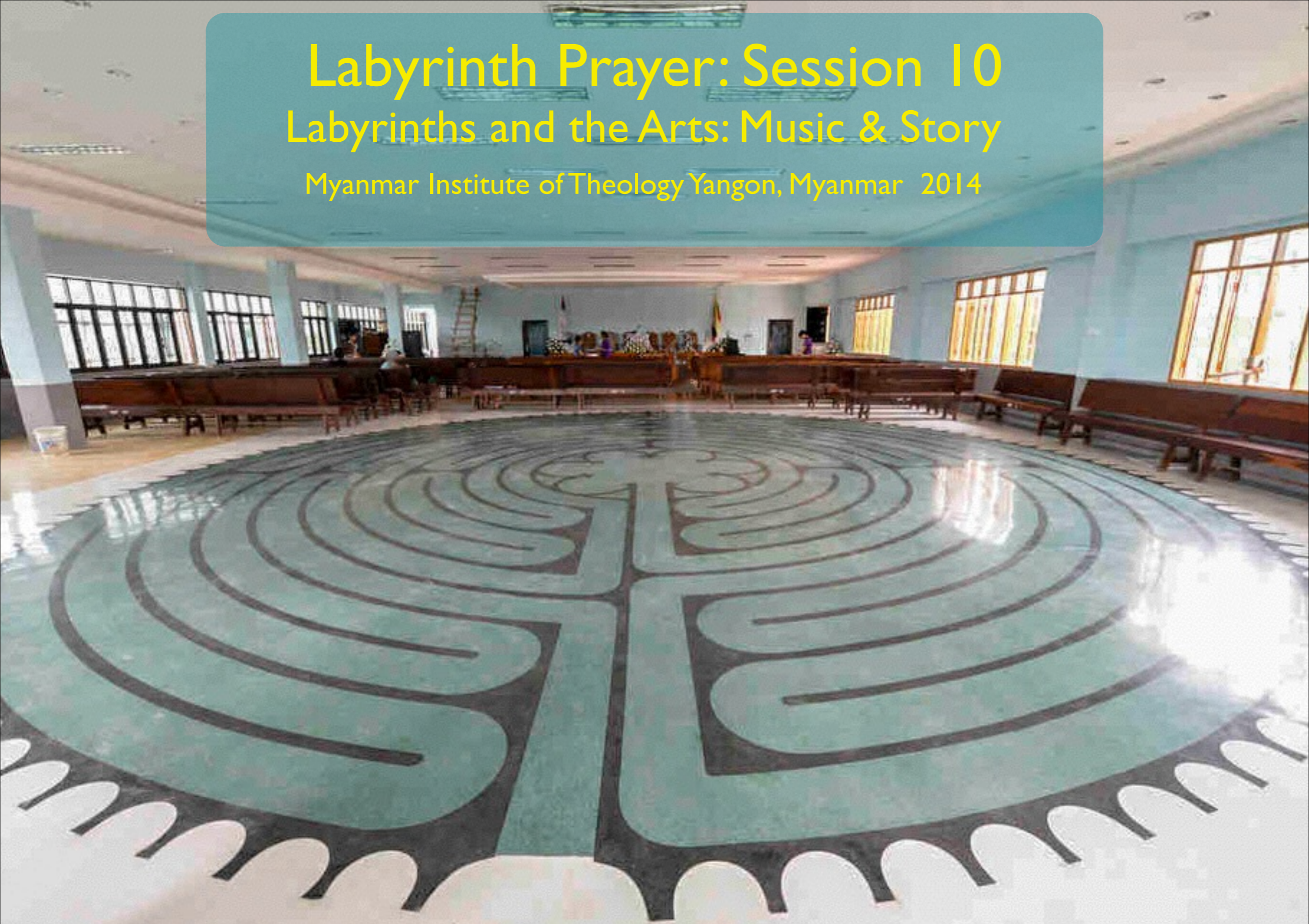


Labyrinth Prayer: Session 10

Labyrinths and the Arts: Music & Story

Myanmar Institute of Theology Yangon, Myanmar 2014





Schedule time to build large-scale temporary Chartres-style Labyrinth

Thursday January 30th 1-5pm (double class)

Final Projects: Due February 18th (no extensions)

The purpose of the final project is to demonstrate what you have learned about labyrinth prayer this semester. These are due on Tuesday, February 18th.

I encourage you to follow your own interests and use the project as a way to learn something that will be valuable to you in your ministry.

Each project needs to include a one page reflection paper on what you learned by doing the project itself.

Suggestions (Pick one):

1. Create labyrinth resources available in the chapel, including a sign and introductory handouts for MIT Labyrinth explaining what a labyrinth is and how to use it. Arrange for sign to be made (Jill will arrange for funding.)
2. Build a labyrinth to use in ministry: It can be either a permanent or canvas (painted labyrinth). Write about your target audience and labyrinth ministry in your context.
3. Create written resources (handouts) and lead a two hour labyrinth event for adults (must include, introduction, walk, individual and group debriefing—minimum of 10 people).
4. Create a series of labyrinth patterns and write about your intention for each of these patterns as well as what you learned by creating them.
5. Compose a series of songs that reflect the nature of the labyrinth, or can be used during labyrinth events.
6. Create a resource booklet of prayers that could be used for each stage of a labyrinth walk (in both Burmese and English). (Before labyrinth walk, at the entrance, while walking towards the center, at a turn, in the center, returning. at the gate, afterwards...) These prayers must reflect the form and movement of a labyrinth. Your reflection paper will explain this.
7. Write a paper discussing contextualization of labyrinth prayer with one or more people groups (i.e. Chin, Kachin, Kayin, and/or Wa). This should include how labyrinths may relate to history, art, and religious practice. Concerns and obstacles to integration should also be discussed.
8. Do a traditional research paper on a topic decided on by you and Dr. Jill



Guest Presenter:
The Rev. Dr. Cheryl Dudley
Next Tuesday
"Journeying Biblically
Using Labyrinths"
(Be on time please!)

Closing Prayer



Prayer Song

Teach me O Lord
Hear O Lord, and answer
I am poor and needy
Guard my life for I am devoted to you
Hear my pray O Lord!
And my cry for mercy
In this day of trouble, I will call to you

Chorus

Teach me O Lord, I will walk in your truth
Give me an undivided heart
Nations you've made will worship you
For you alone, are the living God

Coda:

// I will praise you, I will praise you
Glorify your name, O Lord//



Story-telling and Labyrinths

Why do people tell stories?



