

CAERDROIA

THE JOURNAL OF
MAZES & LABYRINTHS



: XXXIV :
CAERDROIA 34

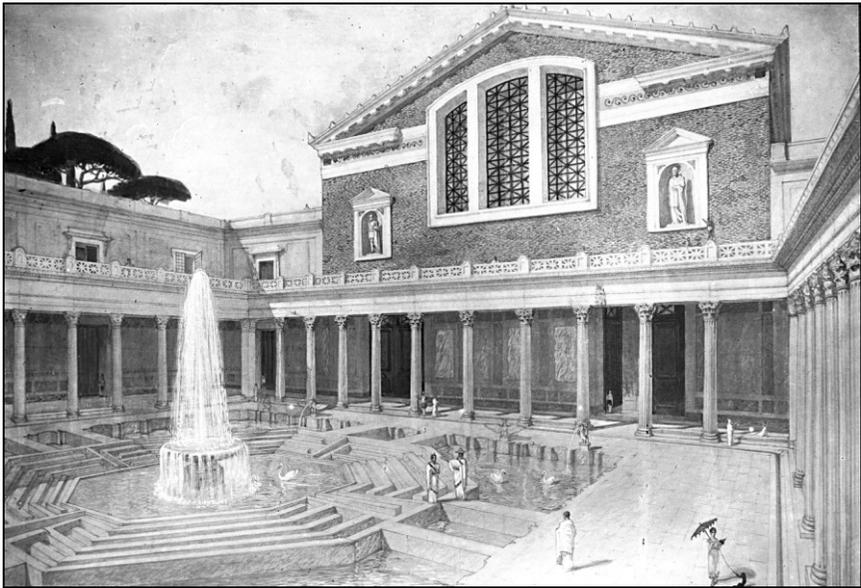
CAERDROIA

The Journal of Mazes & Labyrinths



34th Edition

Established 1980
Published Annually
Produced by and
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A reconstruction of the labyrinth in the courtyard of the House of Augustana, built by the Roman Emperor Domitian in the 1st century AD on the Palatine, in Rome, Italy, drawn by G. Mauri and G. Gatteschi, 1921. Excavated in 1912-14, the true nature of this labyrinth has long been an enigma, but as Staffan Lundén reveals in this issue, the Palatine labyrinth may be even more fanciful than this reconstruction.

CAERDROIA 34

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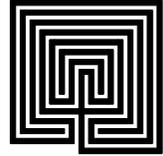
September 2004

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Caerdroia 35 is due for publication Summer 2005, submissions by April 2005 please

Editorial - Caerdroia 34



Jeff Saward, Thundersley, September 2004

Welcome to the 34th edition of Caerdroia, not quite the early 2004 schedule we had planned, but it has appeared eventually! As you may recall from the last edition, the launch of my new book **Labyrinths & Mazes** was imminent at that time, but rather than bore you with the details, there were more than a few hiccups! However, it is now available and selling well, especially the USA paperback edition, and I hear that an edition in Russian, to join the German edition, is planned. So back to the edition of Caerdroia in hand.

In the strange way that these things happen, this edition has a number of articles that concentrate on new labyrinths and mazes from around the world. These will surely show some of the diversity of activity and interest that is currently taking place. With the next issue of Caerdroia, our 35th edition, marking the 25th anniversary of the founding of the journal, way back in 1980, when the current revival of interest in mazes and labyrinths was just beginning, we plan to feature a series of articles from enthusiasts, researchers and builders around the world that reflect back on how this whole process has happened. Your thoughts and contributions on this matter for the next edition will be most welcome.

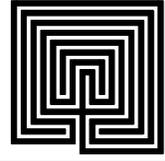
Over the last six months I have been busy adding more material to the Labyrinthos & Caerdroia website: www.labyrinthos.net Along with a number of introductory articles about labyrinths, their history, distribution and construction, there is also a new photo library, the start of a series of articles reprinted from earlier, out-of-print, editions of Caerdroia and a very useful links page that leads to the best websites to find the locations of labyrinths and mazes, ancient and modern, from around the world. More pages will be added over the winter months, when I get the proverbial "spare moment." Once again, your feedback on the website and suggestions for further additions are always welcome.

Many of you attended the Labyrinth Symposium that we helped organise on behalf of the Labyrinth Society in May 2002, in Glastonbury. Spurred on by requests to stage another such event, Sig and Karin Lonegren, Kimberly and myself, will be hosting the 2nd TLS UK Symposium on 21-22 May 2005, this time at Breamore in Hampshire, England, the location of the beautiful Mizmaze turf labyrinth. More details on this can be found at our website: www.labyrinthos.net and also on the flyer enclosed with this edition of Caerdroia. We hope to see you all there!

Meanwhile I will wish you all a happy conclusion to 2004 and will be back next summer with the 25th anniversary edition - Caerdroia 35.

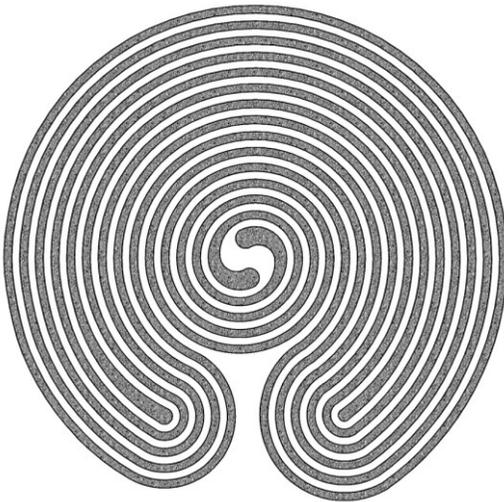
Jeff Saward - E-mail: jeff@labyrinthos.net

The Kaufbeuren Wunderkreis Restored



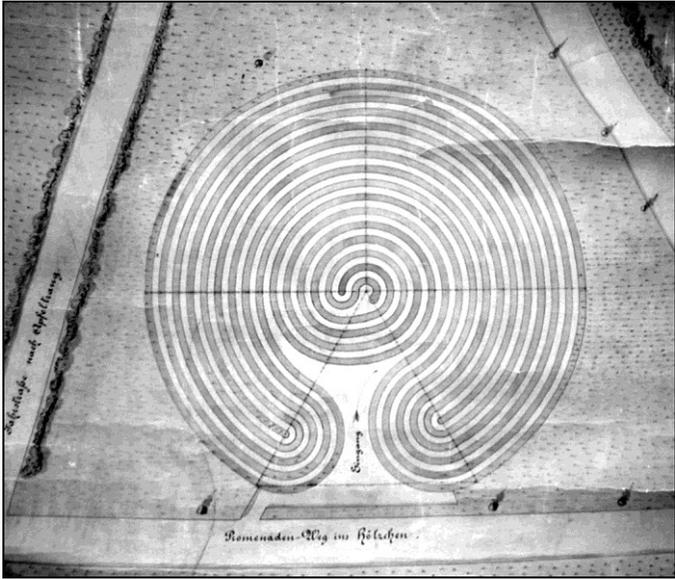
Erwin Reißmann

Built in 1846 or 1847, the Wunderkreis at Kaufbeuren in southern Bavaria, Germany, was a beautiful turf labyrinth with a gravel pathway that ran between serpentine turf ridges to a double spiral arrangement at the centre, typical of the turf labyrinths found in Germany. Situated in the Tänzelhölzle, in a clearing near the village, the labyrinth was ideally suited for processional walking and dancing, and there are surviving photographs and cinematic film footage of large crowds of people gathered around the labyrinth, as long lines of children in costumes and carrying garlands walked and skipped their way around the paths. Regrettably, the labyrinth was destroyed in 1936, when a military barracks was built over the site, a sad close to this chapter of German labyrinth history.



*The Kaufbeuren Wunderkreis
Plan by Jeff Seward, based on
Friedrich Mössinger's plan
published in 1940 and
photographs of the labyrinth
taken in the 1930's.*

However, the labyrinth has not been forgotten and during 2002 Austrian labyrinth enthusiast Gernot Candolini found open ears in Kaufbeuren for his suggestion to restore the Wunderkreis. The Kaufbeuren artist Hermann Moser supported the idea from the beginning and Bürgermeister Andreas Knie took the matter on board, but wanted to include the citizens of the town. So it was, after some time for preparation and planning work that the new Wunderkreis in Kaufbeuren was built over five days, September 2-6, 2002, with the help of interested citizens and with some tools and machinery from the municipal building yard.



*Friedrich Lotz's 1886 plan of the Wunderkreis.
Note the different arrangement of the paths at the centre at this time.*



Photograph of the Kaufbeuren Wunderkreis, taken in 1897 and now in the Digital Databank Archive of the town of Kaufbeuren. Similar scenes of the dance festival held at the Wunderkreis, captured on early cinematic film recorded in the 1920's also exists. Thanks to the town of Kaufbeuren and Gernot Candolini for this photo.

Working from a plan of the labyrinth produced by Friedrich Lotz in 1886, preserved in the municipal archives of Kaufbeuren, and a drawing by F.H. Rödelius from 1846, in the town's Lutheran church archives, local architect Klaus Linke mapped out the new Wunderkreis.



*The restored Kaufbeuren Wunderkreis, created September 2002.
Photograph by Erwin Reißmann.*

While the old Wunderkreis had 15 concentric circular paths, the new labyrinth has been slightly simplified with 11 circuits and as the former site could not be used, the new Wunderkreis is now situated about 1 km away from the original location, but is more centrally situated in the Jordanpark, beside the station and near the old town. Surrounded by three benches, an information pillar and lamp stand by the entrance to the Wunderkreis, formed with paths 60 centimetres wide and grass ridges 30 centimetres wide. The overall diameter measures 20.85 metres and the pathway is 377 metres long.

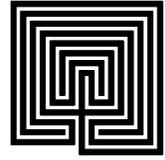
Inaugurated on 7th September 2002, the new Wunderkreis is now the venue for the annual Kaufbeuren Tänzelfest folk-dance festival, originally held at the labyrinth until it was destroyed, and revived in 1947, although, until now, without the labyrinth to complete the celebrations.

Erwin Reißmann, Würzburg, Germany.

The Palatine Labyrinth

Was it built in the 1st or 20th Century?

Staffan Lundén



Introduction

In the ruins of the Imperial palace on the Palatine hill in Rome, Italy, is a large octagonal labyrinth constructed of low brick walls (figs.1-3).¹ The labyrinth is located in a peristyle (peristyle F) that was excavated in 1912-14 by the archaeologist Giacomo Boni.²

Fig 1. The peristyle with the labyrinth, view from the south. Photo: Palatine and Forum Antiquarium.

The labyrinth, as we see it today, appears on various photographs, plans and reconstruction drawings (e.g. figs.4 and 5) produced in the years after the excavation.³



For the preparation of this article I have been offered valuable assistance by Simon Malmberg, who kindly shared his knowledge of the Imperial palace on the Palatine and brought an important photograph [Fig. 5] to my attention. The staff of the Palatine and Forum antiquarium is thanked for allowing me access to the Palatine labyrinth and for providing the photographs reproduced here as Figs 1, 5 & 6.

1) The labyrinth measures c. 19 m across. The height of the walls varies between 5-55 cm. The width of the walls of the labyrinth is c. 30cm., the width of the path between the walls is c. 60 cm. (Authors measurements).

2) For the appearance of the peristyle before the excavation, see the photograph in: A. Bartoli, *Il Palatino*, (Monumenti d'Italia 5), Roma 1911, 19, also reproduced in: *Archeologia in posa. Cento anni di fotografie*, ed. E. La Rocca, Roma 1994, 94, pl. 94.

3) The labyrinth is shown on the following plans and drawings:

A: Isometric drawing of the peristyle with earlier subterranean structures: La Rocca 1994, 122, fig. 125. La Rocca dates the isometric drawing to 1913 [Fig. 4].

B: Plan of of the peristyle with earlier subterranean structures by Boni's draughtsman P. Pica: M. Marella Vianello, "Resoconto circa la ricomposizione del lavoro di scavo compiuto da Giacomo Boni nella zona della Domus Flavia (anni 1912-13-14) e l'ordinamento del materiale relativo

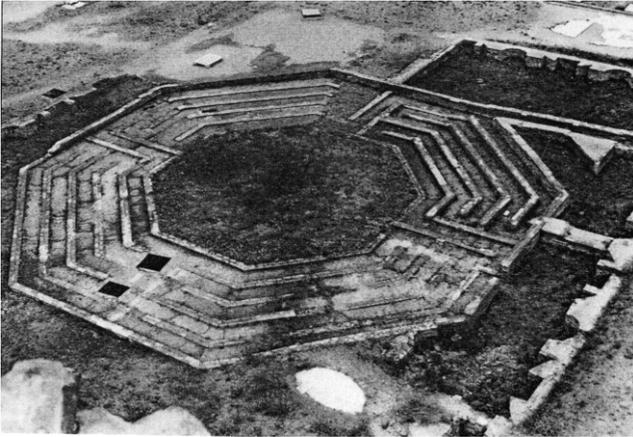


Fig. 2.
The labyrinth.
Photo: Finsen
1969, 16, fig. h.

Unfortunately Boni, like many other archaeologists working on the Palatine before and after him, never published the results of the excavation. Moreover, Boni, again like his predecessors and successors, carried out extensive restoration work during his excavations. This combination of inadequate documentation and heavy restorations sometimes makes it difficult to distinguish ancient remains from modern restorations on the Palatine.

The part of the palace (*domus Augustana/Augustiana*) in which the labyrinth is located was built during the reign of the Emperor Domitian (AD 81-96).⁴ In the scholarly literature the labyrinth is often assumed to be contemporary with the palace.⁵ It is the purpose of this article to discuss the date of this labyrinth.

nell'Antiquarium Palatino (1946-47)," *Antichità. Fascicoli di studi e notizie sul mondo classico* 1.3, 1947, pl. 8. On this plan the "labyrinth" is drawn as a number of concentric walls, where the paths between the walls are not interconnected.

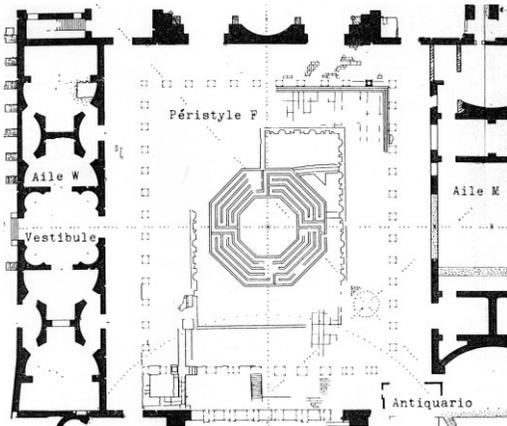
C: Plan of the *domus Augustana/Augustiana* by W. Hough, fellow in architecture at the American Academy in Rome, 1914-17: *Memoirs of the American Academy in Rome* 2, 1918, pl. 3.

D: Reconstruction drawing of the peristyle by G. Mauri and G. Gatteschi, July 1921. Palatine and Forum antiquarium 36 DF/SDP. [Fig 5]. The earliest photographs of the labyrinth I have seen date to the 1930's, see: La Rocca 1994, 130, no. 133, 139, no. 143.

4) For a bibliography on *domus Augustana/Augustiana* (sometimes called *domus Flavia* in the modern literature) see: L. Sasso D'Elia, "Domus Augustana, Augustiana," *Lexicon Topographicum Urbis Romae* 2, ed. M. Steinby, Roma 1995, 40-45. A plan of the *domus Augustana/Augustiana* is found in: H. Finsen, *La résidence de Domitien sur le Palatin*, (Analecta romana instituti danici 5. Supplementum), Hafniae 1969.

5) E.g. A. Bartoli, "Scavi del Palatino (domus Augustana) 1926-28," *Notizie degli scavi di antichità* 5, 1929, 5, pl. 2, H. Kern, *Labyrinth. Erscheinungsformen und Deutungen*, München 1983, 117, no. 114 (86, no. 115 in the 2000 English edition of Kern), M. A. Tomei, "Nota sui giardini antichi del Palatino," *Mélanges de l'École française de Rome, Antiquité* 104, 1992, 917-951, 929. One of the few authors who have expressed scepticism about the labyrinth is T. Ashby in: *A topographical dictionary of ancient Rome*, eds. S. Platner, T. Ashby, London 1929, p. 160, n. 1. Ashby writes: "An octagonal maze has been reconstructed in the center [of the basin] from rather insufficient indications."

The evidence that will be considered is Boni's own account of the results of the excavation, a photograph taken during the excavation, the physical appearance of the labyrinth today and references to his discoveries in Boni's personal correspondence. It will be argued that the labyrinth is largely, perhaps entirely, a creation of the early 20th century.



*Fig. 3. Plan of the peristyle.
Plan: Finsen 1969.*

Boni's Account

Although Boni never published a scientific report of the excavation, notes made by him have been preserved and subsequently published.⁶ Boni writes that in the peristyle was uncovered a large rectangular basin surrounded by an edge with alternating semicircular, square and triangular niches. In the middle of the rectangular basin was a second, octagonal, basin that he describes in the following way:⁷

“The central octagon⁸ is delimited by a low wall with rounded corners, and in correspondence with the inner sides of this, directed towards the corners of the central basin, are remains of pipes or water mains separated by low walls that make one believe that the inside of this basin was decorated with four groups of sculptures for water works with complicated jets.”⁹

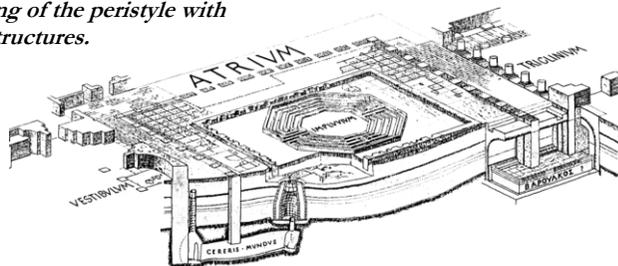
6) In Marella Vianello 1947.

