Turning to the Chartres Cathedral Labyrinth: Context Matters

"如何是 出 的

Labyrinth Society Annual Gathering, 2021 Rev. Jill Kimberly Hartwell Geoffrion, Ph.D.







Theologian

Artist

Cis female

Minister

↑ 1

Author -

Researcher

« Have gratitude, will travel! »

Regular Labyrinth Walker

Labyrinth Enthusiast!

Cathedral Guide

Part-time resident of Chartres

PhD in Women's Studies & Christian spiritualities

Photographer

White

Labyrinth Builder

Citizen of the United States









Pilgrimage Ritual

As we bow our heads, we remember that the first step on the path is humility.

The second step, letting go, is symbolized by holding two fists out and opening them downward.

The third step, receiving, s honored by turning the palms up in a gesture of openness.

For the fourth step, both hands are placed over the heart.

Together, we ask, May the path lead us Home.

Created by:Cielle Tewksbury shared at a TLS Gathering in 1998, adapted by Jill







Where did the Chartres Cathedral labyrinth "come from?"

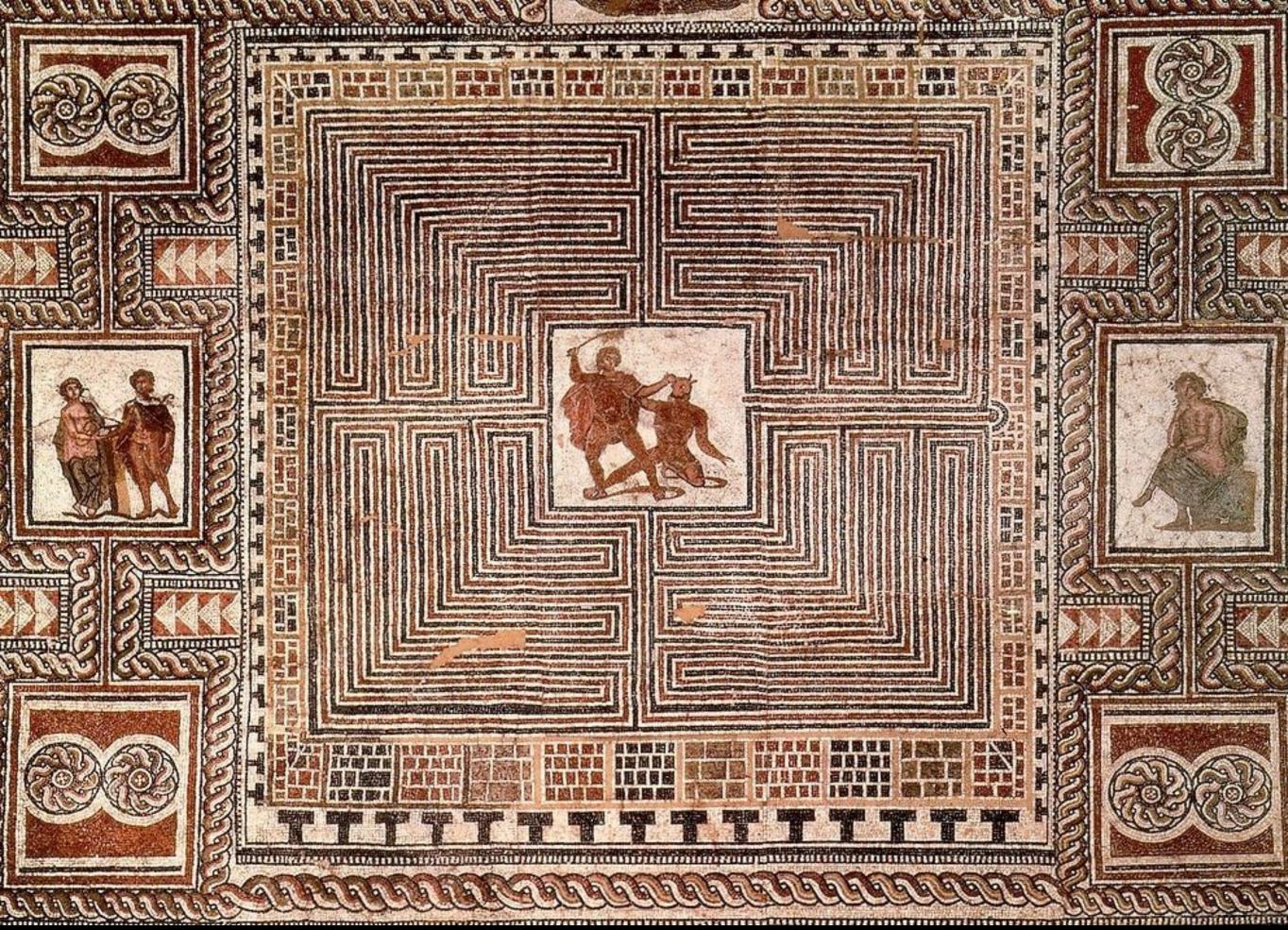


Image © Alain Kilar https://www.alainkilar.ch/

Labyrinth History (abbreviated) before 1200: Dates and Materials

Date	Type	Place
15,000-18,000 BCE	Meander Pattern	Oldest: Figurine Ukraine
2,000 BCE	Petroglyphs	Northern Spain
1200 BCE	Clay table drawing	Pylos, Greece
8th cent. BCE	Labyrinth Myth with Ariadne & Minotaur	Greek
6th Cent. BCE	Written literature Theseus & Minotaur	Now lost works of Pherekydes
320 BCE- 1rst cent. CE	Coins with labyrinths	Greek
165 BCE- 5th cent. CE	Mosaics, many for floors	Roman Empire/Area Around Mediterean Sea
701 CE and later	Manuscript illustrations	European Monasteries
1100 and later	Church labyrinths, visual and walkable	Europe, especially Italy, & France

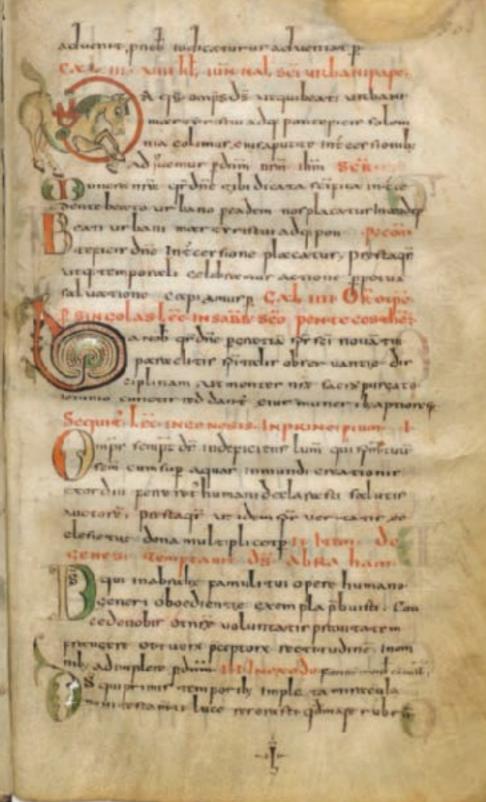
I would like to express gratitude to Jeff Saward for help with this table.



Roman mosaic labyrinth now at the Kuntz Museum in Vienna, Austria 275-300 CE

Earliest known labyrinth in a manuscript: 701-800

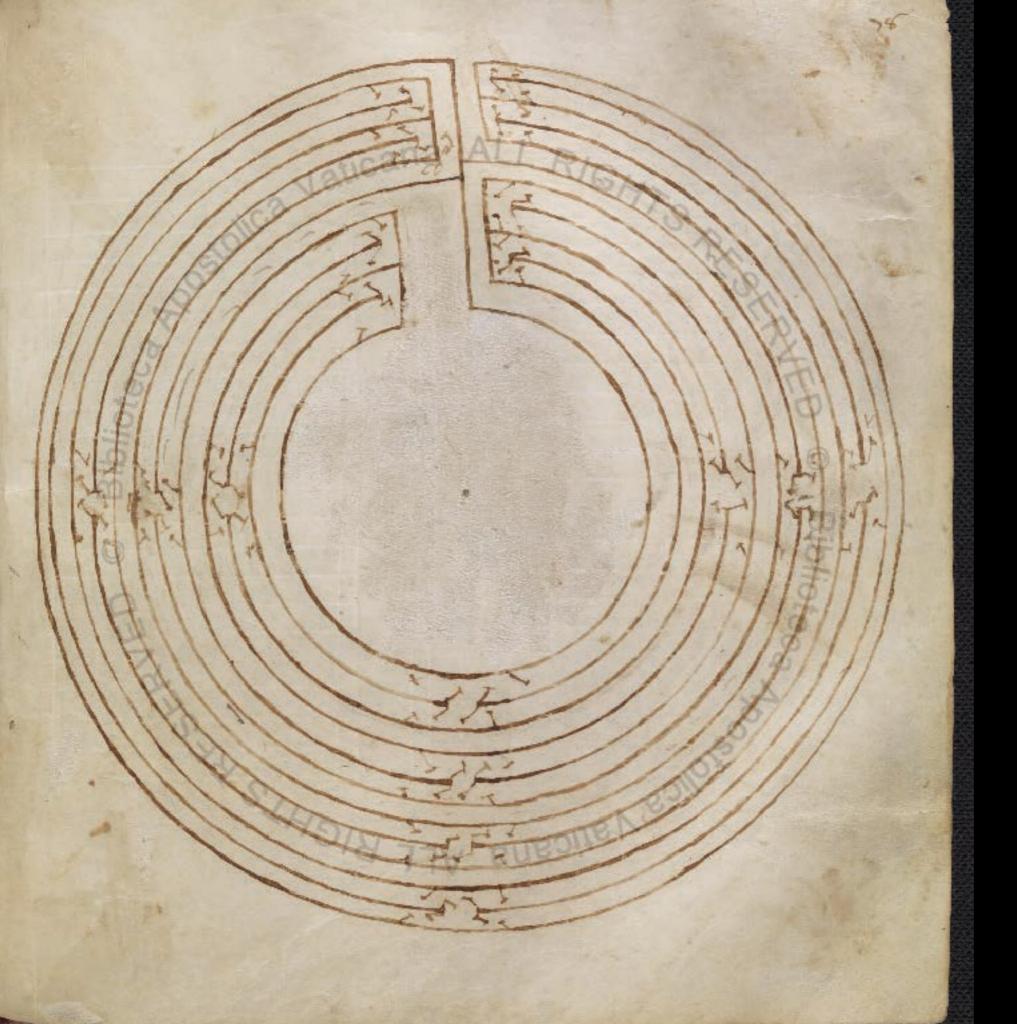




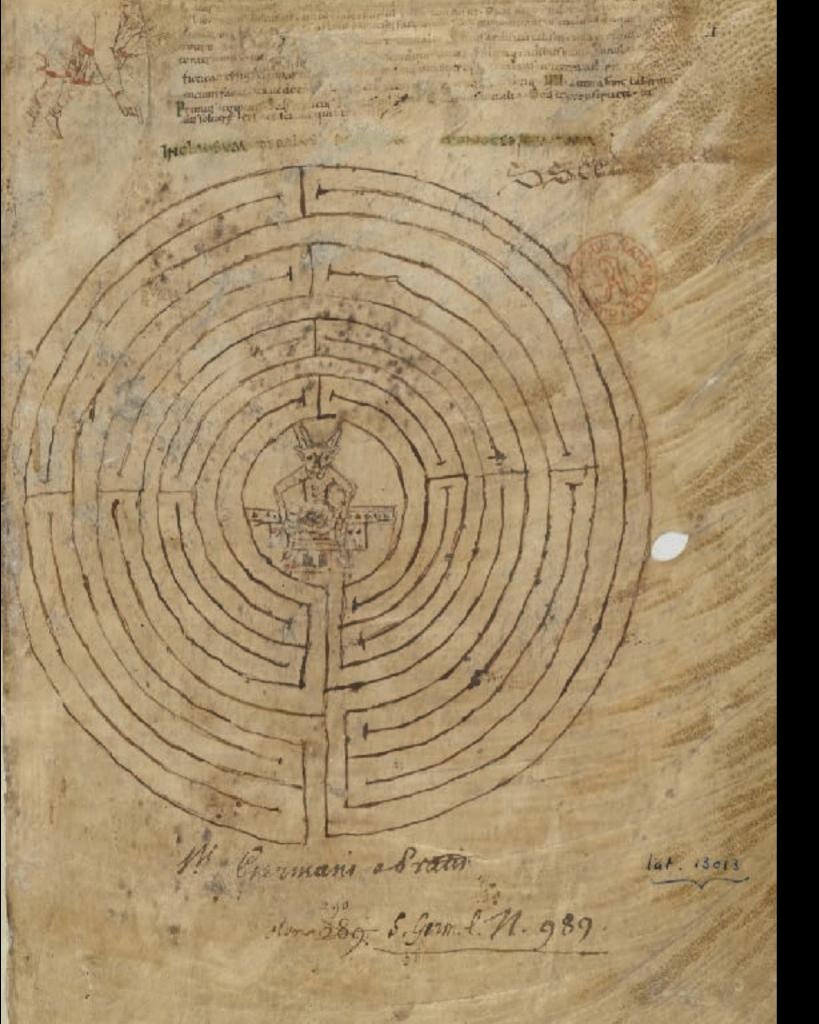
Paris, Bibliothèque Nationale de France, Lat. 12048, fol. 80r. Dated 780-800. Provenance: Diocese of Cambrai, Diocese of Meaux. Not in Kern. https://gallica.bnf.fr/ark:/12148/btv1b60000317



Vienna Codex 2687, fol. 1r. Provenance : Weissenburg Monastery in Alsace. Kern #176.



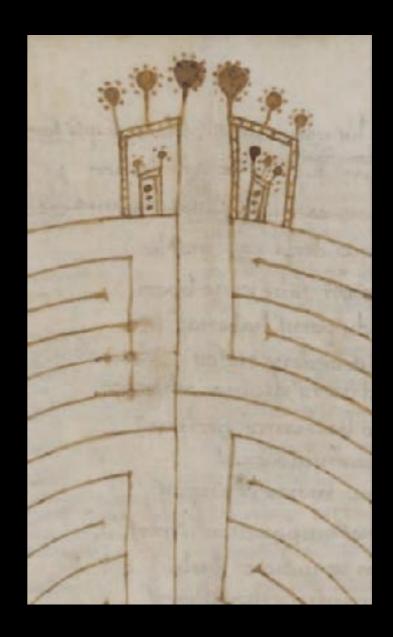
Apostolica Vatican Latin 4929, fol. 78r. Provenance: Abbaye Saint-Germain à Auxerre, France.



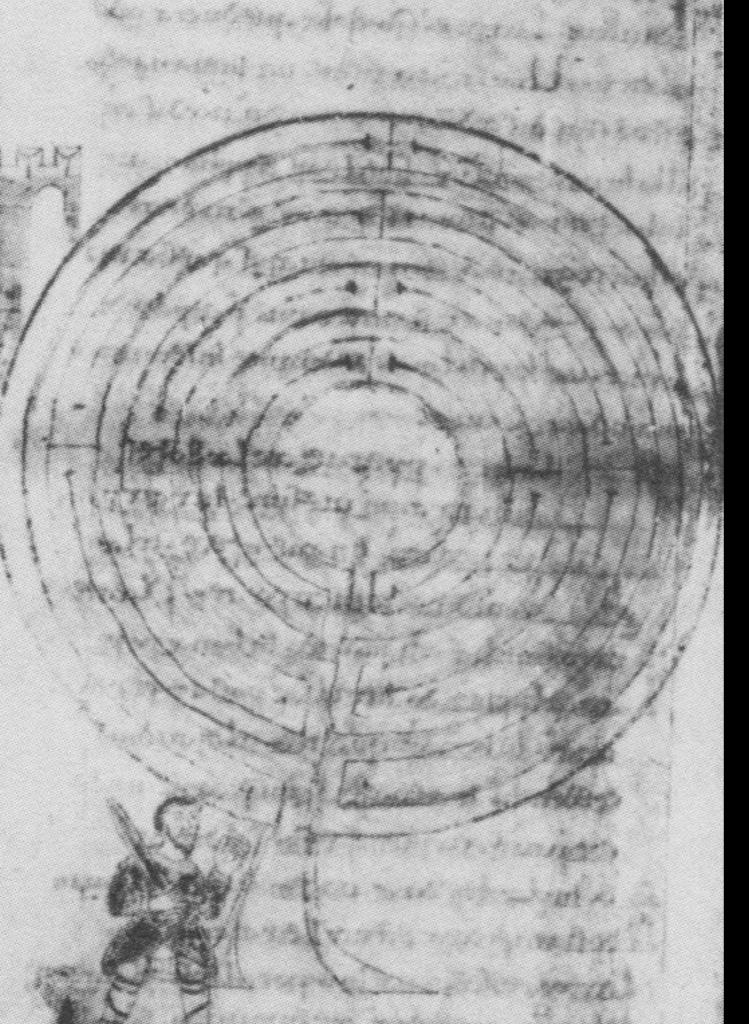
Paris, Bibliothèque Nationale de France 13013, fol. 1r. Provenance : St. Germain des Prés, France. Computational. Kern #181.



