



Winter 2011

# The Spirit of Veriditas

## Voices From the Labyrinth

A Veriditas Publication: Voice of the Labyrinth Movement

## Music on the Path

Welcome to the Winter Journal. Our amazingly creative journal team has selected to focus on music in this edition. Little did I know when we were down on our hands and knees painting the first large-size canvas labyrinth that so much would flow forth from the labyrinth!

In addition to the activity of walking the labyrinth, sacred geometry, pilgrimages to Chartres Cathedral and music have all flowed into the world in new and revitalized ways. Since the publication of *Walking a Sacred Path* in 1995 (and revised in 2006) over 150 books have been written about the labyrinth. I am sure there are as many musicians who

have stepped forward to create music as well.

It is a very coveted experience to be able to play at a labyrinth "gig". The vision of people walking meditatively, alone yet together in community, has captured the imagination of many who want to contribute in creative ways.

Musica Divina, the first musical group under the leadership of Mihr'un'Nisa Douglas began when in we initially opened the labyrinth at Grace Cathedral on December 30-31, 1991. Out of this experience came their CD *Mysteries*. So too in Chartres! The Catherine Blaslavsky Ensemble from Paris tracked me down at

**"When a musician is creating meditative space for the labyrinth walk, they are playing with the walkers not for them. Their art is to capture the flow in the presence of the unfolding moment"**



Lauren Artress

Grace Cathedral and asked if they could play for labyrinth walks. Little did they know I needed musicians in Chartres Cathedral, not Grace Cathedral! It could not have been more perfect. That was in 1994 and their album *The Path of the Soul* was recorded in Chartres Cathedral. Veriditas continues to work with both of these groups today.

Creating music by the labyrinth is an accurate description of what happens. It is not a performance. When a musician is creating meditative space for the labyrinth walk, they are playing with the walkers not for them. Their art is to capture the flow in the presence of the unfolding moment. This journal will share some of those who are also called forth to offer and hold the sacred space of the labyrinth.

Blessings on the Path,

*Laura*

# Veriditas Keeps Opening to a Larger Vision

## by Dawn Matheny

**A**fter four years with Veriditas, I am no longer the “new” Executive Director. Looking back, I can now reflect on how I’ve seen us change and grow. Veriditas has been in constant motion since I began, spiraling down and up and up again. After several tough economic years, we are emerging stronger and more committed to the importance of this work with the labyrinth in our world.

Thanks to the Board’s Sustained Giving Campaign, we’re beginning to experience a more steady cash flow to pay the monthly bills. We encourage any of our loyal donors to consider an automatic monthly pledge. Again this year, we are offering our Sustained Givers the benefit of receiving hard copies of this quarterly Journal. And, again, we are continuing the annual drawing for a free Walking A Sacred Path tuition. Pam Maben (Portland, Oregon) is our 2011 winner and plans to attend Chartres with us this May. The 2012 drawing will be held at our September Chartres reception.

### Other news:

**V**eriditas is thrilled to be launching The Melissa Posnikoff Community Outreach Scholarship. Named after a much-loved Council member, it provides support for Facilitator Training tuition for people working with underserved populations. Applicants must first be recommended by a Trained Veriditas Facilitator. More information is available in the Council’s winter letter to Facilitators or by emailing [council@veriditas.org](mailto:council@veriditas.org).

**V**We are delighted to be working with a marketing professional to promote Lauren as a keynote speaker to new markets and expand her work internationally (after her sabbatical this summer). The marketing effort will also extend to our Master Teachers, promoting them both regionally and nationally for workshops and facilitator trainings.

**V**Because of changes at IONS, we will be moving our offices elsewhere on campus. Packing and reorganizing lies ahead. Our address and phone number will remain the same. Watch for more programs at IONS in the year ahead as new meeting space opens up.

**V**This May in Chartres, we are excited to be offering several unique programs that we want everyone to consider.

**V**In Cycle One, Jeff Saward, renowned labyrinth historian joins Lauren to explore the history and sacred geometry of the Chartres labyrinth, while the afternoons will be spent actually constructing a labyrinth in outside garden space.

**V**In Cycle One A, a three day intensive on “A Quest for Mystical Christianity” will be led by Judith Tripp and Frank De Badrihaye. They will explore the dance of the masculine and feminine as manifested in the Christian tradition. Through lecture, art, meditation and deep contemplation, participants will have the opportunity to find their own place of integration.

**V**Cycle Two, led by Lauren, focuses on the changes and transitions in our lives. It is designed with time for processing your own change process in addition to tours of the Cathedral and Crypt and the private candlelit labyrinth walk in Chartres Cathedral.

**V**And, afterwards, join Lauren on a unique travel tour to explore other labyrinths in France. This tour begins our travel partnership with Insight Out Journeys. Expect more travel tour offerings ahead.

See our website for Chartres program details and registration information:  
[www.veriditas.org](http://www.veriditas.org)

So, we continue to grow and move ahead. We invite you to join us. Come



Dawn Matheny, Ph.D.  
Veriditas Executive Director  
[email:dawn@veriditas.org](mailto:email:dawn@veriditas.org)

on Pilgrimage. Get trained. Become a Sustaining Donor. Jump in as a Volunteer.

### Current volunteer opportunities:

**1.** Provide clerical assistance in the Petaluma Office: mailings, event packet preparation, filing projects, short term or ongoing.

**2.** Help us at a Veriditas event – once you’ve been a participant, consider offering to volunteer. Each event needs logistical help with set-up, sign-in, or clean-up.

