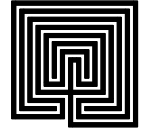


Labyrinth Doorways: Crossing the Threshold



Alain Pierre Louët & Jill K. H. Geoffrion

The threshold that one crosses upon entering and leaving a labyrinth is seldom emphasized in contemporary labyrinth discussions. While the pathway and centre are universally accepted as important components of ancient and modern labyrinth designs, the doorways of labyrinths have recently attracted far less attention than they did historically. When studying ancient labyrinths of all types, including those found on Greek calyxes, as Roman mosaics, in medieval parchment manuscripts from both the East and West, and etched or carved as stone labyrinths from the same period, it is easy to see that literal and symbolic doorways were respected as integral elements that gave meaning to the whole. In this article we will consider the symbolism of thresholds, the doors and doorways found within labyrinth designs, and ways in which labyrinths can be understood as symbolizing passage. Implications for modern labyrinth discussion and practice will also be considered.



Gated labyrinth in a Persian manuscript, c.1350

Photo: courtesy:

Berlin State Library - Prussian Cultural Heritage; 344, folio 167v

Thresholds

Before examining the doorways of labyrinths, let us consider the general symbolism of passageways, beginning with a consideration of the point of entry or exit. Thresholds mark the change from one place or one state to another and therefore represent both possibility and danger. It is not surprising that respect of boundaries is universal. As Ulliyatt notes in *“Gestures of approach”: aspects of liminality and labyrinths*, “A threshold constitutes a boundary line or marginal area... from which a movement inward or outward may be inferred, even if not necessarily pursued....”¹

The metaphysical concept of a line that separates one thing from another was anchored in traditional thinking, but seems alarmingly absent in the modern era. A threshold was often manifested very concretely by an actual board or stone that differed from those that surrounded it. The materialization of thresholds is inherent to the vocabulary that has been used to describe them. For example, “*Schwelle*,” the German word for this place of passage most likely comes from an Indo-European root, *sel*,² or from the description of an unusual block of stone whose color or hardness is remarkable.

Since the crossing of a threshold implies change, even conversion, Rudolf Otto has written about how the relationship of the religious impulse within humanity manifests in perceptions of entering into the presence of the sacred. Perceiving the Mystery (*mysterium*), involves fear; it is terrifying (*tremendum*) and fascinating (*fascinans*) at the same time.³ A respect for sacred thresholds and their potential for metamorphosis can be found throughout history and around the globe. For example, in Japan the threshold of a *torii*, a traditional gate that marks an immaterial line at the entrance to a Shinto shrine, is crossed with intentional reverence for the passage from the profane to the sacred. Mircea Eliade writes about the importance of boundaries around sacred places noting that among other things they, “serve the purpose of preserving profane man from the danger to which he would expose himself by entering without due care. The sacred is always dangerous to anyone who comes into contact with it unprepared, without having gone through ‘the gestures of approach’ that every religious act demands.”⁴ Hein Viljoen and Chris Van der Merwel, contemporary South African authors, echo the wisdom of the ages, “By virtue of their very intermediacy, [thresholds] may possess ‘strong transformative powers.’”⁵

Access and Transitional Space

There is a long history of marking both physical and temporal thresholds. For example, images of two-headed Janus,⁶ the Roman God of thresholds, beginnings, and transitions were often placed by doorways and gates.⁷ Later, images of Janus were used in medieval Christian buildings signaling the passage of the seasons and the months of the calendar. They were often placed near doorways.⁸ Many medieval rituals took place at the doorways of churches including those held on Palm Sunday,⁹ Easter,¹⁰ at church dedications, during public penitence, marriage celebrations, baptisms, and funerals. Respect for entryways as holding the possibility of transformation has continued. During this Year of Mercy,¹¹ Pope Francis explained the Doorway of Mercy with its symbolism of passage including the choice to enter and the necessity of leaving something behind.

A holy door or *porta sancta* has been used since the fifteenth century as a ritual expression of conversion. Pilgrims and penitents pass through it as a gesture of leaving the past behind and crossing the threshold from sin to grace, from slavery to freedom, and from darkness to light.¹²

Doorways remind us that not all space is “homogenous.”¹³ The importance of entryways has meaning far beyond simply allowing access. For example, the tympana above European Romanesque church doorways showed the resumé of all the church represented,¹⁴ and were lined up directly with the center of the sanctuary. The doorway represented the Church, which in turn represented the Transcendent.¹⁵

Doors

While thresholds mark specific places of change, and entryways facilitate movement across a zone of change, doors make it possible or impossible to enter or leave a place. A door is always in relationship with what surrounds it, providing passage through a barrier, or, if it can not be opened, making movement through the obstacle impossible. An open door may imply welcome, an invitation to investigate, the possibility of discovery, or opportunity. A closed door, especially if it has a lock, may symbolize protection, imprisonment, exclusion, or secrecy. A partially opened door may evoke risk, danger, freedom, or adventure. As one opens or shuts a door awareness is brought to the change that is being experienced as one moves from one domain to another.¹⁶ In earlier times, ungoverned by the modern value of speed, attention to transitions was normative, happening with greater intention and respect.

Rites of Passage and Modern Anxiety

Respect for thresholds of all types allowed our predecessors to focus their anxiety during potentially dangerous moments of passage, and to be able to regroup afterwards. In the modern societies where it is normative to rush through everything, including key moments of passage, constant anxiety has become epidemic.¹⁷ There is a growing recognition for the need to slow down and acknowledge the small and large passages that mark our existence. New rites of passage have begun to spring up, helping people to cope with life transitions including thresholds of birth, puberty, marriage, and death. Finding greater meaning and peace is the main subject of many contemporary works that describe and discuss these rituals.¹⁸ For those interested in using the universal symbol of the labyrinth to address these needs, consideration of historic examples of labyrinth doors and doorways can help.

Labyrinths and Doorways

Labyrinth designs have the three essential elements, an entrance/exit that allows passage from the outside and inside, the pathway (and its corresponding dividers) that allow movement, and the centre. Our interest here is the specific area of transition found at the edge of all labyrinths, what the French call the *porte*, which includes literal and symbolic meanings. In English it is necessary to speak of this area as including one or more of these elements: threshold, doorway, and door.