What is a myth?

a traditional story, esp. one concerning the early history of a people or explaining some natural or social phenomenon, and typically involving supernatural beings or events.

synonyms: folk tale, folk story, legend, tale, story, fable, saga



Myths makes use of symbols.



What is a symbol?

sym·bol

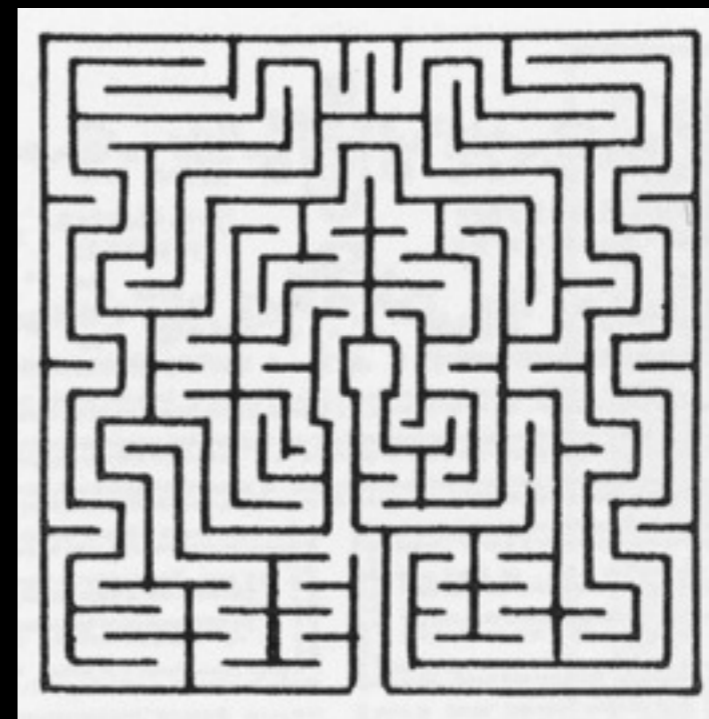
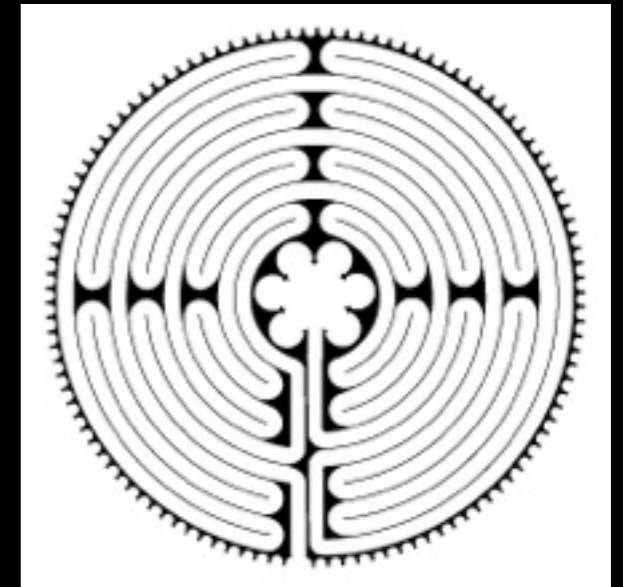
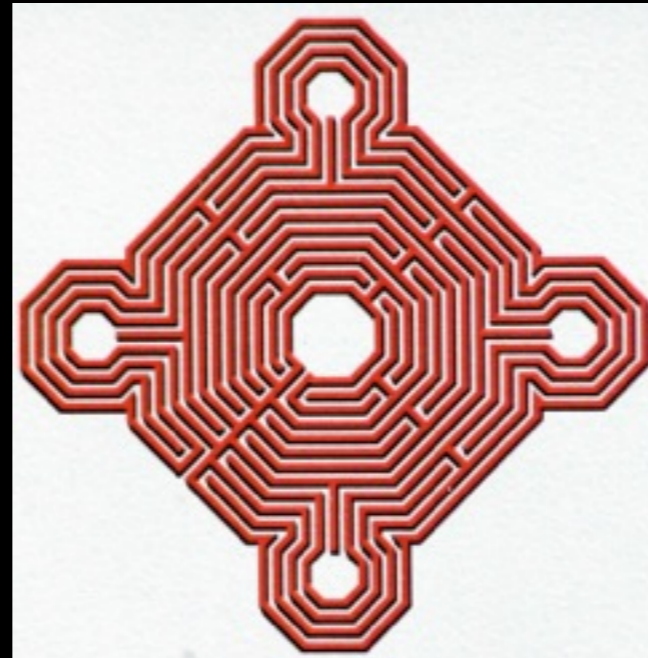
'sɪmbəl/Submit

noun

a thing that represents or stands for something else,
esp. a material object representing something abstract.



Labyrinths are symbols.



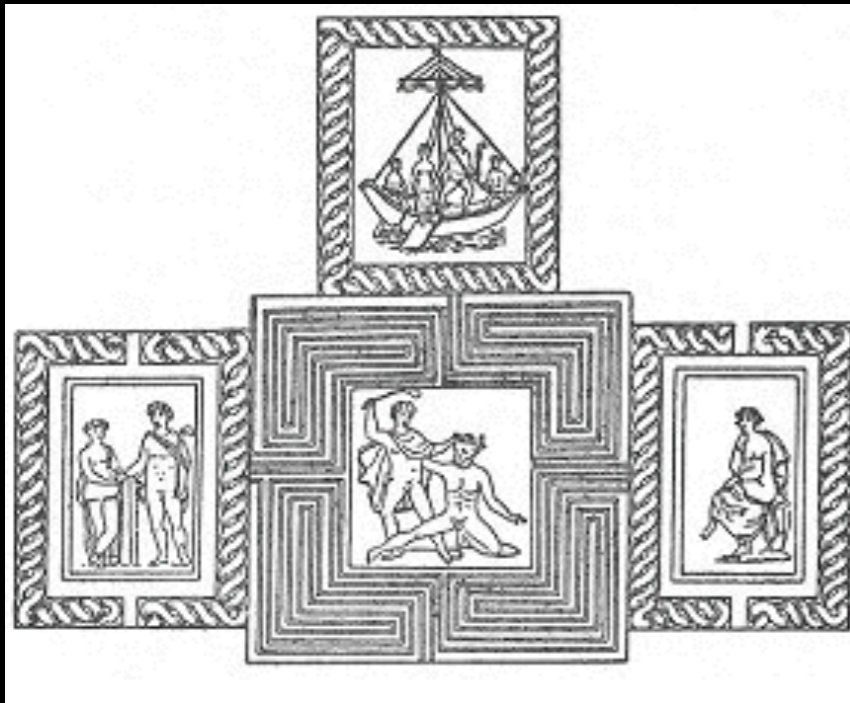
What do labyrinths symbolize (represent)?