7) At the side of the rectangular basin Boni found a base with a vertical perforation. He suggests that the base held a statue through which water was ejected and that several such statues were placed along the sides of the rectangular basin. During Domitian's successors the area between the edge of the rectangular basin and the octagon was filled up and covered with marble slabs. A number of walls and a channel projecting between the octagon and the edge of the rectangular basin belong to this phase.

8) i.e. “central” as it is in the center of the rectangular basin.

9) "L'ottagono centrale è limitato da muricciuolo a spigoli arrotondati, ed in corrispondenza ai lati interni di esso, rivolti agli angoli della vasca rettangolare, sono avanzi di condutture, o porta-tubi,

Fig 4. Isometric drawing of the peristyle with earlier subterranean structures. View from the north, after La Rocca 1994, 122, fig. 125.



This description of the octagon, in which the labyrinth is seen today, is rather obscure and open to many interpretations. It cannot be taken as evidence to confirm, nor contradict, that the remains of a labyrinth were discovered inside the octagon. Trying to reconcile the description with the labyrinth visible today, it could mean that inside the octagon were remains of pipes or water mains running parallel to those four sides of the octagon which face the corners of the rectangular basin. The “separating” walls would then be the concentric walls of the labyrinth.¹⁰ Another possibility is that the “separating” walls are the walls directed towards the centre of the labyrinth, i.e. the walls dividing the labyrinth into four sectors. Thus, Boni may have been looking at walls which once formed a labyrinth. Yet, his account is not clear enough to rule out other interpretations of the remains he had uncovered. For example, he may equally well be describing the vestiges of a design with four separate sectors, each of which had a meandering channel that was not interconnected with the channels in the other sectors.

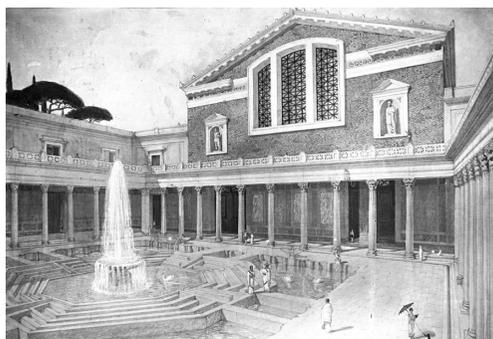


Fig. 5. Fanciful reconstruction drawing of the peristyle, viewed from the south. Photo: Palatine and Forum Antiquarium 36 DF/SDF.

separate da muriccioli che fanno credere esser stato questo bacino interno decorato da quattro gruppi scultori per giuochi d'acqua a getti complicati." Marella Vianello 1947, 6.

10) A translation of Boni's account would then read: "The central octagon is delimited by a low wall with rounded corners, and in correspondence with the inner sides of those walls which are directed towards the corners of the central basin, are remains of pipes or water mains separated by low walls that make one believe that the inside of this basin was decorated with four groups of sculptures for water works with complicated jets..."

The Photograph

A part of the area inside the octagon shows on a photograph from the excavation of the peristyle, shown here as fig.6.¹¹ Apparently the octagon was excavated before the rectangular basin, and the photograph was taken during, or after, the excavation of the octagon, but before the excavation of the rectangular basin had started. The photograph shows the edge of the octagon, but there is no sign of the edge of the rectangular basin. In the photograph it is difficult to discern what has been uncovered inside the octagon, but clearly there are no substantial remains of walls forming a labyrinth. To the right, there might be a wall (which could possibly correspond to wall 3 on fig.7, below). Slightly to the left a light oblong patch could perhaps be second wall. However, apart from these two faint indications there are no signs of walls inside octagon. Of course, the evidence of the photograph is not unambiguous. It does not show the whole area inside the octagon. It is also vaguely possible that it was taken before the excavation had reached the full depth of the octagon.

Fig 6. The peristyle during Boni's excavation, viewed from the south.

Photo: Palatine and Forum Antiquarium, 4DF/AR Neg.Ser. C, No. 420.



The Labyrinth

When making restorations in brick on ancient ruins it has been a common practice to work over the surface of a restored brick wall with a pick-axe. In this way the bricks receive a rugged surface and, ideally, the restored parts of the wall can be distinguished from the ancient ones.

I have had the opportunity to examine the octagon and the labyrinth in some detail.¹² The results of this examination can be summarized as follows: In the wall that forms the octagon it is fairly easy to distinguish the restored parts from the ancient ones. In the wall of the octagon the ancient bricks (i.e. bricks without the

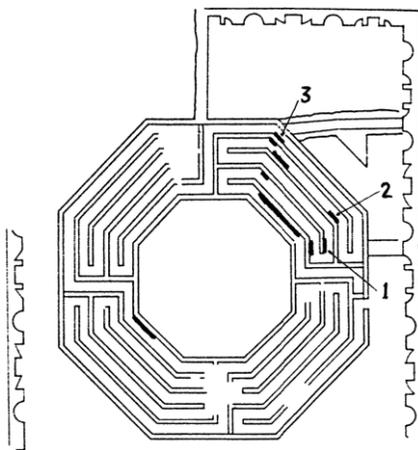
11) The photograph is published in La Rocca 1994, 100, no. 101, but in this reproduction the photograph is too dark to show the octagon. La Rocca dates the photograph to 1912.

12) In the spring of 2001.

rough surface) sometimes reach a height of several courses. Although the octagon has been restored, these restorations are clearly built on ancient remains.

In contrast, the walls of the labyrinth inside the octagon are almost entirely built of bricks with a rough surface. The location of the few stretches where there are bricks without the rough surface are marked in bold on fig.7. The bricks only appear in the first (i.e. lowest) course of the wall, except in three areas (marked 1-3 on the plan).

Fig. 7. The labyrinth with possible ancient walls marked in bold.



Although these tiny patches of presumably ancient walls could be the remains of a labyrinth, the extent of preservation also makes other explanations possible. Moreover, in location 1-3 there are some bricks without the rough surface *above* bricks with the rough surface.¹³ As ancient bricks should be below, not above, the new ones, one wonders whether all bricks without the rough surface are necessarily ancient. It cannot be excluded that restorations may have been made without all the bricks being “marked” in this fashion.¹⁴ If this has been the case, there is no clear evidence that any of the walls of the labyrinth are ancient.

Of course, I have only been able to look at what is visible above ground. Boni might well have excavated below the present ground level, and, possibly, the reconstructed walls of the labyrinth rest on ancient walls that today are below the surface. There is nothing in particular to suggest this, but the possibility should not be overlooked.

13) Or to put it more precisely: at 1 there are bricks without the rough surface in the first course, as well as one in the third course; at 2 there is one brick without the rough surface in the second course and two in the third course and at 3 there are three or four bricks without the rough surface in the second course and three in the third course.

14) One reason for the lack of pick-marks, on the bricks in the lowest course, could simply be that it is difficult to work with a pick-axe that close to the ground.

Boni's Correspondence

Boni was very interested in horticulture and designed a garden on the Palatine. In 1914 he planted an octagonal hedge labyrinth, which still exists in the garden (fig. 8).¹⁵ In Boni's correspondence to family and friends we get some glimpses of how his idea of creating a hedge labyrinth relates to his discoveries in the peristyle of Domitian's palace. In a letter, dated 28 December 1914, he writes to a friend:

"Do you remember the octagonal basin in the Domitian impluvium¹⁶ and the octagonal labyrinths in Reims, Amiens and S. Quentin. Do you remember the labyrinths used in the Roman gardening, imitated during the renaissance? ... Not being able to reconstruct the water labyrinth in the impluvium, I have thought of planting a labyrinth in lattice work with the same dimensions (20 meter in diameter)..."¹⁷

In another letter, dated 19 January 1915 he writes to his godson, about the hedge labyrinth he is planting:¹⁸

"The labyrinth is octagonal, like the basin in the Imperial atrium, which could have given the idea for the first fonts for baptism by immersion, octagonal like the labyrinths in the Nordic cathedrals, Amiens, Arras, Reims, Saint Quentin."

Boni's wording in these letters does not shed any light on what he actually found in the octagon. That he writes that he is unable to "reconstruct" the water labyrinth could be taken as an indication that he had found (or believed he had found) the remains of one in the peristyle.¹⁹ On the other hand, when writing

15) For a photograph of the hedge labyrinth, see: Tomei 1992, 930, fig. 9. On the planting of the hedge labyrinth: V. Cazzato, "Giacomo Boni. Flora e ruine," in *Gli orti farnesiani sul Palatino*, (Roma antica 2), ed. G. Morganti *et al.* Roma 1990, 605-626, esp. 618f. A plan of the garden with the hedge labyrinth is found on p. 727 in the same volume. Boni's fascination with octagonal labyrinths also made him draw one on the wall of a hut ("the hut of Romulus") he erected on the Palatine. A photo of the hut is found in: Ch. Hülsen, *Forum und Palatin*, München 1926, 41.

16) In Boni's writing the rectangular basin in the peristyle is often referred to as the "impluvium."

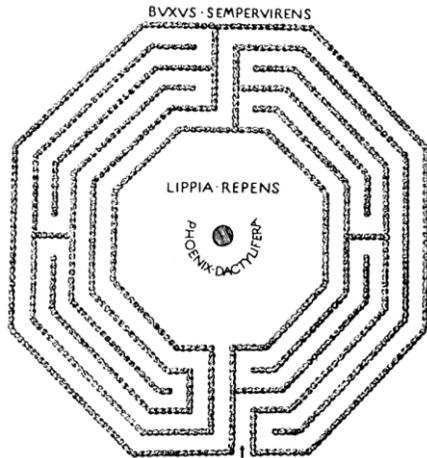
17) "Ricorda il bacino ottagonale nell'impluvium domiziano ed i labirinti ottagonali di Reims, Amiens e di S. Quentin? Ricorda i labirinti del giardinaggio romano, imitati nel rinascimento? ... Non potendo ricostruire il labirinto d'acqua dell'impluvium, ho pensato di piantare un labirinto a spalliere di bosso, delle stesse dimensioni (20 metri di diametro)..." E. Tea, *Giacomo Boni nella vita del suo tempo*, Milano 1932, 353. Contrary to Boni's belief, there is no evidence that the Romans planted garden labyrinths.

18) "É ottagonale il labirinto, come la vasca dell'atrio imperiale che potrebbe aver dato l'idea dei primi ponti (should probably read "fonti") ad immersione; ottagonale, come i labirinti delle cattedrali nordiche, Amiens, Arras, Reims, Saint Quentin." Tea 1932, 359. Apparently, the octagonal shape intrigued Boni. In a later letter, from the spring 1915, after relating that the hedge labyrinth has been completed, he writes that he is on the track of the origin of the octagonal baptisteries. Tea 1932, 361.

19) It is puzzling that he states that he is unable to reconstruct the water labyrinth. Perhaps he had wished to re-create it with fountains and running water?

about the hedge labyrinth he is planting, he does not explicitly state that it is based on the labyrinth in the octagon, only that he borrowed the shape of the hedge labyrinth from the shape of the octagon.

*Fig. 8. The Palatine hedge labyrinth.
Plan: Cazzato 1990, 616, fig. 9.*



Conclusion

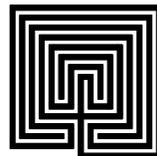
To sum up, it is far from certain that an ancient labyrinth ever existed in the octagon. According to Boni's account of the excavation, walls were found inside the octagon. Possibly, but not certainly, these walls are visibly on a photograph from the excavation and they may have been built into the existing labyrinth. Although the remains of a number of (concentric) walls may thus have been uncovered inside the octagon, these walls were not necessarily part of an ancient labyrinth.

It is unclear why the present labyrinth was built. The walls inside the octagon may have suggested to Boni that it once contained a labyrinth. He may then have made his "reconstruction" using the design of a Roman mosaic labyrinth, but there is no way of knowing if his interpretation of these walls was correct or not.²⁰ Last, but not least, it might be noted that a three-dimensional brick labyrinth is entirely without parallels in the Roman period. To date, no structure similar to this has ever appeared in an excavation of a Roman villa or palace. The brick labyrinth on the Palatine should be treated with caution in any discussion on Roman labyrinths.

Staffan Lundén, Göteborg, Sweden.

20) In the corpus of Roman mosaic labyrinths there are a number of examples where the existence of a labyrinth can be established, with a fair degree of certainty, from a small preserved portion. See, for example the labyrinth fragments at Solunto and Cirencester (Kern 1983, 134f, no.164, 138, nos.124 a-b). (100, no.168, 90, no.126f in the 2000 English edition of Kern). As to the Palatine octagon, the problem is that we don't know the basis for assuming that it housed a labyrinth.

Into the Country



Adrian Fisher

In August 2002, Marie and I moved our family and maze design business to the countryside of North Dorset in Southern England, yet still within 2 hours of Heathrow Airport. For some years, we had been constrained by space in Portsmouth, not having enough studio space as our projects increased, and also having nowhere to install a full size maze.

Portman Lodge is a classically proportioned 1830's Georgian manor house with 7 acres of grounds, 120-foot cedar trees, and the archaeology of a medieval village under the paddock. The annexe, outbuildings, cottage and lodge provide office, studio and workshop space for up to 23 staff (currently 12). Designers Maria Halliday and Tom Hockaday made the move from Portsmouth with us.

For our international visitors to Portman Lodge, we have planted a yew hedge maze, yew pyramid, created a turf labyrinth, and laid a brick pavement terrace using seven-sided Fisher Pavers. We have recently received planning permission to build a Shell House and Grotto, and a 1,200 sq ft Mirror Maze building. The hedge maze will ultimately contain examples of many of our Keynote Features, including a rotating hedge, sliding seat, bridge, wrought-iron arbours and maze gates, finger mazes and much more. Our newly built carpentry workshop has already proved excellent for developing Mirror Maze prototypes.

Mirror Mazes

During 2004 we installed mirror mazes at the Hamburg Dungeon in Germany, and Noah's Ark Water Park in Wisconsin, USA (America's largest water park). Both have been extremely well received by the media, staff and visitors alike. We are making new mirror mazes to be opened during 2005 in England, Scotland and the Netherlands, to add to the eight we have already installed in England, China, France, Germany, and the USA .



*The Hamburg Dungeon
Mirror Maze.*

In August 2002, as a piece of performance art, we created an Absolut Vodka Mirror Maze in the Oxo Gallery on London's South Bank. Our new modular system for installing Mirror Mazes reduces the number of components, minimizes installation time, and can be supplied either turnkey or assembled in kit form by the client.

Maize Mazes

Each year we have a different International Theme for our cornfield maize mazes across the United States, Canada, England, Scotland, Wales, Ireland, Jersey, and the Netherlands. In 2002 we had 36 farms, mostly on the theme of "Bungle in the Jungle"; in 2003, it was "Commotion Under the Ocean" for 47 farms; and in 2004 "A-Maze-in Space" invites families across 51 farms to save the Space Dog Fyndo. Some sites have some special anniversary to celebrate or prefer to have a unique theme; since every maze is custom-designed, we are equally happy either way. The emphasis is on a high quality experience and more visitors at each location, rather than numbers of farms. We hold maze owners' conferences each year both in North America and in Europe; Marilyn Joslin has done a tremendous job masterminding these maize mazes with us.

Working with Martin and Suzie Stewart, in 2002 we set our 5th Guinness World Record for a maize maze at Stewarts Garden Lands in Christchurch, Dorset, with a giant Stag covering 14.623 acres with 6.906 miles of paths. The following year we set our 6th Guinness World Record, this time with 16.901 acres containing 8.840 miles of paths. Each maze was a huge hit with visitors, who stayed in the maze for up to 3 hours completing silver, gold and platinum routes; the maze was so large, that we had divided the challenge into three integrated challenges. The slogan "The World's Ya Lobster" reflected the huge image of a lobster, appearing on T-Shirts and other merchandise and publicity material - a memorable catchphrase for an extremely popular maze.

*The 14.6 acre
record breaking
maize maze
created in 2002
at Stewarts
Garden Lands,
Christchurch,
England.*



Hurricanes seem to be getting stronger every season. In 2003, one cut through the maize maze at Scarecrow Hollow in New Jersey two inches above the ground, and that was the end of that year's maze; the same hurricane savaged the maze at Belvedere Plantation, Virginia, but not irreparably. Both farms have had no problems so far during 2004.

For the past four years, 2001-2004, Davis Megamaze in Sterling, Massachusetts, has been one of our latest generation of Extreme Network Mazes - where the network is really three-dimensional and confounding. Each of these years it has featured a central double-decker bridge of varying design, surrounded by 9 other long bridges; in 2001, it had the world's first double-decker bridge ever created in a corn maze.

The result has been recognised as the most challenging corn maze ever designed yet within the relatively compact area of "just" 8 acres. Larry Davis wrote: "The 2003 corn maze design is beyond fantastic – it's phenomenal! The average time to get out is 90 minutes. The norm used to be 45 to 90 minutes. Adrian Fisher has outdone himself again!"

Hedge Mazes

The Escot Park Maze near Honiton in Devon, England, is one of the loveliest abstract designs of any hedge maze. It is aligned on the central axis of the walled garden, and draws visitors through two brick arches the full length of the gardens like a magnet in the landscape. The maze design is deceptively simple, being a square 52 metres in each direction, with a tower and jauntily angled roof at the centre. However, the maze also contains five bridges tangential to the centre, each advancing 72 degrees with rotational symmetry. Four adjustable and lockable Maze Gates allow the maze to be set as 10 different puzzles. Maria Halliday was our main designer on this project.

We have welcomed a series of visitors from the Cheju Island Maze in South Korea to Portman Lodge over the past two years. They brought greetings from Professor Fred Dustin, and on one occasion presented us with a beautiful oil painting of Cheju Island. The Cheju hedge maze is fully-grown and attracting 200,000 visitors a year, and the next phase of the project is moving forward with the addition of Six Minute Mazes.

