



Summer Journal

This edition of The Labyrinth Journal on Creativity has a lot of excitement around it. Our newsletter team has put together quite a cross section of many (but not all) of the creative things that are happening around and through the labyrinth. What a joy!

I not only want to introduce this issue, but mention my month's work in Australia, so what better way to do it than to describe the ending ritual we did in Melbourne for the workshop on The Speech of the Grail. Learning from the story of Parsifal, the main theme is to be present in the moment enough to speak from the heart of compassion in the face of suffering.

In the closing circle, one of the participants wanted to be initiated in the creative flow of Sophia as

she worked with children and the labyrinth. She had a costume that she wore for the children, a song was sang and then echoed by the group of thirty-five or so people. Then I opened the circle for anyone to step forward to find his or her speech in the moment. A woman shyly stepped forward to recite a Rumi poem, then another participant stepped forward to tell of his hip operation and what it meant to him as an active middle aged man to be hindered in that way. Another woman stepped forward and taught us a song from South Africa and yet another participant stepped forward into the circle to play his didgeridoo, but since he didn't have a physical one there, he embodied it and captured the original closely with his voice. At one point, there was a lull. Was this exciting, spontaneous ritual winding down, or were people

hoping for the courage to step into the circle? In keeping with Parsifal, I whispered into the circle, "there will never be another moment like this!" Encouraged, several other people stepped forward with their poem, song or story. This creative ritual went on for almost an hour before we closed our day. We were all enriched and energized by it.

My time in Australia was invigorating as well as hard work. I met so many dedicated people who long to work with the labyrinth as an avenue to wholeness and healing. (We trained 25 people; some from my original trip there in 1997!) One thing I keep learning and passing on to others: **the use of the labyrinth is limited only by our own limits on our creativity.**

My hope is this summer edition introduces you to new people, gives

you new ideas and fresh sparks of insight into these great archetypal blueprints called labyrinths.

Blessings on the Path,



Lauren Artress

“The visionary and the mystic and the artist do not conform. They touch the next realm and return to inform. Creative energy whispers ‘edge’ energy, the next collective movement and direction...”

Tames J. Kieves, This Time I Dance

Message From Veriditas Executive Director

by Dawn Matheny, Ph. D.

Veriditas is thriving with lots of creativity. This Journal issue is an example of the new energy swirling around Veriditas. So much is going well at Veriditas:

- As a part of growing Veriditas, we launched our new Master Teacher Apprenticeship Program and are delighted to announce that JoAnn Mast and Di Williams were selected as the first two apprentices. JoAnn co-taught Facilitator Training at Grace in May and Di Williams co-taught the Facilitator Training in Chartres. Their bio's are now listed under "What's New" on our website and you'll be hearing more about them in the year ahead.
- As a part of expanding our program offerings, we hosted a one day workshop on Labyrinth Building by master labyrinth builder, Robert Ferre, here in San Francisco in May and another one day with Robert is planned for July.

- As a part of reaching out to our facilitators, the Veriditas Council is moving into action with its mission of working to support the Veriditas facilitator community through collaborating on Veriditas Renewal Events. New energy is coming into regional and

- And, there is more to unfold as Veriditas grows

Along the lines of creativity, change and growth, we would like to challenge you to think creatively about a new name for our newsletter. Our newsletter team



Dawn Matheny, Ph.D.
Veriditas Executive Director

"...we would like to challenge you to think creatively about a new name for our newsletter."

"Help us rename The Labyrinth Journal to something alive with the new energy of Veriditas"

special interest groups and working with the Facilitators' Portal. Edie, an office volunteer has been working diligently to reconcile the information in our database with what's in our files. More communication is to come!

is doing a fabulous job of creating interesting issues for our Veriditas community several times a year and we want a name that reflects the creativity and richness of the offerings. Help us rename The Labyrinth Journal to something alive with the new energy of the Veriditas. Email Tina Margason (tmargason@gmail.com), our

newsletter editor, with a new name offering no later than August 1. The winner of this naming contest will receive a Veriditas fleece jacket, a labyrinth altar cloth, or a pilgrimage medallion (your choice).

We welcome your creative energy at Veriditas. Contact me to find out about how to get further involved. dawn@veriditas.org

Dawn Matheny

Be an **QUEEN (or King)!**

Close your eyes and imagine yourself scanning the stacks, row upon row of all the labyrinth books, volumes on spirituality, and references on sacred geometry you could ever dream of in one place. Occasionally, you stop to read a random page or sample some music. You slide your arm gently down and find yet more... and more... and more to discover. And, click! It's yours -- ah, such power!

This world, Veriditas, and the spiritual community at large is just brimming with wondrous linking interconnectivity. If you are itching for new reading or music and you happen to be passing by the Veriditas website (<http://www.veriditas.org>), then you're in the right place at the right time. Veriditas happens to boast a link to one of the biggest virtual bookshelves in the world, Amazon.com, and if you enter there from the land of the labyrinth movement, you instantly spark a win-win situation. When you enter Amazon's website through Veriditas's link and make any purchases from Amazon.com, you will also be giving 5% of your purchase directly to Veriditas and helping to put new goals and visions into the hands of future history - ah, such power!

Meinrad Craighead, Modern Day Mystic: Visionary, Fearless Artist, Inspiring Life by Jo Ann Mast

I am Summer Out of Spring's Death by Meinrad Craighead

*My heartbeat strikes again and again
eroding stone
evolving seed.
In the highest morning hour,
in the second turning of the wheel,
at the crest of the rising arc
is the sanctuary where you sit
watching
leaves come full size.
Here the white animals collapse
exhausted.
caught midway in transformation.*

*Somewhere cows graze my mouth,
deer my breasts;
birds search my face,
spiders my hands,
snakes my belly.*

Summer waits for what I will give.



Summer, 1985

*Waters enter and retreat
pressed to my sides, passing into my flesh, rising from
the deepest springs,
still in the quiet mountain craters,
flowing in rivers twisting down.*

*Shrinking flowers and swelling fruits
channel the dim past
through the center of the first crown
into this particularly bright summer*

Meinrad Craighead is an uncompromising artist, one who is fearless in portraying her vision of the spirit realms--the dark and mysterious as well as the luminous and ecstatic. She is also an honest and generous artist, offering her innermost reflections on her own life, telling her stories through word and image, deepening our understanding of the world and our places in it.

I had the opportunity to be so present with Meinrad at her studio and "Erdahaus" ritual area in Albuquerque New Mexico for a week-long teaching and lecture experience. The occasion marked entry into my sixth decade.

To be immersed in her art, her very being and ritual each morning transported me to vast landscapes, to know eternity, to hear voices of ages past and to embrace the sacred within my heart. Her paintings challenge each of us to cross thresholds, to feel immeasurably humble in our earthliness. Today, Meinrad's presence fills my office with "Summer" woman's spiral energetic paths of creativity demanding to come forth.

Meinrad has been drawing since a child in North Little Rock, Arkansas. She lived 14 years as

a Benedictine nun in Stanbrook Abbey in England. It was a difficult decision to leave Stanbrook because it no longer met her need



Erdahaus ritual area. Photo: Molly Eaves

for solitude. Meinrad returned to the United States settling in Albuquerque where she spends much of her time in solitude and

prayer; painting, drawing and writing. Rooted in Catholicism and immersed in the Southwestern Native American spirituality Meinrad Craighead is truly cross-cultural.

