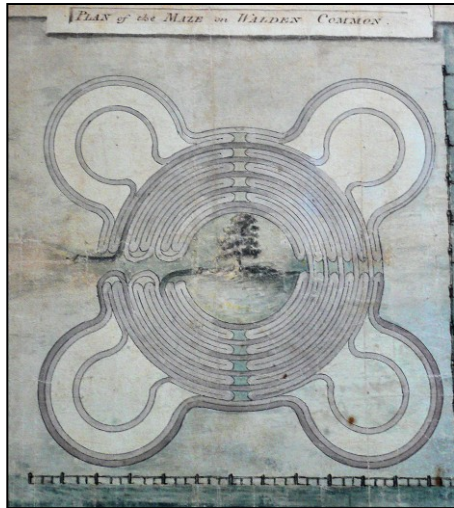
On the side of the hill at the back of the Rose & Crown inn is cut in the chalk a very regular & perfect Maze only green’d over. It consists of a number of concentric circles, the innermost 15 ½ feet diameter, the outer 30 [feet]: between these are cut several turnings & windings in which people sometimes run for their amusement; but I could not be shewn the beginning of ‘em. Four wings, or, as they are here call’d, Bellows from their resemblance thereto issue out of the outer circle: their largest diameter [space] feet, their shortest [space]. They say this Maze was cut by a shoemaker in memory of some old people lately dead (most probably only repair’d by him) & that it is an imitation of Troy walls.

Directly below this is inserted a further (and obviously later) note:

It had been so much neglected and destroyd when I was there 1798 and [indecipherable word] grown with grass but still distinguishable and only the stump of the tree in the centre remained.

The first note, although undated, was presumably written some time after Gough had visited Saffron Walden in 1768 to make his pencil sketches of the turf maze, when he probably also picked up the local folklore concerning its construction by a shoemaker. Clearly he intended to go back to his notes to insert the missing dimensions of the “Bellows,” although the overall dimensions have been inserted correctly from his 1768 field notes. The comment that it was overgrown and the central tree had been reduced to a stump when he visited again in 1798 shows that the turf maze was obviously in need of restoration by the end of the 18th century – a hundred years on from its initial construction.

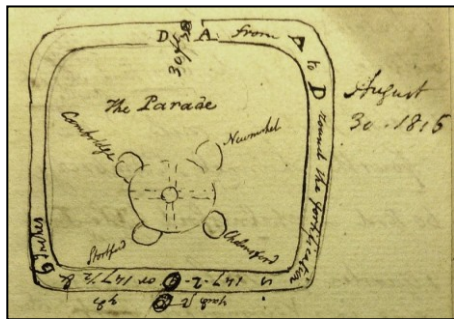
Clearly the turf maze was restored not long after, as the next document in the sequence shows. By far the most interesting of the surviving early manuscripts describing the turf maze, this is a small booklet preserved in the Saffron Walden Museum collection.¹¹ It consists of a hand drawn and water coloured plan of the turf maze with a tree at its centre, pasted on a card, to which is attached a folded sheet of paper, on the back of which is written a number of items copied from the town accounts from 1699, including the previously mentioned 15 shillings paid for cutting the maze. Pasted within the folded sheet of paper are a further 14 pages, apparently taken from a simple notebook, dated August 30, 1816.



Above right: The hand-coloured plan attached to the 1816 booklet

Right: Simple sketch plan of the turf maze, dated August 30, 1816

Illustrations by kind permission © Saffron Walden Museum



A number of the notebook's pages consist of measurements of various sections of the maze (which must clearly have been in good order at the time), columns of figures, and a table of the various measures employed – yards, rods and furlongs. The third page is of particular interest, as it contains a simple annotated sketch of the layout of the maze. While the paths of the maze are not depicted, the four bastions are specifically named (after the four nearest major towns in each direction – Chelmsford, (Bishops) Stortford, Cambridge, and Newmarket¹²) and the maze is clearly contained within an enclosing earthwork, identified as the “fortification,” a feature not shown on the 1768 Gough plans. Accompanying the sketch are the following notes on the overall dimensions:

from the End of the Maze to the Centre of the Bridge upon the fortification 30 feet

from A to D round the fortification is 147 yards 2 ft. or 147 ½ yds. & 6 inches

The whole length of the runs in the maze is 207 rods & 1 quarter – equal to 5 furlongs 1/8 & 2/4 rods = to 1139 ¾ yards and half a quarter of a yard.

It will require a person to go the whole length of the maze & 4 times round the fortification and a further addition of 19 yards ¼ and 7 inch & ½ to complet a mile.

This final comment confirms that the path of the maze is somewhat less than a mile in length, despite the popular tradition that the path is *almost* a mile long.

The fifth and sixth pages of the booklet provide further explanation of the named sections of the maze and its component earthworks, and an interesting explanation of its origin:

The rais'd bank on the outside is called the Fortification

The Grass Bridge – to be call'd the Draw-Bridge

The space immediately descending from the Draw-Bridge is call'd the Parade

The centre Grass plot is called Waterloo

NB – It was judged proper to give these terms to the Maze out of respect to the Dutch Soldiers who originally cut it probably at the time they came into England under William, Prince of Orange, to assist the British Nation in defending their rights and privileges against a worthless despot and fanatic and so long as Dutchmen have gratitude they will remember the name of a British Soldier and a Wellington, Prince of Waterloo.

The suggestion that the maze was constructed by Dutch soldiers (who would presumably have been the recipients of the 15 shillings paid in March 1699) is an interesting possibility. William of Orange was invited by Parliament to become King William III of England in 1688, to suppress the Jacobite rebellion, but following the success of his campaigns in Scotland, Ireland and France, the majority of his loyal Dutch soldiers were stood down by Parliamentary decree, despite William's protest, at the end of 1698.¹³ Certainly there would have been unemployed Dutch soldiers looking for work in the region the following spring.

The eighth and ninth pages of the notebook record another fascinating aspect of the maze's history, this time linked to another military campaign from the early 19th century that reached its conclusion the year before the notebook was written. A set of rules are given for running the path of the maze, the centre of which is specifically named as Waterloo, in clear recognition of the final defeat of Napoleon at the Battle of Waterloo on June 18, 1815.

Persons exercising in the Maze will observe the following regulations:

1st – To go over the Grass Bridge and continuing to pass through the opposite passage in the maze, when immediately on their right hand they will observe the opening into the Maze – and by continuing that track they will make their exit towards the North, facing the rank of trees.

Betting against Time

If the person while turning to enter a fresh track does not place the foot immediately opposite the end of the turn, he loses the Bet

If he at any time touches his foot against any one of the ends of the ridges he loses the Bet

If he falls he loses the Bet

If he steps out of his track, loses the Bet

No person whatever to be upon the Maze Ground, either in the parade or Waterloo, except the runner and the Umpire, whilst the Bet is deciding.

To prevent confusion, and in order that all the Spectators may have an equal share in observing the race, the Umpire will announce the beginning of the race, when every person must immediately clear the ground and arrange themselves along the fortification.

The running of the maze was clearly a long-established popular tradition in the town, as evidenced by the Gough manuscript from the previous century. Although no contemporary records exist of specific events held on the maze, the 1816 document shows that a more formal arrangement for timed walking and running of the maze was in place at this time, and while the nature of the bets are unspecified, local tradition suggests that wagers of various quantities of beer were a popular option!¹⁴

The plan of the maze attached to the front of the booklet is initially confusing. Unlike the sketch contained within the pages of the notebook, clearly dated 1816, the plan shows the configuration of the pathways in full (and correct) detail, but instead of an embankment surrounding the maze, a simple fence is depicted running along the south side and half way along the west side of the maze. This arrangement accords well, however, with the small layout sketch on the 1768 Gough plans, and would suggest that the plan attached to the front of the booklet is of somewhat earlier origin, when the maze was in good condition (possibly from the mid-1700's?) and that the various elements of the booklet were assembled at a later date.¹⁵

However, a brief description of the turf maze, probably written in 1818, clears up some of the confusion concerning the surrounding earthworks, when it records that:

*The maze or cursus on the common has been recently re-cut, and turfed with grass, under the immediate and indefatigable exertions of Mr. Robinson, the architect, and Mr. Leverett, a draper. The raised embankment which surrounds it is an excellent improvement.*¹⁶

This would certainly suggest that the embankment, clearly depicted in the 1816 sketch, was a fairly recent addition at that time – possibly added when the common was secured as a public open space for “*the inhabitants for fairs, festivals, sports &c.*” in 1814. It was on the 6th of July in that year that a remarkable public festival was held in Saffron Walden to celebrate the end of hostilities in Europe (somewhat prematurely as it turned out), at which some 2400 inhabitants of the town were seated on the Common to feast and witness various sports and athletic events. While the turf maze is not mentioned specifically in written and published accounts of the 1814 event,¹⁷ mention of a mile-long walking race at a very similar festival held on the Common in 1838 to celebrate the coronation of Queen Victoria,¹⁸ may well have taken place on the maze, if the precise specification of the length of the paths and additional laps of the embankment given in the 1816 booklet is any indication.

The description of the maze as a “cursus” is clearly in reference to the mention of turf mazes in the work of the early 18th century antiquarian William Stukeley, who postulated that turf labyrinths owed their origins to the Romans, who constructed them as *cursus*, or exercise grounds for soldiers.¹⁹ While Stukeley did not mention the example at Saffron Walden, his theory, despite any supporting evidence, continued to be popular and regularly quoted by later writers.

Although depicted in several of the early plans, but recorded by Gough as little more than a stump in 1798, the fate of the tree that formerly occupied the central mound of the labyrinth is documented in several sources. All seem to agree that the ash tree (*Fraxinus excelsior*), by that time aged and decaying, was destroyed on the night of 5th November, 1823, as one later commentator states:

*...by the agency of fire caused through the zealous energy of the Saffron Walden boys being over anxious to display their adherence to the cause of Royalty upon that memorable occasion.*²⁰

The need for maintenance of the turf maze is demonstrated by a number of further restorations, carried out at regular intervals, often with financial and practical assistance from prominent citizens of the town. In 1828, when the labyrinth was “obliterated with the exception of the centre mound, and slight indications of the outworks,” restoration was again carried out by John Leverett and William Robinson (who lived opposite the maze on Chaters Hill), by means of a public subscription. A further restoration, for which a total of

£9 was raised, is recorded in 1841, under the direction of a committee set up by William Leverett (the son of John) “to improve the state of the Common, for which the inhabitants have cheerfully contributed.”²¹

During the 1830’s several prominent authors mention the turf maze at Saffron Walden, placing knowledge of its existence in general circulation. Braybrooke’s *History of Audley End and Saffron Walden*, published 1835, quotes both Stukeley’s theories on turf mazes in general (to which he gives little credence) and Gough’s manuscript notes on the example at Saffron Walden in particular, mentioning its supposed creation by a shoemaker, but adds little new information.²² Thomas Wright’s *History of Essex*, published the following year in 1836, essentially paraphrases Braybrooke’s text, but conflates the details, and suggests that Stukeley described the Saffron Walden turf maze in his earlier work, which he did not.²³ Writing in his influential paper *Notices of Ancient and Mediaeval Labyrinths* in 1858, the Rev. Edward Trollope also mentions the turf maze at Saffron Walden and reports a local tradition that the current maze was cut by a soldier in imitation of an earlier example.²⁴ The accompanying simple line illustration of the maze is the first essentially accurate published rendition of its design.

Another plan of the labyrinth, hand-coloured and dated 1853, is currently displayed in the Scrivener Room in Saffron Walden Town Hall. Produced by H. Turner in nearby Cambridge, the centre of the labyrinth is occupied by a depiction of the Corn Exchange building (built 1847/8, and now the town library) that also stands on the town’s market square, painted on a circular label that has clearly been pasted in place at some slightly later date. The symbolism of depicting one of the finest buildings in the town at the centre of the labyrinth has numerous historical parallels, and suggests it may have been added by someone well-read in such matters. When the label was attached, and what may be at the centre of the labyrinth on the original drawing, is unknown.



1853 plan of the turf maze by H. Turner

A fascinating document, dated 1859, inserted in a copy of Braybrooke’s *History of Saffron Walden* preserved in the town library collection, contains both a hand-drawn and coloured plan of the turf maze and a summary of its history.²⁵ The text, written in miniscule handwriting, contains a wealth of information, worthy of full reproduction:

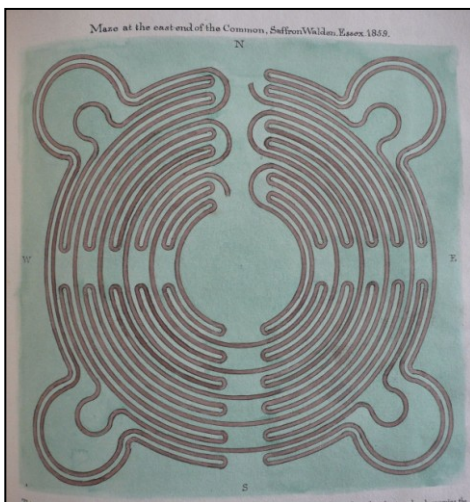
This maze, plan of the city of Troy, labyrinth or cursus as Stukeley more correctly calls it, the path running through without any break, occupies the centre of the east end of the Common, which is a piece of pasture ground of thirteen or more acres, sloping towards the south, where it is bounded by the slade (a local word signifying a rivulet or brook, dry (insert: which ceases to run) in summer), formerly called the king’s ditch and was in ancient times the northern boundary of the Roman encampment. Along its north side runs the road to Ashdon; its western end adjoins the town and on the east it abuts a road to Thaxted. After being from time immemorial an adjunct to the town, it was, in 1814, when the act of inclosure came into operation, (a very good act in the main, but under

it a great deal of rascallity was practised, very nearly being appropriated to the lord of the manor by his myrmidons but by the exertions of Mr. Atkinson Francis Gibson, brewer and afterwards banker, it was secured to the inhabitants for fairs, festivals, sports &c. The trees that now adorn its northern side and north western corner, were planted in 1727.

The old people used to say, that in former times, a larger maze existed further east, and this is a small copy, cut by a soldier, it has also been said by a shoemaker, he may have been both. It is probable that Stukeley's allusion as a "place for exercising soldiers" is to a larger one which might then exist. This is surrounded by a slight ditch and bank, inclosing an area of somewhat over 100 feet from east to west, and from north to south 138 feet, its dimensions being extended on the north by a projecting curve. The width of the maze is 91 feet and cornerwise across the outworks 138 feet. The middle portion is somewhat elevated and the interior parts of the four bastions, are also slightly raised; formerly a large ash-tree marked the centre, it was much decayed, and about 1823 on the celebration of gunpowder treason it was destroyed by the boys making a bon-fire round it.

The narrow continuous path, through all of its convolutions is said to be nearly a mile in length, it is cut into the chalk, with a slight ridge of earth occupying about the same space as the path running beside it to separate it in its windings. By an item in a book belonging to the corporation, it was recut by that body in 1699, since which time it has from time to time been rescued from oblivion by the timely aid of private individuals. In 1828 it was obliterated with the exception of the centre mound, and slight indications of the outworks, when a subscription was raised by Mr. John Leverett a zealous inhabitant of the town, and it was recut by Mr. William Robinson an architect who lived on the other side of the road nearly opposite, and great care was taken of it for a time, but in 1841 it became obscure, when Mr. William Leverett, son of the above, had it restored at the cost of nine pounds, raised by the same means; under the superintendence of Mr. William Chater, a nurseryman, whose house and grounds face it. Being a part of a sheepwalk without fence, and children being allowed to play in it, and its bank and ditch presenting a tempting leap to any groom exercising horses, renovation is required four or five times during a century, and it is now in 1859 becoming very indistinct.