**3.** Join our Auction Committee to help find donations for our on-line annual auction.

**4.** Our Board and Council are unique groups, working collaboratively to build a stronger Veriditas. The Council supports the Facilitator community. The Board holds the financial, structural and operational vision. Contact us for more information if you are interested at [council@veriditas.org](mailto:council@veriditas.org) and [board@veriditas.org](mailto:board@veriditas.org).

It is always amazing to reflect on how big our vision is and how much activity supports that vision.

A handwritten signature in black ink that reads "Dawn".

# Music Connection

## A Step in the Song Direction by Tina Margason

Why do we use music with a labyrinth walk? We can allow walkers to enjoy the silence as they travel along. However, remember what Ludwig von Beethoven wrote: "Music is the mediator between the spiritual and sensual life." Quote from [www.quote-garden.com/music](http://www.quote-garden.com/music)

As facilitators, we are aware of the intention of the walk that we are offering, as well as the group of individuals who come to walk. Keeping this in mind, we offer appropriate music to mediate between the two. Of course, we would all love to have live musicians playing intuitively for our walks, but most of us need to provide our own musical background. Warren Lynn, a Certified Veriditas Labyrinth Facilitator from Indiana, makes his own compilations. Warren has generously offered to share a set of music for a labyrinth walk. You can download it

free at [http://web.me.com/ispiritual/labyrinth\\_pages/labyrinth\\_music.html](http://web.me.com/ispiritual/labyrinth_pages/labyrinth_music.html)

A unique listing of musical recommendations has been gratefully gathered from facilitators around the world who have used music successfully in labyrinth walks. There was such a generous outpouring of sharing that the list quickly grew to *eight pages long!* For this reason, the list can best be viewed in the special Facilitator Portal of the Veriditas website. Simply visit the Portal by clicking on this link <http://www.veriditas.org/network.shtml>. If you have forgotten your user name and password, just email the Veriditas office for assistance.

I have tried to give an indication of the labyrinth setting or music genre to help facilitators discern new music for their labyrinth work. Email addresses have been listed so you can contact the

recommending facilitator directly for more details on the music and its use.

I gratefully acknowledge the generous support of all who participated. Thanks also to Roberta Sautter for posting this information on the Portal. This list is a beginning effort to support the work you each do to "transform the human spirit," which is truly the mission of Veriditas. Look for more of these projects in the future as Veriditas continues to collect resources for its facilitators.

*Tina Margason is a retired educator who keeps busy facilitating labyrinth walks, building labyrinths, and writing for the Journal. She is a past member of both the Veriditas Board and the Veriditas Council. Tina lives in California with her husband, Jim, who is the wind beneath her wings.*

## *Little Miracles on the Path*

### **by Linda Mikell**

A good friend gave me a wonderful Christmas gift of the CD entitled **The Healing Journey: Music to Reflect, Relax and Rejuvenate** which features Tami Briggs, a therapeutic harpist. I planned to use this CD for the first time with a group of youth.

It was an inauspicious beginning for the walk. We had a VERY wide spread of ages: about five children under 5 years of age, about five between 8 and 12 years of age, and about eight teenagers who sat on a couch very much into their own chatter and laughter.

I made the decision to have the little ones' teacher lead them in while the others watched. I signaled my husband and helpmate, Ed, to turn on the CD. Immediately, the soft harp arpeggios filled the room with vibrations and tones that calmed and alerted at the same

time. Everyone stopped what they were doing and paid attention to the little ones taking their journey. Not a word was spoken as we all watched. The five preschoolers followed their teacher to the center. The last little girl in line was inspired to walk on her tippy-toes with her hands in a well-trained ballet position, over her head. She twirled at the turns and was thoroughly in her own lovely world. We were all entranced...

I had placed a small treasure chest in the center with two word phrases printed on slips of paper. The little ones all circled the chest and sat on the floor while their teacher distributed their little messages which were to be read and explained later. Then this serious little crew walked their way out of the labyrinth with the tiny ballerina trailing behind them. As she left the labyrinth, she executed one last twirl and took a deep reverent bow. The older children

were certainly much more calmed and centered by what they had witnessed and began their own labyrinth walk.

I have used this CD for an adult walk as well. I truly love its calming effect, and I recommend it to other facilitators.

Blessings,  
Linda Mikell

*Linda Mikell has been a Veriditas facilitator since 2003 and she serves on the Veriditas Council. Linda leads a weekly labyrinth walk every Thursday at 1:30pm in the sanctuary of her Unitarian Universalist Fellowship in Stony Brook, NY and also a monthly evening walk the second Tuesday of the month. Linda is very interested in collecting and sharing stories for Little Miracles on the Path. If you have a story, please send it to her at edlinmik@optonline.net.*

# Martin Gregory - Musical Visionary

## by Robin Bradley Hansel

**B**ritish born artist, Martin Gregory is a California based musician whose original compositions have been used for numerous meditation, film and multimedia projects. Martin frequently performs live at art galleries, conferences, festive gatherings and labyrinth walks internationally. His wife, Cindy Pavlinac, is a well-known sacred sites photographer, artist and writer.

I had the opportunity to ask Martin how he envisions labyrinth walkers and facilitators enjoying his unique music. He replied, "It is as if the music is another walker on the path. Just as your relationship to other walkers affects your experience, so the music influences your walk. It interacts with walkers, setting a pace or inviting inward or outward attention."

