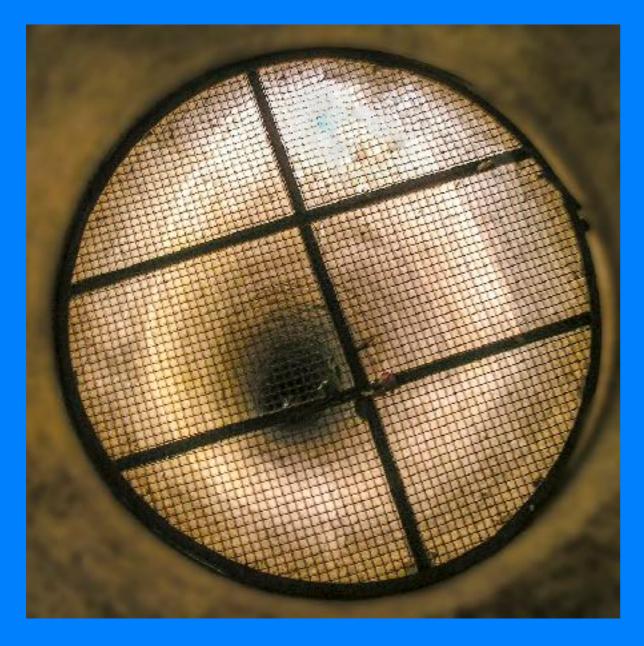
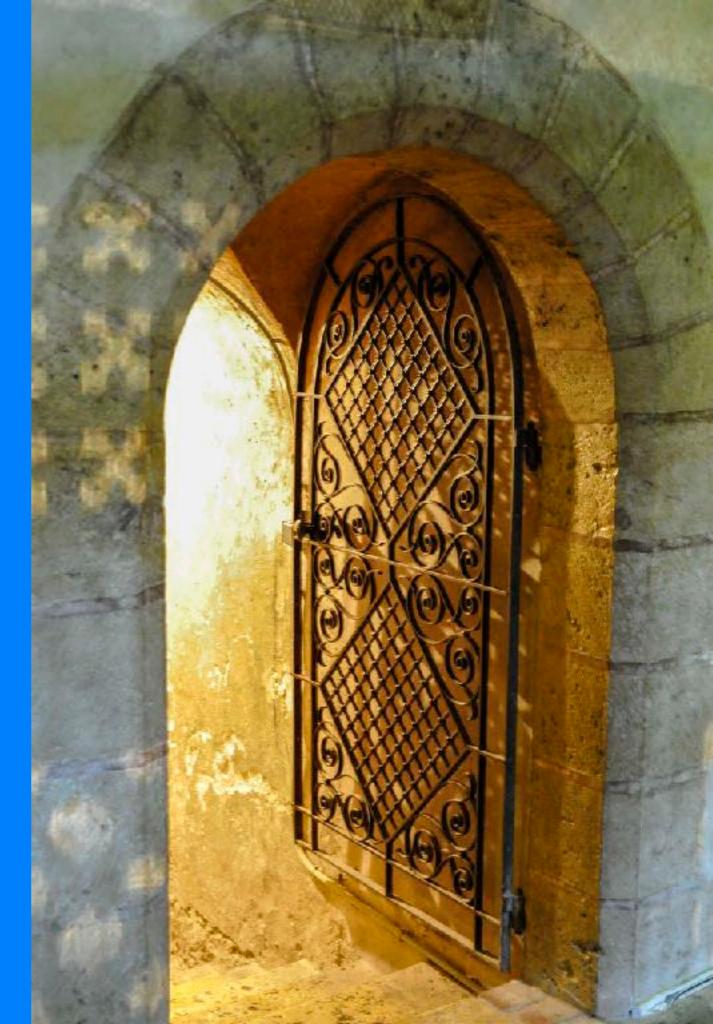




There are legends of a grotto and a statue of a virgin who would give birth. (The first written reference comes from I 389; the first written suggestion of a link with the Druids is from I 525.)



Stairway leading to the oldest part of the crypt that includes a Gallo Roman wall (Gallo Roman Period: 1rst century BCE-5th century CE)



XIIIe siècle la cathédrale actuelle XIIesiècle la façade actuelle Ve siècle la permière cathédrale incendiée en 858 XI° siècle la cathédrale de Fullert incendice en 1194 IX° siècle La cathédrale Sainte-Marie down 1194 incendiée en 1020

12th

century,

current

facade

IIth

century,

Fulbert,

burned

church of

Boutier, La Cathédrale de Chartres, France: MB Éditions 3.

5th century, burned down 858

13th

century

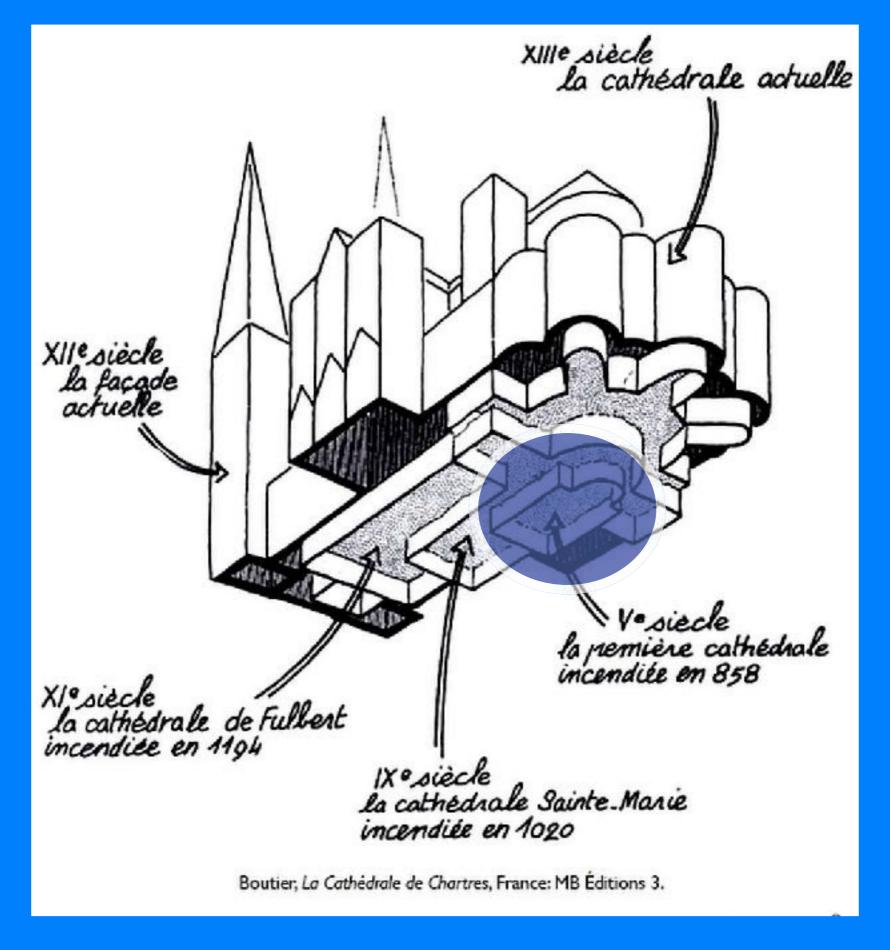
Gothic

(1194-

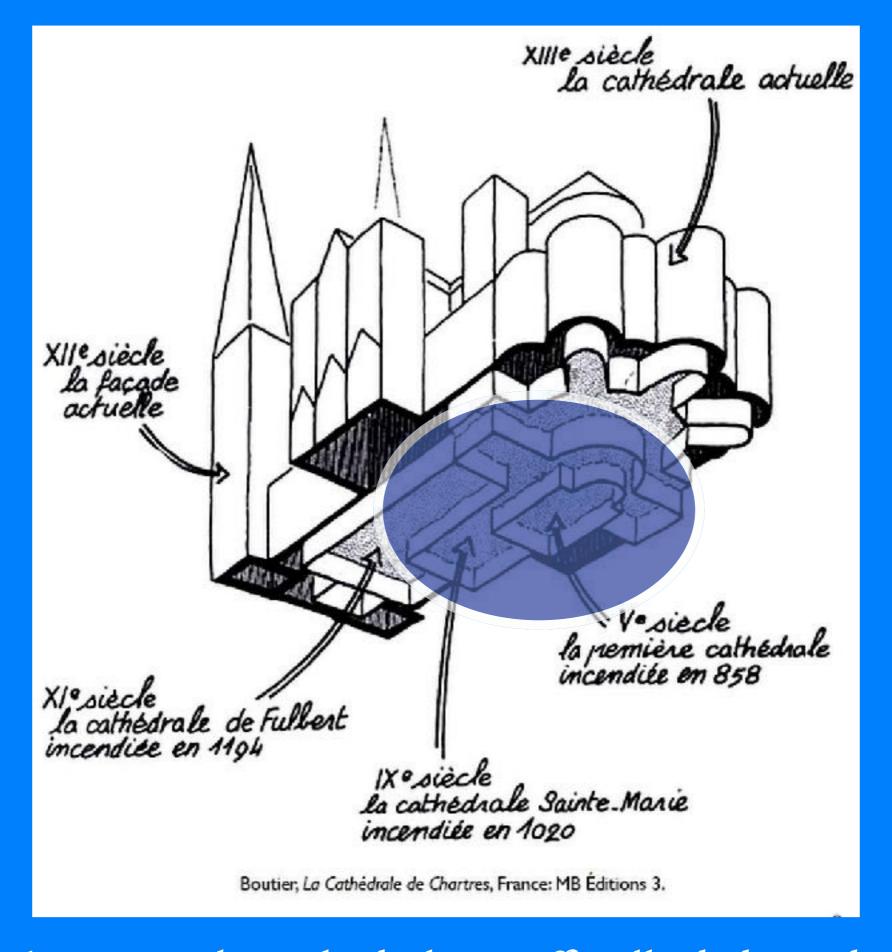
1220)

cathedral

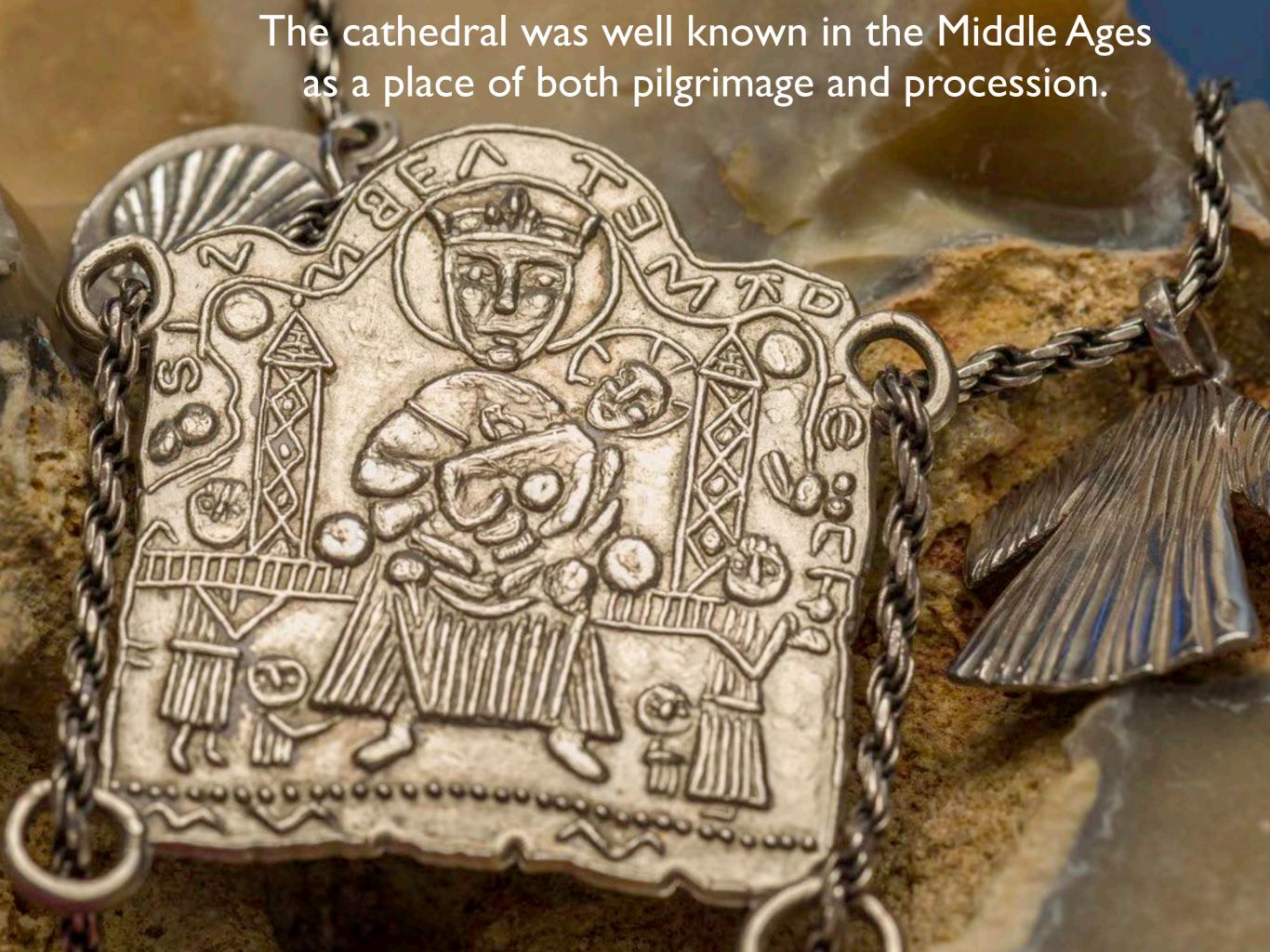
9th century, burned down 1020



There is a 6th century reference to the cult of Mary at Chartres.



By the 9th century the cathedral was officially dedicated to Mary.



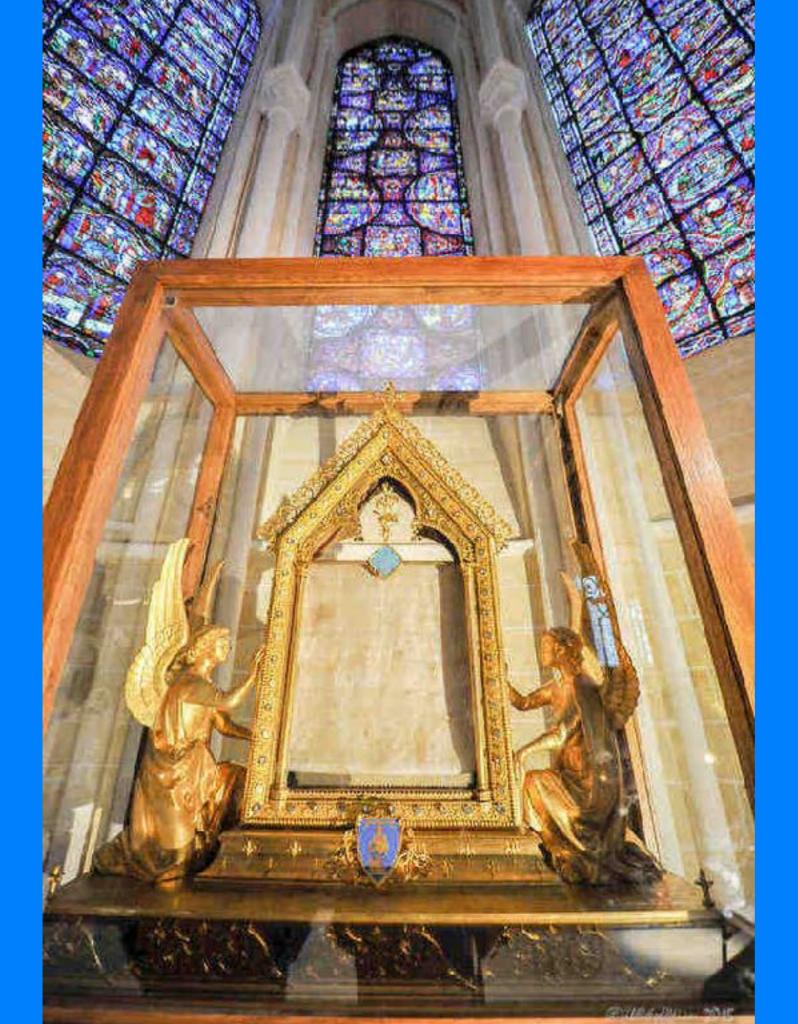




The Veil of Mary (Sancta Camisa) was given to the cathedral in 876 by Emperor Charles the Bald, the grandson of Charlemagne. It was originally longer than seven feet and a foot and a half wide.

A first century piece of cloth with pollens from Palestine.

20th century scientific analysis

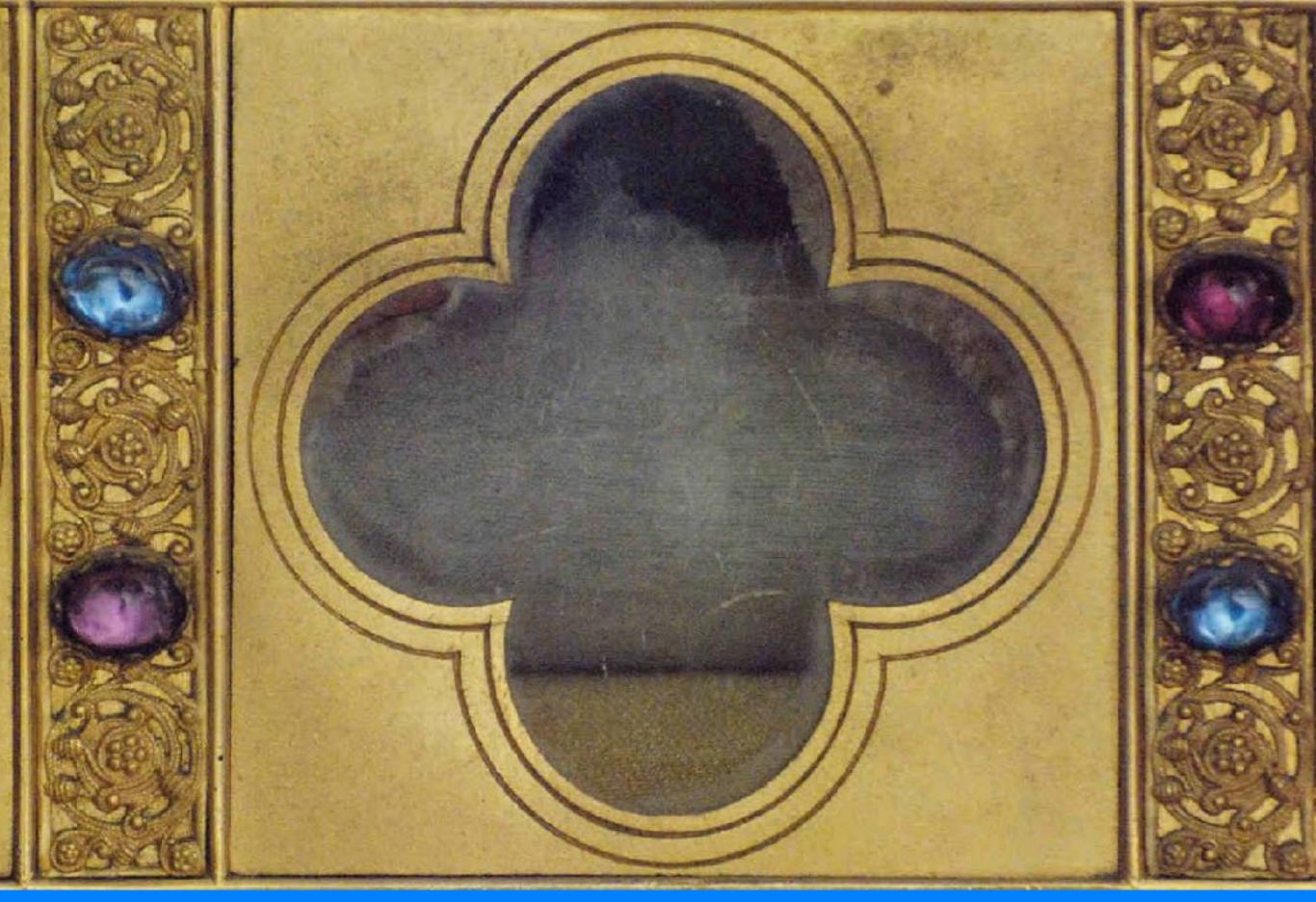


Mary was believed to have worn this cloth/garment during the Annunciation of Jesus' birth and/or his actual birth.



Throughout the centuries, pilgrims sought Mary's help as they prayed near her "veil."

It is credited with many miracles, both personal and communal, such as its role in protecting the town during the Norman invasion in 911.



During the French Revolution it was removed from its sealed, wooden reliquary, cut in pieces and given to various people. Later, some of the pieces were returned.