You can learn more about this powerful artist and contribute to a PBS Meinrad Documentary Project by visiting this website: www.meinradproject.org

Jo Ann Mast is a business woman, spiritual mentor, teacher, lecturer, mother, grandmother. She lives her passion, the labyrinth which brings a quality and depth to her life where chaos emerges as creative energy. Jo Ann facilitates sacred labyrinth walks, talks, ceremonies, rituals, and labyrinth dedications.

KATE MOSSE: Wording Wisdom from Stone

Intro and Interview by Maia Scott

Much like reading a good story, to walk the labyrinth allows one to sink luxuriously into the fringes of reality and discover gems of inspiration, understanding, and enlightenment. With each step deeper, it's easy to let the imagination slip away to another realm and ponder how it would be to walk among people of the time and see through their mind's eye. In March of 2006, author Kate Mosse welcomed readers to flit through portals between times in her book *LABYRINTH* (Berkeley, Putnam Adult), captivating the fancy of historic fiction and adventure lovers world wide. Needless to say, the title and cover art drew the interest of labyrinth enthusiasts as well. Those who read *LABYRINTH* are treated to a good, juicy Grail quest driven by a core of female heroines and antagonists. Set in the present and Medieval France, two similar casts wind their way

through parallel challenges on a quest fueled by the symbol of a labyrinth carved into a ring and cave wall. The opportunity arose to connect with Kate Mosse and learn more about this clever and engaging book and how the labyrinth played into the process of bringing the novel's world to fruition. In good stories and labyrinth walks, things certainly happen for a reason. So, the inability to connect in person surfaced little disappointment and abundant joy at the opportunity to share the gift of Kate Mosse's wisdom by her own hand on the page – the art at which she is so adept and so many readers have enjoyed.

Q Can you describe what lead you to utilize the labyrinth as a major center point for a novel?

A As with my current novel, *SEPULCHRE* - which was inspired by a deck of Tarot cards

- I am attracted to the power of symbol. Pictures, objects made of stone or wood, paintings can speak across generations and across nationalities, even when people do not speak the same language. Also, an object such as a labyrinth carved into a cave or a deck of Tarot cards, can survive for hundreds of years when a letter or a book might be lost. So, for me, the value of the symbolism is that a labyrinth connects people across the ages. Also, of course, the Christian symbolism of the labyrinth as enlightenment, as a metaphorical journey from darkness to light, from lack of understanding to gnosis, is also very powerful.

Q We would love to hear hear your connection with the labyrinth played into the research and development of the book (i.e. was the present day heroine's anticlimactic moment at the Chartres Cathedral labyrinth semi-autobiographical?)

A Well spotted! There is an element of autobiography in Alice visiting Chartres. I was born and bred (and now live) in Chichester, in West Sussex, which is twinned with the city of Chartres in northern France. We in Chichester do not have a labyrinth in our cathedral, but I first went to Chartres as an 11-year-old and never forgot the magnificence of the labyrinth there. Also, the glass windows and the intriguing stone statuary. People know Chartres Cathedral as 'a book in stone'. Again, what appeals to me most, is the idea of a hidden message, enlightenment, a different way of looking at things for those who have the courage to step outside orthodox thinking. The labyrinth in Chartres Cathedral, whilst clearly being part of the great medieval Christian tradition of labyrinths being a metaphorical pilgrimage - they were often called 'le chemin

de Jerusalem, is also so much more than that. For me, the cathedral captures all the more ancient beliefs and philosophies of Chartres and the labyrinth is the symbol of the body of knowledge.

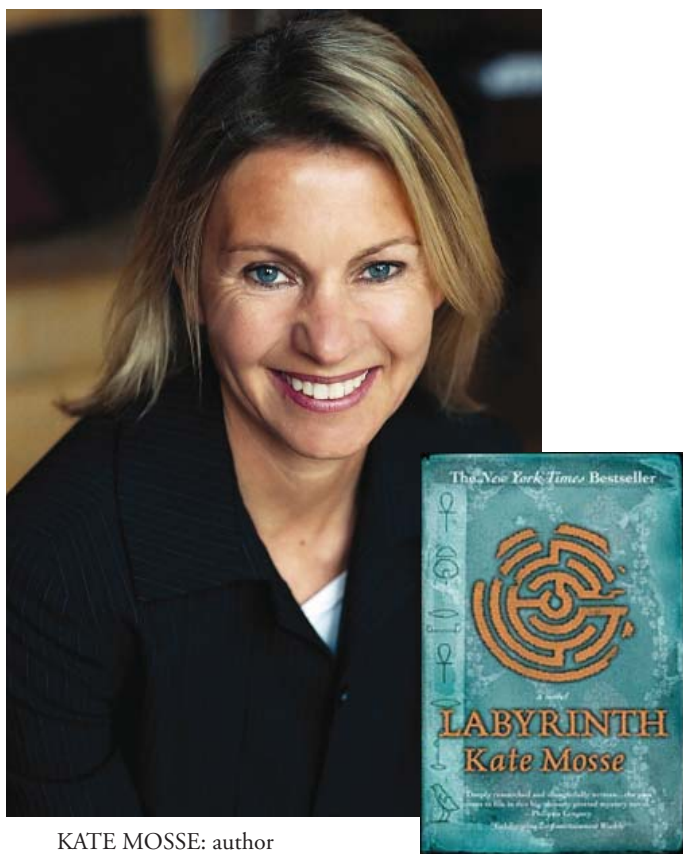
Q Will you share with our readers any memorable personal experiences on or related to the labyrinth and how they affected you as a writer?

A I deliberately decided in *LABYRINTH* to create a different, unique labyrinth, rather than modelling on it on any one particular labyrinth - either Chartres, nor the wall labyrinth in Yucca, or the antique labyrinths found in Ancient Greece and Egypt. I wanted the labyrinth carved onto the wall of the cave at the Pic de Soularac - which is seen both by my medieval heroine, Alais, and my contemporary heroine, Alice - to be distinct in readers' minds from any labyrinth they might have walked or visited in real life. I did, however, visit many labyrinths in the course of my research. One of my favourites, is a grass labyrinth overlooking the sea on the south coast of England, in Seton, Devon. The marriage of landscape, skyscape and the endless sea is incredibly inspiring.

Q Describe how (if) walking the Labyrinth was or has become part of a personal practice beyond the work on "Labyrinth".

A For a novelist, often you are obsessed with something during the course of the researching and writing of the book, but then once it has been published, you move on to your next passion - i.e. the next novel. So, for me at the moment, I am wholly focused on the esoteric and symbolic importance of the Tarot, the most western form of divination, and

Continued on pg: 5



KATE MOSSE: author

Embodying the Labyrinth, Dancing the Journey

by Maia Scott

“It’s like a beautiful dance that couldn’t have been choreographed like this in a million years.” I have heard such sentiments on numerous occasions as I witnessed labyrinth walks. There is something magical about the ebb and flow of bodies through space languidly sliding amidst one and other through spaces too small for the average pedestrian to negotiate. Everyone is united on the path, a floor plan for the dance of pilgrimage. In gesture, there is theme and variation in the upturning of palms and clasp of hands. Some inadvertently take subtle cues from fellow walkers mirroring the tilt of the head or length of stride...

Yet others make it a dance of life. “Two steps forward, one step back” so the saying goes. And the walk follows suit. At Chartres Cathedral, there are regulars who do this in practice, walking forward two steps then taking the one step backward. It takes discipline to slow down – just as in the dance of life.

Pairs and couples interact on the labyrinth in many a dance-like rendition. I’ve seen one lead the way down and the other as they double back, constantly switching leadership roles at each turn. Par for a well balanced relationship. And



Grace Cathedral Outdoor Labyrinth, Marin Ballet Suzanne Saltmarsh & John Lam
Photography & Choreography by Cindy Pavlinac, www.Sacred-Land-Photography.com

some catch hands as their paths parallel or hold shoulders when meeting at a labrys. Some lock eyes across the space.