Stories about labyrinths
can give us clues.

Beach Labyrinth, Lanai, Hawaii (USA)

The most ancient labyrinth story: Theseus and the minotaur

Theseus and the Minotaur



Roman Mosaic Labyrinth, 275-300 CE Kuntz Museum Vienna, Austria



Let's discuss the story together.

Why was the story told?
What were its messages?

What does it teach about labyrinths?

Christian Labyrinth Stories

Visual Storytelling by Christian Monks



10th
century



12th century

11th
century



Medieval French
Manuscript Labyrinths



Visual Storytelling

12th century manuscript
Munich



Visual Storytelling

12 century Fresco Labyrinth
Alatri, Italy

Christ and the harrowing of hell

Apostles' Creed:

I believe in God the Father, Almighty, Maker of heaven and earth:
And in Jesus Christ, his only begotten Son, our Lord:
Who was conceived by the Holy Ghost, born of the Virgin Mary:

Suffered under Pontius Pilate; was crucified, dead and buried:

He descended into hell:

The third day he rose again from the dead:
He ascended into heaven, and sits at the right hand of God the Father Almighty:

From thence he shall come to judge the quick and the dead:

I believe in the Holy Ghost:

I believe in the holy catholic church: the communion of saints:

The forgiveness of sins:

The resurrection of the body:

And the life everlasting. Amen.

Some have suggested that the Apostles' Creed was spliced together with phrases from the New Testament.[15] For instance, the phrase "descendit ad inferos" ("he descended into hell") echoes Ephesians 4:9, "κατέβη εἰς τὰ κατώτερα μέρη τῆς γῆς" ("he descended into the lower, earthly regions"). Wikipedia, Apostles Creed





PILGRIMS AND STRANGERS: EYES FIXED ON CHRIST



Easter Eve Liturgy 2013 Chartres Cathedral

A circular mosaic floor, likely from a historical building in Sintra, Portugal. The mosaic features a prominent border of vibrant blue tiles surrounding a central area of light-colored, irregularly shaped tiles. The tiles are set in a dark, possibly gold or brown, mortar. The overall design is simple and geometric.

What questions do you want to ask?

Sintra, Portugal

Labyrinth Introduction: Ah Tsin

1. Who is your audience?
2. What needs to be said?
3. What is the best way for YOU to say it?
4. There is no “right way” to introduce the labyrinth
5. No more than 5 minutes



The Arts and the Labyrinth: Music

Praying the Labyrinth



Text: Jill Kimberly Hartwell Geoffrion ©1998
Tune: DIX (For the Beauty of the Earth)
Dedicated with gratitude to Madeleine Sue Martin.



To your o-pen mouth we come,
pausing with expectancy.
Posing questions, praying dreams,
gath'ring courage, hope and faith,
Circle, you hold life indeed.
With thanksgiving we proceed.



Dancing Woman Canvas Labyrinth Labyrinth Society Gathering 2008

Stepping in, the way is sure,
Pacing comes in its own time.
Breathing slows, awareness dawns,
Trusting, longing fill our hearts.
Pathway, you hold life indeed.
With thanksgiving we proceed.



HEAL Africa Lava Labyrinth, Pastor and Children Goma, Democratic Republic of Congo

In the center we are held,
deeply knowing, deeply known.
Healing, wholeness rising up,
Wisdom, insight overflow.
Center, you hold life indeed.
With thanksgiving we proceed.



Back we go, the way we came,
Weaving, winding in and out.
Moving t'ward the world beyond,
Op'ning hearts to needs perceiv'd.
Pathway, you hold life indeed.
With thanksgiving we proceed.



Temporary Popsickle Stick, Leaves & Grass Labyrinth 2008, Church Camp, Atlanta, Georgia (USA)

Once outside we gaze within,
wond'ring at the peace we know.
Spending moments filled with awe,
taking leave with strength renewed.
Circle, you hold life indeed.
With thanksgiving we proceed.



Chartres Cathedral floor labyrinth as seen from triforium balcony, France

Thinking about the Chartres Labyrinth As Music

Rhythm of the Chartres Labyrinth


Rhythm Pattern For Chartres Labyrinth

The musical notation is written on five staves in 4/4 time. The first staff begins with a whole rest in the first bar, followed by two bars of whole notes. The second, third, and fourth staves each begin with three quarter notes in the first bar, followed by two bars of whole notes. The fifth staff begins with three quarter notes in the first bar, followed by two bars of whole notes, and ends with a double bar line and the marking 'D.C.'.

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

What do you notice about the rhythm of the Chartres path?

Rhythm Pattern For Chartres Labyrinth



The musical notation consists of five staves in 4/4 time. The first staff begins with a whole rest, followed by two bars of whole notes. The second, third, and fourth staves each begin with a quarter note, followed by a quarter rest, then two bars of half notes. The fifth staff begins with a quarter note, followed by a quarter rest, then two bars of whole notes, and ends with a double bar line and the marking 'D.C.'.

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

Tune of the Chartres Labyrinth

III. CHARTRES in 4/4
4/4 Meter



What do you notice about the tune of the Chartres labyrinth?

III. CHARTRES in 4/4 4/4 Meter



Tune of the Chartres Labyrinth (played on the piano)

Musical Patterns of Labyrinths

Publisher:
Ahsha Studios

Labyrinth

I. CHARTRES



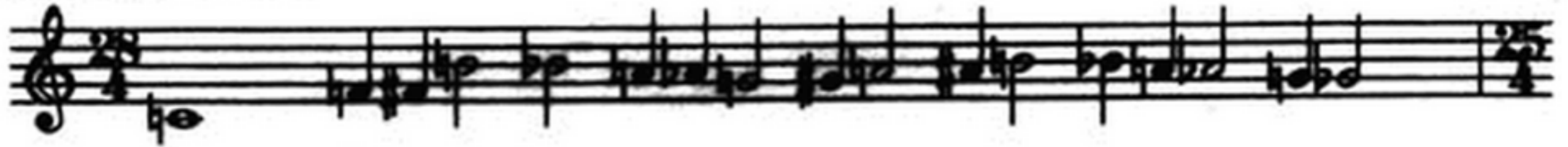
What do you notice about the tune of the Chartres labyrinth?