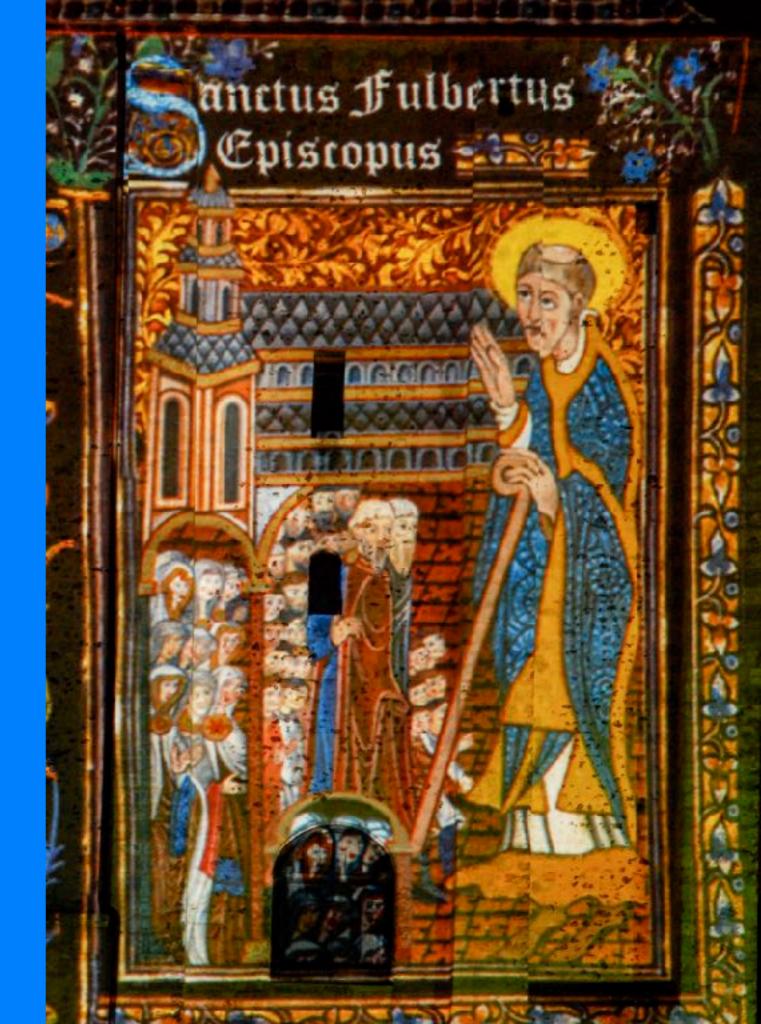


Fulbert (around 970-1028)

Bishop at Chartres & Teacher at the School of Chartres 1006-1028

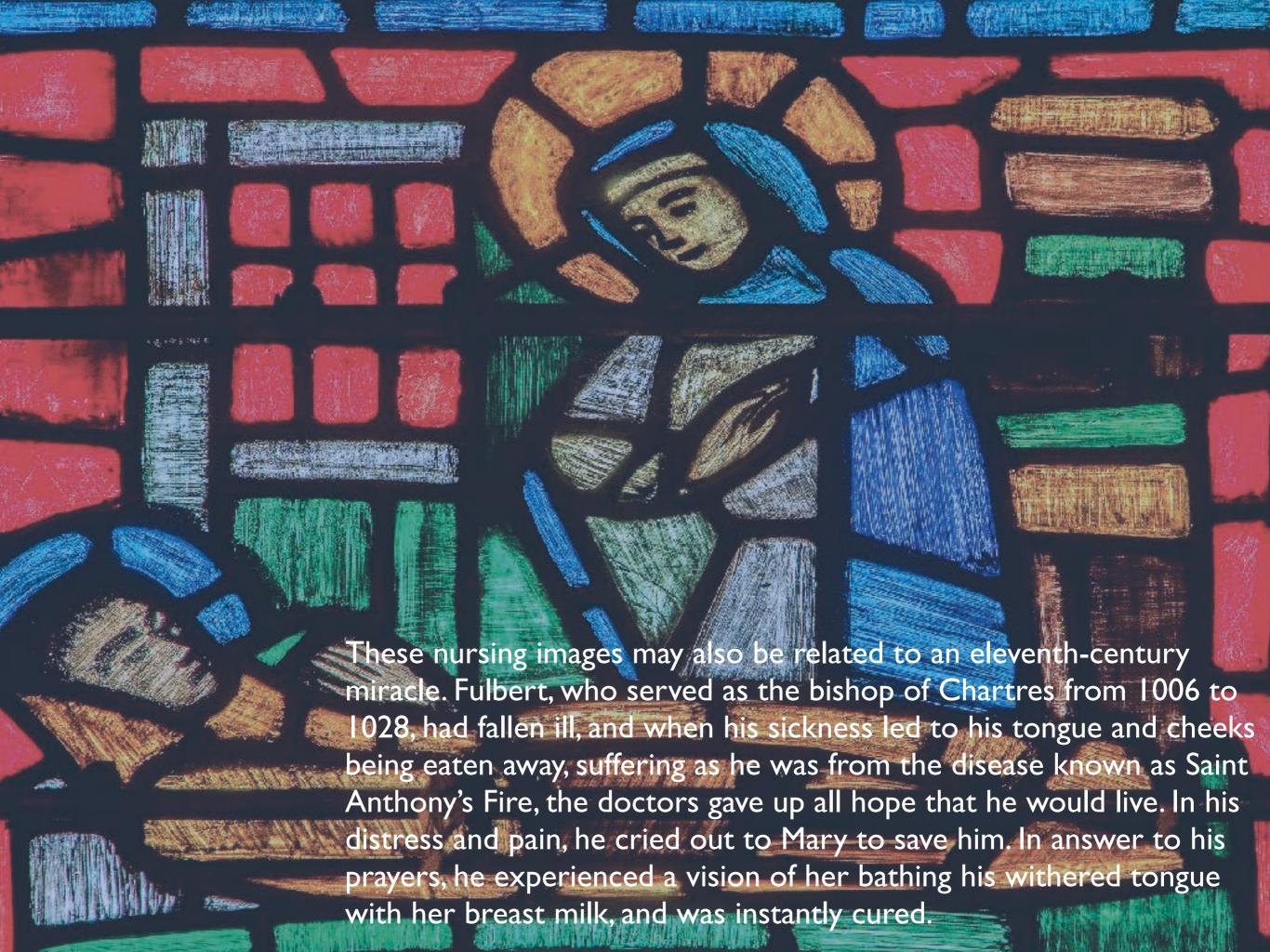
Fulbert

-Preached on Mary
-Emphasized Feast Day of Mary's
birth on Sept. 8
-Wrote hymns to Mary
-Received a miraculous gift of milk
from the Virgin





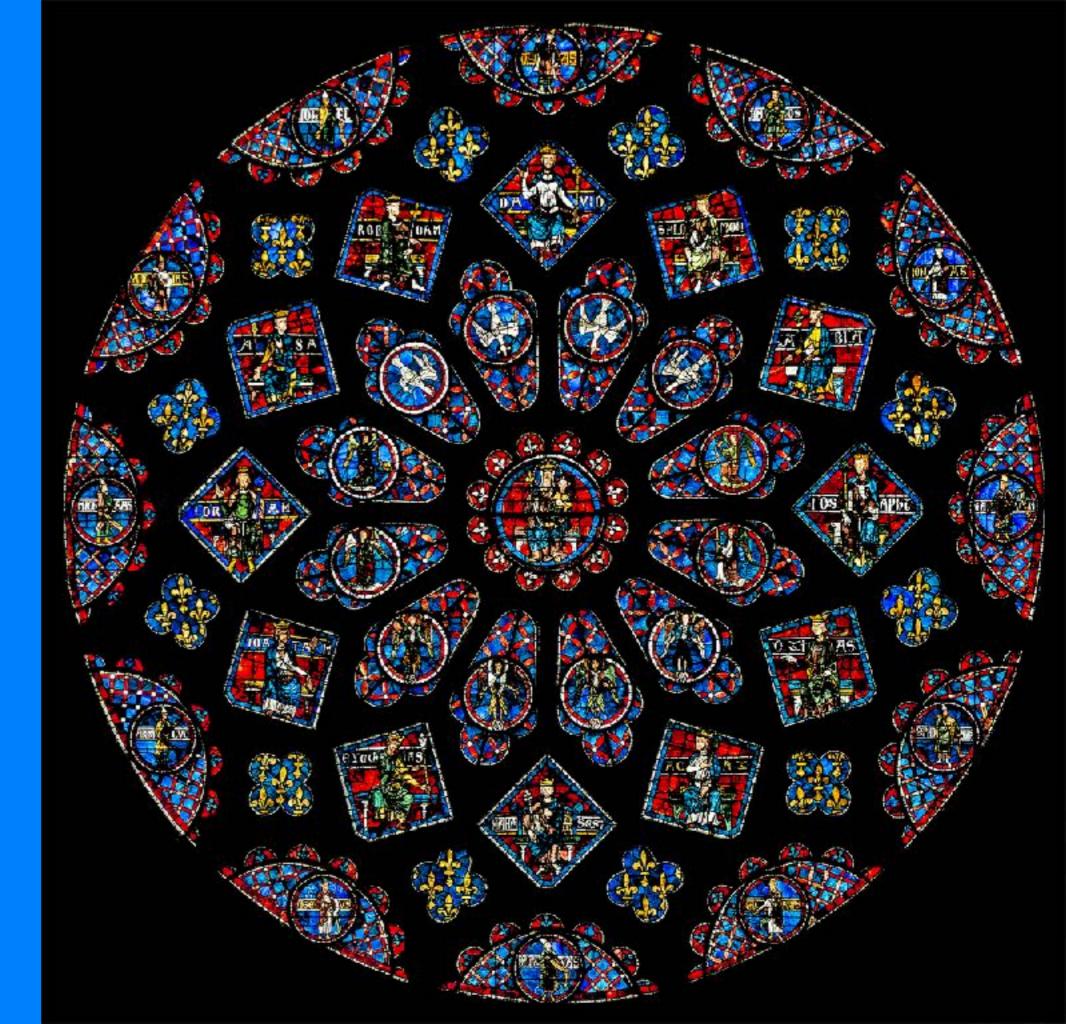


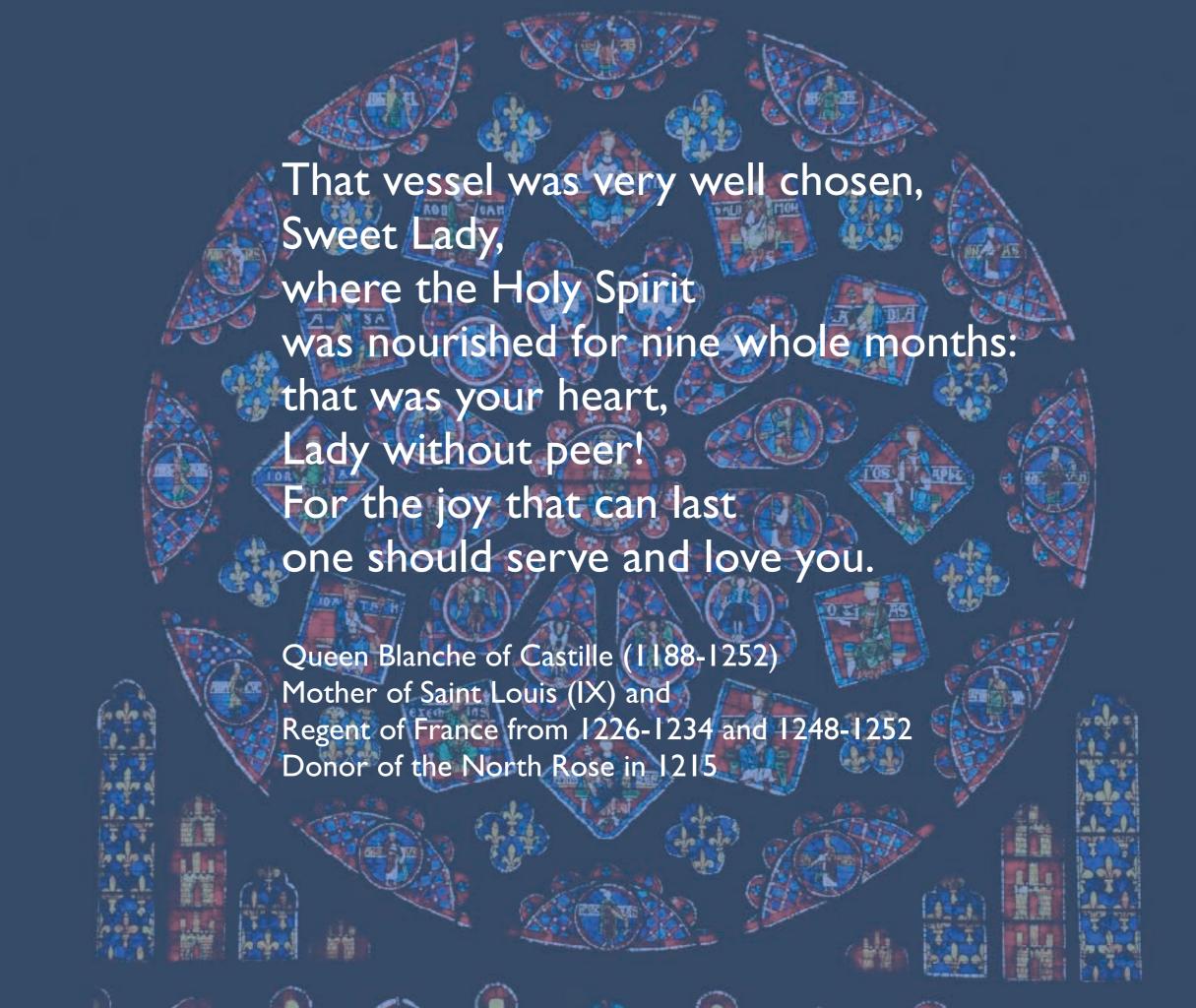


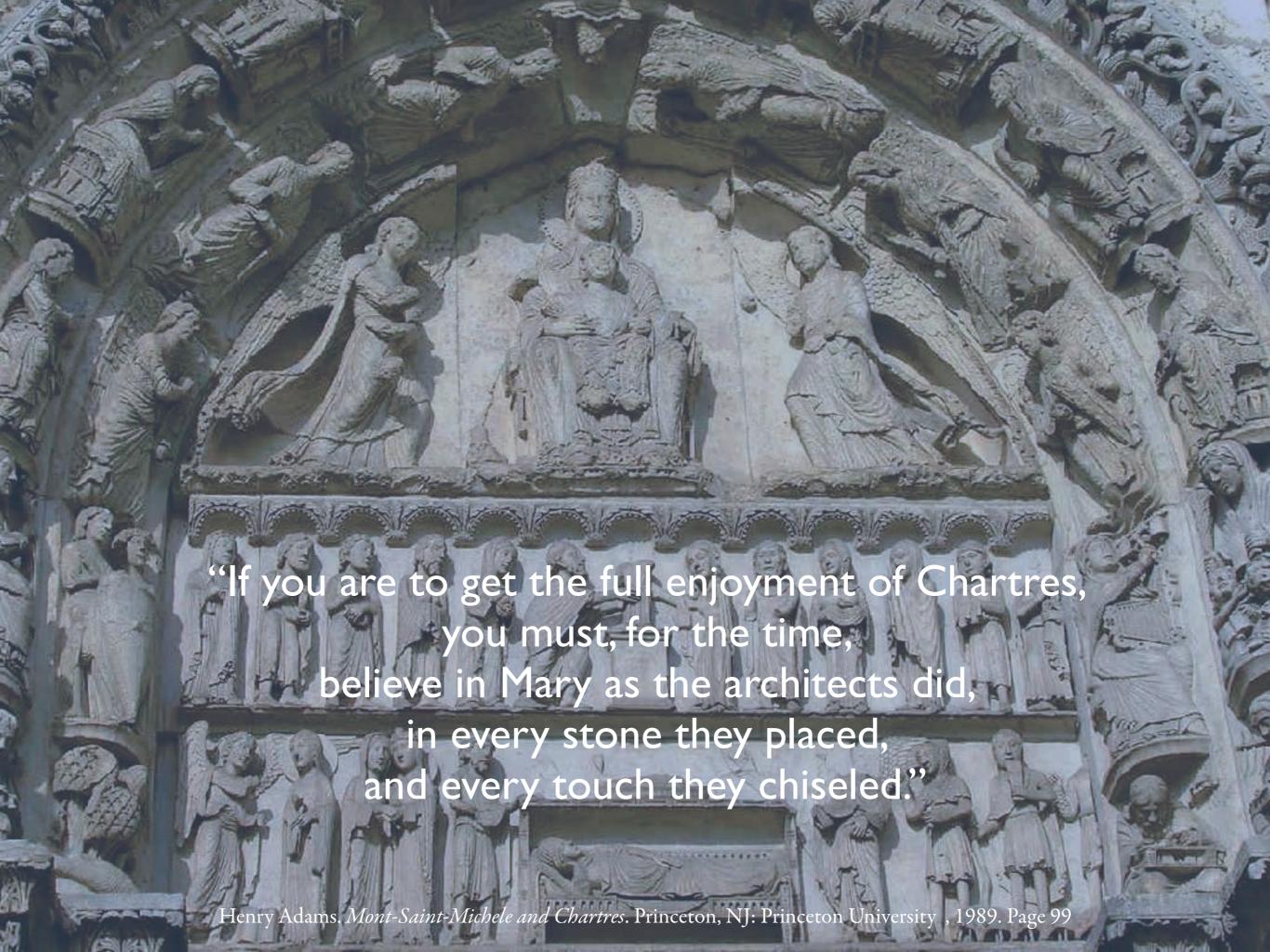


Notre Dame de Chartres:

Mary, Our
Lady of
Chartres
Cathedral









Medieval Liturgy: In common hymns about that Virgin Mary all verbs used about her were spoken in the present tense.



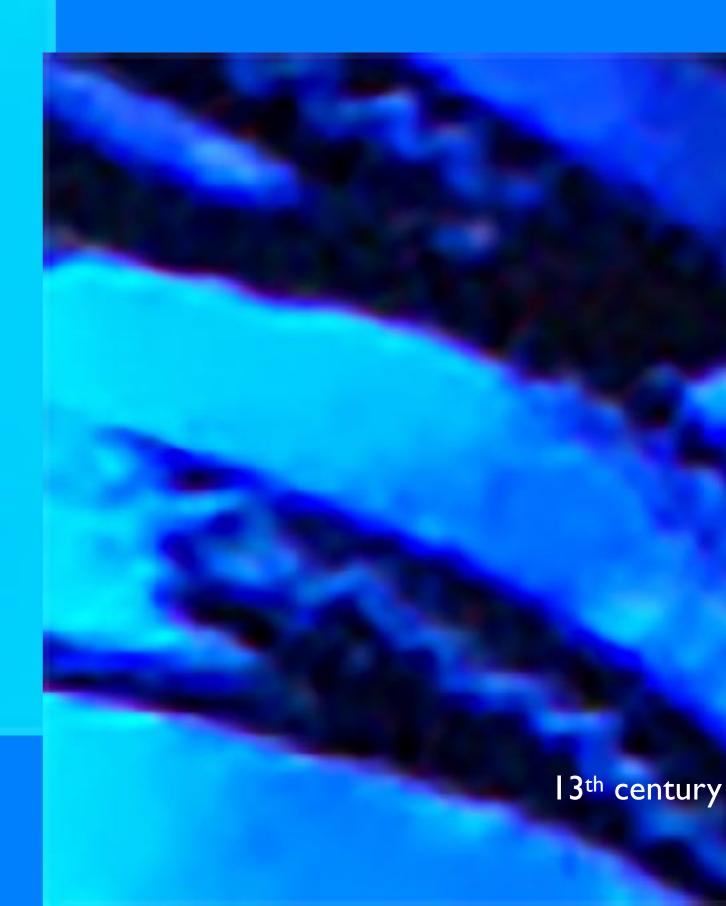
« O heaven's glorious mistress, enthroned above the starry sky, you feed with your sacred breast, your own Creator, Lord most high. »

Medieval liturgy at
Chartres—perhaps sung
below this window (which
is to the right of Notre
Dame de la Belle Verrière)



