

Labyrinths in Rock Art: When a Maze is not a Maze

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The purpose of this paper is to add to the categories when investigating maze-like rock art by including the Classical labyrinth and labyrinthine images, such as meanders. While identification may not be evident, the question can be entertained through a larger network of points of view coming from a broader spectrum of knowledge and talent. At this time, a search of the Internet database regarding rock art and labyrinths did not reveal anything relevant on this topic. As with all rock art, appreciating and respecting a design academically and artistically includes having, at the least, a basic understanding of it.

In regard to rock art and the artist's culture, "[t]his artistic tradition combined the symbolic imagery of their religious beliefs with depictions of secular pursuits. Rock art is, therefore, not only a creative art form, but also a valuable source of information about a people who left no written record. . . . Myths surrounding gods, heroes, deified creatures, or animals of the natural world represent oral traditions of unknown age; some rock art seems to portray such subjects or illustrate such myths" (McCreery and Malotki 1994: 4, 175).

In spite of extensive research as to how the Classical labyrinth arrived in the Southwest, data remains inconclusive. According to anthropologist Elsie Clews Parsons (1996:968, 102), borrowing happens within the Pueblo religion. "Borrowing from other groups, it is well known, is a foremost factor in cultural variation. Among Pueblos, *interpueblo* loans must be considered as well as loans from other Indian cultures, and from the intrusive Whites. There are several ways in which town borrows from town . . . through ceremonial purchase or exchange." In regard to new things, "[a] formula such as 'it came up with them' or 'thus it was from the time they came' gives authenticity to precious things as well as a starting point back of which there is no recall. Thus it serves also as a guarantee for novelties, obscuring any recent foreign source."

With all these factors in mind, this paper uses a *multivocal* approach that blends academic knowledge, personal story, poetic impressions, and artistic expression to introduce the Classical labyrinth in rock art. It begins with a brief history of how I, a speech language pathologist, became knowledgeable about this mysterious design that is found worldwide, including what inspired me to write about rock art and the Classical labyrinth. A brief description of the differences between mazes and labyrinths is followed by the history and uncertain origins of the Classical labyrinth. The presence of labyrinths in rock art in the Southwest is discussed. The consistency of design is explained through the use of seed patterns. I include hand-drawn seed patterns, my reasoning being that knowing how to draw

the Classical labyrinth makes it is easier to recognize it in rock art. Finally, for those who are artists, being able to draw them expands the repertoire of designs that can be integrated into present works of art, continuing in the same respectful manner when modern artists incorporate any art created by ancient artists. The story begins midway, in Gunnison, Utah (Figures 1a and 1b).

*I suddenly found myself drawn to a rock formation on Gunnison Hill.
While gingerly making my way up the hill,
I spotted the remains of an ancient rudimentary form
of a possible design that was familiar to me.
Stopping to take it all in—
the clouds in the sky, steep slope, rocky footing,
and flat terrain stretching out below—
all merged into some essence of clear focus when a faded image stood out.
How could something almost half gone be so suggestive
as to evoke memories of deep connection?*



Figures 1a and 1b. Gunnison, Utah.

The image in Figure 1b triggered memories from January 2000 when our fourteen-year-old daughter, Christen Jean (Cj), died four months after being diagnosed with myelodysplastic syndrome (bone marrow no longer makes blood). My husband, Chuck, and I were inspired to create a foundation that educated the public about how complementary holistic practices combined with modern medicine can aid in healing. For us the healing was about managing loss. For families with children facing life-threatening illness, it was to help them cope. My research led to the ancient labyrinth, a single path to center that is being used in many hospitals to help people clear their minds and reduce stress. I became inspired to put an eighty-foot wide labyrinth on our property. I soon noticed that walking it became stress reducing for Chuck. I believe it helped us go through the deaths of my parents and Chuck's stepfather, all following within fifteen months of Cj's death.

When we opened our labyrinth to the public in 2002, Chuck told me we had to learn more about the design. We discovered the Labyrinth Society, an international organization of people who bring a wide variety of interests to the labyrinth. That led me to Veriditas and ultimately becoming certified as a labyrinth facilitator. Through our foundation, we offered guided walks at our labyrinth. We taught about the labyrinth at schools and hospitals using a portable canvas labyrinth. I also began using the finger labyrinth with clients in speech therapy. All of that ended when the arrival of our first grandchild in 2010 changed my focus. While the labyrinth still exists, we closed it to the public in 2009 due to vandalism.

“Dori and Chuck Bohntinsky’s labyrinth is far too personal to be called typical, but the passion that has gone into its planning and creation is not uncommon. Their zeal, perhaps is. . . . When they began they did not know that it was more than twice the usual size or that labyrinths are usually flat and their paths don’t usually curve around trees blocking the way. . . . It came out of grief. . . . It is open seven days a week, twenty-four hours a day, not only for anyone in mourning but for anyone who wants to walk a labyrinth for any reason at all. Dori says, ‘I tell them, ‘Don’t be careful. Use it any way you want.’ That’s what you do on a labyrinth, you find your way” (McCullough 2004: 192-193).