Musical Patterns of Labyrinths

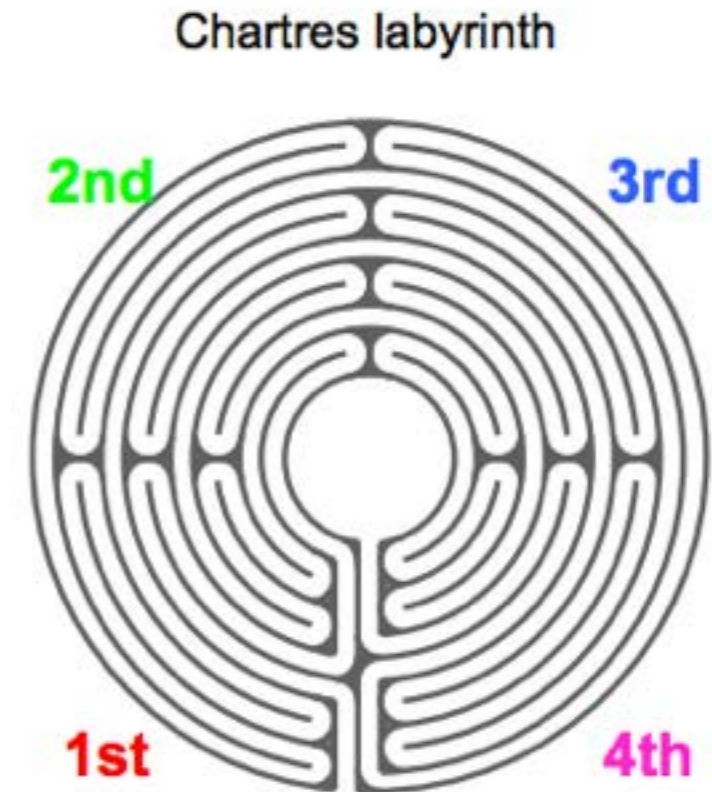
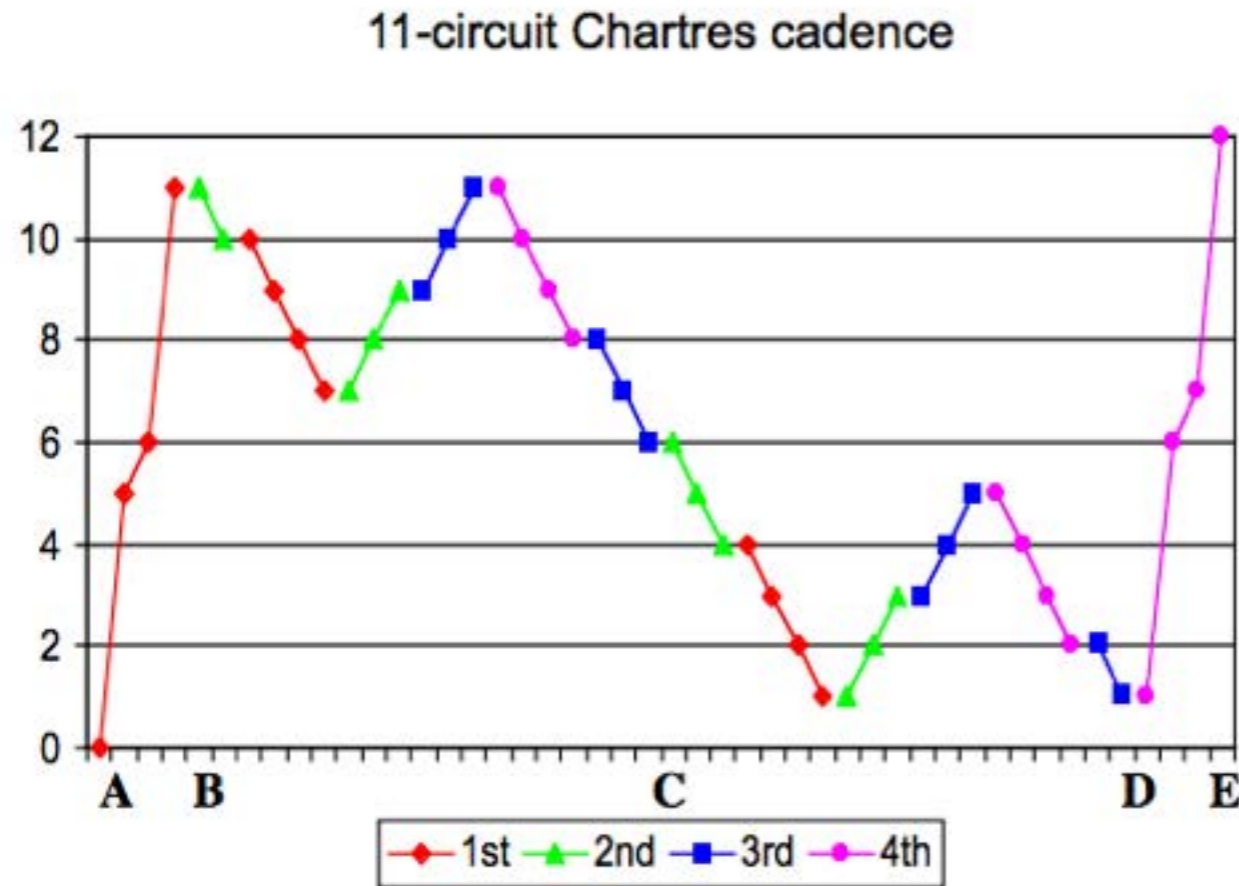
Publisher:
Asha Studios