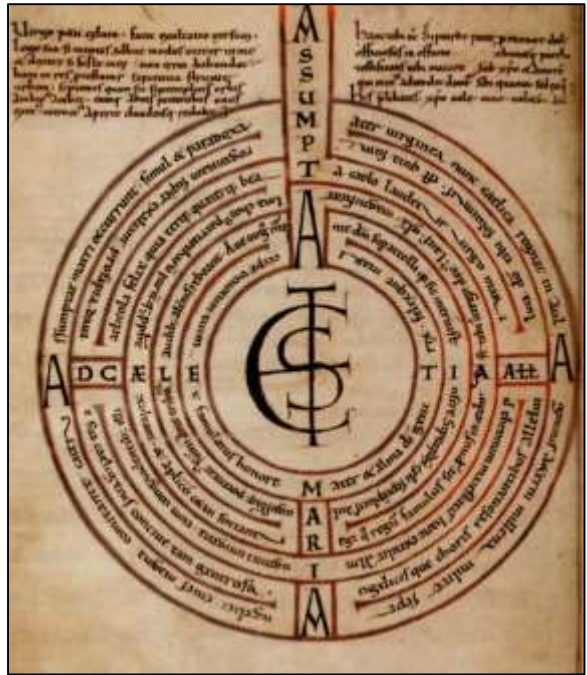
No actual door allowing access or inhibiting exit is mentioned in the Greek labyrinth myth. Nonetheless, the doorway was essential for entrance and escape. In order to leave the labyrinth, Theseus needed Ariadne's thread to lead him back to the threshold from which he could leave the prison. On two Greek drinking bowls from the first half of the 5th century BCE Theseus is shown dragging the Minotaur out of a doorway that represents the labyrinth.¹⁹ A similar image was found in the third century polychrome Roman mosaic in Tripoli, Libya.²⁰ We are reminded here of Burckhardt's idea of the door symbolizing all that is within.

The idea that the opening in a labyrinth serves as both an entrance and an exit is inherent in the symbol itself. When viewed as a two-dimensional design, there is only one way in and one way out. To respect the symbol, one must cross the threshold in, follow the pathway that leads inevitably to a centre, leave that centre moving in the opposite direction on the pathway until the threshold is crossed out of the pattern. If one imagines a labyrinth in three dimensions, it would also be possible to leave the labyrinth from the centre by rising, perhaps

as Daedalus left Crete with wings, or by descending, as Craig Wright has suggested medieval theologians understood that Christ did symbolically from the centre of the labyrinth when he went to rescue the dead.²¹ The medieval understanding of the dual nature of the opening in the labyrinth is illustrated in a comment found alongside an eleventh century manuscript labyrinth from Abingdon, England:

“If mental control still exercises its law in me, and if, perchance, my right hand does not err excessively, as the facts bear witness wisdom has structured this city, which a sevenfold circle surrounds, and one and the same exit and entrance opens it with open approaches and closing, closes it again.”²²

*Labyrinth manuscript,
Abingdon, England, c.1040
Photo: courtesy Cambridge
University Library; Kk. 3.21*



Labyrinths with Doors

Most entryways and doors found in Roman mosaic labyrinths and parchment manuscript labyrinths are rounded, a shape that embodies movement. While every labyrinth has a portal that allows passage, some labyrinths have actual doors that are meant to protect, imprison, or in some cases, do both.

Only one Roman mosaic labyrinth with actual doors remains. Placed in a tomb in Hadrumetum (Sousse), Tunisia sometime between 200-250 CE,²³ its double doors are closed securely and explained by words on either side, *hic inclusus vitam perdit*, “The one who is locked in here will lose his life.” A polychrome image of the Minotaur in the centre completes the viewer’s understanding.

There are at least ten medieval examples of labyrinths with doors in written works from the 9th to the 15th centuries.²⁴ The earliest example from the 9th century is illustrated below.²⁵ A prominent feature of this multicolour seven circuit labyrinth is found in its upper left hand corner. A huge head of a dog menacingly watches over a single rounded doorway with a door propped open inside allowing access into the labyrinth. A long bolt that can be closed from the outside of the labyrinth is easily seen. In the centre of the labyrinth is the Minotaur eating a human figure. This manuscript labyrinth introduces many relevant details that are helpful to observe when considering actual doors in other parchment labyrinth examples. These include the placement of the door on the page, whether one or two doors are found, the presence or absence of a lock, and the nature of the centre and its relationship to the entrance. Clearly the doors in these labyrinths can be used to help the viewer understand what the labyrinth illustrates.



***9th century labyrinth
manuscript***

*Photo: courtesy
Bibliothèque Nationale
de France, Paris;
BNF Latin 4416, folio 35*

Doors to Labyrinths in Arabic and Persian Manuscripts

The three most colourful and by far the largest labyrinth doors are found in Arab manuscripts from Persia.²⁶ Mario Casari describes and discusses these Islamic labyrinths found in copies of *Mojmal Al-Tawāriḳ Wa'l-Qeṣaṣ*,²⁷ an anonymous 12th century chronicle “in the Persian tradition of literary historiography.”²⁸ Although their colours vary, the form of the labyrinth and the doorways clearly follow a conventional model. The nine-circuit labyrinths all appear as an illustration of Rome,²⁹ although it is not entirely clear if the labyrinths were a map of the city itself, or a prison located in the city.³⁰ These labyrinths drawn between 1350 and 1475 all have doorways in the upper right hand corner. Their height, which is equal to approximately half the diameter of the labyrinth, is an indication of their importance. While each doorway is unique, they are all situated within towers.

The Heidelberg example has a rounded doorway with two doors that are slightly ajar,³¹ as does the labyrinth in the Berlin example.³² While found within a tower topped with an Islamic design, the top of the doorway in the labyrinth from the Paris example is angular and it has no doors,³³ although the literary context and visual tradition would call for them, for these doorways represent the gates to a well-constructed city that is nearly impossible for a foreigner to understand or escape.³⁴

Doorway of the Heidelberg Persian manuscript labyrinth, c1475

Photo: courtesy Heidelberg University Library; Heidelberg MS Persian Cod. Heid. Orient. 118, folio 197.³⁵

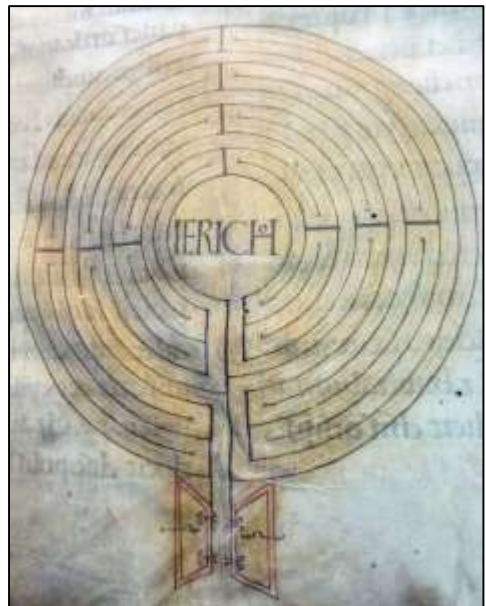


Jericho Labyrinth Doors

The presence of actual doors at the entryway to a city can be also found among the so-called Jericho labyrinths. There are two examples of this type of labyrinth whose city doors allow or inhibit access to Jericho, one from a 12th century Christian lectionary from Amiens³⁶ and one from the famous 14th century Jewish Farhi Bible.³⁷ Both these labyrinths have double doors³⁸ that are found near the bottom of the page, although in the Amiens example the doors are open and located outside the labyrinth, while in the Fahri example they are part of an external wall, flanked on both sides by towers and firmly closed. The centre of the Amiens labyrinth has the word *Jericho* written across it, while the centre of the Farhi labyrinth is a visual depiction of the city with the word *Jericho* as well.³⁹ Both have locking devices that emphasize the efficacy of the doors to protect the city.