Martin explained further, "As a performer I respond to the tone of the group, adjusting the music to serve the moment. A walker may have a focused intention yet step politely aside, acknowledging others on the labyrinth, and I do the same with my music. I strive to produce a quality of sound that creates meaning in the consciousness of my listeners without demanding or imposing a particular response. The role of music for a labyrinth walk should be neither bland, nebulous background, nor flamboyant concert performance, but an invitation, an opening to the limitless possibilities of contemplative states," he concluded.

One of Martin's best-known albums is *Labyrinth Walk*. Another composition, *Bishop's Palace: Music From Ancient Landscapes*, was inspired by "sacred geometry echoing the mathematical foundations of music itself." Last February, Martin released the *Dancing With Gaia* soundtrack. All albums are available on [www.martingregorymusic.com](http://www.martingregorymusic.com) and on iTunes.

"When I compose music for recording, whether intended to accompany

labyrinth walking or a scene in a film, I endeavor to bring the same qualities of appropriate enhancement of the experience while "stepping aside" so that listeners have a choice of how much to

of inspiring visuals and responsive live music creates a rich ambience for deep journeying while walking the labyrinth. We're formulating ideas now for the next phase in the evolution of this work,



Martin Gregory plays keyboards for Annual Spring Daffodil Labyrinth Walk  
Alex Champion Meadow, Mendocino, CA, March 2010. Photo Cindy A. Pavlinac

be influenced by the music. My music is a companion on the path," the composer shared.

This March, Martin and Cindy will be combining their creative talents for another of their innovative multimedia labyrinth walk events in San Rafael, CA. Martin explains, "I have composed and improvised music my whole life as a response to inner or outer landscapes I have visited. Cindy assembles her images of ancient sanctuaries, alignments in the landscape and labyrinths into breathtaking visual presentations which I score. It was a natural step for us to combine these productions with labyrinth walks. One of our favorite places to present our work is Grace Cathedral in San Francisco where Cindy projects images onto 30 foot hanging silk veils while I play the grand piano during candlelit labyrinth walk events. The powerful combination

including creating an iPad version. Stay tuned..." Martin concluded.

Oh, be assured, Martin and Cindy that we most certainly will keep listening and watching!

*Robin Bradley Hansel's company, <http://www.labyrinthwellness.com>, is based in South Florida. She enjoys uniting her professional training as a Certified Veriditas Labyrinth Facilitator, a Licensed Physical Therapist and a Certified Pilates Instructor with her creative spiritual pathway as a writer. As editor, Robin welcomes your exciting ideas for The Spirit of Veriditas, Voices From the Labyrinth via email at [journal@veriditas.org](mailto:journal@veriditas.org)*

# The Harmony Walk by Lauren Artress

**D**o you hear bells? I hope so because one of the most resonant ways to use the labyrinth is *The Harmony Walk*. In 1994, I was in the majestic foothills of the Alps at the Bouldern Academy outside of Zurich, Switzerland on a labyrinth tour. I could hear the continual ring—more like a clang—from a hundred or so cows eating the grass. Add to this sound hundreds of sheep with a smaller “ting, ting, ting” of their tiny chiming bells, and we were treated to a symphony of musical munching amid the luscious hills of grass.

When I returned to the U.S., I wondered how to recapture that experience and *viola!* *The Harmony Walk* came into being. *The Harmony Walk* is about creating together and listening to what is created. You need six or more hand bells (or hand chimes, which are less expensive and work well with children) all in the pentatonic scale. These are, in effect, temple bells—the black keys on a piano—so there are no sour or out of place notes. I place the