991-1009 (Avranches) 1001-1100 (Kern)

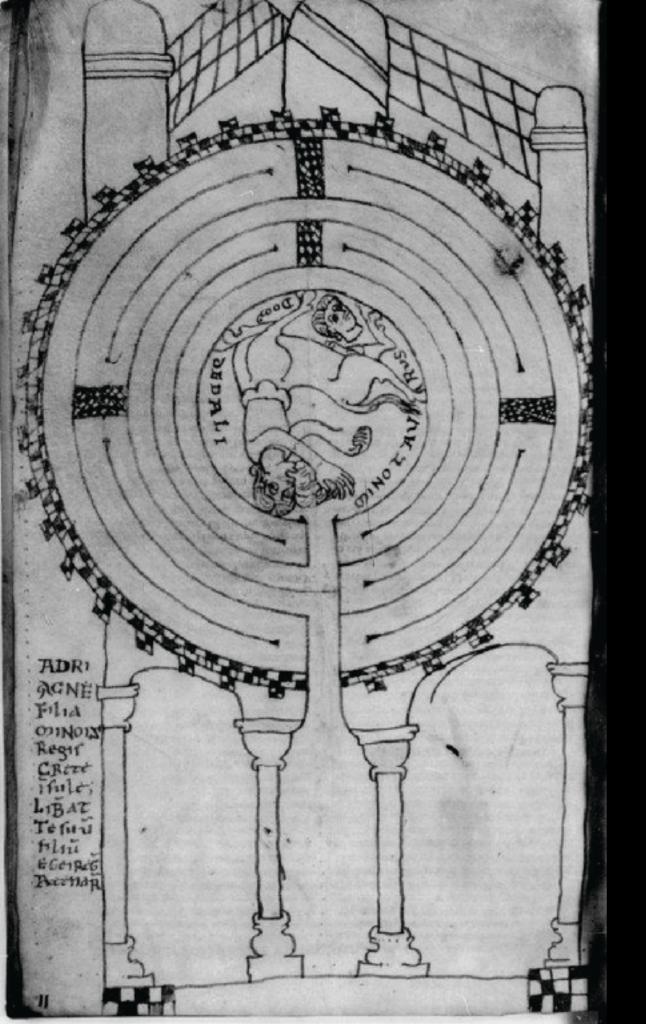


Avranches, Ms. 240, folio 8v. Provenance: Abbey of Mont St. Michel, France. Kern # 187.

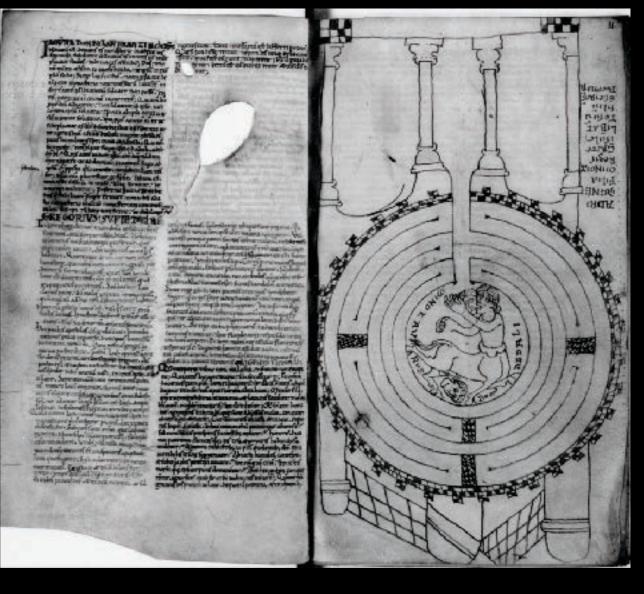


1023

Monte Cassino Cod. 132, p. 348. Provenance Monte Cassino, Italy. In Kern #188.



Primarily medicinal, astrological and theological texts



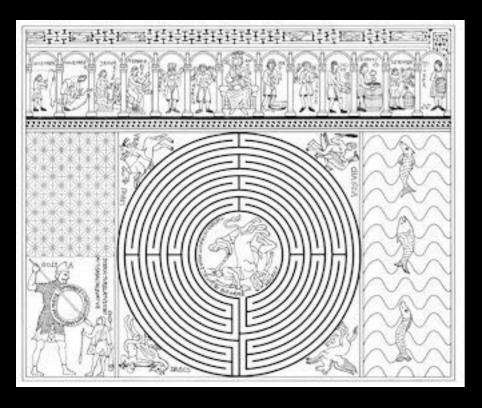
Paris, Bibliothèque Nationale de France Latin 12999 folio 11r. Provenance : St.-Germain-des-Près (Paris). Kern #237.





Admont (Austria) Benediktinerstift, Stifsbibliothek cod. 89, folio 1v. Provenance: Benedictine Monastery in Admont in Styria (now in Austria). Kern #197.

Italian church labyrinths from 1101-1200



Pavia 1100 Piacenza 1107 :"similar in scope"

Decorative mosaic pavement



Rome (St. Maria Aquiro) 1189 1.5 meters/approx. 5 feet

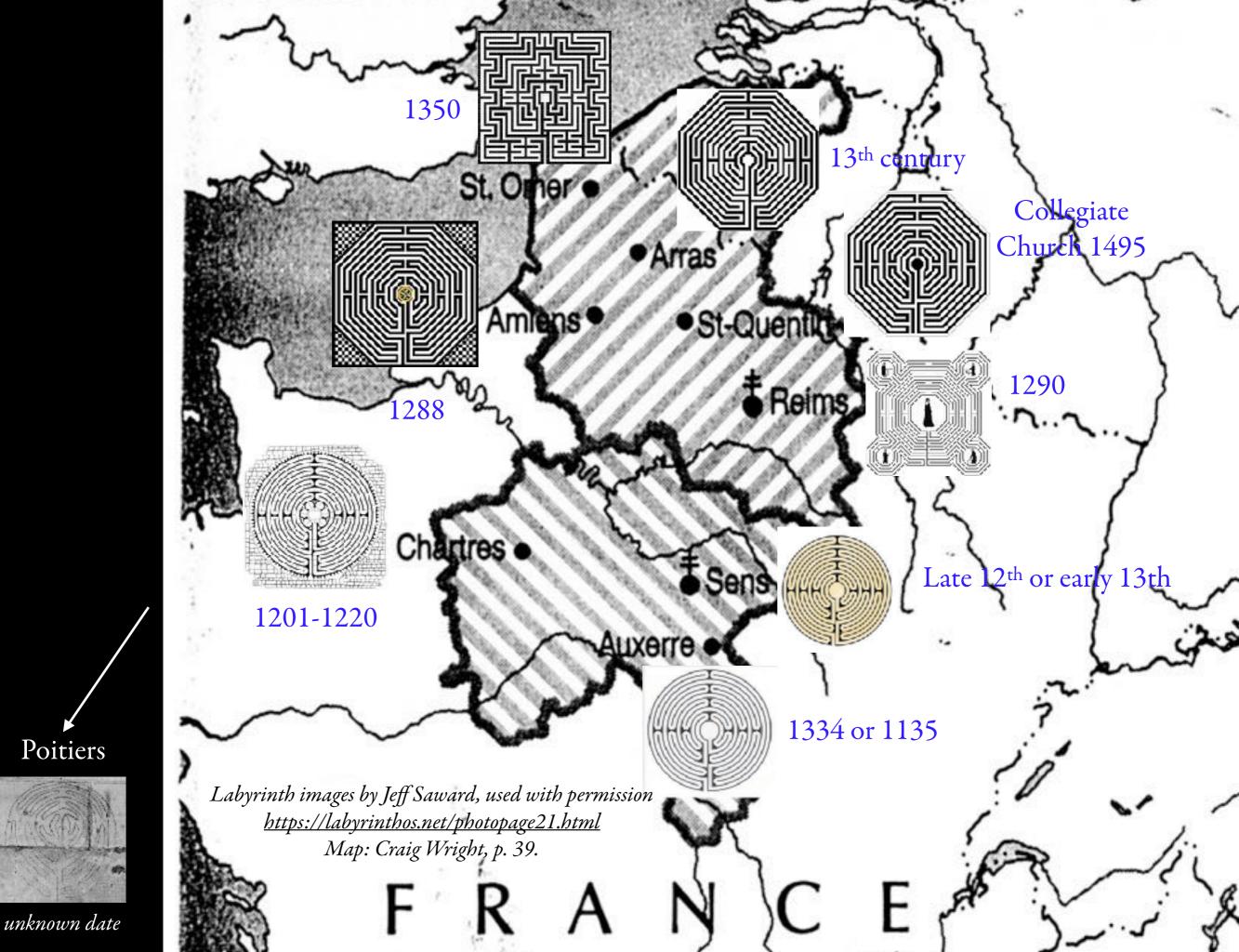


Pontremoli 12th cent. Approx. 32" x 21.5"

Lucca, Italy (outside cathedral) Late 12th Diameter 1' 7 1/2"



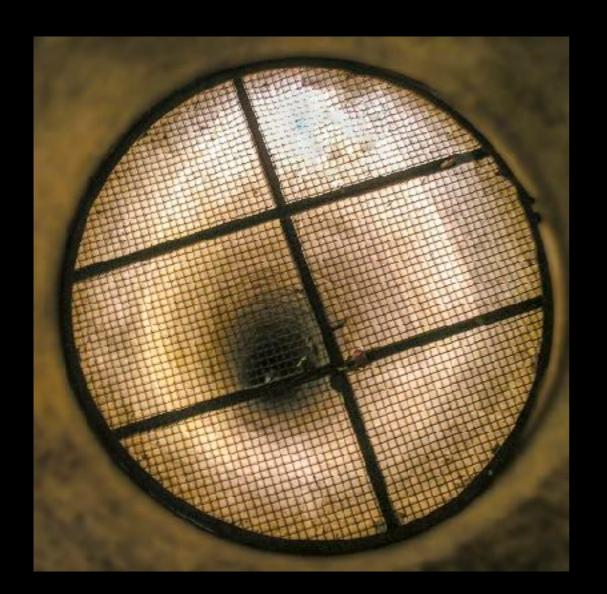
Images: Pavia, Rome, Lucca ©Jeff Saward, <u>https://labyrinthos.net/photopage21.html</u>



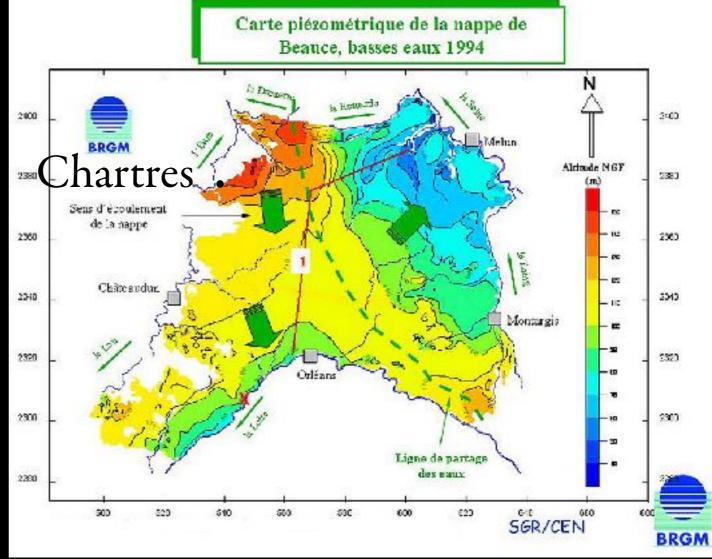




The region lies atop of the second largest groundwater table (aquifer) in France.



The 120 foot deep well in the crypt



https://planet-terre.ens-lyon.fr/ressource/nappe-Beauce-Tavers.xml





ARCHITECTURE DU SANCTUAIRE

La restaution d'une architecture

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Resultation during COlores a partie de fengmores Petrouver an

Outline.

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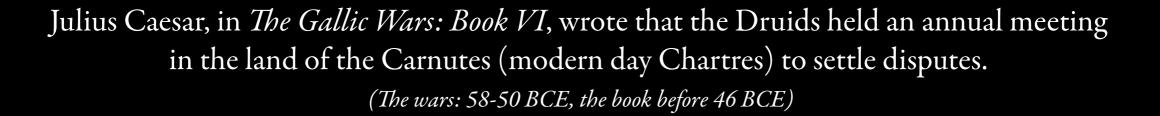
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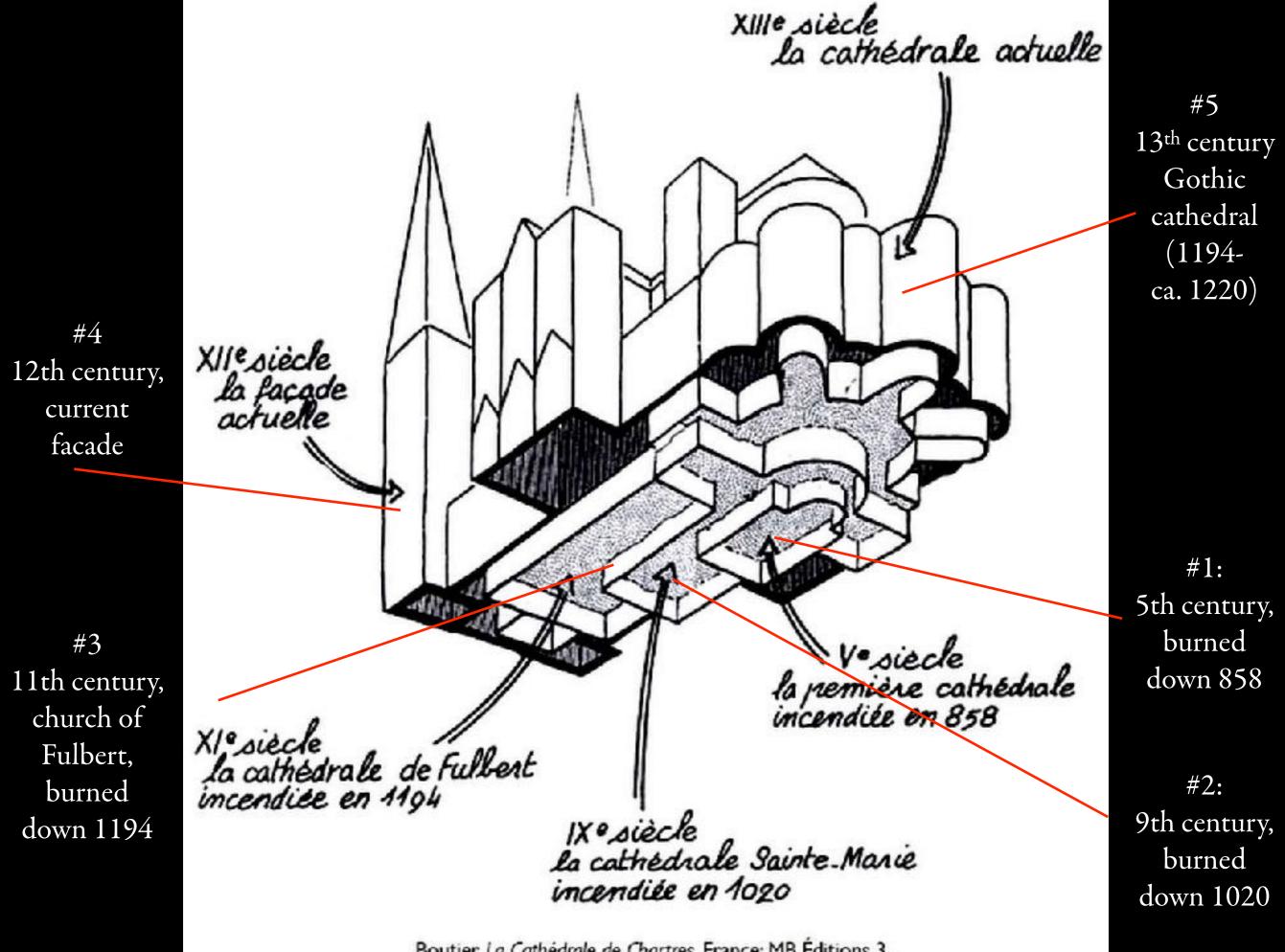
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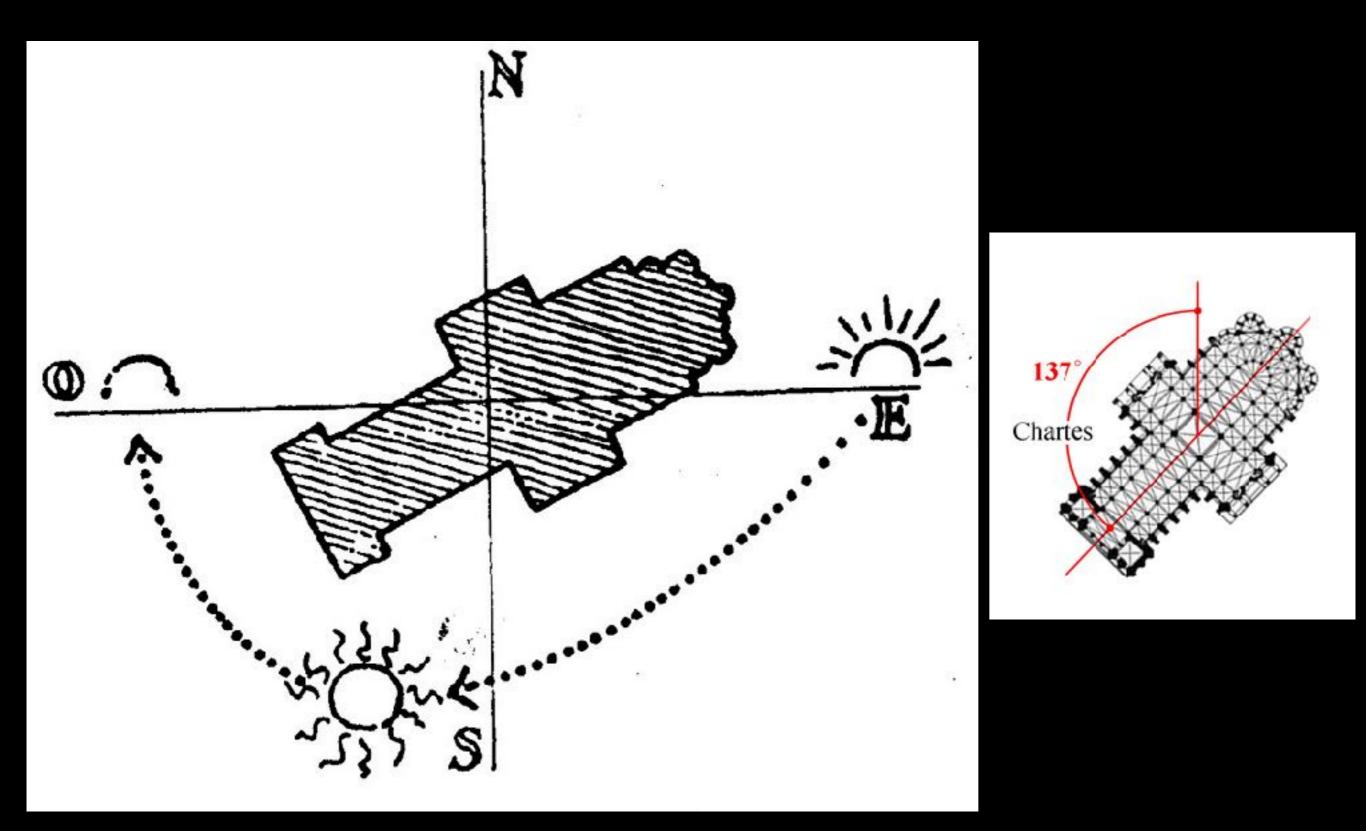






Boutier, La Cathédrale de Chartres, France: MB Éditions 3.