In 2014 a chance Internet reconnection with a good friend, archaeologist William D. Hyder, reawakened a different passion - rock art. Under Hyder’s guidance, I discovered that rock art was as much, if not more, about appreciating the designs rather than focusing on trying to interpret them. We soon began co-writing and presenting research papers about rock art by using multivocality after he discovered that I was also a poet and an artist. Our first presentation was at the Utah Rock Art Research Association Symposium in October 2016. That was when I went on the field trip to Gunnison Hill.

*So, there I was at Gunnison looking at this very ancient image.
It stirred so much within me,
yet time did not allow for anything more.
"Is that a labyrinth?" I marveled aloud.
"A what?" came a voice behind me.
And that it what brought me here, to this point, today.
Anytime I mentioned that word as the category of a rock art image,
the response was the same:
"A what?"*

I was Director of Speech Pathology and Audiology at Alameda County Medical Center when Cj was diagnosed. Having a small understanding of how complementary holistic therapies contribute to wellness, I desired to offer Cj whatever might help her adjust to the medications required for chemotherapy. Very little information was available, and certainly nothing in one place. Aromatherapy with essential oils and art therapy was all I could find.

After Cj died, it became very important to create a single website for families to research the complementary holistic therapies that they could offer their ill loved ones. The foundation would pay for families to be trained in the approach they most desired. I researched and wrote the website content that included complementary approaches from A to Y; aromatherapy to yoga. I discovered that L was going to be for labyrinth even though it was something I knew nothing about. My interest in the labyrinth deepened after reading that it was being used in hospitals to reduce the stress caused by illness or grief.



Figure 2. Chartres Labyrinth. Available at the Labyrinth Society website.

On a whim, I decided to put one on our quarter-acre slope between the house and the road. I rototilled and raked an eighty-foot diameter Chartres-style labyrinth with paths two-feet wide and a rosette circle twelve feet in diameter. The full story around this creation is in my dissertation, *Transformational Healing through the Integration of Self* (Bohntinsky 2016: 121-126). What it did lead me to discover is that some essence, which might best be called ‘enchantment’, permeates this design (Figure 2). Maybe that was the reason we opened it to the public.

Joining the Labyrinth Society provided me with a better understanding of the labyrinth. Then I took training from Veriditas in San Francisco to become a certified labyrinth facilitator. The requirements for certification included providing four workshops that combined my area of expertise with the labyrinth and facilitating a walk. I used a canvas labyrinth at an acute hospital, a psychiatric hospital, a school, and as part of a community’s wellness day. I use a finger labyrinth during a university’s wellness day. What I discovered is that the labyrinth has a way of helping people to feel better and to tap into their intuition. Both John George Psychiatric Pavilion and the elementary school put labyrinths on their grounds several years later.

Since helping people with grief is not within the scope of practice of a speech language pathologist, I was pursuing a doctorate of ministry at the time. My dissertation included the labyrinth. I met labyrinth expert Jeff Saward through the Labyrinth Society and used his research for its history. Yet, like most rock art, so much of its creation remains a mystery. Recently, I began researching the labyrinth in rock art, including the database that Leigh Marymor manages. I could not find anything relevant on the Classical labyrinth (Figure 3).

Campbell Grant has an image of the Classical labyrinth in his 1968 book, *Rock Art of the Southwest* (1968: 65-66). He calls it the Minoan Maze. "Just south of Oraibi in northeastern Arizona there are five curious symbols in the form of mazes carved on a rock. . . . This symbol is so intricate and so unusual that the idea that it could be independently devised twice is not credible. Yet this maze symbol, exactly in every detail occurs in Europe."

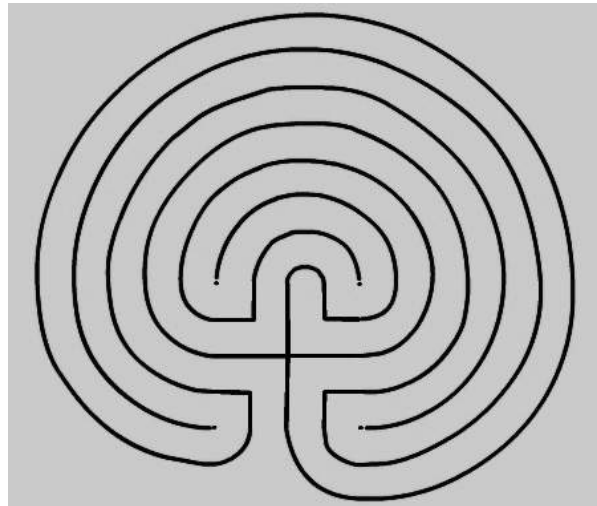


Figure 3. Classical labyrinth; aka Minoan Maze.
Available at the Labyrinth Society website.