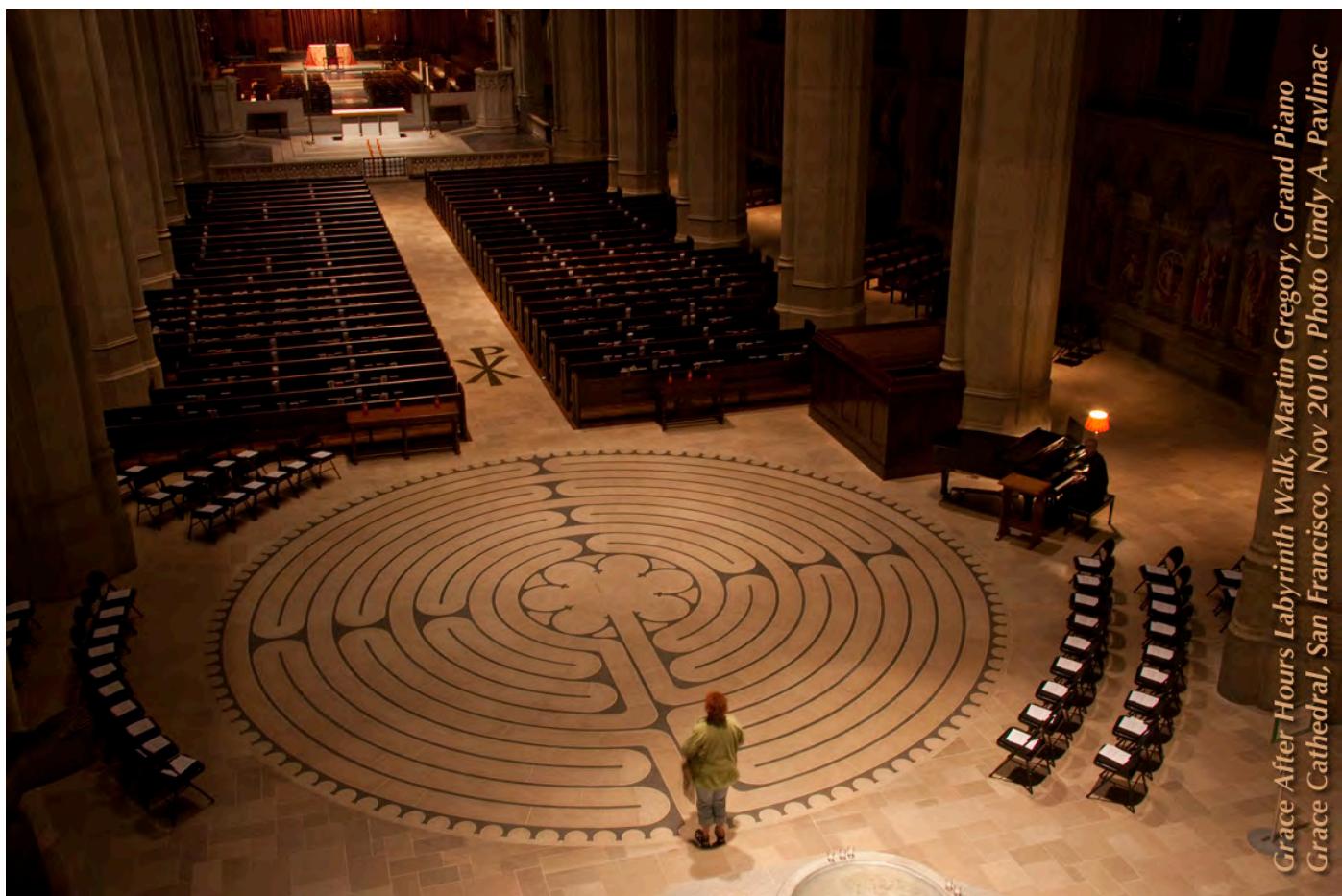
hand bells around the labyrinth. Stone labyrinths could damage brass bells, so at Grace Cathedral we have small cork pads to place them on for protection.



It is important to introduce the bells before the walk. Show the participants how to ring them and caution them

about touching the brass with their oily fingers. Instruct them that by placing them against their clothes they can, if they choose, silence the bells. Make sure to tell people that there will be a “whiff” or two—when no sound occurs—as they learn to use the bells.

I begin by ringing a bell as I walk the lunations because people are shy at first, especially in large, intimidating spaces. Others may wish to enter the labyrinth with a bell they already are holding, or they can pick up a bell along their walk if and when they want to, depending upon the number of bells or chimes you have. *The Harmony Walk* is totally unscripted and spontaneous. I make sure that participants know that I have no idea what will be created, but I am always nourished by what unfolds. Every time I have offered *The Harmony Walk*, the sounds which resonated successfully wove together a group of strangers into a community of friends.



Grace After Hours Labyrinth Walk, Martin Gregory, Grand Piano  
Grace Cathedral, San Francisco, Nov 2010. Photo Cindy A. Pavlinac

# "mYOUsic"

## Ideas to Jumpstart Your DIY Labyrinth Walk Accompaniment by Maia Scott

There is something luxurious about walking the labyrinth to the swells of live music. One can often feel the touch of chords as sound waves gently ripple across shoulders and stroke the soul. But when that favorite musical magician is not available, fret not. There are other options.

Of course, there is Lauren Artress' legendary "Harmony Walk" featuring hand bells played at random by walkers on and around the labyrinth. When tones collide, they mesh beautifully. With a finely tuned octave of these beautiful instruments, it is impossible to clash. However, a concert-ready set of hand bells costs just over a grand.

If you can't invest this much at the time, consider a little East-West connection and work with singing bowls. There are companies that sell sets tuned to the chakras which harmonize with one and other beautifully. But if you need to invest slowly, consider picking up a bowl here and there on your excursions. Sometimes random singing and gonging creates disharmony. That, in its own right, can parallel the spontaneous and dissonant partnerships in life.

Chimes also create a beautiful soundscape. You can't go wrong with Koshi Chimes, the bamboo wrapped offspring of the Shanti chimes. Walk with these chimes and sparkling trills follow in a fine-tuned flourish. While these chimes are a bit pricey, they don't have strings to untangle. Collect wind chimes from soft, woody pattering to gentle tinkling to deep vibrant bongs, and people can create a soundscape representative of themselves. Throw in a couple rain sticks or cricket blocks for good measure.

A couple of years ago, the TLS Annual Gathering's opening ceremony featured a labyrinth walk accompanied by participants blowing into beer bottles. Though it looked funny, the resulting soundscape was hauntingly beautiful.



Why not open a black tie event with a walk accompanied by ringing wine glasses? How about making rain sticks with a group then walk with them in prayer for the rainforests on Earth Day? And Mother Nature herself blesses our walks with the sounds of her majesty during outdoor walks.

If you can't lug another thing with you, make use of that wonderful instrument

that's always with you. Singing, chanting, sounding, and reading passages give voice to the beauty within. A Buddhist monk said in a teaching that his group loves to sing, "We chant loud and from the heart. Sometimes it sounds terrible and we don't care."

The songs of Taize work splendidly for labyrinth walks. While an accompanist and strong cantor spark that extra magical something, a confident voice and a bell for tuning may work for the intimate setting. Whether singing the Lord's Prayer or ringing in the new you, the ambiance will depend upon how willing people are to cut loose. Having walkers participate in creating the soundscape offers a chance to play harder, pray deeper and open further. Plus, it throws many people's expectations to the wind and challenges them to think outside the path.