***The 1859 plan of the turf maze.
Illustration by kind permission of
Saffron Walden Town Library***



The record of a further restoration, in 1859, must obviously have followed the writing of this final comment, indeed it might seem that the creation of this document may have spurred the subsequent refurbishment of the turf maze, which had obviously become the object of civic pride by this time. Likewise, on the occasion of the golden jubilee (50th anniversary) of Queen Victoria's reign, in 1887, the town council voted some of the money collected for the celebrations also be spent on restoring the turf maze, which had once again become "nearly obliterated, principally in consequence of its wearing away by children playing upon it."²⁶

Shortly after this event, George Maynard, then curator of the Saffron Walden Museum, delivered a paper at the June 1889 meeting of the Essex Field Club on “The Ancient Labyrinth or Maze at Saffron Walden.”²⁷ Quoting extensively from the 1859 document (at that time in the museum collection, but now in the town library archive), he subsequently issued his lecture in the form of a pamphlet, published in Saffron Walden in 1892, although interestingly, he seems to have been unaware of the details contained in the 1816 booklet, which was only donated to the Museum in 1899.

From its initial construction, until the early 20th century, the path of the turf maze was marked by deep trenches, dug down to reveal the white chalk that underlies the turf of the common. However, as we have seen from the frequent need for restoration, these trenches were evidently prone to accumulating silt, leaves and decaying vegetation. It was for this reason, that bricks were installed in the trenches in 1911 by the town council, in order to ease future maintenance of the turf maze, following a report on the condition of the maze and the raising of a further subscription for its restoration.²⁸ An early photograph of the turf maze, presumably from around 1925, shows the bricks and trenches once again in good condition.²⁹ The bricks evidently worked, as the next recorded need for repairs was in c.1950, when local historian H.C. Stacey records that the town council’s head gardener, Albert Fitch, carried out the work.³⁰



The turf maze, c.1925. Photo: Herbert Felton

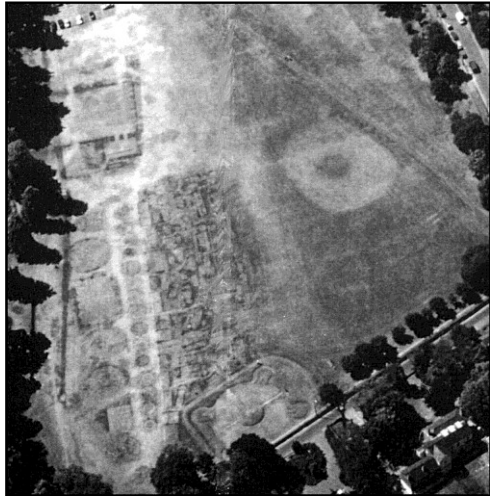
However, by the late 1970’s the bricks themselves were showing signs of wear and in July 1978 a major restoration project was started at the instigation of George Scrivener, then the town mayor. In September 1979, the 6400 bricks that formed the pathway of the labyrinth were lifted, some 3000 damaged bricks were replaced and the entire total were re-set in cement, lengthwise and ‘face up,’ to give a path 11 cm (4 ½ inches) in width. Prior to this, the bricks were set ‘edge up,’ so the path was only 7.5 cm (3 inches) wide, and it is recorded that the change of orientation of the bricks was the subject of some dispute with the archaeological inspectors, who relented when it was pointed out that the bricks were not an original feature.³¹ Finally completed the following spring, the maze was officially re-opened on May 3, 1980, when a walking race, apparently following the rules set out in the 1816 document, was again held on the maze and a winning time of 7 minutes and 30 seconds was set by Meredith Bowles.

More recently, the Saffron Walden Maze Festival, staged August 20-28, 2011, included a number of diverse maze and labyrinth-related events in the town.³² Naturally, the turf maze featured prominently in the proceedings, with another timed walking race of the maze staged (on August 21) in accordance with the 1816 rules. Over 100 contestants of all ages took part (including this author), and the winner, Mike Sharp, set a time of 7 minutes and 28 seconds, just a fraction faster than the time set in 1980!

Today, the turf maze receives regular maintenance and is kept in excellent condition by Saffron Walden Town Council. As a scheduled ancient monument its future preservation is assured – indeed, along with the historic hedge maze in Bridge End Garden on the other side of the town centre (originally planted c.1839, restored in the mid-1980’s and likewise beautifully maintained), the Mazes of Saffron Walden have now become a popular and unique attraction for both local inhabitants and tourists visiting this charming town.

A Second Turf Maze on the Common?

The recent recognition of a curious roughly circular parchmark feature, some 40 metres or more in diameter, with a central circle and apparent lobes on several corners, on aerial photographs of Saffron Walden Common, taken during the dry summer of 1996, has led to the suggestion that this may be the site of an earlier labyrinth on the common.³³ This suggestion, based largely on the similarity of the shape of the feature to the existing turf labyrinth, is of considerable interest in light of local folklore, recorded as early as 1859 (see above), that the current labyrinth is merely a copy of an earlier, larger example. However, its location to the north-west of the current turf maze would seem to be at odds with the tradition that the former example was situated to east, a site that has long been covered in housing. The 1996 photo also shows a number of other features, on the south side of the common, associated with the annual funfair that had been set up there in the week or so prior to the taking of the photo. However, no such feature has been seen in recent years (or on recent Google Earth images, for instance), so the question of whether the parchmark was a consequence of activity at the funfair, a simple difference of vegetation cover, or a genuine buried feature – a second maze or otherwise – remained unresolved.



*Aerial photo of Saffron Walden Common, summer 1996, showing the mysterious parchmark, centre right
Photo: Essex County Council*

In November 2011, a geophysical survey of the site was carried out to investigate the nature of the supposed feature.³⁴ The results were somewhat inconclusive, but no sign of any buried feature corresponding to the position of the 1996 parchmark were found in either the resistivity or magnetometer survey carried out on the area in question. While it is possible that the subtle disturbance of the subsoil caused by the cutting, and subsequent abandonment, of a turf maze might leave little trace to be found by non-invasive archaeological techniques, the suspicion that the feature was little more than a fortuitously maze-like artefact of a funfair or some other event in the summer of 1996 would seem far more likely.³⁵

Jeff Saward, Thundersley, England; December 2011

I would like to take this opportunity to thank those who have provided me with valuable assistance, and in particular John Ready, Zofia Everitt and Martyn Everitt of Saffron Walden, the staff of the Library and Museum in the town, Penny Granger in Cambridge and the staff of the Bodleian Library in Oxford. Undoubtedly, further sources and passing references remain to be discovered, but without their help it would have been impossible to track down the documents and compile the details distilled in the preparation of this study.

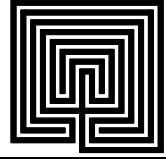
Notes:

- 1 The circular *Windelbahn* turf labyrinth at Stolp in Poland (c.45 metres in diameter), destroyed in the early 20th century, and the triangular *Troy Town* at Pimperne in Dorset, England (probably around c.75 m. wide), destroyed 1730, were certainly larger. The surviving *Rad* labyrinth in the Eilenriede Forest, Hanover, Germany (32 m. in diameter) is arguably larger than Saffron Walden, but the latter covers more ground area, as a consequence of its projecting lobes.
- 2 First published in 1563 under the title *The Profitable Arte of Gardening*, three subsequent editions appeared before the end of the 16th century. In 1577, a much expanded edition, entitled *The Gardener's Labyrinth* was published, but under the pseudonym of Didymus Mountaine. See *The Gardener's Labyrinth – The First English Gardening Book*, edited by Richard Mabey, Oxford University Press, 1988.
- 3 See Kern, Hemann. *Through the Labyrinth* (2000) p.221 for details. The original woodcut of a labyrinth was presented as a moral emblem, a symbol of entanglement in idle pleasures and vices, explained in accompanying text. The four 'bastions' are decorated with symbols depicting the four elements (air and fire above, earth and water below), with a lost figure standing at the centre.
- 4 The original is preserved in *Borough of Saffron Walden General Account Book, 1587-1792*, preserved at Saffron Walden, but various transcriptions are published, including a thorough summary in Braybrooke's *History of Saffron Walden* (1835). Often said to be in the accounts of the Guild of the Holy Trinity, the Guild was actually dissolved in 1546, and replaced by the Corporation of Walden, technically known as the "Mayor and Aldermen of the town of Saffron Walden in the county of Essex" (see Player, John. *Sketches of Saffron Walden*, 1845, p.82). The charter of incorporation for the town was renewed by King William III in 1694, in which year the first mayor of the town was appointed, and it is clear from the financial accounts that civic pride and improvements to the town were an important consideration at this time.
- 5 Rogers, J.E. Thorold, *A History of Agriculture and Prices in England*, 1939.
- 6 Player, John. *Sketches of Saffron Walden*, 1845, p.78.
- 7 Camden, William (ed. R. Gough), *Brittania*. 1783. Plate XIV in Vol.II, opposite p.400, contains engravings of the turf labyrinths at Saffron Walden and at Sneinton and Clifton in Nottinghamshire.
- 8 Gough Collection, Maps 8: fol. 6V & 7R. Bodleian Library, Oxford.
- 9 The Bodleian Library website notes: "Richard Gough (1735-1809), antiquary, was born in London, received a private education, and was admitted as a fellow-commoner of Corpus Christi College, Cambridge, in July 1752, but left in 1756 without taking a degree. From the age of eleven he was a prolific writer, but after his Cambridge days devoted himself almost exclusively to British topography and antiquities, making annual tours through different parts of Britain, often in company with John Nichols, his printer and publisher, and employing artists such as Jacob Schnebbelie and James Basire to illustrate his notes."

-
- 10 Gough Collection, Essex 30: a copy of *The History and Antiquities of Essex* by N. Salmon, published 1753. The flyleaf is inscribed: May 28 1760, surely the date that Gough added the volume to his collection, and four manuscript pages are bound in between p.142 & 143. The note concerning the Saffron Walden turf maze is at the top of MS p.3.
 - 11 Collection number 61'99 - presented to the museum by Ernest Hart (local printer, bookseller and later, councillor) in 1899, the booklet appears to be a compilation of several different documents, although it is unclear when, and by whom, they were assembled together.
 - 12 This designation is explained in detail on page 10 of the booklet: "For the more ready understanding the separate parts of the maze, it was thought proper to give such names to each as might be familiar and easy to be retained in the memory. Therefore as the four passages at right angles divide it into 4 equal parts, such parts will take the names, viz. Chelmsford, Stortford, Cambridge, Newmarket according as they are situated pointing to those towns. The four projecting outworks will take the name of their castles, viz Chelmsford Castle, Stortford Castle, Cambridge Castle, Newmarket Castle and the small circle in each castle will be called the Citadel."
 - 13 *Cassell's History of England*, vol.III, p.507.
 - 14 Various authors mention "wagers in gallons of beer" but no specific source for this supposed fact could be found by this author. W.H. Matthews appears to be the first to mention this on p.84 of his *Mazes & Labyrinths* (1922) and indirectly credits Guy Maynard (then curator of the Saffron Walden Museum) for information. Although Matthews suggests that this information comes from a manuscript book from the late 18th century, this is surely an incorrect reference to the 1816 booklet, and the additional detail of the wagers may well have been supplied from local tradition imparted in his correspondence with Maynard.
 - 15 The author of the booklet is unrecorded, but in a newspaper article by Sue Lake ("Riddles set by Walden's Maze" *Saffron Walden Weekly News*, 15 August, 1974), local historian Frank East commented that the handwriting in the notebook suggests it is the work of Joshua Clark, a prominent local antiquarian of the early 19th century. Whether Clark assembled the various elements, or this was the work of Ernest Hart prior to depositing the document in the museum collection in 1899, is equally uncertain.
 - 16 *Excursions in the County of Essex*, Vol. II, p.145 (1819). Edited by Thomas Kitson Cornwall, the two volumes of this work contain a report on various aspects of Saffron Walden, including quoted statistics from 1818, presumably when the contributing correspondents visited the town.
 - 17 Robinson, William. *A Brief Account of The Festival at Saffron Walden, July 6th 1814*. The account by Robinson (who was responsible for at least two of the restorations of the maze) also contains a lengthy diatribe against the attempts by wealthy landowners of the time to appropriate common lands, thus "depriving the peasant and the middle class of their Play Ground," when in his opinion they should be preserved for the promotion of "athletic and manly exercises" – a barbed comment clearly aimed at the Braybrookes of Audley End. It would seem likely that his documentation of the 1814 event, involvement in the restoration of the turf maze (and in the addition of the embankment?), and his views on sporting activities and enclosure were not unconnected. A more matter of fact account of the Festival is also recorded in the unpublished manuscript diary of John Player (*Walden Chronicles*), held in Saffron Walden Library.
 - 18 *An Account of The Festival held on Saffron Walden Common, June the 28th, 1838 the Day of Coronation of Queen Victoria*, Saffron Walden Library.
-

-
- 19 Stukeley, William. *Itinerarium Curiosum* (1724). On pages 96-97, after describing the *Julian's Bower* at Alkborough, Stukeley presents his theories concerning the Roman origin of turf labyrinths, but does not mention the example at Saffron Walden.
 - 20 Maynard. G.N. "The Ancient Labyrinth or Maze at Saffron Walden, with some notes on the Antiquity of Mazes in General" *Journal of the Essex Field Club*, Vol.III, 1889, p.245. This was on Guy Fawkes' or Bonfire Night, a long-standing tradition celebrated in England on the night of 5th November each year, when bonfires are lit and fireworks let off, to celebrate the abortive attempt to blow up the Houses of Parliament in Westminster in 1605.
 - 21 Hand-written note in a copy of *The History of Audley End and Saffron Walden* (written by Richard Griffin (1783-1858), 3rd Lord Braybrooke and published 1835) held in Saffron Walden Library.
 - 22 Braybrooke (3rd Lord). *The History of Audley End and Saffron Walden*, 1835, p.178.
 - 23 Wright, Thomas. *History of Essex*, 1836, p.124.
 - 24 Trollope, Rev. Edward. "Notices of Ancient and Mediaeval Labyrinths" *Archaeological Journal*, Vol. XV, 1858.
 - 25 Hand-written manuscript inserted in a copy of Braybrooke's *The History of Audley End and Saffron Walden* (written by Richard Griffin (1783-1858), 3rd Lord Braybrooke and published 1835) held in Saffron Walden Library. The book supposedly came from the Braybrooke Library at Audley End, and the note may well have been written and inserted by Richard Neville (1820-1861), the 4th Lord Braybrooke, son of the 3rd Lord and a respected archaeologist.
 - 26 Maynard. G.N. *Some Account of the Labyrinths or Mazes at Saffron Walden*. Saffron Walden, 1892.
 - 27 Maynard. G.N. "The Ancient Labyrinth or Maze at Saffron Walden, with some notes on the Antiquity of Mazes in General" *Journal of the Essex Field Club*, Vol.III, 1889, p.244-7.
 - 28 Scrivener. George. *Saffron Walden's Turf-Cut Maze*. Privately published manuscript, 1987, p.4.
 - 29 The photograph appears on p.445 of *Wonderful Britain*, edited by J.A. Hammerton (published 1928) and is credited to (Herbert) Felton (1887-1968), a notable architectural photographer. The photo is undated, but probably from around 1924-1926, when he was photographing historic houses and monuments throughout England and Wales in the early days of his career.
 - 30 Scrivener. George. *Saffron Walden's Turf-Cut Maze*. Privately published manuscript, 1987, p.5.
 - 31 *Ibid.*, p.6.
 - 32 See www.saffronwaldenmazefestival.co.uk for details.
 - 33 "The Amazing Case of the Misleading Parchmarks" *Essex Chronicle*. 17 November, 2000.
 - 34 Carried out by members of the Archaeology Rheesearch Group (www.rheesearch.org.uk) on November 11, 2011.
 - 35 Local historian and archivist Martyn Everitt mentioned to me (personal comment, 10 Dec. 2011) that he recalled a marquee set up alongside the path across the Common (an unusual location) for another event shortly before the 1996 funfair, which may well have occupied the location of the parchmark.
-

A Maiden Called Troja



John Kraft

Sweden has a considerable number of old labyrinths, but one of them is particularly outstanding. The Trojeborg (*Troy town*, or more precisely: *Fortress of Troy*) at Visby, on the island of Gotland, is not only one of the largest (19 x 18 metres, with the entrance in the northwest), built of unusually large stones and with exceptionally wide paths, but it also has more labyrinth folklore associated with it than any other labyrinth in Scandinavia. The first mention of this labyrinth on a map from c.1740 also provides a hint that it is older than many of the other labyrinths on Gotland.