James Barnes, Managing Director of Dobbies Garden Centres is a visionary with a solid business outlook; in 2003 he won the UK Entrepreneur of the Year Award. He commissioned a series of 7 Mazes at his Dobbies Alverstoke Garden Centre, near Coventry, each representing one of the seven continents, each made from different materials, and within each of which is a show garden relating to that continent. Maria Halliday, our Senior Graphic Designer, was principal designer for this challenging project, which was formally opened on 14 July 2004 by the naturalist Bill Oddie.

The Jasmine Tea Maze in Yunnan Province, China, was planted in the summer of 2003, and is growing strongly. Entrepreneur Lu Ming commissioned the maze, currently being built on 2.4 hectares of tea plantation. The design boasts 8 kilometres of pathway and 14 bridges. The maze celebrates China's hosting of the 2008 Olympic Games, and offers three challenges of increasing difficulty, with bronze, silver and gold routes.

The Italianate Maze of holly hedges at Capel Manor was created in 1991, but in the intervening years its central stone fountains and statues have suffered from repeated winter frosts and had to be removed. The goal now contains a splendid central lookout tower approached by a spiral staircase, with a jaunty roof on top. Since the Capel Manor maze was designed to capture the Italianate gardening style of the 1830s and 1840s, it is most appropriate that it too has a raised vantage point approached up a spiral staircase - just like its partial inspiration, the maze in Bridge End Gardens in Saffron Walden.

Maze at the Château De Thoiry

The hedge maze at the Chateau de Thoiry in France was finally opened to the public in 2004. It was planted with five thousand yew bushes in the spring of 1995, each initially only 50 centimetres high.

The maze measures 110 metres long by 55 metres wide (365 x 182 feet). Within this space, a giant eye has its circular pupil of 55 metres diameter, framed by its wider aperture 110 metres across, gazing upwards from the Earth into space. Within this pupil, five bridges, possessing precise rotational symmetry, symbolize the five human senses. Standing as if on a tiny planet worthy of *Le Petit Prince*, two elephants with obelisks on their backs allude to book illustrations in the *Dream of Poliphilo* written in Venice in 1499, and to Renaissance stone statuary that can still be seen in Rome.

Four outer images of an Owl, Fish, Reptile and Dove allude to the immediate Panouse family, with the wise owl for Paul, the dove for Columba and so on. The intricate 2.42 kilometres of pathways using 9 bridges with 27 crossovers symbolize the seemingly endless wanderings of Poliphilo. Towards the end of their quest, visitors encounter the famous three doorways, with one of the three doors leading to the goal of the maze – the choice of true love.

In November 2003, I travelled to Thoiry to discuss the installation of the nine bridges. The hedges were now pristine thin rows of tall yew, head high. During the spring of 2004, Den Cory and his craftsmen in our tiny Dorset village of Durweston made nine wooden bridges each 13 metres (43 feet) long, transported them to Thoiry, and his 6-man crew worked for 16 continuous days to install them in amongst the existing yew hedges. Our village football team was blighted by the absence of its key players for two consecutive Saturdays. Such are the unintended effects of hedge mazes on popular sport.

Bamboo Maze

Alnwick Water Gardens is the latest project by the Duchess of Northumberland, at her home at Alnwick Castle, Northumberland (recently made famous as one of the locations for the Harry Potter films). The water gardens are now a major tourist destination, and have gained widespread TV coverage in their own right. Construction for Phase 2 of the project has started, and includes a sculpture garden by William Pye, and a bamboo maze with brick paths and a one-way puzzle by Adrian Fisher Mazes Ltd. Angus Mewse is our main designer on this project.

Paving Mazes

*Brick Path in Grass
Maze, Water Tower
Gardens, Chester.*



The Water Tower Gardens in Chester now features a colourful Brick Path in Grass Maze constructed in 2003. The path consists of a total of 9 rows of bricks wide, laid in three coloured stripes, that form intricate interchanges at the various junction squares. As a result, the maze has three completely different puzzle challenges. It is both playful and a delightful work of art, very much enhancing the character of its setting in a public park which can be seen from the top of the Roman city walls. Tom Hockaday worked on the design and puzzle.

Oundle School in Northamptonshire celebrates its 450th anniversary in 2006. As an old boy of the school, Adrian Fisher is masterminding the installation of a decorative paving design within the main Cloisters, which will be built during the summer of 2005. Each summer since 2001 we have welcomed two sixth formers from Oundle School for a fortnight's work experience. In July 2004 Seb Steane and Philip Jackson came and worked on the Oundle School Cloisters design, under the excellent guidance of Angus Mewse, who was formerly a university lecturer.

Georgian Bay, Ontario, Canada

This contemplative stone labyrinth was created on one of Ontario's 30,000 islands in May 2003. Adrian travelled from Toronto by seaplane and speedboat to a private island, inhabited only by bears, and laid out a giant oval stone labyrinth on the bare rock, which still carries scratch marks from the last ice age.

Saunders Farm

Saunders Farm in Ontario, Canada, has a complete collection of hedge mazes and other attractions, including a splendid Halloween Festival each October. Angus Mewse masterminded the design of a one-way maze on the theme of Canada's Wonderland that opened in June 2004, which contains massive landscaping and a central crossover bridge.

A Maze for Driving Horses

Alan Aulsen has a passion as well as a highly respected international reputation for horse driving, using four horses to draw a carriage at speed on a tightly defined course. He wanted to create a maze for this purpose on his own land in Florida, to provide his friends with the ultimate horse-driving challenge. It was a fascinating maze design commission. Our designer Maria Halliday began to research technical details like turning circles, what speeds could be negotiated on gentle curves, and so on. Gradually mischief entered our thoughts, as we introduced a bridge and underpass to create a three-dimensional challenge; no maze before had ever contained such a large bridge with sloping ramps and a sunken underpass, over which a coach and four horses can safely cross at speed! The final maze design was laid out on a large but irregular shaped piece of land, and the feedback was most positive and enthusiastic.

“Puzzle Palace” Festival

Hampton Court Palace celebrated the 400th anniversary (1603-2003) of the death of Queen Elizabeth I with a full programme of events and exhibitions. The palace held not just one but two, “Puzzle Palace” festivals during 2003, the first during the Easter Holiday and the second in August. Both included the famous 1690 hedge maze plus 37 puzzles and mazes supplied by Adrian Fisher Mazes Ltd spread all over the palace and grounds, including a specially designed set of 5 new jigsaw puzzles called “Puzzle Palace.” The event was hugely popular with visitors and palace staff alike.

Puzzles laid out at the Hampton Court Puzzle Palace event.



Other Maze Festivals

Gunwharf Quays, Portsmouth's popular new retail waterfront destination, held a month-long Maze Festival during August 2003. Polesden Lacey, a National Trust house and gardens near Dorking in Surrey, hosted a summer half term Maze Week in May 2003, and Staunton Country Park in Hampshire: ran a Puzzle Week in May 2003, following the installation in 2002 of the Golden Jubilee Hedge Maze and Puzzle Garden to celebrate Queen Elizabeth II's 50 year Golden Jubilee.

Similar events were staged at the Cardiff Children's Festival, in July and the "Wales Maths Week," also in Cardiff, in October 2003. Finally, the "Amazing Mountain" Festival was held on the top of the Cairngorm Mountains in Scotland in October 2003. A busy season of maze-related events!

Puzzle Playing Cards

Our new retail product is the "Celtic Knot Puzzles" in playing card format. The cards feature drawings of knotted ropes that have to be connected correctly. There are 8 puzzles in each deck of cards that vary in difficulty. The reverse side of each card, instead of featuring the same pattern, has photographs of 50 different mazes and labyrinths. Price £2.50 + postage; post free in UK for orders of 12 or more.

Hantsweb 2002 Award

Maria Halliday's work creating our websites over the past 5 years was recognized when our website **www.mazemaker.com** came first out of 103 entries from Hampshire in the Hantsweb 2002 Awards. Our site gets 32,000 hits a week, and the judge commented: "A superb website, consistent in every respect, easy to navigate, attractive, appealing on the eye and a pleasure to use. It kept my interest for ages. I cannot fault it."

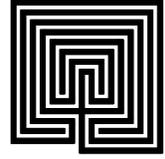
2003 Risorgimento Award

Adrian and Marie Fisher travelled to the University of Tennessee in Knoxville in May 2003, where Adrian received the 2003 Risorgimento Award, the annual Creativity Award from the international non-profit organization Destination ImagiNation Inc. Previous recipients have included Walt Disney, NASA and the Velcro Corporation.

Destination Imagination is a most remarkable not-for-profit organization, which each year stimulates the creativity of over half a million young people around the world. Adrian gave a short address to 18,000 delegates from all over the world in the University Stadium, after a brief video on his work over the last 20 years. "Adrian Fisher is a role model that we encourage our participants throughout the world to emulate," said Robert Purifico, President of Destination ImagiNation Inc.

Adrian Fisher Mazes Ltd., Durweston, Dorset, England.

The Calgary Labyrinth



Mazda Munn

For several years I have been producing paintings and other artwork inspired by labyrinths and petroglyphs. Recently, I have created a series of large labyrinth pieces in the landscape involving community groups, schools, the local community council, and students. These were ephemeral, temporary artworks made from a variety of materials sourced in the vicinity and subsequently returned to the landscape.

Keen to construct more permanent pieces I propose to create a series of labyrinths which would eventually become a 'Scottish Labyrinth Trail' encouraging locals and tourists to visit, and participate in, a number of different types of labyrinths in diverse sites in Argyll. The plan is provisionally entitled 'Island Odyssey'. This will involve making labyrinth pieces in appropriate and atmospheric places throughout Argyll and the Western Isles, using locally available materials. As I spend my holidays on Mull every year I decided to search the island for a suitable site for the first labyrinth.

On a visit to the splendid Calgary Bay in the north west of the island we visited the 'Art in Nature' sculpture park situated in woodland to the north of the bay. Mathew Reade, as a setting for pieces of sculpture created specifically to complement and enhance the woodland location, created it two years ago. The woodland area offers splendid possibilities for siting many types of sculpture and artwork against magnificent vistas and in a variety of open and enclosed settings. I was impressed by such an exciting and innovative idea and I approached Mathew with the idea of creating a labyrinth there. That day we chose an appropriate site with a stunning view of the bay and I made plans to return and 'draw' the labyrinth on the ground as preparation for the construction.

Calgary is a unique and magical place. A long-settled site surrounding a vast beach of white sand on the wild west coast of Mull. Inland from the Machair there is a fertile farmed crescent surrounded by ancient woodland. In the centre a barrow-shaped burial ground, probably much older than the existing graves marked by small worn stones.

Home to a longstanding community of farming and seafaring people, Calgary Bay is a place of many legends and stories and has been the starting point of many journeys including the long voyages across the Atlantic to Canada made by many Mull folk during the Highland clearances. It seemed the ideal place to site a labyrinth, a universal symbol of new beginnings, burial customs, protective magic and community ritual.

We began the project in April 2003. Unfortunately the site we had originally chosen had access problems; so another site was identified at the south entrance to the wood. We marked out the 39-foot diameter labyrinth in position using lime wash. I chose to begin my labyrinth series by creating a seven-circuit classical style labyrinth because I believe that this particular design is the labyrinth in its most pure and satisfying form. Its deceptively complex geometry and strong outline both create and protect the centre. The overall design is a visually compelling and balanced image with aesthetic qualities worthy of artistic attention.

Even at the early 'drawing-out' stage visitors were travelling the labyrinth and we had good feedback and considerable interest from passers-by. I was pleased with the position and the size of the labyrinth so planned to proceed with the construction in June. It was decided to build the labyrinth using turf and shells, as they were readily available.



The Labyrinth at Calgary, Mull, Scotland.

The Calgary Labyrinth is situated at the south entrance of 'Calgary Art in Nature' near Dervaig on the Isle of Mull. The park is open all year, dawn to dusk. There is a café and art gallery at the north entrance to the wood.

Keen to get the project moving, Mathew took the initiative while the image was still painted on the ground. He cut out the turf ready to place the shells in position for the walls of the labyrinth. Still fired with enthusiasm, he sourced a local supply of scallop shells and completed the construction of walls. He sent me an e-mail saying that the labyrinth was finished and that he had used 70,000 shells! Having planned to spend some of my summer holiday building the labyrinth this information was a pleasant surprise. At the end of June I drove to Calgary armed with interpretation material to display on site, to view the completed piece.

The finished labyrinth, with its scallop shell walls and turf path sits well in the landscape, a shell-pink inscription on the green grass. Viewed from high points in the sculpture park it is reminiscent of the ancient chalk figures on the English Downs. The use of the scallop shells, the symbol of pilgrimage, also re-emphasises the connection of this place with the sea and the ritual use of labyrinths as protective magic in seafaring communities.

The labyrinth has been well travelled and we have had some great feedback and comments from visitors. It is an appropriate and exciting addition to the 'Art in Nature' park. The carved wooden life-size sheep in the centre of the labyrinth is a piece by Mathew Reade.

In the future I should like to have the opportunity to develop the concept and structure of the labyrinth as an interactive public art form. I believe that permanent structures of this kind, combining history, archaeology and the visual arts constructed in materials sympathetic to their surroundings, can be an exciting and contemporary addition to public Art in Argyll and is a logical progression in the development of my work. I am still on the lookout for a site for next summer's labyrinth. I should like to thank Mathew Reade for his enthusiasm, support and extremely hard work, and Caledonian MacBrayne for their goodwill and donation of ferry tickets.

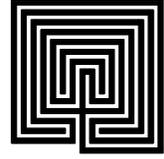
Mazda Munn, Innellan, Argyll, Scotland.

Editors note:

Another labyrinth, formed of water-rolled rocks, was created by a Women's retreat group in April 2001 at the head of the beach at Port na Curaich, on the Isle of Iona (OS ref: NM 264217). It would seem that Mazda's hopes for a Labyrinth Trail in Western Scotland is taking shape!



Three Interesting New Labyrinth Locations in the Netherlands



Fons Schaefers

The current revival of labyrinths and mazes continues apace in the Netherlands. Each year new labyrinths and mazes are added to the already impressive inventory (see *Caerdroia* 32, pp.28-35). Last year two labyrinth sites of particular interest, not far apart, were opened to the public, and earlier, a new church labyrinth was created in an Amsterdam hospital.

The Labyrinth of the Senses

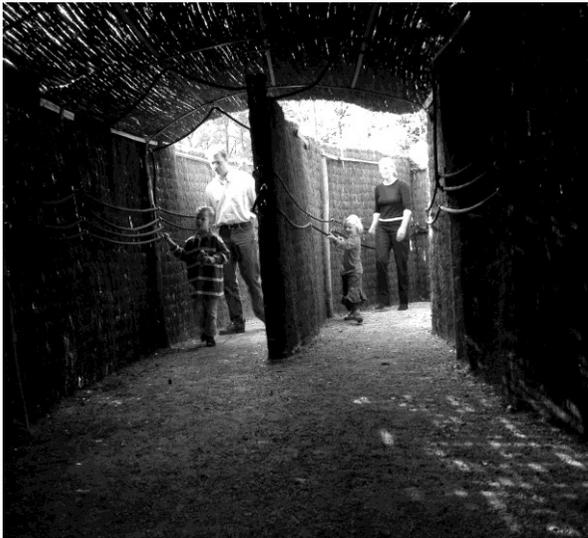
The Netherlands already has two maze theme parks: the Three Land's Point maze designed by Adrian Fisher (1992) and the Dúndelle collection of mazes in Bakkeveen, Friesland (2001). A third theme park, which combines labyrinths and mazes, was opened in May 2003 in Bad Boekelo, Gelderland. Bad Boekelo is situated in an area that was famous for its salt works, but little is left of the salt mining days. The railway that was used for transporting salt has been truncated from the main network and is now used as a steam railway tourist line. It has two end stops, Boekelo and Haaksbergen, and an intermediate stop called Zoutindustrie (Saltworks).

The Labyrinth of the Senses is located at the latter stop, which also serves the 'experiencing' hotel Bad Boekelo. It is open from April to the end of October at moderate fees and is well accessible to persons with reduced mobility. It has a modern restaurant in its centre, called Zin-Inn. The word 'Zin' has many meanings in Dutch; including 'sense' and 'appetite'; 'Inn' has the same meanings and connotations as in English.

This theme park has probably the most labyrinths and mazes at a single location in the world. In its opening year, it counted seven permanent and five temporary mazes and labyrinths, excluding a site for D-I-Y mazes. As the title suggests, this park actually combines two themes: labyrinths and the senses. In essence, it teaches visitors about the senses and how the brains work, but this is done in such a unique way, making a clever use of the labyrinth theme, that visitors tend to stay much longer than they originally intended.

Each labyrinth is a challenge to one or more of the senses, some of their names giving a clue: Feel Labyrinth; Bare Feet Labyrinth; Whisper Labyrinth; Colour Labyrinth; Scent Labyrinth and the Labyrinth of Touch. Perhaps not all of the labyrinths deserve this name, as the labyrinth factor is sometimes inferior to experiencing the senses. In the Labyrinth of Touch, a very simple maze is merely the stage for fifty tubes containing common objects hidden from the eyes.

The visitor touching an object can guess what it is by determining shape and texture. This appears to be quite difficult, thereby demonstrating the importance of eyesight. Other labyrinth names are less revealing, as they perhaps relate to the unofficial senses, such as the Labyrinth of Intuition and the Dream Labyrinth.



Some of the labyrinths are in fact true mazes. The Cable Labyrinth (illustrated opposite), a partly covered maze with walls and ceilings made of willow mats, can be traced with closed eyes by holding onto guiding ropes. The ropes are hung at arm height on the sides of the paths, but are occasionally led via the roof to guide the visitor into another branch or even backwards.

The labyrinths are grouped in two areas, called The Land of Trust and The Land of Astonishment. The park's brochure explains: "In the Land of Trust, you will learn to trust either your own abilities or the help of another person in a playful manner. For example: you have to let your emotions guide you in the Labyrinth of Intuition or you need to trust the help and skills of someone else on the feel-path. Discover how exciting your senses can be in the world around you. Dare to experiment and use your fantasy. By experiencing your senses together, you can also evaluate the outcomes with each other and learn. If you can imagine what another person experiences, you can understand what he or she is feeling. You become aware of the differences but also of the similarities."