*Maia Scott is a body worker, artist and recreation therapist from Northern CA. Maia currently embellishes her three jobs with presentation engagements ranging from classroom visits with her guide dog, Tessa, to conference workshops which include sessions walking a tactile portable labyrinth under blind-fold.*



*The Chantilly Codex, circa 1400*



iSpiritual has partnered with Veriditas for the sale of labyrinth related products to facilitators and others to aid them in their work with labyrinths.

<http://ispirtual.com/veriditas-products-c-31.html?page=2&sort=2a>



# Bridge to Heaven: Music at the Chartres Cathedral School by Kayleen Asbo



## *Pythagoras and Music*

U nlike our age, when music is often thought to be “entertainment”, background sound or a mere accompaniment to other activities, the Masters of Chartres Cathedral held music to be a singularly important discipline, that when properly studied would tune the soul and open the seeker to the glories of the Divine. In the curriculum of the Cathedral school, the study of music stood as the bridge between the trivium (the study of grammar, rhetoric and logic) and the study of the left brain domains of arithmetic, geometry and astronomy. Students were required to

study music theory for an entire year as preparation to perceive the sacred in form and space.

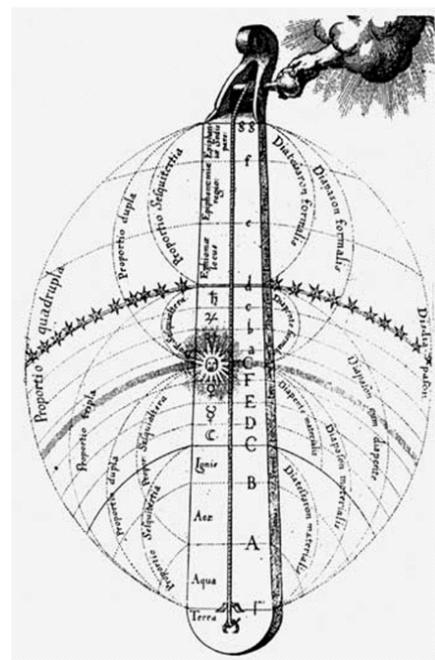
Over the Scholars Door at the Royal Portal of Chartres Cathedral, the figure of Pythagoras hovers with the image of harmonic bells being played by the figure of *Musica*. The proportions of the “perfect” intervals that he discovered in the 6<sup>th</sup> century BC form the basis for all Western music – and for the geometrical proportions used to create sacred space. The architecture of the gothic cathedral has often been described as itself being “frozen music”, and the remarkable woodcuts of the English Hermetic scholar Robert Fludd point to how the harmony of the proportions of sacred geometry are related to the harmony of musical intervals. The twists and turns of the labyrinth itself bear a striking resemblance to the spiral musical forms of the Chantilly codex, a manuscript of French music circa 1400.

Amongst the many notable composers who studied and worked at the Chartres Cathedral, Bishop Fulbert (952-1028) stands out. He is one of the very first composers we know by name, and his hymns to the Virgin Mary are portals into another world, a sensory delight evoking a lost time. (Check out his music on the album *Musica Cathedralis: Chartres XIIe Siecle* by La Maurache, available on iTunes).

The life of scholar-monks in the Middle Ages was framed by sung prayer- about four hours a day of chant altogether. A hymn would have been the first sound uttered upon rising, and an antiphon to the Virgin the very last human sound heard before sleep. The tradition of singing the *Salve Regina* to Our Lady of the Pillar at the close of day or as a special plea of prayer is intimately connected with pilgrimage to Chartres, and continues to this day. Should you be blessed to hear this at Chartres

Cathedral one evening, you might agree with me that it really is the sound of angels, a true stairway to heaven.

*Kayleen Asbo is a lecturer on psychology and cultural history at the San Francisco Conservatory of Music, Sonoma State University and Dominican University, the music director for St. John's Episcopal Church in Petaluma and the music director for Taize services at the Santa Sabina Center and Grace After Hours. She leads retreats and workshops integrating the labyrinth with music, art, poetry and spiritual practice, and is the newest Master Teacher Apprentice for Veriditas. For more information on her upcoming classes and workshops, see her website at [www.kayleenasbo.com](http://www.kayleenasbo.com)*



*Pythagoras' Lyre by Robert Fludd (1617) shows the connection between music, math, and astronomy in the Pythagorean tradition dating back to 500 BC, continued at Chartres Cathedral School, and preserved in the Hermetic writings throughout the Renaissance*

# Music on the Labyrinth by Dawn Grace Peters

**O**n October 10, 2010, in San Jose, California, 175 people gathered for the opening

project for the church and bringing it to completion. "It has been an amazing project," said Rev. Peters.



celebration and blessing of the first full-sized Chartres-style stone labyrinth in the South Bay area. The newly built labyrinth's home is the First Congregational Church of San Jose, United Church of Christ.

The labyrinth space was designed by Santa Cruz artist, Lance Brown. Brown, who has a gift for creating sacred space with sculpture, was intrigued and excited about the possibilities inherent in the 10,000 foot space designated for the labyrinth. His design incorporated granite as the fields and flagstone to create the mosaic path. The labyrinth was built over the span of three months by more than 60 volunteers, putting in over 1200 volunteer-hours. The entire project was orchestrated by Brown, who says of the finished labyrinth, "It's a concrete, physical, three-dimensional metaphor."