At the center, some ground the dance in stillness down on the floor or sprouting to the sun like the pistil of a great flower. Others rock gently to the music or to the rhythm of their own thoughts. Alone, some do yoga or the meditation of the cross.

Then, cool stone under foot, there is that jolt at the solar plexus, an unseen breeze lifts the arms and the music keeps time with life itself. There’s no holding back the buoyant spirit leaping forth in blissful celebration of time and sacred space. And given the chance, it’s oh

so tempting to whirl and twirl like infinity’s the limit.

Not every labyrinth dance is a synergetic happenstance. Take the Cyrto, for example, a simple Greek dance inspired by the labyrinth. John Bear, who brought Sacred Circle Dancing into being here in the states, explains that the Cyrto dates back to around 2000 b.c. Herodotus wrote about the “Old Dance” in the 5th century b.c. where he described Theseus, after he slew the minotaur, sailing back to the mainland with his crew. Along the way, they stopped at each island to dance in celebration of his victory. Like many ancient dances, it’s simple to learn so as to be danceable by many. The mesmerizing steps

of the Cyrto are done with arms placed one on each neighbor’s shoulders winding through the space as if in a labyrinth. The rhythm is: S-L-O-W... quick/quick, S-L-O-W... quick/quick. Music options are numerous for this dance. Even in ancient times, people of different regions used different music for this one common dance.

And for modern day folk, one cannot forget the Appleton Dance done in partners on an open seven circuit classical labyrinth.

Danced to most any music suited to the mood of the occasion, this procession starts in partners, splits apart as it progresses to the center, and eventually returns to reunite the same partner arrangements to exit.

What will the ancient labyrinth dance of the masses be 4000 years from now? Will it be this dance created by John Appleton? Will it involve swinging your leg in an arc at each turn or end with Tree Pose at the center? Or, maybe it will be seeded in the dance that is your own labyrinth practice. I mean, to walk the labyrinth is indeed a moving experience and thus to dance the labyrinth is inevitable.



Kate Mosse - Continued From 4

that period of history in the late 19th century in France when Tarot decks went from being simply beautiful works of art to being something more mysterious, more transcendental and, in some cases, more feared. Whenever I am in France, however, I always visit the mountain where I imagined ‘my’ labyrinth on the wall of the cave in the Pyrenees and also make an annual pilgrimage to Chartres.

Q Are there any additional thoughts, anecdotes, memories, or pearls of wisdom you are inclined to share with us?

A I think that what connects people, even in these challenging and dispiriting times, is much more significant than what separates us. The human heart, human emotions, the things that matter in spirituality and relationships, do not change so very much from generation to

generation. Race, colour, religion, period of history, these are all tiny compared to the enduring cycle of birth and rebirth. In both LABYRINTH and SEPULCHRE, therefore, I have put the landscape as the central character. I believe strongly in the spirit of place and that if people reconnect to the natural world, then many of the human-made problems will fade away. Wishful thinking, maybe, but better to be positive than negative.

<http://www.katemosse.com/content/index.asp>

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

Little Miracles on the Path

by Linda Mikell

Dear Walkers,

The following story of creativity certainly qualifies as a “Little Miracle on the Path.” The walker, Pat Killian, is a member of my Unitarian Universalist Fellowship in Stony Brook, New York. His wife is an avid labyrinth walker. Her enthusiasm has “spilled over” to Pat with wonderful results. Peace on your path,
Linda Mikell

Linda Mikell has been a Veriditas facilitator since 2003. She serves on the Veriditas Council. Linda leads a weekly labyrinth walk every Thursday at 1:30 pm in the sanctuary of her Unitarian Universalist Fellowship in Stony Brook, New York. There is also a monthly evening walk the second Tuesday of the month. She 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

The Labyrinth As Muse by Pat Killian

I discovered a passion for writing music at the age of 50. It's not that I had not thought of writing songs earlier in my life, but we have been surrounded by truly wonderful examples of melodies and poignant lyrics throughout our lives – it left me with the feeling that there wasn't much left to say. Then two things happened at about the same time. First, my wife pretty much demanded that I write her a song for her 50th birthday. I also joined a Unitarian Universalist Fellowship where music and talent were all around me.

I managed to write a pretty decent song for the birthday. It is called Salt Water, because my wife has always said that salt water cures everything, and because being the true Aquarian that she is, she is convinced that she could not live far from salt water without missing it terribly. The chorus should give you the flavor:

*I need salt water,
I need the rain,
I need long walks in autumn
When the leaves have changed,
I need for you to love me for who
I am,
Give me these things, and you will
always be my man*

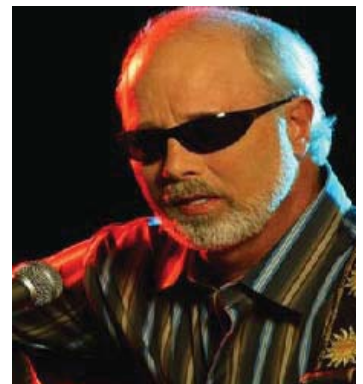
In the six years since writing that song, I have written about 25 more songs. What I have found during this time is that for me, putting together interesting musical riffs, structures and melodies is much easier than writing the words. I want the lyrics to be interesting and not trite. At any one time, I seem to have about six full blown melodies ready for words, but the lyrics don't always come along so easily. Thinking harder doesn't seem to solve the problem. In fact, it may make things worse. This is where the labyrinth comes in.

Before I start the labyrinth, I make up my mind which song structure that I want to 'work' on. Sometimes, this involves situations where I have started writing the lyrics, but I have gotten stuck. I then prepare myself by letting go of any pre-conceived notions of where I want to go, and I begin the walk. I concentrate on the labyrinth. In the course of the walking and the switching back, the ideas seem to flow from the recesses of my mind. Clearly, new connections have been made in the subconscious mind, or perhaps existing connections are unveiled, now free of the cares and the tangled mess of thoughts and noise that is everyday life.

It is funny that, sitting here now, I remember clearly that I have used the labyrinth numerous times to help me with my lyrics. But my memory is fuzzy when I try to come up with concrete examples of when I entered with a blank slate or a confused mess – I mostly remember walking home feeling excited by the breakthrough that had come to me on the labyrinth. I thanked the labyrinth when exiting. I wrote down the new lyrics when I got home, but I didn't make note of the labyrinth's contribution or, for that matter, give it any writing credits. However, here is the bridge from my song, The Purpose, that I am pretty certain was helped by the labyrinth:

*I remember that day flying kites
with my lover on that Kennesaw
hill,
Running free, hair blowing in the
breeze, it was such a thrill,
Never needed any more in life than
we had that day,
But we got them anyway,
Lord, I need a sunny day,
And I wonder what my purpose is.*

My first walk on a labyrinth was a concession to my wife. A destination for a weekend walk; a shared activity. I doubted that I would get any benefit from it. I had



Pat Killian

no expectations, and no particular problem or question that I was seeking help with. I honestly don't recall how or when I found myself thinking about lyrics as I walked. Perhaps the labyrinth had supplied the purpose as well.