In the Land of Astonishment, the emphasis is on experiencing the senses. It is in this area that most of the temporary mazes are situated, made of maize, sunflowers or other plants.

For more information and opening times, check: www.labyrinthderzinnen.nl

To visit: by road: Highway A35, exit 27 to Boekelo, then follow signs or ask directions. Alternatively, take the N18 and leave that to the north at Rutbeek, between Enschede and Haaksbergen; by steam railway, from Haaksbergen or Boekelo, check: www.museumbuurtspoorweg.nl

The Labyrinth of Mallem

Land artist Jim Buchanan has created many labyrinths, of both temporary and permanent nature. In May 2001 he was invited by the owners of the Mallem estate in the East of the Netherlands, close to the border with Germany, and the local council of Eibergen, to make a labyrinth at a historic site on that estate. The site, which could only be recognized by the moat, is that of the former castle of Mallem, first recorded in a property draft of 1188 and laying bare for hundreds of years since the castle was destroyed.

Jim accepted the invitation and took his inspiration from the ancient labyrinth coins of Crete. Based on a pattern from these coins, he designed and constructed a three circuit rectangular labyrinth. Apart from the peaceful and historic setting, the labyrinth has several unique elements. Its path is flanked with earthen walls, covered with grass, which give the wanderer a peculiar sense of space. In this aspect, this labyrinth reminds one of the famous maze at Ruurlo. Not yet present at the time of opening, on the eve of the winter solstice on 20 December, 2003, sheep of the Mohrschnukken breed will be brought in to cut the grass.



The opening ceremony of the Mallem Labyrinth, December 2003, despite the weather!

In his opening speech, Jim remarked that the centre of a labyrinth is always empty and, for him, turning back there is the biggest challenge of a labyrinth. In this labyrinth, however, he made quite something of the centre. The final stroke of the path slopes up to the elevated goal, a square containing an earth clad rotunda with a bank to relax and enjoy the quietness of this wonderful place. On the south inner wall, he outlined an area that is never lit directly by the sun, not even at the summer solstice. Quite an invitation to check this out on 21 June!

The labyrinth is open all year, but the gate to the site may be locked. The key is held at the opposite farm. Close to the labyrinth are an old water mill (Mallumse Molen), a restaurant (the Muldershuis) and a herbal garden (Kruidenhof).

Access: Eibergen is on the N18, which links the highway A2 at Zevenaar with Enschede, about 9 km south of Haaksbergen. Leave Eibergen to the north. After crossing the river Berkel, take the first right (Rekkensebinnenweg) and again first right (Mallumse Molenweg). The site is immediately on your left.

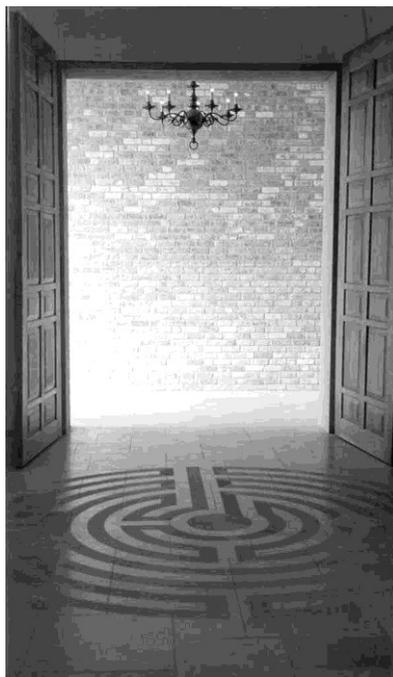
Amsterdam Hospital Church Labyrinth

In the late 19th century, population numbers in Amsterdam were increasing rapidly and the city council responded by building new urban areas outside the city's inner ring. They became known as the 19th century outlays. Hospitals were one of the common facilities that came along with this development, and in the eastern outlay the Onze Lievevrouwe Gasthuis (OLVG) was such a hospital, run by the Roman Catholic Church.

A hundred years and many city expansions later, most of the 19th century outlay hospitals were closed and replaced by modern facilities located on the city outskirts. The OLVG faced a similar destiny but being the last, the odds were now in its favour, and the city council decided it could stay. However, as it was old and in a cramped location, a major modernization was necessary. That began in the 1980s. Its final stage was concluded in 2001, when a new chapel replaced the old church that once belonged to the nursing nuns. Although the chapel's architecture is inspired by ninth century Roman churches, it fits in wonderfully well between the functional, modern, restyled hospital buildings.

The chapel minister, Rev. Dirk van der Berg, saw a labyrinth when in the monastery in Chevetogne, Belgium and decided that this metaphoric pattern would match perfectly with the medieval character of his chapel, then under construction. "In a hospital, people are confronted with the limits of their being and the capriciousness of the path of life. A labyrinth expresses exactly that," he explains. The design of this 3.2 metre diameter creation is based on the example in the San Vitale cathedral in Ravenna, Italy, although the latter's unique arrows were not copied.

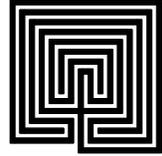
The labyrinth (shown opposite) was created by etching the sandstone floor, making its visibility much dependent on lighting conditions. Chapel visitors may well step over it without noticing anything special but when the light is right, and from certain angles, it shows beautifully.



The chapel is always open to visitors. The OLVG hospital is located in the Ruyschstraat, easily reached by trams 3 and 10 or by metro, the Wibautstraat stop.

Fons Schaefers, Stichting Doolhof en Labyrint, The Netherlands.

The Snoopy Labyrinth



Lea Goode-Harris

The city of Santa Rosa is set in a valley surrounded by the rolling coastal hills of Northern California in Sonoma County. It is a place of great beauty and diverse eco-systems. Giant oaks, majestic redwoods, and gnarled manzanita trees line the hilltops where vast acres of grapes spread out in the many valleys below. Older crops of apples, pears, and prunes, and fields for grazing animals still find room in the burgeoning surge of housing developments. Botanist Luther Burbank had this to say about Sonoma County at the turn of the nineteenth century, "I firmly believe from what I have seen that this is the chosen spot of all the earth as far as nature is concerned." Author Jack London had a similar point of view, naming his working land in the Valley of the Moon, the "Beauty Ranch."

This region also caught the attention of the late cartoonist and creator of the Peanuts comic strip, Charles M. Schulz, who settled here in the late 1950's. Schulz spent the next fifty years of his life drawing the Peanuts characters, and along with his family, giving back to Sonoma County in a variety of ways. Some of these contributions include a public ice arena, the Information Center at Sonoma State University, and the new Charles M. Schulz Museum and Research Center. Now you might be wondering, what does a labyrinth have to do with the Peanut's character of Snoopy?

The Snoopy Labyrinth came about through a series of synchronistic events. Unknown to me, Jean F. Schulz, the wife of the late Charles Schulz, was looking for an artistic creation, or archetype, to connect people to nature at the new Charles M. Schulz Museum and Research Center, set to open in Santa Rosa in August, 2002. Simultaneously, in the early spring of 2001, I had been asked by the Luther Burbank Home and Gardens to give a talk on labyrinths. The date we set was Tuesday, September 11, 2001. The talk was almost cancelled, given the tragic events of the day, but we decided to go ahead. Mrs. Schulz was in the group that gathered that evening to enjoy the Luther Burbank Gardens and walk and learn about labyrinths and, as it transpired, to connect with others trying to deal with the pain and loss of that day.

A month later, Mrs. Schulz contacted me and asked if I might create a labyrinth in the shape of Snoopy's head. So, to the music of the Peanuts gang, and a little Snoopy image before me, the meandering paths of the contemporary Snoopy Labyrinth emerged from my creative imagination! The original design for the Snoopy Labyrinth went through several changes. Design meetings and collaboration with Mrs. Schulz and John Roberts, the Landscape Architect, led to additional loops in the area of the ear and an expansion of the entire design (we

went from 144 to 4,900 square feet!). According to Roberts, this labyrinth provides a “transition between wild nature and the cultivated setting of the museum.” Other areas were adapted as we included the input from the landscaper, Bob Tucker, and artist Edwin Hamilton and crew, who crafted the stone benches for the eye, eyebrow, ear, and collar. Snoopy’s nose is a two-ton granite bolder originating in the California’s Mother Lode.



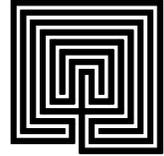
The Snoopy Labyrinth (illustrated opposite) has two distinct areas, each are a part of the whole. As you wind through Snoopy’s nose you will encounter a meander switch-back, and when you find yourself in Snoopy’s ear, you will have navigated a two-circuit, classical-style labyrinth.

The entire journey, in and out, is about 875 feet, one-sixth-of-a-mile. Snoopy's nose, eye, collar, and ear are for sitting, contemplation, and reflection upon the surrounding natural beauty. Walking the Snoopy Labyrinth, your body aligns with the natural energies of the land. Snoopy's gaze is toward the 05:47 Summer Solstice sunrise. From Snoopy's ear you look upon a beautiful Sycamore tree and towards the heart of the city of Santa Rosa.

This project taught me that labyrinths are not always just about serious inner-work and contemplation. Labyrinths are also about rediscovering play, finding joy, and reconnecting to the world around us. I found a deeper meaning of how labyrinths can allow space for our creative imaginations. Charles Schulz drew with all these characteristics every day of his cartoon career, projecting this type of creativity through all of his Peanuts characters, but especially through Snoopy. This much loved beagle is many things to many people: Joe Cool; World War I Flying Ace; hockey player; dancer; dedicated author of short stories and novels, Scout Leader for Woodstock and friends; collector of fine art; pool player; a pain for Lucy, and a companion for Charlie Brown. But most of all, Snoopy is a warm puppy who thinks profound thoughts. As Roberts said, “there couldn’t be a better way to be inside the mind of Charles Schulz than inside the head of one of his creations.” So whether you run, walk, or stroll into the inner ear of Snoopy, you just might hear what Snoopy hears. And that would be a wonderful thing.

Lea Goode-Harris, PhD, Santa Rosa, California, USA.

Labyrinth Garden Wins Gold



Andrew Wiggins

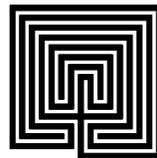
A striking Labyrinth Garden created by National Award Winning garden designers and builders Haywood Landscapes Ltd won the *Gold Award for Best Show Garden* at the Kent Garden Show 2003. With gravel pathways and lavender 'walls', labyrinth walkers were rewarded with a delightful fragrance as they wound their way towards the centre where a steel sculpture evoking the Minotaur awaited.



For practical purposes the Baltic labyrinth form was chosen over the classical type. This proved to be extremely judicious, as approximately 1500 people walked the labyrinth over the three-day event, a one-way system with a separate exit was essential to avoid absolute bedlam. Initial disappointment that the lavender wasn't in flower for the show was tempered when it was noticed how many people delighted in running their fingers through the foliage to release the lavender fragrance. The number of stings from visiting bees would have been phenomenal!

The labyrinth was set within a Mediterranean style planting scheme and terrace and aimed to show how the form can be used to great effect as a garden feature appealing on many levels. Judging by the interest at the show I am optimistic that a number of commissions for creating garden labyrinths and mazes of varied forms will follow. For more details, contact me at Haywood Landscapes on 01227 453679, or visit: www.haywood-landscapes.co.uk

Budapest's Underground Labyrinth



Jeffrey Wexler

In the decade since the end of the Cold War, Budapest has become one of Europe's sexiest cities, and certainly one of its most economically promising. Every major regional power has occupied the city at some point in history, and now that all the war rubble has been cleared, both sides of the Danube River are brimming with beautifully restored classic architecture spanning several centuries, cultures and civilizations. Old standbys like the Gellert Hotel sport Turkish bathhouses with beauty treatments rolled over from the Russian-imposed Communist Era. In the luxury suites upstairs, erotic filmmakers churn out Budaporn – one of the hallmark industries of the burgeoning capitalist era.

Around town, café culture is king, and in the summer, the number of couples seen kissing and groping in them rivals that of Paris. Things are booming. Induction into the European Union is imminent, and many Budapest residents are banking on the economic prosperity they hope the EU will bring. But that's only above ground. What lies beneath Buda's Castle Hill is just as transfixing – an extensive system of caves, tunnels and cellars, some of which have been transformed into a bonafide public Labyrinth. The Labyrinth is many things: an underground maze; a path through the stages of history; a work of art; a thought-provoking, philosophical commentary on the past, present and future; a portal into the self.

Created by hot water springs, these caves served as refuge and hunting ground for prehistoric man a half million years ago. In the Middle Ages, the small caves were connected to one another and the cellarage of the houses of the Castle District for economic and military purposes. By this time the labyrinth was so huge that it was possible for an entire army to hide underground, waiting for an opportune moment to rise up and attack invaders from the rear. In the '30s, as part of the wartime defence program, the labyrinth was converted into a shelter large enough to accommodate as many as 10,000 people at a time. Later reinforced with concrete, it served as a secret military installation during the Cold War.

During 1996, with Soviet forces long gone, the concrete layer was shed and a restoration was implemented to restore it to its pre-war appearance. Once completed, a portion of it was imaginatively transformed into its current incarnation: a commercial labyrinth. The Labyrinth brochure reads:

When looking back from the middle or from the end, the area you have covered appears as an ordered, meaningful fabric of individual lives and historical destinies rather than a bewildering maze. It is of course in the personal labyrinth that you will most probably realize this deeper significance of the Labyrinth, as in the prehistoric, historical, and labyrinth of another world.

During the day, you can enter the Labyrinth for only 900 forint (about \$3) per person, which includes a map and a lantern. While \$3 is nothing to sneeze at for most working-class Hungarians, the reasonable price suggests that locals as well as tourists use the Labyrinth. Whichever category you fall into, once inside it's up to you, or your group, to find your way and interpret the thought-provoking and often bizarre sculptures and items found inside. There is no time limit.

I set off with my travelling companion into the darkness in brave spirit, in awe as we walk into the first room, titled the Axis of the World. It contains cryptic sculptures such as Space-Time columns. In labyrinth speak, this includes a point of orientation in the maze of space, showing spiritual as well as geographical directions that have in modern times lost their importance, and been superseded by centres of trade, commerce, entertainment and finance. At least that's one interpretation, furthered to great extent by dramatic lighting and ethereal music.

Further on in our maze, the rooms became darker, and the findings more cryptic. We come across the sunken head of a crowned Hungarian king, which droops into the concrete as if drowning in the Danube. What does it mean? That depends on your point of view. For history buffs, an obvious interpretation might include the downfall of the independent Hungarian kingdom at the hand of the Ottoman Empire in 1526. For the more introspective, there are other supplementary findings, which won't be spoiled in this article.

Sound fades in and out. At times, it seems that someone is having a conversation right next to you, but there's no sign of their lantern. Footsteps come and go. Some passages lead to others, while some dead-end. Then, suddenly, what dim light has been emanating from the cracks in the walls is snuffed out. We talk about the fact that we haven't seen any staff in here, and since the Labyrinth is open day and night, we wonder if anyone ever comes in to check for lost adventurers.

Our pace quickens. With only the small lantern as our guide, it becomes difficult to distinguish from which way we've come. We begin to see objects for a second, or is it third, time? It's amazing how the pulse begins to gallop once you're lost, what paranoid thoughts flash through your mind in the darkness. Before entering, I'd actually envisioned Budapest's underground make-out scene being even more wolfish than what went on in broad daylight, with groping galore going on in every cavern. But as I soon learn, it's only when you're trying to get lost in here that you feel like getting up to tricks. Once you're really lost it's hard to think of much else except getting found.

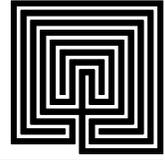
Finally I whip out the Labyrinth brochure, hold it up to the lantern hoping to find a clue. Instead I find wisdom: "The labyrinth is to be entered by those not afraid of themselves, and interested in the inner paths of the soul." Right. No one in here but us chickens. And even better than philosophy, on the inside of the multi-page brochure, is a map. It's vague, but it does have some landmarks that we've seen. We begin to follow it. Even with the map, getting out isn't exactly cake. But at least the panic is over. Eventually we see other lights in the darkness, team up with other lost souls and use our collective brain to find the way out.

To give away the rather profound ending of the Labyrinth, or more of the philosophical clues found inside, would be a disservice. Ditto for the "Personal Labyrinth," another section of underground Buda for which there is no map given. Seekers call ahead to make reservations, and must give a password as they enter one at a time, at night, without lights, in search of the self. There is no charge for the Personal Labyrinth, but they are usually booked weeks in advance, so call ahead. As for me, I plan to re-enter now that I've decided I'm not afraid of myself.

For more information about the Budapest Labyrinth, go to www.budpocketguide.com or call +36 1 375.6858 for reservations.

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soulful adventures for the thoughtful traveller.

Two Labyrinths in South Africa



Fons Schaefers

Introduction

When I mentioned to Jeff Saward that I was visiting South Africa, he suggested I go to the Anglican cathedral in Pietermaritzburg to verify that there was a replica of the Ely cathedral labyrinth. Separately, I had received an e-mail invitation to visit the Soekershof in Robertson. These two places are far apart. The first is in KwaZulu-Natal province, not far from Durban, whereas the other is in the West Cape province, within reach of Cape Town. Luckily, our tour itinerary through South Africa required little change to include them both. While there, we also learned about further labyrinth sites in South Africa, which we did not visit, leaving other readers the pleasure of their discovery. There should be labyrinths at the Rustenburg estate near Stellenbosch and another some 20 km past Barrydale, both in West Cape province. In the north, check out the Margaret Robens Herbal Centre in Hartbeespoort, Northwest Province, to the northwest of Johannesburg; and the Zion town of Morea near Polokwane (formerly Pietersburg) in Limpopo province. Just completed is a 14-metre diameter Chartres-design labyrinth in the courtyard of St. George's Cathedral, in the centre of Cape Town.