The word 'labyrinth' has a variety of meanings and interpretations; the word itself is labyrinthine (labyrinth-like). The labyrinth is a kind of maze, but a maze is not a labyrinth. The labyrinth is not puzzling because it has a single path to center. Yet, before going on, I believe these words by philosopher Gené Guénon (1995: 304) are appropriate to discussions of rock art and iconic symbols that also have a utilitarian function such as the labyrinth.

"Another remark is called for before going any farther: in this case as in all others of the same kind, it would be altogether wrong to believe that the consideration of higher meanings is incompatible with the admission of the literal sense, that it annuls or destroys what is literal, or that it somehow makes it false. The superposition of a plurality of meanings, which far from excluding one another, on the contrary harmonize and complete each other, is a very general characteristic of genuine symbolism. . . . It's state of homogeneity and perfect equilibrium . . . the double movement of alternate expansion and concentration, expiration and inhalation, diastole and systole, of which two complementary phases of every process of manifestation essentially consist. This is to be found moreover very precisely in the West, where the four differentiated elements were represented at the extremities of the four branches of a cross, thus forming two opposite pairs: fire and water, air and earth, according to

their participation in the corresponding pairs of fundamental qualities: hot and cold, dry and humid in conformity with the Aristotelian theory, and in certain of these figuration, what the . . . 'quintessence' that is, the fifth element, which is nothing other than Ether (first in the order of the development of manifestation, but last in the inverse order which is that of reabsorption or of the return to the primordial homogeneity), appears at the centre of the cross . . ."

"In dealing with a subject as varied and complex as labyrinths and mazes, it is essential to be clear about terminology and definitions. . . . Maze: a network of paths . . . designed as a puzzle for those who try to penetrate it; a complex network of paths or passages; a labyrinth" (Saward 2003: 26). A maze challenges the mind to solve a navigation problem and requires pinpoint focus. The labyrinth calms the mind since there is no problem, and traveling the path allows the mind to expand.

Lauren Artress, founder of Veriditas, provided the facilitator training in 2005. She had been Canon Pastor of Grace Cathedral in San Francisco since 1986, and is acknowledged as the individual who inspired the revival of the labyrinth. In *Walking a Sacred Path*, she wrote about an "astonishing event" in January 1991 where she "stumbled across an ancient mystical tool called the labyrinth, which had dropped out of human awareness for more that 350 years" (1995: xi). This labyrinth was created by arranging stones upon the ground, and Artress shared that she experienced a new level of peace of mind when walking it. As an Episcopal priest who happens to be a psychotherapist, she became dedicated to researching the labyrinth's history and sacred geometry and exploring how the labyrinth could help people to experience positive change.

"Why does the labyrinth attract people? Because it is a tool to guide healing, deepen self-knowledge, and empower creativity" (Artress 1995: 20). By late 1991, Veriditas Chartres was formed to take people on pilgrimage to the Chartres Labyrinth in France. The organization evolved into Veriditas, which began offering Labyrinth Facilitator Training. It's purpose "is to prepare people to introduce others to the labyrinth in a articulate, professional, and effective way. The training addresses both meditative walking and ceremonial use" (veriditas.org).

At first, I did not believe that a speech language pathologist would benefit from such training. However, midway through the first day, I realized how much I did not know. I was certified in 2005. I understood more fully what Artress meant when she said that a labyrinth is a maze, but a maze is not a labyrinth; therefore, when a maze is not a maze. During this training, I discovered that small labyrinths had the capacity to reduce stress by merely using one finger.

I began using finger labyrinths clinically with clients and observed that the process had a way of clearing the mind of distractions and enhancing focus for the structured activities that followed. It is not a design meant to cause confusion. Instead, a different level of awareness can be experienced whether the mind

becomes distracted from or focused on the path. This experience can bring clarity of mind and expanded thinking. It is my experience that rock art has this same capacity. Both fit with Guénon's theory of symbolism offering the opportunity to experience the literal and figurative simultaneously.

Both rock art and the labyrinth have mysterious origins. What is known about the labyrinth is that, no matter how complex or winding, whether created with hedges or in stone on cathedral floors, it is a labyrinth when there is one path that leads from the entrance to the goal. "These designs were known at the time of their creation as 'labyrinth', a term that had been in circulation for several thousand years; they were a development of simpler labyrinth designs that likewise had been in existence for millennia. All these designs have just a single path, however confusing its twists and turns may seem. This has also been taken as a definition: to qualify as a labyrinth a design should have but one path" (Saward 2003: 27).

What most labyrinth books will say about its history is that the existence of labyrinths dates back at least 4000 years. "The design emerged thousands of years ago in different areas of the world even though civilizations were physically isolated from each other. The labyrinth appeared in myths, art, and architecture. Labyrinths were carved into pottery, woven into baskets, and traced on other artifacts in ancient civilizations. The oldest recorded labyrinth is the Classical labyrinth. . . . This labyrinth was found etched on the back of a clay tablet from Pythos, Greece around 1200 B.C.E." (Bohntinsky 2016: 212). Yet, it is found universally. "This universality of the labyrinth shows that there exists something common, shared by all ancient cultural systems, and what is more, there exists something fundamentally central, seeing it as the symbol of our origin and ultimate destination" (Conty 2002: 15).