12th century

Blue is Mary's color of choice



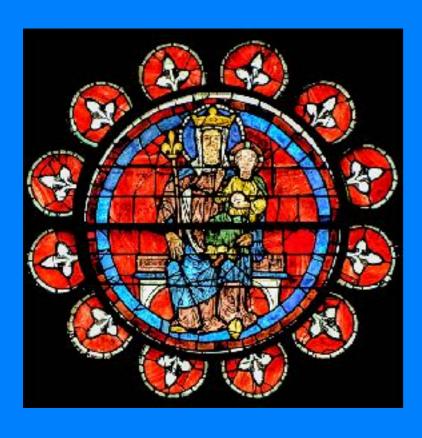


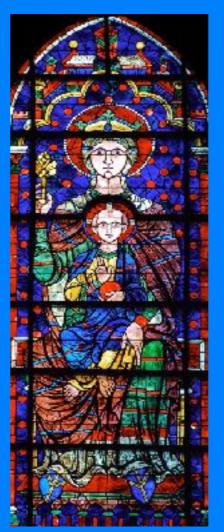
Over 312 images of Mary at Chartres





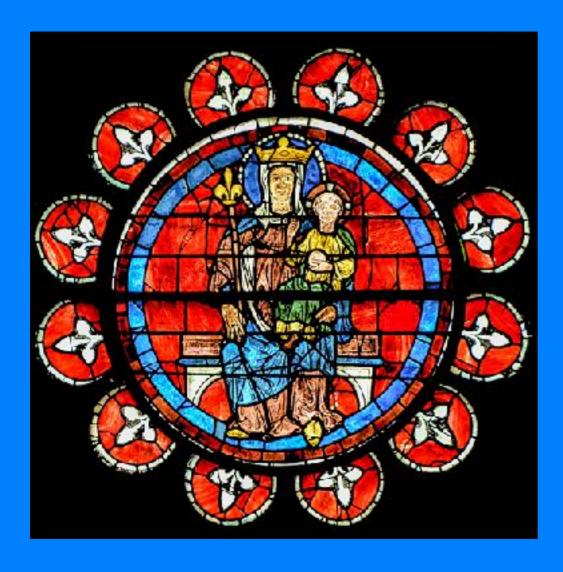






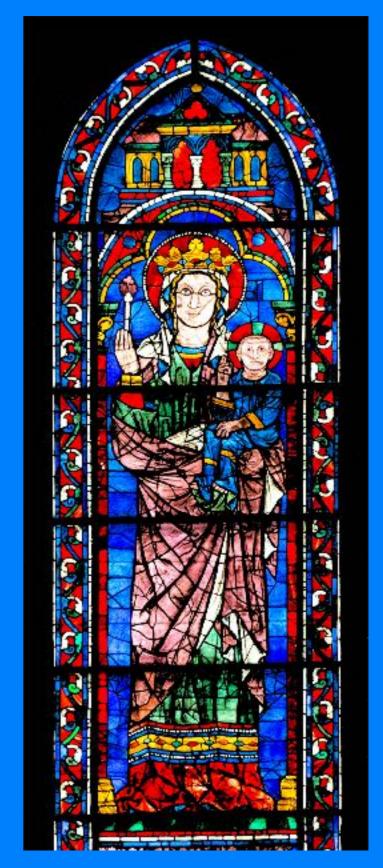




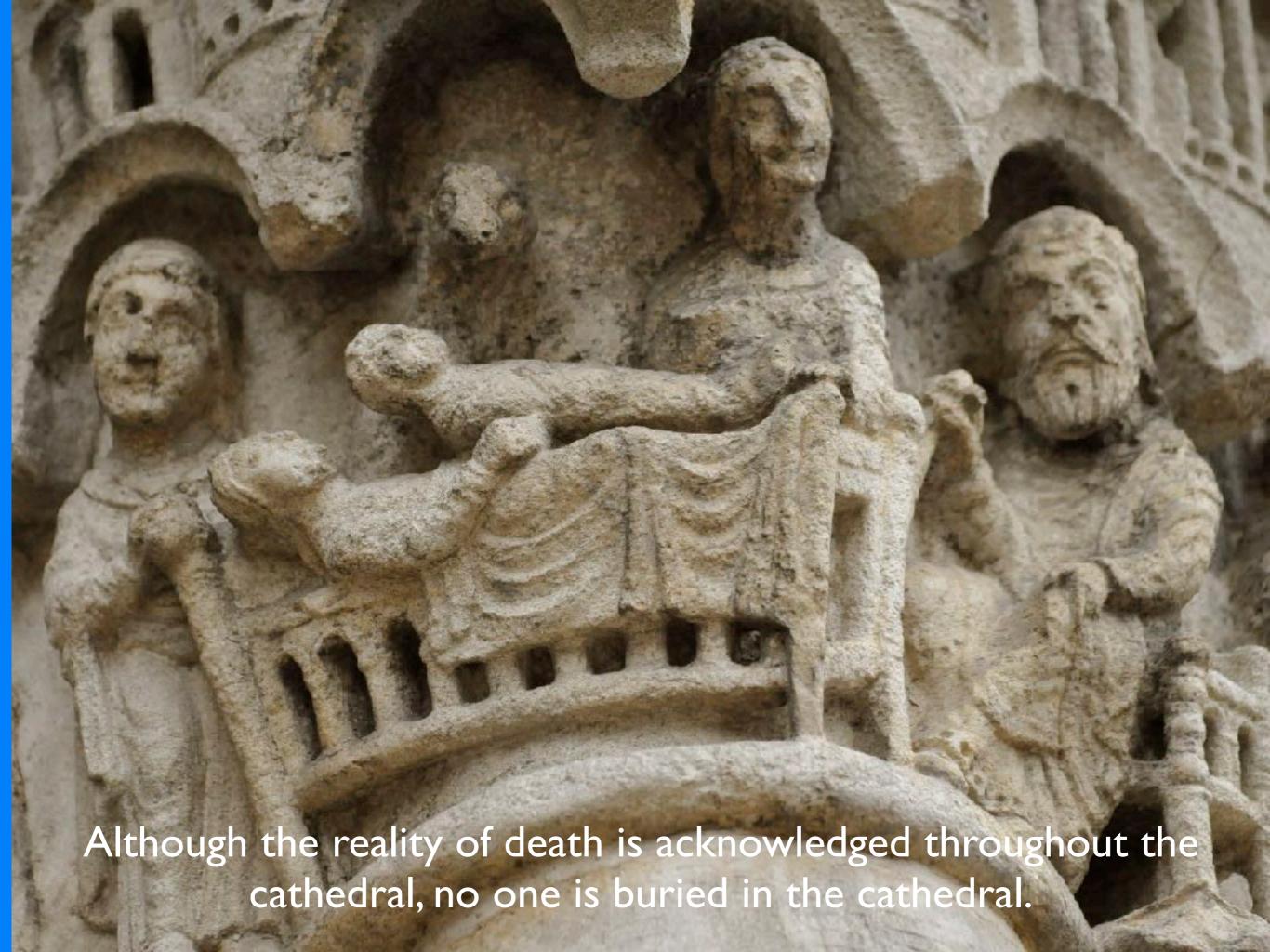


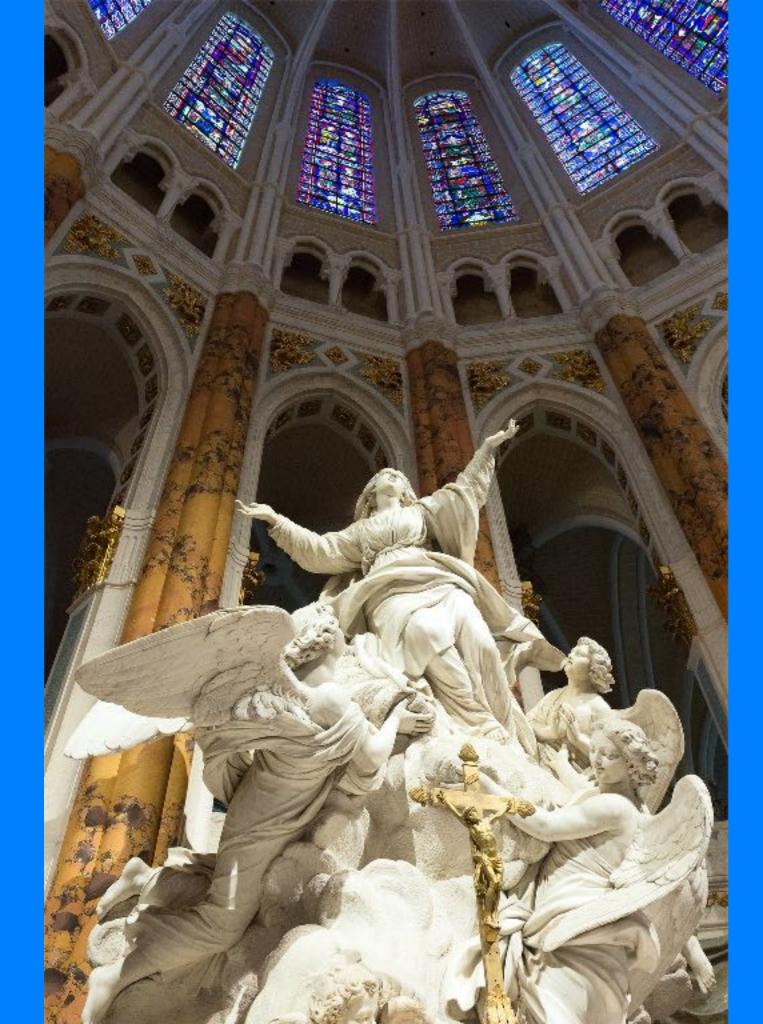








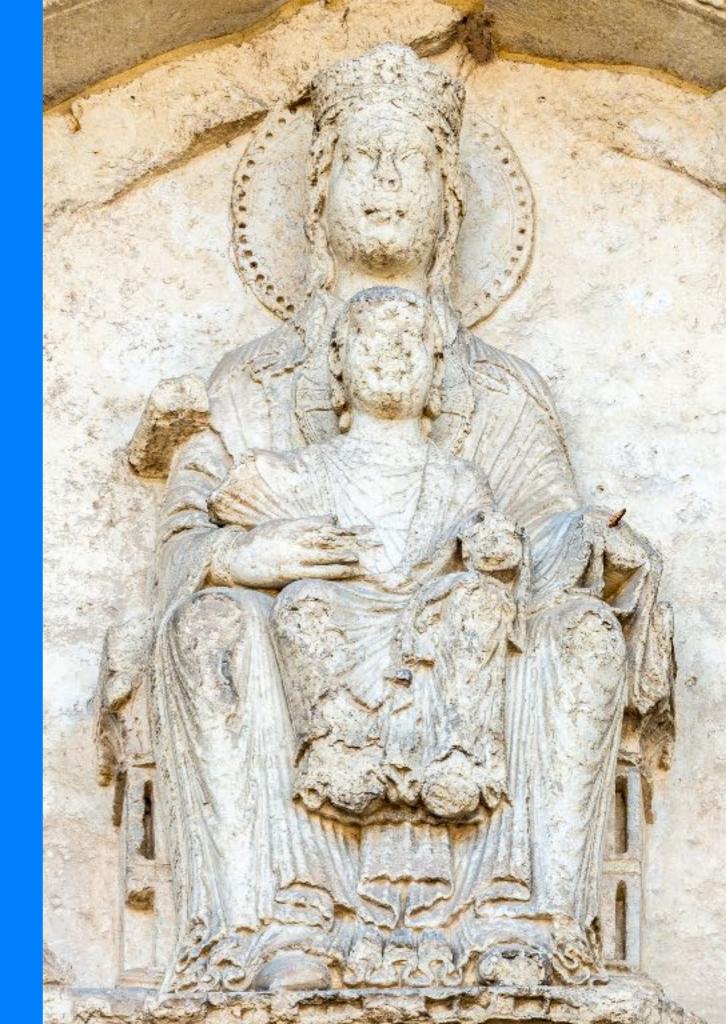




Since the middle ages, the cathedral has been dedicated to the Assumption of Mary, the taking of her body to heaven.

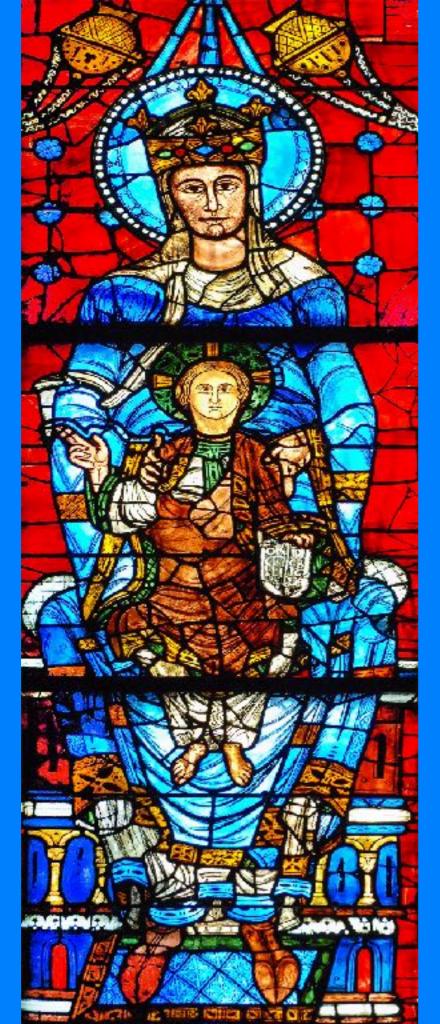
Mary Throne of Wisdom

Queen Regent seated on a throne



The symbolic mandorla (a place of transition) for the Christ





Mother on a birthing stool

Only a woman's reading that was innocent of theology might have seen evidence of a serene birthing in her seated posture, open legs, and healthy child because medieval women gave birth on a stool, where they were aided by gravity (and by midwives).

Madeliene Caviness, *Visualizing Women in the Middle Ages*:
Sight, Spectacle, and Scopic Economy (2001) 8.
With thanks to Sheila Spremulli for sharing this idea with me.

At Chartres
there are very
few images of
Mary by
herself.
She is almost
always
represented
with her son.



Most often, she is shown presenting her son to the world.









The wedding at Cana where Jesus turned water into wine. John 2:1-11



On the third day there was a wedding in Cana of Galilee, and the mother of Jesus was there. Jesus and his disciples had also been invited to the wedding. When the wine gave out, the mother of Jesus said to him, "They have no wine." And Jesus said to her, "Woman, what concern is that to you and to me? My hour has not yet come."



His mother said to the servants, "Do whatever he tells you."

John 2:1-5



Mediatrix:

a term for a female mediator—

a woman who mediates

or helps to settle a dispute

or create agreement

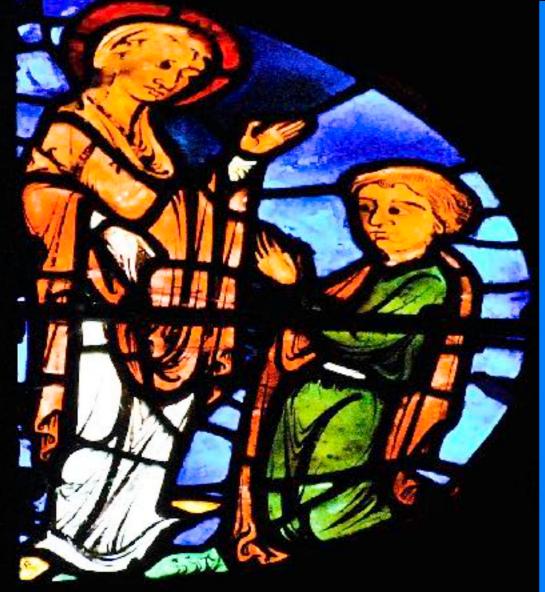
when there is conflict by acting as an intermediary or go-between.





No matter what you have done, Mary can help!













Notre Dame du Pilier: carved and painted in 1508.

Painted
black
by
clergy
in 19th
century.

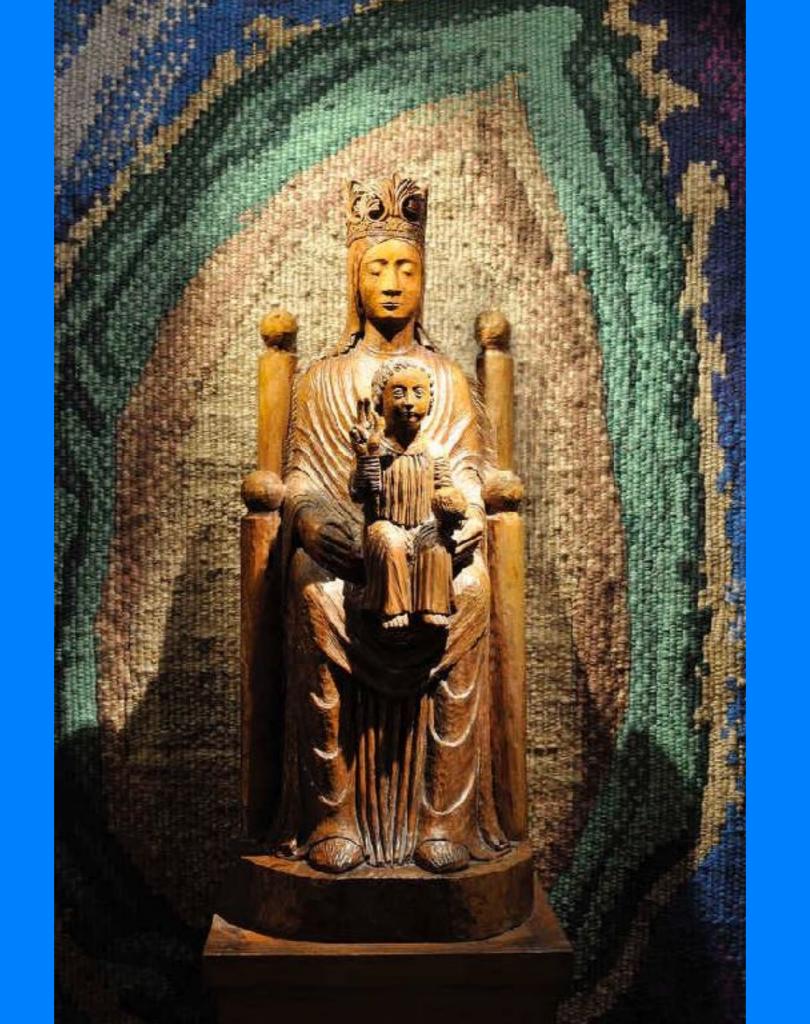
Restored in 2013.













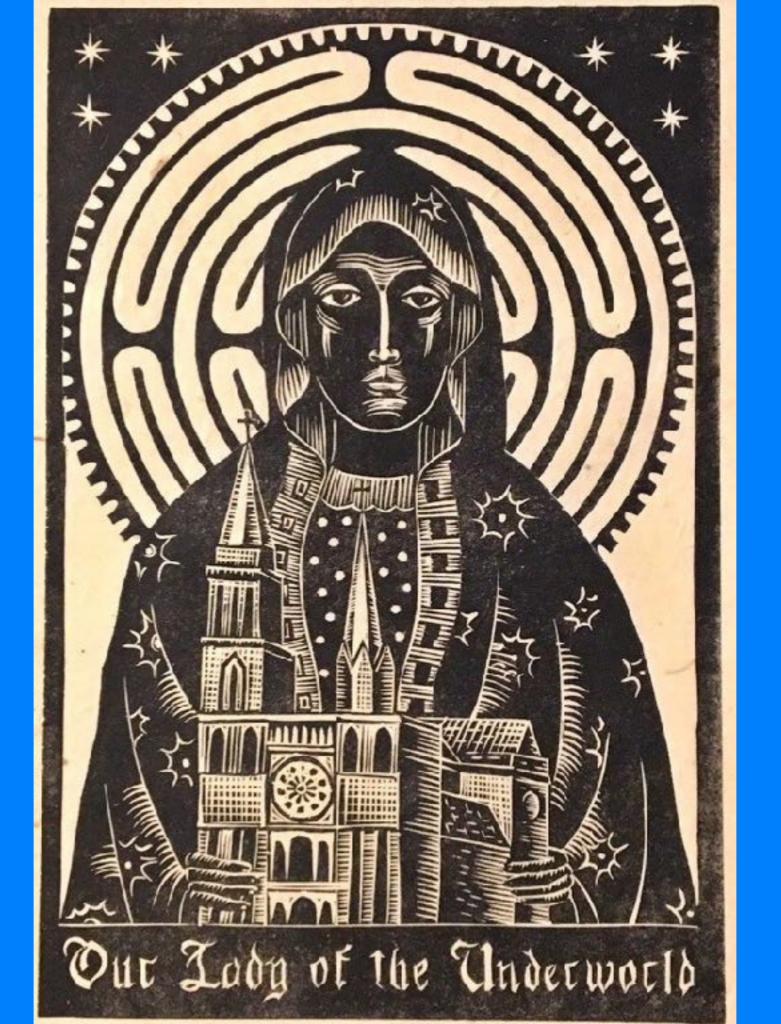
Legend of a statue of a virgin who would give birth and was worshipped by Druids in a grotto.

Original statue in the crypt (first reference was in 1389) was burned during the French Revolution in 1793.

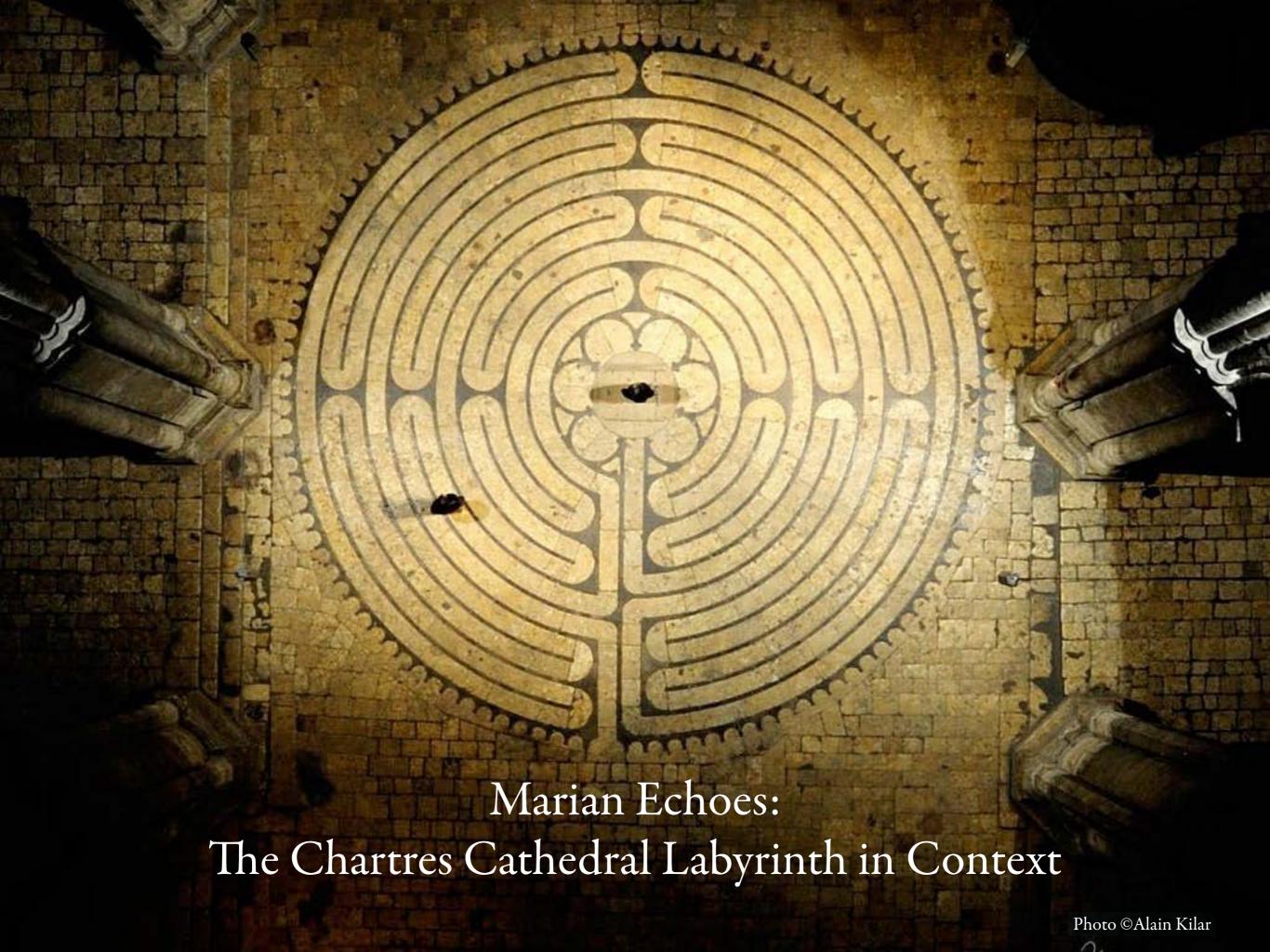
Recarved in 1857 (near replica).

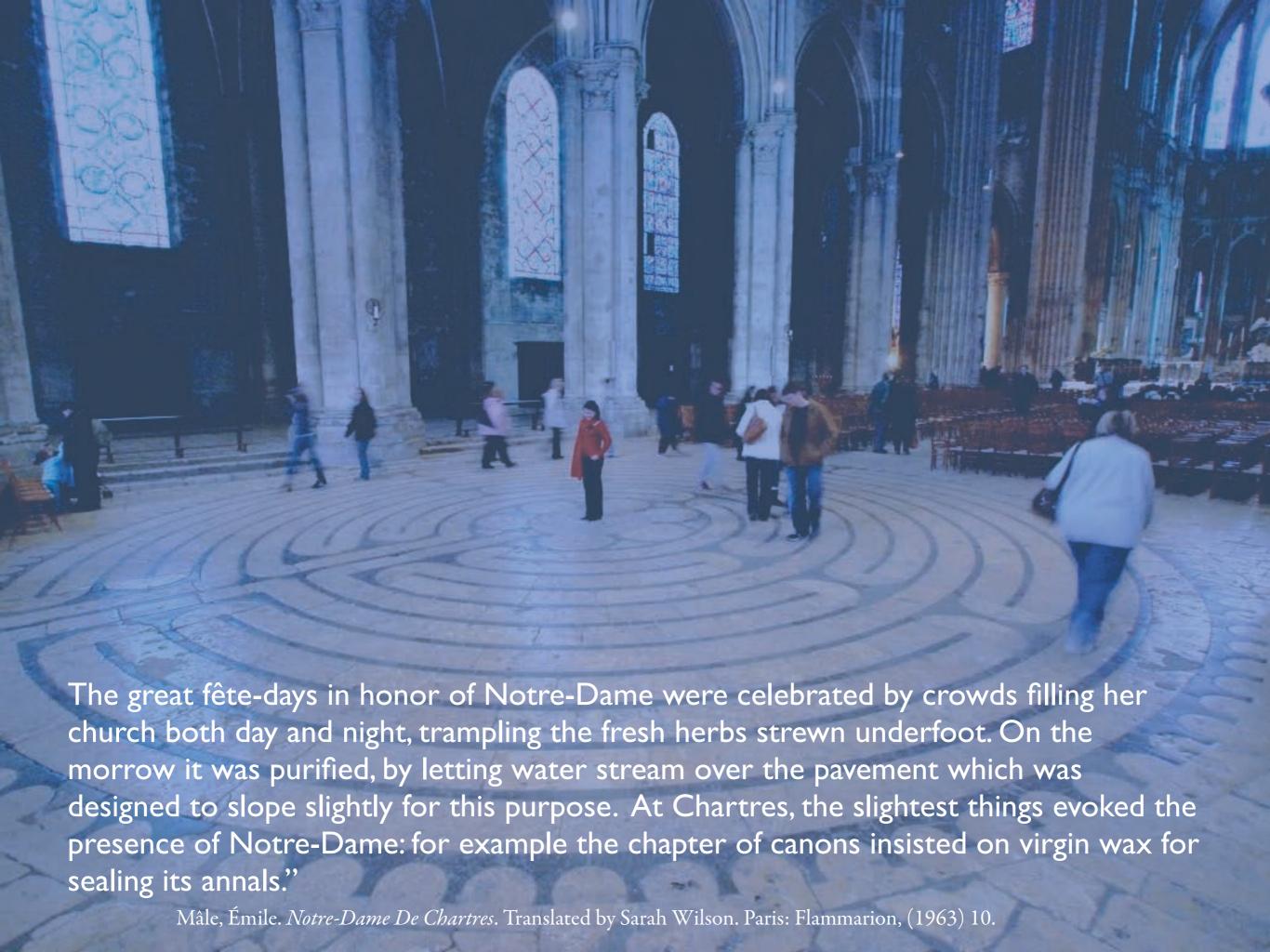


Replaced by current statue in 1976.