Labyrinth

I. CHARTRES



The cadence of the Chartres labyrinth

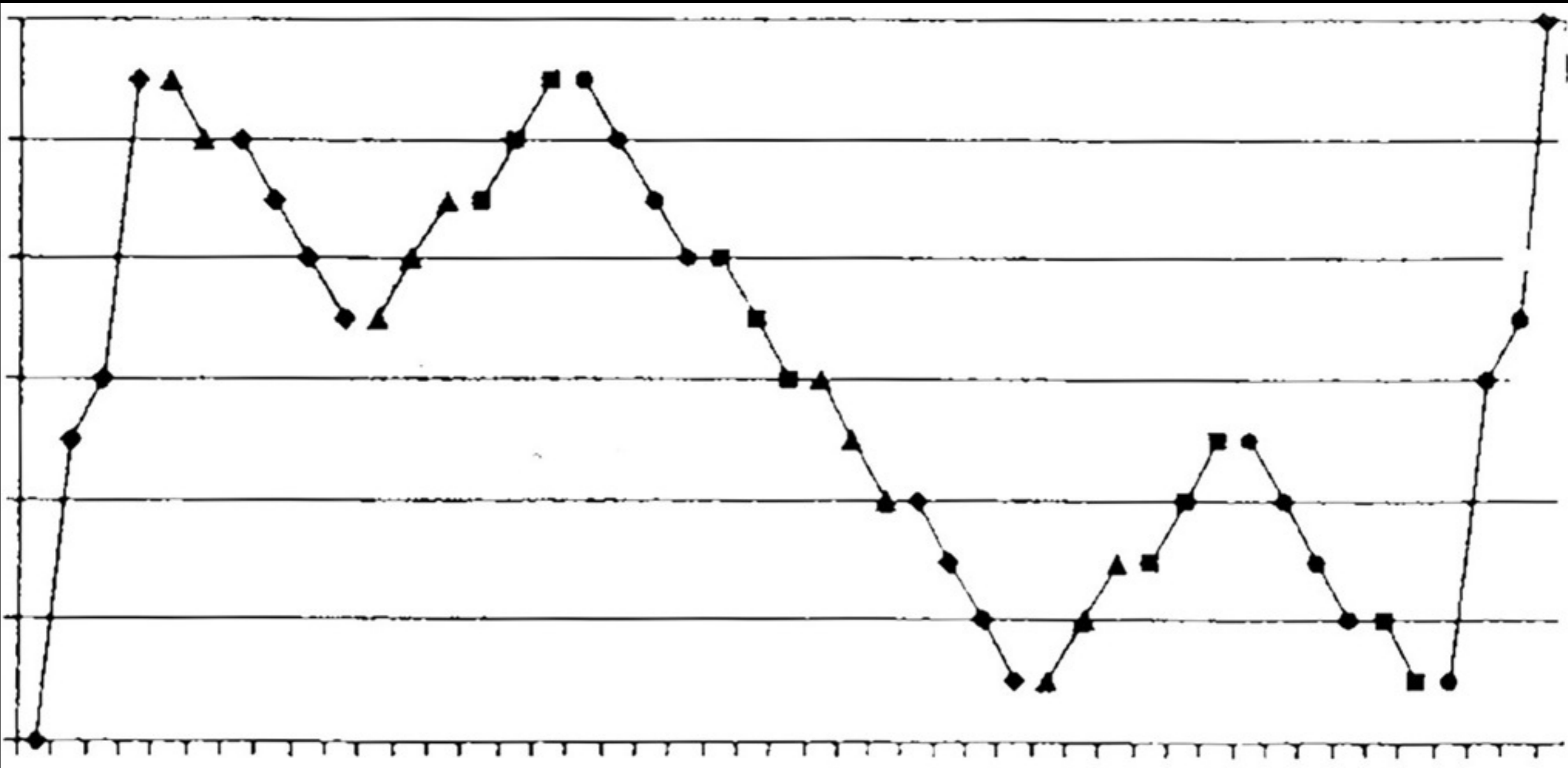


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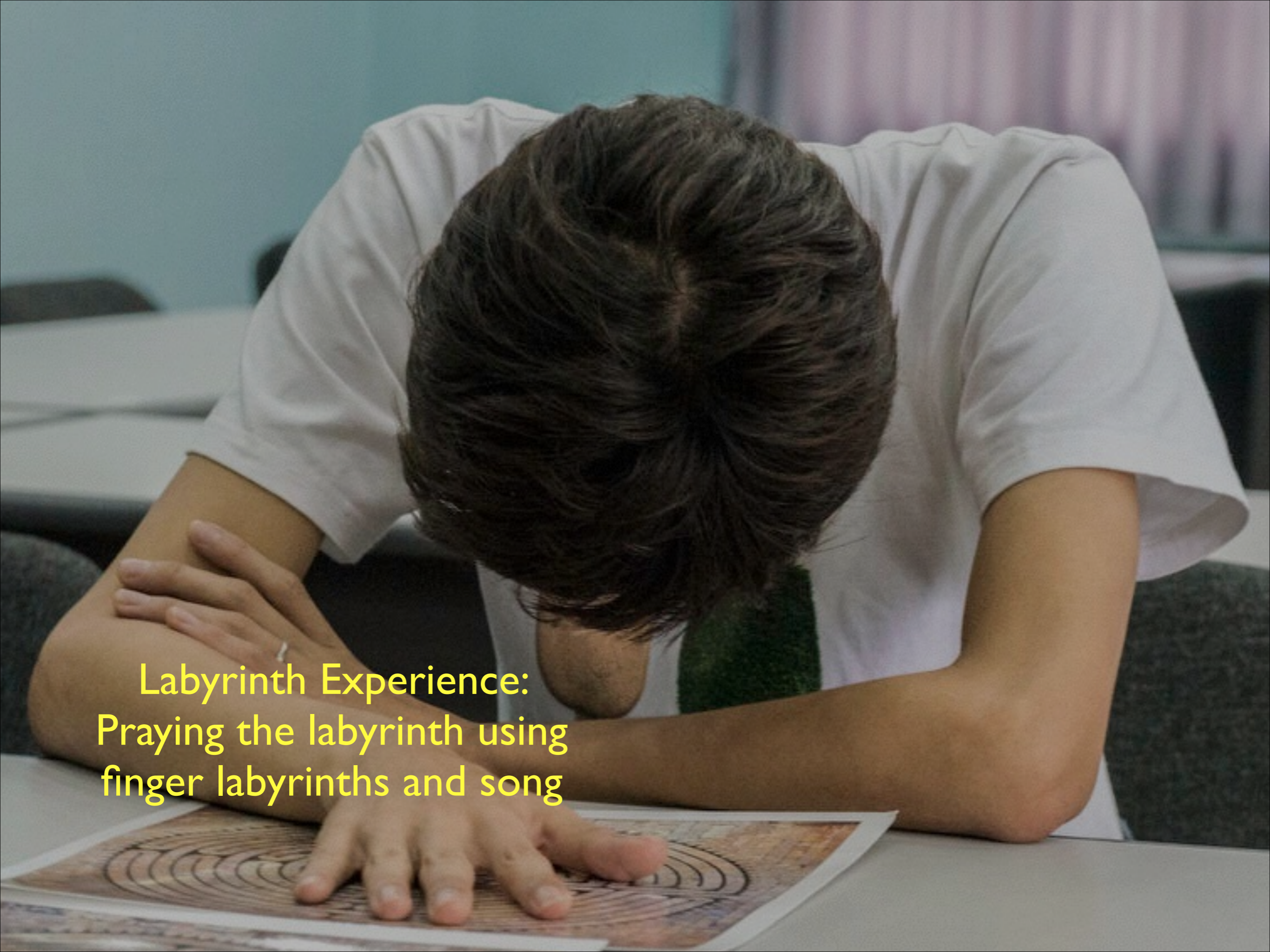
- rotational symmetry about the middle circuit (6th): self-duality
- doubly self-dual about 9th and 3rd circuit
- 5-circuit pattern between BC and CD, the characteristic Chartres family cadence.
- general movement from inner circuits to outer circuits, unlike Classical labyrinth.