Rev. Dawn Grace Peters, associate minister at First Congregational and Veriditas-trained labyrinth facilitator, took the lead in spearheading the

"The creativity, the camaraderie, the community building--it was a transformative experience for everyone who worked on the labyrinth. For three months, people would turn up, almost daily, to spend time laying the mosaic path. At the beginning of each day, we would stop to bless the work, and bless all those who would be walking it one day. It was very powerful."

The energy was tangible the afternoon of October 10th, as people gathered for the celebration; to see the beautiful labyrinth, and walk it for the first time. The church's chancel choir, along with beloved Bay Area cellist, Chi Chen provided music for the gathering. Cellist Chi Chen accompanied the walk with beautiful strains of Bach and Beethoven, as well as original compositions

Just before the service began, the labyrinth had an unexpected blessing. The open walk had finished, and walkers had cleared from the labyrinth. The cellist was playing the last few strains of

*Jesu, Joy of Man's Desiring*, when a little three-year-old girl, Mia, dressed in a pink tutu and a black top with a glittery peace sign, ran to the center of the labyrinth. She began to dance, joyfully, to the music. The cellist noticed the impromptu dancer, and began to play for her. It was a special moment for the entire gathering. The music swelled, the child danced, and the labyrinth was well and truly blessed.

This community labyrinth is located at First Congregational Church of San Jose, 1980 Hamilton Avenue, San Jose, California. Walkers are welcome at any time--no need to call ahead.

*Rev. Dawn Grace Peters is the Associate Minister for Congregational Life at the First Congregational Church, United Church of Christ in San Jose, California. She is currently working on her Doctorate of Ministry in Wisdom Studies and Spiritual Direction at Wisdom University.*



(c) 2010 Cilker

*All photos were taken by Carl Cilker, long-time member of First Congregational Church of San Jose.*



# 2011 Global Healing

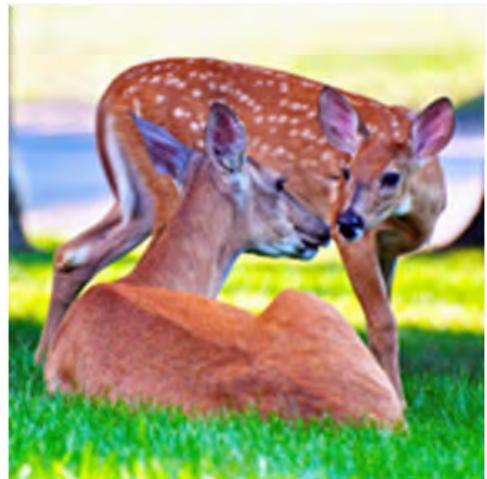
## Theme: Coming Together

*"Coming together is a beginning. Keeping together is progress.*

*Working together is success." —Henry Ford*

**January-February-March**

**Focus: Connection**



**QUOTE:** "When you live your life with an appreciation of coincidences and their meanings, you connect with the underlying field of infinite possibilities." —Deepak Chopra

**PICTURE/SYMBOL:** Two deer seeing eye to eye.

**COLOR:** Yellow, like the spark between two fingers about to touch

**PRAAYER:** Turning to one another is as simple as a heart-felt conversation to restore hope. It is not our differences that divide us. It is our judgment about each other. Connecting through conversation is the natural way we as humans think together. Conversation takes time. We need time to sit together, to listen, to worry and to dream together.

As this age of turmoil tears us apart, we need to reclaim time to be together. When we begin listening to each other, and when we talk about things that matter to us, the world begins to change.

Reality doesn't change itself. We need to act. — Jo Ann Mast

**IDEAS FOR BENEFITING ORGANIZATION:** The Center for Nonviolent Communication

**IDEAS FOR AMBIANCE AROUND THE LABYRINTH:** Candles, pillows in groups, snacks and goodies, coffee to promote lingering and sharing

**MUSIC:** Ashana, "All is Forgiven"

(Special thanks to Ellen Bintz Meuch for creating the Global Healing Response 2011 Resources)

---

### The Magic Portal

A curious mouse points at  
Verditas.org above  
Blinking with excitement  
For adventures you will love.



There you travel down to  
Where a magic portal waits.  
A single click and off you go  
To wonders oh so great.

Look at that, and that!  
The mouse flits beneath your palm  
Through all the things and  
Offerings at Amazon.com

So, when you brave the Amazon  
Remember there's a choice:  
Seek the magic portal to  
Fund Veriditas' voice.

Shop Amazon.com from  
the link on our home page.  
<http://www.veriditas.org>.  
Veriditas receives 5% of  
every sale, whether or not it  
has anything to do with the  
labyrinth!

# Deep Passages

## The New Music of an Old Soul

### An Interview of John Burke with Maia Scott

The mysterious swells of Canadian New Music composer John Burke's piano passages tingled through the veins of many a labyrinth walker during the TLS Gathering in New Harmony. In fact, the collection of works John Burke shared wasn't exactly composed to accompany the labyrinth; its structure was inspired by the labyrinth. I am so grateful John has agreed to share some of his experience and wisdom with our Veriditas readers:

*Would you tell us a little bit about yourself and what drew you to focus your work within the New Music genre?*

My musical background is somewhat unusual, at least for North America, in that from childhood I attended a cathedral choir school. Along with academic subjects I studied Gregorian chant, music theory and piano, and was performing choral repertoire from Renaissance to modern. This gave me a broad experience of Western music, which was of significance later, and imprinted on me music's place in a sacred setting. I can see now that my eventual immersion in avant-garde music was part of a search to access what might be called an "esoteric" function for music—an energetic more than a conventionally aesthetic one.