Pat recorded eight of his songs in Nashville on a CD entitled “Salt Water”. Check them out on <http://www.patkillian.com/>



Robert Ferre, *Labyrinth Making* - A One-Day Workshop - July 30 2008, 9:00 a.m. to 5:00 p.m. Grace Cathedral, San Francisco, California - Cost: \$150.00 per person until July 1. \$175.00 thereafter Having made more than 1,000 labyrinths, no one is more qualified than Robert to teach labyrinth building. For details and to register: www.veriditas.org

Sting's Labyrinth Connection

Email Lauren Artress Sent Out in Oct. 2006

Hi All,

I want to take a moment to tell the back-story to Sting, which most likely led to his latest album:

In 1997 Veriditas was contacted by Sting because of his interest in our work with the labyrinth. It was just after his mother's death and he was working with his grief over his loss. I was on the road and Tom Keelan handled the contact, but I do remember getting a fax from Tom saying something like: "You won't believe who just called us! Sting!"

At this time Veriditas was doing the Theater of Enlightenment at retreat centers so Sting and some close friends joined us at the Serra Retreat Center in Malibu, CA. It was a real adventure. Tom handled it; meeting his limo and getting them settled for the evening labyrinth walk in the chapel. Chris Rodgers did a soliloquy from Joan of Arc and was very nervous to be doing it in front of him. (She did a great job!) Sting did come to Grace Cathedral, as Ellen McDermott mentioned, before his time with us in Malibu and later Tom got the perk of going to one of his concerts in the Bay Area. I

couldn't go since I was out of town but I talked with him on the phone and received an invitation to his home in Tuscany! (Never took him up on it!)

This was all during the tender "early" years and it did not feel wise to encourage a strong association with the labyrinth and any celebrity, so we agreed not to talk about it publicly. More important, this decision felt respectful to Sting.

It's such fun to recall all this. I'm delighted to see his CD. Sting is a man of great integrity. He, Trudy

and his six children have had a yoga practice for years. He has been a significant donor to Veriditas in past years. I'm happy to say that he is not the only person of this magnitude to walk the labyrinth!

Just thought this piece of the story may be of interest.

I am always impressed and awed by the conversation and the work with the labyrinth that we are all committed to.

Many thanks,
Lauren

MUSE-IC: Sound Inspired by the Winding Path by Maia Scott

Interestingly enough, most of us keep the labyrinth close at hand – a part of the inner ear. While this mechanism is mainly responsible for balance, so is the labyrinth we walk and the music that often inspires these journeys. Many a musician has found inspiration in the symbolism or personal practice of the labyrinth and have created soundscapes to accompany or recall the winding path.

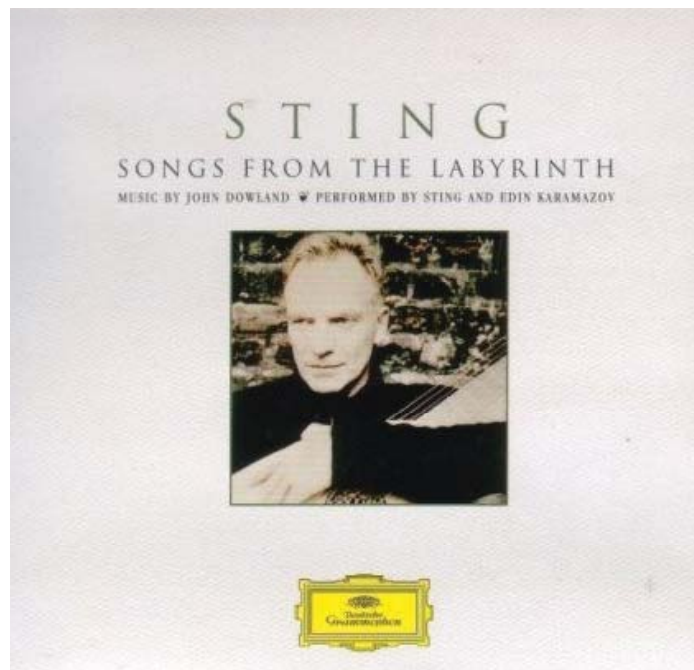
Probably the most noted artist to take up this catalyst for creating music is Sting, '80s pop sensation who started as the front man for the Police and produced albums spanning three decades. His recent venture, "Songs from the Labyrinth", moves him into classical and early music category with his album dedicated to the work of Elizabethan court musician and composer John Dowland. The labyrinth played threefold into the title. Firstly, Sting's guitarist commissioned a lute to be made for Sting. This beautiful and complex instrument featured a labyrinth design on the soundboard. Additionally, the labyrinth at Chartres Cathedral fascinated him to the extent that he had an earthwork replica created in the gardens of his Lake House in England. Lastly, he describes the music of the lute itself as "Labyrinthine". Sting's fascination with the labyrinth didn't stop there. He visited San Francisco, connected with Lauren Artress and became

familiarized with Grace Cathedral and the work of Veriditas (See above) for Lauren's account of this experience).

In addition to Sting's audio CD, there is a DVD available, "*The Journey and the Labyrinth*", which features the music played in various locations including at his Lake House property. If you would like more labyrinth

inspired music, there is plenty to tantalize many tastes. Listed below is a selection that is available on Amazon.com or, in many cases, through the artist directly.

If you order through Amazon.com, remember to enter through the Veriditas website (www.veriditas.org) where 5% of your purchases will support the Veriditas' wonderful work.



Chartres, The Path of the Soul by Catherine Braslavsky Quartet
Labyrinth by Skyedance
Labyrinth Walk by Martin Gregory
Living Labyrinths by Stephen Kent
Music to Walk the Labyrinth by Richard Shulman
Mysteries by Musica Divina
Paul Giger: Chartres by Paul Giger
Remembering the Way: Ceremony in

Honor of the Labyrinth at Chartres by Joan McMillen
Soul Songs Of The Labyrinth Recorded in Grace Cathedral by Lisa Rafe

Drama on the Labyrinth by Tina Margason

I made my way excitedly through the crowds, the booths and entrance tents to find my seat under the blue and gold Grand Chapiteau of Cirque du Soleil, anticipating the wonderful magic of the next few hours watching the performance. As I began to sit down, I gasped while gazing at the stage. There I saw a beautiful Chartres labyrinth filling the whole stage in full illuminated glory. How did this symbol, so meaningful in my life's path, get here to be seen by thousands of spectators who come to see Corteo? How would it be incorporated in the performance, in the magic artistry of the performers?

According to the Programme Officiel, the Creator and Director, Daniele Finzi Pasca, was moved enough by his labyrinth walk at Chartres Cathedral in France to incorporate it creatively in this story.

crying, with music that starts as a dirge and grows wilder, with an exuberant parade of images and people from his life- the one he lived and the one he made up for himself.

age- which, in the end, is nothing more than a long trip home."

I hope you have a chance to see this production with all its glorious Italian Renaissance and Comedia dell'arte flavors, exquisite artistry in the acrobatic performances, the touching story of this simple clown's life (who wouldn't want to remember jumping on a bed in the middle of a labyrinth?). As Misha Berson reminds us writing in the Seattle Times, Corteo is not just "a strict reconstruction of any single tradition. It is a glorious amalgam of the earthy and transporting, with a circle-of-life spin" as walking a labyrinth reminds us so well.



Photo Credit: Cirque du Soleil

Corteo, meaning cortege in Italian, is a story of a clown who, while dying in his brass bed, revisits his happy childhood and highlights of his performing life in the circus. Those of us who work with the Chartres labyrinth are well-aware of its symbolism of life's path taking us from birth, infancy, youth, adulthood and cronehood as we walk to rebirth at New Jerusalem. Obviously, someone on the creative team at Cirque knew that too.

"I believe that visualizing our own funeral- I mean, trying to imagine it, full of guests, with musicians leading the procession, with all our friends, our loves, our relatives and even our enemies- is good for us. The dream of being remembered, the desire to leave our mark- these things lend a bittersweet taste to life.