The Gotland researcher Per Arvid Säve (1811-87) gave a description of how the Visby Trojeborg was used in his time:

“During the summer the youth assembles in the afternoon at the Trojeborg, in order to play the old games on the green. Of all the youngsters no one neglects to run the Troja-borg (Swedish: *ränna Troja-borg*), all the way from the entrance to the central resting-stone (*hvil-stenen*), where they may sit down a short while before they run out of the labyrinth the same way back to the entrance, that completes the tour.

But when doing this you are not allowed to “steal pork” (*stjåla fläsk*), that is to say, make some forbidden jumps over the stone walls from one path to another – that is not correct and compels one to start again from the beginning.

All people run the Troja-borg: children who can barely walk, as well as some very old women who slowly walk the Troja-borg, setting a dignified example for the young ones.

Sometimes there are some twenty people running at the same time in high speed, seemingly encountering each other, sometimes really doing so.

On Sunday afternoons the Trojeborg is seldom empty of people. Many come there, particularly on the first of May and on Midsummer Eve, when the children often bring something to eat and drink. On those occasions there are many merry people swarming around the old Troja-borg.” (Säve R 623:1, p.74)

Säve’s reference to May-celebrations might have a connection with the traditional burning of a bonfire on 30 April (the evening before May Day) on the nearby Gallow’s Hill (*Galgeberget*), a rock escarpment at the foot of which the labyrinth is situated. In different notes, Säve describes the labyrinth as both *Trojeborg* and *Tråjeborg*, and other forms of the name, mentioned in various sources, include *Tröjeborg* (Sjögren, p.582) and *Tröborg* (Koppmann, p.9). C.J. Bergman likewise uses the forms *Trojeborg* and *Tröborg* (p.45).

During his time, Säve collected and wrote down a number of versions of the local legends about the labyrinth. My references are to his manuscripts, now housed in the library of Uppsala University. I published these in Swedish in 1983 (Gotländskt Arkiv 1983, p 59-89), but they have to my knowledge never been published in any other language before, so I think it is about time to make them accessible to the readers of Caerdroia.

1. Säve tells a story of a maiden, daughter of a pirate, who has committed a terrible crime, for which she is sentenced to death and all her property is confiscated:

“But then she offered, for the sake of saving her life, to build the remarkable Trojaborg, the design of which she showed on a drawing. This was accepted by the judges, and she should only add one stone a day to the figure. But when she had completed half the Trojaborg it pleased the judges so well that she was pardoned and was given a cross as a reward. It is told that she was the first one to have carried such a cross. After that she completed the Trojaborg and got back all her riches and was finally honoured and respected again as before.” (Säve, R 623:1, p.74)

2. “It has been told that a maiden was abducted by rogues and brought to a robber’s den in the Gallow’s Hill. Her sentence was to build the Troja-borg but it had to be completed in one night, which the robbers thought was impossible. But she made it, and was set free.

Others say that she should just add one stone every day and that she was allowed to live until the whole Trojaborg was completed. But after that she was pardoned. The work should have lasted a whole year and accordingly there should be 365 stones in the Troja-borg, but there are in fact many more.

Some say that the maiden, whose name was Troja, was tied to the mountain with an iron chain, during the work on Trojaborg, so that she could not escape from the robber’s den. But the chain was long enough to allow her to put the stones where they are now laying.” (Säve, R 623:1, p.74)

3. “A maiden, called Troja, was abducted to the robber’s den under the Gallow’s hill at Visby. She could win her freedom back if she could build a road that was a quarter of a (Swedish) mile long, but all squeezed in on a carefully measured and rather limited space. She then built the Troja-borg. When the robbers saw it, they said it was not a quarter of a mile long, since one could jump over it with a few steps; but she said that ‘the stones represented houses and the paths between them were streets’. Then she was set free.” (Säve, R 623:3, p.223)

4. “An old woman had committed a crime and her sentence was to build a road which should be a quarter of a (Swedish) mile long, but only 6 elms (c. 3.6 metres) wide and not more than 6 elms long (that is to say in a rather limited space). When the work began, she added only one stone every day, this became the Troja-borg, and this way she saved her life.” (Säve, R 623:3, p.223)

There are also some variants of the legends about the Visby labyrinth which have been picked up in other parts of Sweden. For example, in 1933 Birgit Hamrin wrote the following in *Vestmanlands Läns Tidning*:

“I remember the legend about the well-known labyrinth at Visby. It is about a young girl, who was locked up in a mountain cave and guarded by a vicious ‘troll.’ The girl managed to escape but was soon discovered by the guardian. Fortunately the troll could not come out of the mountain without first running in a large number of twists and roundabouts. While the troll was busy doing this, the girl escaped to the consecrated ground of the church St. Göran (St. George), where she was beyond reach of the vicious persecutor. But the twists and bends the troll had to run through, are still there, visible for anyone who wants to see them.” (VLT 8.4.1933)

The following story about the Visby labyrinth was recorded in 1943 at Kimstad parish in Östergötland, Sweden:

“On a meadow on Gotland, just nearby a cave, called the maiden cave, was a Trojeborg. It is supposed to have been built by a maiden who had promised her soul to the devil. According to the legend the maiden was sitting with a silver stoop beside her and with the head of a troll in her lap. A warning for all. Before she got her punishment she used to visit the meadow on certain occasions, every time adding a stone to a labyrinth, from which it was impossible to find the way out.” (EU 24694)

What conclusions can we draw from these legends? The many differences between the versions demonstrate the inventiveness of the story tellers. They have added or excluded details and twisted the general idea of the story, but still it is possible to discern what all the versions have in common, that is to say, what might be the remnants of an old basic labyrinth story or myth. The main character in all versions is a woman, as a rule a young maiden. She is often in trouble of some kind, she is a prisoner, abducted, or sentenced to a punishment, and is the one who builds the labyrinth. Somehow this helps her regain her freedom, and there is usually a happy end, that is to say, the maiden is finally set free.

There are many allusions to the famous city of Troy; we can see them in the name of the labyrinth (Trojeborg) and in the fact that the maiden is sometimes called Troja. In one of the versions it is mentioned that “the stones represented houses and the paths between them were streets.” This idea that the labyrinth represents a city or fortress is quite common in labyrinth lore in the Nordic countries and there are also many examples of it in Roman mosaics and medieval manuscripts. But the differences between the versions demonstrate how hazardous it would be to trust the details. Story-telling is an art that doesn't follow strict rules.

Are there any other similar labyrinth legends from the Nordic countries? I have found one other example from Sweden that can be compared to the Visby legends. According to a 1934 report from Nordingrå parish in northern Sweden (and quite far from Visby), where labyrinths are commonly called *ringborgadestad* (ring fortress town), an old man said that he had heard that labyrinths were the homes of trolls (*trollhem*) and that the trolls had taken a girl, that they kept in the labyrinth. All the people of the village were brought together and they knew that there was a troll's lair in the mountain. They walked to and fro seven times (i.e. this was a labyrinth with eight walls) before they could enter and inside they had to keep watch until the old troll fell asleep. After that they rescued the crying girl. (EU 6847)

Additionally, there are a number of examples from the Nordic countries of labyrinth games where a girl stands at the centre of the labyrinth while one or two boys try to reach her and bring her out of the labyrinth. I have described all of these examples in my study *The Goddess in the Labyrinth*. The legends from Visby and Nordingrå seem to fit fairly well together with those labyrinth games and together they give a vague idea of what is probably a very old labyrinth myth.

John Kraft, Malmö, Sweden; September 2011

References:

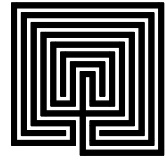
- Bergman, C. J. *Gotländska skildringar och Minnen*. Visby, Sweden, 1914.
EU 6847. The Ethnological Survey of the Nordic Museum, Stockholm.
EU 24694. The Ethnological Survey of the Nordic Museum, Stockholm.
Hamrin, Birgit. *Vestmanlands Läns Tidning*, April 8, 1933 (a daily newspaper published at Västerås, Sweden).
Koppmann, K. "Von Lübeck nach Wisby" *Hansische Wisbyfabrt*, s. 3-12. Hamburg, 1883.
Kraft, John. "Gotlands Trojeborger" *Gotländskt Arkiv* 1983, pp.59-89.
Kraft, John. *The Goddess in the Labyrinth*. Åbo Akademi, Turku, Finland, 1985.
Säve, Per Arvid. *Gotländska Samlingar* (Gotland Collections). Manuscript in Uppsala University Library, R 623:1, R 623:2 & R 623:3.
Säve, Per Arvid. *Guta-Ord* 1868-1870. Manuscript in Uppsala University Library, R 625:9.
Sjögren, O. *Sverige*, band 2. Stockholm 1931.



The Trojeborg stone labyrinth, Visby, Gotland. Photo: Jeff Saward, 1999

Editors Note: The Visby *Trojeborg* is situated 0.9 km to the northeast of the medieval walled town of Visby, on St. Göransgatan. A large hotel has recently been constructed directly opposite the site of the labyrinth, that rather changes the atmosphere of the location, but it remains one of the best preserved historic labyrinths in Sweden.

Artistic Mazes in Renaissance Culture & Literature: In Search of Eros



Sophie Chiari

Abstract

During the second half of the sixteenth century, the myth of the labyrinth proliferates, from the paintings to the stage: as the embodiment of man's perpetual quest of meaning in an ever-changing world, the maze begins to haunt Renaissance pictures, not only in Italy, but also in England.

Many observers have been fascinated by the symbol's erotic potential and are always keen to point out the ambiguities of a sign representing both the tortuous path of passion and the sense of loss generated by unrewarded love. In Renaissance art, however, knots and sinuous patterns have too often been taken for labyrinthine figures, which they are not.

This paper will therefore attempt to throw light on real artistic mazes and on paintings sometimes implicitly dealing with the myth of the labyrinth. How does Eros interact with the representation of the myth in such cases? How do the lascivious Pasiphae or the unfaithful Theseus interfere with the erotic significances of the Daedalian twists and turnings? We will try to give some elements of answer while exploring the European Renaissance culture and its impact on the Elizabethan creativity, through the image of the maze and its mythological background.

*Nuptial love maketh mankind; friendly love perfecteth it;
but wanton love corrupteth, and embaseth it. (Bacon, "Of love")*

In his *Essays* (1601), Francis Bacon condemned what he called "wanton love." But then, how did Bacon's contemporaries define wanton love? In *A World of Words*, John Florio gave for the adjective "sensual" several possible synonyms, such as "licentious," "luxurious," "given to pleasures," "overbold," or... "wanton."¹ Mere sensuality could thus be seen as "wanton," that is to say, not very different from eroticism, which, during the Renaissance, was in full flower in all the arts. Antiquity's pagan gods had obviously paved the way for sexual freedom.

A few years ago, Ian Frederick Moulton successfully demonstrated that "erotic writing pervaded early modern English literary culture," showing how "it was declaimed on the public stage and embodied in private entertainments." Today I would like to argue that the mythological image of the maze was part of this erotic trend so characteristic of early modern English culture. Indeed, the foregrounding of the erotic was a distinctive aspect of Ovidian myths: let us remember here that in the eighth book of his *Metamorphoses*, Ovid had narrated the legendary story of Theseus fighting against the Minotaur and escaping from the "house with many nookes and krinks," (1.209) thanks to a clue of thread. The notion of carnal sin was already central to the myth, since the monstrous Minotaur, trapped in the



Detail from the frontispiece of Richard Haydock's A tracte containing the artes of curious paintinge caruinge building (1598). A translation of Giovanni Lomazzo's 1584 treatise on the arts of painting, sculpture and architecture, Daedalus, the skilful architect, is represented with his labyrinth and with the cow he designed for Pasiphae

heart of the labyrinth, was the unfortunate result of Queen Pasiphae's lust. In the Renaissance, perverted desire became one of the most important facets of the myth. When Thomas Watson wrote *The Hekatompathia*, he defined love as "a blinded God; an angry boye;/A Labyrinth of dowts; an ydle lust." (Watson XVIII, 32).² Thirty years later, Richard Brathwait reinforced the direct association between the myth and "incestuous pleasure," mentioning "the maze of love and the labyrinth of lust" in *The Poets Willow*.³ So how did the labyrinth definitely turn into a place of clandestine delights? To answer this question, I shall first address the issue of the early labyrinth of love, a *topos* developed by Italian writers, before going on with England's medieval heritage, refashioning the maze as a place of sin. In search of Eros, I will eventually tread the green circumvolutions in which some of Shakespeare's contemporaries used to discover forbidden pleasures.

The Early 'Ambages' of Love and the Italian Influence

So, let's first start with the *topos* of the labyrinth of love, which originated in Renaissance Italy. During the sixteenth century, the labyrinth lost some of the religious associations it had acquired during the Middle Ages. The emphasis shifted from a collective symbol seen from without to an object for individual meditation experienced from within. Men also took the traditional values of the labyrinth and intertwined them with amorous issues.

In Renaissance Italy, at a time when myths invaded art and literature, the maze was notably one of the emblems of the Gonzaga family. A frescoed labyrinth in the midst of water could, for instance, be seen in the Sala dei Cavalli in the Palazzo Ducale (Harrt 158).⁴ This prestigious building was probably erected by Francesco I Gonzaga in 1388 for his extra-conjugal pleasures (Cottafavi 287). Right from the fourteenth century onwards, the labyrinth was thus more or less related to a realm of carnal delights and this specific link combining the image of the maze with eroticism was to become more and more familiar for Renaissance contemporaries.

This can be clearly demonstrated with Ringhieri's very popular book on games. In 1551, he published his *One Hundred Fanciful and Easy Games*, the forty-ninth of which is entitled "The Game of the Labyrinth" (Gioco del Labirinto). The players form a circle, alternating men and women, and hold hands. They surround a labyrinth, one made of other players or of natural materials as in a garden maze. At the centre of the labyrinth the allegorical figure of Cupid directs a "School of Love" for six attending maidens; outside the labyrinth, Theseus, Ariadne, and six gentlemen wait. As the encircling players raise and lower their arms, a gentleman and then a lady try in turn to find their way out of, and into, the labyrinth. Should

they meet along the path of the maze, they are encouraged to kiss and exchange affectionate words, for this is Cupid's desire. When all the gentlemen have moved to the centre of the maze and all the ladies to the outside, the game is over and a general dance ensues with Cupid leading the way.

Ringhieri obviously saw the maze as a symbol of the ambiguities and difficulties associated with love and erotic relationship generally. The house of the Minotaur was now occupied by Cupid... But Renaissance amatory associations were not new: they were already part of a long-standing literary tradition called "the labyrinth of love," one beginning with Boccaccio's *Corbaccio*.