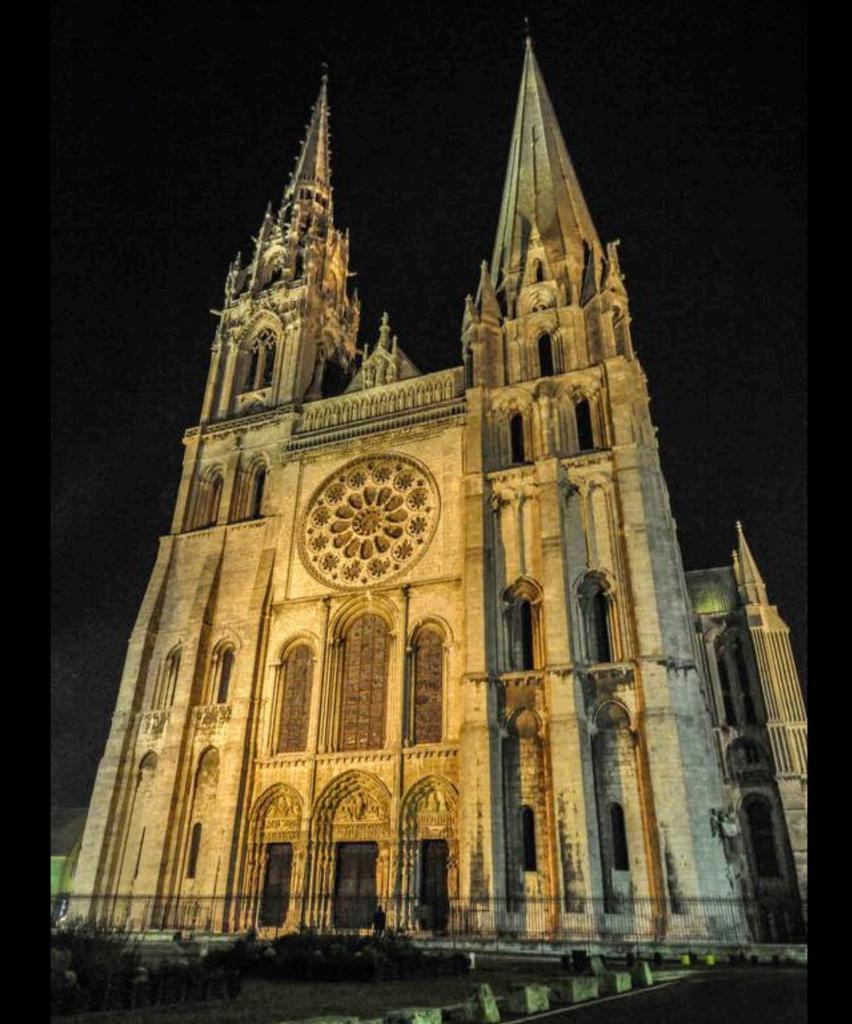
The northeast orientation of the Chartres cathedral and labyrinth: only symbolically oriented to the East, where the sun (& Son) rises

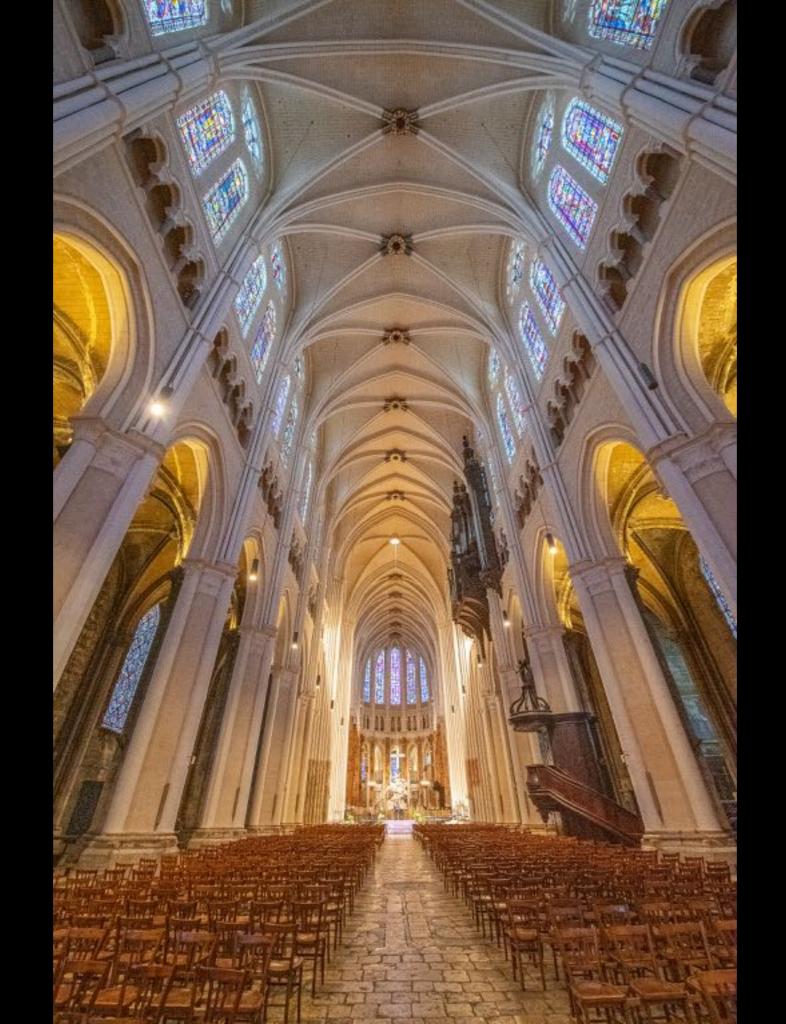


Bouttier, La Cathédrale de Chartres. MB Editions, 1999. Page 2.



The cathedral can be considered a Bible in stone (7,500 statues) and glass (best collection of 12th and 13th century windows in the world, more than 172 medieval windows).























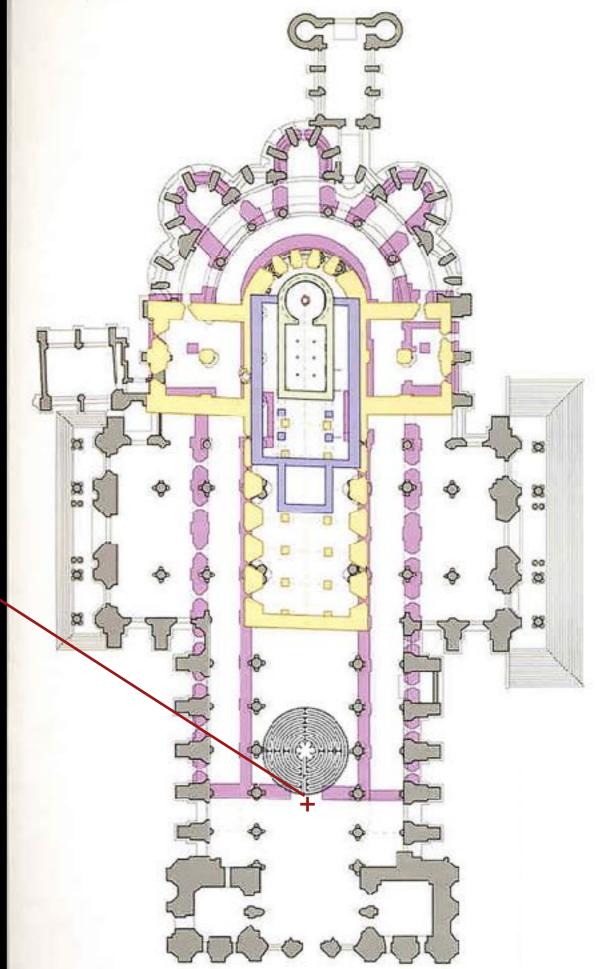




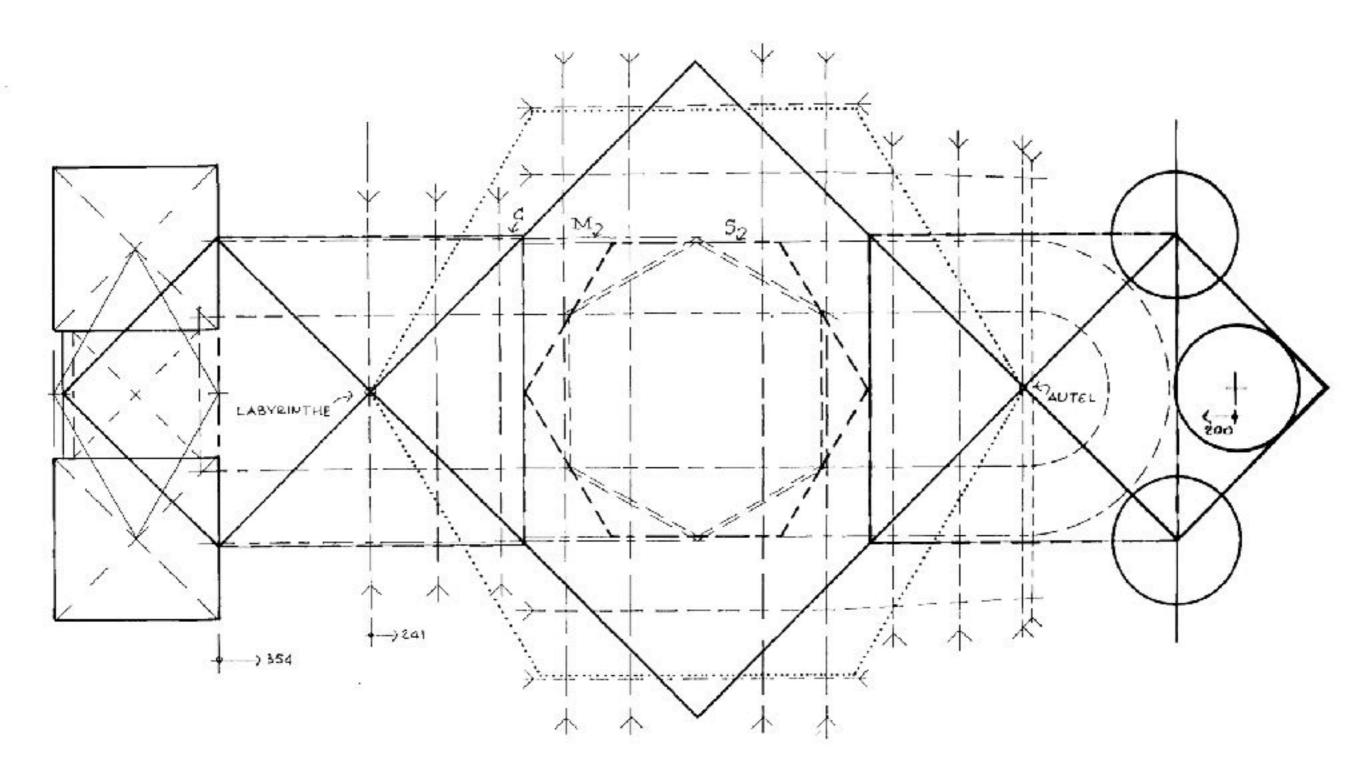
https://en.wikipedia.org/wiki/Architectural_theory



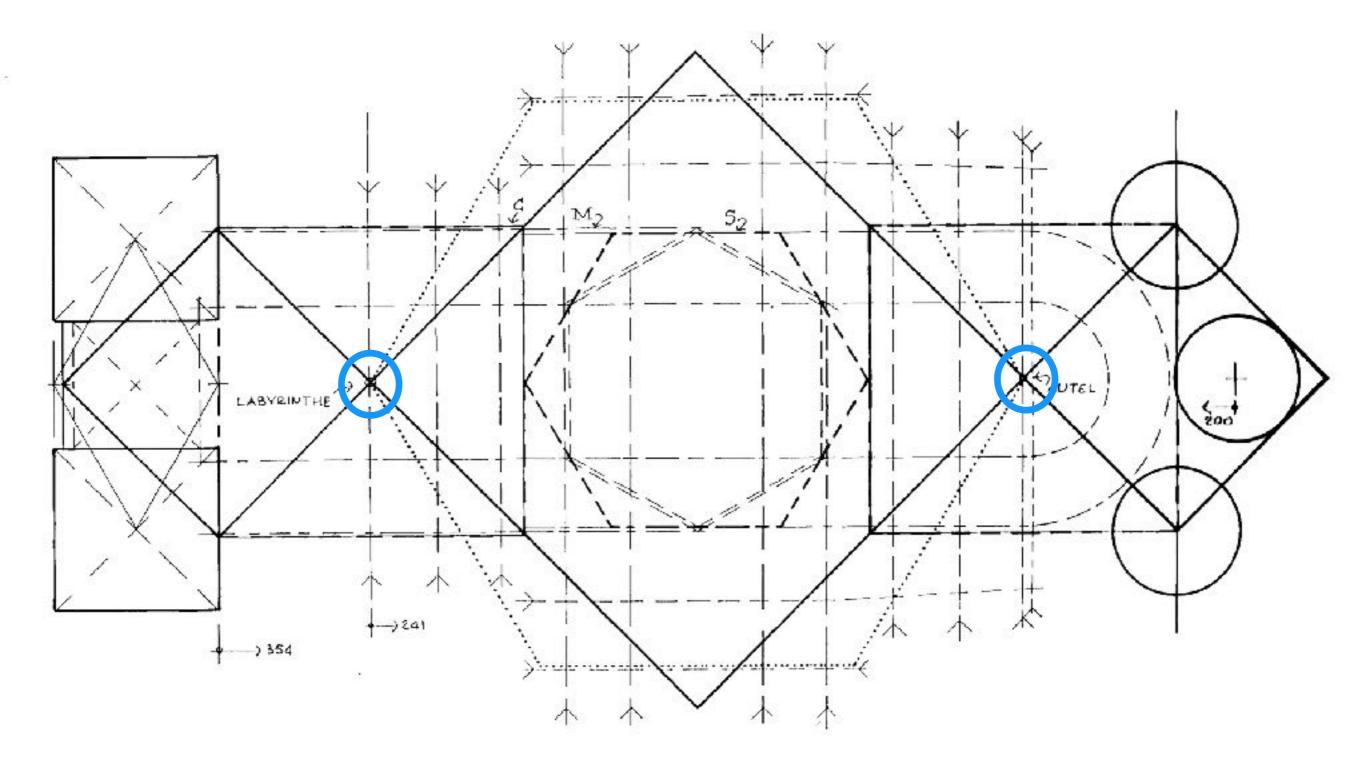
Diagram from Gordon Strachan, Chartres: Sacred Geometry, Sacred Space. 2003 altered by Jill to correct labyrinth size & placement.



The Creation Schema behind the Chartres Cathedral Notice the importance of the placement of the labyrinth and the main altar.



James, John. 1977. Chartres, les constructeurs. Chartres: Société archéologique d'Eure-et-Loir, 197.



James, John. 1977. Chartres, les constructeurs. Chartres: Société archéologique d'Eure-et-Loir, 197.