In this show a clown imagines his funeral... with all kinds of people

I dedicate this dream to the angels who come and surprise me in the night, to the world of clowns to which I belong, to the Chartres Cathedral which, after my mother's womb, was my second place of birth... to circuses and their artists.

It does us good to imagine our own funeral. For a moment, we feel needed, and that inspires us to keep moving along, to continue the voy-

Tina Margason is a retired educator who keeps busy facilitating labyrinth walks, building labyrinths, editing this newsletter, and is currently a member of both the Veriditas Board and the Veriditas Council. She lives in California with her husband, Jim, who is the wind beneath her wings.



DreamQuest Calendar

Dreaming a New Way

Grace Cathedral, San Francisco, California
October 3 - 4, 2008

A women's overnight experience in San Francisco's Grace Cathedral

Friday, October 3rd 7 p.m. to
Saturday, October 4th 11 a.m.

For details: <http://veriditas.org/programs/women.shtml>
For questions call or e-mail Veriditas at contact@veriditas.net or 415-561-2921.



School of the Sacred Feminine

Judith Tripp, Director

September 6, 2008
"How She Meets Us in Autumn"



First Universalist Church
115 Franklin Street
San Francisco, CA

For details: <http://www.veriditas.org/programs/school.shtml>

Artist Meryl Ann Butler Shares Her Colorful Joy

by Robin Bradley Hansel

Meryl Ann Butler has been sharing her exceptional talents as a visionary fiber artist, painter, author and designer of wearable fiber art for more than thirty years. Many of her pieces currently grace private collections and public galleries. Additionally, she is a founding member of The Labyrinth Society and an inspiring labyrinth builder.

One quote of hers particularly speaks to the theme of Creativity: "Art is the medicine that heals the soul. Reconnecting with the Creative Self within offers an opportunity to bask in an oasis of peaceful comfort and then return to daily life, renewed." She is happy to share more about the creative influence of the labyrinth on her work in an attempt to help others reach their full potential as artists.

"I think that any time people who feel wounded or pressured make a conscious decision to go within, to the Creative Self and to the center of the labyrinth, it is possible to recharge and renew. Many participants in my art and healing

workshops, which have usually included labyrinth walks, have shared that they felt that they were in a magical oasis during the event," she states. "It is a wonderful feeling to be able to introduce additional joy and creativity into people's life experience."

When asked more about the story behind one of her especially colorful fiber art creations entitled, *Oya: Goddess of Africa*, Ms. Butler reveals she learned of Oya while actively researching the Divine Feminine a couple of decades ago. When Oya's story about overcoming adversity and claiming the white scarf of wholeness surfaced, she explains, "I just fell in love with her--- her rainbow colors, her joyful dance, and her passion for life --- these



*"Oya: Goddess of Africa" used by permission.
www.merylannbutler.com/fiber/images/Oya.htm*

inspired me to create my quilted fiber art depicting her dance."

Embracing this same sense of passion in her current art, which includes working on a series of quilts depicting labyrinth imagery using techniques from her successful book, *90-Minute Quilts*, the artist shares, "When I walk a labyrinth, I feel happy and the happier I feel, the more creative

I become." She continues, "I don't dwell too much on the work I have created in the past as I am always in a love affair with whatever artwork I am creating at the moment."

Ms. Butler relays a spontaneous experience about building a temporary birdseed labyrinth for herself in the backyard. After walking it, she felt a sense of clarity and peace about how to conclude her current book.

"We are taught to be either in the past or in the future. Emotions such as worry and anger are so often related to past or future events. I think that I began to learn to be more comfortable with being in the present moment by walking labyrinths," the artist shares. "My first walks were actually dances of ecstasy, and it seemed like I never wanted to stop."

Meryl Ann Butler continues to share the enthusiasm of that

very first dance with others today. She conveys her belief that the creative life is a choice, a decision, to act from within with empowerment, rather than simply reacting to outside events.

"By being centered and in the moment, one can find true joy. I really appreciate being conscious of my ability to create joy in my life, every moment, and this certainly began for me in the labyrinth," she concludes. To learn more about

"Art is the medicine that heals the soul. Reconnecting with the Creative Self within offers an opportunity to bask in an oasis of peaceful comfort and then return to daily life, renewed."

Meryl Ann Butler and her art, visit www.merylannbutler.com.

Robin lives in South Florida where she founded Labyrinth Wellness, LLC, a company that unites her professional training as a physical therapist and Pilates instructor with her creative spiritual pathway as a Certified Labyrinth Facilitator and writer. <http://labyrinthwellnessllc.blogspot.com/>



Photo by Trish Schmiedl - www.TrishsThreadsAndNeedles.com

Yes, YOU Are Creative! by Cheryl Andre

“I am not creative!” Many times we hear or even say this. But yes you are! As the famous poet Emily Dickinson states, “I dwell in possibility.” This ritual is designed to highlight this talent in all of us, in its various forms.

Supplies needed: multi-colored index cards (consider a mixture of regular and neon colors), white index cards and pens. On six different colored cards, write the following categories: oneself; family; friends; other connections (work, school, worship community, etc.); the world community; the earth itself and all of its creatures. Make two sets.

One set of cards is to be individually placed on the labrys (for balance, put two on each side of the labyrinth, and also on the top, above the rosette). Beside each card, have several blank cards of the same color and also a white prompt index card (discussed below). Also have a few pens available at each labyr. With the other set of cards, place one at the top of each petal of the rosette. Also, in the very center of the rosette, have a blank stack of yet another color of the index cards.

Begin the ritual by stating how too many people restrict definitions of creativity. In different parts of life we can use it to make our efforts far more successful. Along with the Dickinson quote, you may want to share some more inspirations reinforcing this idea.

As each labyr is reached, encourage walkers to jot down a word, short phrase or sentence on a blank index card stating how they can be creative regarding that particular category.

For prompts, have on the white index card various positive words, such as “increase,” “heal,” “encourage,” “strengthen,” “promote” and “stimulate.” (As an example, one

The walkers are to carry their six written cards into the center and place them face up in the appropriate petals of the rosette.

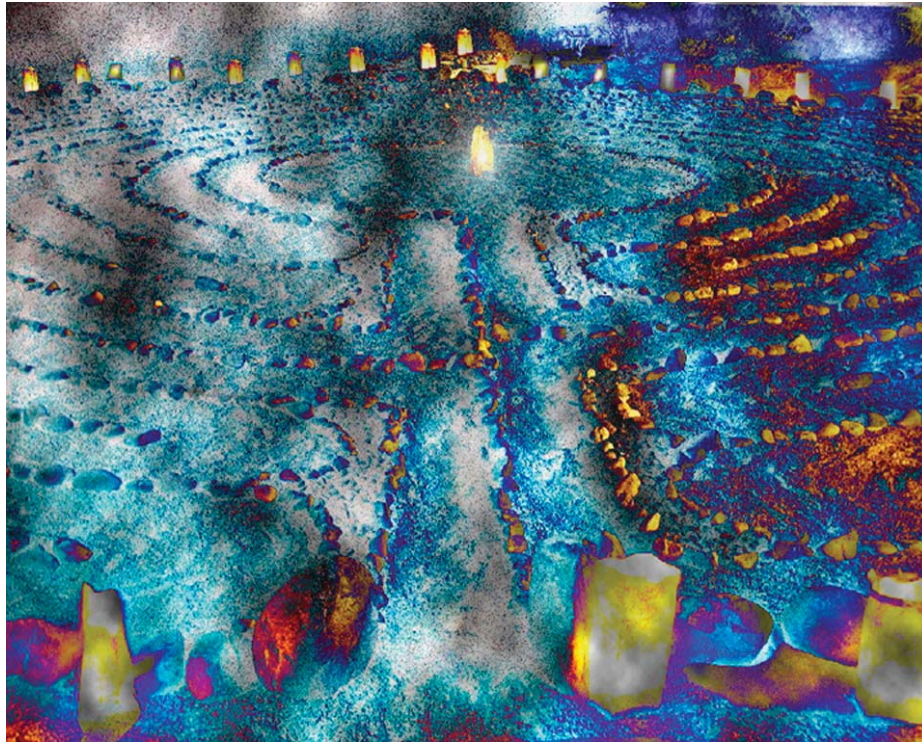
When all are finished, reenter the labyrinth and assemble at the rosette. Have a group discussion of how the various words/phrases for each category can be seen indeed as positive creativity. Remind them that creativity can be expressed not only in actions but also in emotions. Encourage each to share his/her own personal adjectives and use them as “fuel” to manifest even further creativity.