Jericho Labyrinth with lockable doors

Photo: Alain Louët, courtesy Bibliothèque Municipale d'Amiens; Ms. 147, fol. 1r



While labyrinths where the Minotaur is found in the centre need entrances that protect those outside, Jericho labyrinths need doors to protect what is inside. There is no uniform description of the doors from the remaining manuscript labyrinths.⁴⁰ What is clear is that these doors represent the need to limit as well as to permit access depending on what is both outside and inside.

Passage into and out of Labyrinths

Labyrinths must be entered or exited by an opening in the outermost wall of the design. Most Roman mosaic labyrinths and medieval manuscript labyrinths emphasize this place of crossing from outside to inside, or inside to outside, by using an added visual feature. Many of the extant Roman mosaic labyrinths with a rounded passageway⁴¹ that pierces the encircling wall incorporate some type of tower, emphasizing the security of the passageway. Some of these mosaic labyrinths with towers also have bird guardians, watching over the entrance/exit.⁴² There are also examples of towers allowing access to the entryway into/out of labyrinths in medieval documents.⁴³ A passageway through houses in a wall is shown in another.⁴⁴ In addition, a manuscript labyrinth from the twelfth century shows pillars marking the transitional area.⁴⁵ Medieval manuscript labyrinths also use extension lines to draw attention to the entrance/exit. Some labyrinths have short marks just outside the threshold.⁴⁶ In others, one finds long lines,⁴⁷ and a couple feature more elaborate extensions.⁴⁸ Many examples of the use of extensions in labyrinths drawn during the Renaissance also exist. Although the visual images related to the transitional area may differ, it is clear that those who created labyrinths throughout history sought to draw attention to the important feature of the opening of the pattern.⁴⁹

This “door” was also emphasized by using Ariadne’s thread as a visual connector of the outside and inside of labyrinths. In the original myth, Theseus could not escape from the labyrinth without help to find his way out. The thread given to him by Ariadne thus symbolizes the possibility of exit from the dangerous environment. It also represents the double function of the doorway as both entrance and exit. Visual references to this thread are found in Roman mosaic labyrinths. For example, in a 2nd century mosaic labyrinth from Giannutri, Italy,⁵⁰ Ariadne holds a ball of string while standing on the top of a tower from which she watches Theseus battle the Minotaur in the centre.⁵¹ The pathway itself is depicted as the thread of Ariadne in another unusual 2nd century Tunisian labyrinth.⁵² In the early 4th century, a thread winding past the first two turns is found in the mosaic labyrinth from Al-Asnam, Algeria.⁵³ The thread of Ariadne is also present in medieval manuscript labyrinths.⁵⁴ Reference to it is mentioned in an inscription next to the late 12th or early 13th century stone-carved labyrinth found outside the Lucca Cathedral, “Here is the labyrinth that Daedalus from Crete built, and which no one can exit once inside; only Theseus was able to do so thanks to Ariadne’s thread.”⁵⁵ The importance of incorporating the thread of Ariadne in labyrinth images seems to be even more pronounced during the Renaissance⁵⁶ when depictions of the thread, sometimes tied to entryway, continue a long tradition of emphasizing the importance of the doorway as both providing access and egress from a complex environment.

Labyrinths as Passageways

As we continue to explore the importance of labyrinth entryways, it is relevant to consider not only doors and doorways incorporated in labyrinth patterns, but the ways in which the labyrinth symbol itself functioned as a symbol of passage.⁵⁷ It is noteworthy that many labyrinths are found near doorways in different historic, religious, and cultural contexts. The ancient respect for the power of the threshold meant that this area was sometimes singled out for special protection. Roman mosaic labyrinths placed by doors illustrate this well.⁵⁸ Understanding labyrinths with their limited and relatively secure passageway as a sign of protection may have contributed to the placement near doors. Kern notes, “The apotropaic function of labyrinths in doorways and cities, which can be inferred from the placement and share of Roman mosaic labyrinths,⁵⁹ was important in Indian threshold drawings,⁶⁰ and in an archway in Sauerland.”⁶¹

There may have been other reasons for labyrinths being placed close to doorways in Christian buildings. The mosaic in Al-Asnam was originally placed inside, “near the northern side aisles, on the west end opposite the northern portal, such that the entrance opened toward the door. The attention of the devout was thus immediately drawn to the labyrinth upon entering the church.”⁶² François Prévost has suggested that this location would also have allowed penitents, whose access to the whole church had been limited, to follow the labyrinth’s path while meditating on its central message (*sancta ecclesia*, holy church).⁶³

Church labyrinths such as those found at Lucca or St. Saturnin church in Aignan, France (possibly 12th century),⁶⁴ are placed outside the doorways to churches. Placement near the western portal was normative inside medieval churches.⁶⁵ One primary function of these labyrinths seems to have been to draw attention to a passage from the profane to the sacred, either from the outside of the church to its interior, or from the west towards the east as worshippers drew closer to the more sacred areas of the sanctuary, including the high altar. “West is where the main portal is located, where the faithful enter the house of worship, where the worldly meets the sacrosanct. That the devout would have entered the labyrinth immediately upon entering God’s house accords nicely with the odd placement of several manuscript labyrinths on flyleaves and endpapers. Moreover, most manuscript labyrinths have their entrances facing downward, a position tantamount to ‘west’ in medieval cartography.”⁶⁶ Those drawing and designing medieval labyrinths used the symbol to aid viewers in understanding, respecting, and embodying important transitions.⁶⁷

The Jewish Jericho medieval manuscript labyrinths illustrated this idea of sacred passage.⁶⁸ In their tradition, they symbolized entrance into Scripture and the Holy Land. Daniel Kokin discusses one example, the Frascati Codex,⁶⁹ “The labyrinth thus represents the gateway, not only to the Land of Israel, and not only to the biblical text, but also to God’s home on earth, the tabernacle or temple. Or to express this ascent in terms which account for both the focus of its aspiration and the context in which it is placed: The Jericho labyrinth represents the point of entry into the biblical text, understood metaphorically as the tabernacle or temple.”⁷⁰ While expressing the notion of passage in labyrinths according to their different historical or religious traditions, it is relevant to note how often the concept of a sacred passages emerges.

Labyrinths as Doorways to Manuscripts

Many examples exist of manuscripts beginning or ending a labyrinth.⁷¹ The design thus serves as a visual passageway into or out of the document. Penelope Reed Doob suggests two possible reasons for the placement of these, "...first the labyrinth might hint at the complexities of the preceding or following text in the spirit of Marius Mercator's recommendation of marginal mazes as a sign of difficulty; and second, the labyrinth might function as it does in the cathedrals of Reims and Amiens, as a seal of approval for work craftily constructed."⁷² Kern linked the placement of church labyrinths and manuscript labyrinths on the first or last pages. "Northern French labyrinths span the entire width of the nave, serving as a sort of obstacle or buffer zone. The devout were first supposed to internalize the labyrinth – with all its implications – by walking its path. Only then were they intended to continue to the inner sanctum. Perhaps the peculiar case that a considerable number of labyrinth illustrations appear on the flyleaves – the 'entrances' as it were – of manuscripts can be explained in a similar manner."⁷³ Another purpose to consider involves the medieval monastic practices of meditation.⁷⁴ The use of elaborate mental tools for memorization of important texts might be linked to these labyrinths created and seen primarily by monks. Clearly, more investigation is needed.