*We would love to hear about your creative process--the art, science and philosophy-- leading to the production of your collection of labyrinth works.*

I attended the workshop with Lauren at Grace Cathedral to learn how music was being used with the labyrinth. What became clear was that the preferred music—Gregorian chant, world music, new age music, the devotional music of other cultures—was modal. This simply means that it has a non-architectonic, free-floating quality that tends to place us in the now. Whereas Beethoven's non-

formula. For me, this is music that aspires to the condition of the shaman's drum: one drum, many journeys.

*Do you have any advice or wisdom to share with facilitators and labyrinth enthusiasts regarding music / sound healing and work with the labyrinth?*

For me the labyrinth has proven to be a unique laboratory in which to research the effects of sound on consciousness, and a way to drill down to some kind of empirical truth about music that couldn't be accessed in any other way. I would invite and encourage others to take their own journey in this spirit. If we are indeed on the threshold of a major shift in consciousness as many predict, I feel that music can help get us there.

If you would like to learn more about John Burke's work, please visit [www.labyrinthmusic.com](http://www.labyrinthmusic.com)

Photo: John Burke at piano.  
Photographer Unknown



modal (i.e. tonal) music, for example, with its highly-charged leveraging of time, past and future, would not be so appropriate in a contemplative setting. It occurred to me that given what I know as a classically trained composer, I might be able to combine a quality ofnowness with a structured sense of evolution and transformation as a single expression—to entrain aurally what happens when one physically walks a labyrinth. To this end my entire labyrinth repertoire is based on a circular, evolving sequence of twelve harmonies that models the Hero's Journey in what I like to think of as a homeopathic way. Thus each piece in the repertoire, while autonomous, displays the same underlying transformative

*Maia Scott is a body worker, artist and recreation therapist from Northern CA. Maia currently embellishes her three jobs with presentation engagements ranging from classroom visits with her guide dog, Tessa, to conference workshops which include sessions walking a tactile portable labyrinth under blind-fold.*

"Are you enjoying what you have read so far? Help Veriditas' [The Spirit of Veriditas, Voices From the Labyrinth](#) continue to bring you labyrinth news and inspirations by donating now."



<https://www.veriditas.org/donations.php>

# The Veriditas Council Corner

## by Tracy Friedl

The Veriditas Council has met twice since our last update - in person at IONS in October, and over the phone in January. Much of the Council's work recently has centered on renewal and bringing people together. The Global Healing Response initiated by Ellen Bintz Meuch remains a vibrant way to bring us all together on both a local and global level by providing themes and ideas which allow us to walk with common intentions.

We are continuing to make the Facilitator's Portal a more dynamic and useful place to visit and connect. The lists of facilitators by region are up and are continually being updated. If you are

not included and would like to be, or if any of your contact information has changed, please use the link on the Regional Discussion page so that we may make those changes. Archiving informative conversation threads is also ongoing. The Winter Facilitator's Letter has been sent.

There are also a few new projects that we are nurturing. We will shortly be unveiling the "Melissa Posnikoff Memorial Scholarship" to provide financial aid to someone wishing to attend a facilitator training and also a Resource Specialist program to identify facilitators with special expertise in certain areas. Finally, another new project in the very

early stages is something called "Circles of Grace," which will be the creation of small communities within regions.

The Council will be meeting again April 8-10 in Tuscaloosa and Birmingham, Alabama. We are looking forward to usher in two new firsts - our first visit to the South, and our first Friday night reception with local facilitators to meet face to face. Our meeting next fall will be in Colorado.

Blessings in the New Year,

The Veriditas Council

## Veriditas Regional Network Spotlight

### by Kay Mutert

The Southeastern Region includes: Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, North Carolina, South Carolina, and Tennessee. Kay Mutert serves as the SE Regional Representative.

In the last two years, qualifying workshops and facilitator trainings have been held in the three ends of the triangular SE region: North Carolina, South Florida, and Alabama. Close to fifty persons attend the trainings. These newly trained facilitators are helping expand the presence of labyrinth work in this region. Here are two stories:

\*Marilyn Lands of Huntsville, Alabama saw The Community Labyrinth at the Mental Health Center of Madison County built by volunteers in the Spring of 2007 thanks to a \$20,230.00 grant from the Jane K. Lowe Charitable Foundation which helped to construct the labyrinth, install a sprinkler system and landscape the

surrounding area. The 60-foot Chartres tradition labyrinth is open daily and free of charge to the general public and is used as a therapeutic tool for clients

stigma that surrounds mental illness.\*

\*Sara Dochterman of south Florida writes of her work:



in individual therapy, group therapy and day treatment programs. Brian Davis, Executive Director of the Mental Health Center, stated, "Having the labyrinth accessible to the public creates a positive vehicle for people to come to our campus and, hopefully, demystify preconceptions about community mental health and dispel some of the

"A year ago, I participated in the labyrinth facilitator training at the Duncan Center in Delray Beach, Florida. Now, I am transitioning from my full time job to a part time job at another treatment center, as well as building a private psychotherapy practice. My plans include bringing the labyrinth to a larger audience through retreats, as well as continuing to introduce the labyrinth to people in 12-step recovery. The journey of labyrinth facilitation is quite the pilgrimage, filled with experiences of deep healing and joy!"