According to Saward (2003:20, 44), "The literal meaning of *labyrinthos* is a structure of large stones - the big stone house - appropriate for a large palace and temple complex such as the building at Knossos. And there is evidence that the Knossos complex was known as the labyrinth long before Homer identified the site as King Minos' Palace and the scene of the Minotaur legend. . . . Without a doubt the most familiar labyrinths from antiquity are those on bronze and silver coins minted at Knossos beginning 425 B.C.E." This design is known as the Cretan labyrinth, Minoan Maze, and Classical labyrinth. For consistency in this paper, it will be referred to as the Classical labyrinth.

The images of labyrinths that have endured are petroglyphs. According to Saward (2003: 37), the most plausible source may be the "cup and ring" petroglyphs found in Achnabreck in Argyll, Scotland (Figures 5a and 5b). They date back to the Neolithic or early Bronze Age and often appear to be very labyrinthine. Yet, "[c]onflicting dates and interpretations, and the limitation of precision that apply to dating rock art make looking for the 'first labyrinth' a difficult task." Labyrinth historian W.H. Matthews (2016: 5), before beginning his extensive history of mazes and labyrinths, writes of labyrinths: "As to the actual origin and primary purpose of these devices we cannot be dogmatic on the evidence before us, and herein, perhaps

lies a good deal of their charm. . . . But when there is considerable margin for speculation, or as we usually say, 'mystery' in the case of, we are more likely to find pleasure in rehandling it, looking at it from different points of view and wondering about it." For this reason, I leave further investigation into its origins to others.



Figure 4. Cups and rings in Achnabreck.
Photograph reproduced by permission of Chris Galapp.

What is known for certain in regard to the Southwest is that there are labyrinth images in rock art. According to Saward, "[l]abyrinth petroglyphs pecked out on rock faces and boulders are found occasionally among the extensive rock art throughout the Southwest" (2003: 72). Saward wrote about William Coxon, "a rock hound with extensive knowledge" who photographed rock art in Arizona and northwest Mexico in the early 1930' and 40's. Coxon claimed to have found about fifty different labyrinth designs in the Southwest. However, when a leading archaeologist at the time contested his work, Coxon refused to reveal any of the locations.

After seeing the image at Gunnison Hill, I remembered the Classical labyrinth in Alex Patterson's book under the category Maze (1992, p. 143). The caption under the image said it was a maze symbol reproduced from Grant's 1967 book, *Rock Art of the American Indian*. Grant said that the illustration is a Minoan Maze of Pima design. The caption in Grant's book (1967: 65) said that it was "redrawn from H. S. Colton, 1917." Saward's footnote (2008:31) included a 1917 *Science* article written by archaeologist Colton entitled, "Is the House of Tchuhu the Minoan Maze?" The design is the image of the Classical labyrinth.

Patterson listed another Classical labyrinth under the category of maze. It involved the story about a maze on the wall of the Great House at Casa Grande Ruins National Monument in Coolidge, Arizona. In April 2016, Chuck and I went in search

of this labyrinth as well as others said to be in northern Arizona. However, the interior of Casa Grande is no longer open to visitors; the doorway is barred. The ranger was sympathetic towards my interests, made photocopies of two black and white photographs of the labyrinth, and gave me permission to include them in any papers that I wrote (Figure 5a and Figure 5b).



Figure 5a. Classical labyrinth above missing floor supports. Permission to reproduce by Casa Grande Ruins National Monument.



Figure 5b. Close up of the Classical labyrinth. Permission to reproduce by Casa Grande Ruins National Monument.

I contacted Jeff Saward, who lives in the United Kingdom, to ask permission to reproduce two photographs in his book, *Labyrinths and Mazes*. He also sent me an electronic copy of the 2008 issue of the annual journal he publishes: *Caerdroia: The Journal of Mazes and Labyrinths*. In there is a chapter he wrote, "The Labyrinth in the Southwest," which covers the labyrinth from rock art to fine arts in jewelry and basketry. He told me that he had seen the labyrinth at Casa Grande in Arizona when the house was open to visitors. According to Saward (2008:30), this image has the "first written documentation of the labyrinth symbol in the Southwest." It is in a journal called the *Rudo Ensayo* written in 1750 by Jesuit missionary Father Juan Nentvig. In there he writes about the Pimas speaking of a great house with a labyrinth design, "the plan of which, they draw in the sand . . . but is more that it was a house of amusement rather than the residence of a great man." The margin contained the Classical labyrinths and the plans for its creation.