The Stone Doorway of the Chartres Cathedral Labyrinth

Before concluding this article with implications for contemporary labyrinth use, we will briefly explore one particular medieval labyrinth "door" that is of interest to many readers of this journal. The passageway into the labyrinth at the Chartres Cathedral is notable. Like many other cathedral labyrinths from the same period, this labyrinth is found in the nave, not far from the western portal, and would have been encountered as worshippers made their way east toward those areas of the church considered more sacred. It is placed on the threshold of the previous cathedral.⁷⁵ While the meaning of this is undocumented, it seems intentional, note-worthy, and related to the concept of entrance.



Entering the Chartres Cathedral labyrinth. Photo: JKH Geoffrion

Labyrinth doorway guarded by soldiers in a Syrian manuscript, created 1775.

Photo: courtesy of Lebanese National Library, Beirut; University St. Joseph MS fol. Syr. no. 1, fol. 1v



The entrance stone, which narrows as the path is entered,⁷⁶ indicates a type of welcoming that is not common to all labyrinth portals, as we have seen. This door, so unlike a later Syrian manuscript labyrinth where actual soldiers are placed at the door, invites entrance.⁷⁷

The shape of the first stone of the Chartres labyrinth is unlike any other in the labyrinth. We do not have records indicating why this particular shape was chosen, but the context within the Christian church allows for speculation that it might have served as a reminder of the cup of suffering and eternal life (Jesus' sacrifice) that was an essential element of every mass celebrated there. The shape also brings to mind a baptismal font with its symbolism of initiation. Many other possibilities exist for such a symbolic shape. It is critical to note that the labyrinth builders worked to bring attention to this passageway, which narrows as one arrives and widens as one departs.⁷⁸



The first/last stone of the Chartres Cathedral Labyrinth viewed as one exits the pattern. Photo: JKH Geoffrion

*Moses taking off his shoes in front of the burning bush.
Stained glass in Chartres Cathedral. Photo: JKH Geoffrion*

Every labyrinth is contextual; the Chartres labyrinth finds its place and meanings within a much larger architectural, theological, liturgical, and artistic environment. For a simple example that relates to this cathedral's labyrinth passageway, one need only look to the East from the first stone to see a stained glass image of Moses taking off his shoes beside the burning bush (where Christ can be seen blessing), a visual reference to Exodus 3:1-6 that includes God's command "Remove the sandals from your feet, for the place on which you are standing is holy ground..."⁷⁹ As we have seen elsewhere, emphasizing the potential and danger of thresholds has often been applied to the entrances of labyrinths.

For other reminders of the larger "discussion" of which the labyrinth's first/last stone is a part, one can look beside the labyrinth to find depictions of doorways in the stained glass of the nave.⁸⁰ For a more theological example, this specially-crafted doorway could easily call to mind Christ, the Alpha and Omega, the Beginning and the End, as he is called three times in the biblical book of Revelation and represented in six cathedral windows.⁸¹ This stone might also have brought to mind Jesus's words, "I am the gate... whoever enters by me will be saved and will come in and go out and find pasture."⁸² We have already noted possible echoes of the liturgy at Chartres when we discussed the unusual shape of the passageway. We return to the idea that a doorway often is a résumé of what lies beyond it. The Chartres labyrinth passage stone seems illustrative.



Implications for Contemporary Labyrinth Usage

Our hurried, modern societies seldom incorporate the ancient importance of ritually honouring transitions, including the entry into what is considered sacred space. Perhaps by considering the long and varied relationship of the entrance to labyrinths and the passages it has represented modern labyrinth enthusiasts can find ways to deepen their consideration and practice of labyrinth use. We have demonstrated that labyrinth designs have long been understood as more than a pathway that leads to and from a center. The third crucial element of the transitional space of a labyrinth design, whether in the form of an actual threshold, a door, or a passageway needs to be acknowledged and valued. Recognizing and even emphasizing the liminal space between the inside and outside of labyrinths carries much potential for deepening and enhancing a user's experience.

When practitioners enter the labyrinth they cross physical and temporal thresholds. Ulyatt explains, “As we step onto the path, we find ourselves at the limen of past and future; we are in the immediate present. What, if anything, are we leaving behind or separating from? The adjective “sacred” is frequently attached to the labyrinth’s unicursal paths, thus distinguishing them yet further from their profane surroundings. These attributions also imply or demand appropriate ritual behaviours.”⁸³ Let us suggest a few of the many possibilities.

Before entering or exiting, labyrinth practitioners might wish to pause more often, or perhaps longer, for reflection, allowing ample time for transition. Acknowledging that one is agreeing to be guided (upon crossing the threshold in) or gratefully acknowledging the guidance that has been received (before crossing the threshold out) could deepen the labyrinth experience further. Using a ritual gesture⁸⁴ to acknowledge the passing in and out of a labyrinth makes sense – literally. Greater consideration of how the doorway and center give meaning to one another could open new avenues of understanding and practice. Added attention to how the labyrinth functions as a passageway – mentally, physically, spiritually, and relationally – as well as reflecting on what kinds of barriers (closed doors), as well as invitations (open doors), the walker may be experiencing in their own life could also bear much fruit. Many labyrinth practitioners speak of the gifts of release from anxiety and peace that they receive while using labyrinths. Bringing more intention to the experience of crossing into and out of a labyrinth would likely increase these, allowing for even greater tranquility.

The deep respect for passageways, including the doorways of labyrinths, is evident as one studies the labyrinths that were created in other eras. The need to find more ways to allow the meaning of transition to touch and orient our lives calls from the entryway of each and every labyrinth. It invites us to revisit our understanding of these labyrinths in order to understand and experience them more profoundly.

Alain Pierre Louët and Jill K H Geoffrion, Chartres, France; February 2016

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Notes:

- 1 Tony Ulyatt, "'Gestures of approach': aspects of liminality and labyrinths." *Literator: Journal of Literary Criticism, comparative linguistics and literary studies* 32:2 (2011), p. 103.
- 2 Jean-Claude Schmitt, "Schwelle" in Uwe Fleckner, Martin Warnke & Hendrik Ziegler, *Handbuch der Politischen Ikonographie*. München: C.H. Beck, 2011, Band II, pp. 341-349.
- 3 Rudolf Otto, *Le Sacré. L'élément non-rationnel dans l'idée du divin et sa relation avec le rationnel*. Paris: Payot, 1949.
- 4 Mircea Eliade, *Patterns in comparative religion*. Lincoln, NE: University of Nebraska Press, 1977, pp. 370-371.
- 5 Heid M Viljoen & Chris N. Van der Merwe, *Beyond the Threshold: Explorations of Liminality in Literature*. New York: Peter Lang, 2007.
- 6 Janus is easily identified by his two heads, one facing the past, and the other facing the future. He was one of the principal Roman Gods (*dium deus*); other lesser Gods often called upon him for help. When Rome was at peace, the doorways to his temple were closed. He was represented with a key in his left hand and a rod in his right hand in order to show that he guarded doorways and watched over the roads. See chapter 18 (Quelques aspects du symbolisme de Janus) of René Guénon, *Symboles de la science sacrée*. Paris: Gallimard, 1962. When later used in Christian medieval buildings, Janus was also associated with Christ, the Alpha and Omega.
- 7 Pierre Miquel, *Dictionnaire des symboles liturgiques avec la collaboration de Sr Paula Picard*. Paris: Le Léopard d'or, 1995, p. 231.
- 8 For example, at Chartres Cathedral Janus is found by entryways on the West (Royal) Portal and in the archway leading to the portal of the East bay of the North Porch. During the medieval period, surveillance was natural at the doorways to churches; the crossing of an ecclesiastical threshold was appreciated as the most likely time for the occurrence of a miracle or an extraordinary healing. Many were recorded in the books of miracles written in the 11th and 12th centuries. See Pierre-André Sigal & Caroline Roux, "Reliques, pèlerinages et