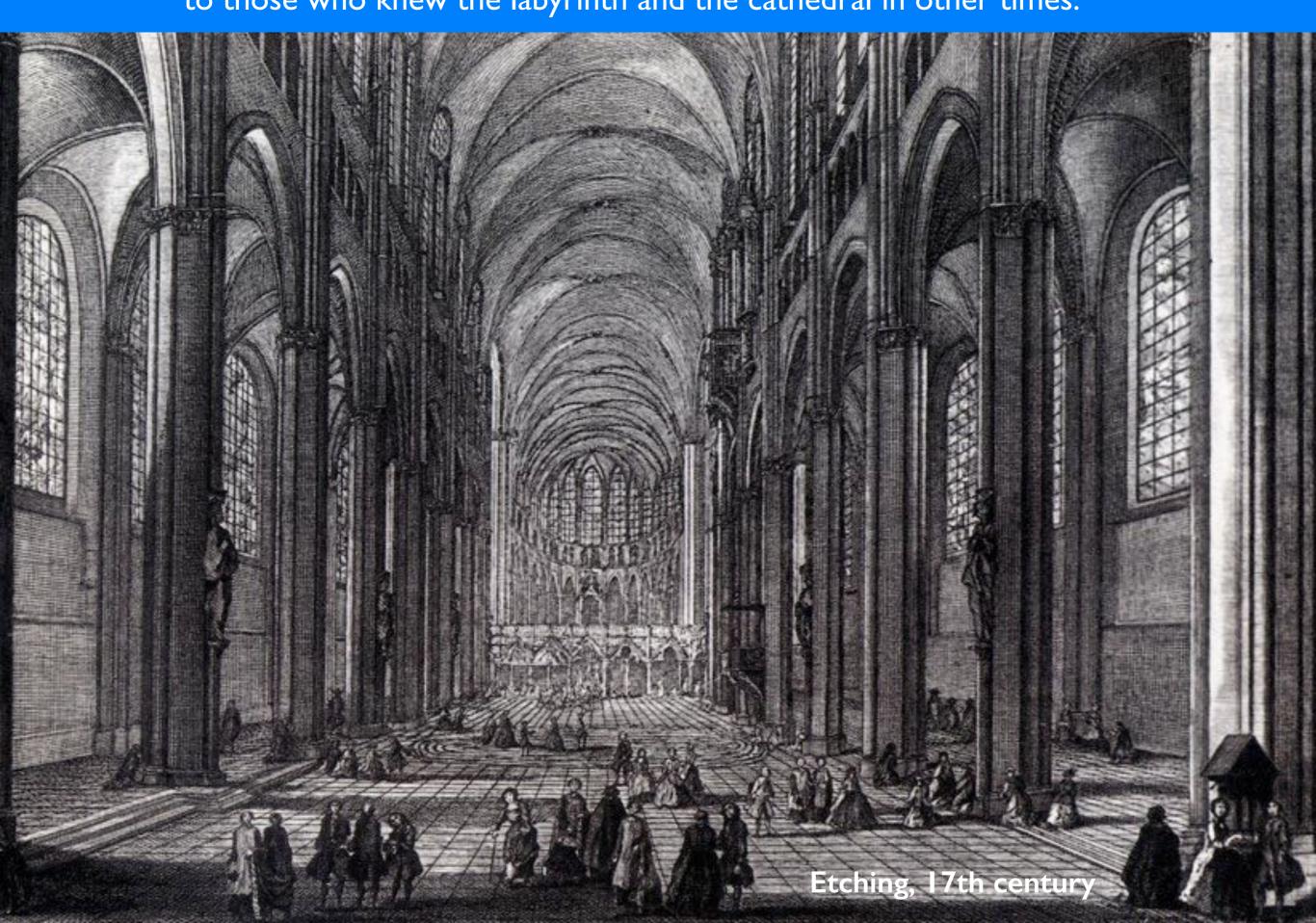


© Kreg Yinst, used with his permission





Our experience today is not identical to those who knew the labyrinth and the cathedral in other times.





There is no known documentation about the building or use of the Chartres labyrinth in the middle ages.

Lithograph print drawn by W.C. Colman, architect.
Engraved by B. Winkles in 1837 in Winkles Continental Cathedrals.



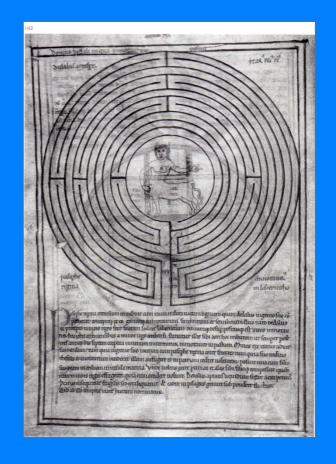


Labyrinths in Christian manuscripts from the Middle Ages



10th century
St. Germain des Prés –
Paris
Manuscript relating to
the Easter cycle

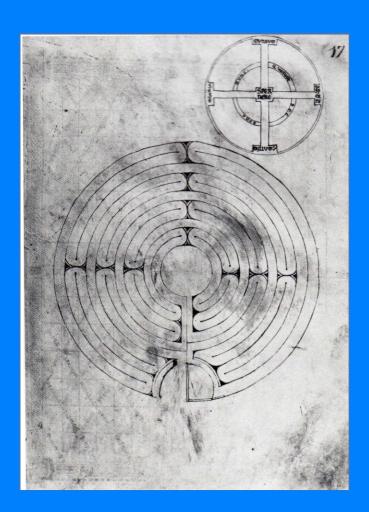
Kern No 181; page 112



Lambert St. Omer entre 1060-1123

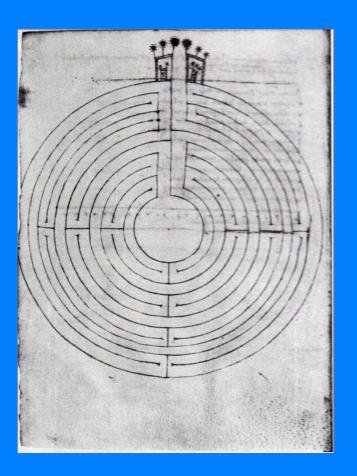
Under the drawing- the story of Theseus and the minotaur

Kern No 191; page 116



Isodore de Séville 1072 Manuscript concerned with dating Easter

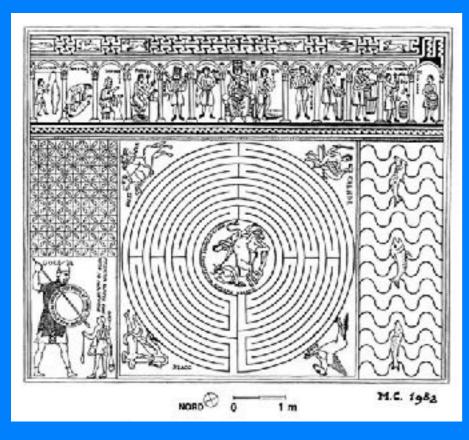
> Kern No 183; pages 112-113



Martianus Capella 11th century manuscript which speaks of the seven liberal arts

> Kern No 187; page 115

Italian church labyrinths in the twelfth century



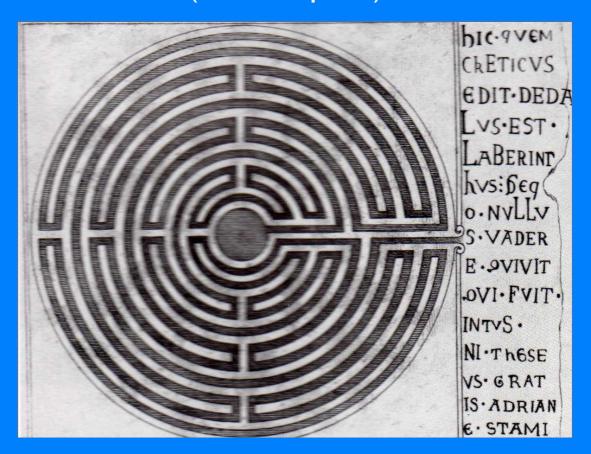
Pavia 1100 Piacenza 1107 "similar in scope"



Rome (St. M. Aquiro) 1189



Pontremoli 12th cent.



Lucca, Italy (outside cathedral) 12th-13th century

Texts that related to Easter dances on the labyrinth



The labyrinth in Reims was installed in 1290 and was removed in 1778.

In the mid-fourteenth century there is a text from Reims which Craig Wright in *The Maze and the Warrior* translates, "The Easter rites of Reims demanded that the clergy arrange themselves in a long line extending from the great west door to the entry of the choir on the east, where the Lord hung on the cross of the rood screen. In their midst was the labyrinth. So disposed, the archbishop and his servants sang of the Israelites' exit from hellish Egypt and of Christ's ultimate victory. Looking down this clerical line from east to west, the faithful could visualize the Lord's two great ordeals, his suffering on the cross and his trial in the hellish maze."

Reims, Bibliotheque municipale, MS 330, fols. 40 and 41V; MS 331, fol. 30

Texts that related to Easter dances on the labyrinth





The Auxerre labyrinth was installed in 1134/5 and was removed in 1690.

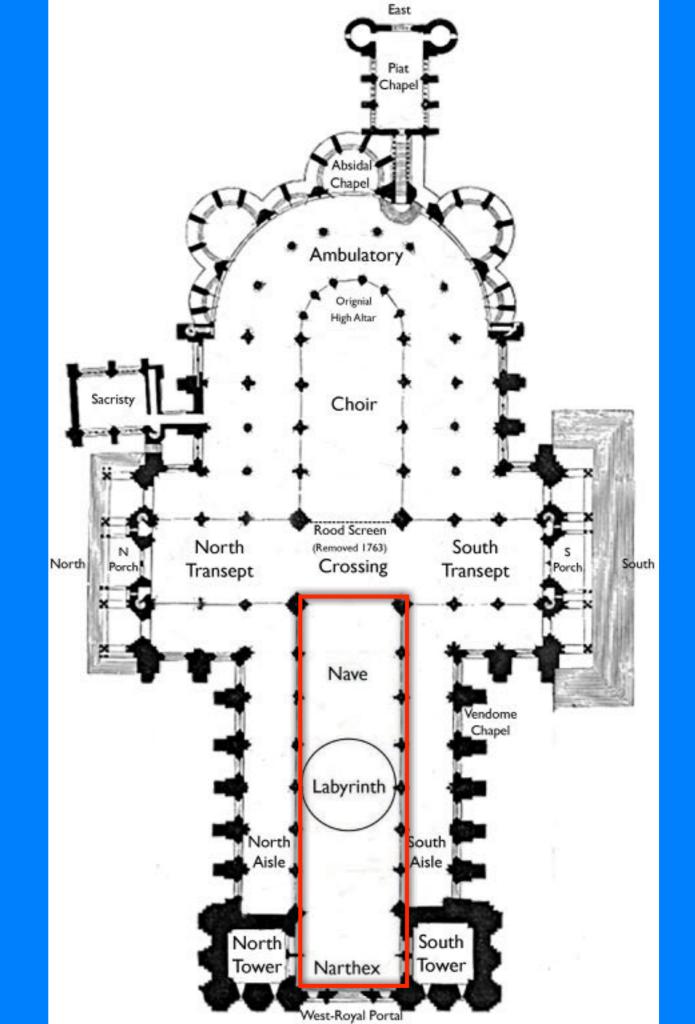
In 1396 in the ordinatio for the Cathedral Chapter at Auxerre there is a record of a payment for a ball used in a ceremony involving the presentation of a pelote. It also describes how the monks would use the labyrinth as a staging ground for their festivities.

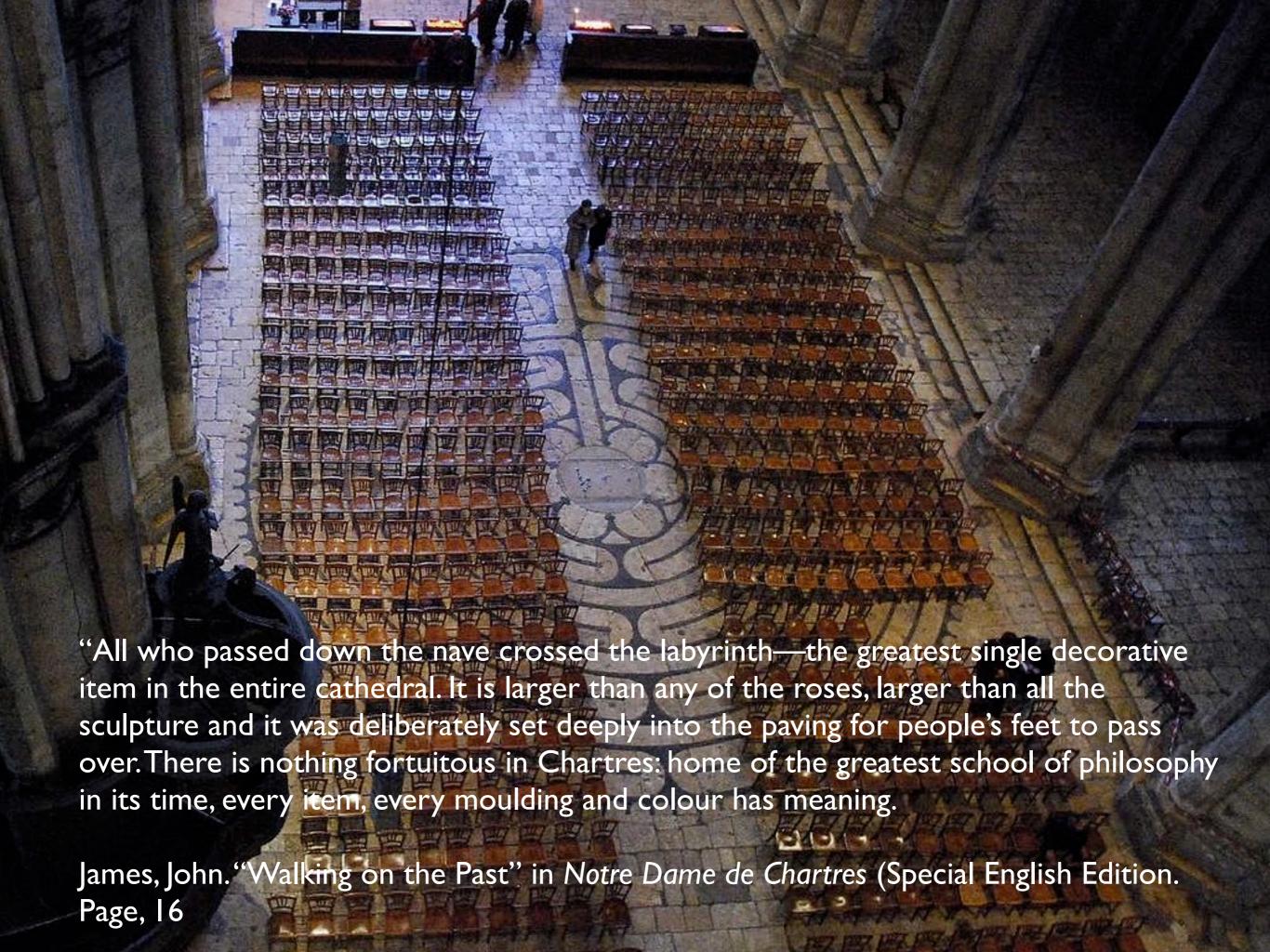
Another manuscript describes in detail the "sacred dance" in which the ball was presented to the Dean who grabbed the hand of the nearest clergy. They formed a "joyous" circle with all the clergy holding hands in the nave while singing Victimae paschal laudes, Immollent Christiani. They would move to the dedalum (labyrinth). The dean would move to the center and from there with his hands or feet hurl the ball to the other clergy who were "agitated by the dance, turning the air, running, jumping and singing while the ball was thrown and returned with feet and fists..."

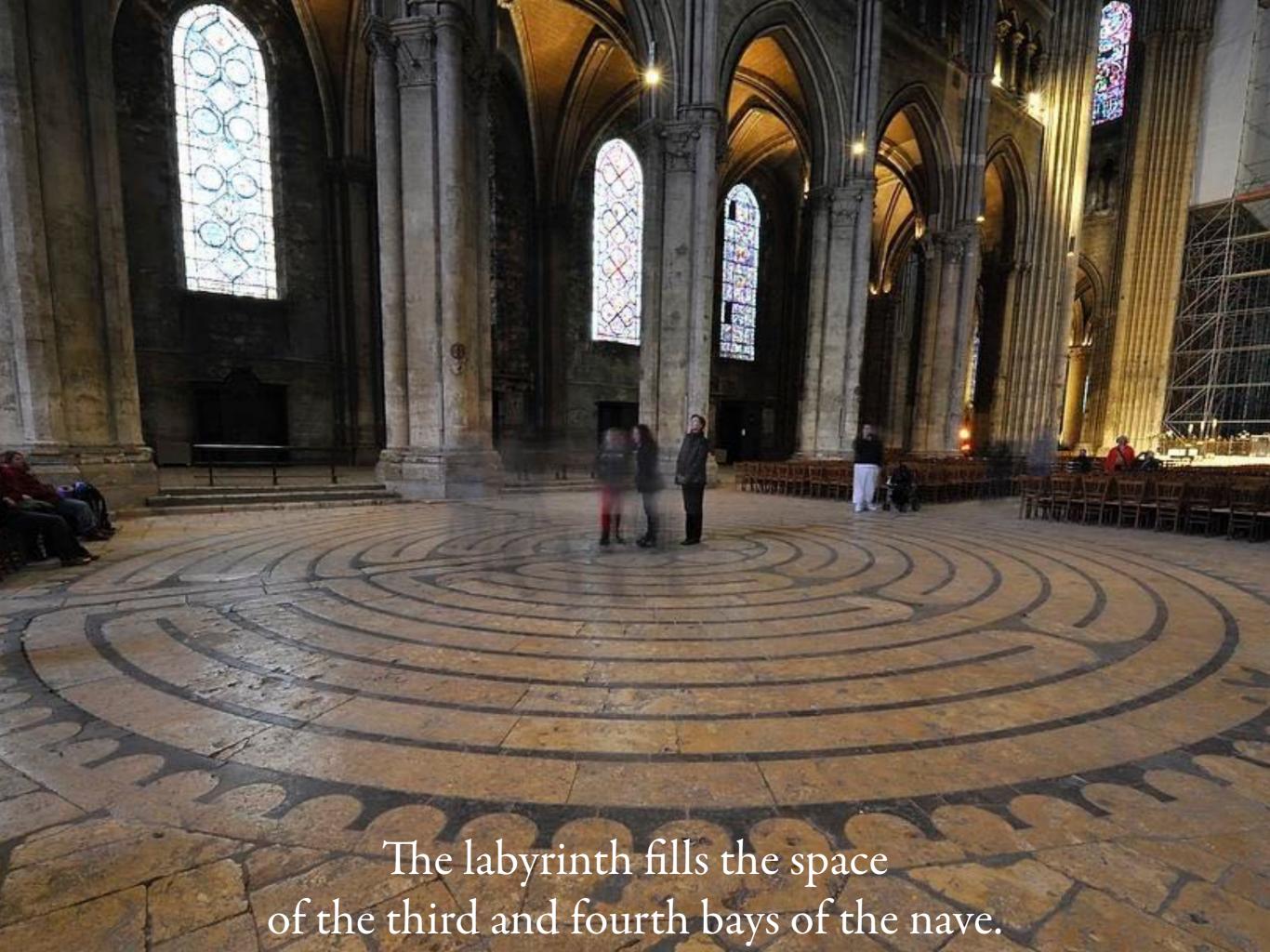


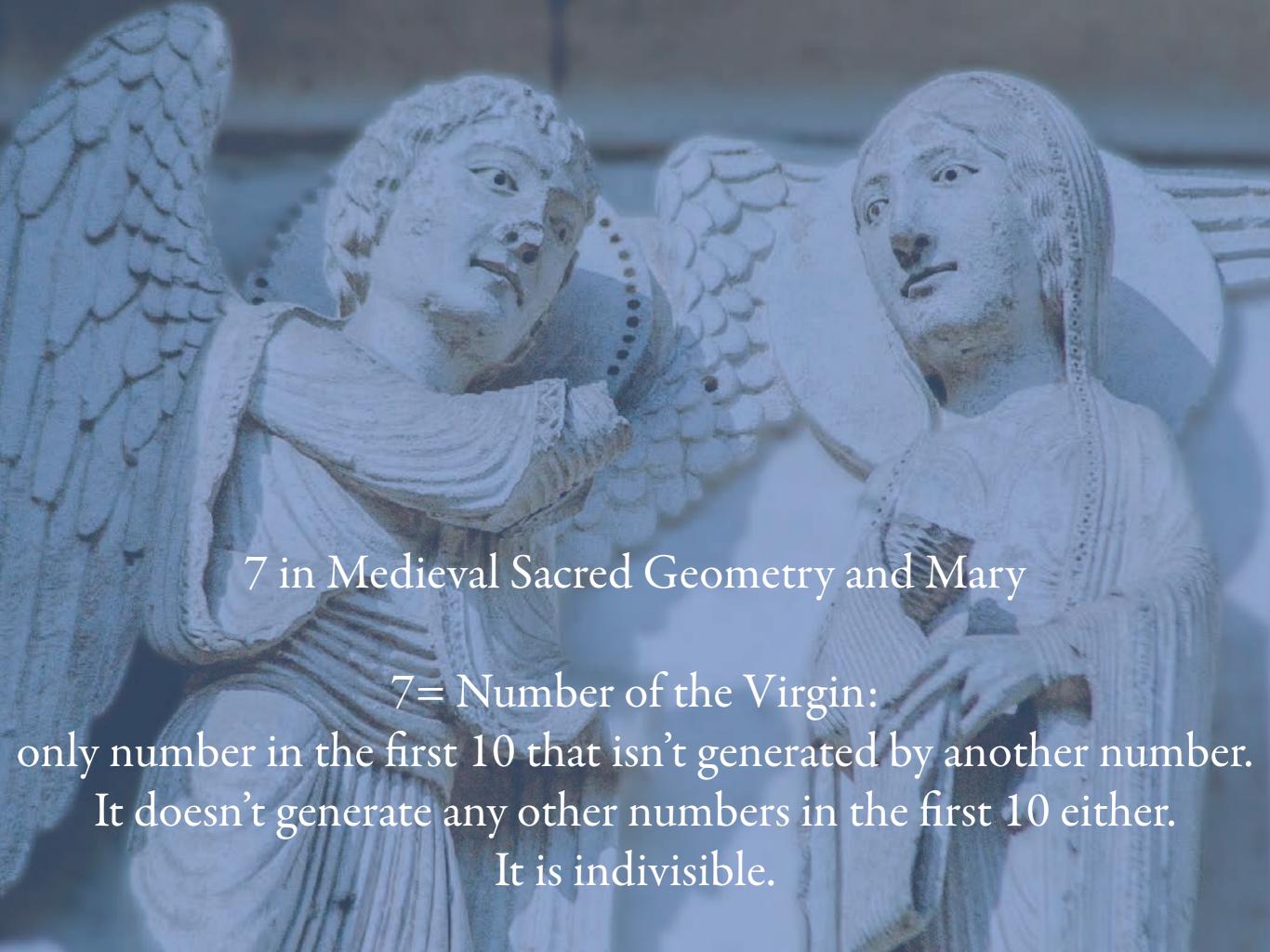
The labyrinth placed in the nave:

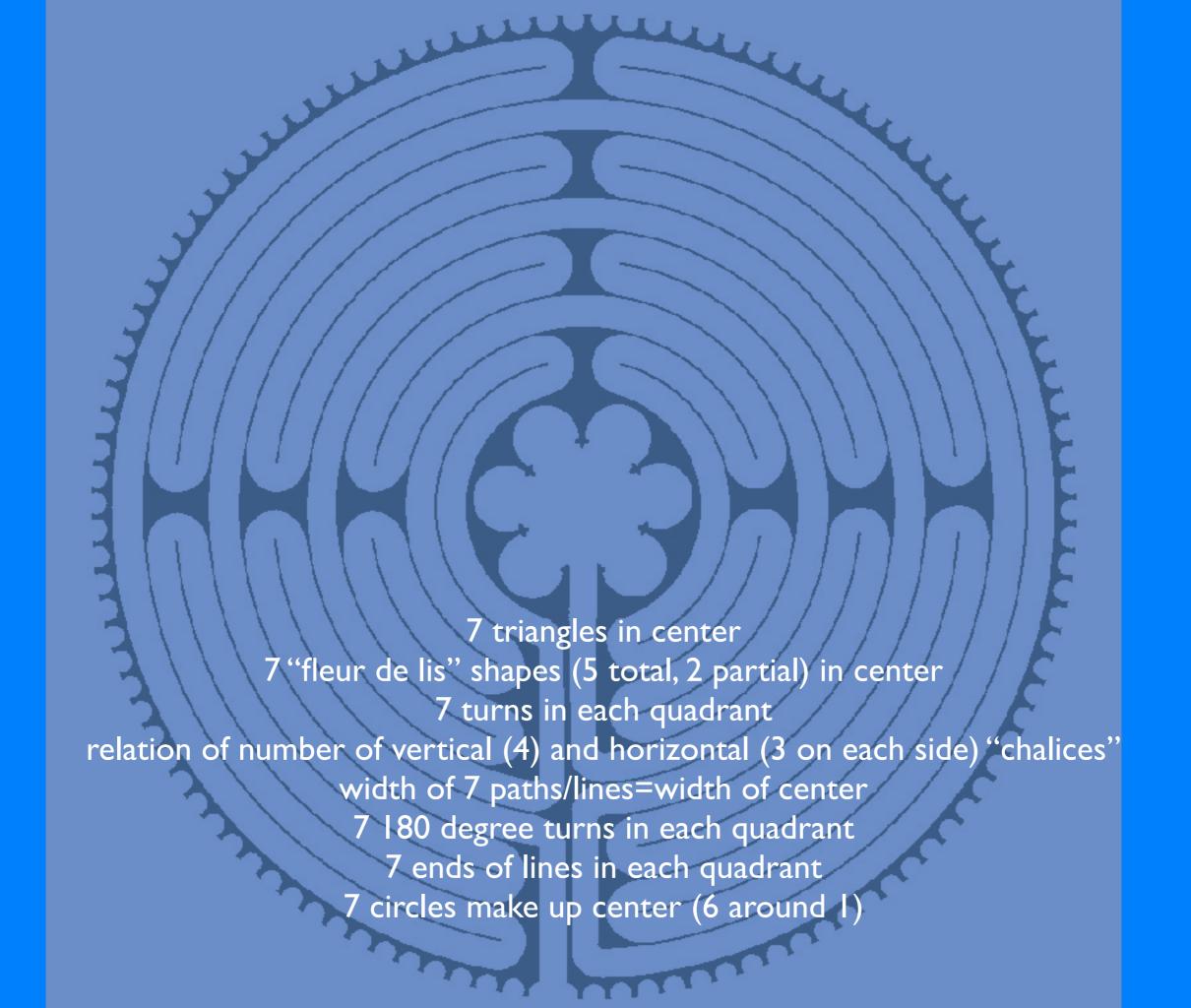
Mary's hall for visitors (the laity)