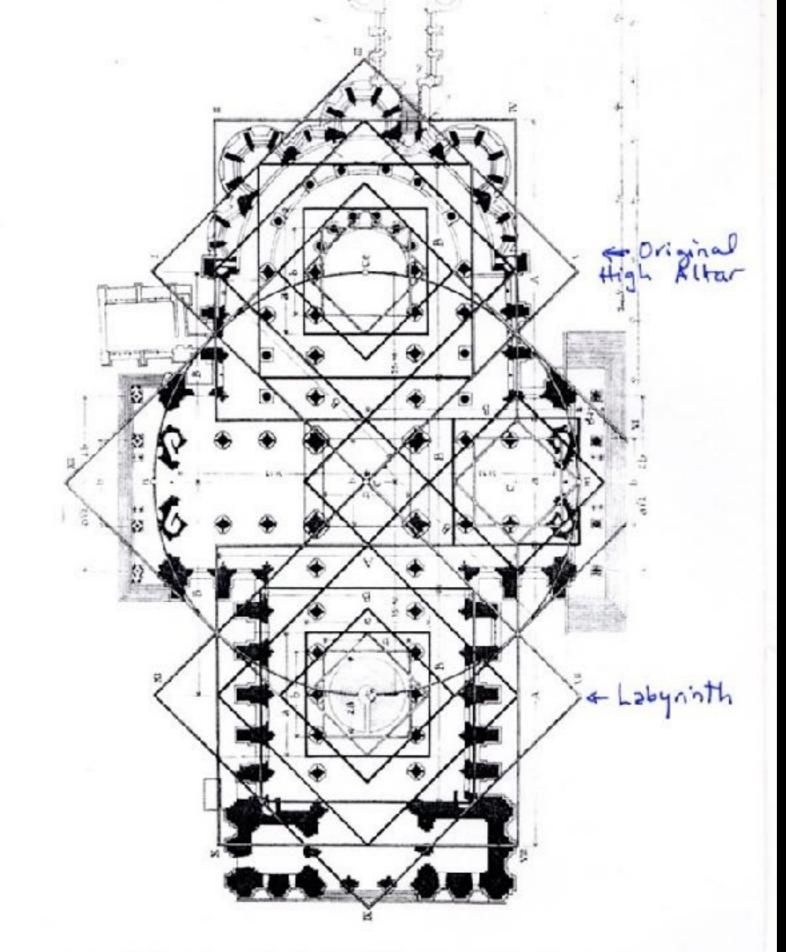
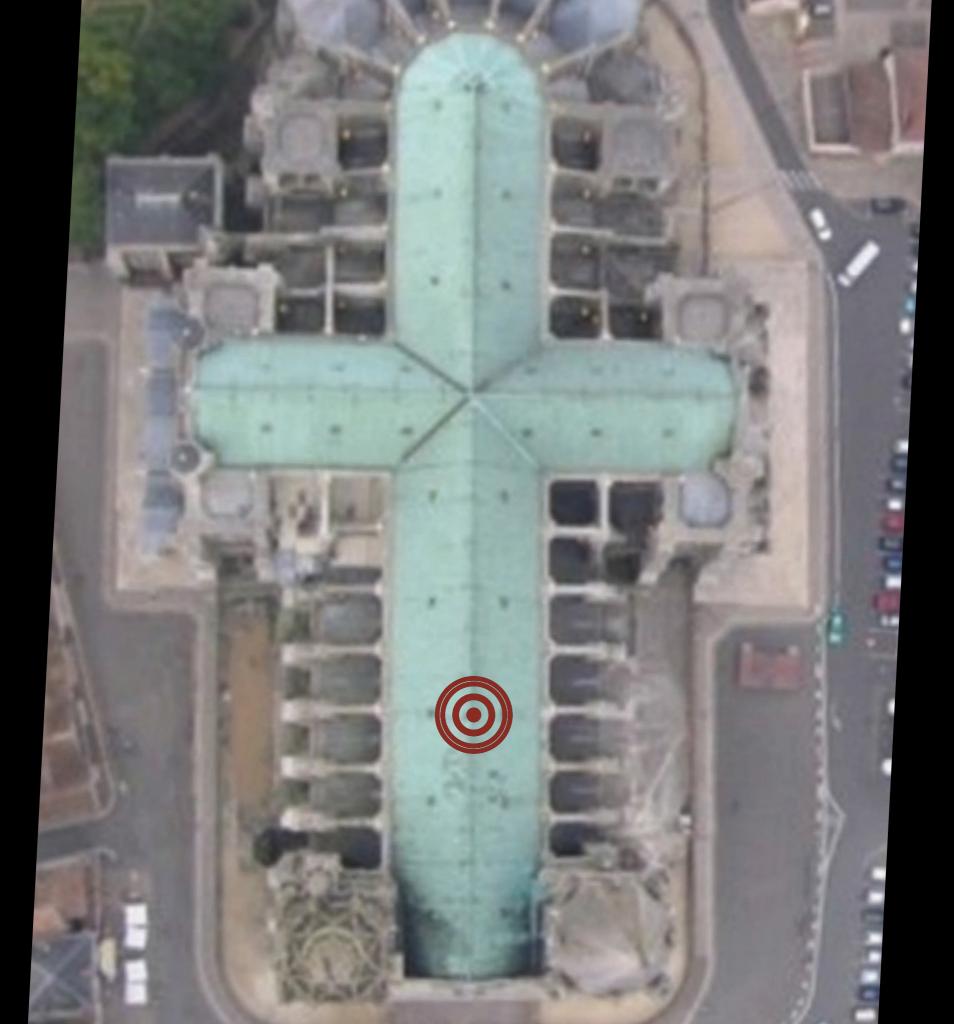
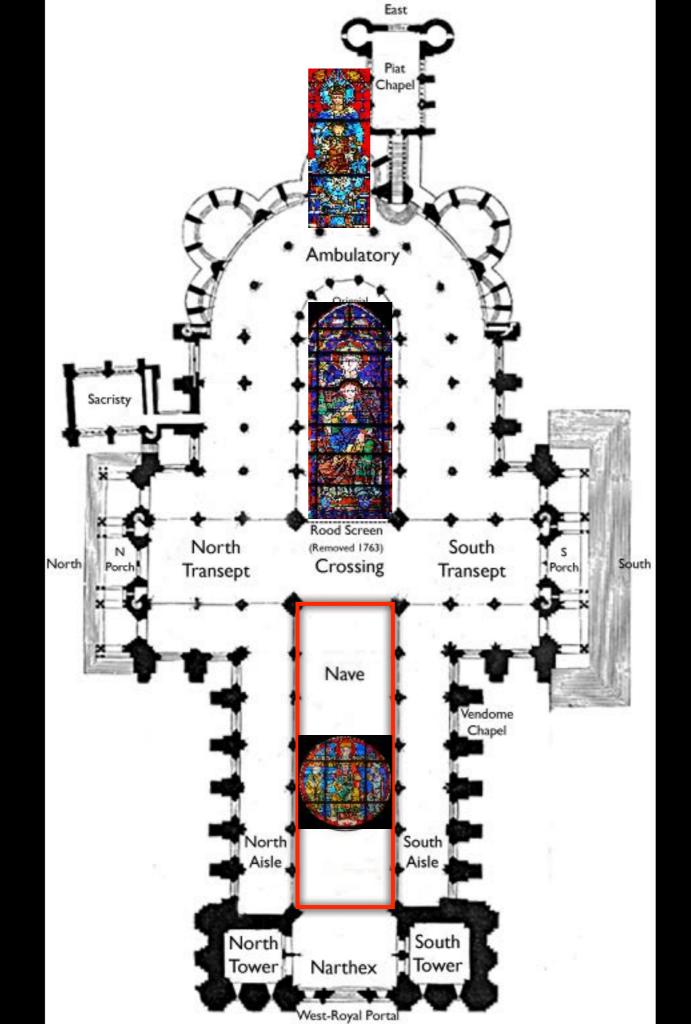


FIGURE 2.5 The floor plan of the cathedral of Chartres, with labyrinth, suggesting how the present Gothic building may have been designed according to a few basic geometric processes. The high altar and the maze serve as complementary epicenters. <<<< Wright, Craig from James. The Maze and the Warrior. Cambridge, Massachusetts: Harvard University Press, 2001.

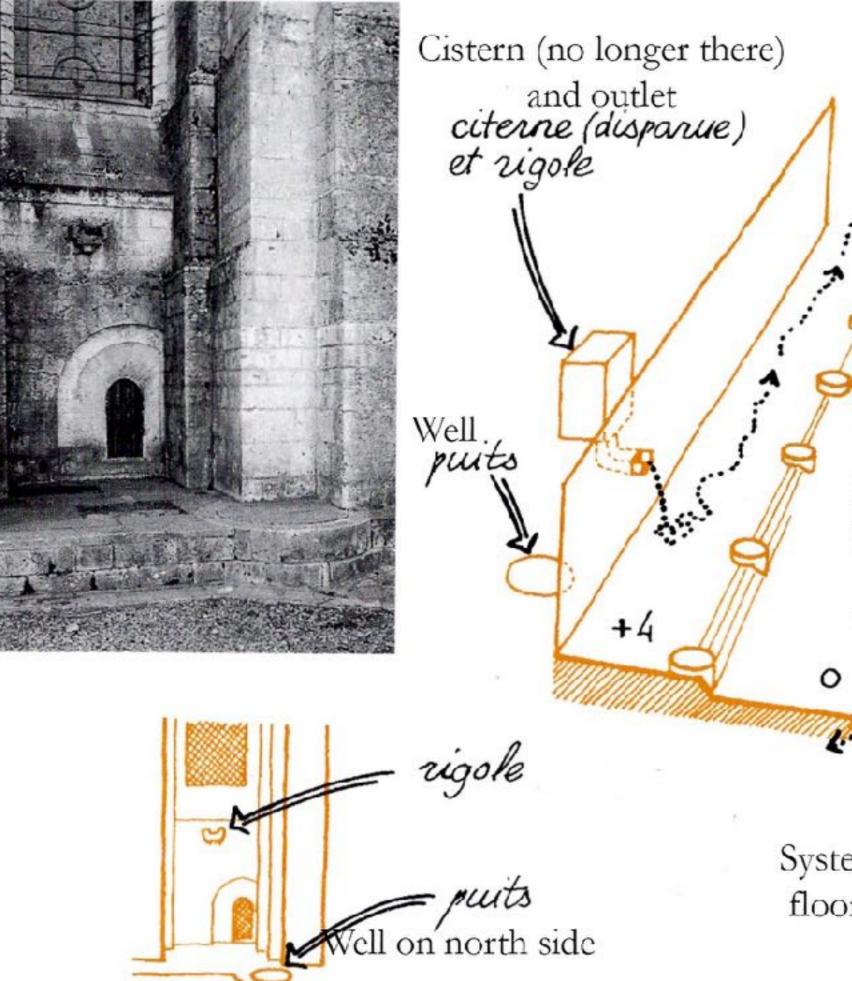












System for washing the floor of the Cathedral

Bouttier, Michel. 1999. La Cathédrale de Chartres : Sa Construction. Paris: MB Editions.

©Michel Bouttier

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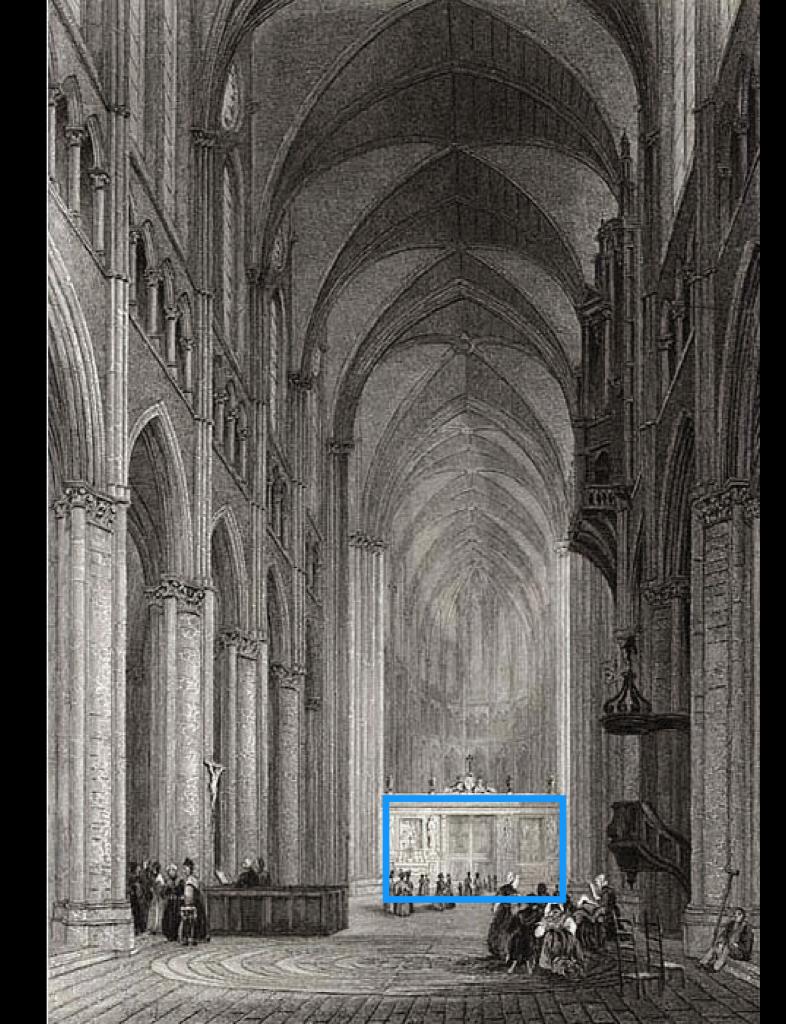
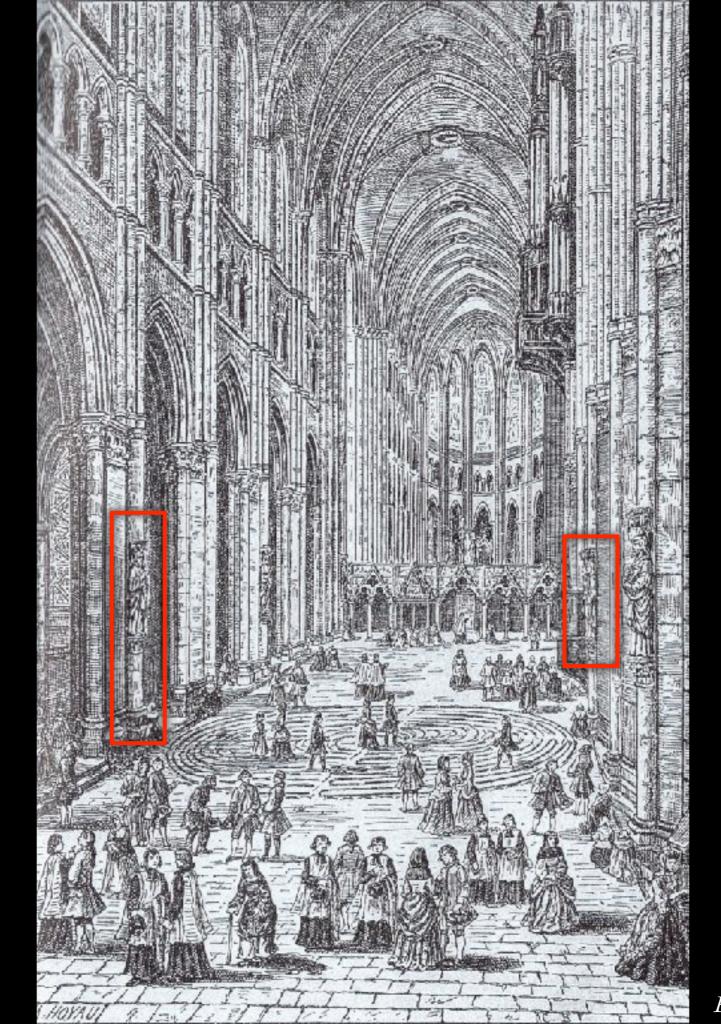


Image by W. G. Colman, architect, and engraved by Benjamin Winkles

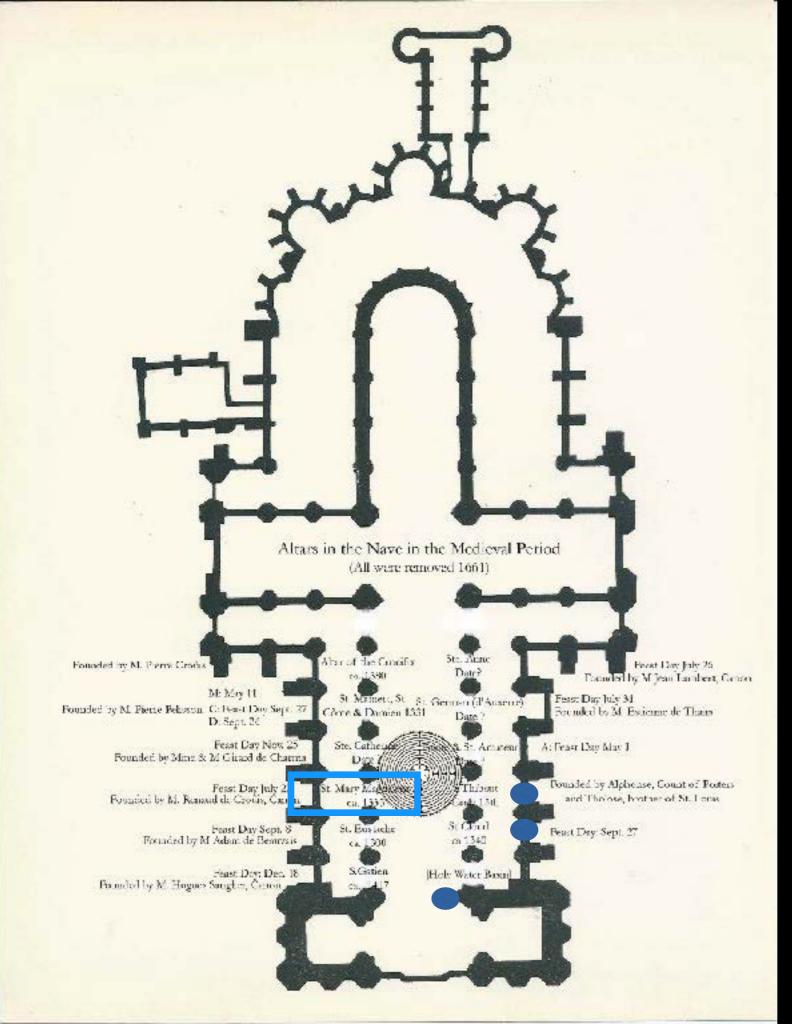




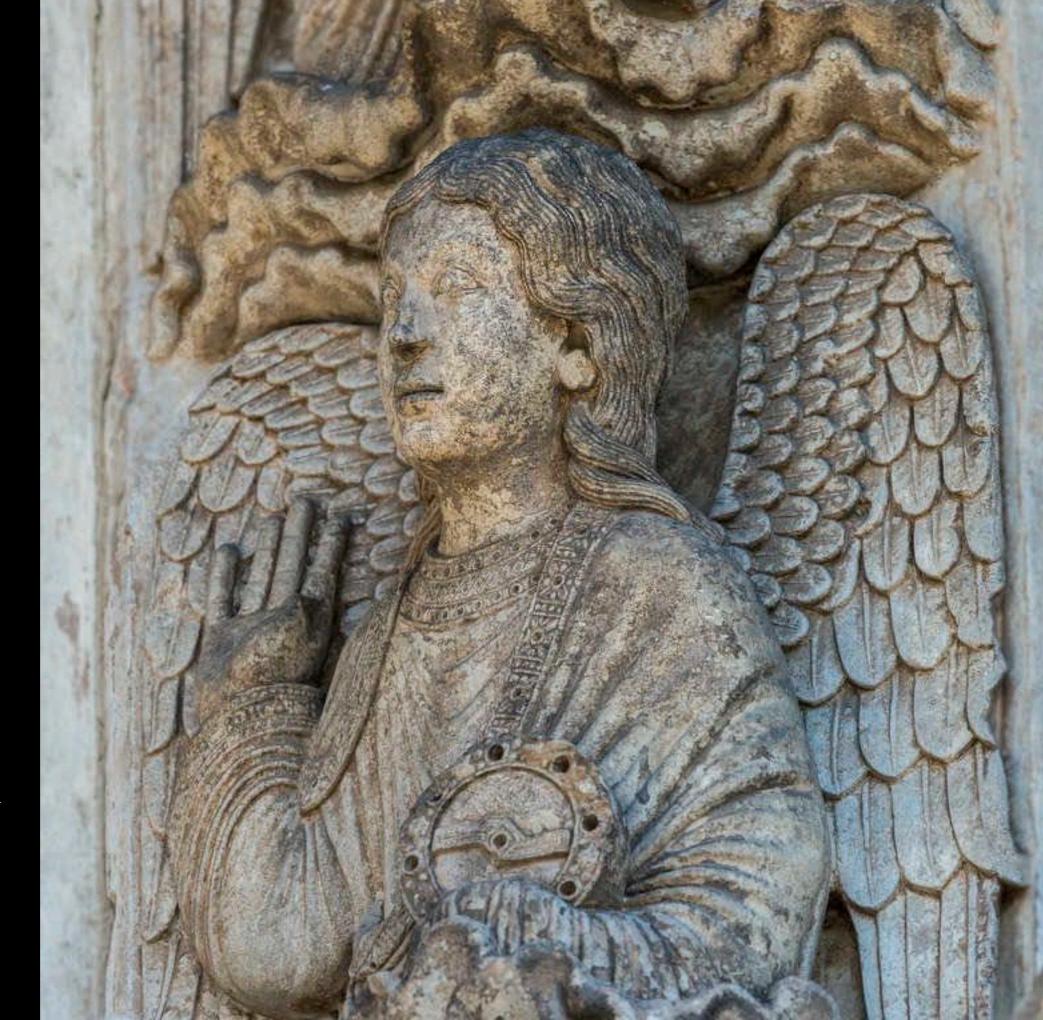
Gravure de J.-B. Rigaud (ca.1750)



Etching by J.-B. Rigaud (ca. 1750)



As early as 1300 altars were built abutting the pillars of the nave. Masses were celebrated around the labyrinth on a regular basis until 1601.