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- miracles dans l'église médiévale (11-13 ème siècle)" *Revue de l'Histoire de l'Eglise de France* LXXVI (1990), 197, pp. 193-221. See also Caroline Roux, "Entre sacré et profane. Essai sur la symbolique et les fonctions du portail d'église en France entre le XIe et le XIIIe siècle" *La revue belge de philologie et d'histoire* 82: 4 (2004), pp. 839-854.
- 9 Linked with the biblical passage of Psalm 24:7: "Lift up your heads, O gates! and be lifted up, O ancient doors! that the King of glory may come in."
 - 10 In the Paschal Vigil Christians are reminded each year of the foundational passage of the Hebrew people, the crossing of the Red Sea. The idea of setting out in faith (crossing a threshold) and accepting the continual nature of the passage through life is integral to Christian Scriptures. (The teaching on 1 Peter 2:11 has been foundational to the understanding of life as a pilgrimage.)
 - 11 December 8, 2015 - November 20, 2016. In his homily at the Mass just before opening the Doorway of Mercy in Rome, Pope Francis said, "To pass through the Holy Door means to rediscover the infinite mercy of the Father who welcomes everyone and goes out personally to encounter each of them. It is he who seeks us! It is he who comes to encounter us! ... In passing through the Holy Door, then, may we feel that *we ourselves are part of this mystery of love, of tenderness*. Let us set aside all fear and dread, for these do not befit men and women who are loved. Instead, let us experience *the joy of encountering that grace which transforms all things*. ... May our passing through the Holy Door today commit us to making our own the mercy of the Good Samaritan."
 - 12 Resources for the Year of Mercy: The Holy Door. Federation of Diocesan Liturgical Commissions.
<https://fdlc.org/sites/default/files/files/Year%20of%20Mercy%20Holy%20Door%203.pdf>
 - 13 See Mircea Eliade, *Le sacré et le profane*. Paris: Gallimard, 1965, p. 21. "For religious man, space is not homogenous; there are ruptures and breaks: space has qualitative differences. 'Come no closer! Remove the sandals from your feet, for the place on which you are standing is holy ground.' (Exodus 3:5) Thus there is sacred space, which is "powerful," and significant and there are other spaces that are non-consecrated, and thus without structure or consistency, in a word, amorphous."
 - 14 See Titus Burckhardt, *Principes et méthodes de l'art sacré*. Paris: Dervy, 1976, p. 107, in the chapter "Je suis la porte." See also Jean Hani, *Le Symbolisme du Temple Chrétien*. Paris: Guy Trédaniel, 1990. See also Guénon, *Symboles de la science sacrée*, chapter 18 (Quelques aspects du symbolisme de Janus): "Ces représentations du jugement dernier, de même que celles du zodiaque (avec Janus), par une coïncidence bien particulière, se rencontrent fréquemment au portail des églises ...et expriment, pensons-nous, quelque chose de tout à fait fondamental dans la conception des constructeurs de cathédrales, qui se proposaient de donner à leurs œuvres un caractère 'pantaculaire,' au vrai sens de ce mot, c'est-à-dire d'en faire comme une sorte d'abrégé synthétique de l'Univers."
 - 15 Christ in the case of Christianity. See also Titus Burckhardt, *Sacred art in East and West: Its Principles and Methods*. Louisville, KY: Fons Vitae, 2001, for a discussion of the relationship between the door of the Mosque and the *mihrab* or niche that indicates the direction that worshippers should face when praying (i.e. the direction of the *Ka'aba* in Mecca).
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- 16 Indo-European languages generally situate the speaker as being on the inside rather than the outside of a door. See Emile Benveniste, *Le vocabulaire des institutions indo-européennes. 1. Economie, parenté, société*. Paris: Editions de Minuit, 1969, pp. 311-314. French examples: prendre la porte (quitter la maison), quelqu'un est à la porte (à l'extérieur), mettre quelqu'un à la porte (mettre dehors). American examples that situate the speaker inside the door: someone is at the door (someone wants to come in), show him/her the door (kick the person out), don't let the door hit you on the way out (I think you should leave), open the door (make an opportunity possible).
- 17 For example, in relationship to the disappearing practice of celebrating the entrance into the season of Lent in Carnivals, Guénon speaks of life becoming a *perpetual carnival*: "Ainsi, la disparition presque complète de ces fêtes (de carnaval qui visaient à canaliser ces forces d'en bas...) cette disparition, disons-nous, constitue au contraire, quand on va au fond des choses, un symptôme fort peu rassurant, puisqu'elle témoigne que le désordre a fait irruption dans tout le cours de l'existence et s'est généralisé à un tel point que nous vivons en réalité, pourrait-on dire, dans un sinistre carnaval perpétuel." See chapter 21 for the significance of carnivals.
- 18 See for example, Michèle Fellous, *À la recherche de nouveaux rites. Rites de passage et modernité avancée*. Paris: L'Harmattan, 2001. See also: Meg Cox, *The Book of New Family Traditions*. Philadelphia: Running Press, 2012.
- 19 One of the Greek kylixes from c. 450-440 BCE is in The British Museum, London (E 84). The other, dated 420-410 BCE, is in the Museo Arqueológico Nacional, Madrid, Spain (L 196).
- 20 Wiktor Daszweski, *Nea Paphos II: La Mosaïque de Thésée. Études sur les mosaïques avec représentations du labyrinthe, de Thésée et du Minotaure*. Varsovie: Éditions Scientifiques de Pologne, 1977, no. 45, plate 36. It can be found in the Musée Archéologique, Tripoli. See also Kern, 172, p. 101.
- 21 Craig Wright, *The Maze and the Warrior. Symbols in Architecture, Theology, and Music*. Cambridge, MA: Harvard University Press, 2001, pp. 73-78. This relates to the phrase in the Apostles' Creed, "...He descended into hell..."
- 22 Cambridge University Library, Kk. 3.21. See Kern, p. 141 A.
- 23 Kern 169, p. 100. It was found in an "underground Roman tomb... where burials and cremations took place." It is noteworthy that its location revolved around the final step of life, the passage to death.
- 24 Location, collection, folio/page, followed by the (date): (1) Paris, Bibliothèque Nationale de France Lat. 4416, folio 35 (9th century); (2) Paris, Bibliothèque Nationale de France Nouv. Acq. Latin 2169, folio 17r (1072); (3) Amiens BM, Ms. 147, folio 1r (12th century); (4) Berlin Staatsbibliothek, Stiftung Preussischer Kulturbesitz, 344, folio 167v. (1350); (5) Jerusalem, Library of Rabbi Salomon David Sassoon, Ms. 368, p. 22 (1382); (6) Berlin Staatsbibliothek, Stiftung Preussischer Kulturbesitz, Latin, folio 930, fol. 64rb (last quarter 14th century); (7) Munich, Bayerische Staatsbibliothek, Clm. 800, folio 55v (14th century); (8) Paris, Bibliothèque Nationale de France Nouv. Acq. Latin 635, folio 47r (1420); (9) Vatican, Biblioteca Apostolica Vaticana, Pal. Lat. 291, folio 170v. (1425); (10) Heidelberg MS Persian Cod. Heid. Orient. 118, Folio 197 (1475). Casari mentions that another Persian labyrinth with doorways: Dublin, Chester Beatty Library, MS Persian 330 (1420), but we could not confirm this visually. In addition, a later copy of the labyrinth in Amiens BM, Ms. 147 also exists: Amiens BM, Ms. 405, folio 213r (1611).
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- 25 Paris, Bibliothèque Nationale de France, Latin 4416, folio 35 (9th century).
- 26 These already appear in our list of labyrinth doorways in note 24: Berlin State Library, Prussian Cultural Heritage 344, folio 167v. (1350); Paris, Bibliothèque Nationale de France, Persian 62, folio 322v; Heidelberg MS Persian Cod. Heid. Orient. 118, Folio 197 (1475) and Dublin, Chester Beatty Library, MS Persian 330 (1420), but we were unable to locate an image of the latter to compare its features.
- 27 Mario Casari, *Rome Re-Imagined. Twelfth-century Jews, Christians and Muslims Encounter the Eternal City*. Boston: Brill, 2011, pp. 534-565.
- 28 *Encyclopædia Iranica*, <http://www.iranicaonline.org/articles/mojmal-al-tawarik> “The work concentrates on the Persian rulers before the advent of Islam, the Muslim conquests, and events related to Hamadān, indicating that the work probably originated there. The text includes elaborate lists of rulers and fictional narratives. The extant manuscripts are illustrated with maps and images, suggesting that the work was perhaps primarily written for the instruction of a member of the Saljuq nobility.