Photo of labyrinth at Huntsville, AL Mental Health Center. Photo credit K. Mutert

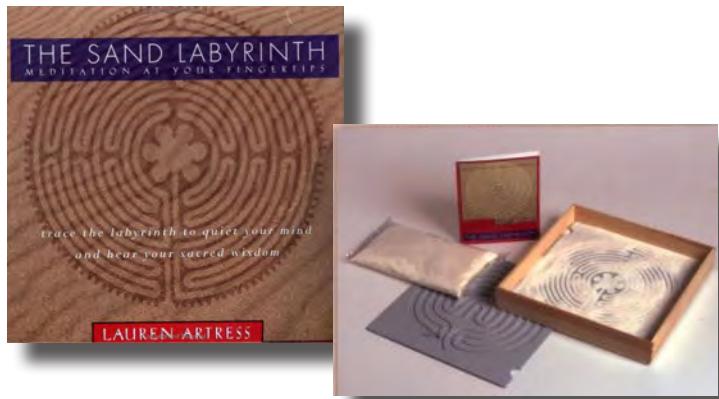
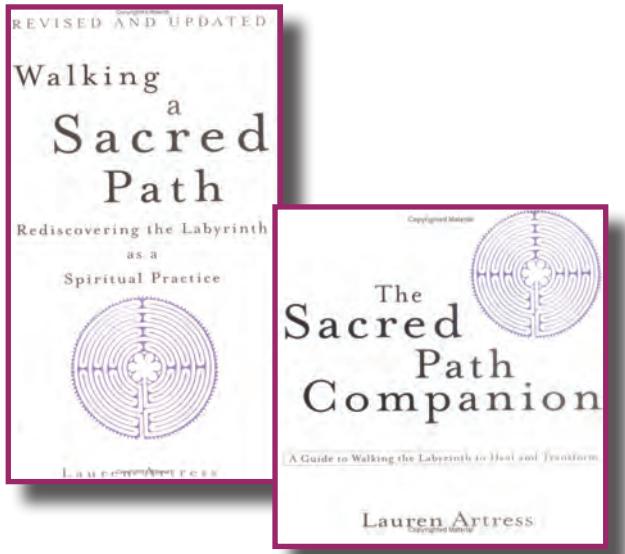
*Kay Mutert is a Veriditas Master Teacher and Council Member in Tuscaloosa, Alabama.*

# Books, by Lauren Artress

Walking the Sacred Path: Rediscovering the Labyrinth as a Spiritual Practice was the first book written to offer the Medieval Eleven-Circuit Labyrinth as a spiritual practice. It is now in its second edition with a new preface and epilogue to capture all that has happened with the labyrinth since this book was first published in 1995. The book was instrumental in launching what the New York Times in May of 1998 named The Labyrinth Movement.

The second book, The Sacred Path Companion: A Guide to Walking the Labyrinth to Heal and Transform places all Lauren's teachings since 1995 about the labyrinth in one place. In Four Guidelines to Gauge Your Spiritual Growth she outlines how we can measure our increasing spiritual maturity. In Lessons of the Labyrinth Lauren articulates what the practice of labyrinth walking can nurture within us. First time labyrinth walkers will find a useful introduction to the practice in The Art of Labyrinth Walking. Thoses knowledgeable about labyrinthwalking will be interested in the Applications and the many suggestions around forgiveness, grieving, engaging our shadow, and strengthening in Part 2: Specific Uses for Healing and Transformation.

The Companion Guide offers short journaling exercises in the chapter Start Where You Are for those who want to take stock of their lives. Others may want to dip into the sections on Healing, Shadow Work, Soul Assignment or Initiatory Rituals, depending upon what life's challenges are for them at that time.



The Sand Labyrinth is both a meditation tool and a lovely accent to home or office. Keep it in plain view on your coffee table, desktop or nightstand. Use it frequently to calm yourself before a stressful meeting, to focus your thinking, to find solutions to problems, to open yourself to your own inner wisdom.

*Looking for a quick, easy way to support Veriditas? Shop Amazon.com from the link on our home page. <http://www.veriditas.org>. Veriditas receives 5% of every sale, whether or not it has anything to do with the labyrinth! Shop today!*

## The Spirit of Veriditas, Voices From the Labyrinth

IS A  
**VERIDITAS PUBLICATION**

Veriditas  
101 San Antonio Road  
Petaluma, California 94952  
707-283-0370 (tel)  
707-283-0372 (fax)  
<http://www.veriditas.org>

**World Wide Labyrinth Locator**  
<http://labyrinthlocator.com/>

## Winter 2011

### Journal Team

Lauren Artress, Dawn Matheny,  
Tina Margason, Maia Scott

### Editor

Robin Bradley Hansel

**Graphic Designer**  
Marjorie Connely

## Contributing Writers and Photographers

Lauren Artress  
Kayleen Asbo  
Carl Cilker  
Tracy Friedl  
Robin Bradley Hansel  
Dawn Matheny  
Tina Margason  
Ellen Bintz Meuch  
Linda Mikell  
Kay Mutert  
Cindy A. Pavlinac  
Dawn Grace Peters  
Maia Scott

## VERIDITAS VISION & MISSION

The Vision of Veriditas is to activate and facilitate the transformation of the human spirit. The work of Veriditas centers on the Labyrinth Experience as a personal practice for healing and growth, a tool for community building, an agent for global peace and a metaphor for life.