Angel with an astrolabe west portal. The astrolabe was a handheld model of the universe. It was used to work out problems in astronomy and Fulbert taught about it at the School of Chartres.





Fulbert the builder window in the crypt by Gabriel Loire, 1928



Fulbert teaching window in the crypt by Gabriel Loire, 1928 Three key concepts of the teaching at the School of Chartres

Integument:

"...there exist many layers to things, words, and experiences and these layers must be pulled back to reveal hidden meaning." (42) "Coverings or envelopes are placed over truth. They contain within them and beneath them divine meaning. (119-120)

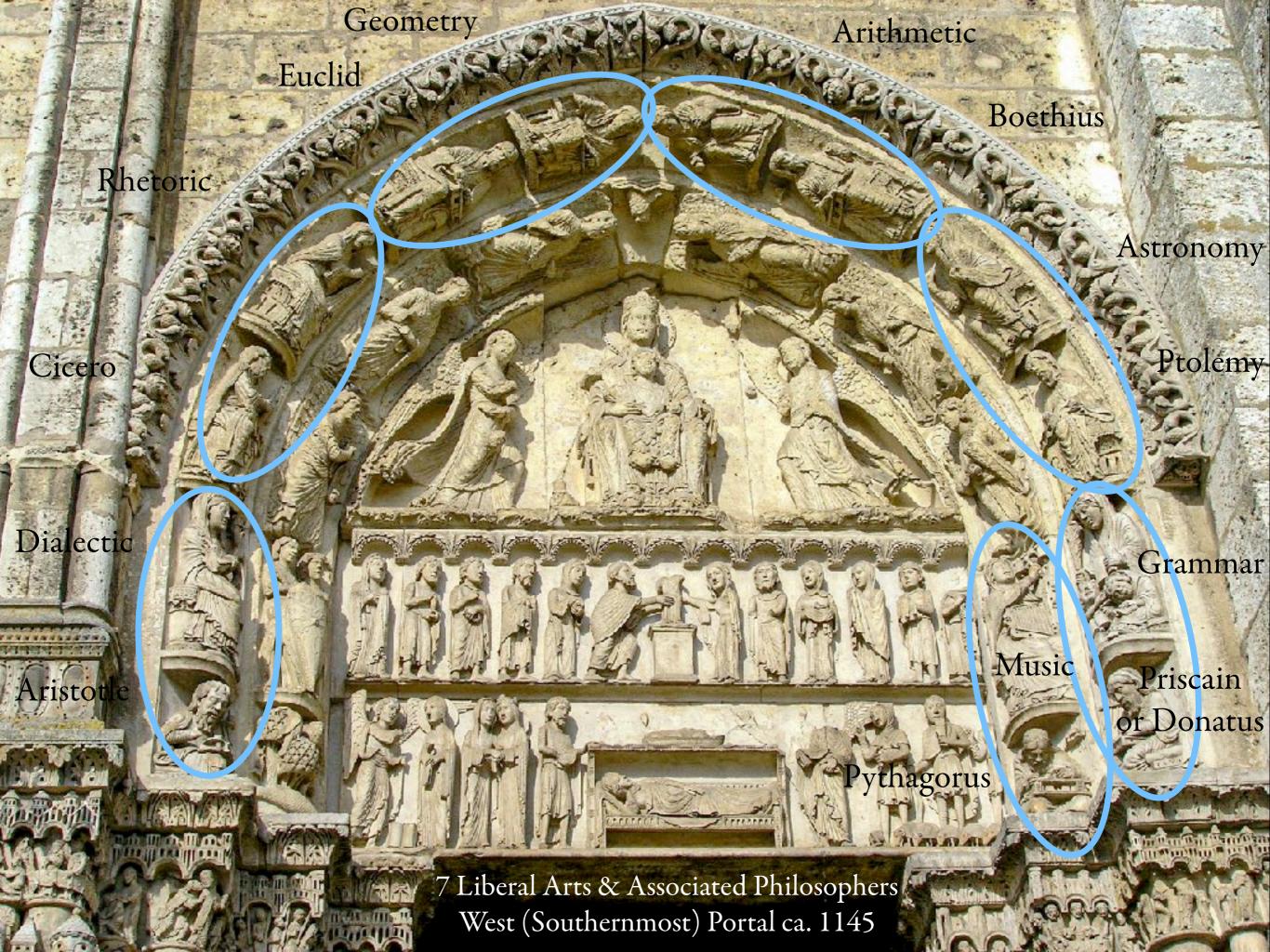
Exemplarism

"...divine ideas exist in the world of perfection (the world of ideas), and these in turn exist in the things of this world as an image of the original." (84)

The World Soul

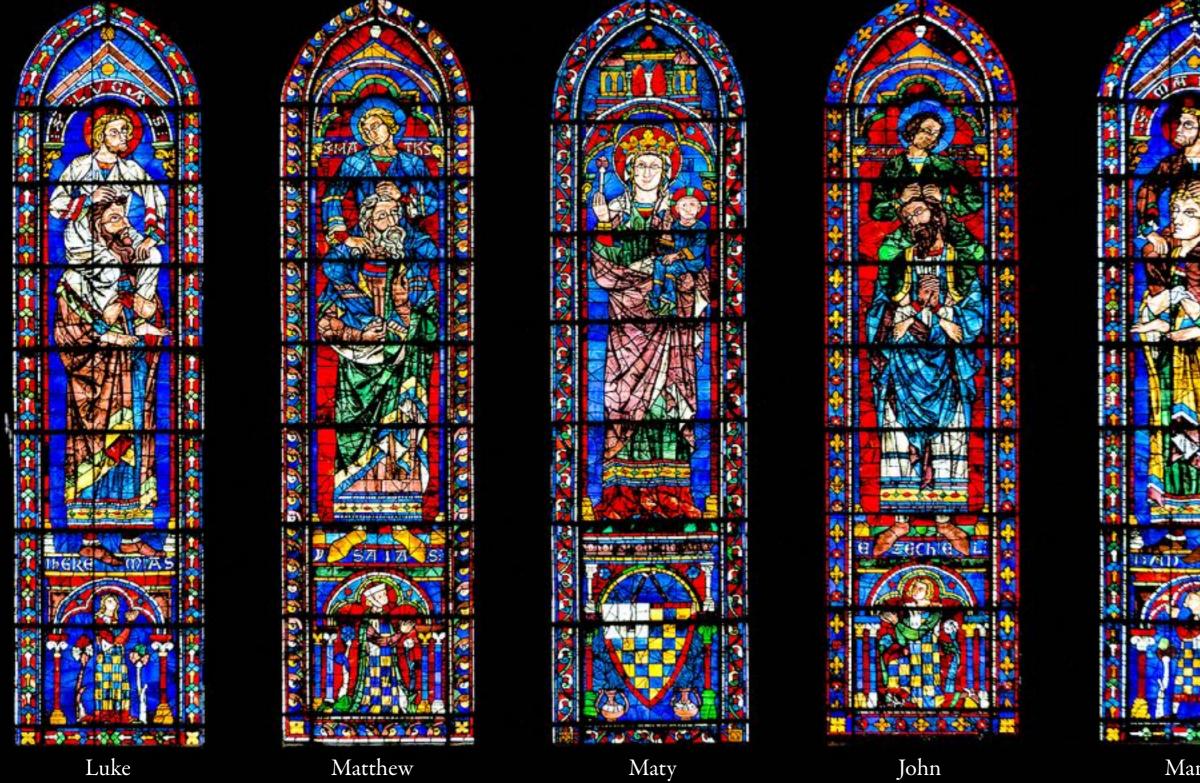
"...a vivifying force is in all things, the force which moves the heavens, the fountain from which all human souls are formed... (119)

Ellard, Peter. The sacred cosmos : theological, philosophical, and scientific conversations in the early twelfth century school of Chartres. Scranton: University of Scranton Press (2007), 117.



We are like dwarfs [the moderns] sitting on the shoulders of giants [the ancients.] Our glance can thus take in more things and reach farther than theirs. It is not because our sight is sharper nor our height greater than theirs; it is that we are carried and elevated by the high stature of the giants.

Bernard of Chartres, who was Chancellor at the School of Chartres (+1124); Lancet Windows under South Rose window 1221-1230



Jeremiah

Isaiah

Jesus

Ezekiel

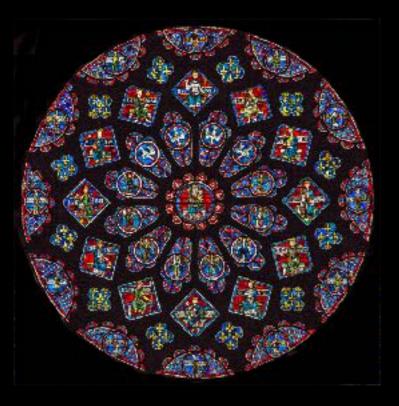


Mark Daniel

The labyrinth is the largest "decorative" element in the cathedral even larger than the rose windows.



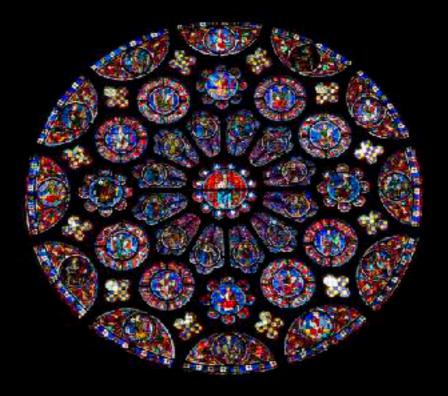
Diameter of labyrinth: 12.9 meters (Saward)







West rose (glazed area) 11.9 meters



South Rose: 10.56 meters





Replica of 13th century medal (enseigne) of Our Lady of Chartres for pilgrims

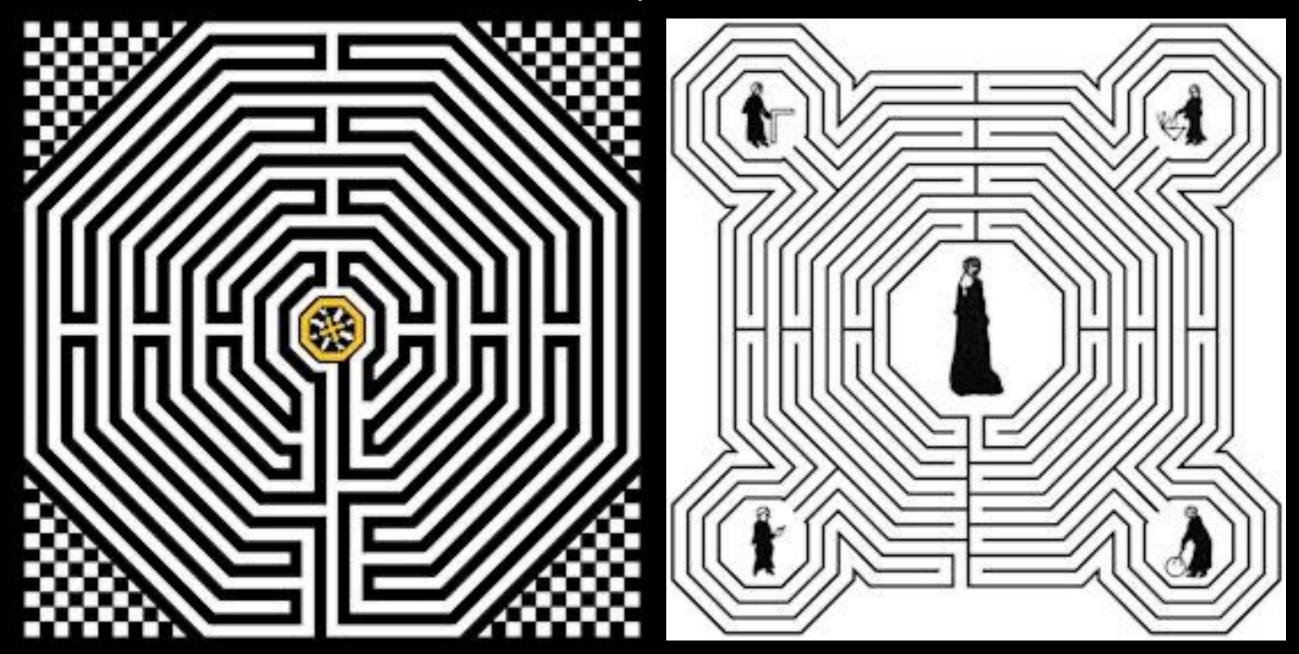
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Easter dances on the Cathedral Labyrinths

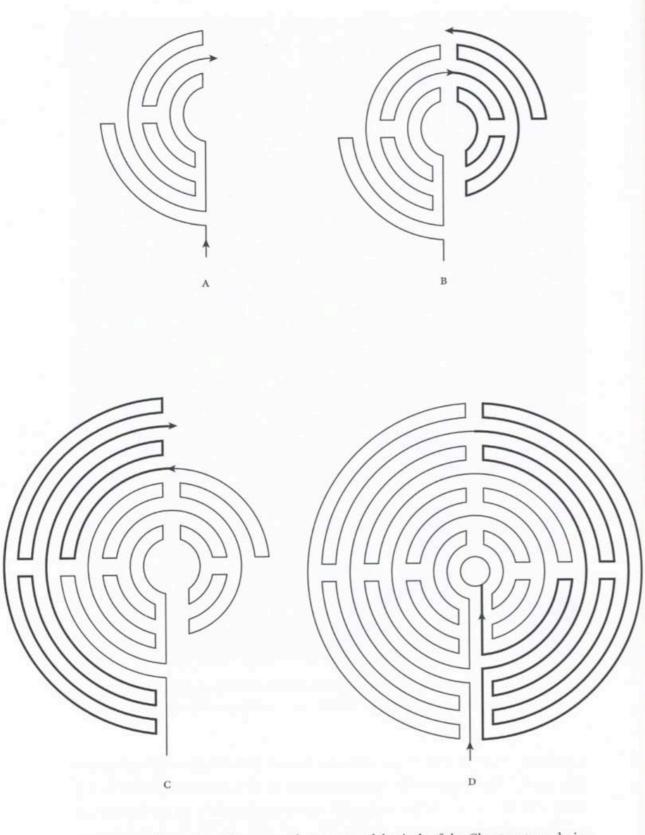
Before 1165, Jean Beleth, a theologian from the University of Paris speaks of a ball game in the cathedrals of Amiens and Reims in which a bishop threw the ball.

(Both French cathedrals later installed labyrinths, Amiens in 1288 and Reims, around 1290.)



Amiens labyrinth Installed 1288 Reims labyrinth Installed around 1290

Thanks to Jeff Saward for the use of these images. <u>https://labyrinthos.net/photopage21.html</u>



THE MAZE AND THE WARRIOR

FIGURE 1.11 The systematic process that creates a labyrinth of the Chartres-type design.

The labyrinth as a place where liturgical dramas of Christ's descent to hell and freeing of the captives could be reenacted.

"...[there was a] need for a sizable space within the church to act out Christ's harrowing of hell."