- 29 See Casari, p.548. The nine circuits of these labyrinths follow the literary tradition of a supposed pilgrim Harun ibn Yahya. “The wall and the bastion of the city Rome constitute a collection of wonder. They were built intelligently. There are nine surrounding walls, one after another. When a foreigner enters, he is confused when he leave; wherever he crosses, he finds himself in the centre. This report is famous.” After introducing a labyrinth these words are written, “The shape of the walls in Rome follow this fashion.”
- 30 In *A Lonely Wayfarer’s Guide to Pilgrimage*, a Muslim pilgrimage guide that included places throughout the Islamic world, written in 1215 (at least a century before the labyrinths we are considering) we read, “As for people saying [Rome] has seven walls, so that should one enter, one would not know how to leave, there is no foundation of truth to these words. Rather, it contains a prison the construction of which is to the form of a snail from which a prisoner would not know how to escape, this is a picture of it.” (The design, *Kitab al-isharat*, BN MS Or. 5975(a), folio 51 is of a seven circuit labyrinth with quadrants and no special door feature. See ‘Ali ibn Abi Bakr al-Harawi. *A Lonely Wayfarer’s Guide to Pilgrimage: ‘Ali ibn Abi Bakr al-Harawi’s Kitab al-isharat ila ma’rifat al-ziyarat*. Translated by Joseph W. Meri. Princeton: Darwin Press, 2004.
- 31 Berlin State Library, Prussian Cultural Heritage 344, folio 167v. The labyrinth has eight circuits rather than the nine that would be expected. Its pathways do not lead directly to the centre, although it is clear that they are meant to.
- 32 Heidelberg MS Persian Cod. Heid. Orient. 118, Folio 197. The labyrinth has nine circuits.
- 33 Paris, Bibliothèque Nationale de France, Persian 62, folio 322v. It too has nine circuits.
- 34 The earliest known labyrinth in Persian and Arabic literature is found in *Kitab dala’il al-qibla* (946-948), “[Rome’s] walls are most extraordinary: there are ten walls, one after the other; when a foreigner enters and walks along the space between the walls, until he gets near the city, it seems as if they are spinning around him, so he wants to leave but he gets confused and then might get lost, when he tries to return from a place he does not know; I have drawn their image.” Quoted in Casari, p. 551.
- 35 From *Mojmal Al-Tawāriḡ Wa’l-Qeşaş* showing Rome as a labyrinth.
- 36 Amiens BM, Ms. 147, folio 1r (12th century) and a copy from 1611: Amiens BM, Ms. 405, folio 213r. See Kern 223-224, p. 132.
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- 37 Jerusalem, library of Rabbi Salomon David Sassoon, MS 368 (the Farhi Bible), p. 22 (1382). See Kern 227, p. 133.
- 38 Themes of duality are common as one considers the passageways into and out of labyrinths. The presence of double doors at the entryway could be symbolic of this coming and going.
- 39 Kern notes: “Above the labyrinth appears an inscription, which translates as: ‘The city of Jericho is drawn here, and it keeps one gate, and it closes in the face of the children of Israel and is shut tightly.’ The text below the labyrinth reads, ‘This is the city gate, and it leads to the middle.’ At the beginning of the thread of Ariadne appear the words, ‘large road’ and, at the centre, ‘Jericho.’”
- 40 Paris, Bibliothèque Nationale de France Nouv. Acq. Lat. 2169, folio 17r (1072) has a single doorway found toward the bottom of the page and on the inside of labyrinth. It is open and there is no lock or other hardware on the door; the centre is empty. Berlin Staatsbibliothek, Stiftung Preussischer Kulturbesitz, Latin, fol. 930, fol. 64rb (last quarter of the 14th century) has double doors at the bottom of the page on the outside of the labyrinth. They are open and Theseus is moving towards them with a sword or club in one hand and a ball of string representing Ariadne’s thread in his left. There are no locks on the door and nothing is found in the centre that has been completely coloured in. Paris, Bibliothèque Nationale de France Nouv. Acq. Latin 635, folio 47r (1420) has a stylized single doorway outside the labyrinth and at the very bottom of the page. Inside of it is the word *porta* (door); in the centre of the labyrinth is the word *carcer* (prison). Our final example, Rome, Biblioteca Apostolica Vaticana, Pal. Lat. 291, detail of folio 170v (1425) shows a monk sitting at the bottom of the page outside a labyrinth doorway whose door is opened to the outside. The pathway is seen extending toward the bottom of the entrance. The door was hinges and what appears to be a lock. The centre of the labyrinth is empty.
- 41 Piadena (ancient Betriacum), Italy (30-25 BCE), Kern 155, p. 97; Italica, Spain (c. 150 CE), Kern 141, p. 93; Vienna (Loig near Salzburg, Juvavum), Austria (c. 275-300 CE), Kern 175, p. 102; Henchir el Faouar (Belalis Maior), Tunisia (4th century CE). Kern 140, p. 93.
- 42 Fribourg (Cormérod), Switzerland (200-225 CE), Kern 136, p. 92; Lyon (Vienne), France (200-250 CE), Kern 146, p. 95; Brindisi (Brundisium), Italy (200-250 CE), Kern 123, p. 89. Saint-Cyr-sur-Mer, Var, France (1st century CE), Kern 166, p. 99; Cremona, Italy (1st century CE), Kern 132, p. 91; El Djem (Ancient Thysdrus), Tunisia (175-225 CE) with a stunning triple arch, Kern 135, p. 92; Pula, Croatia (2nd century CE), Kern 162, p. 98; Giannutri (anc. Dianium), Italy (2nd century CE) shows Ariadne on top of the tower with a ball of string, Kern 139, p. 93; Coimbra (Anc. Conimbriga), Portugal (2nd century CE), Kern 128, p. 90; Blois (Verdes), France (200-250 CE), Kern 121, p. 89; Avenches (Aventicum), Switzerland (c. 250 CE), Kern 120, p. 88; Sarajevo (Stolac), Bosnia-Herzegovina (c. 300 CE), Kern, 167, p. 99; Gamzigrad, Serbia (c. 300 CE) Kern 138, p.93.
- 43 Avranches, France, Ms. 240, folio 8v (11th century), Kern 187, p. 115; Rome, Biblioteca Apostolica Vatican, MS Vat. Lat. 1960, f 264v (1334-1339), Kern 205, p. 121; British Library MS 197 d 3, inv. Nos. 1889-5-27-42 and 43, fols. 29v and 30r (1460-70), Kern 209, p. 123; London, British Museum, A II, 10 (c. 1460-70), Kern 210, p. 124.
- 44 Vienna, Mechitharisten-Congregation, cod. 242, fol 169r. (1330), Kern 226, pp. 132-133.
- 45 Paris, BNF Latin 12999, folio 11r (12th century), Kern 237, p. 137.
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- 46 See for example: Milan, Biblioteca Ambrosiana C. 74, sup., fol. 28v (9th century), Kern 177, p. 110; St. Gall, Stiftsbibliothek, cod. 197, p. 122 (900); Kern 195, p. 117; Paris BNF Ms. Syriaque 70, fol. 154r (1059), Kern 221, p. 131; Oxford, Bodley auct. F. 6. 4, fol. 61av (S.C. 2150) (13th or 14th cent.), Kern p. 141; Munich BSB, Cod. Icon 242 (Johannes de Fontana, 1420-23), Kern 239, p. 138; Giovanni Fontana (1455), Kern 240, p. 138; Munich, Bayerische Staatsbibliothek, Clm 3941, fol. 54v (1480), Kern 249, p. 140.
- 47 See for example: Cambridge, University Library, Kk. 3.21 (11th century), Kern A, p.141; Monte Cassino, cod. 132, p. 348 (1032), Kern 188, p. 115; Paris BNF Ms. Arabe 6080, folio79v (1045), Kern 613, pp. 289-290; Munich Bayerische Staatsbibliothek, Clm. 14731, fol. 83r (12th century), Kern 222, p. 131.
- 48 See for example: Vienna Codex 2687, fol. 1r (871), Kern 176, p. 110.
- 49 If labyrinths have doorways, then they must by definition also have walls that inhibit access. The medieval Chartres Cathedral labyrinth is an excellent example because the design with its belt of one hundred and twelve carefully cut teeth makes the opening stand out. The Chartres labyrinth surround closely resembles the crenelated walls found in the Roman mosaic labyrinths which served a similar purpose.
- 50 Giannutri (anc. Dianium), Italy (2nd century CE), Kern 139, p. 93.
- 51 The thread of Ariadne is also shown in the mosaic displayed at the Kunsthistorisches Museum in Vienna, inv. no. AS II 20, Kern 175, p. 102.
- 52 Makthar (anc Mactaris), Tunisia (199 CE), Kern 147, p. 95. See Daszweski, plate 55.
- 53 Algiers, Al-Asnam, Orléansville, anc. Castellum Tingitanum (324 CE), Kern 117, p. 88
- 54 Jerusalem, library of Rabbi Salomon David Sassoon, MS 368, p. 22 (1382). See Kern 227, p. 133 and <http://www.farhi.org/bible.htm>. Berlin Staatsbibliothek, Stiftung Preussischer Kulturbesitz, MS lat., fol. 930, fol. 64 rb (14th century), Kern 189, p. 115 shows Theseus marching toward open doors that lead to a narrow passageway to the labyrinth. He has a ball of string in his hand. Kern notes, “The end of the clew is tied to the left-hand door.” Likewise, in a 1460-70 labyrinth from British Library MS 197 d 3, inv. Nos. 1889-5-27-42 and 43 (fols. 29v and 30r), Kern 209, p. 123, one finds Theseus standing on Crete with a ball of thread in his hand. A similar ball is found at his feet, its end tied to the side of the entryway of the labyrinth.