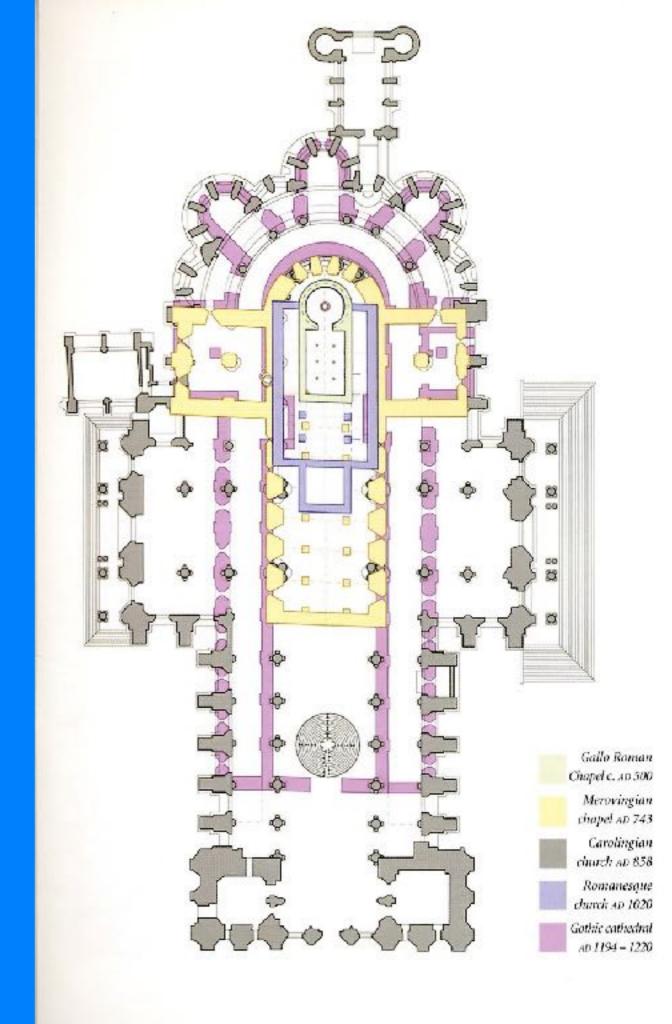




In the Gothic Cathedral the placement of the labyrinth falls at the threshold of the Romanesque 1020 cathedral built by Fulbert.

It is located in a place of transition from the old to the new.

Diagram from Gordon Strachan, Chartres: Sacred Geometry, Sacred Space. 2003



Like in Fulbert's crypt that lay below, those who enter move from north to south.



Possible relationship
(layering)
of the 12th century baptismal font
in Fulbert's crypt
with the labyrinth.

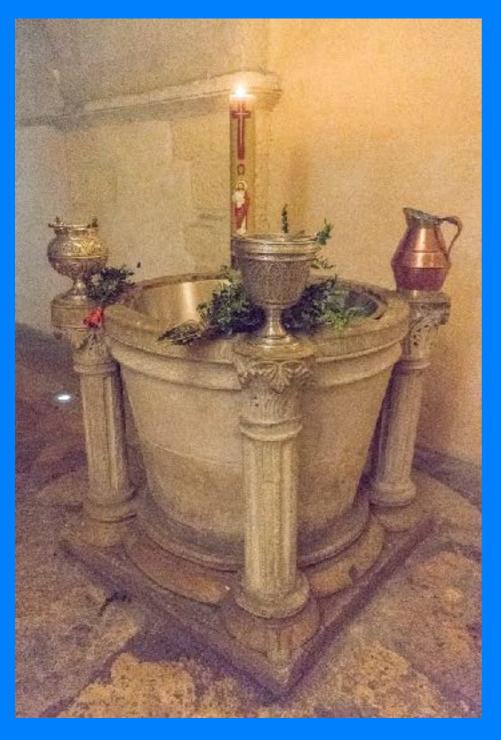
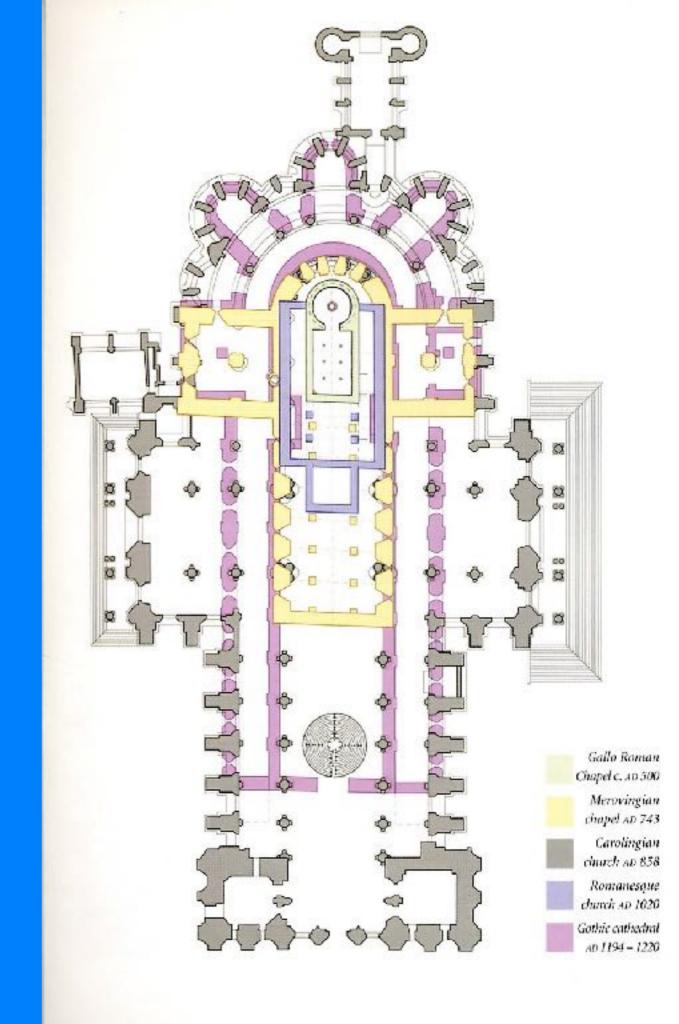
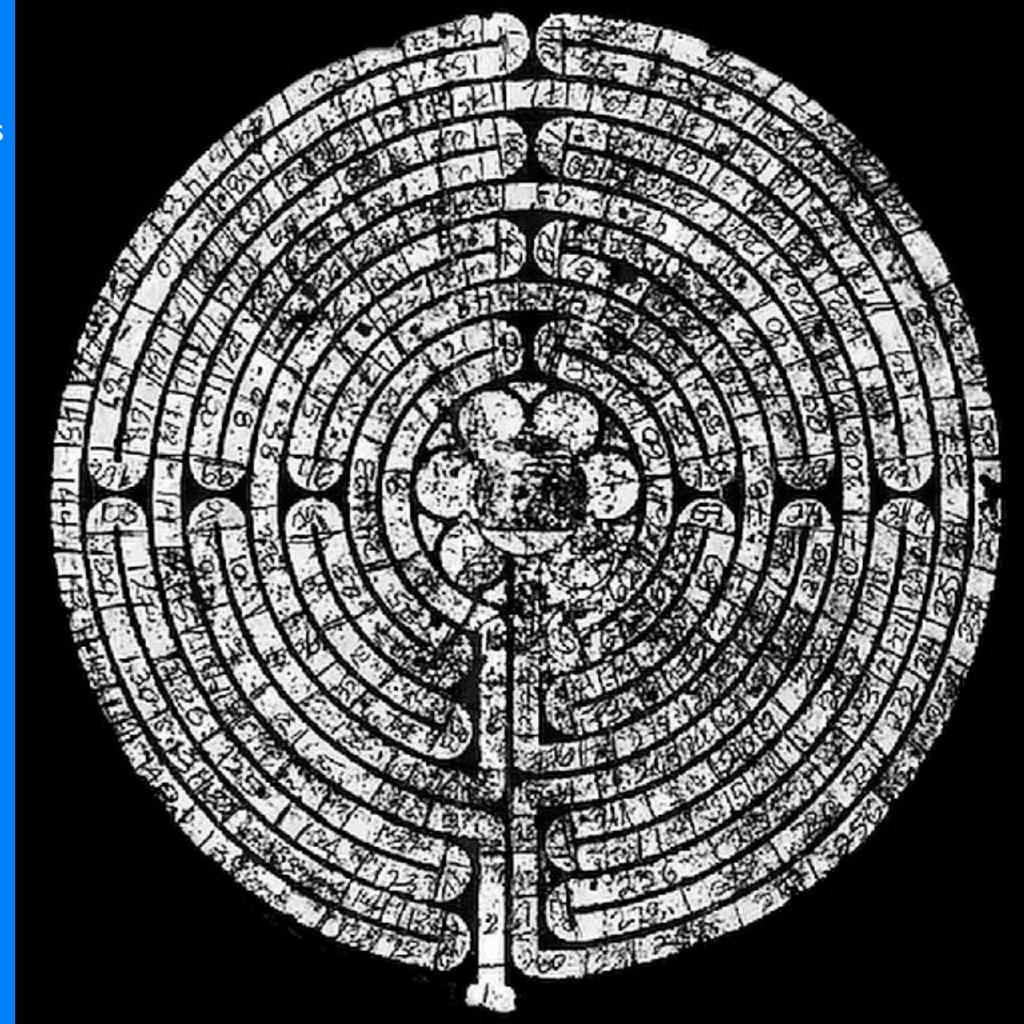


Diagram from Gordon Strachan, *Chartres: Sacred Geometry, Sacred Space.* 2003



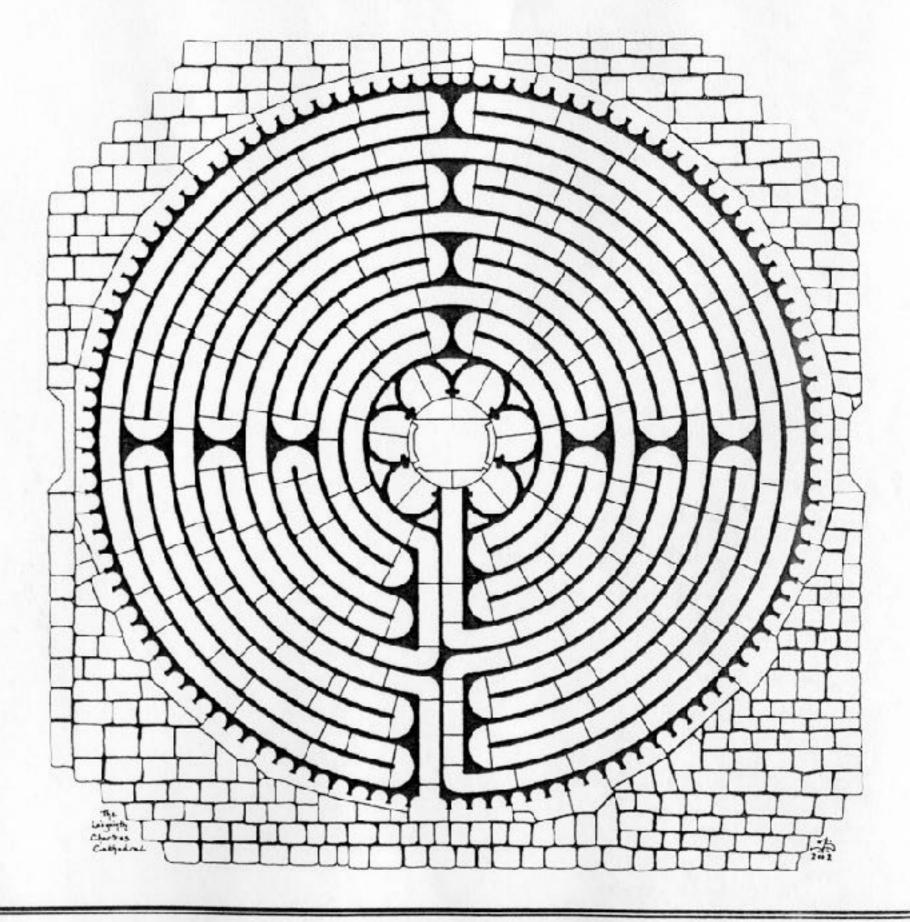
The number of stones (268-274) roughly corresponding to the days of gestation for a child is seen by some as a pointer to Mary's pregnancy with Jesus.

Roger Joly (1999),
"Une Nouvelle Lecture Pour Le
Labyrinth De La Cathédrale De
Chartres", Bulletin de la Societé
d'rchologie d'Eure et Loir 63: 202-31.
See especially page 220.

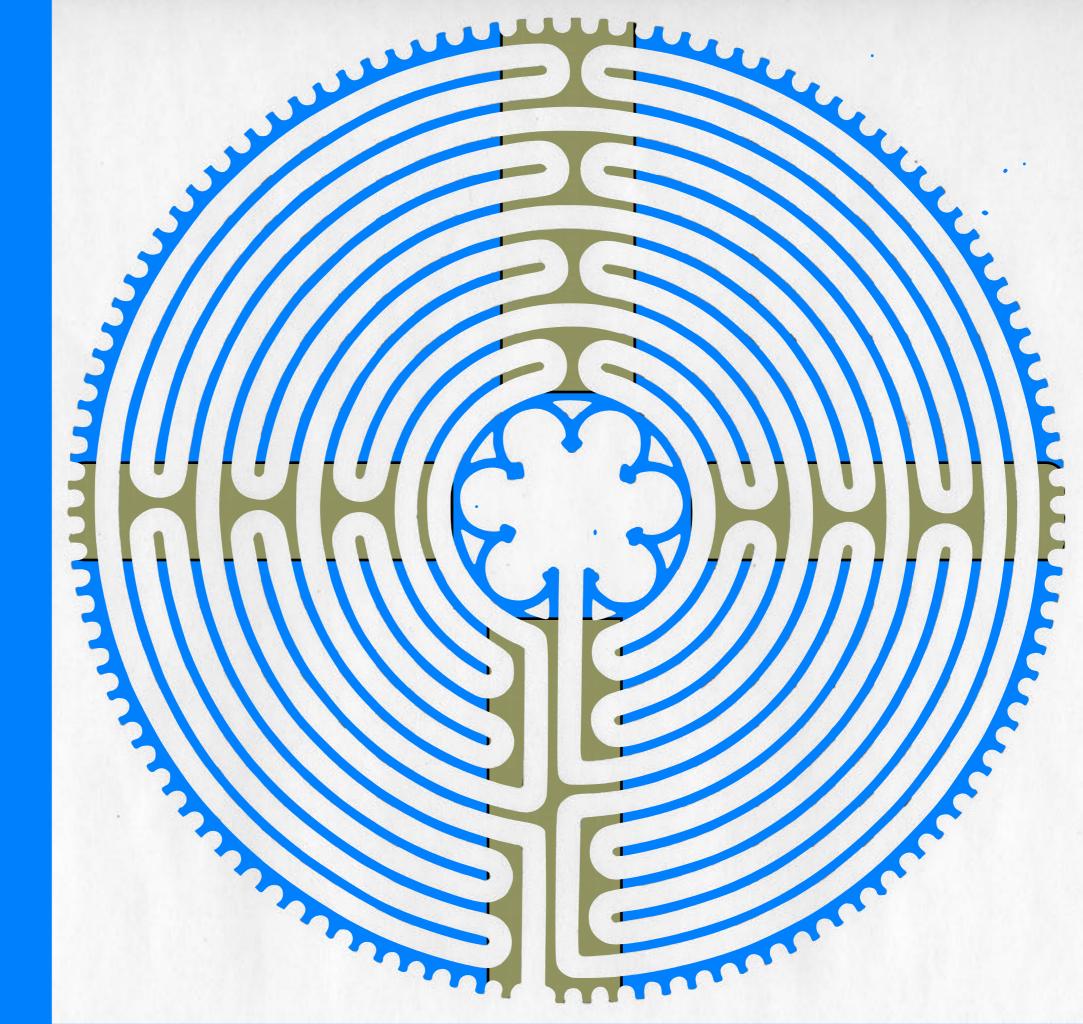


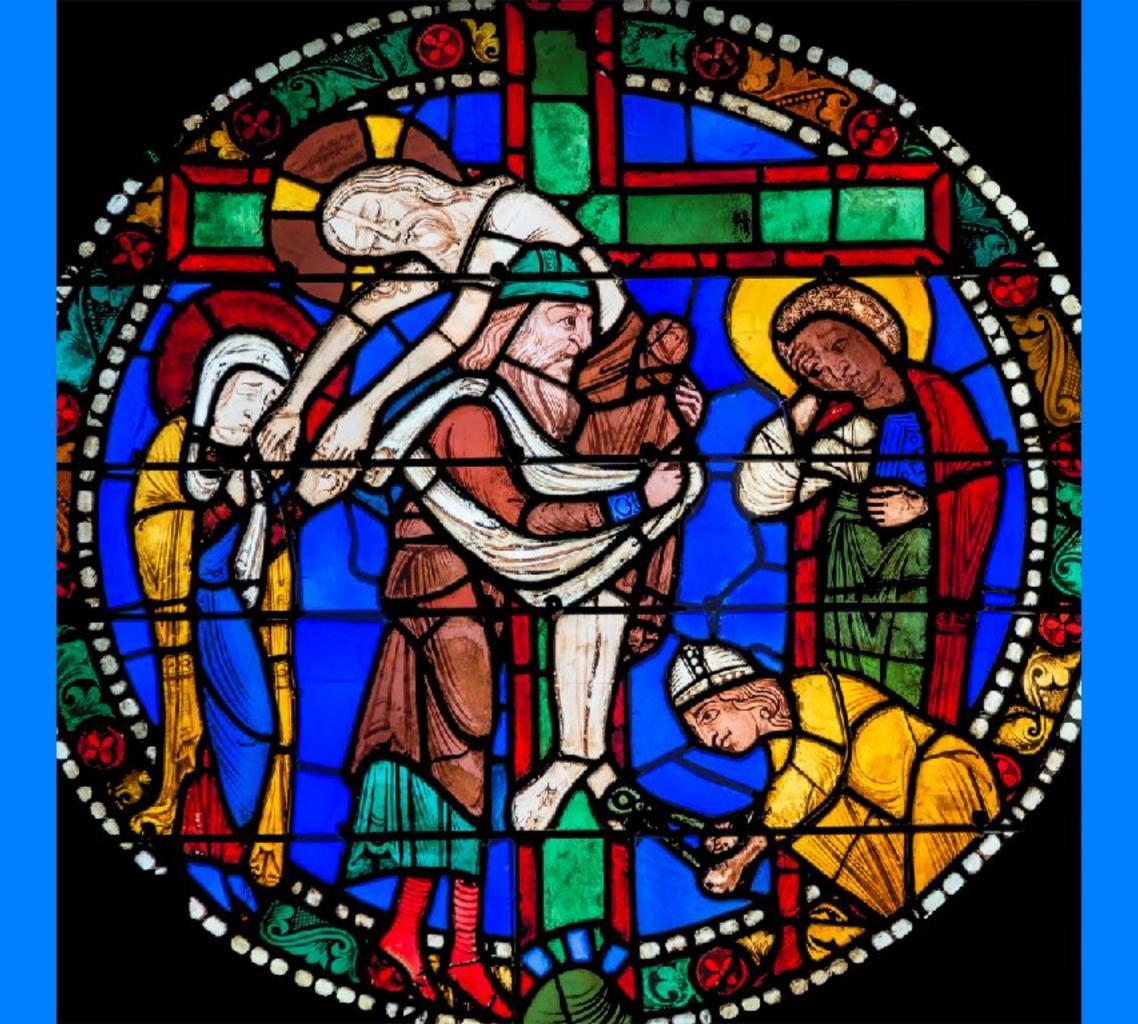
There is no documentary evidence of any meaning for the number of stones in the Chartres labyrinth, but it is not out of sync with the theological messages of birth that can be found in other parts of the cathedral.

The Chartres Cathedral Labyrinth. Illustration by Jeff Saward.



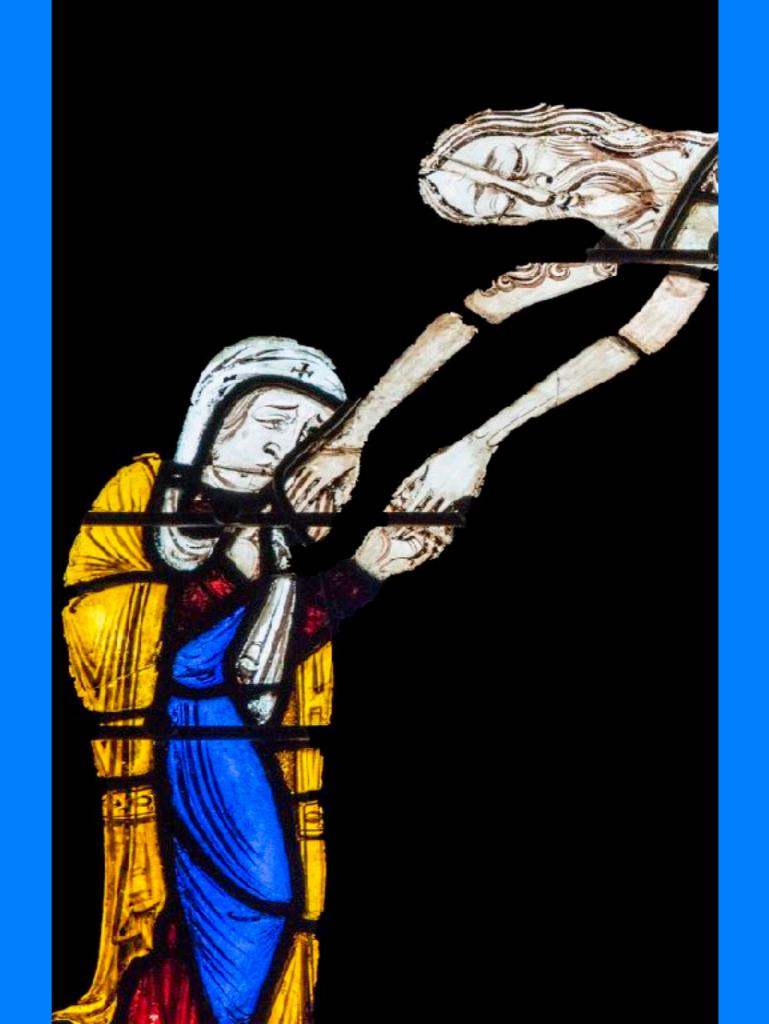
A cross is embedded in the symbol of this labyrinth.