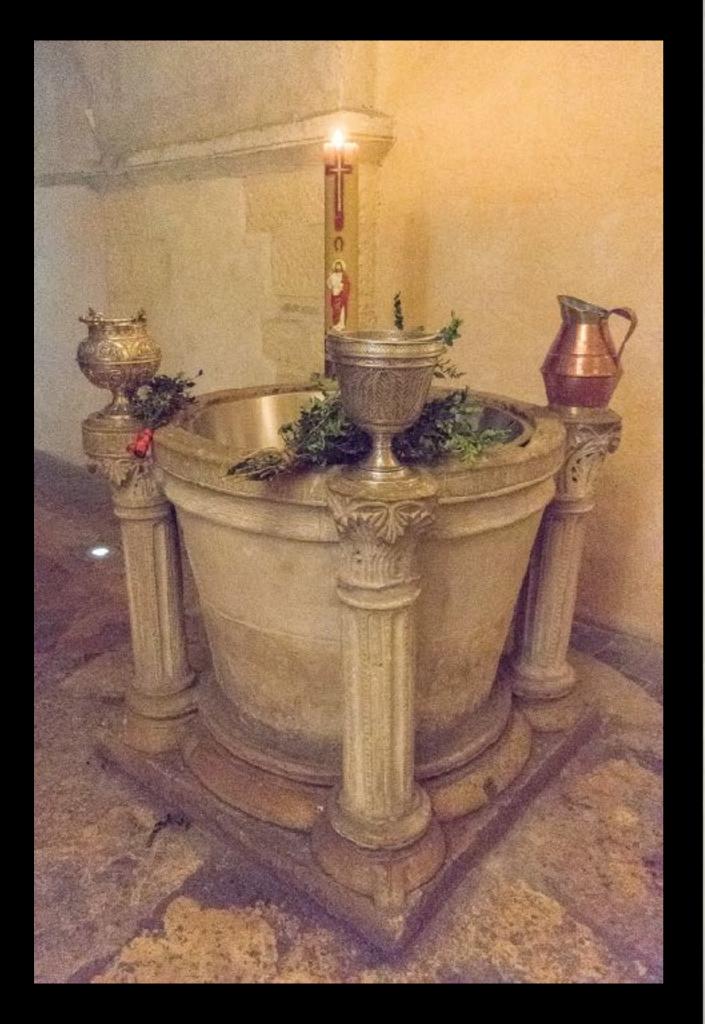
"[Christ] suffered under Pontius Pilate, was crucified, died, and was buried.

He descended into hell. On the third day he rose again."

(4th and 5th line of the Apostles' Creed)

Craig Wright. 2001. The Maze and the Warrior. Symbols in Architecture, Theology, and Music. Cambridge, MA: Harvard University Press, 37.





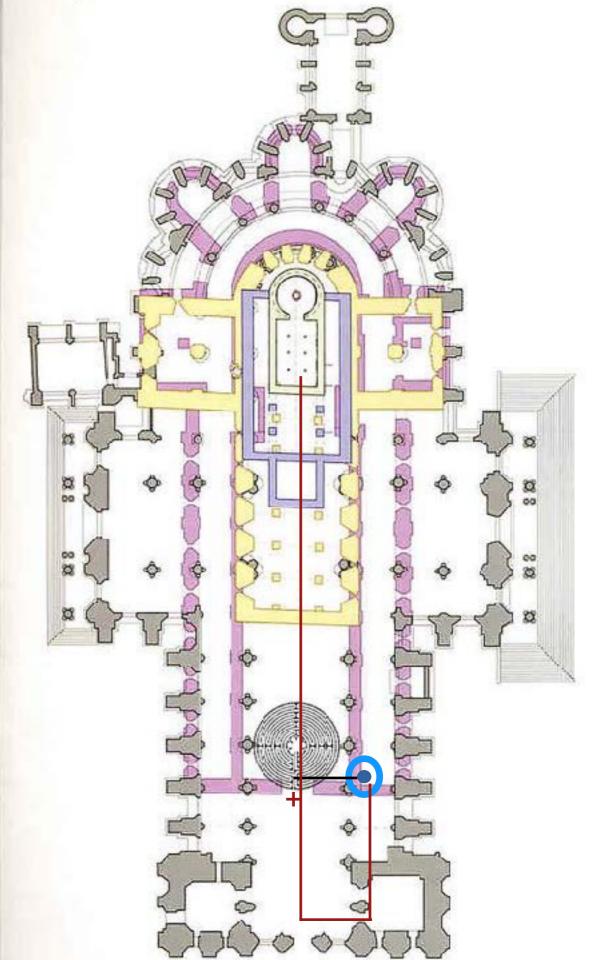


Diagram from Gordon Strachan, Chartres: Sacred Geometry, Sacred Space. 2003. Note the baptismal font marked in the south crypt in blue.













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Photo of Jill and Tim Geoffrion by ©Alain Kilar <u>alain.k@sunrise.ch</u> Used with permission.

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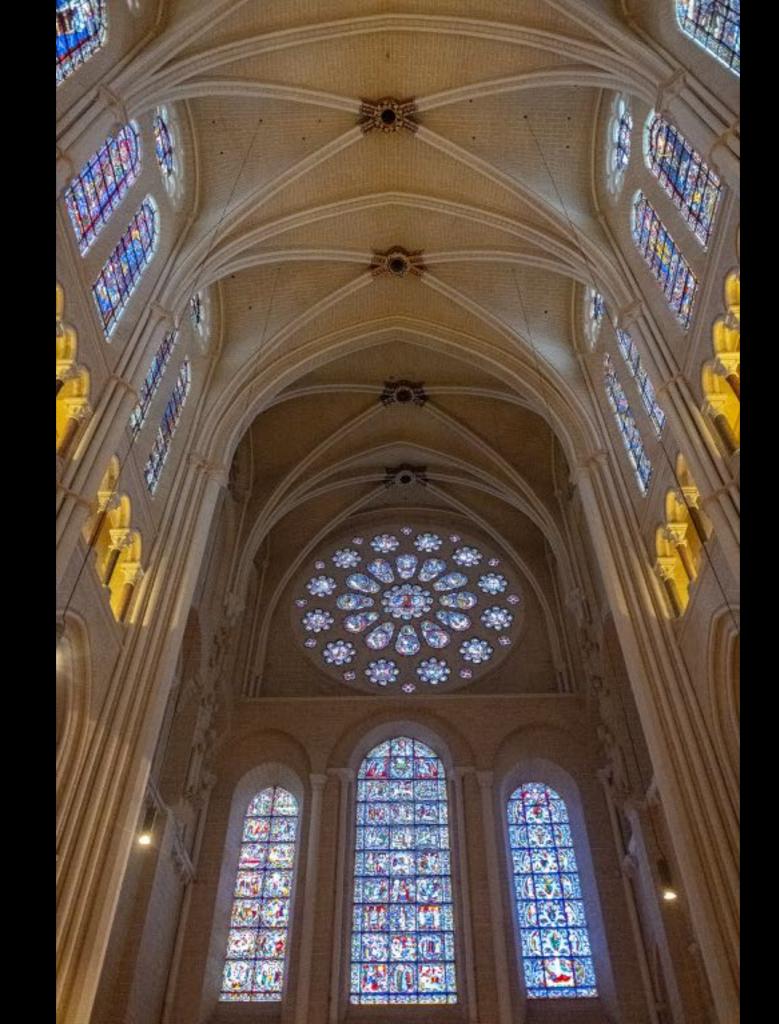
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Earth









Half-circle (approximate) turns: 28

Circural shapes around the outside of the labyrinth: 112



Center Center Circle: 1



Circles/Circuits & Center Circle: 12



Center Petals: 6

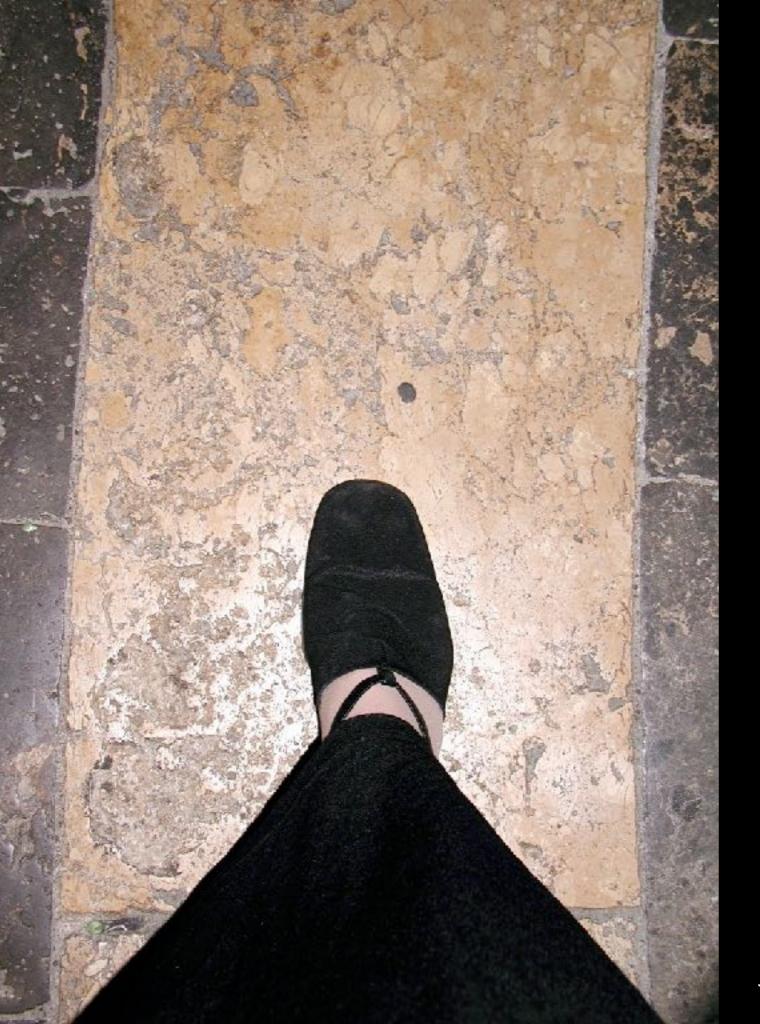










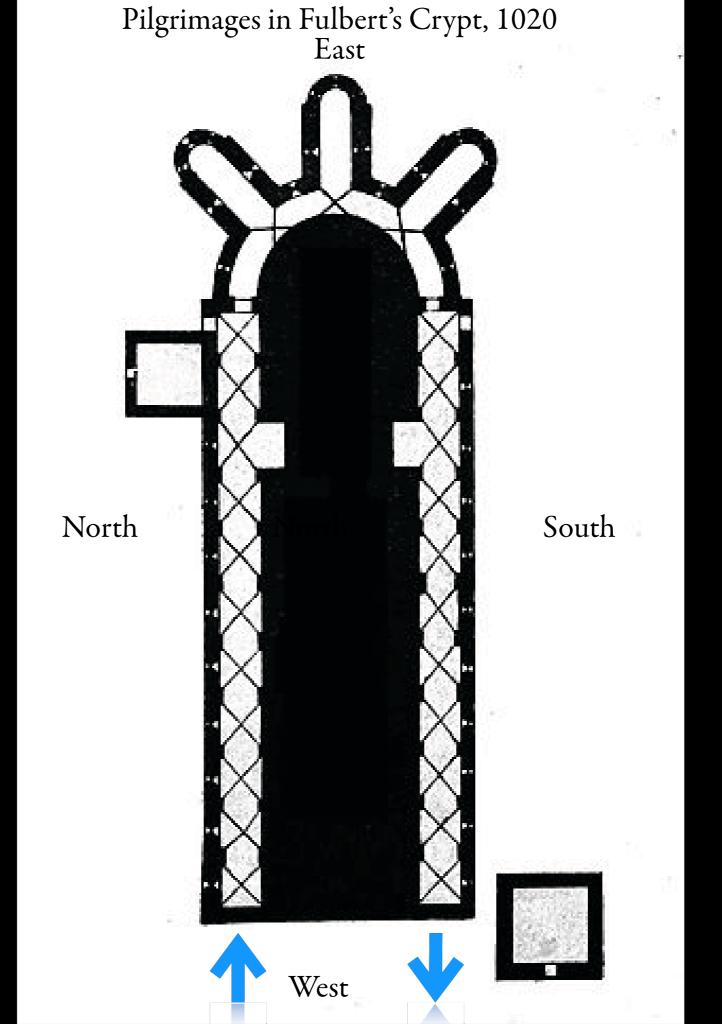


The pathway

Averages 13 1/4 (34 cm) inches with a 3 inch (7.5 cm) "wall" separating each path.

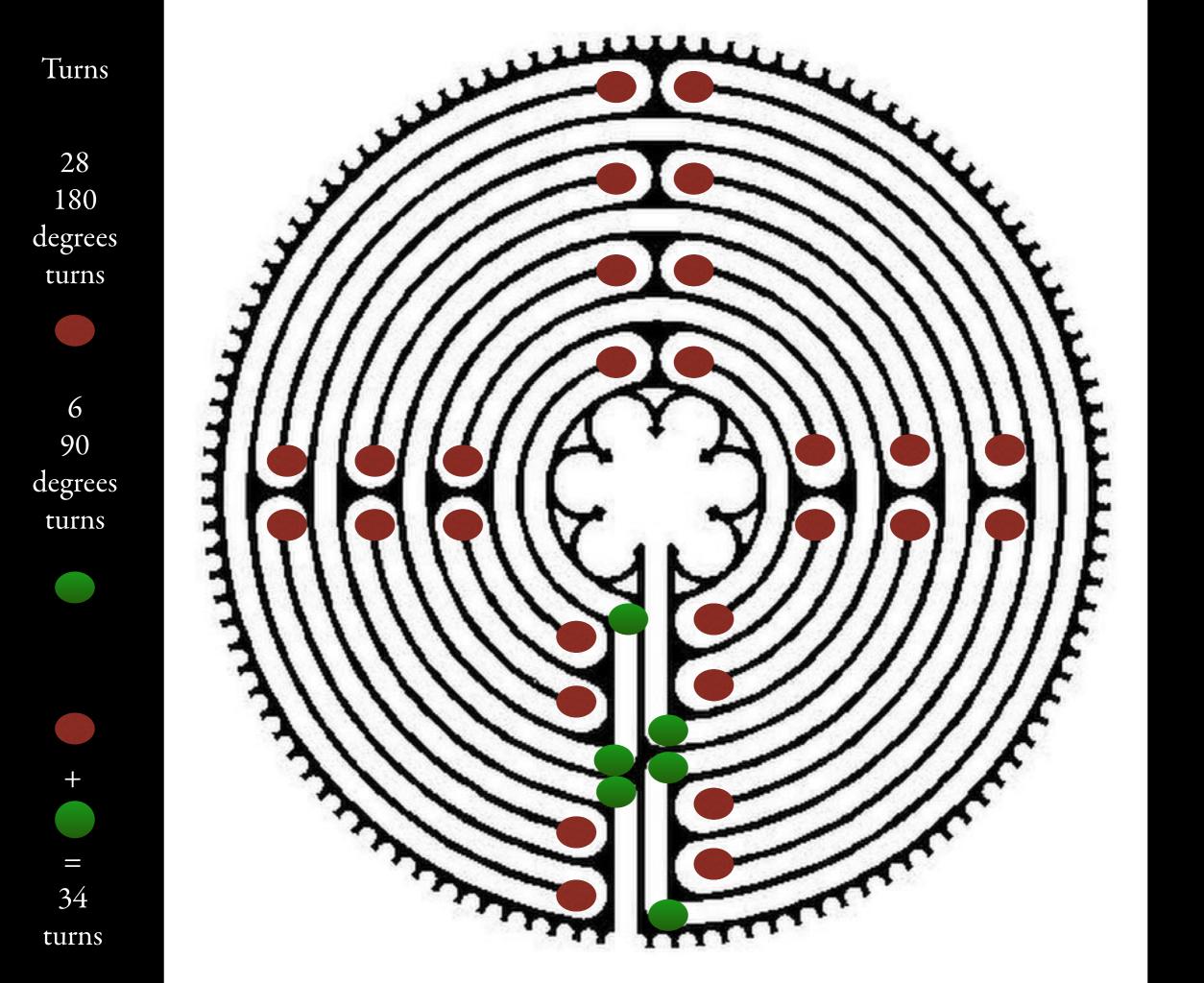
It is approximately 262.4 meters (860.9 feet) from the threshold to the center.

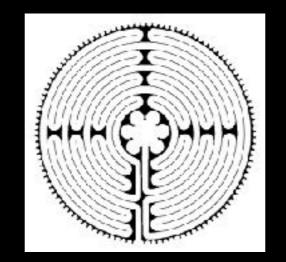
Jeff Sawards, https://www.labyrinthos.net/Chartres%20FAQs.pdf