- 55 See Kern 268-9, p. 156.
- 56 For example, University of Leeds, Special Collections MS Roth 220 (1598), Kern 228, p. 133; “Guide to Marriage from the labyrinth of flirtation,” engraving in Jacob Cats, *Alle de Wercken*. Amsterdam, 1625; Kern 407, p. 222, etc.
- 57 While beyond the scope of this article, Nordic and Russian labyrinths near burial mounds come to mind as well. See Kern, p.267 “It is probably not a coincidence that about 20 sites (primarily in southern Sweden interior) have been found to be in the vicinity of prehistoric burials or grave fields.” See also Christer Westerdahl, “The Stone Labyrinths of the North.” *Caerdroia* 43 (2014), pp. 7-21.
- 58 For a striking example see Makthar (anc. Mactaris), Tunisia (199 CE) where the doorway leads directly into a labyrinth, Kern 147, p. 95. Another important example is from labyrinth mosaic in a frigidarium in the Baths of Theseus and the Minotaur, Belalis Maior, Tunisia (4th century CE). See Rebecca Molholt, “Roman Labyrinth Mosaics and the Experience of Motion.” *The Art Bulletin* 93:3 (2011), p. 288.
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- 59 Side, Turkey (2nd century CE), Kern 114, p. 85.
- 60 Kern 611, from an Indian pattern book, 1850 and Kern 612, drawing from a 20th century pattern book, page 289. See also John Layard. "Labyrinth Ritual in South India: Threshold and Tattoo Designs." *Folklore* 48:2 (1937), pp. 115-182. This is still practiced today. See also Kimberly Saward, *Ariadne's Thread: Legends of the Labyrinth*. Labyrinthos, 2013, pp. 33-34.
- 61 Kern, p. 106. See also note 25 in Molholt: "The idea of the labyrinth as a puzzle for the eyes, trapping the gaze, lent it considerable apotropaic power in the Roman world. Small labyrinths and knots, impossible to untangle, occasionally appear at thresholds, where, it was hoped, they could bind envy and ill will and prevent these forces from entering the house."
- 62 Kern, p. 88.
- 63 François Prévost, "Notice sur le labyrinthe de l'église de Reparatus, et sur des inscriptions relatives aux médecins militaires dans l'antiquité." *Revue Archéologique*, 8:2 (1851), pp. 566-573: "Le dessin d'Orléansville pouvait enfin avoir encore un autre but; le parcours de ses sinuosités, le nombre de fois qu'on pouvait lire les mots: Sancta Ecclesia, étaient peut-être donnés comme sujet de méditation aux pénitents qui stationnaient auprès des portes. Le musée de Cluny, à Paris, nous offre des sujets sculptés en ivoire qui exigent l'emploi d'une loupe, ou du moins d'un œil très exercé à suivre de minutieux détails, et qui étaient donnés dans certains couvents comme de sûrs moyens de méditer sérieusement, à cause de l'application soutenue qu'ils exigeaient pour être compris."
- 64 From the 12th century. See "The Labyrinth of St. Saturnin, Aignan, France." *Caerdroia* 45 (this edition) p. 51 for a note on this recently identified labyrinth adjacent to the doorway of the church of St. Saturnin at Aignan, France.
- 65 Kern, p. 106. Examples from Amiens, St. Quentin, and Reims in France.
- 66 Kern, p. 146.
- 67 This recalls Rebecca Molholt's comment (p. 288) about the fourth century Roman mosaic labyrinth in Belalis Maior, Tunisia: "These pavements, themselves illustrating a journey, rely also on the physical movement of the beholder; while the realm of the mosaic begins at the entrance to the room, only an oblique view of the entire composition is available from that vantage point. The narrative will not culminate until one steps into and then through the room."
- 68 See Kern pp. 128-135 for a discussion of the Jericho labyrinths.
- 69 Biblioteca Angelica, Rome, Ms. Or. 72, fol. 6v. (1326).
- 70 Daniel Stein Kokin, "The Jericho Labyrinth: The Rise and Fall of a Jewish Visual Trope," p. 56. https://www.academia.edu/1965828/The_Jericho_Labyrinth_The_Rise_and_Fall_of_a_Jewish_Visual_Trope
- 71 Kern, p. 323, note 22: Vienna Cod. 2687, fol. 1r, Fig. 176; Munich Clm. 6394, fol. 164v, 9th century, Fig. 235; Paris, MS lat. 13013, fol. 1r, 10th century, Fig. 181; Admont Cod. 89, fol. 1v, early 12th century, Fig. 197; Amiens, MS 405, fol. 213r, 12th century, Fig. 224; New York, MS 1, fol. 1r of Part II, 1294, Fig. 225; Beirut, MS F. Syr. No. 1, fol. 2r, 1775, Fig. 233; in the St. Gall Cod. 878, the labyrinth appears before a chronicle Fig. 194. We would also like to add: Orléans MS.16, fol.252 v (10th century) and Amiens BM, Ms. 147, fol. 1r (12th century).
- 72 Penelope Reed Doob, *The Idea of the Labyrinth from Classical Antiquity Through the Middle Ages*. Ithica, NY: Cornell University Press, 1990, p. 138.
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- 73 Kern, p. 106.
- 74 Including meditation on the final passage of every life, that of death. See Mary J. Carruthers, *The book of memory: a study of memory in medieval culture* (2nd ed.). Cambridge, UK: Cambridge University Press, 2008. See also: Mary J. Carruthers & Jan M. Ziolkowski, *The medieval craft of memory: an anthology of texts and pictures*. Philadelphia, PA: University of Pennsylvania Press, 2002.
- 75 Charles Stegeman, *Les Cryptes de la Cathédrale de Chartres et les Cathédrales depuis l'Époque Gallo-Romaine*. Chartres: Société Archéologique d'Eure-et-Loir, 200, p. 184. "Le grand labyrinthe dans l'église gothique haute semble avoir été placé pour marquer l'endroit précis où se trouvait la façade romane. L'extrémité *ouest* du labyrinthe touche l'emplacement de la façade de 1020. Son emplacement ne manque pas de clarté en établissant visuellement l'entrée de l'église de Fulbert. Il ne peut pas y avoir de doute non plus: c'est bien l'église de Fulbert et non pas l'église romane détruite qui est honorée ainsi."
- 76 Conversely, it widens as one exits.
- 77 Lebanese National Library, Beirut, University St. Joseph MS fol. Syr. no. 1, fol. 1v (1775).
- 78 Note too how the many "teeth" (to use the French phrase) surrounding the labyrinth make the presence of a break in the outer decoration all the more visible.
- 79 This stained glass window above the choir depicts Moses, Isaiah and an incensing angel (Delaporte no. 119, Deremble-Manhes no. 102). See Manhes-Deremble, Colette. *Les Vitraux Narratifs de la Cathédrale de Chartres: Étude Iconographique. Corpus Vitrearum*. Paris: Le Léopard d'Or, 1994, for the Chartres window numbering systems.
- 80 See for example the doorways in the Good Samaritan (south) and Joseph (north) windows that are visible from the first/last stone.
- 81 Jesus is represented with these two Greek letters representing the beginning and the many times in the cathedral glass including the top panels of the Apostles Window (Delaporte no. 34, Deremble-Manhes no. 0), the Zodiac and Labours of the Months Window (Delaporte no.17, Deremble-Manhes no.28), and the St. Lubin Window (Delaporte no. 63, Deremble-Manhes no. 45, two rose windows in the clerestory: Christ Between Alpha and Omega (Deremble-Manhes no. 113C, Delaporte no. 135) and the Alpha and Omega Rose Window (Delaporte no. 70, Deremble-Manhes no. 140). See also the Ancient and Modern Glass Window (Delaporte no. 57, Deremble-Manhes no. 33A). See Revelation 1:8; 21:6; and 22:13.
- 82 John 10:7-10. This brings to mind the image of Jesus and a gate directly to the east of the transition stone. It is found in the Apostles' window in the ambulatory. One can also imagine echoes with the biblical text of entering by the narrow way.
- 83 Ulliyatt, p. 103.
- 84 Some commonly seen examples from different traditions include praying, taking a deep breath, stating an intention, making the sign of the cross, taking off one's shoes, and bowing.
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The Journal of Mazes & Labyrinths

45th Edition



The mirror maze at the Gletschergarten, Lucerne, Switzerland. Originally constructed for the 1896 Swiss National Exhibition in Geneva, the maze was subsequently moved to the Metropol in Zurich and then reassembled in 1899 at the Gletschergarten, where it remains to this day.

Photo: Jeff Seward, November 2015

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The Journal of Mazes & Labyrinths

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