Saward (2003: 71) added that Nentvig did not know how to draw the labyrinth or use the plans due to his “clumsy” sketch. “In the Piman tongue the labyrinth was known as Siuku Ki, the House of Siuku (also written Se-eh-ha), the founder of the tribe. Children are known to have played a game known as ‘Tcukiki’ that used the labyrinth as its plan . . . but all details are lost.” It is uncertain when this labyrinth was etched into the wall of this house built in the early 14th century and abandoned in 1450 C.E. Saward judged that since it showed “more weathering than the scratches on the wall” it may likely have been carved after the floor boards collapsed and therefore from the sixteenth to eighteenth century. Saward wrote about how this design has been researched extensively as to whether it was carved prior to or after Spanish contact without definite conclusions. Yet, what I noticed in the photograph is that there is a depth to the grooves. I like to imagine a child sitting just below that labyrinth and playing that game of Tcukiki by tracing the lines of the path with a fingertip. Did it focus the mind and set creation stories more firmly into memory while simultaneously expanding possibilities through metaphor?

*There upon a rock face at Gunnison Hill is a very weathered design.
At first glance, I “see” the partial form of a classical labyrinth highly faded.
However, recognizing differences between labyrinths, mazes, and concentric circles
allows for closer scrutiny into the possibilities.
Only, it is too aged to determine the difference,
especially since rock art cannot be touched.
From an artist’s perspective, my mind can switch from one to another.
Yet, no one seemed to know what I was desiring to explore.
What might happen if I find a way for others to “see” [or fill in]
the possibility of it being a Classical labyrinth?*

*I must admit, my passion with rock art
is finding ways in which the designs can “touch” the viewer,
even though one cannot touch the rock art.
That is the greatest distinction that I have realized so far.
One experiences labyrinths by “touching” them physically with feet or fingers,
and, for some, energetically like a kind of dowsing.
The labyrinth community promotes education, use, and creation.
The rock art community is dedicated to preserving rock art,
which is endangered,
by stressing that it cannot be touched
and by honoring the ancient artists.
Yet, both rock art images and the labyrinth have a very strong appeal.
And, of course, labyrinths are carved in rocks.
This makes me wonder that while rock art includes labyrinths,
labyrinths might not be visual art
since they, quite possibly, were meant to be touched.*

The “plan” for Siuku Ki that Nentvig sketched into the margin of his journal is also called a seed pattern. By using a seed pattern, even a child can draw the

Classical labyrinth with consistency, a fact that my five-year old grandson has demonstrated. Knowing the seed pattern not only offers a way to teach others to recreate the design, it also aids in recognizing whether an image is a Classical labyrinth. In the seed pattern that follows for the Classical labyrinth (Figure 6), the lines move from left to right for an opening of the path to the left. To create an opening on the right, the lines would connect from right to left.

The books I have seen with this seed pattern process use computer-generated images. Yet, it is important to be able to draw it free hand since imprecision of the lines does not affect the ability to travel the paths. For this reason, I drew the process and used dotted lines to show each step. Creating the seed pattern often reminds me of what Gené Guénon wrote about the cross and its center, in the quote on page 5 of this paper. The cross can represent opposites and the center can be sensed as homogeneity.