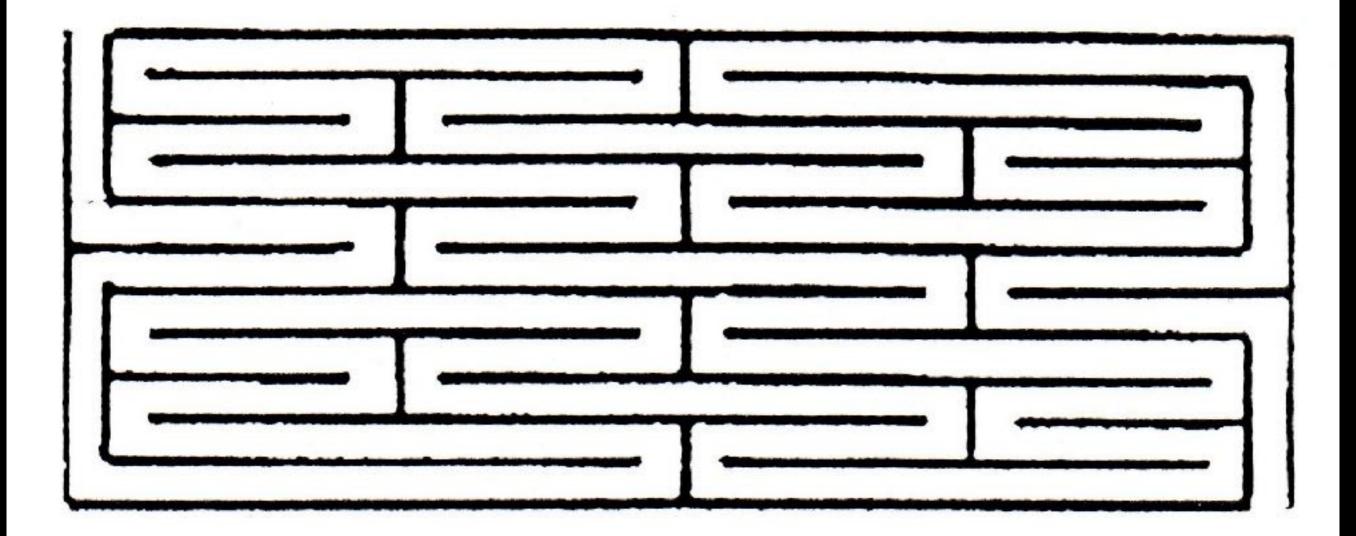




West

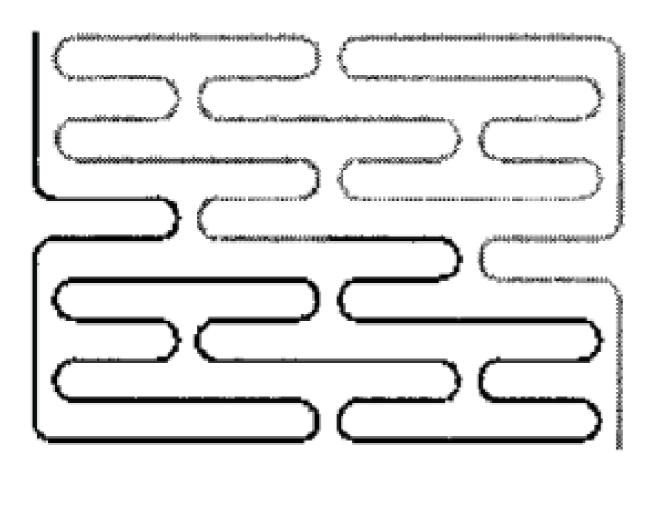




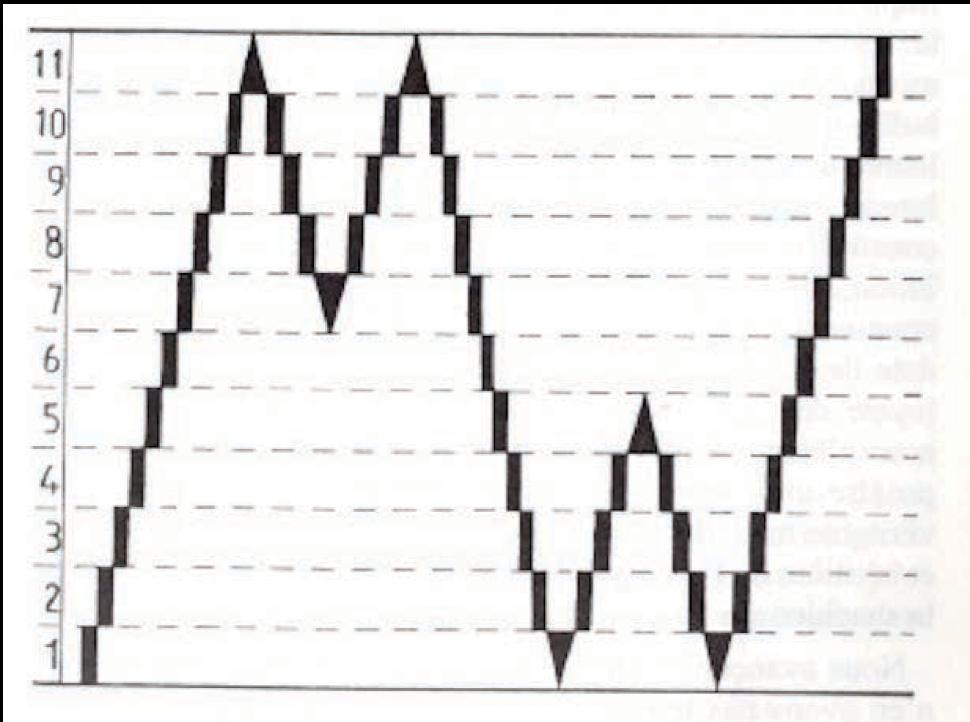


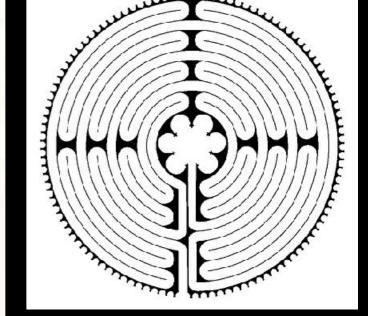
Path of the labyrinth squared off and presented in rectangular form. Caerdroia No. 32: 2001 Robert Ferré

Ariadne's Thread of the Chartres Cathedral Labyrinth



Andreas Frei. The Cascading Serpentine. Caerdroia 35: 2005, 19.





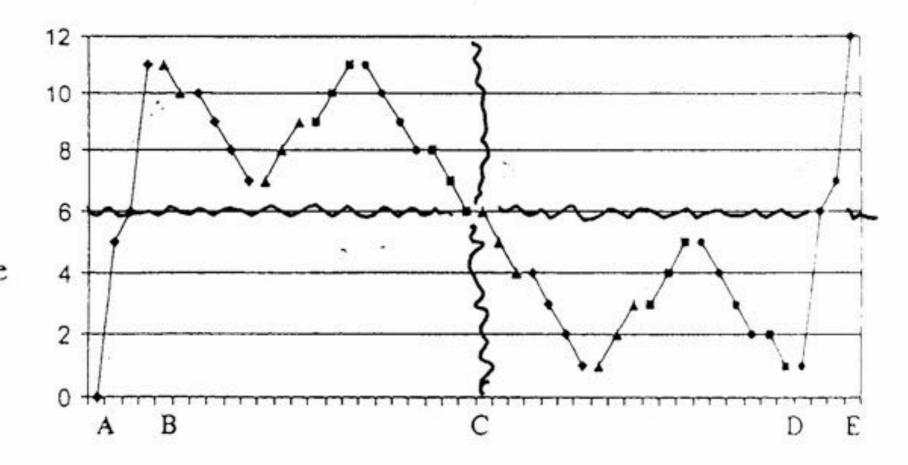
John & Odette Ketley-LaPorte. 1997. Chartres : Le Labyrinthe Déchiffré: Éditions Jean-Michel Garnier, 157.

On peut présenter schématiquement l'ordre dans lequel doivent être franchis ou parcourus les onze anneaux qui forment la « piste » laby-rinthique. On obtient ainsi une sorte de double monogramme marial,

1-11: circuit (circle)
1: outermost circle
11: innermost circle
Breaks in the line denote
a change of quadrant.

12= Center

0= Threshold



"Steps" through the circuit.

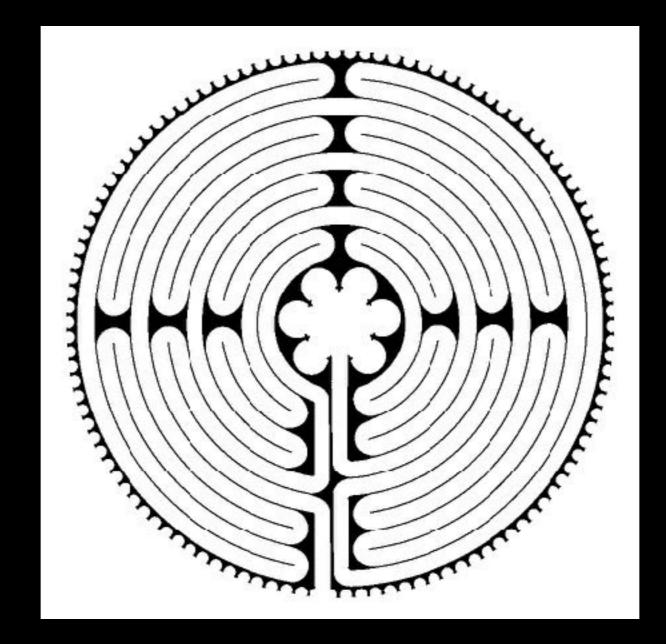
Each "step": an arc within a quadrant, almost a quarter of a circle.



Kuipers, Willem. (2000). Cadence Characterises Labyrinths. <u>Caerdroia</u>. 31: 33-40.

QQHHQQHQHQHQQHQ<u>H</u>QHQQHQHQQHQQHQQ CENTER QQHHQQHQHQHQQHQ<u>H</u>QHQQHQHQHQQHQQ

Sequence of 31 mouvements of the Chartres labyrinth Craig Wright. The Maze and the Warrior. Cambridge, Massachusetts: Harvard University Press, 2001.

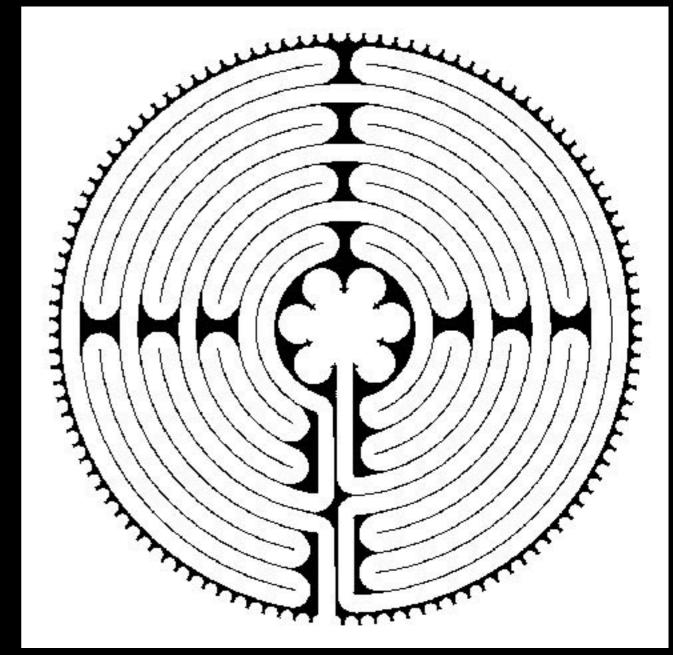


Rhythm pattern of Chartres labyrinth

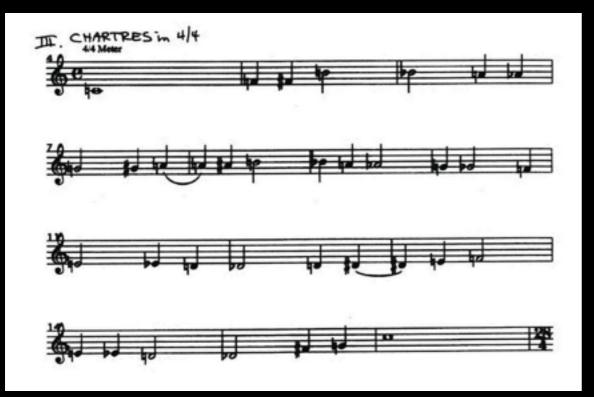


Figure 6 - Musical notation describing the rhythmic pattern of the Chartres Labyrinth as described within the text. Whole notes were used for the second two and last two bars. Visualize that the rhythm is being executed using a trumpet playing a single tone. Alternately for a drum beat the whole notes would be replaced by single quarter notes. I have also added a rest to the first bar since this represents the beginning and point of departure from the labyrinth (all Pilgrims need rest at the start of a journey and before their return trip <G>).

The Song of the Labyrinth. William Steve Burkle <u>http://www.freemasons-freemasonry.com/labyrinth_chartres.html</u>

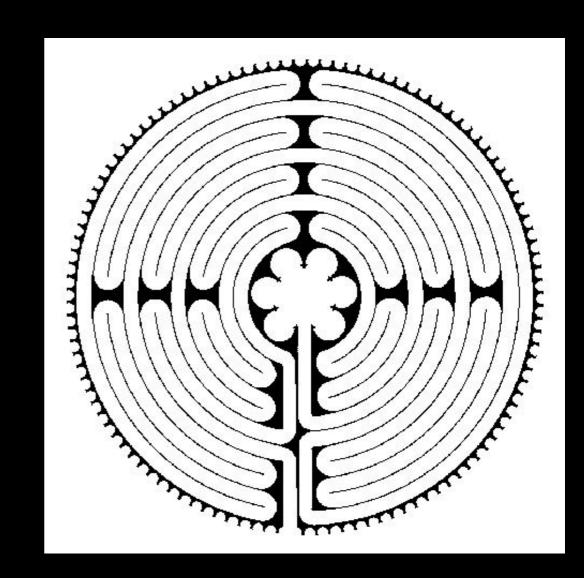


Musical patterns of Chartres labyrinth



http://www.crystalinks.com/labyrinths.html







Center: 6 Petals formed by 7 Circles (with 12 divisions)

7: The meeting of heaven and earth (Number of the Virgin)
6: Stability and balance (Number of Christ)
12: Perfection; Infusion of matter (4) with (x) Spirit (3)