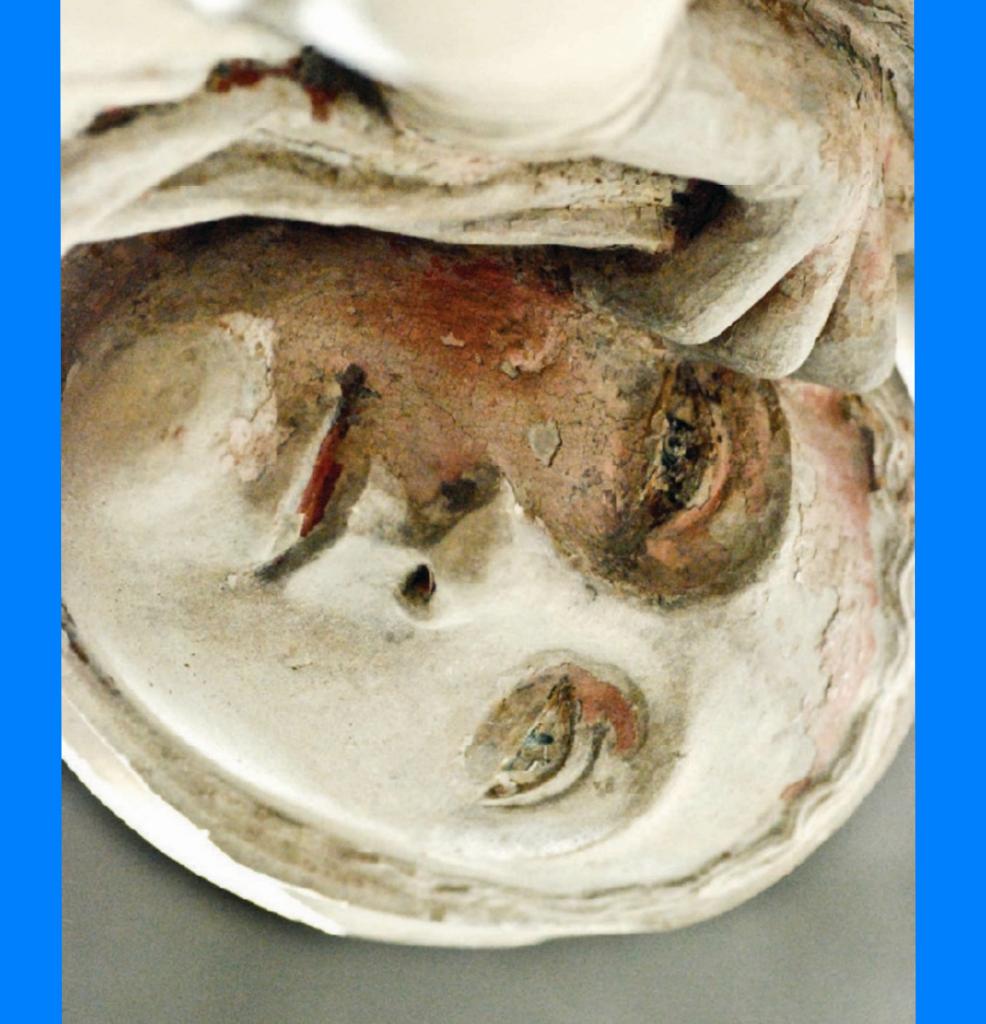
Simeon to
Mary:
"...and a
sword
will pierce
your own
soul too."

Luke 2:35

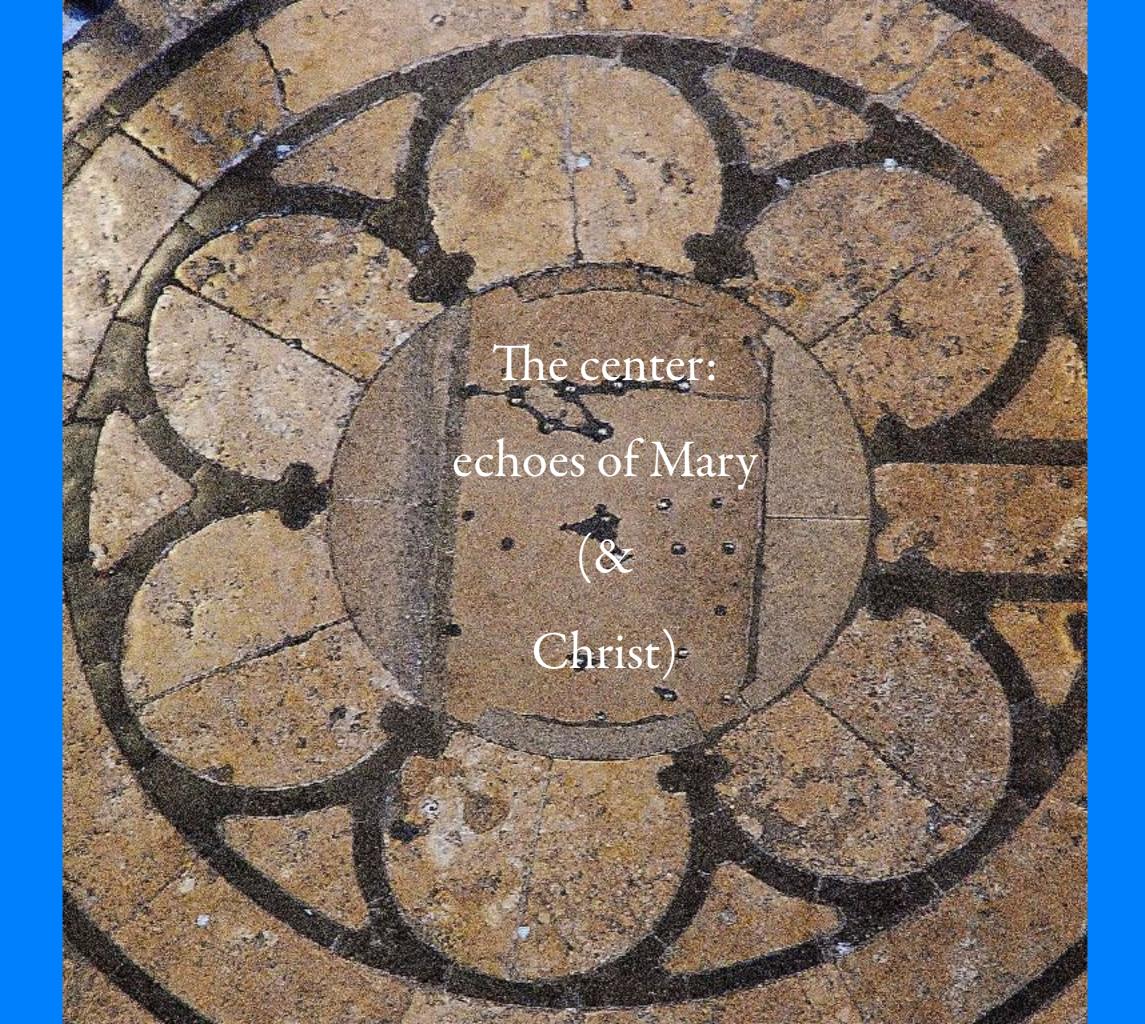












Center: 6 Petals formed by 7 Circles

7: The meeting of heaven and earth (Number of the Virgin)

6: Stability and balance (Number of Christ)





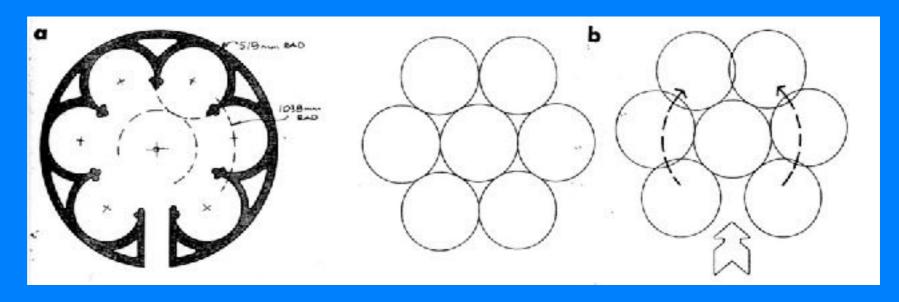


Diagram by John James

Around one central circle, 6 circles of the same size fit perfectly. By moving each circle over a little so that the lines between them overlap, it is possible to create a 6 petal flower with an opening (stem).



In discussing the movement of the circles John James says, "...it represents Christ easing aside the perfection of paradise to let us in."

Flowers that symbolized Mary in Medieval times

I am a rose of Sharon, a lily of the valleys."

Song 2:1



The rose is a many petalled flower. It often symbolizes love, the feminine,

Mary: Rosa Mystica, and spiritual enlightenment.



Lily in Annunciation Window (South Ambulatory of Chartres Cathedral.



The Madonna Lily has six petals.

"The lily from the Song of Solomon was used as a symbol of Mary's undivided availability for God."

Kyrmow, Mary's Flowers, 27.



The Fleur de lis (iris) has long represented Mary and the annunciation.



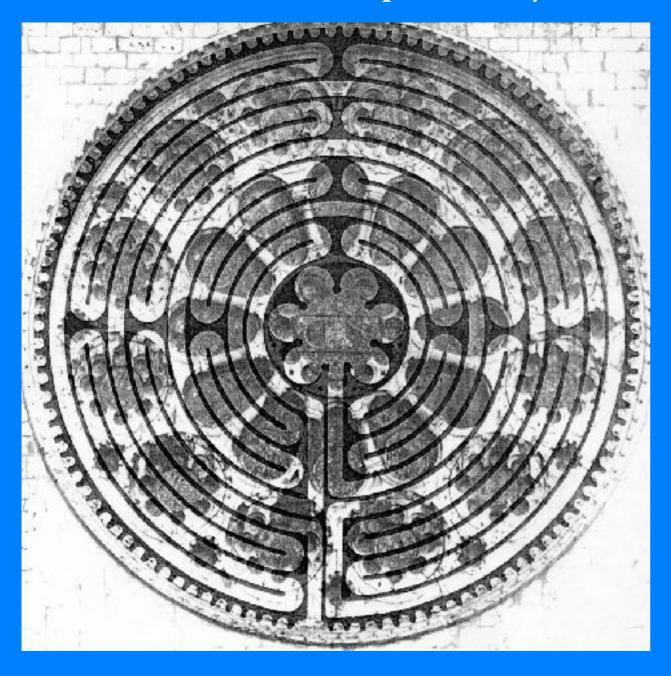
An image of Theseus and the Minotaur (and Ariadne?) in the center of the Chartres labyrinth The brass plaque was removed and melted down in 1793.

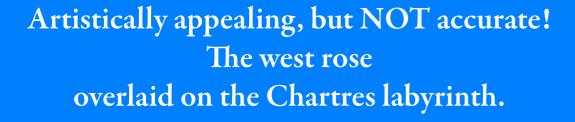


Theseus = Christ
Minotaur = Satan/Devil
Ariadne= Mary=Church

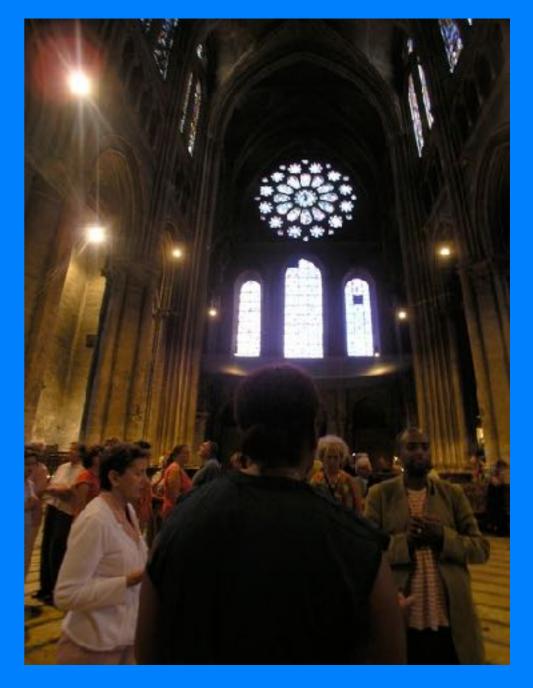
Challine, 17th century historian & Flainville, an 18th-century writer, as well as the Mayor of Chartres when the plaque was removed from the center of the labyrinth affirm a depiction of Theseus & the Minotaur.

Relationship of the Labyrinth and the West Rose: Myths & Truths



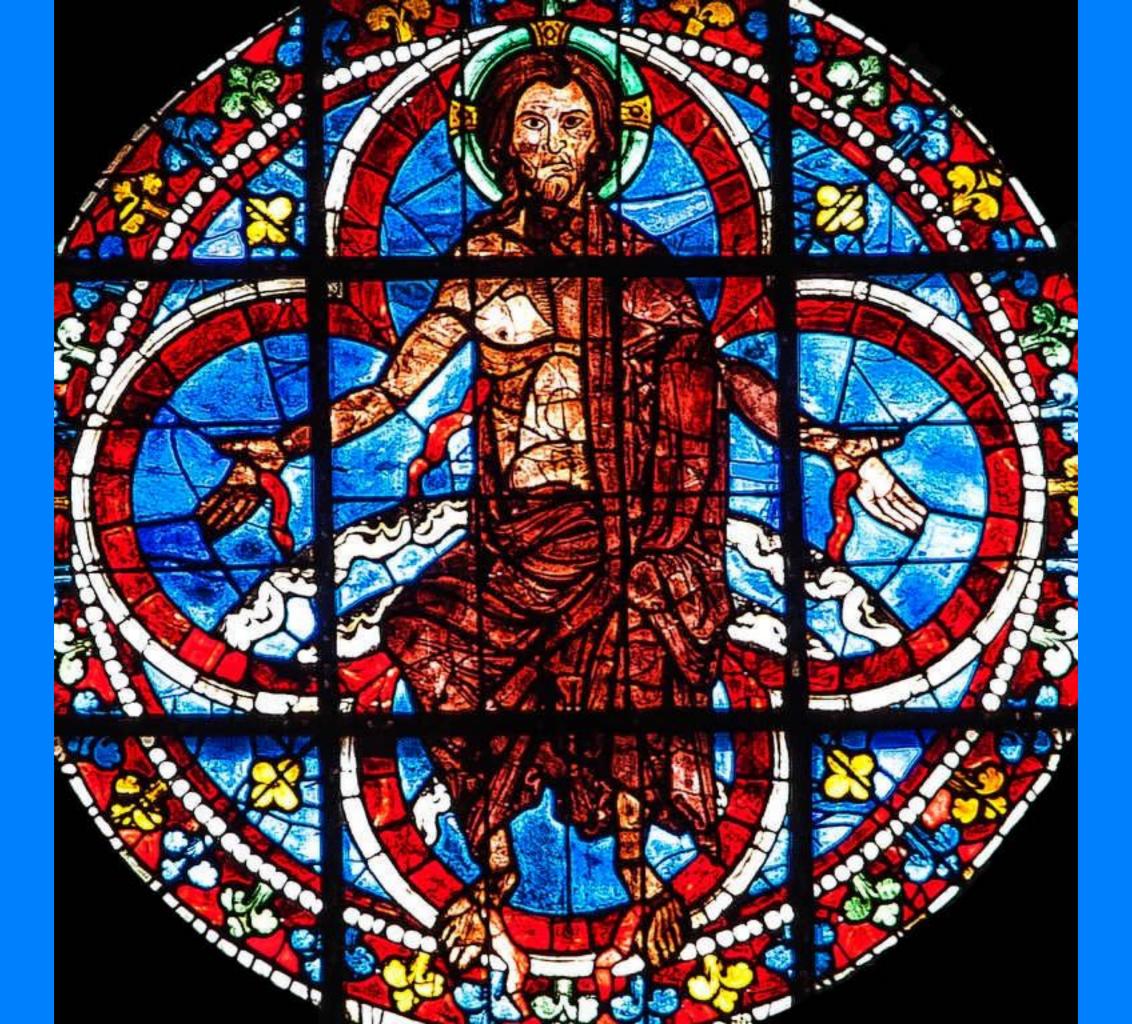


Helen Rafael Sands. *The Healing Labyrinth*. NY: Barrons, 2001.



There is a deep correspondence between the labyrinth and the west window. However, they are not the same size (rose: 11.9 meters of glazed area, 13.6 meters with moulding, labyrinth: just under 12.9 meters) and they are not the same distance from the west wall (10 feet/3.0m difference).

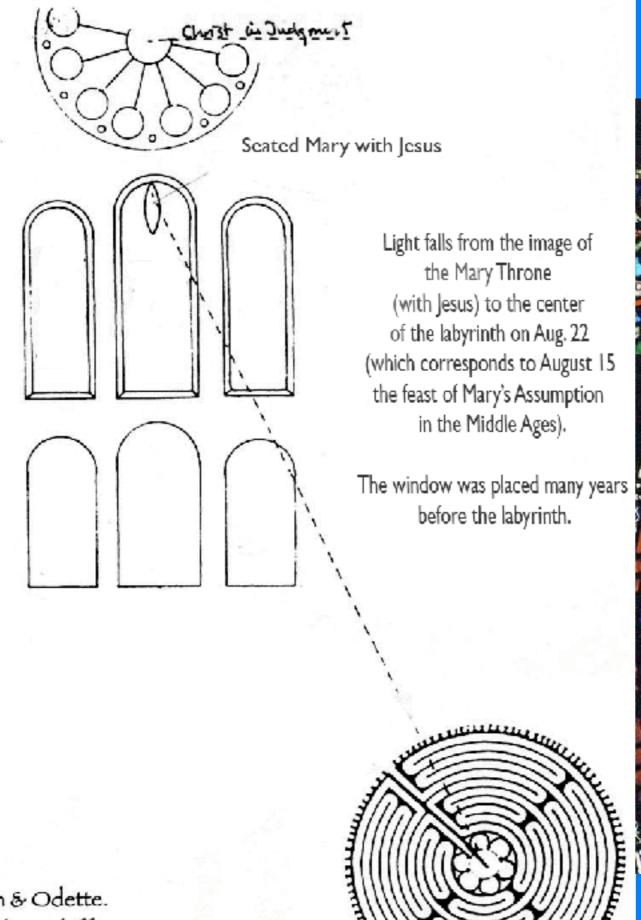
Jeff and Kimberly Saward "Is That A Fact?" Caerdroia 33:14-27 (2003). Page 24.

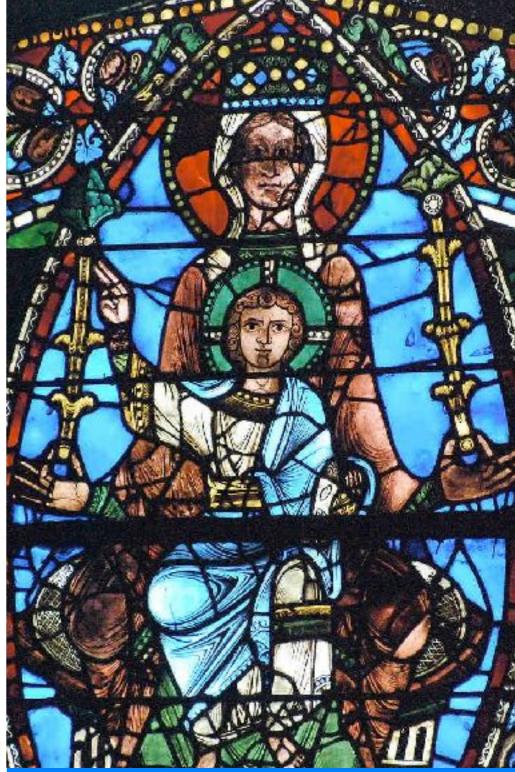






Life of Christ Window (West)





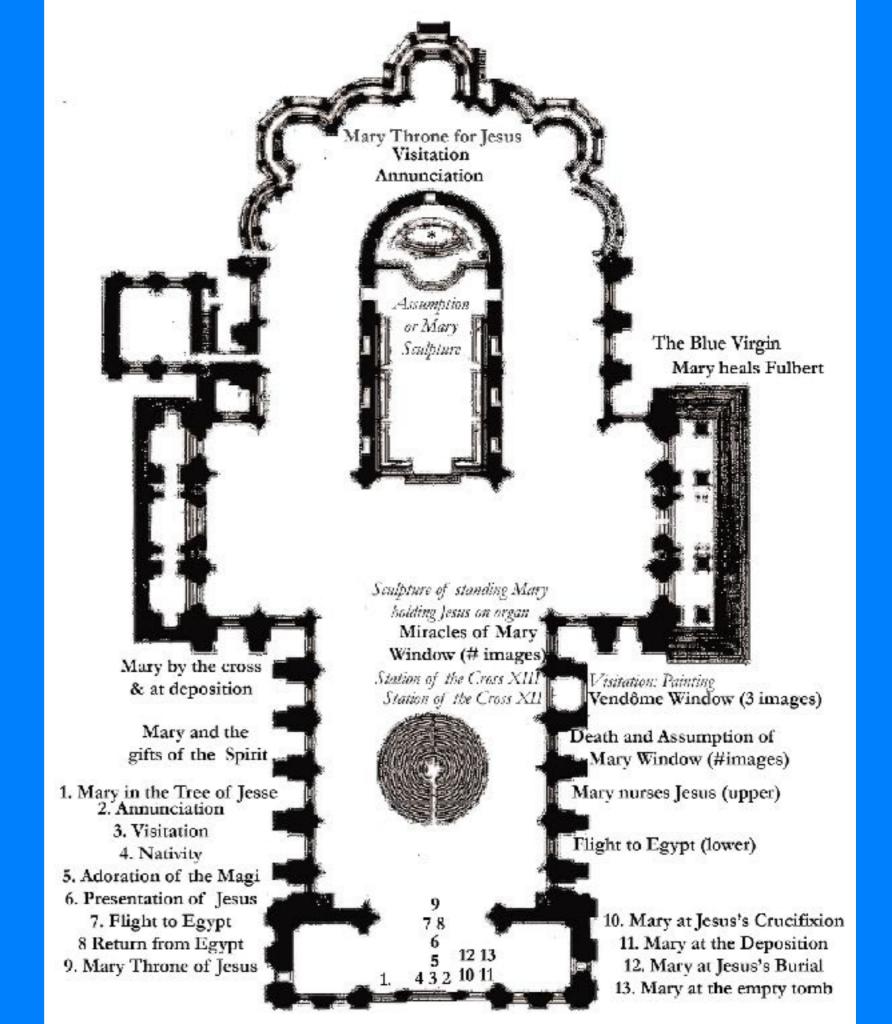
Ketley,-Laporte, Jean & Odette. Chartres: Le Labyrinth Déchiffre.