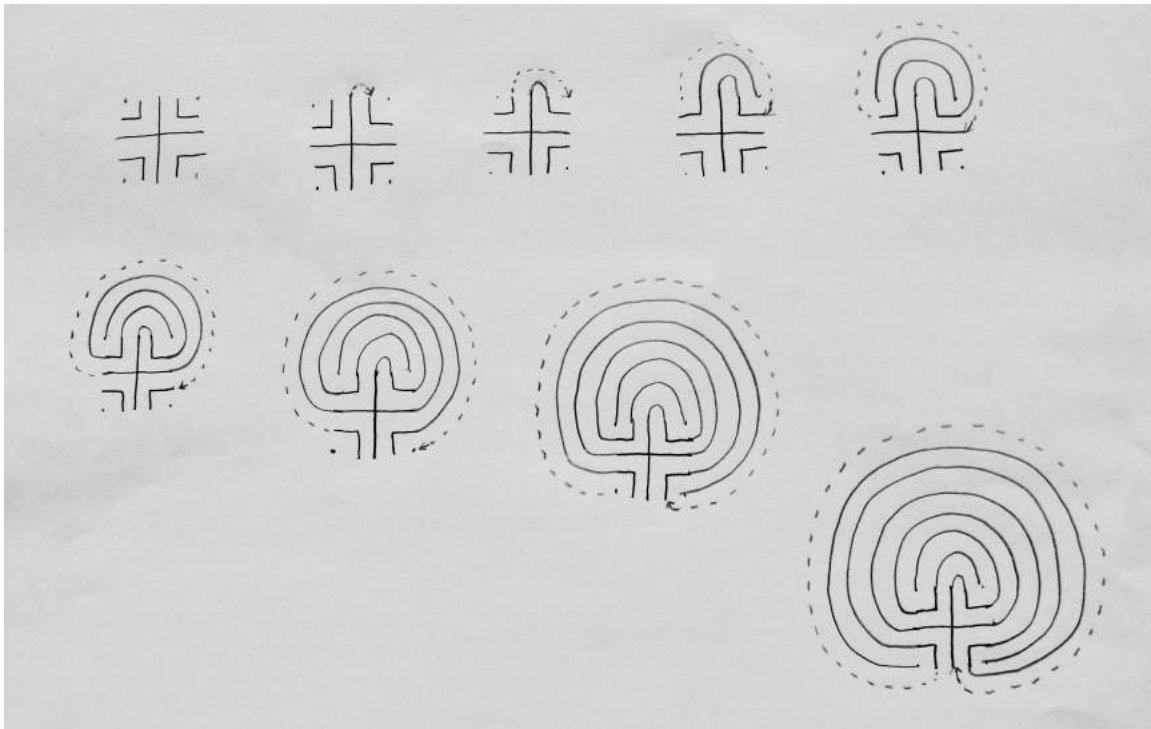


Figure 6. Seed pattern for the Classical labyrinth, also known as Cretan labyrinth or Minoan Maze. Process can be observed on the Labyrinth Society website.

A variety of books on labyrinths include the Hopi labyrinths, and they all present two images of Classical labyrinths: one circular and one square. Both are created from seed patterns, though I have not seen these patterns revealed in any book. However, by knowing the seed pattern for the Classical labyrinth, I was able to draw the seed patterns for both Hopi labyrinths (Figure 7 and Figure 8). By using

the seed patterns, I was able to draw the two labyrinths. I used a straight edge for the square labyrinth. The dotted lines show what points to connect first. Then it does not matter what directions the connecting lines are drawn.

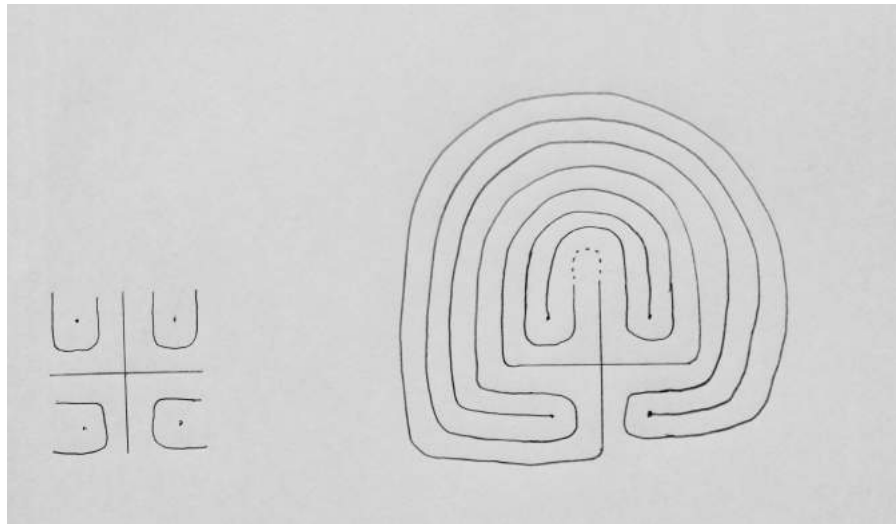


Figure 7. Oblong Hopi labyrinth at Shipaulovi.

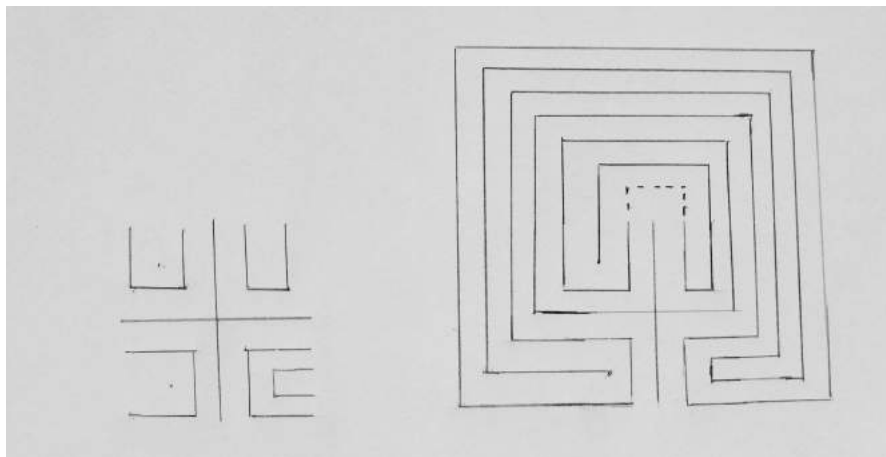


Figure 8. Square labyrinth at Shipaulovi with two entrances.

An interpretation is shared in many books about the labyrinth in Hopi rock art, which is consistent with Frank Water's *Book of the Hopi*. Not being an ethnographer, and because the meaning or use of the labyrinth is not within the scope of this paper, information about ceremony or folklore is not included. However, Waters does have the drawings of the Hopi square and oblong classical labyrinths in his book, and the images are digitally consistent in other rock art and labyrinth books that followed. There is "one circular and five square symbols ranging from four to six inches diameter carved on a rock south of Shipaulovi.*"

A combination of the two forms is carved on a wood stick which is planted in front of the One Horn alter in the Kwani kiva at Walpi during the Wuwuhim ceremony. . . .
*Another carved on the inside wall of a upper story of the ruin of Casa Grande near Florence, Arizona" (1977: 23).