In his last fiction also known as *The Labyrinth of Love*, Boccaccio fashions the image of the maze of lust while playing with the motif of women's secret knowledge so as to better highlight the masculine fears which underlie and generate misogyny. Rejected by the widow he desires, the narrator recounts his dream. Misled by his loved one and finding himself in utter darkness, he is unable to escape and he therefore calls on God. His prayer is answered by the appearance of a guide, who actually proves to be the pathetic shade of the widow's husband. The old man teaches the dreamer that the valley has many names, such as the Pigsty of Venus, or, the Valley of Sighs and Woe, or, the Labyrinth of Love. Since escaping the twists and turns is impossible without personal wisdom, the narrator-protagonist begins to understand that, actually, his maze is man-made; lustful men entangle themselves in the windings of their own desires. At this point, the work reveals a series of antifeminist statements. As the entry of the labyrinth seems beautiful but then shows its ugliness, so, too, with women, who appear to be fair because cosmetics and clothing mask their deformity. And the guide even depicts his wife's vagina as "an obscure valley," which reminds the readers of the dark valley in which the dream takes place (Reed Doob 167-171). The bestial denizens of Boccaccio's maze could then be compared to Minotaurs; the guide is another Daedalus; the dreamer is but an avatar of Theseus, who, by gaining insight in the darkness, gradually learns to free himself from the errors of the labyrinth. Last but not least, the widow, characterized by Daedalian artifices, seems to correspond to Pasiphae. Thus, Boccaccio's labyrinth of lust and hatred is nothing more than a striking warning against carnal attraction. In fact, the myth becomes much more repulsive than attractive, precisely because it is inextricably linked to erotic delusions.

Boccaccio's older contemporary, Petrarch, also paid attention to the entanglements of love using the image of the maze in his *Canzoniere* (Petrarch 357):

The year thirteen hundred and twenty-seven
At the hour of Prime, on the sixth of April,
I entered the Labyrinth, and how to leave I know not.

However, whereas Boccaccio aimed at suggesting that forbidden carnal pleasures were lurking in his gloomy maze, Petrarch's labyrinth of love merely remained a divine concept unaffected by the temporal concerns of history. As such, his maze does not allow space for either the denunciation or for the exploration of pleasure. Nonetheless, if the image of the labyrinth could be used in literature as a metaphor for the twists and turns of possibly wanton love, it was more often than not considered as a place of sin. This had been the case since the Middle Ages, and I intend to explore this conventional view in my second part.

The Maze as Place of Sin

On the canvas which might be called English Renaissance eroticism, several kinds of threads are spun. Some come from abroad, Italy for instance, and others come from England's historical background. Indeed, many works of the early English Renaissance artists reflect the persistent influence of medieval art in England. No wonder then that medieval as well as renaissance writers never forgot that the labyrinth would not have been built without Pasiphae's lechery, for Ovid's *Ars Amatoria* had already listed the Queen among women ruled by lust (1.295-326). This paved the way for a moralizing tradition condemning her as personified lust, guilty of the sin of bestiality. In the anonymous *Ovide Moralisé*, she was even portrayed as "the evil whore of bad repute" who had conceived a monster, half-man, half-bull. And the poet did not fail to reveal the true reason of Pasiphae's attraction: had the bull not had an outsized sexual organ, all his beauty would not have mattered. Logically then, in *The Epistle of Othea* (1440-1459) translated from the French, Stephen Scrope depicted the Queen as a wanton woman lost in the pleasures of the flesh. I quote:

"Pasiphe was a quene; and some fables sein that sche was a woman of grete dissolution, and namely soo that sche loued a bull..."⁵

Almost two centuries later, Robert Burton, incidentally the first one to use the notion of "erotic love" in his *Anatomy of Melancholy*, still remembered Pasiphae as "a depraved nature" going down headlong to her own perdition.

For Shakespeare's contemporaries, the maze was by essence associated with sensuality and licentiousness: its primary function consisted in concealing the fruit of forbidden love. This is clearly the case in George Chapman's first extant play performed in 1596, *The Blind Beggar of Alexandria*. The playwright depicts several personalities such as Count Hermes, Duke Cleanthes, Usurer Leon, and the blind beggar Irus, but all of these characters are actually different roles one person performs by changing his appearance. Leon, the wealthy usurer, intends to seduce the fair Elimine and have sexual intercourse with her. He therefore tries to convince her that she will not be dishonoured by the nature of their relation, for their meeting will remain secret:

No act hath any shame within itself,
But in the knowledge and ascription
Of the base world, from whom shall this be kept,
As in a labyrinth or a brazen tower.

The maze becomes a decadent, Machiavellian enclosure in which erotic relationships are carefully planned to escape from public ostracizing.

During the Renaissance, then, the image of the maze began to convey not only love, but also erotic desire. Indeed, whatever shape or form they took, labyrinths of love were the perfect place for clandestine dalliances. The legend surrounding Rosamund Clifford, the mistress of King Henry II concealed in a mazy bower, illustrates this idea.⁶ Writing his *Chronicles*, Holinshed (1587, vol. ii, 115) gave the following account of Rosamond's death:

He [i.e. Henry II] delited most in the companie of a pleasant damsell, whom he called the Rose of the world (the common people named hir Rosamund) for hir passing beutie, properness of person, and pleasant wit.... He made her an house at Woodstocke in Oxfordshire, like a labyrinth with such turnings and windings in

and out as a knot in a garden cailed a maze, that no creature might find hir nor come to hir, except he were instructed by the king.... But the common report of the people is, that the queene in the end found hir out by a silken thread, which the king had drawne after him out of hir chamber with his foot, and dealt with hir in such sharpe and cruell wise, that she liued not long after.

Fair Rosamund's labyrinthine concealment of forbidden love was nothing but a place of sin. Medieval adultery, however, was seen as essentially thwarted love and Rosamund's fate inspired sympathy. The story was dealt with by contemporary poets such as William Warner in *Albions England* (1586), Samuel Daniel in the *Complaint of Rosamond* (1592), Thomas Deloney in his *Mournfull Dittie, on the death of Rosamond*, (1596) or Michael Drayton in the *Heroical Epistles* (1597), to quote but a few.

If we focus on Daniel's *Complaint* for instance, Rosamund is essentially seen as the victim of the King's ardent desire, and she quickly becomes aware that luxury and the sin of flesh are pregnant in her Daedalian jail. The poet has her declare: "My flesh gan loathe the new-felt touch of sinning" (Daniel l.452). Not only is the labyrinth of prohibited love regarded as "A statetely Pallace" characterized by its "intricate innumerable wayes," it is also described as the ultimate space of intimacy and secrecy built by the King, so that nobody can enter the realm of his passion.

Now, if we turn to Deloney's *Mournfull Dittie*, neither the maze nor the labyrinth appear textually: a mere "bower" is hinted at. But the deficient presence of the myth is nonetheless striking, for the "clew of threed" (Deloney 31), explicitly mentioned, also functions as a clue for the reader who soon understands that Deloney's labyrinthine bower is turned into a nameless fortress erected to hide forbidden love.⁷ Once again, the Daedalian refuge is a place of erotic transgression, and the secret must be well kept.

To my knowledge, there is no Renaissance painting on the subject. But the legend was to become one of the many sources of inspiration of the Pre-Raphaelites. Of course, perceptions of Rosamund evolved, and she was not the victim anymore: the guilty lover could not be but the embodiment of sin. In 1861, Dante Gabriel Rossetti delineated Rosamund inside the bower, wearing decadent jewellery, with her face flushed and her hair loose: she became the archetype of the Victorian sexual woman, seen as non-productive.⁸ Other Pre-Raphaelite painters drew her portrait, of course, but I do not intend to analyse these pictures in the present paper. What I simply want to emphasize is that paradoxically, whereas Renaissance England showed a strong interest in amorous scenes and eroticism as such, the remarkable increase of pictorial discourse on sex during the eighteenth and the nineteenth centuries was repressive rather than liberating, and artists mostly demonstrated the immoral complementariness of lust and sexual satisfaction (Wagner 87-97).

Some of Shakespeare's contemporaries, however, had already started to denounce adulterous love. Thomas Heywood's depiction of female adultery in *A Woman Killed with Kindness* (1606) is exemplary. Indeed, female subjection within marriage is vehemently questioned in the play, and Anne Frankford's sexual transgression leads to her confusion in a "maze" or, I quote, "a labyrinth of sin" (6.160-61).⁹ The myth, once again, is related to the failure of marriage and the woman's warped moral capacity. In this context, adultery and murder are inextricably linked.

In early modern culture, commitment to virtue is thus incompatible with the image of the labyrinth, which can even be directly associated with female sexual organs. Boccaccio had paved the way for such an assimilation, which became more common during the sixteenth and the seventeenth centuries.¹⁰ To give but some significant examples, let us remember that in his treatise called *Traité de l'essence et guerison de l'amour* (1610), the French Jacques Ferrand notably deals with the impediments to physical pleasure deriving from women. He writes that a woman should “take only one ounce of nutmeg powder and one ounce of laudanum (if she does not want to risk the falling of the uterus), make a pessary and put it into the labyrinth of love...” (quoted in Beecher 192). Even though here the circumlocution skilfully replaces cruder words, the image speaks for itself. In a quite different context, the very ready and willing Isabella, depicted in Middleton and Rowley’s *Changeling* (1668), also plays on the sexual innuendo at work in the image of the maze. This is how she addresses Antonio in Act 4, scene 3:

Stand up, thou son of Cretan Dedalus,
And let us tread the lower labyrinth;
I’ll bring thee to the clue.

No explanation is needed here to explain what this “lower labyrinth” could be.

But the myth can also become openly erotic in a totally different context, often devoid of any morality: when Nature weaves its own mazes and makes humans err, wanton love is generally emphasized in Renaissance art and literature. This leads me to my last part, in which I would like to explore the Renaissance lures of green labyrinths, going from the wildest Nature to the most tamed vegetation.

The Lures of a Mazy Nature.

We have already noticed that erotic subject matter was particularly well treated by early modern artists who also found classical sexual freedom quite attractive. In this perspective, the *topos* of the Daedalian Nature was given pride of place. While David O. Frantz points out the fact that “some of the woodcuts in Francesco Colonna’s *Hypnerotomachia* are frank enough in their depiction of the effects of Bacchus and the worship of Priapus,” other critics are keen to see an “erotic epiphany” eventually taking place in the forest where the protagonist wanders.¹¹ Indeed, Poliphilo is seen erring through a dense wood, searching for his lover Polia (Frantz 126). He actually gets lost in a threatening, dark Nature, frequently and explicitly compared to a labyrinth, and which soon appears to be an erotic place even though it remains “highly allegorical and fanciful” throughout the work.



Poliphilo lost in a mazy forest, from a 1499 edition of Colonna’s Hypnerotomachia

In *The Faerie Queene*, Edmund Spenser introduces his readers to enticing creatures also living in a labyrinthine nature (Blisset 281-311). We could now pay attention to Book I of *The Faerie Queene*, which interrogates romance conventions. Right from the beginning, divine

fate and human error lead the Protestant Knight forward on his pilgrimage, through the labyrinth of the Wandering Wood “to a hollow cave.” The Spenser critic Patrick Cullen connects the woods to “the primal source of error, the taint of the flesh we have inherited through Adam’s fall.” Placing Errour within a cave, Spenser depicts a half-woman, half-snake hybrid, strongly reminiscent of the monster traditionally secluded in the labyrinth. In this merging of Eve with the serpent itself, Spenser connects his creature with sexual debauchery, but does not make her truly aggressive: hidden in the dark with her brood, she only rushes “out of her den effraide” when the light from Redcrosse’s armour interrupts her napping youngsters. But once the brood is endangered, battle begins wholeheartedly. The serpent-like woman threatens with “her angry sting” to repel the attacking knight. After Redcrosse’s sword crushes down on her shoulder, Errour moves with “kindling rage,” wrapping her serpent tail around his body. With the hero immobilized, Spenser warns in the concluding line: “God helpe the man so wrapt in Errours endlesse traine.” Spenser’s Daedalian Nature appears thus to be the realm of ever-present temptations towards sin and heresy.

Ovid’s metamorphic landscapes paved the way for Nature’s circumvolutions as seen by Renaissance authors. According to Stephen Hinds, such landscapes provided the cue for erotic and violent action to take place (Hinds 131). And indeed, Shakespeare’s *Venus and Adonis* lies at the heart of the labyrinthine imagery of erotic desire. The dark wilderness of the poem turns into a maze garden, a labyrinth of love already depicted by François Laroque (Peyré and Laroque 159), where the Minotaur is embodied by the boar, Ariadne by a frustrated and radiant Venus whose maternal instincts are interwoven with strong sexual impulses, and Theseus by the beautiful though vulnerable hunter Adonis. Eros seems to lurk in each turning of the forest where the sexual hunt takes place and where characters become entangled in a realm of reduplication and blindness.

Most of the time, at the margins of society, whereas one could have expected a *locus amoenus* embedded in the wild forest of Shakespeare’s green world, the landscape is eventually nothing more than a deceptive maze which threatens the characters’ mental and physical integrity. In *Titus Andronicus*, as in *As You Like It* or *A Midsummer Night’s Dream*, Shakespeare uses the forest as a metaphor where nature’s “wildness” contaminates the actions of the characters. However, wherein *As You Like It* or *A Midsummer Night’s Dream*, ‘wildness’ is exhibited mostly by humorous confusion over shifting gender identity and an increased awareness of sexuality, the forest in *Titus Andronicus* is precisely a space where, as Jonathan Bate puts it, “desire can be acted out: Tamora comes to make love to Aaron, Chiron and Demetrius rape Lavinia.” The maze forest is not potential playground but scene of horrors. As Titus recognizes, the forest is “Patterned by that the poet [i.e. Ovid] here describes,/By nature made for murders and for rapes,” (4.1.57-58), and, as Marcus bemoans, “O, why should nature build so foul a den,/Unless the gods delight in tragedies?” (4.1.59-60).

No wonder then that in the labyrinthine island of *The Tempest*, erotic love is tinged with dark undertones. While Prospero’s warning that Ferdinand is not to break Miranda’s “virgin knot” before the wedding sounds like a threat, the cautionary tale of Caliban’s unrestrained sexuality reminds us of the dangers lurking in the green maze. But if Prospero may be defined as an avatar of King Minos, who cannot be considered an entirely blameless monarch, Shakespeare’s “thing of darkness” (5.1.275), half-human and half-monster, is in fact the embodiment of lust for having attempted to rape Miranda.

This metamorphic Nature pervading Shakespeare's plays is therefore somewhat at odds with the traditional image of the peaceful vegetal Eden. Nonetheless, in the cultural reality of both the Middle Ages and the Renaissance era, gardens were often understood to be green islands of pleasure and delight which sharpened all the senses. Confusing mazes gave lovers the opportunity of concealment and secret merriment. Quite significantly, the maze at Theobalds had a small rise at the centre that was referred to as "Venus Hill." This garden, belonging to William Cecil, was unfortunately destroyed in 1643 during the English Civil War, but we still have a literary testimony. On the occasion of the Queen's visit to Theobalds in 1591, George Peele had a gardener explain to the Queen that after the hill had been cleared away and the ground levelled, he divided the garden into four sections, in the first of which he built a labyrinth from flowery virtues, graces, and muses.

Of course, gardens were not England's exclusive privilege. When Lucas Valckenborch painted his green labyrinth, in 1587, he also probably had human pleasure in mind. He generally depicted panoramic landscapes from a high viewpoint, as can be seen in his "Spring Landscape," in the foreground of which, on the right, a group of courtiers is shown dancing and conversing outdoors. At the centre, a tournament scene is depicted just outside the city of Brussels.¹² To the left, on an island, appears a circular labyrinth comprising six concentric circuits, in which two couples are taking a stroll. A third couple can be seen with a man at the centre, under the bower-like, leafy canopy surrounding the central maypole, perhaps indicating erotic entanglements, in contrast to the harmless scenes of coquetry in the foreground.¹³ This last example leads me to my conclusion.