The "Maze" in Pietermaritzburg Cathedral

Not knowing what to expect, nor even able to locate the cathedral, I started my explorations at the Pietermaritzburg Tourist Office in Publicity House, which is close to the famous City Hall and the statue of Gandhi. Their general directions led me first to a traditional style church building in Longmarket Street which appeared to be no longer in use, before I realized that I had to shift focus to the adjacent, modern style complex.

The current Cathedral of Pietermaritzburg was dedicated in November 1981, the Anglican parish itself having been started in 1845. The original parish suffered from some schisms over the years, resulting in two separate parishes with their own cathedral buildings. In the 1970s they united again and decided upon a new building that received the name of the Cathedral of the Holy Nativity. Its design is striking, with a circular Hall of Worship.

Mindset by earlier visits to cathedral labyrinths, I expected the labyrinth to be in the Hall of Worship, but quickly found it outside the main entrance. This entrance consists of two large doors at right angles, forming a square portico. The labyrinth, 4.2 meters (13.8 feet) square, is made of cream and red marble and is quite clearly a copy of the Ely cathedral design. Interestingly, a pillar interferes with the labyrinth so that its path is narrowed at one point.

*The labyrinth in the
Anglican Cathedral of
the Holy Nativity,
Pietermaritzburg,
South Africa.*

*Constructed in 1981, it is
based on the labyrinth in
Ely Cathedral, England.*



The kind ladies at the cathedral's archive provided me with a plan and some background material about their "maze," as it is apparently consistently called here. In one of the brochures, the Dean at the time of the dedication, John Forbes, explains his reasons for having a labyrinth: "If we take the trouble to stop and acknowledge that the journey through life is much like finding our way through a maze, I believe, that it can be helpful to symbolize this by having a labyrinth at the entrance to the Cathedral. Then as one steps into the Cathedral, man is challenged to submit to God, bringing with him all the complexities of life and society. The glory of it is, that God's free gift of peace and wholeness is waiting to be given, to those who ask." But, as everywhere else, man just walks over it and only children take the opportunity to track its path, as does the occasional maze lover.

The Soekershof

The Soekershof boasts that it has the largest permanent maze on earth, following a visit by Adrian Fisher measured it. But apart from its size, Soekershof's *Klaas Voogds* maze undoubtedly has many other characteristics to be proud of. Where else in the world is there a maze associated with so many nice stories and the alleys all named? Where else does a maze have two labyrinths inside it? Where else can such artifacts as a kayak belonging to an aboriginal who sailed to South Africa, and a pole thrown by Lazy Old McDonald all the way from Scotland, be found? Where else can you find a maze with its own ghost?

Visiting Soekershof is an experience that starts when seeking it. Quite aptly, the Afrikaans word Soekershof means "Seekers Court," the story being that the former owner and famous cactus collector, Maarten Malherbe, called this estate "Soekershof" as his wife kept losing things, which then needed to be sought. When looking for a name for their maze estate, the present owners did not need to seek long. Once you have found Soekershof, in the tranquil Robertson valley, Herman and Yvonne and their dogs will greet you. They will explain how they decided to leave the Netherlands for South Africa, bought the estate, discovered its unique botanical collection and what convinced them to make a maze.

Actually, the Soekershof has many mazes, the largest being the *Klaas Voogds* maze, but there are others such as the *Butterfly Maze* and the *Langeberg Maze*, in various phases of gestation. The *Klaas Voogds* maze is made of many species of hedge shrubs, about 4100 in total. Most common is *Tecomaria capensis*. The path covering is also unique, consisting of peach pips, the waste product of a nearby peach processing plant. The maze is essentially L-shaped, with the longest side stretching some 170 meters. Total path length extends over 4 km and the net surface is 13870 square meters. Unlike many other mazes, which were strictly built according to a pre-arranged design, this one largely came about as a result of the whims of the bulldozer operator who was hired in October 2001 to scrape the ground.

The result is a maze that you can get lost in, but not for the traditional reason. The hedges are low enough to allow you plenty of vision, but precisely because of that, you will be able to see many of the artifacts sticking out between them, attracting you to come closer for inspection. But the sheer size of this maze, combined with rule number one in any maze, translated here as “stick to the pips,” means that you will spend at least an hour to see them all. During your wanderings, you will wonder about the names the alleys have been given and see signs explaining the artifacts and probably agree that they raise more questions than they answer. But also, you will discover the two smaller mazes: the *Finger-pointing Maze* and a cactus labyrinth of a classical, 5-ring, design.



Above: the Cactus labyrinth.

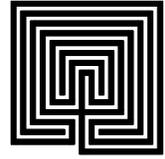


Right: the Finger-pointing maze.

The *Klaas Voogds* maze can be explored individually, but is also available for corporate teambuilding sessions. Another way is by taking the guided tour around the premises and listening to the many nice stories that the guide will tell. The newest way of experiencing maze is the full moon walkabout, which may in fact be taken during any of the moon’s phases. What is important though, is that it starts around twilight. Whichever way you go about it, the *Klaas Voogds* maze is an experience unmatched anywhere else in the world. For further information and opening times, visit: <http://soekershof.com>

Fons Schaefers, Stichting Doolhof en Labyrint, The Netherlands.

A Mathematical Notation for Medieval Labyrinths



Jacques Hébert

My intention in this paper is to propose a new mathematical method for describing the Medieval labyrinths. This method is bi-univocal, as each description refers to only one labyrinth design and describes it completely: it is therefore its “signature.” It can also be readily used for rhythmical and other formal analyses.

In my book on the rhythmical structure of the Medieval labyrinth (of which the text and other sections are on my website), I have already proposed a descriptive-analytical method for the notation of the canonical medieval labyrinths. That method is static-structural: it is more related to the geometric structure of the labyrinth drawings. The method proposed here is dynamic and sequential: it is descriptive of the path of the labyrinth.

Some of the ideas behind the development of this method come from Robert Ferré, Craig Wright and Tony Phillips. The impetus to really do it came from my mathematician friend Guy Simard, who also helped me in certain details of the formalization.

It should be said here that, unless otherwise stated or clear from the context, I always refer to what I call the “script” version of the labyrinths I am discussing, that is, the way it would have been drawn on a medieval manuscript: Thus, Chartres is considered without its decorative motifs (“lunations,” “labryses,” “petals,” etc.), Reims being round and without “bastions,” and the lines representing the walls having no measurable width. For simplicity, I call “Chartres” the design that eventually became familiar as the Chartres floor labyrinth, even if it first existed in earlier manuscript form. I do the same with the Cretan/classical labyrinth. References are given to Kern’s revised English language edition, published 2000.

Preliminary considerations

A simple numerical notation method is already in use for the Cretan and other full-circle (non-quadrant) labyrinths. The lanes are usually numbered starting from the exterior, 0 being used to designate the spatial region exterior to the labyrinth. The centre of the labyrinth (and end of the path) is designated by the next number greater than the number of lanes. Each lane visited by the path is enumerated sequentially, according to the sequence of visit.

The Cretan/classical 7-lane labyrinth is notated thus: 0 3 2 1 4 7 6 5 8;

and its 11-lane version is notated thus: 0 5 2 3 4 1 6 11 8 9 10 7 12.

This would seem to be the notation used by Willem Kuipers in constructing his “cadence” graphs (see *Caerdroia* 31, pp.33-40). I would call this the “expanded” form of the notation. One can also use in front of each lane number, a prefix that would function both as an indicator of the length of the segment and as a separator between two subsequent numbers or segments. I propose “-” and “+” for one- and two-quadrant respectively. The separator before 12 has no length meaning. Thus Chartres becomes:

0-5-6+11+10-9-8+7-8+9-10+11-10-9+8-7+6-5+4-3-2+1-2+3-4+5-4-3+2+1-6-7-12

This is a complete description of the Chartres labyrinth: indeed, given a set of 12 concentric circles divided into 4 quadrants, one can trace the path of the labyrinth. It can therefore be considered as the “signature” of the Chartres labyrinth.

Reading the signature

Using this “prefixed” form of the notation, it is relatively easy to read directly from the signature a certain number of sequential or rhythmical motifs just by examining the groupings and sequences of numbers and prefixes. Here are some examples pertaining to the Chartres labyrinth.

Example 1:

0-5-6+11+10-9-8+7-8+9-10+11-10-9+8-7+6-5+4-3-2+1-2+3-4+5-4-3+2+1-6-7-12

The underlined section is a centrifugal (numbers decreasing) complete sequence covering successively all of the 11 lanes (idea from Willem Kuipers).

Example 2:

0-5-6+11+10-9-8+7-8+9-10+11-10-9+8-7+6-5+4-3-2+1-2+3-4+5-4-3+2+1-6-7-12

The underlined pairs are long multiple-lane crossings, jumping between distant lanes, which, when travelling the labyrinth, produce the effect of a somewhat “rough ride,” contrary to the idea of a continuous sequence (as noted by Kuipers).

Example 3:

0-5-6+11+10-9-8+7-8+9-10+11-10-9+8-7+6-5+4-3-2+1-2+3-4+5-4-3+2+1-6-7-12

The underlined sections are three-step “circuits” or “round courses,” which are found in all Medieval-type labyrinths. In this case there are three, of a spiral form, and respectively centripetal, centrifugal and centripetal.

Example 4:

a) -5-6+11+10-9-8+7-8+9-10+11-10-9+8-7+6-5+4-3-2+1-2+3-4+5-4-3+2+1-6-7

b) -5-6+11+10-9-8+7-8+9-10+11-10-9+8-7+6-5+4-3-2+1-2+3-4+5-4-3+2+1-6-7

These are what I call “bridges” or “detours,” which are either a) long (++) or b) short (--).

These different motifs or others may be easily indicated using parentheses, brackets, and accolades. All of these indications are easy to use on the Internet, in HTML code. Underlining is slightly more awkward to use, but is also interesting and is used here to indicate the centre of symmetry).

-5-6 [+11+10] -9-8 (+7-8+9-10 {+11}) -10-9 (+8-7+6-5+4) -3-2 (+1) -2+3-4+5) -4-3 [+2+1] -6-7

Signatures of some Medieval labyrinths: the canonical labyrinths

I have explained on my website (www.labyreims.com) what I mean by canonical labyrinths – essentially, they follow a series of basic construction rules. Among the historically known Medieval labyrinths, three are canonical: Chartres, Reims and Sens (the new design recently discovered by Craig Wright). A particular feature of canonical labyrinths is that they have only one- and two-quadrant segments, which makes their notation easier to represent.

The numbering refers to my repertory of canonical labyrinths (see my website for full details). The full courses (circuits) and some particularly long sequences are indicated by () and { } respectively.

No. 1 (historical Chartres):

0-5-6+11+10-9-8 (+7-8+9-10 {+11}) -10-9 (+8-7+6-5+4)
-3-2 (+1) -2+3-4+5) -4-3+2+1-6-7-12



No. 2 (historical Sens):

0-3-2 (+1-2+3-4+5) -4-3+2+1-6-7 (+8-7+6-5+4)
-5-6+11+10-9-8 (+7-8+9-10+11) -10-9-12



No. 3 (new):

0 (+1-2+3-4+5) -4-3+2+1-6-7-10-9 (+8-7+6-5+4)
-3-2-5-6+11+10-9-8 (+7-8+9-10+11)-12



No. 4 (historical Reims):

0-3-2 (+1-2+3-2 {+1})-2-3+4+5-6-7 (+8) -7+6-5 {+4)
-5-6+7+8-9-10 (+11) -10+9-10+11) -10-9-12



No. 5 (new):

0 { -5-6+7+8-9-10 (+11) } -10+9-10 {+11} -10-9 (+8-7+6-5+4)
-3-2 (+1) -2+3-2 {+1} -2-3+4+5-6-7} -12



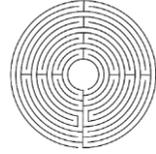
No. 9 (new):

0-3-2 (+1-2+3-2+1) -2-3+8+7-6-5 (+4-5+6-7+8)
-7-6+5+4-9-10 (+11-10+9-10+11) -10-9-12



No. 11 (new):

0+1+2-3-4 {-7-6 (+5-4+3-2 {+1})} -2-3 (+4-5+6-7+8)
-9-10 {(+11)} -10+9-8+7) -6-5} -8-9+10+11-12



No. 18 (new):

0-1-2 (+3-2+1-2+3) -2-1+4+5-6-7 (+8-7+6-5+4)
-5-6+7+8-11-10 (+9-10+11-10+9) -10-11-12



More signatures: the non-canonical labyrinths

For the notation of non-canonical labyrinths, which sometimes have segments longer than two quadrants, and crossings without change of direction (“bayonet” crossings, as in the Bayeux cathedral labyrinth, between lanes 9 and 10), other symbols are necessary. I propose the following:

“+.” = 3 quadrants “+++” = 4 quadrants or full circle “!” = bayonet crossing.

Here are a few examples of signatures of non-canonical medieval labyrinths (with indication of interesting sequences):

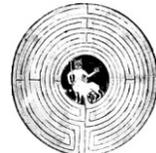
Solomon (Kern no. 217):

0{-5-6+7-8+9+10} -9-8 {+++11-10-9 (+8-7+6-5+4)
-3-2 (+1)} -2+3-4+5) -4-3+2+1-6-7-12



Liber Floridus (Kern no. 191):

0+7+8 {-11-10+++9 (+8-7+6-5+4) -3-2}
-5-6+1-2+3+4+5+2+1-6-7+10+-11-12



Padouan miniaturist (Kern no. 211):

0-7-6+1+2-3-4 (+5-4+3-2+1) -6-5 {-2-3 (+4-5+6-7+8)
-9-10 (+11)} -10+9-8+7) -8-9+10+11-12



This labyrinth is almost canonical except for the spatial disposition: the “key” or “throat” is not symmetrical and has some three-level nested crossings; the total path is not symmetrical.

Bayeux (10 lanes) (Kern no. 255):

0++5-4-3 (+2-3+4-3+2)
-3-4++1++6-7-8+9-8-7 !++10-11



The round course or three-step circuit:

The round course, or three-step circuit, consists in a dance-like three-step course around a circle. Two shorter, backward steps separate the three longer steps. Each one of our three historical canonical labyrinths (Chartres, Reims and Sens) contains three such “courses,” alternately clockwise and counter-clockwise.

Spatially, the circuit can be of two different forms: either spiral (the third long step being of the same thrust as the first two ones) or folded (the third long step folding back on the same lane as the first one). Thus the spiral course is laid on five lanes; the folded course is on three lanes. The Chartres labyrinth has three spiral courses, while the Reims labyrinth has two folded courses and one spiral course. Both forms can be either centrifugal or centripetal.

All canonical labyrinths contain three such circuits. The form and disposition of these circuits can be used as a way to identify models and families of labyrinths.

Using the new method, the different circuit forms can be described in a general notation, “n” being the number of the lane where the circuit begins.

centrifugal spiral circuit: $+n-(n-1)+(n-2)-(n-3)+(n-4)$

centripetal spiral circuit: $+n-(n+1)+(n+2)-(n+3)+(n+4)$

centrifugal folded circuit: $+n-(n-1)+(n-2)-(n-1)+n$

centripetal folded circuit: $+n-(n+1)+(n+2)-(n+1)+n$

The two forms of the notation: the prefixed and the expanded

The prefixed form is the easier to read, especially in terms of rhythmical clarity. Many properties and peculiarities of a labyrinth are readily visible in its signature and can be read directly, indeed much more easily than on the drawing of the labyrinth itself or even on any graph of it, although some of these properties may be more visually explicit in specific graphs.

The expanded form consists in repeating each lane number for every quadrant it spans, and using the separators (normally a simple space or a tab) only as separators, not as length indicators. This form is more readily used for certain kinds of mathematical analyses. Importing the expanded-form “signature” of a labyrinth in a spreadsheet with graphical capabilities will produce directly all kinds of analytical graphs, one of which happens to be Willem Kuipers’ “cadence” diagram.

The question of the numbering order

Working on that notation method brought me back to the order in which the lanes should be numbered: from inside out or reverse. Most authors I know, including myself, number the lanes from the exterior towards the interior. Robert Ferré does the reverse, which I suddenly thought seems to make a lot more sense than I had thought before. Indeed, the distance from the centre may seem to be more important than the depth from the outer “surface.”

But numbers are only numbers, and they can also be interpreted in the opposite way: like the sequence in which the lanes are crossed when walking into the labyrinth, or like the representation of some gravitational force increasing towards the centre. From this point of view, I see no reason to choose a particular numbering order, other than the fact most people are already using it. But there may be another point of view.

Let us look at the way historical labyrinths were drawn. Most seem to be drawn in a geometrically correct way. Floor labyrinths are indeed correctly drawn, which should not be surprising. But a large number of manuscript labyrinths are geometrically incorrect: the width of the lanes is unequal: lanes near the centre are often narrower than those near the exterior. This is also the case with the Lucca (Kern no. 269) and Pontremoli (Kern no. 278) labyrinths, which were carved in stone. One might say that the intention of the designer was to keep some proportion between the radius of the lane and its width, in view of the general appearance of the design. That may be true for the carved labyrinths. But the degree of graphic sophistication of the manuscript labyrinths is not high enough to allow for that interpretation.

I think the labyrinths were usually drawn starting with the outermost circle, which makes sense in terms of filling the available space. Often, if planning were insufficient, the draftsman would eventually find he lacks space to finish the last circles and would simply make them narrower. The fact that this geometrical irregularity was frequent seems to confirm that the labyrinths were indeed drawn from outside in. That may be a good reason to number the lanes that way.

Jacques Hébert, Québec, Canada.