Chartres: Editions Jean-Michel Garnier,

1997. Page 64.



As we walk the labyrinth we can see at least 43 images of Mary & Jesus



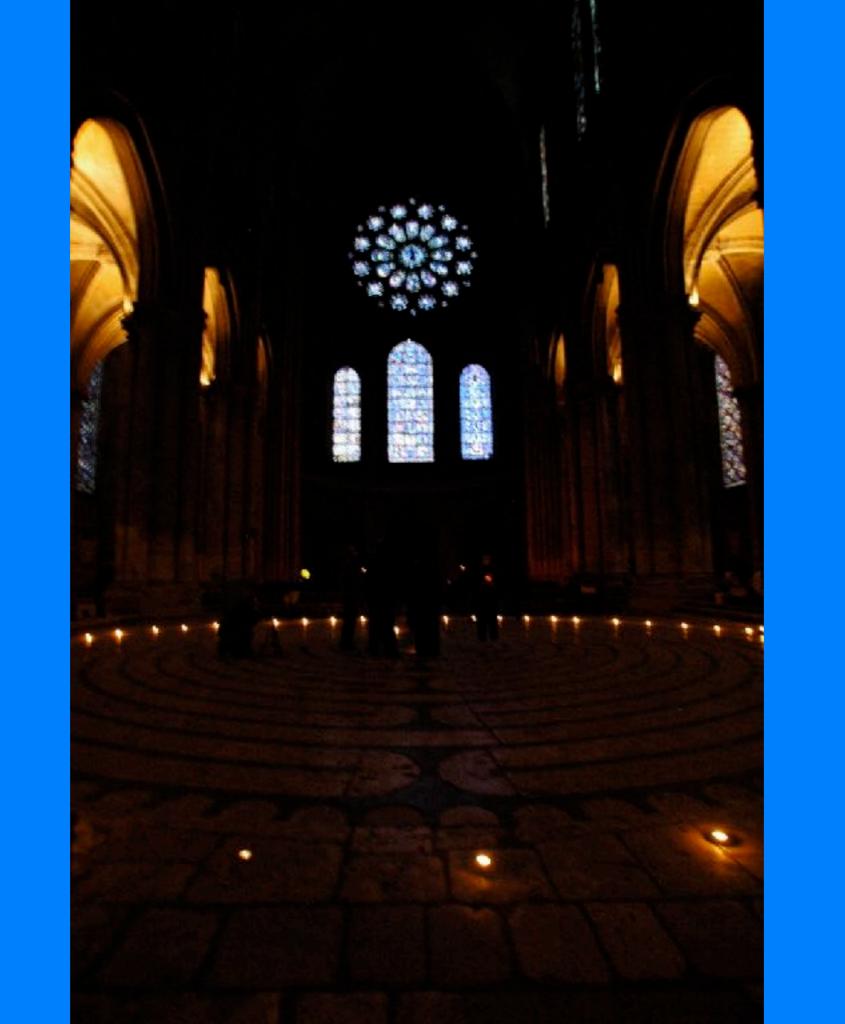
















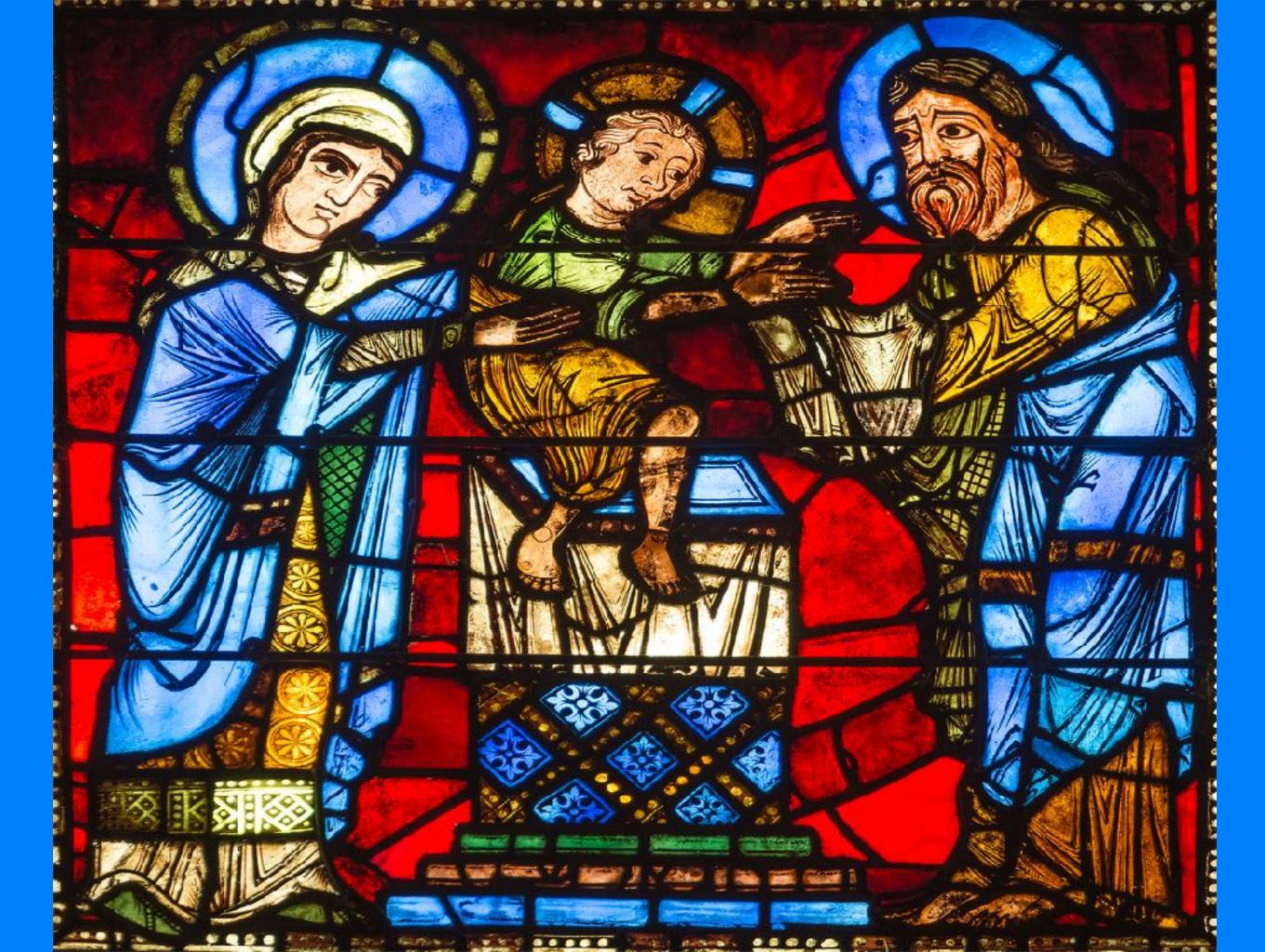


















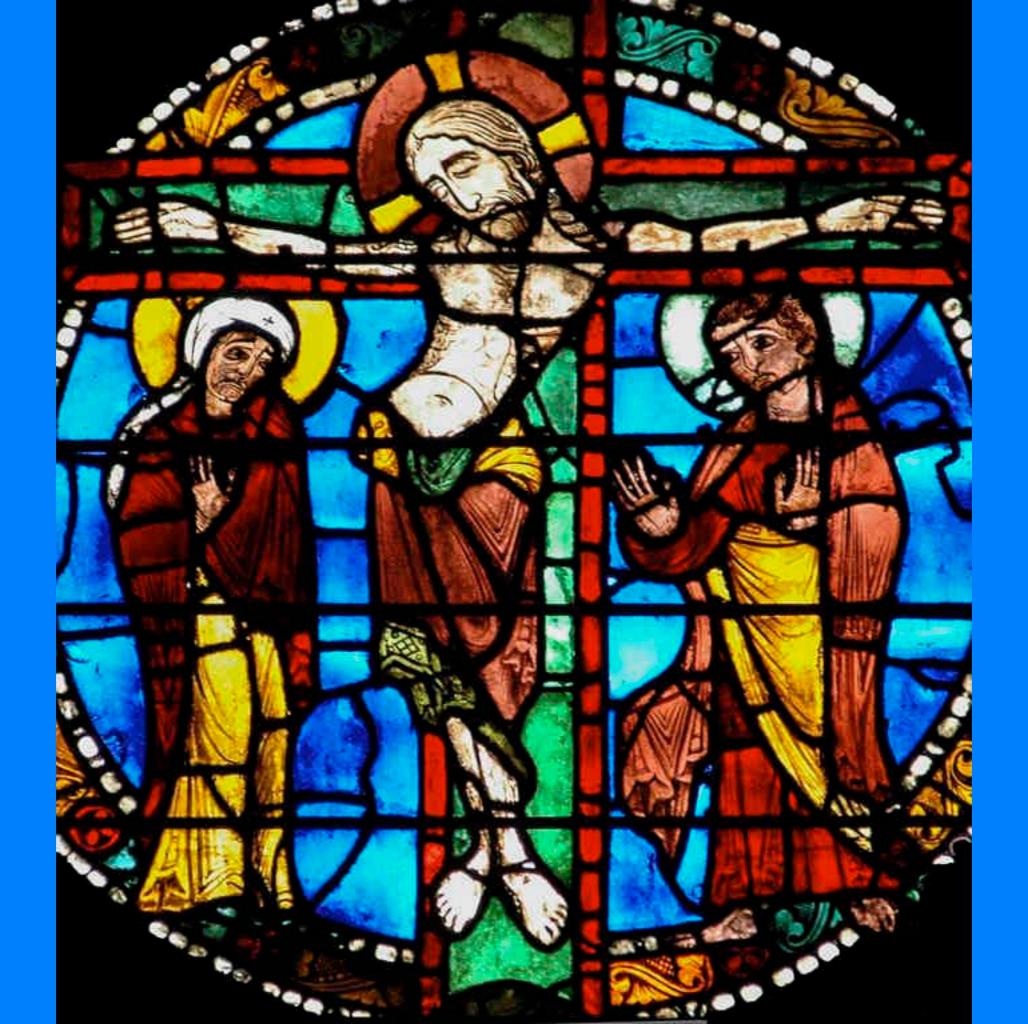


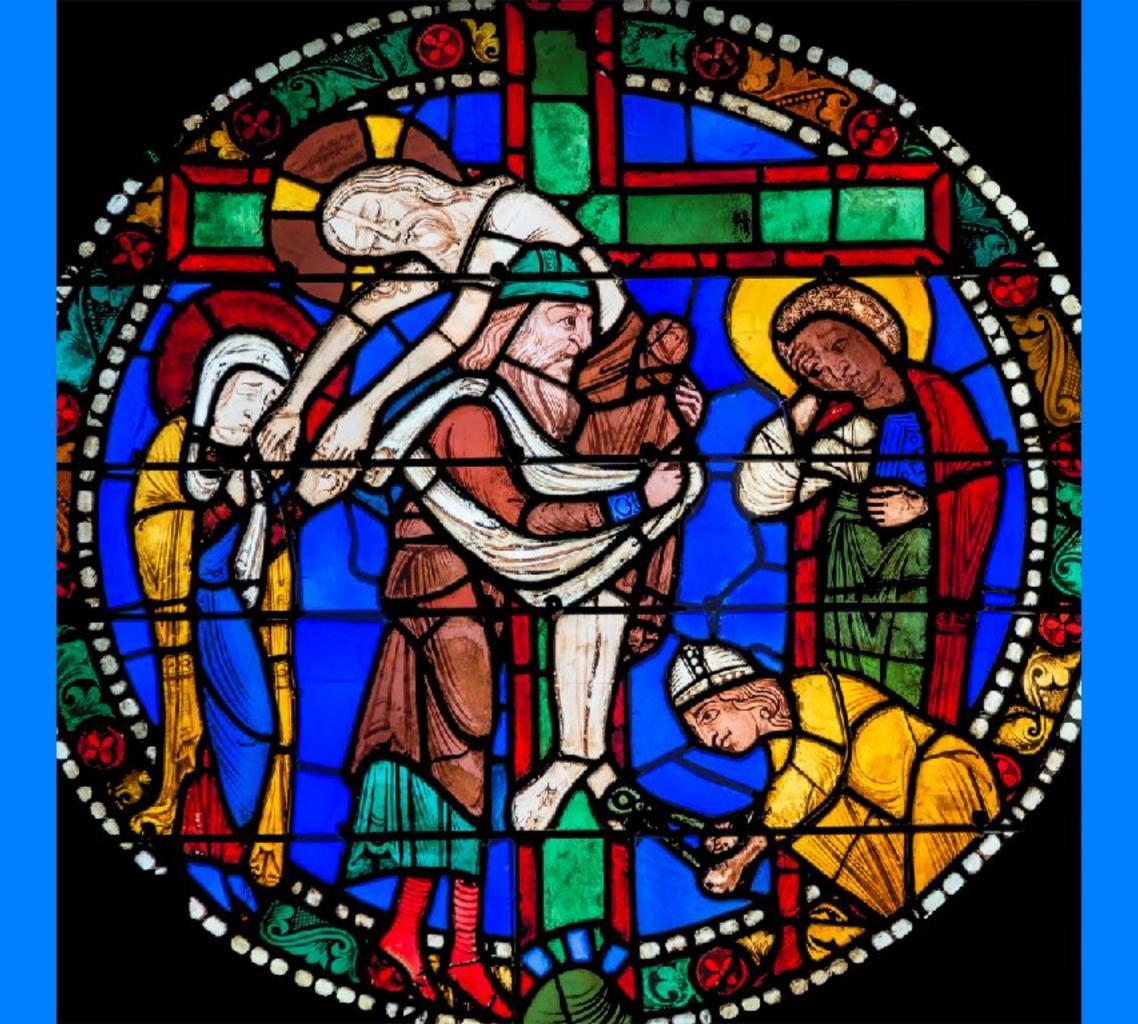




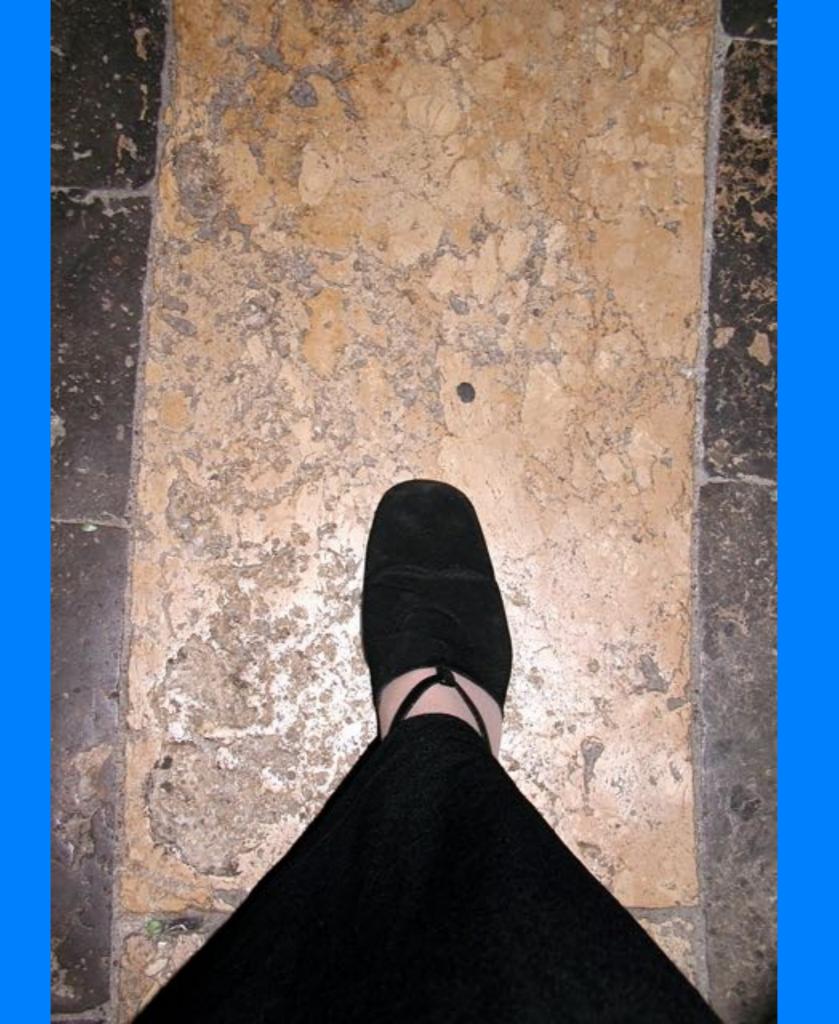












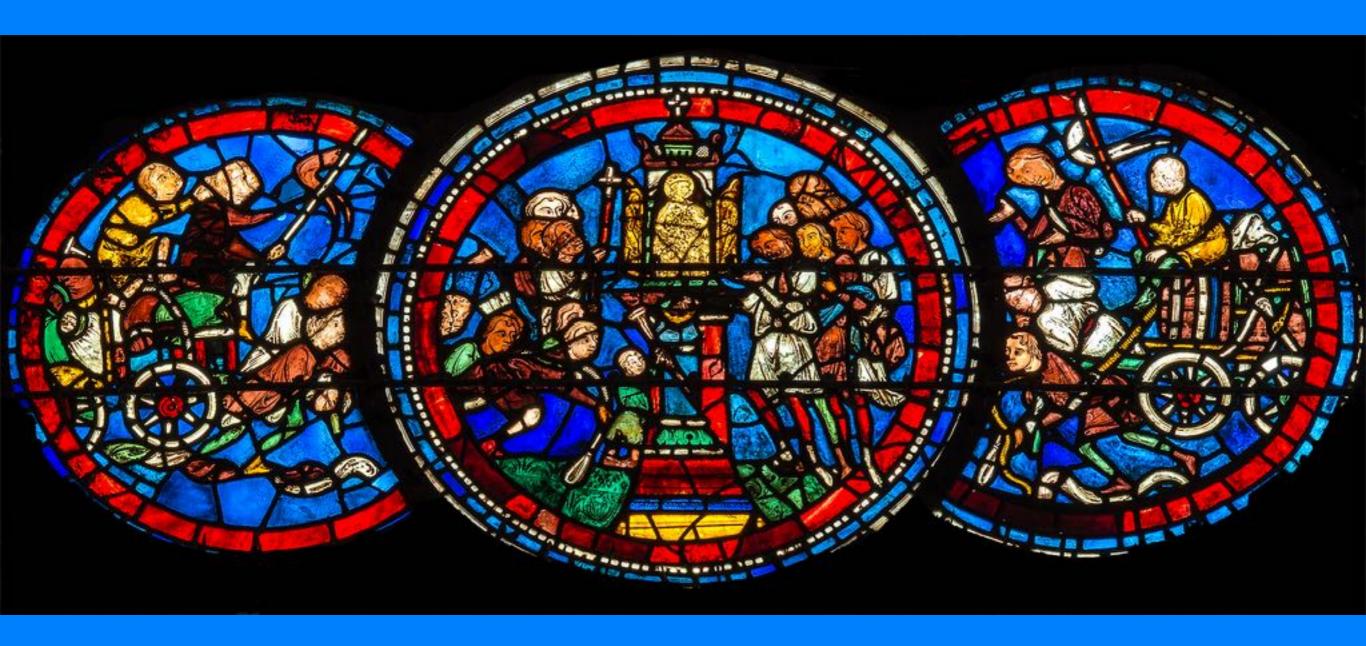








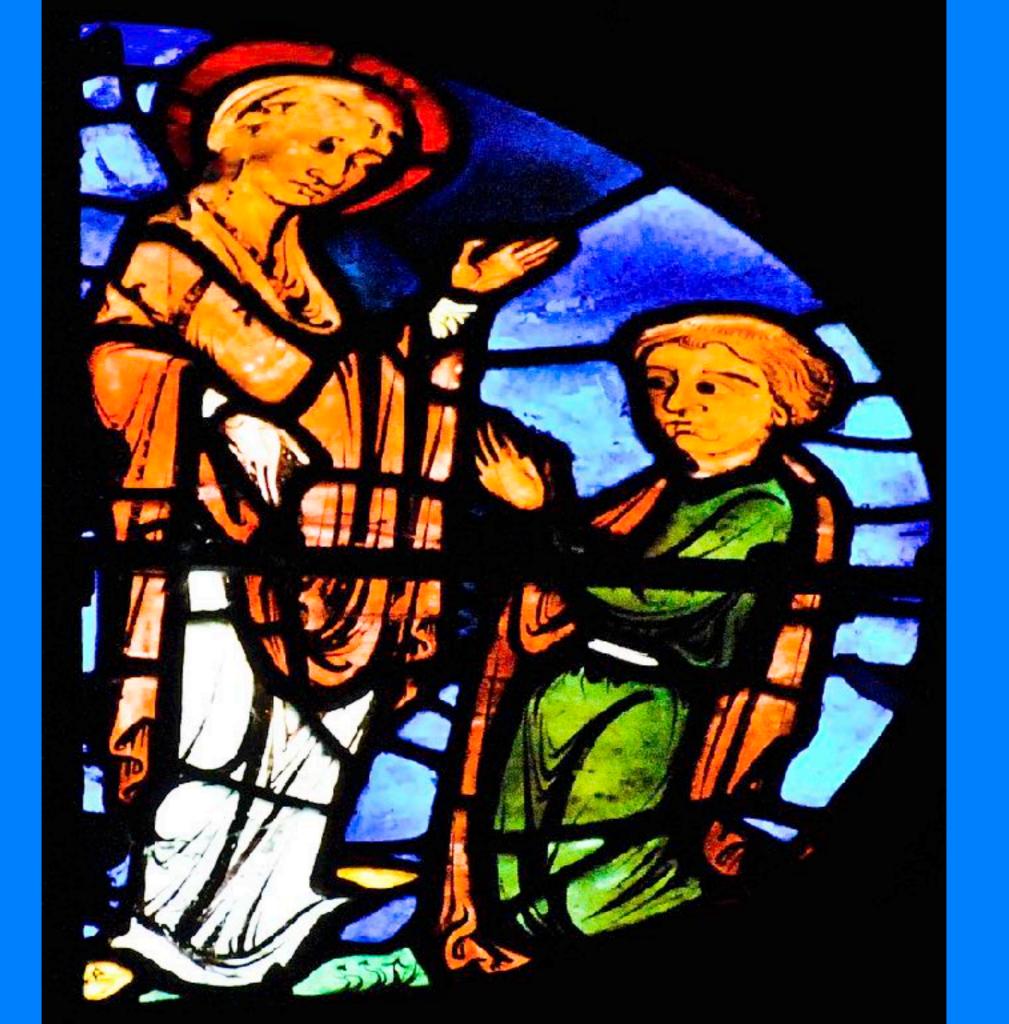


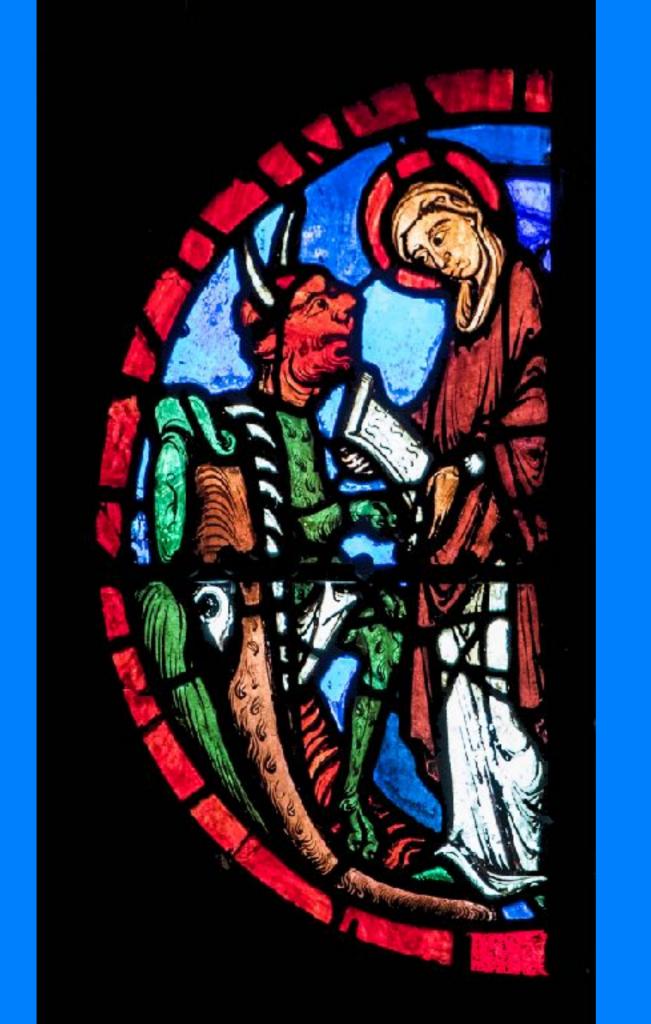


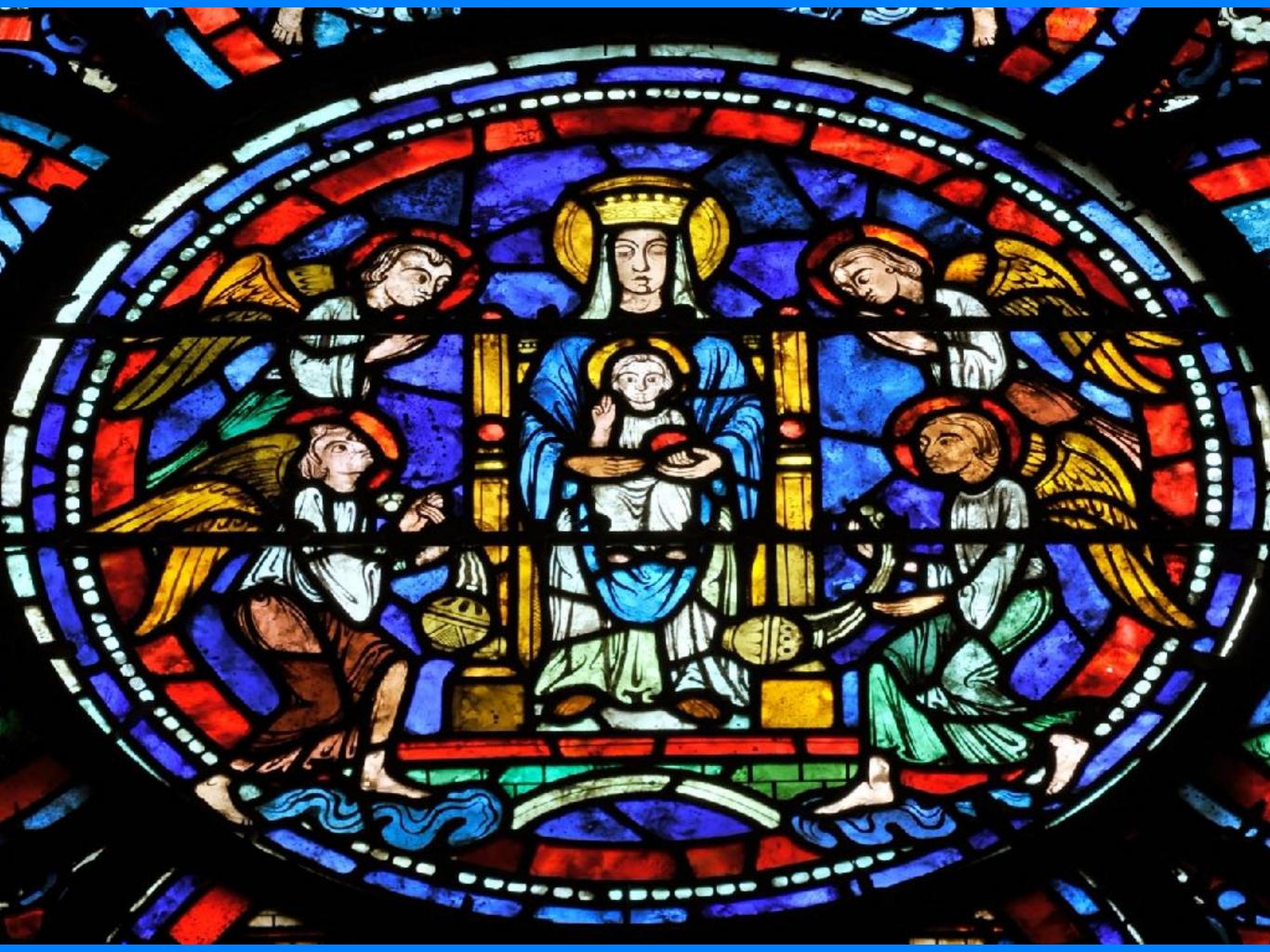






























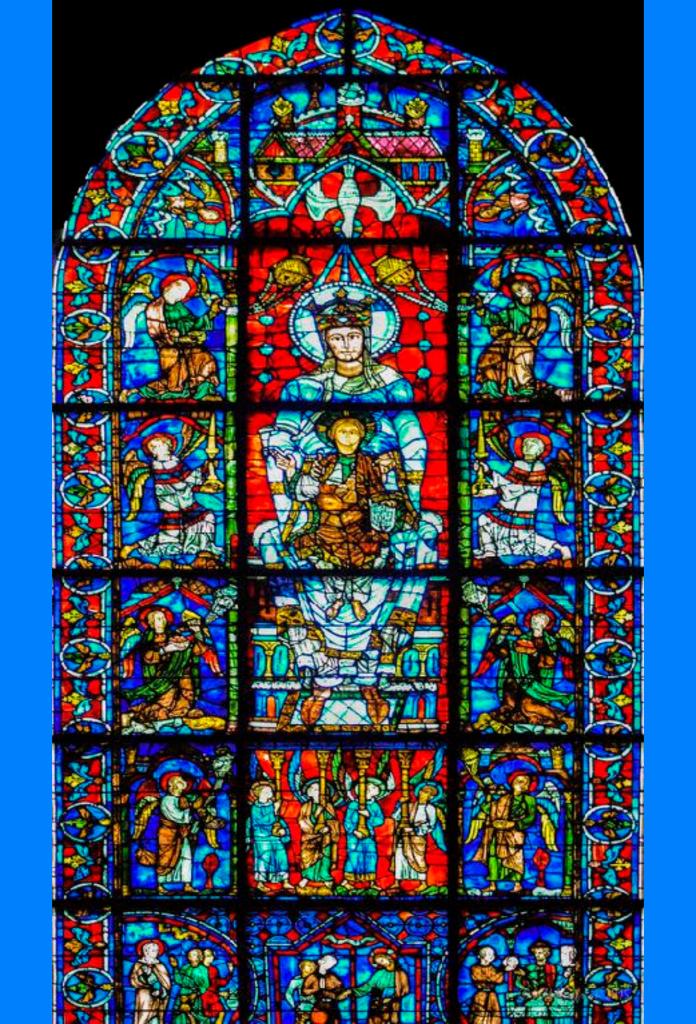








































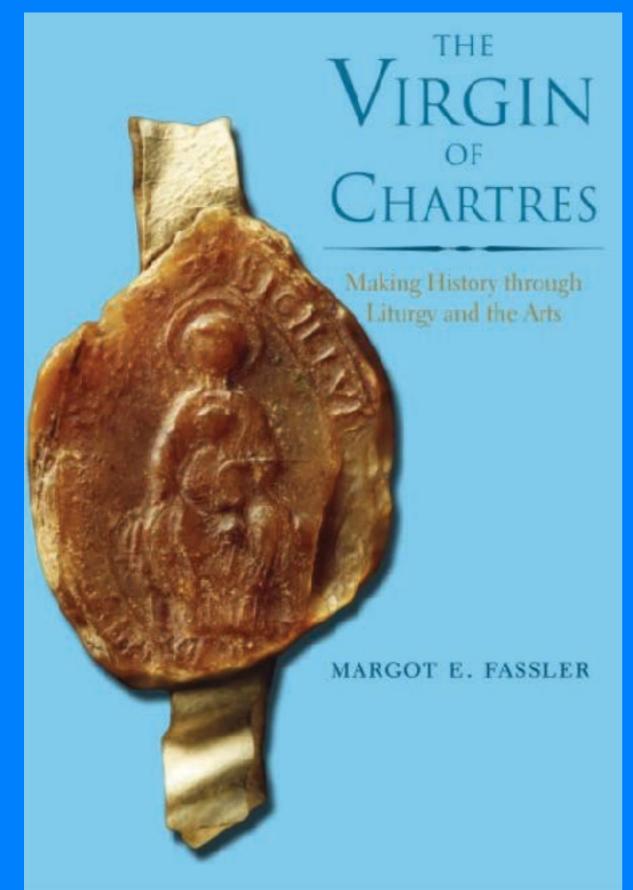
What are you wondering?





Recommended Reading

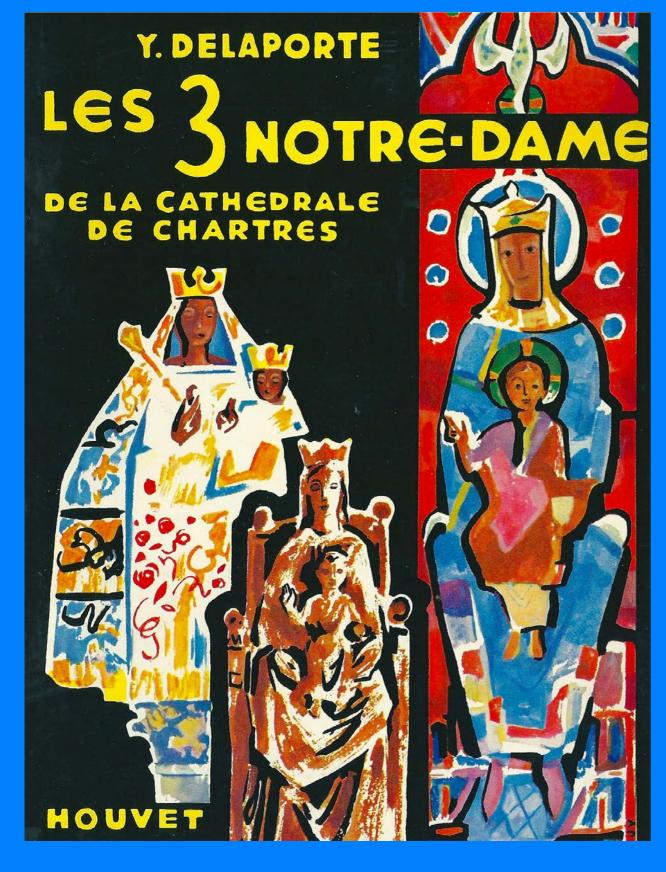




Fassler, Margot
Elisabeth. The Virgin of
Chartres: Making
History through Liturgy
and the Arts. New
Haven: Yale University
Press, 2010.

For more bibliography suggestions: https://praywithjillatchartres.com/mary/bibliography-on-mary-at-

chartrool

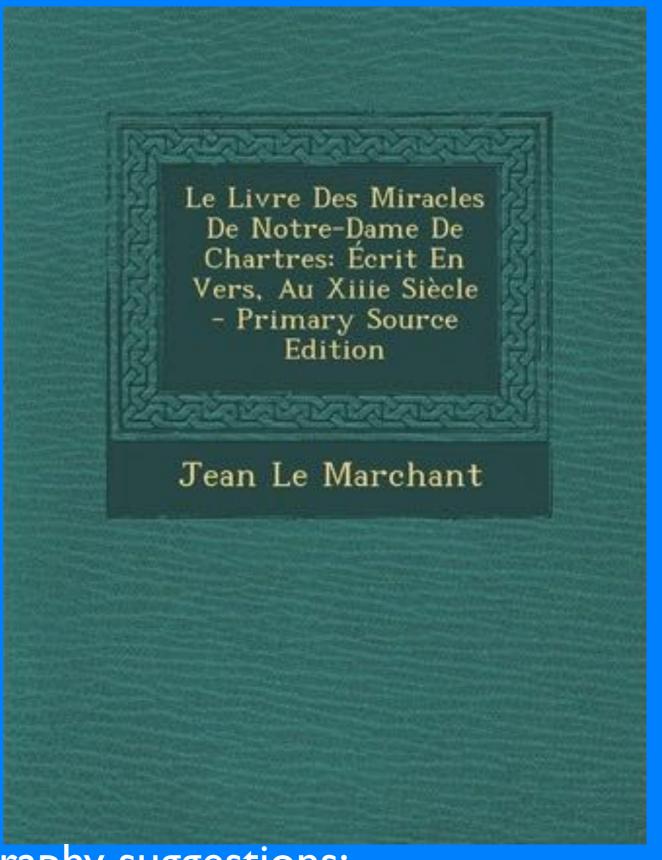


Delaporte, Y. Les Trois Notre-Dame De La Cathédrale De Chartres: Études Suivie De La Liste Des Images De La Vierge Appartenant a La Cathédrale Et De Quelques Mots Sur Le Pèlerinage De Chartres (Chartres, France: Éditions A study by thether most famous depictions of Mary in Chartres Cathedral: Our Lady of the Pillar, Our Lady Below the Earth, Our Lady of the Beautiful Window

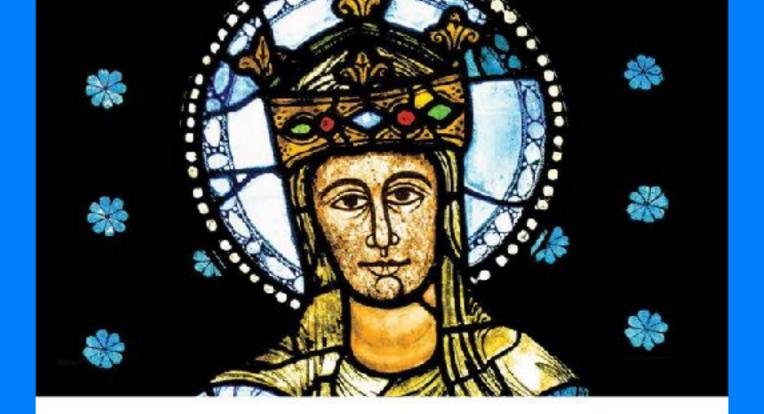
For more bibliography suggestions: https://praywithjillatchartres.com/mary/bibliography-on-mary-at-

Marchant, Jean le (1973), Miracles De Notre-Dame De Chartres (Chartres: Société Archéologique d'Eure-et-Loir).

This book, written in the thirteenth century, catalogues many miracles attributed to Mary at Chartres.