According to Seward, at Old Oraibi, Third Mesa in Arizona, "six small labyrinths, five square and one circular, are located on a rock decorated with many petroglyphs situated in a restricted areas south of the main road labyrinth." There petroglyphs in the vicinity of Shipaulovi on Second Mesa. One is a circular Classical form created by short horizontal extensions within the seed pattern. The other is of more circular Classical form, is "carved on a rock south of the village, alongside a number of circles containing what are essentially labyrinth seed patterns, as if to illustrate the process." They seem to date from the late 17th century since Shipaulovi was founded after the 1680 revolt and their "fairly fresh appearance and limited patina." However, this area is no longer open to any visitors (2008: 34-35).



Figure 9 Petroglyphs at Arroyo Hondo. Reproduced from *Labyrinths and Mazes* with permission from Jeff Seward.

Another labyrinth is found north of Taos, New Mexico. It is a large labyrinth approximately 12 inches in diameter on a rock wall high on the rim of Arroyo Canyon (Figure 9). When Seward photographed it in 2002, he noticed that it only has five circuits and was drawn from a seed pattern with no dots. That caused it to "have dead ends and closed areas." He noted that the labyrinth, horse, and rider were carved later than the other images due to patination. He suspects Navaho or Apache origin dating to the late 17th or 18th centuries (2008: 39, 36). A similar labyrinth of less than three inches diameter is in the tower ruins in the Verde Valley south of Flagstaff. While it might be part of the original 1200 construction, there was later occupation and the image is carved through the soot on the wall.

Seward (2003: 72) wrote that the labyrinths in the Southwest were not just carved into stone. "There were once labyrinths large enough to walk in this region, either drawn in sand or laid out in stone. . . . These labyrinths were apparently not considered permanent and unfortunately we have no records of how they were used – whether for rituals or in children's games." According to McCullough (2004: 150), published journals of anthropologist Carl Schuster have photographs taken in

1906 on the Yaqui Reservation and 1929 in the Salt River Valley “showing Pima Indians walking small—less than twenty feet wide—temporary labyrinths. The designs were either scratched in sand or marked with stones, as they are in Scandinavia. It was certainly not a tradition that survived, but however briefly, people did walk labyrinths in the American Southwest early in the twentieth century.” However, I wonder that since we closed the Fairview Labyrinth to the public due to theft and vandalism from lack of understanding, might the Native American have closed off their practices with the labyrinth to outside visitors for this reason as well.

Returning for a moment to the Classical labyrinth at Casa Grande in Arizona, according to labyrinth enthusiast and author David McCullough (2004: 149). “This does not mean the drawing must date from the 1800s.” He goes on to write that the “People of the Desert and People of the River, both of which use the Cretan [Classical] labyrinth images in their basketry, have lived in this region since the seventeenth century. The people the white man once called Pima and Papago have long woven what is now called the Man in the Maze motif. It is an angular, somewhat spider-like version of a Cretan [Classical] labyrinth. . . . The People of the Desert call the design the House of Itoi, or Elder Brother” (see Figure 10).



Figure 10. Classical labyrinth best known as Man the Maze. An accurate rendition from a sticker purchased at the Casa Grande Ruins National.

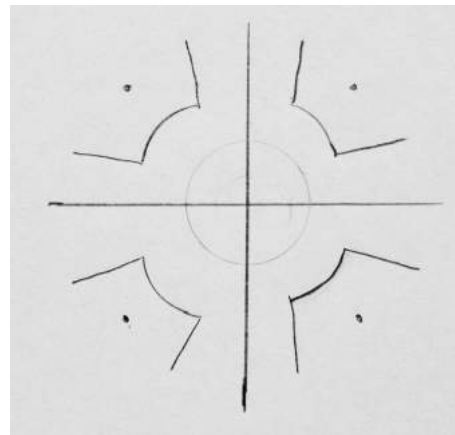


Figure 11. Seed pattern drawn free hand Pattern and directions at the blog by Reibmann and Andreas.

Figure 11 is the only seed pattern with instructions that I could find (see References). It is an adaptation of the Classical labyrinth seed pattern. Reibmann and Andreas (see Websites under References) use the pattern with a template of 11 concentric circles and 16 spokes, and the explanation and directions can appear complicated. However, knowing how to use the Classical labyrinth seed pattern enabled me to create the Hopi Man in the Maze by extending the lines outward for each loop. Figure 12 shows how to draw this labyrinth using the same strategy as

the Classical labyrinth. The dotted line shows where to begin and the loops are drawn from left to right.