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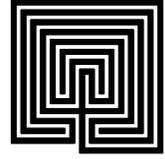
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The Labyrinth of the City - Fractal Movement and Identity



Henning Eichberg

When moving through the labyrinth, we experience. Turning to the right or to the left, rhythmical change, failing to control our situation, lack of view, maybe a shadow of claustrophobia, questions, surprise, maybe laughter... These experiences are normally not the focus of labyrinth research. The main question usually raised is: What is the meaning of this pattern? What was the original meaning of the labyrinth? A rapidly growing body of literature has developed around these questions, based on extensive works of collection (Saward 1981 ff, Thordrup 2002). The literature spans from specialized research (Kern 1981), often with extremely different interpretations, through speculative literature with new spiritual undertones, to the approach of the artist (Seifried 2002). In research, we find the historical-archaeological study of “stones” side by side with theoretical reflections about the aesthetics of the ornament (Raulet/Schmidt 2000). Neither the symbolic meaning of the labyrinth nor its ancient roots will, however, be in the centre of the following reflections. The labyrinth is also part of the modern world, and it is in this context that the labyrinth raises questions of actual practice - of city, movement and identity, gender and fear.

The Labyrinth as Historical Poetical Figure

If we are talking about the city in a lax way, we will often call the urban world a “labyrinth.” The metaphorical commonplaces hint towards movement patterns. Through the lanes and streets, we search our way as through the labyrinth. Where am I? Where to go next? Where did I come from? We may lose orientation - as in the desert, in the jungle, in the labyrinth. The view is barred, but movement is still possible. The metaphorical picture of the city as labyrinth, which we shall follow here, has been established in literature for at least 2000 years. It is more than an airy linguistic symbol. As a historical-poetical picture, it has its roots in early culture (Kern 1982, Eichberg 1989, 2000). Where does the labyrinth come from? Normally, one refers to the classical Greek myth, and though this will turn out to be problematical, we can start by this story.

The Classical Legend

In Knossos on Crete, the Greek myth tells us that King Minos ordered the labyrinth built as a prison for Minotauros. This monster whom Minos’ wife Pasiphaë had born from her love with a bull, should be hidden from the eyes of the world. Nobody could find the way into the labyrinth or out again. The labyrinth was invented by the brilliant smith and engineer Daidalos. Daidalos fell, however, in disgrace and was imprisoned in the labyrinth himself, but he was liberated by Pasiphaë and fled from Crete with the help of artificial wings. Each nine years, the terrible Minotauros received seven virgins and seven boys, sacrificed in the labyrinth. That is what the hero Theseus decided to finish. He got help from Minos’ daughter Ariadne, who fell in love with him and gave him a magic thread that would mark the way back through the labyrinth. Theseus entered the labyrinth, fought against the bull monster - whether with a sword, with a club or by wrestling, is not clear - and killed the Minotauros. Then he fled from Crete, but left Ariadne behind on the island of Naxos, thus breaking his original promise.

From Naxos, Theseus sailed to Delos where an athletic festivity was held at his honour. Theseus had brought with him the labyrinthine dance *geranos*, crane dance, which was accompanied by harp music. He had learned it in Knossos from Ariadne, who owned a dance ground of white marble with a labyrinthine pavement, also constructed by Daidalos. In Delos, Theseus danced the crane dance together with his comrades around an altar of Apollon (or Aphrodite), and this was the first time that men and women danced together. The people of Delos continued to dance the crane dance, and it spread over many towns of Greece and Asia Minor. Homer mentions this *chorus* in his Iliad, as an illustration, evidently a labyrinthine ornament, on the shield of Achilles, which was forged by the god Hephaistos, and compared the dance pattern with the to-and-fro movement of a potter's wheel.

The classical myth, thus, tells about human movement. Both the myth and the bodily movement of the labyrinth, however, contain contradictory elements and may lead to contradictory interpretations. On one hand, the labyrinth means maze, prison and fight – on the other hand it is a choreography of dance and turning. This contradiction contains an unbalance of gender: The maze story tells about men – Minos, Minotaur, Daedalus and Theseus – the dance labyrinth is about Ariadne. The king, the monster, the engineer and the hero are confronted with the maiden.

Basically, and seen from a bodily, materialistic point of view, the labyrinth is a pattern of movement, of dance, quest and procession. As such it has been linked by architectural theory to the archaic encounter between the nomad and the city.

Movement in the City and Labyrinthine Procession

One of the many contradictory interpretations of the labyrinth, which have been delivered by research, concerns the city, the town and the urban movement. "The labyrinthine" has its origin in a cultural clash, which took place around 1400 BC. At that time, agrarian or nomadic tribes of the Greek peninsula first met the stone town of Knossos as centre of the Minoan culture on Crete. The encounter produced feelings of horror and fascination among the newcomers. The town-less people not only encountered a new view, the "city in the eye," they met a new type of movement as well. New patterns of moving around were forced upon human beings by the urban structure. Or, seen the other way round, it was these new patterns of movement which made the stones of houses rise to the new, entangling urban configuration, an innovation of epoch-making significance, changing the history of humankind fundamentally (Pieper 1987).

The city was not always there - people made the town by walking. This relation between movement and architecture is confirmed by the historical connections between town structure and procession. Processions played an important role for the historical genesis of the city. Medieval life was characterized by processions and pilgrimage, and whole towns were structured as series of stations for pilgrimage. In India, special procession towns are known, completely based on the principle of ritual circulation.

The connection between town and procession is not only archaic. When the urban carnival in Denmark in the early 1980's temporarily occupied the centre of Copenhagen, the dancing groups and their processions formed labyrinthine patterns, swarming in different directions and hindering any overview. This contrasted to the manner in which the carnival, as a way of social control, had established itself in other places and countries, imitating the military parade or adapting to the show of commercial advertisement.

Sacral procession and carnival are, however, only the festive highlights in urban life. Also in its everyday movement, urban life has labyrinthine features. The flâneur gads about, the tourist searches her or his way, people go shopping, young folk take a stroll, the urban vagabonds circulate and the joggers make their way.

When seen from the Nordic point of view, however, the connection between the city and the labyrinth is not as simple, as the hypothesis of the stone-built town vs. the nomads suggests. In Northern Europe, the labyrinth has occupied a place in a non-urban landscape since ancient times.

The North of Europe is one of the classic labyrinth cultures of the world. Labyrinths have been a part of popular culture for over 1000 years, since the Iron Age, throughout the Nordic countries. The so-called “Trojaborg” of the North are classical labyrinths consisting of a single pathway, formed in a snail-like or spiral pattern, mostly marked as stone circles on the ground. The exact form may vary, but consists normally of seven or eleven circuits. More than 500 labyrinths of this type have been identified in Northern Europe, often placed on the coast, in a belt from North Russia over Finland and the Scandinavian countries to Northern Germany and the British Isles (Kern 1982: 391-415 with maps pp.396-98). Hitherto it has been impossible to date the Nordic stone settings, as they do not include either any artefacts, which could be submitted to stylistic examination, or organic or wooden remains that would be amenable to C14 analysis. At some places, graves from the Bronze Age are found nearby, but the Scandinavian rock carvings of the Bronze Age do not include labyrinths. Some of the labyrinths were built in recent times, up to the nineteenth and early twentieth centuries.

It is especially the labyrinth in the Saami (Lapp) regions of the Arctic North, which can help to illustrate the problematic relation between labyrinth and town. In the Saami area of Norwegian Finnmark, at least eight labyrinths are preserved, dated back to the period of 1200-1700. Further labyrinths are found in the far north of Finland and on the Kola Peninsula and the White Sea area of Russia (Olsen 1996, Thordrup 2002: 50-53). Though details of their ritual use are unknown, the Saami labyrinths prove that the labyrinths there grew in a non-urbanized culture.

Troyborg, Trelleborg and “Maiden’s Dance”

In Sweden, 300 labyrinthine stone settings have been found or historically documented, in Norway more than 20, in Finland about 140, and in Iceland 3 or 4. In Estonia, Karelia, and the northern parts of Russia, around 60 labyrinths have been recorded. In Northern Germany there may have been around 20 of them, but most of these have meanwhile disappeared. In Britain more than 40 labyrinths have been identified in a particular form, dug into the turf without the use of stones. They are often called *Troy Town*, *City of Troy*, *Walls of Troy* or in Welsh, *Caer Droia*. In Denmark, all the archaic labyrinth settings have disappeared today, but wall paintings of the labyrinth in its classical pagan form are preserved in a number of medieval churches.

Denmark possesses, however, a large number of *Trojborg* or *Trelleborg* farm and field names. From these names, one can hypothetically derive the earlier existence of stone labyrinth settings (Knudsen 1948). The name *Trojborg*, with its variant *Traieborg*, which corresponds to the Swedish *Trojaborg* or *Trojborg*, can be found in at least 33 places. Its earliest documentation is from 1347 as *Trojborg* near Tønder. In Sweden the word was first recorded as *Troyobodhe* in 1307, which is *Trjjeborg* today. *Trelleborg* with its variants *Tralleborg*, *Tralborg*,

Trelborg, *Drelborg* and *Thralaborg* is the name of at least 32 further places in Denmark and the former Danish parts of southern Sweden. It is first documented in 1251 as *Thralaborg*, which is today the town *Trällebörg* near Malmö. The most famous *Trelleborg* is the Viking fortress near Slagelse. With its geometrical, circle-cross formed ground plan, it was built, probably on the base of an older settlement, in 980, and has been known as *Trelleborg* since 1487 (Nørlund 1948). In Norway the name *Thralaborg* dates back to 1161, in which year the *Heimskringla*, Snorri's "Book of Kings," records a place of this name close to a nunnery near Oslo. A Russian *Thralaborg* was documented in 1268 as *Dhrelleborch* in Novgorod. But the earliest record of this type of name is from France where the *Traliburg* castle was recorded in 1016 at Charente. Norman warriors dwelt there from 844 to 865 and later the name of the place was transformed to *Taillebourg* (Knudsen 1948, 196-197).

Linguistically the names of the type *Trelleborg* are the oldest, dating back to about 1000 CE or even to the tenth and ninth centuries. *Trelle-* can be related to English *trail* – track, path, to drag - and in German *treideln* or *treilen* - *schleppen*, *ziehen*, to tow. *Trelle-* is also related to the English *to throw* and *to drill*, with Danish *at dreje* and German *dreben*, to turn, to rotate, to twist, as well as *drillen* and *Drall*, to spin or twist. All together, these words are leading back to an Indo-Germanic root *ter**. *Trelle-* thus describes a certain trailing movement - either of drawing the labyrinth (on the ground) or of moving within the labyrinthine pathway. In any case, it characterizes a bodily movement.

The same is true for the name *Troyborg* or *Trojaborg*, appearing in Northern Europe three hundred years later. If it is related to the Etruscan *truia*, surviving in the Roman verb *antruare* or *amtruare*, its original meaning is to jump, to spring, to dance. The common denominator of *Trelle-* (*borg*) and *Troi-* (*borg*) is, thus, the complex of Old European verbs *drajan* (Old German), *thraian* (Gothic), *thraven* and *throwen* (Old and Middle English), *troian* (Celtic), *truia-* (Etruscan) and *-truare* (Latin) (Thordrup 2002: 7). They all describe bodily movements of turning or rotating.

Beside these traditional names, *Trelleborg* and *Troyborg*, the labyrinth is also called "Maiden's Dance" - in Finland *Jungfrudans* - and this name also seems to be of some antiquity. By the element of dance, the "Maiden's dance" is related to *Dandtze steen*, "dance stone," as a labyrinth was named in 1683 in Skeby parish (Denmark). Similar dance-names are known from some labyrinths in Germany – *Steintanz*, *Jekkendans*, *Adamstanz* - and in Prague, where the *Tantz-Boden der Ertz-Zauberin Libussa* was named in the 18th century, the labyrinth as dancing ground of the arch-sorceress Libussa. By its female connotation, the "Maiden's dance" labyrinth is connected with the "*Dises*' hall," which Snorri mentioned in his "Book of Kings" in connection with the death of the mythical king Adils, referring to a *skald* poem from the ninth century. Adils rode into the *disarsalr* in order to sacrifice to the *dises*, female spirits or goddesses of the pre-Viking religion. But Adils' horse stumbled and he broke his head on a stone of the labyrinth (Snorri 1922: 58-59). The British labyrinth name *Julian Bower* and the Finnish *Nunnatarha*, "Nuns' Wall," have a similar gender bias, and the same is true for labyrinth names connected with the fairy Libussa, Queen Christina and Fru Trolleborg. From Sweden, the labyrinth name *Jungfru Mariadans* is known. All of these, in both gender and movement, reminds one of the *geranos* dancing place of Ariadne.

Labyrinthine Play and Game

Labyrinths of the same form as in the North were also constructed in the Mediterranean area since Neolithic times, in Indian cultures, including Afghanistan, Sri Lanka and Indonesia, as well as in some American Indian cultures in the Southwest of the United

States, among Hopi and Pima. This distribution and especially the lack of labyrinth traditions in the ancient cultures of the Near East, in China and Japan, in Black African cultures and in most of the American Indian societies, show that the labyrinth is a cultural, not natural, form. The labyrinth is not a universal biological pattern, but a creation in specific cultural contexts.

In all labyrinth cultures, the labyrinthine pattern was connected with movement games. Historical and ethnographical sources deliver a rich documentation of horse riding in the labyrinth, ball games, foot races, as well as limping games and jumping. Labyrinth myths tell also about wrestling and other types of fighting. Mainly however, the labyrinth was a choreography of dance, whether for the single dancer or danced in chains. Labyrinthine chain dances have been practiced up to the twentieth century in the form of the snail dance in Basque country, the night dances *fest noz* in Brittany and the chain dances of the Færø islands. When young people used the labyrinthine stone sets or turf paths for flirtation games, as in Sweden and Britain, an erotic adventure was involved. Children used the labyrinth for games of drawing, but probably the labyrinthine choreography was also the root of limping games in the springtime, like “Limping Snail” and “Heaven and Hell” (Vries 1957). In the labyrinth, one hears the laughter of children, and this element of laughter and carnival was further cultivated in the figure of the fool who played an important role for instance in the labyrinth rituals at Stolp, in Pomerania, during the eighteenth century (Eichberg 1989).

Seen in a broader comparative view, and especially from the perspective of the non-urbanized North, the labyrinth cannot be interpreted simply as a reflex of the stone-built town. The Nordic labyrinth was a movement pattern, indeed, but not derived from urban architecture, and not at all from the imaginary prison. A connection can rather be drawn in the opposite direction: from the labyrinth via the fortress to the town.

Trelleborg Fortresses

The labyrinth name *Trelleborg* denotes in Denmark a certain type of circular fortress from the Viking time – e.g.: Trelleborg near Slagelse, Fyrkat near Hobro, Aggersborg at the Limfjord and Nonnebakken in Odense (Knudsen 1948). The castles of the *Trelleborg* type were constructed inside an exactly circular rampart, with four gates and a cross way inside, and the quarters filled with longhouses in a strictly geometric manner. They probably had their origin as sacral places where people met for ritual festivities prior to c.1000 CE. Though providing room for some hundreds of people, they never became real towns of permanent dwellings, because the Christianisation of Denmark around the year 1000 withdraw their fundament, and they were burnt down.

Modern archaeologists have tried to construct military interpretations for the *Trelleborg* fortresses as barracks and strongholds of royal power in Denmark (Nørlund 1948, Olsen/Schmidt 1977, Roesdahl 1977 and 1994, Andersen 1990). This view also dominates the official and tourist presentations. However, this interpretation lacks direct evidence. On closer examination, the military function remains highly speculative, and relevant objections can be raised (Cohen 1965, Christensen 1988, Nancke-Krogh 1992: 120-123). Whilst military logic and infrastructure was continually developed, parallel with the establishment of royal power in Denmark around year 1000, the *Trelleborg* castles disappeared. That is why they cannot be explained as primarily military fortresses. The archaeological findings also tend to contradict the military hypothesis; at Fyrkat, few weapons, but many female clothes, luxury items and no Christian symbols were found. Moreover, whilst written sources tell

something about the political and military achievements of King Harald Blåtand (950-985) and his conversion to Christianity in 960, there are no written sources concerning the four *Trelleborg* fortresses from this same period. That is why the connection of the labyrinth-named fortresses with symbols of royal power remains dubious. It seems rather to be a twentieth century retro-projection of “military” and “political functions” onto past times, whose social practices are too difficult to understand for modern thinking.

It is more convincing to understand the *Trelleborg* fortresses in connection with some older fortresses in North Frisland - Archsumburg and Tinnumburg on Sylt and Trælbanken or Trælborg in North Slesvig. These ring-walled structures were circular or oval, and are dated to the first century CE. Recent archaeological research has excluded a fortification purpose for them and concluded their character as ritual places, used only briefly, for offerings and other cult purposes. They can be understood in the light of what an early historian from the 15th century said about the local people of this region: “*In old times, there were pagan people living here who had so strange beliefs that one cannot tell enough about it*” (Harck 1987: 258-259). The fact that these ring-walls also often bear labyrinth names, such as *Trælborg* near Kolding and *Trollborg* near Jellinge, has not yet been included into the comprehensive interpretation of these “fortresses.”

After all, it is possible to draw a line, just as in the case of procession towns, from movement culture to the sacral meeting place, and further to the semi-permanent settlement. The Nordic development from the movement labyrinth to the permanent town became aborted by the religious shift of early Medieval Denmark. A closer and comparative examination, thus, shows that the labyrinth withdraws from the dual classification of city vs. open land, stone prison vs. nomadic lifestyle, though it is placed in relation to this contradiction. The hypothesis of the labyrinth as a picture of the entangling stone town is too simple. The labyrinth is first of all about movement, and therefore, it may help to form a more complex theory about the relation between city and movement.

Movement, Perspective and Power

The focus on movement calls our attention to a strange double aspect of the labyrinth; the contradiction between the circuitous labyrinth and the maze. The name of the labyrinth is normally given to two patterns, which are fundamentally different, both in design and bodily movements. The twofold signification of circuitous labyrinths and maze can be seen as the base for many misunderstandings of the labyrinthine pattern.