0-5-6-11-11-10-9-8-7- 7-8-9-9-10-11-11-10-9-8-8-7-6-6-5-4-4-3-2-1-1-2-3-3-4-5-5-4-3-2-2-1-1-6-7-12

What do you notice about the cadence of the Chartres labyrinth?



0-5-6-11-11-10-9-8-7- 7-8-9-9-10-11-11-10-9-8-8-7-6-6-5-4-4-3-2-1-1-2-3-3-4-5-5-4-3-2-2-1-1-6-7-12



Labyrinth Experience:
Praying the labyrinth using
finger labyrinths and song

Labyrinth Experience: Music and Labyrinth Use

Read or listen to the Lyrics.

Decide where on the Chartres-style labyrinth, you would most like to sing this song. Or, think if you would like to walk the path in or out while listening and/or singing.

Using a finger labyrinth, place your hand in this spot (or finger walk the path) and sing (or listen to) the song.

Afterwards share with the group:
where did you place your hand?
Why did you choose that spot?
What did you feel, sense, or think while singing?
What did God communicate?

Take My Hand, Precious Lord

Words & music by Thomas A. Dorsey

Sung by Mahalia Jackson (*The Essential Mahalia Jackson 4:12*)


Precious Lord, take my hand
Lead me on, let me stand
I'm tired, I'm weak, I'm lone
Through the storm, through the night
Lead me on to the light
Take my hand precious Lord, lead me home

When my way grows drear precious Lord linger near
When my life is almost gone
Hear my cry, hear my call
Hold my hand lest I fall
Take my hand precious Lord, lead me home

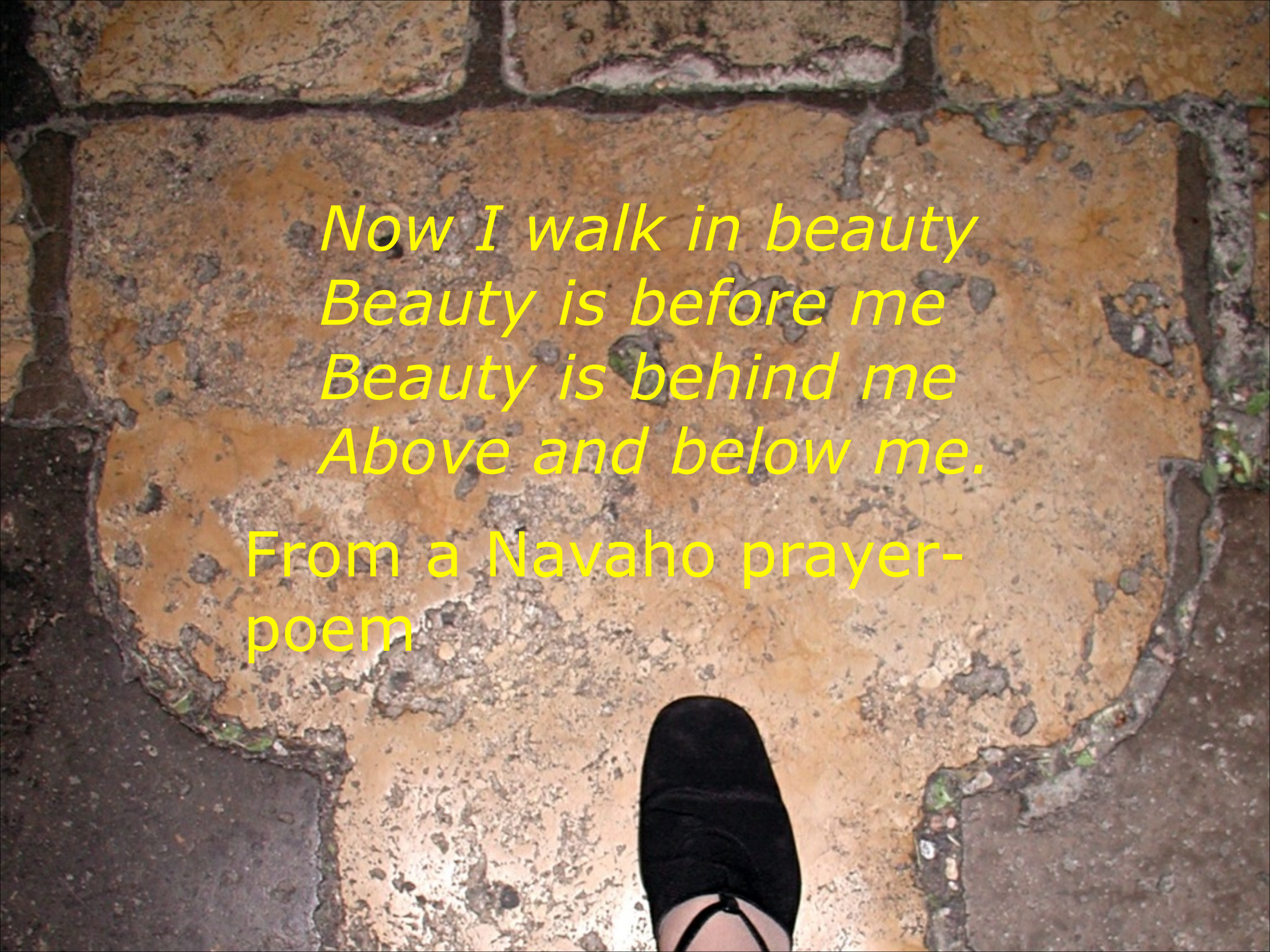
When the darkness appears and the night draws near
And the day is past and gone
At the river I stand
Guide my feet, hold my hand
Take my hand precious Lord, lead me home

Precious Lord, take my hand
Lead me on, let me stand
I'm tired, I'm weak, Lord I'm worn
Through the storm, through the night
Lead me on to the light
Take my hand precious Lord, lead me home




A circular wooden labyrinth with a central floral design. The labyrinth is made of light-colored wood and features a complex, winding path that leads to a central point. The path is composed of many small, interconnected loops and turns. In the center of the labyrinth, there is a carved floral or mandala-like design. The entire labyrinth is set on a dark, textured surface, possibly stone or concrete. The text is overlaid on the upper portion of the labyrinth.