Conclusion

Undoubtedly, erotic labyrinths could take various forms during the Renaissance and the progressive evolution of the myth reveals that intimacy and concealment gradually became favoured by Shakespeare's contemporaries. Towards the 1580s, descriptions of English mazes almost invariably refer to the low growing shrub maze, as opposed to the hedge maze, which typically appeared in the seventeenth century, the distinction first being made by William Lawson in 1618 when he referred to "Mazes well framed a mans height" (quoted in Whalley and Jennings 45).¹⁴ Mere amorous embraces could then give way to erotic pleasure, since nobody could see what happened behind the "stately hedges" (Bacon, "Of gardens") of late Renaissance labyrinths.

In so far as twists and turns, just like words, merely delay action, the circumvolutions, just like rhetoric, stand of course in a challenging paradox to eroticism. But what appears for us, today, as a central contradiction, was one of the keys leading to the pleasures of love in early modern England; artfully using discourse to postpone the coming of action was just like treading the sinuous path of the maze before reaching the centre, where hazardous love games sometimes took place. Therefore, if eroticism was then fundamentally different from what we know today, it seems that early modern cultural codes can still be deciphered through the use of complex mythological figures such as that of the maze. The challenge remains formidable: searching for Eros, one may well get lost. But Ariadne's threads are here, fortunately, to show a way...

Sophie Chiari, University of Provence, France; July 2011

Bibliography:

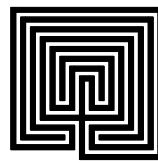
- Anon. *Ovide moralisé*, t. 3 (Books VII-IX), eds. C. de Boer, Martina G. de Boer and Jeanette Th. M. Van't Sant, Amsterdam, Verhandelingen Der Koninklijke Akademie Van Wetenschappen Te Amsterdam Afdeeling Letterkunde Nieuwe Reeks, Deel XXX. no.3, Uitgave Van De N.V. Noord-Hollandsche Uitgeversmaatschappij, 1931.
- Bacon, Francis. "Essays" in *A Critical Edition of the Major Works*, ed. Brian Vickers, Oxford: Oxford University Press, 1996.
- Beecher, D.A. "Erotic Love and the Inquisition: Jacques Ferrand and the Tribunal of Toulouse," *Sixteenth Century Journal*, vol. 20, no.1, Spring 1989: 41-53.
- Blisset, William. "Caves, Labyrinths, and *The Faerie Queene*." in *Unfolded Tales: Essays on Renaissance Romance*. Ed. George Logan and Gordon Teskey. Ithaca: Cornell UP, 1989: 281-311.
- Burton, Robert, *The Anatomy of Melancholy*. Ed. Holbrook Jackson, London: J. M. Dent & Sons, (1932), 1977.
- Brathwait, Richard. *The Poets Willow*. London, 1614.
- Boccace, *Il Corbaccio* (1354), a cura di Giulia Natali, GUM, Nuova serie 219, Milan: Gruppo Ugo Mursia, Editore S.p.A, 1992.
- Chapman, George. *The Blinde begger of Alexandria, most pleasantly discoursing his variable humours in disguised shapes full of conceite and pleasure*, ed. Walter Wilson Greg, Oxford: Malone Society Reprints, 1928.
- Cawdrey, Robert. *A Table Alphabetical*, London, 1604.
- Clinio Cottafavi, Clinio. "Le Sale dei Cavalli e delle Teste," *Bolletino d'Arte*, Anno VIII, I, 1928 : 287 ff.
- Cotgrave, Randle, *A Dictionarie of the French and English Tongues*, facs., ed. William S. Woods, Columbia: The University of South Carolina Press, 1950.
- Cullen, Patrick. "Red Crosse and the Pilgrimage of Christian Life." *Infernal Triad: The Flesh, the World, and the Devil in Spenser and Milton*. Princeton, NJ: Princeton UP, 1974: 3-67.
- Daniel, Samuel. *The Complaint of Rosamond* (1592), in *Selected Poetry and A Defense of Rhyme*, eds. Geoffrey G. Hiller and Peter L. Groves, Asheville, Pegasus Press, 1998, 59-89.
- Deloney, Thomas. *The Works of Thomas Deloney*, ed. Francis Oscar Mann, Oxford: Clarendon Press, (1912), 1969.
- Florio, John. *A Worlde of Wordes, Or Most copious, and exact Dictionarie in Italian and English*, 1598, London.
- Frantz, David. O. *Festum Voluptatis. A Study of Renaissance Erotica* Columbus: Ohio State University Press, 1898.
- Golding, Arthur (trans.), *Ovid's Metamorphoses*, Ed. Madeleine Forey, London: Penguin Book, 2002.
- Hartt, Frederick. "Gonzaga Symbols in the Palazzo del Te," *Journal of the Warburg and Courtauld Institutes*, vol 13, no.3/4, 1950, p. 151-188.
- Hinds, Stephen. "Landscape with figures: Aesthetics of Place in the Metamorphoses and its Tradition," *The Cambridge Companion to Ovid*, ed. Philip Hardie, Cambridge: Cambridge University Press, 2002: 122-149.
-
-

- Holinshed, Raphael, *Holinshed's Chronicles of England, Scotland, and Ireland*, 6 t., Eds. J. Johnson, F. C. and J. Rivington, T. Payne, Wilkie and Robinson, Longman, Hurst, Rees, and Orme, Cadell et Davies, and J. Mawman, London, 1807.
- Kern, Hermann, *Through the labyrinth – designs and meanings over 5000 years*, Eds. Robert Ferré and Jeff Saward, Munich: Prestel, 2000.
- William Lawson, William. *A nevy [sic] orchard and garden*, London, 1618, STC no.15329.
- McQuade, Paula. “‘A labyrinth of Sin’: Marriage and Moral Capacity in Thomas Heywood’s *A Woman Killed with Kindness*,” *Modern Philology*, Vol. 98, No. 2, *Religion, Gender, and the Writing of Women: Historicist Essays in Honor of Janel Mueller* (Nov., 2000), The University of Chicago Press: 231-250.
- Middleton, Thomas. *The Collected Works*, eds. Gary Taylor and John Lavagnino, Oxford: Clarendon Press, 2007.
- Moulton, Ian Frederick. *Before Pornography: Erotic Writing in Early Modern England (Studies in the History of Sexuality)*. Oxford: Oxford University Press, 2000.
- Ovid. *Amores, Medicamina Faciei Femineae, Ars Amatoria, Remedia Amoris*, (Latin Edition), Ed. E. J. Kenney, Oxford: Oxford University Press, 1994.
- Pérez-Gomez, Alberto. *Poliphilo or the Dark Forest Revisited: An Erotic Epiphany of Architecture*, MIT Press, 1992.
- Petrarch, Francis. *Canzoniere – Le chansonnier*, ed. P. Blanc, Paris: Classiques Garnier, Bordas, 1988
- Peyré, Yves, and François Laroque, *William Shakespeare, Venus and Adonis*, Paris: Didier Erudition, CNED, 1998.
- Reed Doob, Penelope. *The Idea of the Labyrinth from Classical Antiquity through the Middle Ages*, Ithaca and London: Cornell University Press, 1990.
- Scrope, Stephen (trans.), *The Epistle of Otbea (1440-1459)*, ed. Curt F. Bühler, London: Oxford University Press, 1970.
- Shakespeare, William. *Titus Andronicus*. Ed. Jonathan Bate, The Arden Shakespeare. London: Routledge, 1995.
- *The Tempest*. Eds. Virginia Mason Vaughan and Alden T. Vaughan, Walton-on-Thames: Thomas Nelson and Sons, The Arden Shakespeare, 1999.
- Spenser, Edmund, *The Faerie Queene*. Ed. A. C. Hamilton, London: Longman, (1977), 1998.
- Wagner, Peter. “Eroticism in Graphic Art: Hogarth and Rowlandson,” in Jean-François Gournay (ed.), *L’Erotisme en Angleterre 17e-18e s.*, Lille: Presses Universitaires de Lille, 1992: 87-97.
- Watson, Thomas, *The Hecatompattia or Passionate centurie of love*. Ed. S. K. Heninger, Delmar, New York: Scholars’ facsimiles & reprints, 1977.
- Whalley, Robin and Anne Jennings, *Knot Gardens and Parterres. A History of the Knot Garden and How to Make One Today*. London: Barn Elms, 1998.

Notes:

- 1 See the entry “licentioso.”
- 2 In the same work, Watson also defined love as “A Priuate warre; a Toilsome webbe of woe; /A Fearefull Iealosi; a Vaine Desir;/A Labyrint; a Pleasing Miseri;/A Shipwracke of mans lif; a Smoaklesse fire” (XCIII 12-15), p. 112.
- 3 Richard Brathwait, “The poets legacie to his Admired Eliza: devoted and bequested to her chatest thoughts,” in *The Poets Willow*, 1614: “Here may you see within your entire thoughts, /The maze of loue, and labyrinth of lust;/With what affecting meanes poore *Mirba* sought /To voide incestuous pleasure, which she must/She must perforce sustaine: where she doth trust/Her mellow youth; which thus incircled, rather/Then she will keepe shee’ll giue it to her father” (71-77).
- 4 Frederick Hartt observes that a letter from Isabella d’Este, written in 1492, describes the Palazzo as “a place surrounded by water... where we sometimes like to take pleasure” (157).
- 5 See Glose, p. 56-57: “Pasiphe was a quene; and some fables sein that sche was a woman of grete dissolucion, and namely soo that sche loued a bull, the which is to vndirstonde, that sche was aqueynted with a man of foul condicions, be whom sche conceyed a son of grete cruelnes and mervelous of strengthe. And because he had forme of man and nature of a bull, in that he was stronge and of gret scharpenes and so yvell that all the worldz exilid him, poetis seide be ficcion that he was half man & half bull...”
- 6 For Renaissance definitions of “bower,” see for instance Robert Cawdrey, *A Table Alphabetical* (1604): “Ombrage”: shade, arbor, or bower to rest under. See also Randle Cotgrave, *A Dictionary of the French and English Tongues* (1611): “Berceau”: A cradle; also, an arbor, or bower in a garden...
- 7 “Most curiously this Bower was built/of stone and timber strong,/An hundred and fifty doores/did to that bower belong./And they so cunningly contriv’d/with turnings round about,/That none but with a clew of threed,/could enter in or out” (25-32).
- 8 Oil on canvas. National Museum of Wales, Cardiff, UK. The image is available online: www.abcgallery.com/R/rossetti/rossetti20.html - Others explored the story: Edward Burne-Jones, for instance, painted *Fair Rosamund and Queen Eleanor* (1862). The legend was also dealt with by the late Pre-Raphaelite, Evelyn de Morgan. In her *Queen Eleanor and Fair Rosamund* (1888) she depicted the queen of Henry II about to poison Henry’s mistress Fair Rosamund within her labyrinthine bower.
- 9 See McQuade 246.
- 10 After Boccaccio, many other Italian authors could be quoted. In the first half of the sixteenth century, Antonio Vignale, in *La Cazziana*, expained why women wanted to have sexual intercourse with learned men, who, because “they know how the womb is made inside, they can find all the pleasant and secret ways.” The myth is explicitly mentioned but the “pleasant and secret ways (le vie piacevoli e segreti)” may well allude to the labyrinth. For a translation of the passage from Italian into English see Frantz 40.
- 11 For more details on the subject see Alberto Pérez-Gomez, *Poliphilo or the Dark Forest Revisited: An Erotic Epiphany of Architecture*, MIT Press, 1992.
- 12 The painting, which is an oil on canvas, is now in the Kunsthistorisches Museum (Vienna). The image is available online: www.terminartors.com/artworkprofile/Valckenborch_Lucas_van-Landscape_in_Spring
- 13 Hermann Kern, *Through The Labyrinth*, Prestel, p. 231.
- 14 The quote is extracted from Lawson’s *New Orchard and Garden* (1618).

Pieces of Chartres



Richard Myers Shelton

Abstract: Several well-known labyrinth designs arose as “sections” of Chartres, i.e., by extracting contiguous courses of Chartres and patching up the loose ends. This strategy leads to other patterns as well, some not so well known.

In my discussion of symmetry in *Caerdroia* 40 (Shelton 2010) I showed how the two 9 x 4 Alternating labyrinths (Hilton and Munich) arise as reductions of Chartres by removing (respectively) the two inner or two outer courses and connecting the resulting loose ends. The 5-course Inner Chartres arises in a similar fashion: cut away the six outer courses of Chartres, leaving the five inner courses (whence the name *Inner Chartres*), and patch up one pair of loose ends to make the path continuous.

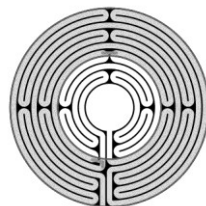
Although I can point to scant evidence, I suspect that this is in fact how most of the true “reduced Chartres” patterns were discovered historically. Inner Chartres, for example, first appears in the Compiègne relief (Kern 2000, image 354) in the 16th or 17th century, almost from thin air. Where did that pattern come from? How did it occur to the artist? My guess is that the artist had Chartres in mind, but, frustrated by the tight space, discovered fortuitously that the five inner courses would work almost as well. The labyrinths in the Bergportaal of St. Servaas in Maastricht and in the Neues Rathaus in Munich (both tiled in tight spaces) probably arose the same way, and the current cutting of the Hilton turf labyrinth almost certainly did so as well.

But I did a double-take upon encountering the elegant design of the new Ruben Habito Labyrinth (fig. 1), installed in 2009 at the Perkins School of Theology of Southern Methodist University in Houston, Texas (SMU). The under-stated minimalist treatment of the center suggests the Chartres rosette – but also hints at ellipsis: that the labyrinth is somehow abbreviated. The courses do look familiar, and comparison with Chartres reveals that SMU is a reduced version just like the other examples above. In this case, the innermost four courses have been cut away, leaving the outer seven, with, again, a simple patching of the loose ends (fig. 2).



Fig. 1 (above): The Ruben Habito Labyrinth (SMU)

Fig. 2 (below): Obtaining SMU from Chartres



As it happens, this pattern (though not this rendition of it) has been around for a while. I had seen it before on the Worldwide Labyrinth Locator website, as a canvas labyrinth available from Ulrica Hume in San Francisco. She had purchased her copy from Veriditas in 2001 (Hume). Veriditas sold many such copies; they had a standing arrangement with labyrinth master Stuart Bartholomaus to paint canvases for them to distribute (Bartholomaus). His design (fig. 3) is very much in the style of Chartres, complete with traditional rosette and lunettes, but with the extra-wide labryses and solid rosette

background adopted by Veriditas from the version of Chartres used in the early canvas and carpet labyrinths at Grace Cathedral (Veriditas). Over a period of about a decade starting in the mid-1990s Bartholomaeus painted many of these canvases for Veriditas – he estimates somewhere between 200 and 300 – and he helped construct permanent installations of the labyrinth as well. SMU contacted Bartholomaeus for design input after he retired (he is still listed as a resource on the Veriditas website), and SMU used his 7-course layout, but with stylistic changes of their own (Bartholomaeus).



Fig. 3: Bartholomaeus with Veriditas styling

Bartholomaeus hit upon the 7-course pattern at a Veriditas labyrinth construction workshop. A walkable version of Chartres requires a lot of material, typically more than one piece of canvas. Bartholomaeus wanted a design that would fit on a single 24-foot piece. Rather than shoe-horning Chartres into such a small area, he decided to use just the first seven courses, since that seemed to work well enough (Bartholomaeus). And this, it seems to me, must be the canonical way these reduced versions of Chartres come about.

Veriditas still sell 24-foot 7-course canvas labyrinths, but they have switched from the Bartholomaeus design to a version of Greys Court with Chartres-style rosette and lunettes (and no longer using the old Veriditas styling). The new canvas design, dubbed “Essence of Chartres,” is displayed on the Veriditas product page; but vestiges of the previous 7-course version remain on other pages.

So I got to wondering: how many other labyrinths are lurking inside Chartres? Are there new ones, or just ones we’ve seen before?