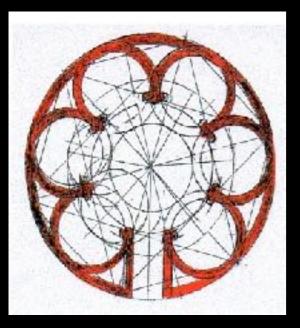


Diagram by Robert Ferré

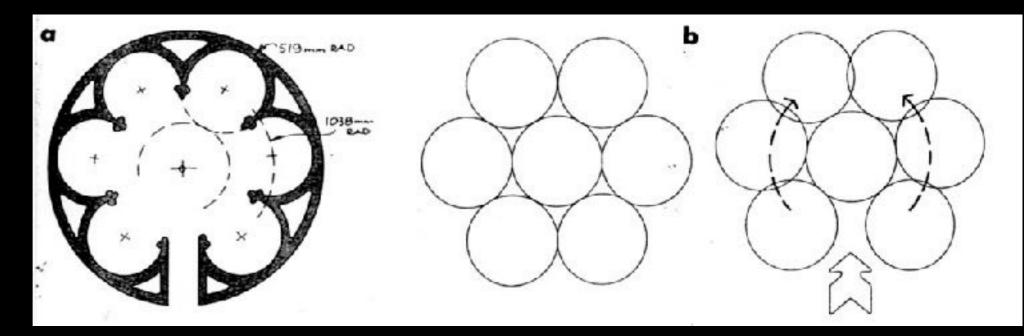




Diagram by John James





Mary: 6 petal flowers and broach

Constant in



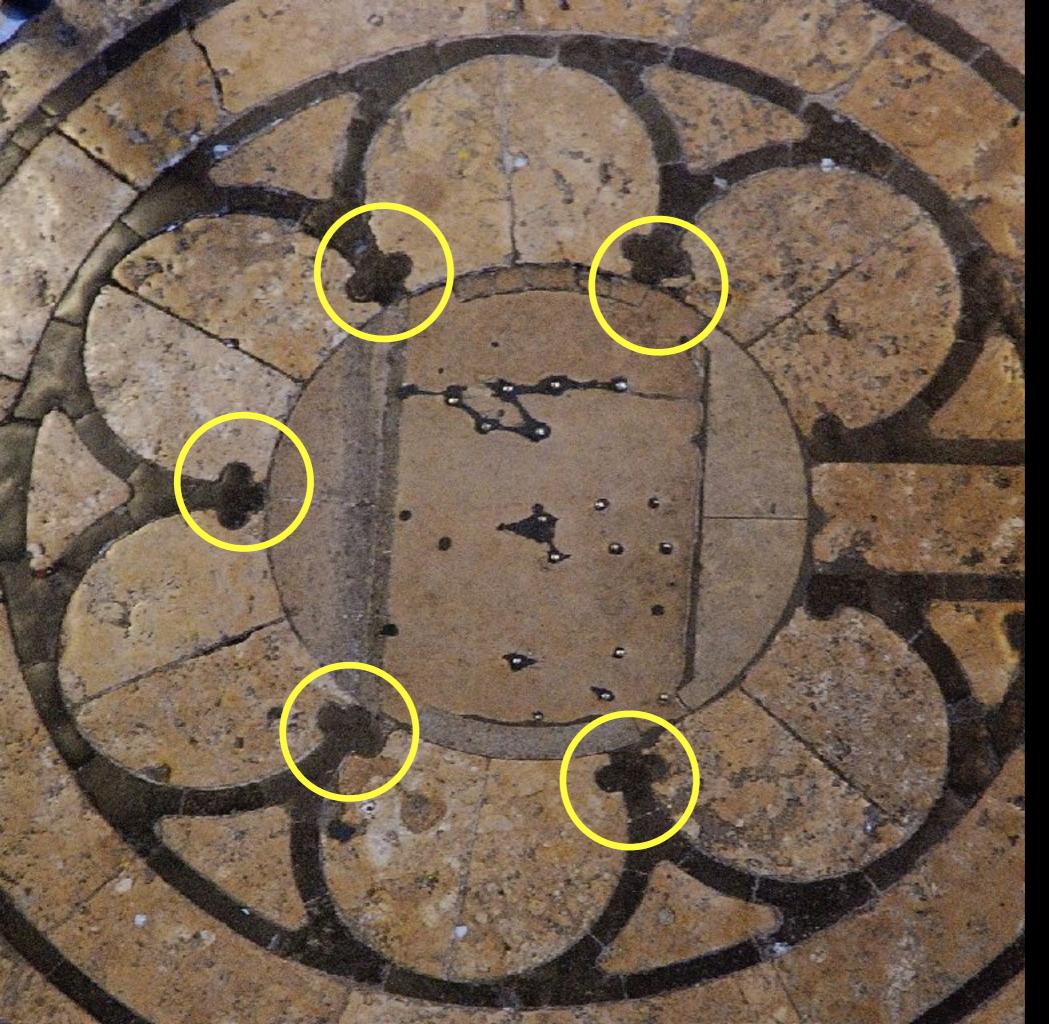








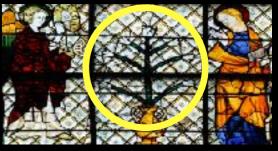




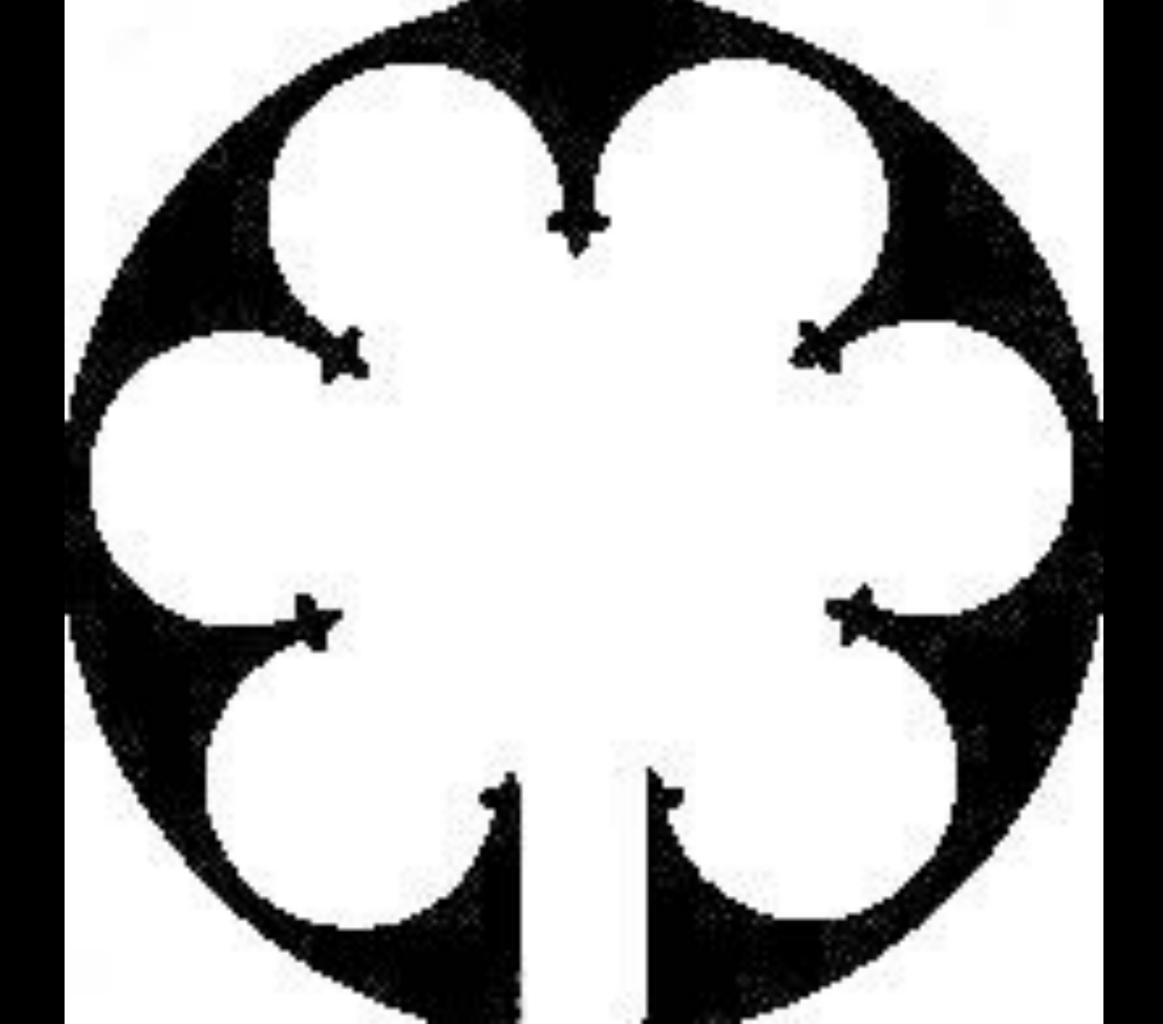
































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Knowledge

Fear of the Lord

Window in the north clerestory above the labyrinth 1210-1215



A shoot shall come out from the stump of Jesse, and a branch shall grow out of his roots. The spirit of the LORD shall rest on him, the spirit of wisdom and understanding, the spirit of counsel and might, he spirit of knowledge and the fear of the LORD. His delight shall be in the fear of the LORD.

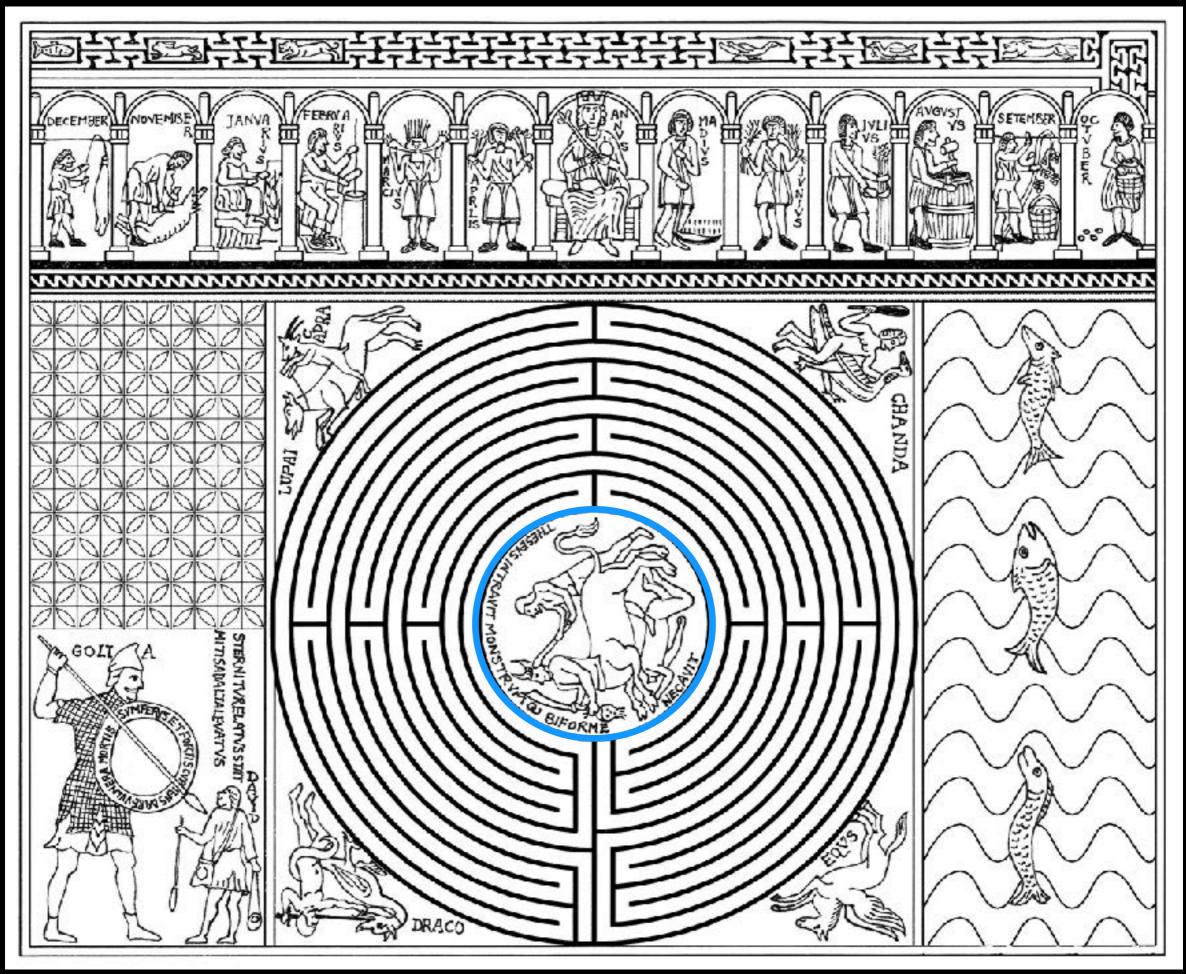
Isaiah 11:1-3



"It is likely that [the central brass plaque from the labyrinth] disappeared during the revolutionary period, around 1792 or 1793, when the roofing lead was melted to make cannon balls and when the bronze of clocks, as well as copper was converted into canons for defensive purposes."

Villette, Jean. 1971. "« Quand Thésée et le Minotaure ont-ils disparu du labyrinthe de la cathédrale de Chartres »." Bulletin de la Société Archéologique d'Eure-et-Loir 42 (3): 270.

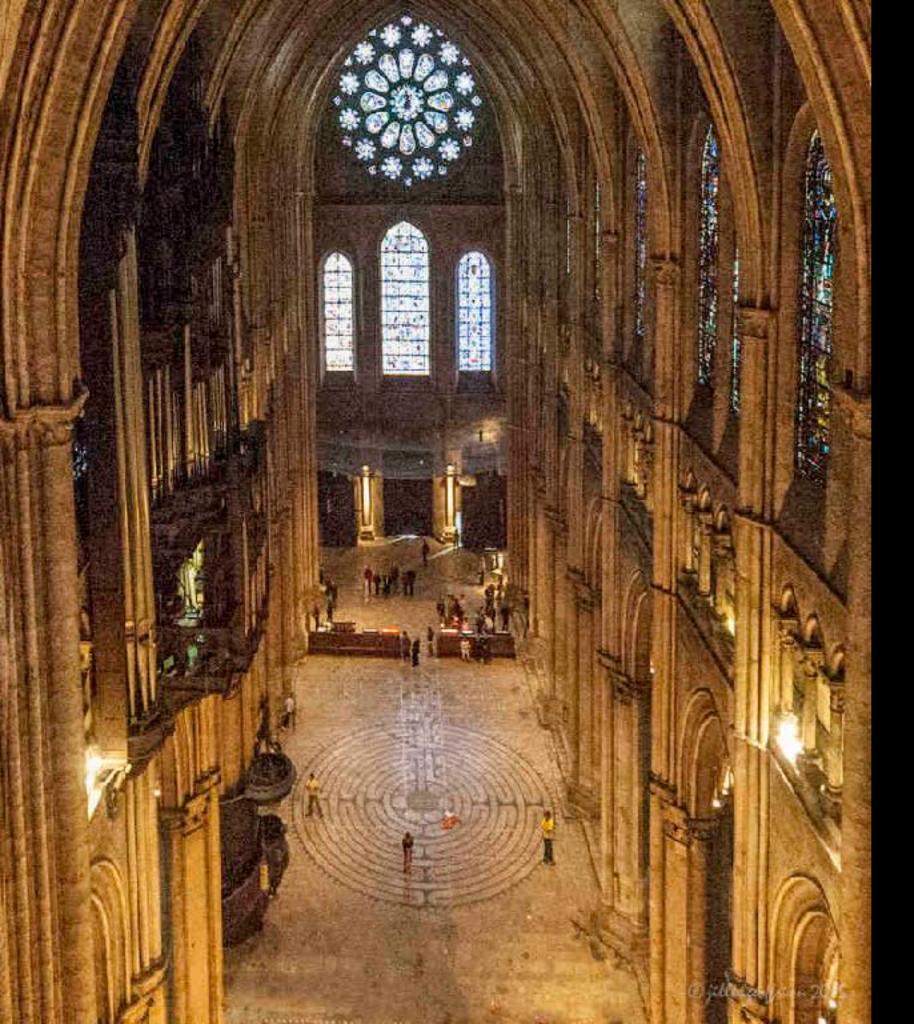




Pavia, Italy Labyrinth Mosaic San Michele Maggiore, 1107 Image © Jeff Saward







The west rose, if it were folded on to the nave would miss the center of the labyrinth by 3 meters/10 feet.







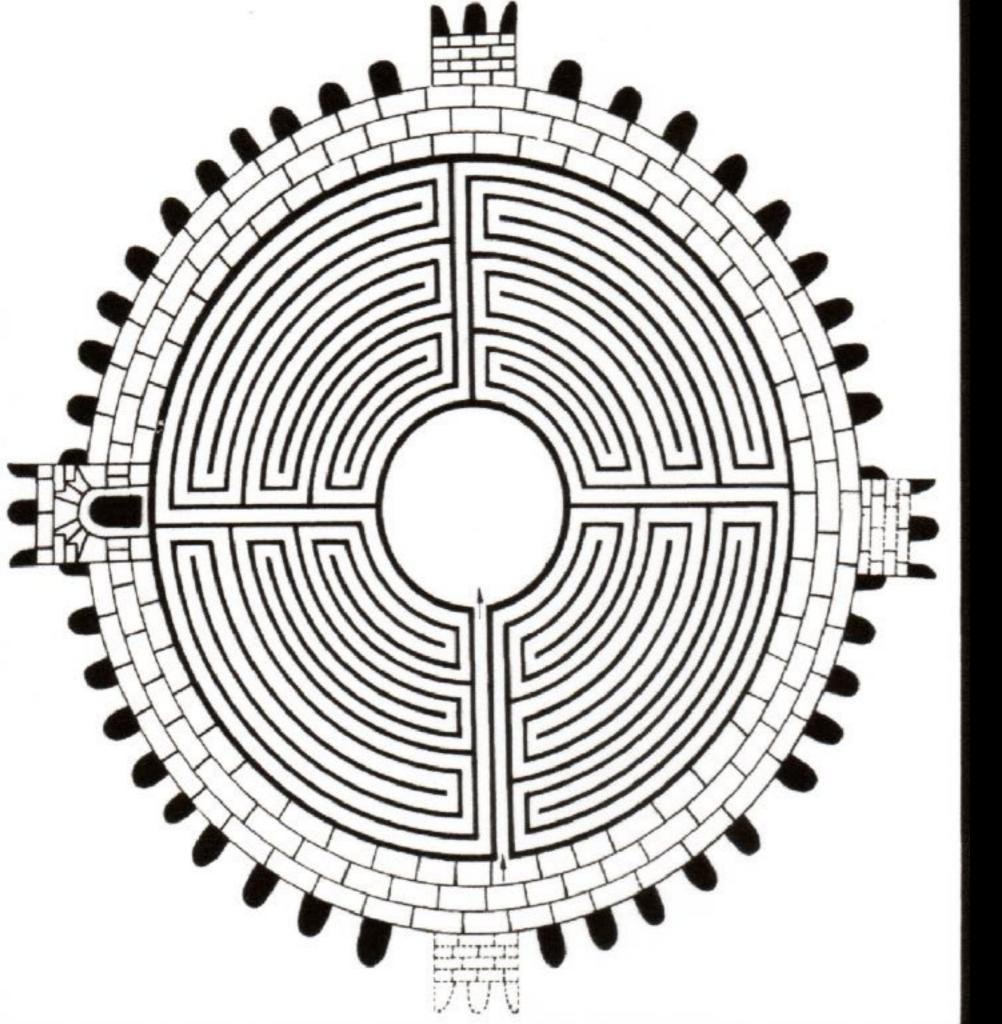
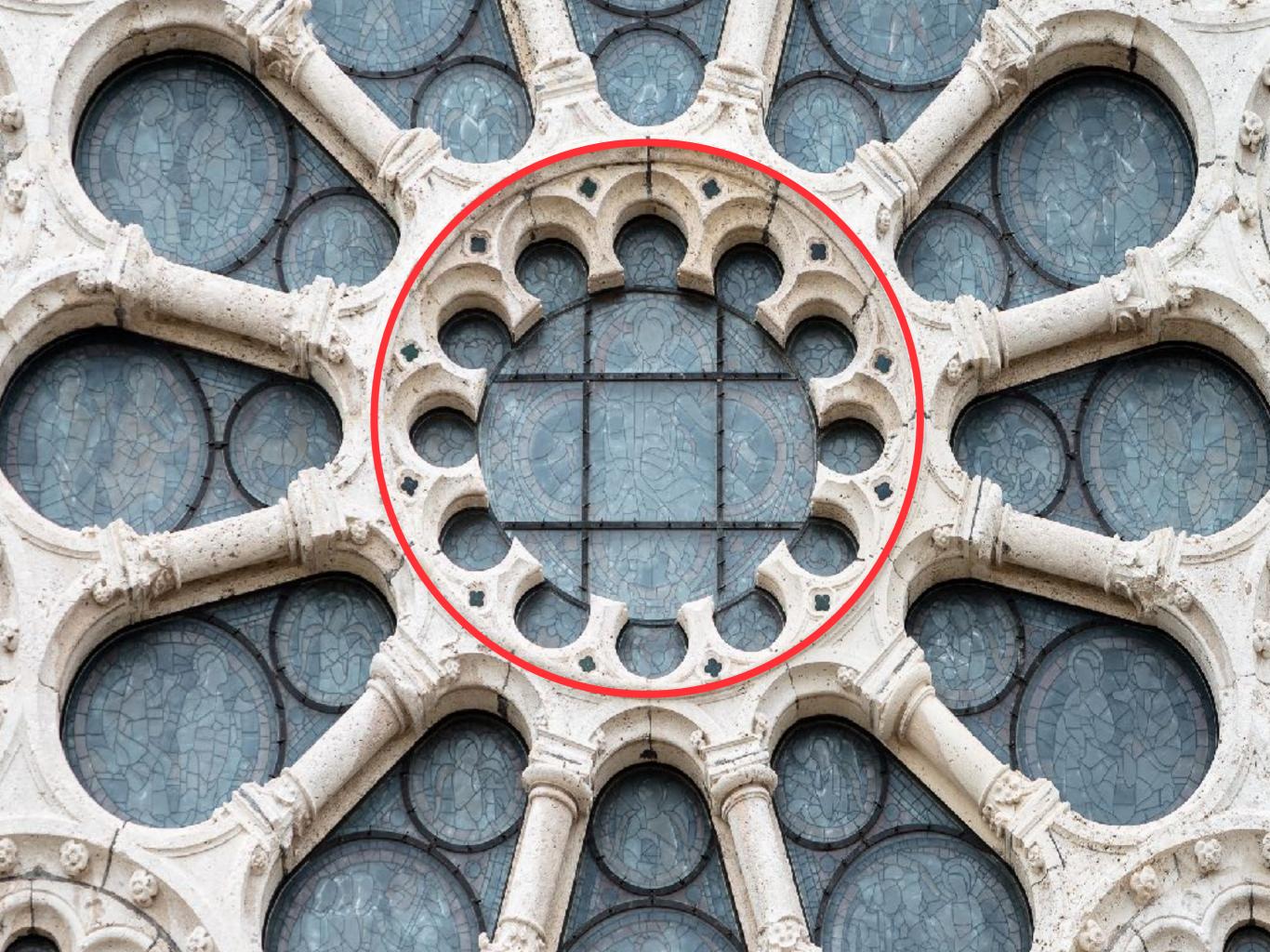


Image: J. C. Golvin in Hédi Slim. 1980. "La mosaïque du labyrinthe de Thysdrus." Antiquités Africaines 15 (1980): 204.

















www.jillgeoffrion.com Labyrinth resources: <u>labyrinthprayer.com</u> Chartres resources: <u>praywithjillatchartres.com</u> jill.geoffrion@gmail.com

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