Where did you place your hand?
Why did you choose that spot?
What did you feel, sense, or think while singing?
What did God communicate?

A photograph of a person's foot in a black sandal on a stone path. The path is made of large, irregular, reddish-brown stone slabs. The text is overlaid in yellow, italicized font. The text reads: "Now I walk in beauty
Beauty is before me
Beauty is behind me
Above and below me."

*Now I walk in beauty
Beauty is before me
Beauty is behind me
Above and below me.*


From a Navaho prayer-
poem

A circular wooden labyrinth with a central floral design. The labyrinth is made of light-colored wood and features a complex, winding path that leads to a central point. The path is composed of many small, interconnected loops and turns. The central point is a small, circular area with a floral or star-like pattern. The entire labyrinth is set within a circular wooden frame. The background is a dark, textured surface, possibly stone or concrete.

Where did you place your hand?
Why did you choose that spot?
What did you feel, sense, or think while singing?
What did God communicate?



Use a finger labyrinth while listening to a fetal heartbeat.

A circular wooden labyrinth is shown from a top-down perspective. The labyrinth is carved into a light-colored wood and features a central floral or sunburst-like design. The paths are formed by raised wooden walls, creating a complex, winding maze. The labyrinth is set on a dark, textured stone surface.

Where did you place your hand?
Why did you choose that spot?
What did you feel, sense, or think while singing?
What did God communicate?



Center

(Sung by Charlie Hall 4:32)

Chorus:


O Christ be the center of our lives
Be the place we fix our eyes
Be the center of our lives

You're the center of the universe
Everything was made in You Jesus
Breath of every living thing
Everyone was made for You

Pre-Chorus:

You hold everything together
You hold everything together
Chorus

We lift our eyes to heaven
We wrap our lives around your life
We lift our eyes to heaven, to You

A circular wooden labyrinth is shown from a top-down perspective. The labyrinth is carved into a light-colored wood and features a central floral or sunburst-like design. The paths of the labyrinth are formed by raised wooden walls, creating a complex, winding pattern. The entire labyrinth is set within a circular wooden frame that has a decorative, scalloped outer edge. The background is a dark, textured surface, possibly stone or concrete.

Where did you place your hand?
Why did you choose that spot?
What did you feel, sense, or think while singing?
What did God communicate?

When you walk through a storm
Hold your head up high
And don't be afraid of the dark

At the end of the storm
Is a golden sky
And the sweet silver song of the lark

Walk on through the wind
Walk on through the rain
Though your dreams be tossed and blown

Walk on walk on with hope in your heart
And you'll never walk alone
You'll never walk alone


When you walk through a storm
Hold your head up high
And don't be afraid of the dark

At the end of the storm
Is a golden sky
And the sweet silver song of the lark

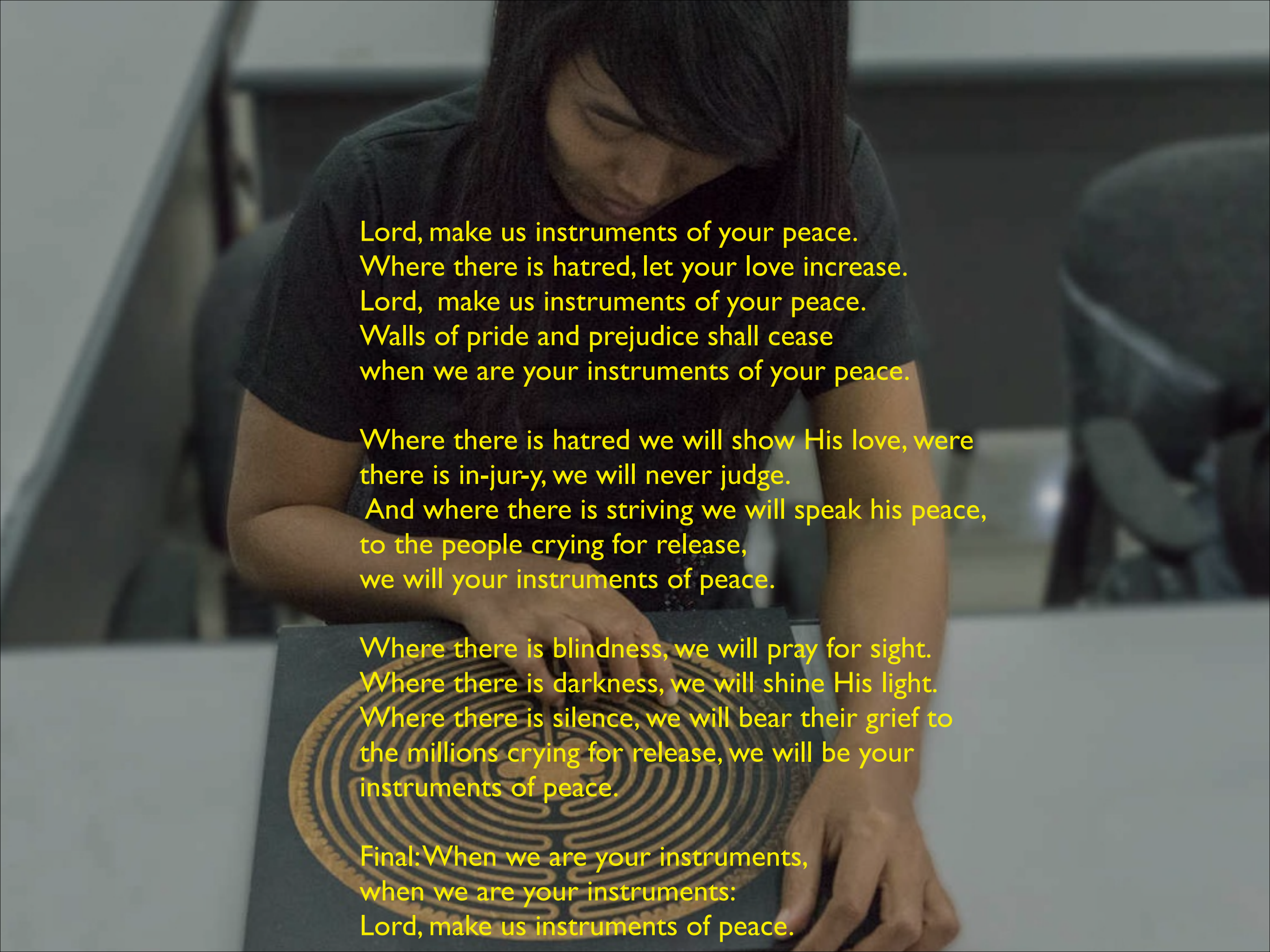
Walk on through the wind
Walk on through the rain
Though your dreams be tossed and blown

Walk on walk on with hope in your heart
And you'll never walk alone
You'll never walk

You'll never walk
You'll never walk alone.