Sections

To pin that down, we need to be make “lurking inside” a bit more precise. The intuitive idea is pretty clear: you take a contiguous set of courses from Chartres by cutting away courses at the inside or the outside (or both), and patch up any loose ends that result from cutting across the path. The result is a *section* of the original labyrinth. The beginning and ending courses of the section and all the ones between them belong to the section. The courses outside the starting course or inside the ending course do not belong. The outermost course of the section might be the outermost course of the original, but it need not be; and similarly the innermost course of the section need not be the innermost course of the original.

I will adopt a few conventions for the following discussion. First, though the primary object of this exercise is Chartres, the definitions make sense for more general labyrinths – but only if they are “well-behaved” like Chartres: a unicursal path laid out in discrete concentric courses, without crossing the main axis, and making the usual 180-degree changes of direction at the internal axes to move in or out just one course at a time. I’m assuming that a turn along an internal axis is created (as in Chartres) by placing a double turn-around (a *labyrs*) along the axis, joining the same pair of adjacent courses on either side of the axis.

Second, since it will become clear that the entrance of sections may switch sides relative to the original labyrinth, the discussion will be clearer if we always assume that the entrance of the original labyrinth is on the left side of the main axis (as at Chartres Cathedral).

If we want to take sections of a labyrinth for which this is not true, the first step is to take its mirror reflection so that the entrance really is on the left. The exit then will be on the right side if the labyrinth has an odd number of courses (as in Chartres), and on the left if it has an even number of courses. (Similarly, once we form a section, if its entrance turns out to be on the right, we will “normalize” the section by reflecting it so that the entrance is on the left.)

Finally, I adopt a standard numbering for the courses of the original labyrinth: the outermost course is number 1, and the inner courses are numbered progressively higher, running to 11 in the case of Chartres. A section is designated (m, n) by specifying the number m of its first course and n of its last course. Thus “Bartholomaus” is the $(1, 7)$ section of Chartres: *i.e.*, courses 1 through 7 of Chartres, with the innermost courses 8 through 11 cut away.

Special Cases

We should dispense with a few special cases before proceeding with the general case. First there is the full section $(1, 11)$ resulting from not actually cutting anything away. So Chartres itself counts as a section of Chartres.

At the other extreme is the empty section, obtained by cutting *all* of the courses away. This is the unique labyrinth with no courses, the *trivial labyrinth*, where the path goes in a straight line directly from the entrance to the centre. It is essentially just a circle with a gap cut out of it. People always laugh when I talk about the trivial labyrinth, but it’s mathematically respectable in its own right. Tony Phillips (Phillips 1992) calls it epsilon (ϵ); in the context of *simple alternating transit mazes* (Phillips) it serves as a building block for constructing more complex labyrinths. It boasts impressive properties for such a simple labyrinth: it is self-dual, and (uniquely among true labyrinths) mirror-symmetric. Moreover, people make good money selling it: the Labyrinth Company market an elaborate version of it called the Chartres Rose (fig. 4) as one of their series of “personal sacred spaces” – even though their web page appears to have been brow-beaten into conceding that it is “not a labyrinth itself.” I haven’t asked David Tolzmann how his company developed the Chartres Rose, but it seems self-evident that this is yet another example of starting with Chartres and eliminating what doesn’t fit!



Fig. 4: The Labyrinth Company’s version of the trivial labyrinth

Not quite so arcane are the one-course sections: (m, m) for any m from 1 to 11. These all form one-course labyrinths that make a single full circuit before entering the center. I mention these as special cases simply because the rules I give below for patching up the loose ends may seem confusing in the 1-course case. But in a 1-course section it should be clear how to patch them up. The only tricky part is that when m is even, the entrance should be drawn on the right of the main axis, and the exit on the left.

Patching Up Loose Ends

Loose ends arise wherever the path of the original labyrinth crosses one of the two boundaries of the section. Since the original path of the labyrinth begins on the outside of each boundary and ends on the inside of each boundary, it must cross *each* boundary an odd

number of times. So there will be an odd number of loose ends along each of the two section boundaries, and these will all occur at the axes (since that is the only place the path crosses from one course to another).

Loose ends along the *internal axes* are easy to patch up: here the boundary has sliced through the middle of a labrys where the path on either side of the barrier turns outward (at the outside boundary) or inward (at the inside boundary). In this case, you simply join the two loose ends together so that the path goes straight through the original labrys (fig. 5).

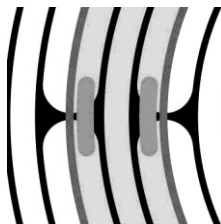


Fig. 5: Loose ends along an internal axis of Chartres (3, 5)

Along the *main axis*, we must be more careful. Since the loose ends at the internal axes are always paired (as we just saw), there will still be an odd number of them remaining for each boundary at the main axis. Consider the outer boundary first: there must be an odd number of loose ends on one side of the main axis and an even number (possibly 0) on the other side. Call the first side *A* and the second side *B*. (If the section starts with an odd course, *A* will be the left side and *B* the right; otherwise they will be switched.)

In the case of Chartres, where the turns are nested only two deep along the main axis, there will always be 1 loose end on the *A* side and 0 or 2 loose ends on the *B* side. The loose end on the *A* side becomes the entrance of the section, and any other loose ends are joined in pairs without crossing the axis (fig. 6).

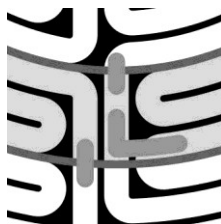


Fig. 6: Loose ends along the main axis of Chartres (3, 5)

The ends on the inside boundary are handled similarly: one side of the axis has an odd number of loose ends, the other an even number; the odd loose end becomes the exit and the others are paired up.

If the original labyrinth has main-axis turns more deeply nested than Chartres, the pairing isn't always so straight-forward. At each boundary there is still always an odd number of ends on one side of the axis and an even number on the other; but after the odd loose end closest to the axis is identified as the entrance (or exit) there may be more than one pair remaining to be patched up on either side – and it may be possible to do that in more than one way. The right answer is to choose the way that maximizes the nesting level (as being closest to the original labyrinth). For example, in Lambert (Kern 2000, image 191) the main axis of the (4, 9) section has 3 + 4 ends on the outer boundary and 1 + 2 ends on the inner boundary (fig. 7). The entrance and exit are on the sides with odd numbers of ends, and the remaining pairs are joined to maximize nesting – even though on the lower left there is more than one way to pair them. (This section has an even number of courses, so the entrance and exit are on the same side.)



Fig. 7: Loose ends along the main axis of Lambert (4, 9)

In some cases, once the patches are in place the patched path may zig-zag up and down along the main axis. For example, the deep nesting in Baltic-12 leads to superfluous loose ends when the section cuts across the middle of the turns (fig. 8a). Such kinks need to be pulled out and the resulting gaps closed up (fig 8b).

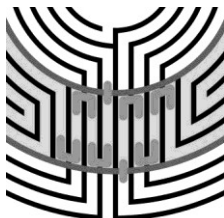


Fig. 8a (left): Patching the main axis of Baltic-12 (4, 8)

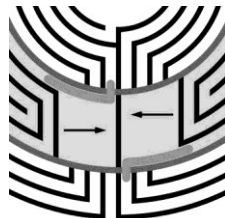


Fig. 8b (right): Simplifying the patched path

Not All Sections Work

Even when the loose ends are all patched up, a section may not turn out to be a viable labyrinth – because the patching may create closed loops that are no longer accessible from the rest of the pattern.

A good example is the (7, 10) section of Chartres, formed from four courses near the center (fig. 9). The entrance here leads straight up the left-hand side of the main axis and right out the top, bypassing all of the rest of the section. Moreover, the remainder falls into two disjoint loops, not communicating with each other or with the entrance or exit.

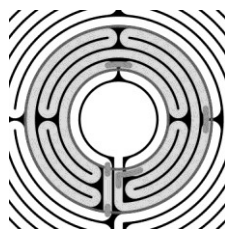
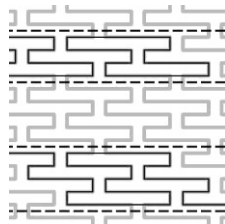


Fig. 9: Chartres (7, 10), not a viable labyrinth

For Chartres, it turns out that (except for the trivial labyrinth) *none* of the sections with an even number of courses works: there are always isolated loops. The reason has much to do with the underlying structure of Chartres. As Pierre Rosenstiehl observed (Rosenstiehl), the level chart of Chartres can be seen as laid out on an infinitely repeating rising pattern that he calls the *stretched-H array*, which is responsible for the repeated (2 1 2 1 2) segments in the path of Chartres. But the stretched-H array doesn't behave well when cut into strips with an even number of courses: closed loops routinely develop where the array is patched at the boundary of the strips (fig. 10).

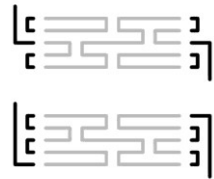
Fig. 10: Typical behavior of the stretched-H array. Strips of the stretched-H array with an even number of courses (top) fall into multiple closed loops; while strips with an odd number of courses (bottom) generate a continuous path.



Even when a section of Chartres has an odd number of courses, the section usually doesn't work if it starts on an even-numbered course (and therefore also ends on an even-numbered course). The only such sections that do work are the single-course sections (m, m) and the two sections (2, 4) and (8, 10).

The reason the others fail is quite subtle. We might call the stretched-H array the *Ascending H array*, as the paths in the pattern rise in level from the entrance side of the main axis to the exit side. However, any section starting on an even course has its entrance on the right of the main axis (relative to the full Chartres, which we've assumed enters on the left). When such a section is normalized by reflection so that the entrance is on the left, the underlying infinite array is also reflected, turning it from the Ascending H array into the Descending H array. A counter-intuitive asymmetry now comes into play: the Descending H array doesn't mesh well with the main-axis structure that the sections inherit from Chartres. A very loose explanation: unless the section is very narrow (1 or 3 courses), the Descending H array tends to box in a potential loop near the entrance (or the exit). But the Chartres-style main axis starts from the entrance and with minimal deflection heads directly for the innermost course – thus bypassing the loop, which remains isolated from the rest of the path. By contrast, in the Ascending H array the corresponding potential loop tends to be at one of the corners *opposite* the entrance or exit – and the Chartres-style main axis immediately leads the path there from the entrance or the exit, so the potential loop is picked up right away and is not a problem (fig. 11).

Figure 11: Descending vs. Ascending H array. When a finite level chart window is imposed on the infinite array, the boundaries create potential loops: in the SE and NW corners for the Descending H array (top) and in the NE and SW corners for the Ascending H array (bottom). Adding the inherited Chartres-style main axis bypasses those areas in the Descending case, creating closed loops; while in the Ascending case the path intersects them, avoiding the problem. The example at top is (4, 8); at bottom is (1, 5).



The Survivors

Somewhat surprisingly, all of the other sections work: all sections with an odd number of courses that start on an odd-numbered course, together with the empty section, the 1-course sections, and the two anomalous 3-course sections (2, 4) and (8, 10).

The 9-course sections; duality. Hilton and Munich are the only 9-course labyrinths arising as sections of Chartres, because the only other 9-course section in Chartres starts on course 2, and therefore has closed loops and doesn't work.

In my earlier article (Shelton 2010) I pointed out that Hilton and Munich are duals of each other because they were formed by dual operations on Chartres, which is itself self-dual. In the language of sections we can restate that more generally as follows: since Chartres is self-dual, two sections of Chartres that are symmetrically placed relative to Chartres's middle course (course 6) will be duals of each other – because a 180-degree rotation of Chartres's level chart will carry one section into the other.

Thus the (1, 9) section (Hilton) is the dual of the (3, 11) section (Munich). In general, the (m, n) section and the $(12 - n, 12 - m)$ section are duals of each other: (2, 4) with (8, 10), (3, 7) with (5, 9), and so forth. If a section lies precisely along the middle of Chartres, so that its middle course coincides with course 6 of Chartres, then that section is symmetrically placed with respect to *itself* and will be its own dual – it will be self-dual. Thus, as with Rosenstiehl's Alternating labyrinths, sections of Chartres are either self-dual or come in mutually dual pairs.

The 7-course sections. The section (3, 9) is centered on course 6, so it will be a self-dual 7-course labyrinth. Since this is a section of Chartres, its internal axes automatically satisfy Rosenstiehl’s Rule of Alternation, and a quick examination verifies that its turns along the main axis are nested exactly 2 deep. So this must be one of Rosenstiehl’s Alternating labyrinths, and we know (Shelton 2010) that there is only one of those with dimension 7×4 – so (3, 9) must be Greys Court!

The other two 7-course sections are (1, 7) and (5, 11), a mutually dual pair. The first is the Bartholomaeus design discussed above. Despite its many copies, there seems to be no unambiguous received name for this layout. I have seen it called “Baby Chartres” and “Petite Chartres,” although both have also been applied to Greys Court – and the name “Petite Chartres” belongs properly to Robert Ferré’s separate 7-course design (which is not a section of Chartres, see below). To avoid ambiguity I prefer to call Stuart’s design “Bartholomaeus,” since Stuart created and popularized it.

The dual is a labyrinth I was surprised to recognize. I had seen it before in only two places: as a square labyrinth (fig. 12) on the porch of St. Lambertus in Veghel, Netherlands (Brabant), and as a much larger round hedge labyrinth on the grounds of the Kneipp-Kurhaus of the Carmelite Sisters of Mary in Aspach, Austria (Aspach). I had always thought of this labyrinth as something of an ad hoc expansion of Inner Chartres; and I puzzled over the link that might connect Veghel with the otherwise very different labyrinth in Aspach. I now realize that this design is a straight-forward section, not ad hoc at all; and the link between the two is very probably just independent discovery.

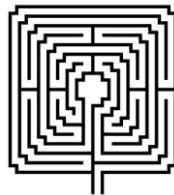


Figure 12: St. Lambertuskerk, Veghel

The labyrinth at Aspach is quite recent, dating to 2007 (Seifried). St. Lambert’s labyrinth is older, and its design may date back to the construction of the church in the 1860s, although I have not found direct confirmation of this. It follows the style of the Dutch-revival labyrinths of the 19th century, similar to the labyrinths in the Bergportaal of St. Servaas in Maastricht (c. 1886) and at St. Nicolaas in Nieuwegein (c. 1875–1900). All three have square courses with indented corners; all three have entrances on the right; all three are “inner” sections of Chartres: St. Lambert is (5, 11), St. Servaas is (3, 11) with an extra full course, St. Nicolaas is (7, 11). This style probably originated with Pierre Cuypers, the architect who built St. Lambert and who installed the labyrinth in the Bergportaal. Inspired by many aspects of Chartres Cathedral, Cuypers introduced floor labyrinths in Dutch churches, and may even have promoted the general labyrinth revival of the mid-1800s (though he was unaccountably overlooked by Kern). Cuypers reportedly included a labyrinth in the nave of St. Lambert; but the nave sustained heavy damage in World War II, and that labyrinth has not survived. The present labyrinth appears to be a reconstruction (c. 1994) of either this interior labyrinth or perhaps one previously existing on the porch.

The 5-course sections. Section (7, 11) is well known: this is Inner Chartres, the five inner courses of Chartres. The dual section (1, 5) we would naturally call Outer Chartres. But Inner Chartres (as the unique 5×4 Alternating labyrinth) is self-dual in its own right, so Outer Chartres is not just the dual of Inner Chartres (by their symmetric placement as sections), but the *same* as Inner Chartres (as Inner Chartres is self-dual) – and that says something interesting about Chartres itself.