When finished, take all the cards and decide where on the labyrinth to begin a rainbow. (The top, above the rosette, is a good place.) The participants begin to arch the cards, color by color, for a rainbow effect. (Don’t worry if the colors of the cards don’t accurately match that of an actual rainbow—it’s the intent that counts!) Use as the bottom color that of the positive adjectives

cards; stress how these words can be the really creative juices holding everything else up! On the web are numerous interpretations of the rainbow’s meaning; share to illustrate yet another example of people’s creativity; some, perhaps many, will more than likely only be familiar with the traditional Judeo/Christian interpretation.

Of course, you can also have available journal paper, crayons, etc. for the participants’ use. As noted above, you can also use inspirational quotes; they can be posted on index cards scattered throughout the labyrinth, including the lunations. Be creative in your quest of helping others to discover and enhance their creativity.

Cheryl Andre, from Pittsburgh, PA has been designing and facilitating labyrinth rituals since her certification in 2002.



ExtremeLabyrinth by George Henke

may write “Promote love daily by saying out loud ‘I love you.’”) Stress that it does not have to be anything major; it is often the little things that count enormously. Urge participants to respect whatever initially pops into their minds.

As participants leave the center they pick up the seventh different colored blank index card, and as each labyr is once again reached, they write down a positive adjective describing themselves (“friendly,” “caring,” “honest,” etc.). When the walk is completed, all the adjectives will be listed on the same card.



Rail Yard Labyrinth Dancers by George Henke

Carlos Arturo Smith Shares His Art of Healing

by Tina Margason

Carlos Arturo Smith, a native of Santa Fe New Mexico, currently resides in Longmont, Colorado. He found inspiration for creating images as a young boy, learning beside his father, the art of carving Hopi Kachina dolls. Some 30 years later Carlos' art is an organic process, going through many transformations. Starting with one color or shape and ultimately emerging as a completely different finished piece.

"I want the color and image to work together making my art open to interpretation yet always staying with the spiral theme of the labyrinth," Carlos explains.

Carlos' art explores the sacred spirals of nature---sacred geometry of the cosmos, trees, rocks, sand dollars, and feathers---all elements of mother earth. The labyrinth, a gift from mother earth, is a pattern for wholeness, a path to transformation and healing of the human spirit. Using recycled art materials such as paper, frames, paints and other discarded art products, Carlos is a

"green" artist supporting the healing of mother earth, as well as the human spirit.

"Painting is a wonderful medium for emotions. I see my art as the creation of feeling and energy---moving, bright, passionate and thought provoking. I want others to explore and develop their own artistic abilities," Carlos encourages.

Corporation, Denver CO.

One of his goals as an artist is to introduce the concept of celebrating the immense pattern of the soul through healing art and the labyrinth. "Healing Art" is a transformational process supporting the human spirit. It is a way to calm the restlessness of the inner being. Each piece of Carlos' Healing Art brings calm-



mind and spirit. Carlos further shares this experience with others through his work as a Certified Veriditas Labyrinth Facilitator.

Healing art can also be a stimulus for healing the soul. It transcends us to places we've never imagined. It can lead us to the soul of who we are or what we want to be. Healing Art evokes a vibrating energy that the body, mind or spirit responds to, serving to balance negative energy and contribute to a healing state. Such a state within then allows a change of attitude and a level of consciousness which creates further healing. Carlos' Healing Art brings about thought processes of creating and manifesting inner peace, happiness and health.

Carlos' Healing Art can help others find new life, in the body, mind and spirit. Carlos is living his calling: to create art that assists others to discover the truth of who they are, so they can gift the world with their talents and knowledge.



Carlos shares his knowledge and wisdom with others, teaching sacred art-making to families and children at the Georgia O'Keefe Museum in Santa Fe, New Mexico. His art has also been exhibited at the Museum of International Folk Art, Santa Fe NM, Full Spectrum Gallery, Longmont CO, Pueblo Bank and Trust, Boulder CO, Micro Business Development

ness, peace, and redirected energy in the healing of the mind, body and spirit. It rejuvenates the process of a healthy body.

The labyrinth as part of the Healing art can lead to discovering life's forces. Silence brings insight and facilitates a guiding force within the body. This becomes a real experience and serves to integrate the body,



"A creative life, as well as a spiritual life is risky business. You do not know what is going to happen in the next moment"
Lauren Artress

"Are you enjoying what you have read so far? Help the Veriditas Journal continue to bring you labyrinth news and inspirations by donating now."



<https://secure.groundspring.org/dn/index.php?aid=5644>

Musings on the Mystic Path by Kayleen Asbo

“If you bring forth what is in you, what is in you will save you. If you do not bring forth what is in you, what is in you will destroy you.” -*The Gospel of Thomas*

One of my great joys this year was to be able to use the Labyrinth as the containing form for an exploration of the lives of saints and artists during a Lenten series, The Mystic Path, at the Numina Center for Spirituality and the Arts. Each week, we would examine the life and work of a different mystic through slides and stories, followed by a candlelit Labyrinth walk accompanied by live music. It was clear that using the Labyrinth as a tool for integration after the lectures allowed a much deeper assimilation of the material than would otherwise have happened. Participants were able

to take the questions raised in each presentation and allow the themes that were evoked by encountering Julian of Norwich, Teresa of Avila, John of the Cross and Hildegard of Bingen to move into their bodies as they walked their own contemplative path.

The most powerful of these Lenten Labyrinth Walks involved the theme of Struggle and Surrender. We traced the ancient myth of the Minotaur and examined how the artistic journey involves the encounter with dissonance and pain. We explored through biographies of composers, mystics and artists how

“dead ends” and “dark nights” are often a necessary part of the creative process, and how the transmutation of pain into an authentic, anguished artistic expression is one of the defining characteristics of genius and transformation. One of the performing musicians, a cellist, spoke about her own sense of artistic struggle as she introduced a work that, in Rilke’s phrase, “does not want to be bent to us”.

The audience sat in silence in the dark, reflecting on these themes as Arvo Part’s wrenching work *Fratres* was played on cello and piano. The poem “A Man Watching” was read, with its concluding lines, “This is how a man grows: by being defeated, decisively, by constantly greater Beings”. Participants were then invited to walk the Labyrinth with the intention of welcoming in their own experiences of creative struggle, defeat and surrender. Poetry on these themes (drawn primarily from the works of Rilke and T.S. Eliot) was interwoven with the music of Bach, Satie and Mompou. The final piece, Arvo Part’s *Spiegel im Spiegel*, was a profound musical illustration of TS Eliot’s phrase “A condition of complete simplicity, costing not less than everything”.