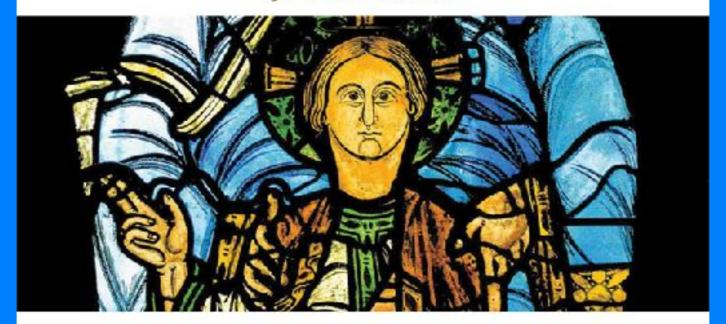
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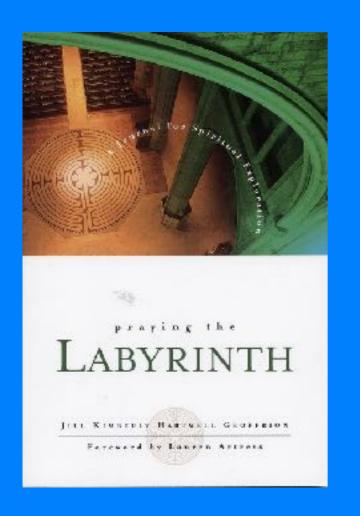
VISIONS OF MARY

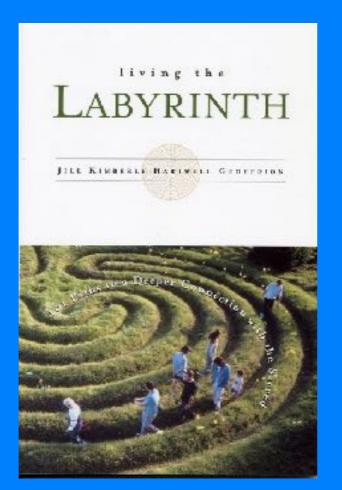
Art, Devotion, and Beauty of Chartres Cathedral

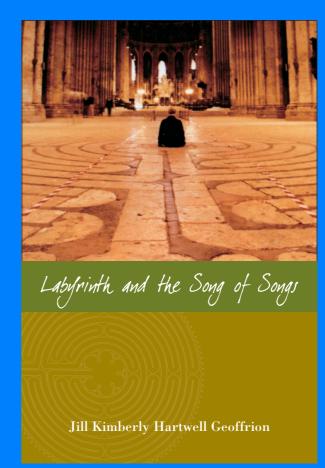
Jill Geoffrion

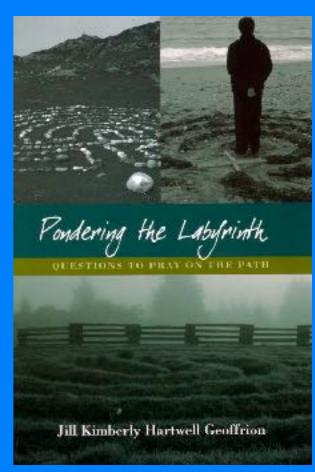


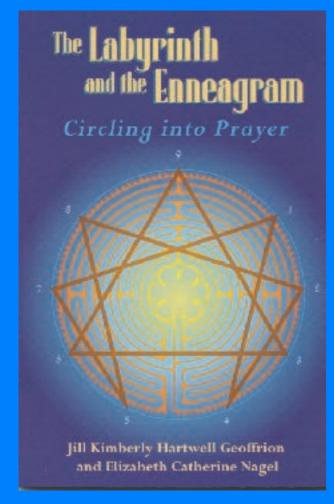


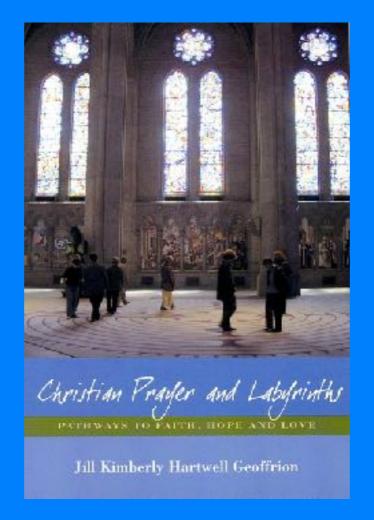


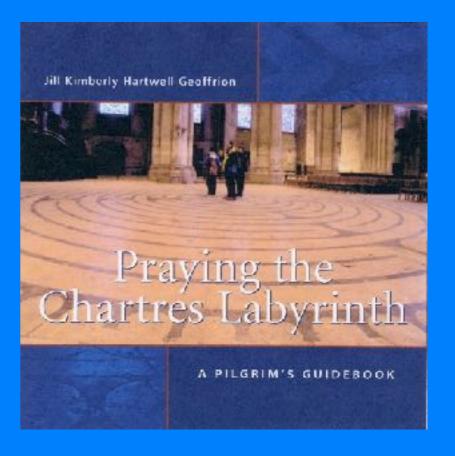


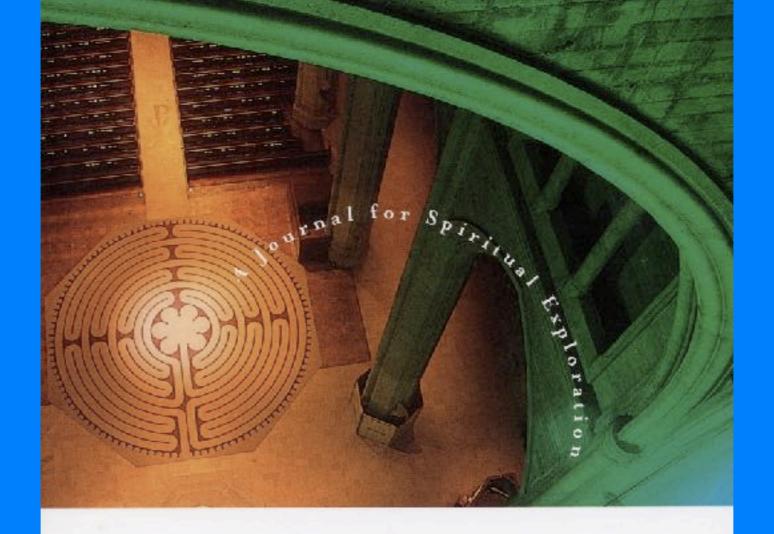












praying the

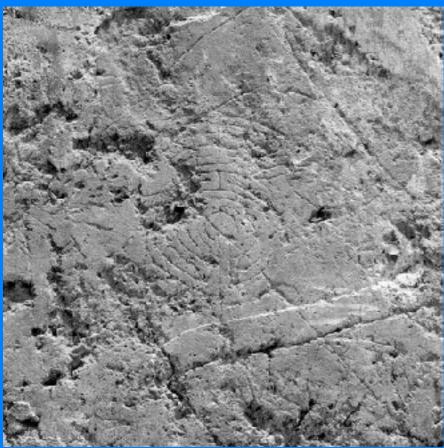
LABYRINTH

JILL KIMBERLY HARTWELL GEOFFRION

Foreword by Lauren Artress

Jill Kimberly Hartwell Geoffrion Praying the Chartres Labyrinth A PILGRIM'S GUIDEBOOK Foreword by Robert Ferré

The "little sister" graffito

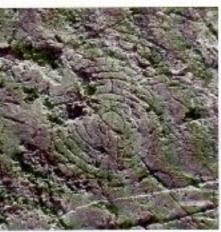


The Petit Labyrinth Graffito of Chartres Cathedral





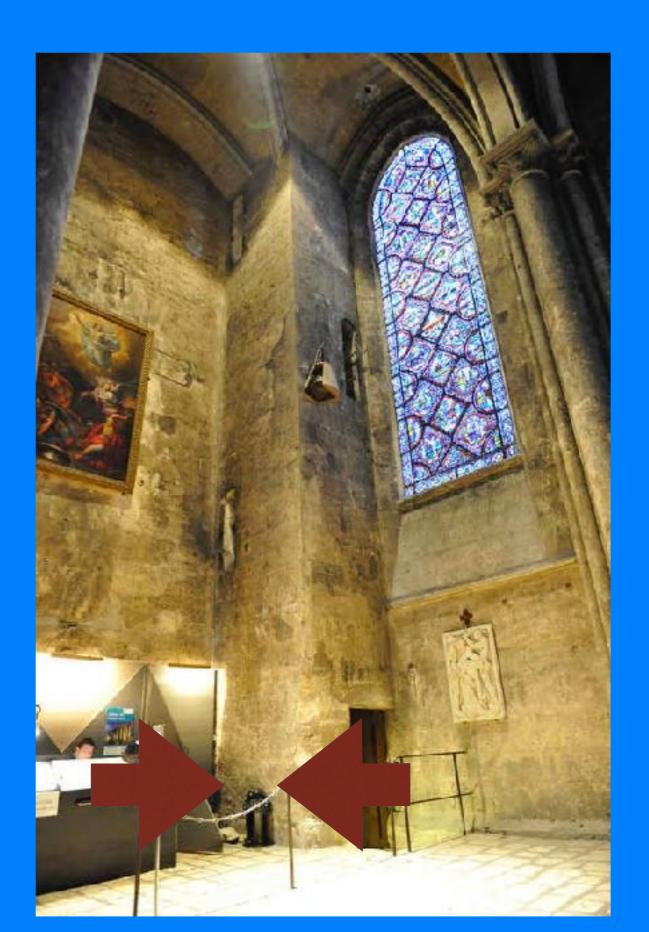
Some 900 years after the completion of the districted century pavement libyrinth in now of Charters Cathefral, France, a "little sister" labyrinth grafting has been absorbed in the outhedral. The fact that a second labyrinth has existed in the cell-whol, whether since the absorbed century, or a much more recent time, will come as a surprise to most recent.



Mysice Is the "Perit Labyricals" wall gradies, Notice Basic de Chances, Flance, House, full Samuel, September 2006

Location and description of the laby tinth graffler

The labyristh guttine in Channes Cashedral to found around the cornect from the door leading to the most toxes, at the end of the mech data task. It is bound in an area that is consumity staffed by the French Hassonial Monaments. Approximately one were (76 kindles) above the door, it is 85 cm (approximately 35 % inches) from the west end of the sower wall.



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