The other two 5-course sections are a mutually dual pair that I've never seen before (figs. 13 & 14). Section (3, 7) I have called *Shard of Chartres* – a miscellaneous fragment of the original



Fig. 13: *Shard of Chartres* “Flotsam”

– and (5, 9) is its dual. I think of them fondly as “Flotsam” and “Jetsam,” two English words that invariably appear in each other’s company. These resemble Bartholomaeus and Veghel, their larger cousins, and are related to each other in the same fashion.



Fig. 14: *Dual of Shard of Chartres* “Jetsam”

There is, alas, no self-dual 5-course labyrinth centered on course 6, because that would be section (4, 8) – and this doesn’t work since it starts on an even-numbered course and therefore has isolated loops.

The 3-course sections. We’ve seen most of the 3-course sections before. The sections starting on courses 1, 2, and 3, are respectively the avatars C, B, and A of the degenerate 3×4 Alternating labyrinths, discussed in my earlier article (Shelton 2010). We might call these the three “Chartres Meanders.” In the symmetric positions starting in courses 9, 8, and 7, they reappear as A, B, and C, thus confirming that A and C are mutually dual and B self-dual. Thus we see that *all* of the $N \times 4$ Alternating labyrinths for $N \leq 11$ (Chartres, Hilton, Munich, Greys Court, Inner Chartres, and even the Meanders A, B, and C) appear as sections of Chartres.

The Meanders are not common in the real world. Recently I’ve seen a version of A as a canvas labyrinth designed by Marilyn Larson for Wisdom Ways in Minnesota (Wisdom Ways), where it goes by the name “Heart of Chartres.” But that name is more commonly used for Robert Ferré’s 5-course pattern (Labyrinth Enterprises), a version of Maffei (Kern 2000, image 371).

It is interesting that both copies of B start on an even course. That means that B is based on the Descending H array, unlike the other 4-axis Alternating labyrinths, which are all based on the Ascending H array. I suspect that’s why Rosenstiehl missed B. In fact, I suspect that most of the problems with Rosenstiehl’s Uniqueness Theorem (which fails to identify all of the Alternating labyrinths) stem from overlooking the possibility that other arrays besides the Ascending H array can give rise to Alternating labyrinths. B is just the tip of the iceberg – once we move beyond 4 axes, many other arrays yield Alternating labyrinths, all of them missed by Rosenstiehl.



Fig. 15: *Chartres Meander B*

There is one additional 3-course section: (5,7) straddles course 6 and therefore is self-dual. It’s not one of the Alternating labyrinths because the turns along the main axis aren’t nested two deep. (In fact, the turns aren’t nested at all: they all lie right on the main axis.) This labyrinth is however closely related to B: it’s what I call the *transpose* of B (figs. 15 & 16).



Fig. 16: *Section (5, 7), the transpose of B*

The construction is easy: you start with B and flip the arms that lead to the entrance and exit around so that what was the entrance becomes an exit and vice versa. Since this makes the entrance and exit switch sides, you can flip the resulting labyrinth over in mirror reflection to get the new entrance on the same side as the original. The transpose is thus just the mirror reflection, but with the entrance and exit flipped.



Fig. 17 (above): Micro-Chartres on 3 axes
Fig. 18 (below): Hexagonal Micro-Chartres

Like B and the other meanders, (5, 7) is *degenerate* (one of its axes has no turns on it), so it can be represented with three axes instead of four – i.e., with the non-degenerate axes spaced 120 degrees apart (fig. 17). In this form it is featured in several works of the Belgian artist and engineer Samuel Verbiese, who calls it *Micro-Chartres* (Bridges). Verbiese frequently depicts it in a hexagon, which gives it a 3-dimensional look (fig. 18). In fact, one of his works presents Micro-Chartres in three dimensions on the surface of a cube.



The Sections of Chartres * Alt = Alternating SD = self-dual

Section	Courses	Attributes *		Name
(1, 11)	11 courses	Alt	SD	Chartres
(1, 9)	9 courses	Alt	–	Hilton
(3, 11)	9 courses	Alt	–	Munich
(1, 7)	7 courses	–	–	Bartholomaus
(3, 9)	7 courses	Alt	SD	Greys Court
(5, 11)	7 courses	–	–	Veghel
(1, 5)	5 courses	Alt	SD	Outer Chartres = Inner Chartres
(3, 7)	5 courses	–	–	Shard of Chartres (“Flotsam”)
(5, 9)	5 courses	–	–	Dual of Shard of Chartres (“Jetsam”)
(7, 11)	5 courses	Alt	SD	Inner Chartres
(1, 3)	3 courses	Alt	–	Chartres Meander C
(2, 4)	3 courses	Alt	SD	Chartres Meander B
(3, 5)	3 courses	Alt	–	Chartres Meander A
(5, 7)	3 courses	–	SD	Micro-Chartres = B transpose
(7, 9)	3 courses	Alt	–	Chartres Meander C
(8, 10)	3 courses	Alt	SD	Chartres Meander B
(9, 11)	3 courses	Alt	–	Chartres Meander A
(<i>m, m</i>)	1 course	–	SD	Single course = $\gamma_2 = \alpha_2 = \beta_2 = \epsilon * \epsilon$
(empty)	0 courses	–	SD	Trivial = ϵ

Other Directions

We've pretty much exhausted Chartres. There are other ways of "reducing" Chartres, as seen for example in Robert Ferré's popular 7-course design *Petite Chartres* (Labyrinth Enterprises). But these are not what we might call "true reductions" of Chartres; they generally don't share the path structure underlying Chartres, which is inherited automatically by the sections. Unlike most of the sections, however, *Petite Chartres* preserves the sense of deep entry and exit characteristic of the full Chartres design.

Sections can be formed from other labyrinths as well. The other 19 of Jacques Hébert's Canonical labyrinths (Hébert) are good starting points: like Chartres they are self-dual and their turns are not deeply nested. In general they are not built on the same Ascending H array nor have the same Chartres-style main axis connections; so much of what I wrote above excluding even numbers in various ways does not necessarily apply to the other Canonical labyrinths. There are many examples of sections that work even though they have an even number of courses or start with an even-numbered course.

Unlike the sections of Chartres, the other "Canonical sections" include many labyrinths that I've seen nowhere else; there is good hunting there. I'm particularly fond of one example that appears as the (3, 9) section of Canonical labyrinths 5, 6, and 20 (using Hébert's newer numbering). This is a self-dual 7-course labyrinth (fig. 19) that I call *Powers of Two* because its palindromic sequence starts and ends with a burst of the powers of two:

1 1 - 2 2 - 4 - 2 1 2 1 2 - 4 - 2 2 - 1 1



Figure 19: Powers of Two

Figure 20: Transposed Powers

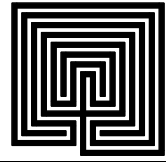
Its transpose (fig. 20) also appears among the Canonical sections, and is likewise self-dual, sharing the same palindromic sequence. Both are handsome labyrinths with a strong cruciform feeling, and the pair together exemplify two popular styles for the main axis. They provide in fact a good touchstone for discriminating the styles: I find that people usually have a definite preference for one or the other.

Richard Myers Shelton, Roseville MN, USA; November 2011

References:

- Aspach: website of the Kneipp TraditionsHaus Aspach. Photo of the labyrinth:
www.aspach.gesund-kneippen.at/FotoDatenbank/2009-NEU/aspach73A.jpg
- Bartholomäus: Stuart Bartholomäus, private conversation, July, 2011.
- Brabant: website of Brabants Historische Informatie Centrum. Pages with photos of the labyrinth at St. Lambertuskerk: www.bhic.nl/index.php?id=4549 & www.bhic.nl/index.php?id=4552
- Bridges: website of Bridges Art–Math Galleries: www.bridgesmathart.org/
Verbiese’s pages featuring Micro-Chartres:
2007: www.bridgesmathart.org/art-exhibits/bridges2007/verbiese.html
2009: www.bridgesmathart.org/art-exhibits/bridges2009/verbiese.html
2010: www.gallery.bridgesmathart.org/exhibitions/2010-bridges-conference/nervous
- Hébert, Jacques. *The Rhythmical Structure of the Medieval Labyrinth*, Québec, 2004.
Website: www.labyreims.com/e-index.html
- Hume: Ulrica Hume, private correspondence, July 2011.
- Kern, Hermann. *Through the Labyrinth*, tr. Abigail H. Clay, ed. Robert Ferré and Jeff Saward, Prestel Verlag, Munich, 2000. References to Kern are to image numbers, or to page numbers where no image is provided.
- Labyrinth Company: website of the Labyrinth Company: www.labyrinthcompany.com/
Chartres Rose: www.labyrinthcompany.com/view_product.php?product_id=63
- Labyrinth Enterprises: website of the Labyrinth Enterprises: www.labyrinth-enterprises.com/
Petite Chartres: www.labyrinth-enterprises.com/petite.html
Heart of Chartres: www.labyrinth-enterprises.com/personal.html
- Phillips, Anthony. *Through Mazes to Mathematics* (website): www.math.sunysb.edu/~tony/mazes/
- Phillips, Anthony. “The topology of Roman mosaic mazes” *Leonardo* 23, 1992, pp. 321–329.
(Reprinted in Michele Emmer, ed., *The Visual Mind: Art and Mathematics*, MIT Press, 1993, pp. 65–73.)
- Rosenstiehl, Pierre. “How the ‘Path of Jerusalem’ in Chartres Separates Birds from Fishes” *M.C. Escher: Art and Science*, (Proceedings of the International Congress on M.C. Escher, Rome, Italy, 26–28 March, 1985), ed. H.S.M. Coxeter et al., North Holland, New York, (First edition 1986), Second edition 1987.
- Seifried: Ilse M. Seifried, *Labyrinth in Österreich* (website):
www.das-labyrinth.at/labyrinth/austria.htm
- Shelton, Richard Myers. “Greys Court: an invitation to symmetry” *Caerdroia* 40, 2010, pp. 21–35.
- SMU: website of Southern Methodist University: www.smu.edu/
Pages featuring the Habito labyrinth at Perkins School of Theology:
<http://blog.smu.edu/smumagazine/2009/04/finding-peace-in-the-labyrinth/>
<http://blog.smu.edu/smumagazine/2009/11/the-labyrinth/>
- Veriditas: website: www.veriditas.org/
Resources: <http://www.veriditas.org/resources/index.shtml>
Canvas labyrinths: <http://veriditas.org/products/canvas.shtml>
- Wisdom Ways: Centre for Spirituality, St. Paul, Minnesota: website: www.wisdomwayscenter.org/
Canvas labyrinths: <http://wisdomwayscenter.org/labyrinthresources.html>
-
-

The Shining Mazes



Roberto Milazzi

“The Shining” was the third novel published by the American author Stephen King in January 1977, and three years later a film based on the novel, produced and directed by Stanley Kubrick and starring Jack Nicholson was released. The subject of this note is a key element featuring in the film, but not in the novel, a hedge maze.¹ It plays a key role in the development of the plot, narrating the story of a family of three (Jack Torrance, his wife Wendy and their son Denny), set in and around the remote Overlook Hotel among the snowy mountains of Colorado. The position of caretaker is vacant and Jack secures the job, but is required to stay all winter long, when the extreme weather conditions prevent guests reaching the hotel.

When the Torrance family arrives at the hotel we see them passing in front of the maze, right in front of the hotel, acknowledged by a plan of the maze on a notice board standing near its entrance. Later, while Wendy and Denny go outside to explore, we see Jack approaching a model of the maze set in the hotel’s lounge. Even if we may be not completely aware of it, its plan matches the one we saw earlier on the sign. As the view shifts from an impersonal point of view to the one we assume to be Jack’s own, we find ourselves drawn into what is seemingly an aerial view of the real maze, with Wendy and Denny crossing the central ‘chamber’ of the maze. We are strongly encouraged to believe so by the following sequence, where we see Denny and his mother walking out hand in hand.

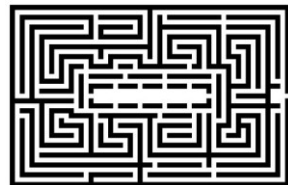


Right: the Overlook Maze sign board

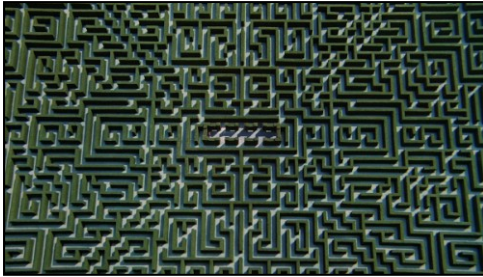


Left: Jack studying the model in the hotel

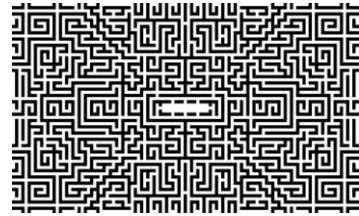
Below: plan of the maze model and as shown on the sign



There is something unsettling in this aerial view, since it appears that Jack is seeing his wife and son walking into the model itself. But that is not the main point: until now we could perceive the hedge maze as a well-defined space of a given size, but now our vision can no longer embrace it all, its margins far exceed those of our field of view. Furthermore, apart from the approximate geometry of the central chamber, which catches our attention since we are surprised seeing tiny figures walking into it, the geometry of the maze appears not just expanded, but altered too. While the previous plan had no axis of symmetry, this one appears to be symmetrical both horizontally and vertically.²



The aerial view of the maze and its plan



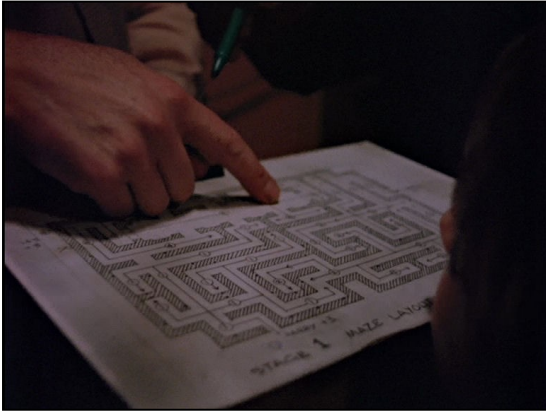
Somehow this sequence plays both as an early warning of the increasingly obsessive attitude of Jack and of the claustrophobic situation he and his family are about to experience with the onset of winter. While watching the movie the viewer will be in no doubt that the hedge maze in the grounds of the hotel surely exists, and that its plan matches both the map on the signboard and the three-dimensional model in the hotel. However, completely fooled by the magic of cinema, the so-called *suspension of disbelief*, we could not be further from truth. The (real) hotel featured in the movie (the Timberline Lodge in Oregon) has no maze at all, and all of the interiors, and the maze in the movie were actually created in three separate locations in England.



The section of the maze used for the summer sequences (hedges at Radlett aerodrome) and its plan.



The interior shots, together with a reconstruction of the Timberline Lodge's façade, were filmed on the back lot at the Elstree studios in Borehamwood, England; the maze shown in the summer sequences was created at nearby Radlett Aerodrome, and the maze in winter was shot indoors on one of the sound stages at the film studios. The falling snow was made of polystyrene chips, the snow on the ground is actually salt and the fog was oil vapour belched out of fog machines.³

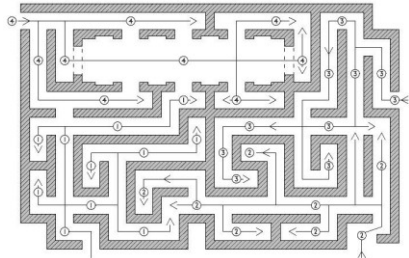


Left: the layout of the maze (wooden mock-up in the studio) used for the winter scenes



Left: Actors and film crew working on the stage set of the winter maze.

Below: plan of the winter maze set, with camera tracks, access points marked, etc.



So in the end there were no less than four different maze layouts used in the movie: one for the sign and the model, one for Jack's vision from above and another two for the scenes shot respectively in summer and in winter.