A circular wooden labyrinth is shown from a top-down perspective. The labyrinth is carved into a light-colored wood and features a central floral or sunburst design. The path of the labyrinth is formed by a series of concentric, wavy lines that spiral inward from the outer edge towards the center. The outer edge of the labyrinth is decorated with a series of small, evenly spaced notches or indentations. The entire labyrinth is set against a dark, textured background, possibly a stone or concrete surface.

Where did you place your hand?
Why did you choose that spot?
What did you feel, sense, or think while singing?
What did God communicate?




Lord, make us instruments of your peace.
Where there is hatred, let your love increase.
Lord, make us instruments of your peace.
Walls of pride and prejudice shall cease
when we are your instruments of your peace.

Where there is hatred we will show His love, where
there is in-jur-y, we will never judge.

And where there is striving we will speak his peace,
to the people crying for release,
we will your instruments of peace.

Where there is blindness, we will pray for sight.
Where there is darkness, we will shine His light.
Where there is silence, we will bear their grief to
the millions crying for release, we will be your
instruments of peace.

Final: When we are your instruments,
when we are your instruments:
Lord, make us instruments of peace.

A circular wooden labyrinth is shown from a top-down perspective. The labyrinth is carved into a light-colored wood and features a central floral or sunburst-like design. The paths are formed by raised wooden walls, creating a complex, winding maze. The labyrinth is set on a dark, textured stone surface.

Where did you place your hand?
Why did you choose that spot?
What did you feel, sense, or think while singing?
What did God communicate?



Assignment for Next Tuesday

Which biblical character do I relate to most?

How does her/his journey
remind me of my own journey?

(Be on time please!)

Closing Prayer



Assignment for next session

Preparation for session 11: Journeying Biblically Using Labyrinths

1. Write out answer to, "Which biblical character do I relate to most? How does her/his journey remind me of my own journey?" If possible, email to Jill by Monday. (One paragraph)
2. Pray the labyrinth at least once (hopefully more!) before our next class and reflect on your walk using the labyrinth journal page. Please be ready to hand your labyrinth journals in next Tuesday.
3. Initial project proposal due next Tuesday January 21st at the beginning of class. One page typed. I prefer if you email it to me whenever possible.

Circling The Labyrinth



1. Cir - cle of love, Pat - tern div - ine, you
 2. Cir - cle of faith, In - vit - ing call, for
 3. Cir - cle of trust, Myst - 'ry im - mense, you
 4. Cir - cle of grace, con - nec - tion sweet, your
 5. Cir - cle of hope, Chall - enge sweet, with
 6. Cir - cle of truth, Sac - red em - brace, the
 7. Cir - cle of gift, Em - blem of care, our



draw us to your self.
 us your thresh - old waits.
 ask us to move on.
 cen - ter o - pens up.
 cour - age we move on.
 time to part has come.
 thanks well up from the depths.



We make our way as best we can, not
 Pre - pared by life we step be - yond to
 Our path un - folds with each next step, we
 All that we've brought is wel - come here, we
 You call us forth, at your own pace; we
 Long - ing to stay, read - y to go, your
 Hearts o - pen wide with grat - i - tude. We



sure of where we've come.
 wel - come the way a head.
 tread on ho - ly ground.
 share our deep - est selves.
 foll - ow you with trust.
 thresh - old be - comes the door.
 take our leave for now.

Handout



Walking the Labyrinth

To your o-pen mouth we come,
pausing with expectancy.
Posing questions, praying dreams,
gath'ring courage, hope and faith,
Circle, you hold life indeed.
With thanksgiving we proceed.

Stepping in, the way is sure,
Pacing comes in its own time.
Breathing slows, awareness dawns,
Trusting, longing fill our hearts.
Pathway, you hold life indeed.
With thanksgiving we proceed.

In the center we are held,
deeply knowing, deeply known.
Healing, wholeness rising up,
Wisdom, insight overflow.
Center, you hold life indeed.
With thanksgiving we proceed.

Back we go, the way we came,
Weaving, winding in and out.
Moving t'ward the world beyond,
Op'ning hearts to needs perceiv'd.
Pathway, you hold life indeed.
With thanksgiving we proceed.

Once outside we gaze within,
wond'ring at the peace we know.
Spending moments filled with awe,
taking leave with strength renewed.
Circle, you hold life indeed.
With thanksgiving we proceed.

Text: Jill Kimberly Hartwell Geoffrion ©1998
Tune: DIX (For the Beauty of the Earth)
Dedicated with gratitude to Madeleine Sue Martin.

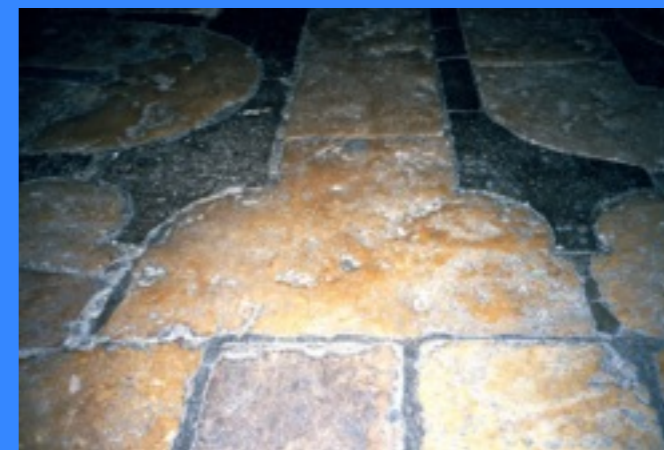


Photo ©Cheryl Felicia Dudley, used with permission

Closing Prayer





I would like to express
my gratitude
to God
for this ministry of
healing,
to all the donors of
Faith, Hope and Love
Global Ministries,
and to all those
who use the labyrinth
as we seek the healing
that is needed in our lives
and in the world.