The circuitous labyrinth, *Trelleborg* or *Troyborg*, is the older model, spreading from Neolithic rock carvings and the Cretan crane dance to the Nordic stone settings, and also represented by Indian tattoos as well as by American Native games. This model consists of one single way, without alternative diversions. One cannot go astray in this labyrinth. It is rather a movement of dance and swing.

The labyrinth of quest - the maze, *Irrgarten* or pseudo-labyrinth - is of younger date. Though described already in the story of the Cretan myth, it is not visualized before the Renaissance, when illustrations of court garden architecture presented the maze among other geometrical patterns, as an innovative construction. The maze looks as entangling as the original labyrinth, but it consists of a series of situations of choice. With its demand for a permanent quest between alternatives - to the left? to the right? - the maze has progressively dominated the Western perception of the labyrinth.

Whilst the intellectual approach leads to astonishing confusions, the approach from the aspect of movement leads to a clear contrast. The labyrinthine movement is swinging rhythmically, taking the detour and striving towards the turning point in the centre. By its flow, the movement answers to bodily and sensual challenges without offering the “right” or the “wrong” solutions. In contrast, the movement in the maze is characterized by discontinuity, jumping from cross-point to cross-point, from one situation of decision to the next one. Again and again the flow is interrupted by choice and doubt: Have I decided on the right way?

The different movements correspond to different psychologies. The maze as prison delivers an imagination of anxiety. The labyrinth as a landscape of fear has found a literary expression in Franz Kafka’s story “*Der Bau*” (1923/24), and Gaston Bachelard (1948: 210-260) has on this basis developed a “materialistic psychoanalysis” of the labyrinthine imagination - underground, cave and grotto, narrowness and anguish of mind, feeling of loosing and being lost, claustrophobia and traumatisation.

Mainstream psychology registers under the key word “labyrinth” the construction of Skinner’s laboratory, made for experiments with rats. This is also designed as a landscape of stress. The circuit labyrinth as a choreography of dance, in contrast, is about experience, trust, rhythm and swing. What is strange is that this old contradiction, of movement and of psychology, suddenly gives new meaning for the movement and the quest of identity in the modern urbanized world. In this relation, the two pictures are not only contradicting each other, but they are also connected.

When approaching the city from outside, with the perspective of the windscreen, one will experience its entangling ways as a maze. The complex pattern of lanes, roads, yards and buildings confronts the foreigner, the invader and the colonial commander with a fundamental problem of orientation. The stranger, coming from outside, as well as the man of power, coming from “above,” may feel threatened by the lack of overview. The stranger goes the way of the pseudo-labyrinth, the maze. One searches, tentative, unsure, fumbling. As a stranger, one is permanently asking oneself for the “right” way, now and then asking others, always oriented towards the aim one has chosen. One is in doubt and may feel the fear of going astray and losing one’s way. One is not at home. Here we recognize the story of prison and anxiety from old Crete. The situation is especially challenging for the man of power, who feels his control being lost. The urban maze confronts with a picture of moving as stranger, in an estranged world. Seen from outside, it is a picture of alienation.

For the inhabitant of the city, on the other hand, the urban space offers a labyrinthine pattern of feeling at home - at home by movement and practice. The townspeople have it “in the body” where the way is coming from and where it is going. One can move automatically without checking one’s position at every corner with a map. Moving through one’s own town, one follows the swing and the flow of the circuit labyrinth. Seen from inside, the urban labyrinth is a picture of identity.

The characteristic feature of urban movement landscape is that it comprehends both aspects, the labyrinth and the maze or pseudo-labyrinth, the circuit at home and the quest in an unknown world. Movement in the city is the walk-around as seen from inside and the walk-astray as experienced from outside. It is related to identity and to alienation. The city is movement at home and abroad at the same time.

Anti-Labyrinthine Geometry

The two aspects of the labyrinthine are not neutral in relation to power. The structure of movement and building of a city tells about where the power is. The power coming from outside or from above, fearing the lack of survey, reacts by attempts to reshape the city - by straight lines and right angles, by axial symmetry and orders of simple geometry. It shapes the panoptical city, as Michel Foucault (1975) would call it. The strategy of fear is triumphing over the feeling of being at home in the labyrinth.

The anti-labyrinthine city got its classical shape from the ideal city of the Renaissance and Baroque Europe. The project of Western Absolutism reconstructed the social world from “the eye of the king,” from the central perspective. This was translated into city designs with the bastion fortification threatening outwards and the citadel threatening inwards. The flanking line of canon fire delivered the basic principle for this construction, guaranteeing the control of the movement inside the city, whether organized in radial or in chequered patterns. Hygienic order and riot control united. However, this could have unexpected consequences. The construction of more and more complicated outer works of fortification created a new labyrinthine confusion, not only for the aggressor, but also for the defender, finally making the fortress in some way useless for its military purpose.

The panoptical planning of the city continued during the nineteenth century with the construction of the large boulevards. In post-revolutionary Paris, Baron Haussmann broke the boulevard through the “jungle of the city” in the interest of traffic flow and riot control. The twentieth century followed up with functionalism in the spirit of Le Corbusier and the Charter of Athens. Chequered patterns became the norm for urban planning, futurist poetry hailed the “dromocracy” (Virilio 1977), and the highways laid the network of straight connection over the whole country. The perspective of the windscreen was triumphing. On this base, Fascism and Nazism developed the axial neo-Baroque of urbanism, combining the rationality of *Autobahn* with monotonous monumentalism. Recent urban planning is continuing these panoptical logics and their inner contradictions.

Anti-labyrinthine strategies of urban planning were often united with direct colonization. The clash is especially visible in the Third World. Arab towns with their labyrinthine patterns are there confronted with, or replaced by, Western constructions along the straight line (Westman 1979). For the Spanish colonial cities in Latin America, chessboard square patterns became the norm, organized around a dominating square central plaza. There is a connection between (neo-) colonial power and the straight way “forward,” between the history of power and the geometry of human body dynamics.

The Fractal Geometry of Social Movement

The city, as movement, as architecture and as urban life, is characterized by a complexity that is neither sufficiently described by panoptical geometry, nor just as chaos, as disorder. It has a third position (Maaløe 1976). On the basis of recent mathematical discoveries and computer simulations, one has been able to describe this complexity of a third order more concretely, as fractal geometry. Indeed, the complexity of urban movement can be characterized as fractal. Fractals are geometrical forms, which contrast the “smooth” geometry of the classical Western tradition (Mandelbrot 1982). Fractal figures are neither the triangles, circles, squares and spheres which we were taught at school, nor are they complete chaos and disorder. Fractal figures help us better to understand the structure, aesthetics and change of trees and human faces, water whirls and coast lines, leaves and

clouds, body cells and town landscapes. One has characterized the fractal “monsters” of geometry as branching, confused, folded, hydra like, in-between, polyp-like, ramified, seaweedy, strange, tangled, tortuous, wiggly, winding, wispy, and wrinkled. These descriptions fit for the labyrinth, too.

The labyrinthine logic is fractal. It is therefore not surprising that urban planners use fractal geometry for a deeper understanding of the processes of change in the “organic” patterns of urban settlement. The discovery of the fractal configurations was anticipated by an avant-garde of artists, by the Austrian painter Friedensreich Hundertwasser (1983), the Danish artist Asger Jorn (1963), the Argentinian writer Jorge Luis Borges and by Umberto Eco.

The artistic and intellectual approaches of the avant-garde were soon accompanied by labyrinthine innovations and fashions in the broader popular culture. The labyrinth reappeared as a children’s game in print media and as an esoteric symbol, as dance practice in feminist groups and as a logo of psychotherapeutic institutes. Labyrinth expositions have obtained surprising public success. The number of Internet sites under the keyword “labyrinth” increases rapidly. Commercial use has discovered the labyrinth as well as the pseudo-labyrinthine maze, as a profitable field of architecture and engineering. Particular dynamics of the technology and economy of labyrinth construction have recently developed in Japan and America (Fisher/Gerster 1990). The labyrinth has become a (“post-”) modern craze.

Some of the neo-labyrinthine tendencies have been driven by cultural motivations of reconstructionism and symbolism, with more or less romantic and nostalgic undertones, whether focusing on historical and archaeological, spiritual, feminist, ecologist or national identity aspects. However, the picture becomes more complex if labyrinthine elements of youth culture and technology are included. Among these, the pseudo-labyrinths of computer games and the labyrinthine scripture of graffiti are especially conspicuous. What is specific with the graffiti, in contrast to other wall writings, is that it “talks” by pure movement, by visualized rhythm. This also makes it comparable to the labyrinth. It is by bodily “swing” that the graffiti marks an opposition to the order of the established public space. It creates a third space, which is neither public nor private: There is life in the world of concrete, nevertheless. A difference between labyrinth and graffiti in relation to identity vs. alienation may, however, be that the graffiti sets a mark of identity, challenging by affirmation - “I was here!” - while the labyrinth shows rather a quest of identity, a question - “where and who am I?”

From Movement to Town to Movement - The Labyrinth Reveals a Human History

First step: Human beings move. They walk and run, jump, trail and turn. Qualities of meeting and erotic encounter develop in labyrinthine chain dances, which we know from the Roman Troy game, the Basque snail dance and the Breton *fêst noz* as well as from Swedish and English flirtation games in the labyrinth.

Second step: Movement is fixed in a choreography, marked in stone on the ground or carved into the rock. This labyrinth is the dance ground of Ariadne, the Nordic stone setting and the rock carved labyrinth from Neolithic times. Parallel to this, the movement becomes ritual. It is sacred by repetition and may enter into shaman practices. The Nordic “dise’s hall,” the Finnish “maiden’s dance” (*jungfrudans*), the English “Gillians bower” and the Indian labyrinth of the “female yogis” have matriarchal undertones.

Third step: From this labyrinthine pattern grows the imagination of the city. *Trelle-* (trail) becomes *Trelleborg*, *troian* becomes *Troy Town*. Palaces of power rise in Knossos, Troy and Rome, starting the process of the Western metropolis. As a superstructure to this, the classical myth is constructed. It tells about the labyrinth as a prison, a place of fear. The myth is about men: the king, the monster, the engineer and the warrior hero. The patriarchy seizes power and becomes afraid – this is the origin of the “idea” of the maze.

With this inner contradiction, with the confusion between the labyrinth and the maze, the conflict between movement practice and the imagination of fear, the clash between body and idea, the Western culture has lived for many centuries. In the fifteenth century, the maze (as *carcer* and *Irrgarten*.) appears for first time as picture. The idea of the myth becomes bodily, and colonizes the labyrinthine movement. Since that time, when saying “labyrinth,” we tend to mean maze.

Finally, industrial modernity creates a new dynamic of panoptism and the straight line, as expressed in sport. This provokes the return of the labyrinth, as opposition, as alternative practice and imagination. New hybridisations connect the labyrinth and the maze, the virtual game and the graffito, the bodily flow and the alternative idea.

The labyrinth has, however, not only the historical and empirical side of what it was, once upon a time, and how it became what is it today. The labyrinth is not only good for metaphorical use: What does the labyrinth symbolize, what does it mean? What do we mean when talking about the labyrinthine city? It also has a methodological and epistemological side. The labyrinth is, as a historical-poetical picture, related to the bodily and sensual practice of human beings and to the contradictions of their lives: Which movement does the labyrinth describe, and which human enlightenment does this movement contain? Not only can we “remind” the labyrinth, we can also “remember” it, rediscovering it bodily by our members, by our limbs.

Henning Eichberg,
IFO/Research Institute of Sport, Culture & Civil Society,
Gerlev, Denmark.

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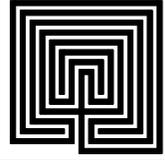
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Our regular round up of matters labyrinthine brings together short contributions and notes from Caerdroia readers, also items from the Archives that need further research, or simply deserve recording. Similar notes, and queries, are welcomed for future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

The First Church Labyrinth in America?

Jeff Saward

The first introduction of a labyrinth into a church in the United States is often casually assumed to have been the laying of the now famous canvas labyrinth in Grace Cathedral, San Francisco, on New Years Eve 1992. While this inspired placement of a labyrinth in the Cathedral was certainly a notable occasion, which has had far reaching influence and effect, resulting in the construction of a considerable number of labyrinths in cathedrals, churches and chapels across the United States and further afield, it was by no means the first time a labyrinth had been constructed in a church in North America.

Some years ago, I saw a large labyrinth, around 6 feet (2 metres) in diameter, formed of coiled rope on the wall above the altar of a small wayside chapel at Quiotoa on the Tohono O’odham tribal reservation, south of Tucson, Arizona. Created sometime in the 1970’s, it used alternating spiralling lengths of black and white rope to create the familiar “Man in the Maze” pattern; more widely known on the exquisite basketry produced by the Pima and Tohono O’odham people.

However, recently attention has been called to the labyrinth formed of coloured marble set in the floor of the nave of the Riverside Church, on Riverside Drive in the Upper West Side of Manhattan, New York. Overlooking the Hudson River, the church stands in gothic splendour, its 392-foot high tower visible from far and wide. Inspired by the Gothic cathedrals of northern France, the church was largely constructed between late 1927 and 1930, with funds raised from the sale of land on Park Avenue, on which the congregation’s former church stood, and substantial donations from the Rockefeller family. The completed church was dedicated in 1931.



Labyrinth in the nave of Riverside Church.

*Plan of the labyrinth in
Riverside Church, New York.*

The labyrinth itself, probably laid c.1928-29, is of a curious five-circuit design, with an unusual looping path inserted to reach the centre. Despite this, the design has a symmetrical beauty and details that show that it was clearly inspired by the labyrinth preserved in Chartres Cathedral, France. Although surely intended as a decorative feature, the labyrinth is certainly walkable, and may well be the oldest example of such a labyrinth in an American church.



As such this example is an extremely important addition to the historic labyrinths to be found in America and an interesting late example of the fascinating collection of labyrinths created in churches and cathedrals during the late 19th and early 20th centuries at the height of the “Gothic Revival.” This architectural movement took place on both sides of the Atlantic, but previously it was only known to have left us with labyrinths in European churches – see pages 112-117 of my *Labyrinths & Mazes* for further details. My thanks go to Juanita Dugdale for bringing this labyrinth to my attention and the Riverside Church for the illustrations used here.

A New Labyrinth at Lough Derg, Ireland

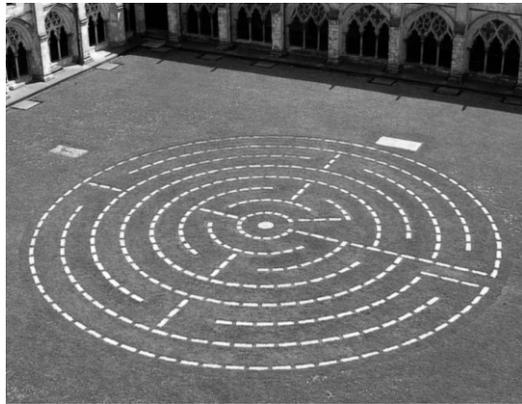
Jeff Saward

Constructed during the summer of 2004, this turf labyrinth is situated on the new landing stage of St. Patrick’s Purgatory, an island in the middle of Lough Derg in County Donegal, Ireland. Long a place of pilgrimage for the Catholic faithful, the labyrinth symbolises the long, circuitous pilgrims path. The choice of a Baltic-type labyrinth design, created from plans supplied by Labyrinthos, with a long entrance path and quick exit, leads the pilgrim through the labyrinth and on the path up to the Priory without the need to retrace one’s steps. My thanks go to Marcus Flannery, project architect, for the photograph of the completed labyrinth, which will soon have a central feature added.



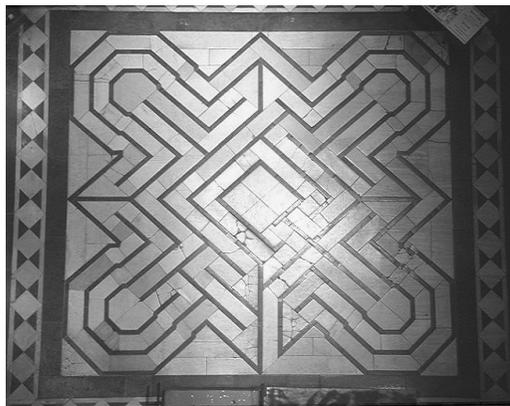
Labyrinth at St.Patrick’s Purgatory.

During the last few years there has been an increasing occurrence of temporary canvas labyrinths laid for special events in churches and cathedrals in Britain. Partly inspired by the new-found, and apparently increasing, acceptance of labyrinths within the established church in America, and also drawing on the historical tradition of labyrinths within churches and cathedrals in Europe, the recent construction of a labyrinth within the cloisters of Norwich Cathedral, in Norfolk, England marks the first permanent installation in a British cathedral since the 19th century. Formed from flagstones set into the grass of the cloister green, and designed by Tchenka Jane Sunderland, this large labyrinth was created in 2002 to mark the 50th anniversary of the reign Queen Elizabeth II. It can be walked at any time during the normal opening hours of the cathedral. Another labyrinth within the grounds of the cathedral, but not open to the public, formed of turf and plantings is situated in the Bishop's Garden.



Ely Cathedral Labyrinth - Is That a Fact? a note from Michael Behrend

Having made careful measurements of the labyrinth in Ely Cathedral, I find that it is also subject to misinformation. Matthews says it's 20 feet square, and shows it square in his plan. This however is only a rough estimate, the true dimensions being 21 feet 2 inches by 19 feet 2 inches (6.45 x 5.84 metres). People have long said that the length of the path equals the height of the west tower, 215 feet, under which it stands. Even the cathedral authorities give this figure on their website, although they could have found out by measuring that the length of the labyrinth's path is about 275 feet (84 metres).