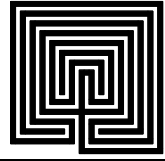
Roberto Milazzi, Turin, Italy; January 2012

Notes:

1. The novel instead features evil topiary animals coming to life.
2. Except for a strip in the middle, where we may notice the double meander motif repeated on both sides of the central chamber.
3. See <http://www.unrealaudio.net/theshining2/realoverlook.htm>

Photos are used courtesy of the producers of the film *The Shining* - maze plans by Roberto Milazzi

Editors Note: The origin of the 'full' design of the maze used in the movie is apparently unrecorded, but it bears a strong similarity to the hedge maze in the Jardines del Alcázar in Seville, Spain.



Our regular round up of matters labyrinthine brings together short contributions and notes from Caerdroia readers, also items from the Archives that need further research, or simply deserve recording. Similar notes and queries are welcomed for future editions.

A Labyrinth Commemorative Medallion

Jeff Saward

Further to the labyrinth tokens and coins described in recent editions of Caerdroia, another example (this time a bronze medallion, 37mm in diameter) has recently been added to the Labyrinthos collection. Issued in 1708, the medal was struck to commemorate the Battle of Wynendale in Flanders (now in present day Belgium), an episode in the War of the Spanish Succession over the ownership of what is now the Netherlands and Belgium, between the forces of Bourbon France and the Spanish on one side, and the English and Prussian armies on the other.

On September 28, 1708, the English army, under the command of General Webb, was protecting a supply convoy of 700 heavy wagons en route to the siege of Lille, when Webb became aware of an approaching force of 20,000 or more French soldiers sent to attack the convoy. With only 6000 infantry and 1500 cavalry at his disposal, Webb took up position on a ridge overlooking an open area at Wynendale, surrounded on three sides by hedgerows and woodland, and with help from 150 mounted Prussian cavalry, drew the French forces within range of his gunners hidden behind the hedges and amongst the trees. Within two hours, and suffering heavy losses (as many as 4000 dead or wounded), the French army had retreated. As a consequence, the convoy reached Lille the following day and three weeks later the city was taken.



*The 1708 medallion issued to commemorate the Battle of Wynendale
Photo: Labyrinthos Collection*

The curious medal struck shortly after to celebrate this decisive strategic victory, has a large lion on one face, clutching a sword and a bundle of arrows, standing within a fenced enclosure, an obvious reference to the heraldic device of the Dutch Republic. Above it is the inscription NESCIVS.FERRA.IVGVM (unaware how to bear the yoke) and LIBERTAS. PATRIAE (the country's freedom) in the exergue below. The other side has a square classical labyrinth, surrounded by the inscription FATA.VIAM.INVENIENT (the fates will find the way – a quote for Virgil's *Aeneid*, iii. 395), and below in smaller lettering in the exergue, PRAEL WYNENDAL 28 SEP. 1708. At the centre of the labyrinth is depicted a lion in pursuit of a cockerel, clearly running away and out of the labyrinth.

The combination of the labyrinth and the *Fata Viam Invenient* motto has a long tradition on similar medals and tokens (see *Caerdroia* 39, pp.50-52) and first appears in the *Impressa* books of 16th century Europe (see Kern, chapter XII). The inclusion of the labyrinth in the design on this particular medal was possibly chosen to symbolise the arrangement of the English troops, hidden in labyrinthine fashion behind lines of hedges, luring the French into the trap. The lion chasing the chicken out of the labyrinth is a more obvious satirical reference to the nationalities of the combatants involved in the skirmish.

The creation of this medal is attributed to Christian Wermuth, an infamous German medallist working at the time for King Frederick I of Prussia (Hawkins, 1885). From his appointment as court medallist in 1703, with the help of his pupils, he is said to have issued over 1300 different such commemorative medals, during a period of 20 or so years. While most are of little artistic merit, many are comments on political events in early 18th century Europe, often satirical, and some are downright unsavoury, indeed were even suppressed at the time. His commentary on events at Wynendale might seem somewhat inappropriate to modern politically correct eyes, but his medal provides another example of the labyrinth symbol in circulation on token and medals, and in this specific case, as a symbol of military strategy and cunning.

Of course, the connection between the labyrinth and military tactics can be traced back much further – both the Trojan youth (detailed in Virgil's *Aeneid*) and the Kaurava army at the battle of Kurukshetra (as told in the *Mahabharata*) arranged themselves into labyrinthine formations. Similarly, confusing arrangements of walls defending towns and cities, are signified by the labyrinth symbol from Troy to Scimangada. The hedgerows surrounding the fields of Wynendale in 18th century Flanders are just another example of this recurring symbolism.

References:

- Hawkins, E. *Medallic illustrations of the history of Great Britain and Ireland to the death of George II* (1885), p.327-328, where this medal (and a variant) are listed as no. 155 & 156.
- Kern, H. *Through the Labyrinth* (2000), especially chapter XII, Labyrinths as Personal Emblems.
- Saward, J. "The Labyrinth on Coins & Tokens" *Caerdroia* 36 (2006), pp.4-9.
- Saward, J. "A 16th Century Labyrinth Jeton" *Caerdroia* 39 (2009), pp.50-52.

Opened in July 2009, the unusual maze at the rear of the church of San Pedro in the town of Abaurrea Alta, in Navarra, Spain, is certainly worthy of note. Its serpentine timber walls vary considerably in height, and lead the visitor on a trail with 14 items to find along the way, including several ancient tombstones. With various planted areas, seating, a covered area for shelter and a suspended gazebo to overlook the maze, it is open from April to October on Tuesday, Friday, weekends and public holidays, November to March on weekends and holidays only. Surely worth a visit if you are in the region! For further details visit:

www.navarra.es/home_es/Actualidad/Sala+de+prensa/Noticias/2009/07/31/Jardin+de+las+Estelas+Abaurrea.htm

The Jardin de las Estelas maze at the church of San Pedro, Abaurrea Alta, Navarra, Spain

**A New Labyrinth in Turku****Urmas Selirand**

I have pleasure to inform you about our successful effort to build a stone labyrinth in Turku (Åbo), Finland. It was made on 17th of September 2011, by the Societas Oeconomicae Cerviciae Aboensis and the Societas Basilicum Castum Occupum Cerviciae Dagöensis, aka the "Odratõlgus Labyriñdis" – a joint venture by two Finnish and Estonian beer clubs!

We received support from the city of Turku – the European Culture Capital 2011 – who provided both the location and the necessary stones. The labyrinth is located on the highest point overlooking Turku – 65 metres above sea level – and as we had plenty of stones, we also built a curved stone wall nearby, to catch the energy of sun. The labyrinth itself is 10 metres in diameter and made from 547 stones. The intention for all of us involved was to keep up the ancient tradition of building stone labyrinths in our region and, of course, it all started with good beer and company.

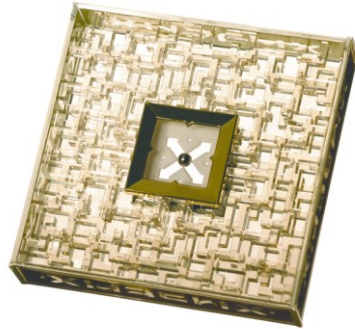


Next year we plan to meet at Dagö on the Estonian island of Hiiumaa, where we hope to build a labyrinth based on an example from Gotland, as a remembrance of Dagö Swedes, who were deported from Hiiumaa to the Ukraine in 1781, some of whom then moved back to Gotland in 1929.

Further photos of our labyrinth building in Turku can be viewed at www.hunga.eu/turku

The Xmatrix Labyrinths

Xmatrix is the new brand name for the unique Quadrus and Cubus hand held ball-in-a-box puzzles. Unlike any you have ever seen before, these items are a cross between game and art-piece, and visually stunning objects. So where is the labyrinth? The ingenuity of the sophisticated design means that it is up to you to discover its path hidden between the layers. The player must tilt and flip the box to roll the silver ball from the central gold framed X, through the matrix, over to the other side into the silver framed X and back again. The challenge is to complete the game in the shortest possible time. If you can navigate your way through in five minutes you are surely a genius, or very lucky.



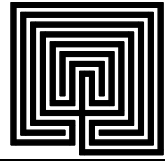
Both puzzles have been developed by the British designer Jeremy Goode, who cites his influences as the games he played as a child, including the Swedish Brio wooden Labyrinth made in the 1970's. The Dutch graphic artist M.C. Escher (1898-1972) likewise inspired his fascination with pattern, illusion and visual trickery. His Quadrus (illustrated opposite above) and Cubus (opposite below) puzzles are both beautifully presented and packaged in clear printed boxes which prompt you to hold them to the light and look into the depths of their layers. These intriguing puzzles were shortlisted for 'Gift of the Year' competition 2010, and are collectors' items to treasure. Are you ready for the Challenge? For further information go to: www.xmatrix.co.uk



The Labyrinth Society

The Labyrinth Society, affectionately known as TLS, was founded in 1998 to support all those working with, or interested in labyrinths. Although based in the USA, it is an international organization with members around the world. Membership in the Society not only connects labyrinth enthusiasts to a worldwide community, but also supports websites and other labyrinth projects that provide information and resources to the world at large, including the Worldwide Labyrinth Locator website that now lists over 3900 labyrinths, and a few mazes, worldwide: www.labyrinthlocator.org

The TLS Gathering 2012, will be held October 20-24, in Hudson, Wisconsin. To learn more about The Labyrinth Society and for details of the 2012 gathering, visit their website: www.labyrinthsociety.org



Review copies of maze and labyrinth related books, publications, software and CD's, etc., are always welcome for inclusion in future editions of Caerdroia.

Petroglyphs – Studies by William Coxon, the Distinguished Gentleman from Arizona : compiled by Cindy Eccles. Matador, 2012. ISBN 978-1848766-426. Hardback, 302 pages, numerous b+w illustrations.

The name of William Coxon may not be familiar to most within the labyrinth community, unless you were in Arizona during the 1930's or early 40's – when he held a number of positions on the State Legislature and served on various public bodies and organisations. Despite his busy political and public life, “Bill” had an all consuming hobby – finding and recording petroglyphs in his native Arizona and the adjacent states of Northern Mexico. Although not professionally trained in archaeology, his unbounded enthusiasm for hiking out through the desert reaped its rewards. Over 25 years he amassed an extensive collection of photographs of petroglyphs, thousands of black and white prints and transparencies, according to his notes, at a time when many considered the study of the subject essentially futile. Despite this, initially at any rate, Bill was keen to share news of his finds with whoever would take the time to listen, and he met and corresponded with various experts in the field at the time. Sometimes this brought him into conflict with some of the academics of the day, who preferred to dismiss his fieldwork and enthusiasm, on one occasion very publicly. Consequently, he later refused to divulge the exact locations of his discoveries.

However, he did donate copies of a few of his photographs to the Smithsonian Institution and others to Carl Schuster, a noted anthropologist of the time, which have provided a few clues for modern researchers. As a resident of Casa Grande, one of the inscriptions that was of particular interest to Bill was the labyrinth scratched on the interior wall of the Hohokam adobe tower house preserved near the town. As a consequence he was always on the lookout for further examples of the labyrinth symbol. And he found several examples, both in Arizona and Mexico, and hinted of others in his correspondence with Schuster, but never revealed where they might be. When Bill died in 1963 it seemed the vast majority of his photos of his discoveries, and his knowledge of their whereabouts, especially the labyrinth petroglyphs, passed away with him.

But all was not lost. For some years, writer and historian Cindy Eccles has been working away on archiving and preparing for publication the surviving fragments of Coxon's archive. Her valuable book not only reveals the life of this remarkable character, but also reproduces some 300 or more of his photos and the text of various manuscripts, notes for lectures he delivered and articles he wrote, all largely unpublished. These include several articles that discuss his ideas on labyrinths, which can surely be mined for further clues and information to help solve the mystery of Coxon's missing labyrinth petroglyphs. An important addition to the library of anybody fascinated by the labyrinths of the American Southwest.

Jeff Saward



LABYRINTHOS

53 Thundersley Grove, Thundersley,
Essex SS7 3EB, England, UK.

Telephone : +44 (0)1268 751915

E-mail : info@labyrinthos.net

Website : www.labyrinthos.net



The story of mazes and labyrinths is as long and tortuous as their plans might suggest. For many, mention of the labyrinth may recall the legend of Theseus & the Minotaur. An increasing number will know of the ancient labyrinth symbol which occurs around the world, at different points in time, in places as diverse as Brazil, Arizona, Iceland, across Europe, in Africa, India and Sumatra. This symbol and its family of derivatives have been traced back 4000 years or more, but its origins remain mysterious. Modern puzzle mazes, however complex their form, are but the latest episode in this labyrinthine story.

Labyrinthos is the resource centre for the study of mazes and labyrinths, with an extensive photographic & illustration library and archive, offering professional consultation and services for owners, designers, writers and publishers. Labyrinthos also provides consultation for maze and labyrinth design and installation, lectures, workshops & slideshows. We also specialise in personalised tour guide services to labyrinth locations. Contact Jeff Saward or Kimberly Lowelle Saward at the address above, or visit our extensive website www.labyrinthos.net for further details.

Our annual journal *Caerdroia*, first published in 1980, is dedicated to maze and labyrinth research and documentation. Produced by labyrinth enthusiasts for fellow enthusiasts, it keeps in regular contact with correspondents throughout the world, exchanging information and ideas, to help create a clearer picture of the origins and distribution of the enigmatic labyrinth symbol and its descendants, from the earliest rock carvings and artefacts through to modern puzzle mazes of ever increasing complexity and ingenuity.

Current subscribers to *Caerdroia* include maze and labyrinth researchers and enthusiasts, archaeologists and historians, artists and authors, designers and owners, and members of The Labyrinth Society. As a non-profit making journal, dealing with a very specialised subject, *Caerdroia* relies on reader contributions, submissions and subscriptions for support. If you are interested in the history, development, diversity or potential of mazes and labyrinths in any of their forms, perhaps you would care to join us on the path...

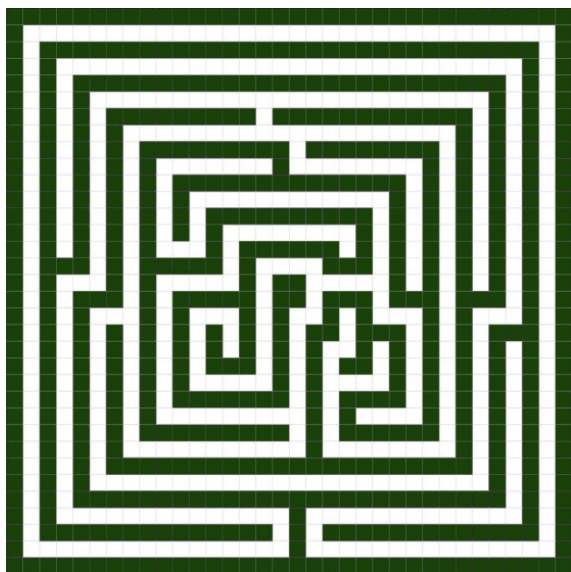
Caerdroia 41 was produced during February & March 2012 by Jeff Saward and Kimberly Lowelle Saward at Labyrinthos HQ. Opinions stated by contributors are not always those of the editors, although *Caerdroia* welcomes open discussion and endeavours to provide a forum for all who are lured by the labyrinth.

For submission guidelines visit: www.labyrinthos.net/submission.html

Printed copies of this edition are available from: www.labyrinthos.net/caerdroia41.html

Editor & Publisher: Jeff Saward - Associate Editor: Kimberly Lowelle Saward, Ph.D.

Caerdroia 41 is © Labyrinthos/individual authors 2012, as appropriate.



CAERDROIA

*Caerdroia is an independent
journal for the study of
mazes & labyrinths*

*Established 1980
Published annually*

Produced by & © Labyrinthos 2012