It was clear from the responses of the participants that this evening was an experience of intense catharsis. For myself, it was deeply healing moment as the great passions of my life came together. As music, art, poetry, church, myth, ritual, family, and friends intermingled in an evening where Lent and Labyrinth met, some piece of my own soul was re-membered. This is what I most love about creating Labyrinth evenings: so many disparate aspects of my being find a place, and the experience itself becomes a creative symbol, an artistic expression of the truth that it is all one path.

Kayleen Asbo, M.M., M.A., and Advanced Labyrinth Facilitator, is a professor at the San Francisco Conservatory of Music, a founding board member of the Numina Center for Spirituality and the Arts in Santa Rosa, and an expressive arts therapist who combines artistic, psychological and spiritual practices with the Labyrinth in retreats, classes and workshops. She leads weekly lay Benedictine Community gatherings and monthly Taize services at the Church of the Incarnation (Episcopal) in Santa Rosa, California.



“There is a common experience between being a creative person and spiritual person, but many people don’t know it is the same territory because the language is different. The creative process is a spiritual path...”

Lauren Artress



Veriditas Labyrinth Pilgrimage
The Labyrinth: Ancient Tool for a "Whole New Mind"
‘Urban Retreat’ lead by The Rev. Dr. Lauren Artress
Grace Cathedral, San Francisco
July 25th - 26th, 2008
For questions call or e-mail Veriditas at contact@veriditas.net or 415-561-2921.

Stitching a Sacred Path...by Kay Mutert

During one year of work as a minister in the Ashfield Circuit in Nottinghamshire, England, I chose the labyrinth and the theme "Walking a Sacred Path" as the metaphor focus for

Sheila Hawkins, a retired teacher, began to see her new sewing machine as the tool of expression for her meditation time.

the forty days of Lent leading to Easter in the Christian year cycle. After presenting some history and information on the medieval pattern as found at Chartres Cathedral, I invited the church members to find



their own way of creative expression for experiencing this season of reflection and introspection, as a time of our congregation's journey as individuals and as community.

Sheila Hawkins, a retired teacher, began to see her new sewing machine as the tool of expression for her meditation time. Having qualified in Textile Art as a hobby, Sheila could see beauty, meaning and expression in the fibers and fabrics, textures and colors of cloth and thread. Thus she began a meditation project which shaped into a piece of beauty and color. From the purples, greys and blacks of Lent to the brilliant colors and glowing threads of new dawn, Sheila created small pieces of expression which she then made into a beautiful booklet. To my great joy, when I left my ministry there to return to the USA, Sheila gave me the booklet as a gift.

Sheila describes her labyrinth meditations in these words:

"Having spent many hours discovering the possibilities of my Bernina sewing machine and learning of the great variety of patterns both formal and informal of which it was ca-

pable I used it one Lent to reflect on life's twists and turns, the original design source being the Labyrinth.

Everyday is different.



Material varies as do threads. Both have many textures and colours. Some reflect, others absorb. All can be worked in many ways- pleated, gathered and stitched loosely or tightly together. So can we.

Some materials need support, others can stand alone. So do we.

Some have holes in them, others have patches attached. So do we.

Threads can be woven together, twisted, plaited, knotted or pulled apart. So can we.

Some stitches are spikey and jump around, often without apparent purpose. Others are smooth and flow with ease. So do we.

Colours can be bright and vibrant or dull and drab. Others produce shadows or are richly variable. So are we.

Some patterns are formal and geometric, others free flowing and relaxed. Just like us!

When all are mixed together the material and threads of many shades and colours together

makes a worthwhile whole. So together we make up the tapestry of life."

S.M.H.

Pictures from iphoto library

Kay Mutert lives in the Southeast, in Tuscaloosa, AL, offering labyrinth walks and rituals as part of her work called DaySpring, source of creative expression and renewal of spirit, shaped by her lifelong experiences as musician, minister and educator. She is a member of the Veriditas Council and a certified Veriditas Advanced Facilitator who loves hearing and awakening the creative sotries of others.



Book Connection

Have you ever considered developing your own creative abilities? Have you ever wondered where your creativity comes from? Here are several books we can recommend! Buy them through the Veriditas' Amazon link, and you support the organization.



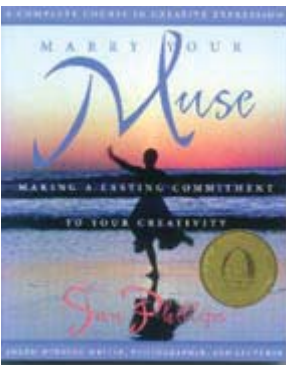
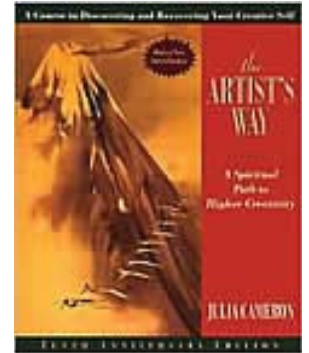
The Artist's Way: A Spiritual Path to Higher Creativity

By, Julia Cameron
ISBN: 1-58542-146-4

"Leap, and the net will appear"

"The heart of creativity is an experience of the mystical union; the heart of the mystical union is an experience of creativity. Those who speak in spiritual terms routinely refer to God as the creator but seldom see creator as the literal term for artist. I am suggesting you take the term creator quite literally. You are seeking to forge a creative alliance, artist-to-artist with the Great Creator. Accepting this concept can greatly expand your creative possibilities."

"As you work with the tools in this book, as you undertake the weekly tasks, many changes will be set in motion. Chief among these changes will be the triggering of synchronicity: we change and the universe furthers and expands that change. I have an irreverent shorthand for this that I keep taped to my writing desk: 'Leap, and the net will appear.' " (page 2)



Marry Your Muse by Jan Phillips

Quest Books, 1997
ISBN 0-8356-0759-3

"...we are inherently creative..."

"This book is an exploration into possibility, an exercise in dissolving the line between the mundane and the mystical, the sacred and the secular. It begins with the assumption that we are all inherently creative and that we have only learned to think of ourselves as anything less than that. As much as this book is about doing, it is about undoing- undoing our self-doubt, undoing our fears of self-expression, undoing our illusions that creativity belongs to a chosen few. It celebrates not only the joy of creating, but also the joy of being re-created ourselves as we draw upon our depths and tap into our Source. (p. xi)

Do not doubt that you are born to create. Do not believe for a minute that the realm of art belongs only to others. Do not believe what you have been told or think you heard: that you are incapable, unimaginative, not artistic. This is blasphemous- it denies the potential to create, which is your birthright. If you have believed these things and woven your garment from doubt and fear, disrobe and look within. Find what brings you joy and go there. That is your place to create, to move with the spirit, for the Muse lingers near the home of your joy. (p. xii)

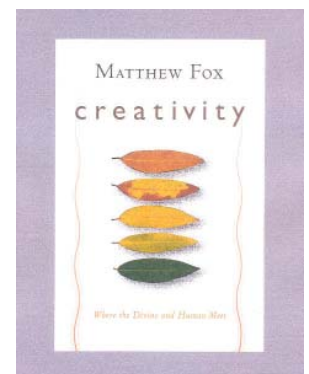
Creativity, Where the Divine and the Human Meet

By Matthew Fox
Tarcher Putnam Books, 2002
ISBN 1-58542-178-2

"Creativity is not a noun or even a verb_ it is a place, a space, a gathering, a union, a where_ wherein the Divine powers of creativity and the human power of imagination join forces. Where the two come together is where beauty and grace happen and, indeed, explode." p.5

"There is a river of creativity running through all things, all relationships, all beings, all corners and centers of the universe. We are here to join it, to get wet, to jump in, to ride these rapids, wild and sacred as they may be.