*Ely Cathedral labyrinth.
Photo: Jeff Saward.*

This charming little maze, built from recycled building materials and decorated with colourful glazed tiles was constructed in the late 1990's by three young architects; Gianpaolo Galli, Francesca Cau and Riccardi Mauro. Situated on the Via Recanati in the San Basilio neighbourhood of Rome, Italy, it was designed as a playground for children

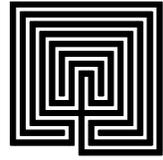


and a meeting place for people from the nearby housing development. Unfortunately, the Council of Rome has now designated this spot as the site for a new subway station and the maze is under threat of destruction. Labyrinth enthusiasts in Italy, and visitors to Rome, may wish to see this maze while they still have the chance, and register their disappointment at its potential destruction by writing to: Walter Veltroni, Sindaco di Roma, Comune di Roma, Piazza Campidoglio 1, Roma, Italy.

Waltraud Hunke, 1915-2004**an obituary note from John Kraft**

Recently I received a letter from Germany telling me that Waltraud Hunke, from Kiel, has died. She was born 28th April 1915 and died 5th August 2004. I never met her, but over 20 years ago I managed to obtain and read her dissertation, *Die Trojaburgen und ihre Bedeutung*, on labyrinths in north-western Europe, completed in 1940, but never published, which would surely have been very influential had the Second World War not intervened (see *Caerdroia* 29, p.63). Her catalogue of labyrinths in the Nordic countries was a big step forward from earlier works, and she had gathered much material on labyrinths in her native Germany, but unfortunately none of this solid research would see the light of day.

Eventually I managed to get in contact with her, and for many years sent her copies of *Caerdroia*, to show her the level of interest that now exists and now and then she would send me a short letter thanking me for the mailings. Encouraged by this awareness, in 1997 she had a few copies of her dissertation finally published and spread to those she knew were interested. Her work is now primarily of historical interest, for while this was once a pioneering work, which deserved a prominent place in the debate, it was lost and forgotten, because of the war. Sadly it did not get the attention it deserved while it still represented the frontier of labyrinth research. However, we should ensure that her memory, and her contribution to the history of labyrinth research, is remembered.



A bumper crop of new titles for the Labyrinth Library since we last reviewed the latest labyrinth literature. Review copies of maze and labyrinth related books, publications and CD's, etc., are always welcome for inclusion in future editions of Caerdroia.

Labyrinths & Mazes – The Definitive Guide to Ancient & Modern Traditions : by Jeff Saward. Gaia Books: London, 2003. ISBN 1-85675-183-X. Hardback, 223 pages, fully illustrated with 400+ colour photographs, line illustrations & maps. UK £30. Published as **Labyrinths & Mazes – A Complete Guide to Magical Paths of the World** by Lark Books (Sterling): New York, 2003. ISBN 1-57990-539-0. Paperback. USA \$25, Canada \$39; & in German language as **Das Große Buch der Labyrinthe und Irrgärten** by AT Verlag: Aarau & Munich, 2003. ISBN 3-85502-921-0.

Jeff Saward published the first issue of *Caerdroia* in May 1980 and I have followed his work since that time. We, and many others, have been busy over the last 25 years collecting information on labyrinths from all over the world. Jeff has all the time been at the centre of this work, thanks to his unusual energy and enthusiasm and the fact that he has been the editor of *Caerdroia*, where many new findings have been published and spread to the growing international network of enthusiasts.

Sometimes I have been worried that his interest would some day weaken, that he might change focus to something else, before he had written “the book” on labyrinths that no one else could possibly match. But Jeff has worked on, and now he has published this book, the most informative book ever written on this subject. It is indeed “the definitive guide” - it gives an overall view of the subject from the early beginnings to the current time, covering almost everything, and contains a lot of new discoveries and information. It gives the reader a lot more than any other book on labyrinths has ever done before and is also beautifully illustrated. In my opinion this is a book that everyone who is really interested in labyrinths must read. It gives a wonderful introduction to beginners and it makes old enthusiasts, like myself, happy.

When I read it, I could not help thinking of predecessors like Ernst Krause (1893), William Henry Matthews (1922) and among the more recent writers, Hermann Kern (1981). They have all tried to give an overall presentation of the material. In Kern's case the result was an enormous volume filled with detailed information. Kern's ambition was truly Germanic; he wanted to publish a complete catalogue. That proved impossible, but he wrote the biggest book on labyrinths so far published and I doubt that anyone will ever surpass that.

Jeff has worked differently. The task has by no means become easier, as the knowledge on labyrinths has expanded considerably since Kern wrote his book. The ambition to present a complete catalogue is now an impossible dream for anyone. Jeff has chosen to limit the number of pages to about 200 and to discuss the most interesting examples, while others are mentioned briefly in lists or shown on maps. I think this is a good solution to the problem, as it still covers as much as possible without expanding the text to unreasonable length. The material is enormous, the task to master it, to select what is most interesting and turn it all into a good story, is quite a challenge.

The result is a book with focus on discussions and interpretations. It is interesting and helps the reader to understand how many different aspects there are of this fascinating subject. Jeff refers to a large number of theories, but he is not using this opportunity to push forward any grand, daring theories of his own. That means that the book will be useful for a long time, and it will not soon fall victim to new theories and interpretations. The book is easy to read and I suspect that Jeff has looked at Matthews as a good example; he has even found a title "Labyrinths & Mazes" which echoes Matthews' "Mazes & Labyrinths."

I have looked for errors, as one would expect to find a number of them in a book so rich on details, but I have not found any of importance. Jeff takes a step forward when in the chapter on terminology he avoids talking of the "Cretan type" labyrinths and prefers to call them "Classical." But as Jeff knows, I find it more proper to label this big family of labyrinths "angle type," with "simple," "double" or "triple" angle type categories, depending on how many sets of angles were used for the construction. This terminology has been used in Sweden since the late nineteenth century and the distinction between "simple" and "double" labyrinths has roots in Swedish folklore since the early eighteenth century. In my opinion it is also preferable to count the number of "walls" instead of counting the "circuits," since the whole construction method depends on the walls and not the circuits.

As a Swede, I regret that the many stone labyrinths in the Nordic countries and northern Russia, altogether over 500 examples, are just given a few pages, but I understand that these labyrinths can not be given all the attention they deserve in a book limited to just over 200 pages. However, I am particularly satisfied to see all the new material presented in the chapters covering the ancient origins of labyrinths, and especially the little-known labyrinths in Asia, Indonesia and the Americas. I feel happy when I read this book, as I have over and over again. It gives me a feeling of relief to know that the labyrinth researcher best suited to write it, has finally fulfilled his task. He has all the knowledge needed to do it, and all that knowledge has not prevented him from writing a book that it is a pleasure to read.

John Kraft

Labyrinths & Mazes : by Jürgen Hohmuth. Prestel: London & New York, 2003. ISBN 3-7913-2922-7. Hardback, 176 pages with numerous colour plates and photographs. Also published in German language as: **Labyrinth & Irrgärten** by Frederking & Thaler, München, 2003. ISBN 3-89405-618-5.

Illustrated with many of Jürgen Hohmuth's remarkable aerial photographs, taken from a remote controlled platform suspended from a helium balloon, this beautifully produced book is unashamedly "the" coffee-table book of labyrinths and mazes. Taken over a period of two years, during which the author drove some 33,000 kilometres around Europe with his balloon in a trailer - from Germany through Austria to Italy, through Switzerland to France, across southern England and around southern Sweden, the photographs record this labyrinthine odyssey. But it is more than just a pretty collection of photographs. With additional short essays on various aspects of the labyrinth story, contributed by Simone Augustin, Adrian Fisher, Klaus Kürvers, Martin Rasper, Jeff Saward, Ilse Seifried, Bernhard Weisser and Uwe Wolff, providing interesting pauses between the pictorial interludes, the author also includes some entertaining stories of the trials and tribulations of taking the shots. A wonderful and entertaining epic, and a worthy addition to any labyrinth library.

Jeff Saward

Mazes and Labyrinths : by Adrian Fisher. Shire Publications: Princes Risborough, England, 2004. ISBN 0-7478-0561-X. Paperback, 56 pages, colour photographs. UK £5.99

Originally published in 1991, this new revised 2004 edition in the popular Shire series has had a thorough makeover and “Labyrinths” have been tacked on to the title – a sure sign of their current popularity in the marketplace. The bulk of the booklet still focuses on mazes, and with the addition of a considerable number of colour photographs of many of Adrian’s maze projects, presents a very colourful introduction to the subject, ideal for the newcomer and especially for tourists, and this is further enhanced with an updated list of public mazes and labyrinths to visit. I was disappointed, however, to see that the initial section on labyrinths has not received the same revision and enhancement from the publishers, and consequently still contains a number of dating and factual errors and also a couple of misplaced picture captions. I trust that Shire will take the opportunity to correct these in time for the next revised edition.

Jeff Saward

Mind-boggling Mazes and Loopy Labyrinths : text and picture selection by Klaus Eid. Prestel: London & New York, 2004. ISBN 3-7913-3062-4. Hardback, 36 pages, colour photographs & line illustrations throughout. UK £10.

Published in the Prestel “Adventures in Art” series for children, this is a splendid and colourful introduction to mazes and labyrinths for young school children, with lots of pretty pictures, games and puzzles, cool facts and figures, and pages with designs for copying and colouring, etc. With hardwearing covers, this is great fun and highly recommended.

Jeff Saward

Die Faszination der Labyrinth : by Gernot Candolini. New revised edition published by Kösel: Munich, 2004: ISBN 3-466-30659-0. Paperback, 143 illustrated pages. €16.

First published in 1999, Gernot’s illustrated German-language introduction to labyrinths has been out of print for some time. This new revised edition contains the same format of a brief history of labyrinths, a resource page with updated websites and a catalogue of labyrinths in Germany, Switzerland and Austria, with a series of full-page plans of different labyrinth designs, with handy suggestion for how to use and create these labyrinths. Ideal for older children and good fun for adults too!

Jeff Saward

Il Labirinto Metrico di Oronzo Pasquale Macri : by Cosimo Giannuzzi. Mario Congedo Editore: Lecce, Italy, 2004. ISBN 8-880-86504-8. Hardback, 183 pages, 44 b+w illustrations. €19.

Kindly submitted to the Labyrinthos Library by its author, even with my limited grasp of the Italian language, it is clear that this is an in-depth study of the metrical labyrinths, convoluted passages of text written and published in labyrinthine form, and related labyrinthine figures, especially those published between the 16th & 18th centuries. Included are a number of examples not figured in Kern’s study of these documents and particular coverage is given to one such document, the *Labyrinthus metricus*, published by Oronzo Pasquale Macri in 1789. Fascinating material, and worth tracking down.

Jeff Saward

Pondering the Labyrinth : by Jill Kimberly Hartwell Geoffrion. The Pilgrim Press: Cleveland Ohio, 2003. ISBN 0-8298-1575-9. Paperback, 96 pages with diagrams. US \$12.

Designed to deepen the journeys of labyrinth walkers whether they are meeting the labyrinth for the very first time or are veterans of many walks in various settings, this book poses hundreds of questions to stir the imagination and open the heart of the spiritual seeker. With room for journaling and reflection, *Pondering the Labyrinth* can be a companion for the journey and a tool for enhancing personal development and potential. I found this book to be very permission-giving and very supportive in phrasing questions that could take me as deep as I want to go.... Something that differs each time I approach the labyrinth. This is a book that I would give to people new to labyrinths, as well as labyrinth veterans, feeling that there is something in it to appeal to nearly everyone. It gives guidelines that are fluid enough to encourage self-expression and exploration. At the same time, I would also recommend it to my labyrinth friends, knowing that the asking of questions is always an invitation to further dialogue, whether with one self or one's community.

Kimberly Lowelle Saward

The Journey : by Elyn Aviva. Pilgrims Process, Inc.: Longmont, Colorado, 2004. ISBN 0-9749597-0-7. Paperback, 422 pages. US \$25.

This book arrived in the Labyrinthos office with great synchronicity and grace, themes that weave through the entire story. For anyone who loves pilgrimage and is drawn to medieval sites, this story will fire the imagination and evoke chuckles of recognition as both the sites and the experiences of pilgrimage are clearly described and recounted. The pilgrim's path takes her through Spain, France, and Turkey as she is drawn along an archetypal journey to find the Grail. As part of her quest, which begins on the Camino de Santiago, she visits Black Madonnas, traverses the labyrinth at Chartres, lingers in the Borceliande Forest, and is introduced to Sufism in Istanbul. Walking the labyrinth at Chartres is but a small part of this story, but the heroine's meaningful and meandering journey underscores the intensely spiritual and labyrinthine nature of pilgrimage. While the plot could be seen as predictable, I appreciated its familiarity and was reminded of parallels in my own life as it offered me my own virtual pilgrimage.

Kimberly Lowelle Saward

The Secret of the Labyrinth : by C.J. Lewis. Publish America: Baltimore, 2004. ISBN 1-4137-1035-2. Paperback, 140 pages. USA \$20.

This is a delightful children's story that will appeal to those who enjoy the Harry Potter series. There was a moralistic simplicity to the writing that I found reassuring. Having observed the term labyrinth being used by publishers as a modern-day buzzword, I was intrigued by the way in which the labyrinth appeared in this tale. Obviously the author knows the labyrinth and has found meaning in its paths and turns. Here she offers young readers an introduction to the labyrinth symbol in a context that encourages exploration and subsequent discovery of personal significance.

Kimberly Lowelle Saward

108 Ways to Use Labyrinths in Schools : by Gael D. Hancock. Labyrinthos: Thundersley, England, 2004. Paperback, 40 pages with illustrations. UK £4.50, USA \$10.

An excellent little guide for teachers who want to introduce the labyrinth into their classrooms. With suggestions for curriculum as well as creative ideas for constructing labyrinths, this booklet is designed to be a jumping-off point for teachers, parents, and students. It contains enough basic information to allow an informed introduction to the subject, and concludes with a resource list to guide anyone wishing to delve deeper into labyrinths. Includes quotes from children and educators about their experiences on the labyrinth in school settings.

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CD's

The Story of the Grail : by Liz Warren, 2004. Details from PO Box 825, Tempe, AZ 85280, USA. E-mail: liz@researchedge.com

Liz Warren, a storyteller, teacher, and labyrinth builder told the Story of the Grail at the Glastonbury Symposium in 2002 where she held the audience spellbound. Hearing it retold on this CD gave me the opportunity to re-live that magical experience and listen even more deeply to the mythical tale. Listening through my headphones, I could feel the story in my body.... an old story spoke to me in new ways. Even the next morning, my soul was not quite back to "real" time and the images continue to resurface as I go about my daily life. This telling of the Grail Story, which is so metaphorically labyrinthine in nature, will undoubtedly appeal to anyone interested in Arthurian mythology.

Labyrinth Walk : by Marty Gregory, 2003. Details from www.boatloadofdogs.com

Piano solo music that, by design, is perfect for accompanying labyrinth walks. Both the cover and the CD itself feature photos of the Chartres labyrinth. It shouldn't be reserved solely for labyrinth walking, however, as its gentle melodies also work miracles for soothing the soul and inspiring the creative spirit.

Returning: Songs for the Journey Home : by Kathleen Deignan, CND, 2003. Details from Schola Ministries, www.ScholaMinistries.com - E-mail: KPDeignan@aol.com

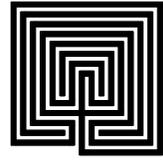
Encased in a cover decorated with an illustration of a terra-cotta labyrinth, this music CD is a collection of Christian music beautifully performed by gifted artists. The songs are drawn from a variety of sacred texts and musical traditions and are accompanied by piano, uilleann pipes, and celtic harp.

Labyrinth : by Wellspring, 2004. Details from www.vectorinstruments.com

Described as a *Celtic Journey in Music and Song*, this collection of traditional Celtic music features violin, guitar, cittern, dulcimer, bodhran and whistle as accompaniment to the vocalists. Played by Wellspring, an enthusiast trio of musicians from Nova Scotia, this enjoyable CD also features the Saffron Walden turf labyrinth on its cover.

CD Reviews by Kimberly Lowelle Saward

The Labyrinth Society



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The Labyrinth Society, affectionately known as TLS, was founded in 1998 to support all those who create, maintain, and use labyrinths and to serve the global community by providing education, networking, and opportunities to experience transformation. Though it is based in the United States, it is an international organization with members all around the world.

TLS stages an annual Gathering and Conference in the USA each fall. This year held in Minnesota, these Gatherings are an opportunity for worldwide participation in a weekend of labyrinth workshops and activities. Additionally, smaller regional events are occasionally held to support local enthusiasm. Following the success of our 2002 event in Glastonbury, England, another UK regional event will be held on May 21-22, 2005, at Breamore in Hampshire, England, home of the historic Mizmaze turf labyrinth - see the advertisement inside the front cover of this edition. The 2005 Annual Gathering will be held in Massachusetts, over the weekend of October 20-23.

In addition to these opportunities to meet with others who share an interest in things labyrinthine, TLS also maintains an extensive website: **www.labyrinthsociety.org** with information about labyrinths and their use in various settings, labyrinth references, resources, and events. There is even an opportunity to experience a virtual walk on various labyrinth designs. Technology, without a doubt, has certainly impacted the recognition, appreciation, and integration of the labyrinth symbol!

TLS has been working closely with Veriditas from San Francisco to develop a database of labyrinths from around the world. Supported by a generous grant, the two organizations have now launched an internet-based Wide Labyrinth Locator (WWLL) to provide information about the plethora of labyrinths, new and old, that are found around the globe. This user-friendly database allows individuals to upload information about their local labyrinths, public and private. A picture can also be included. The database can then be searched by anyone with access to the Internet. Jeff Saward is the administrator, assuring a high level of accuracy and consistency, and the WWLL already has over 1400 labyrinths listed with more being added each week. It can be accessed through the website of either organization: **www.labyrinthsociety.org** or **www.veriditas.net**

For more information about The Labyrinth Society, visit their website or write to The Labyrinth Society, PO Box 736, Trumansburg, NY 14886-0736, USA.

Kimberly Lowelle Saward, PhD, TLS President.



CAERDROIA

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

*Established 1980
Published annually*

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