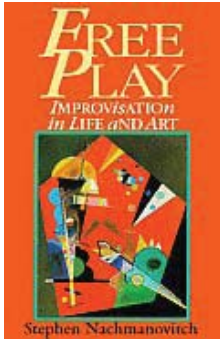
What is required to respond to this flowing river of the Spirit of Creativity in addition to emptying ourselves to be ready? ...Contemplation. [This] explains why meditation of some kind is essential for the creative process to flow and flow from its deepest source."p.66



"There is a river of creativity running through all things, all relationships, all beings, all corners and centers of the universe...."

Continued on next page

Book Connection, continued



Free Play, Improvisation in Life and Art

By Stephen Nachmanovitch
Tarcher/Putnam, 1990
ISBN 0-87477-631-7

“There is, ..., no way to talk about the creative process without mentioning its opposite: the whole slimy, sticky business of blocks, ...”

“What we have to express is already with is, is us, so the work of creativity is not a matter of making the material come, but of unblocking the obstacles to its natural flow.

There is, therefore, no way to talk about the creative process without mentioning its opposite: the whole slimy, sticky business of blocks, that unbearable feeling of being stuck, of having nothing to say. This book, one hopes, can serve as a block-buster, a wedge for breaking apart creative blocks.” (p.10)

Veriditas presents: *Walking a Sacred Path* IN CHARTRES CATHEDRAL, FRANCE SEPTEMBER 8TH – 23RD 2008

Join Veriditas for one or both of these workshops which include tours of Chartres Cathedral, a candlelit labyrinth walk, small group discussions, and other special events.

September 8th – 13th The Three Questions of Life Faculty: Lauren Artress

Once we awaken to the awareness that we are all on a journey, life becomes much more intriguing. We begin to value knowing our inner depths, learn from our experiences rather than be victimized by them and live consciously in relation to other sentient beings with whom we share the planet. The Grail Stories—originally written in Germany in 1208—will serve as our guide in the realms of the spirit. The journey of Parsifal, the pure hearted fool, is the story of an evolving soul. It is a story about a journey from unconsciousness, and naïveté to finding one’s self. On long Parsifal’s journey three significant questions emerge: What ails you? How can I help? And whom do I serve? These three questions go to the heart of who we are and who we long to be as we make the earthly pilgrimage.



September 15th – 20th Crossing to Avalon: A Pilgrimage to the Sacred Feminine Faculty: Jean Shinoda Bolen

In her book, *Crossing to Avalon*, Jean tells how an unexpected invitation to go on a pilgrimage to Chartres and other sacred sites took place during a time of personal crisis. This began an inner journey. Jean was inspired to look at the meaning of the Grail legend from a Goddess perspective and pondered the importance of a Christian mystical experience, the awakening of the archetypal feminine, and the emergence of feminine divinity into the psyche and culture.

Chartres Cathedral is built upon an ancient goddess and Druid sacred site, where pilgrims journeyed long before Christianity to quicken the divinity in themselves. Through narratives, meditations and in circles with a sacred center, participants will reflect and remember their own stories. We can travel through our own lives as either pilgrims or tourists. If we are spiritual beings on a human path, then our lives were meant to be meaningful and authentic, our losses and suffering can burnish the soul or diminish it. While there is a linear chronology to our lives, there is usually a labyrinthine quality to following or finding the thread of meaning. A pilgrimage allows us to recollect liminal experiences, moments out of time. Join Jean for this inner journey into these archetypal landscapes within you.

September 22nd – 23rd Veriditas Labyrinth Facilitator Training Faculty: Lauren Artress

The use of the labyrinth is being reestablished as a spiritual tool for people all over the world. The goal of this training is to provide in-depth, high quality Labyrinth Facilitator Training that empowers facilitators to introduce others to the labyrinth in a manner that encourages a positive and enriching experience in any setting.

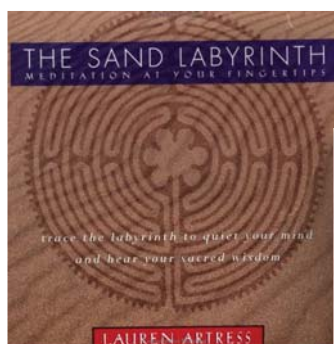
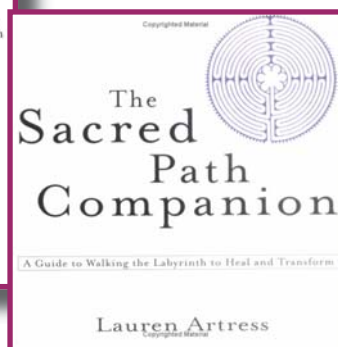
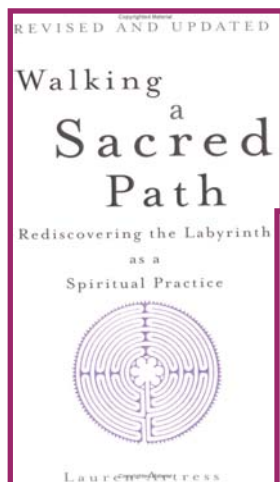
For more information go to <http://www.veriditas.net/Cycles/chartres2.html> or call 415-561-2921

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. Those 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!



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VERIDITAS VISION

To activate and facilitate
the transformation of
the human spirit.

VERIDITAS MISSION

Veriditas centers its work
on the labyrinth experi-
ence as: A practice for
personal growth, a tool
for community building,
an agent for peace, and a
metaphor for life.

Veriditas 2008 Calendar

- June 20th – 24th** Paris, ON, Canada. Five Oaks Retreat Centre. Workshops, Solstice Walk and Facilitator Training. Contact The Rev. Robin McGauley, Coordinator of Adult Programming, programs@fiveoaks.on.ca.
- July 25th – 29th** San Francisco, CA, Grace Cathedral. Labyrinth Pilgrimage and Facilitator Training. Contact the Veriditas office for details.
- September 8th – 13th** Chartres, France, Walking a Sacred Path. Chartres Cathedral, France. Lauren Artress, *The Three Questions of Life*.
- September 15th – 20th** Chartres, France, Walking a Sacred Path. Chartres, Cathedral, France Jean Shinoda Bolen, MD. On “*Crossing to Avalon: Pilgrimage to the Sacred Feminine*”
- September 22nd – 23rd** Chartres, France, Facilitator Training with Lauren Artress.
- October 3rd – 4th** San Francisco, CA. Grace Cathedral. Women’s Dream Quest. Dreaming a New Way. See <https://www.veriditas.org/programs/women.shtml> for details.
- October 24th – 28th** Saugerties, NY. Miriam’s Well. Workshop and Facilitator Training.
- November 11th – 13th** Madison, CT. Mercy Center By the Sea. Workshop. For more information, contact April Shuman, april@mercybythesea.org, 203.245.0401, ext. 210.
- November 14th – 15th** Madison, CT. Mercy Center By the Sea. Facilitator Renewal Event. Attendance limited to Veriditas trained facilitators. For lodging, contact April Shuman, april@mercybythesea.org, 203.245.0401, ext. 210.
- November 16th -18th** Madison CT. Mercy Center By the Sea. Advanced Facilitator Training. Attendance limited to Veriditas-trained facilitators. For lodging, contact April Shuman, april@mercybythesea.org, 203.245.0401, ext. 210.

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