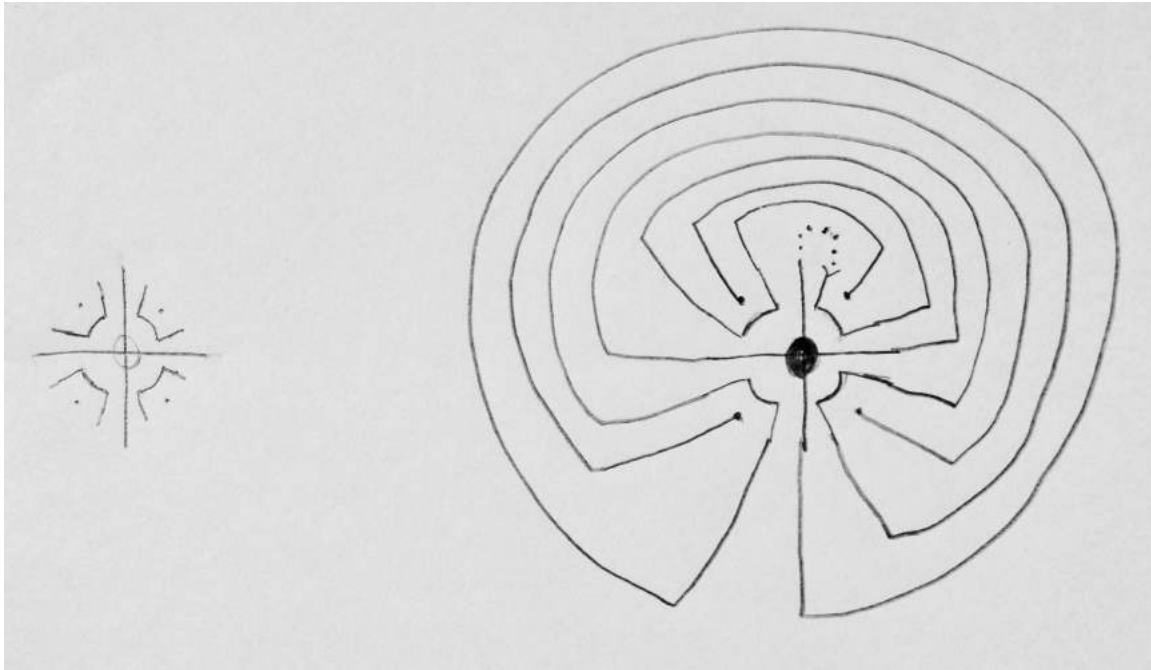


Figure 12. Hopi Man in the Maze drawn free hand from adaptation of Classical labyrinth seed pattern.

Another category that falls under labyrinths is labyrinthine. Such shapes occur often in nature: in minerals, fauna, insects, and animals. “Any of these natural forms may have provided inspiration for the creator of the first labyrinth symbol, although the transition from a natural pattern to a geometric symbol is difficult to visualize. . . . While the labyrinth symbol may have been conceived to denote natural forms, it seems more likely that it was developed from other simpler geometric forms and symbols” (Saward 2003: 23). Saward goes on to discuss the possibilities of labyrinths evolving by developing seed patterns with spirals.

The meander is another labyrinthine design, which was found on an ivory bracelet in Mezin in the Ukraine that dates to 13,000 BCE. It was covered with interlocking meanders (Saward 2003: 23). Examples of meanders are in Jailhouse, Utah (Figure 12) and at Three Rivers, New Mexico (Figure 13). Looking at such designs as labyrinthine images offers new possibilities for consideration, such as the similarity in use of combining categories like hands with labyrinthine meanders.



Figure 12. Jailhouse, Utah. Permission to reproduce by William D. Hyder.



Figure 13. Three Rivers, New Mexico.

*Another story begins at Painted Rocks in Arizona.
I suddenly found myself drawn to a rock formation.
While gingerly making my way past outcrops
I spotted what appeared to be the rudimentary form
of an figure that is familiar to me.
Stopping to take it all in—
the clear blue sky,*

*steep slope rising above it, sandy footing,
and flat terrain stretching out beyond—
all merged into some essence of clear focus
when a weathered image stood out.
How could something almost half gone be so suggestive
as to evoke memories of deep connection?
Yet, who is there to connect with
when it comes to labyrinth imagery in rock art?
I do believe I need help with identification.
Maybe, if I met the goals of this paper
you can help me with the answer.*



Painted Rocks, Arizona





Petroglyph on the rock overhang at Rocky Hill, Exeter, California

Are these classical labyrinths, labyrinthine images, mazes, or concentric circles? The answer may not be evident, but the question can be explored through a larger network of points of view coming from a broader spectrum of knowledge and talent when there is a common vocabulary. Maybe, by asking this expanded question, some will realize that they already rediscovered a few of those fifty labyrinths possibly identified by the rock hound William Coxon. Yet, definitely, Classical labyrinths and labyrinthine designs can now be added into the modern artist's work while deeply respecting and appreciating the designs.

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Websites and Links

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Images of labyrinths: <https://www.labyrinthociety.org/download-a-labyrinth>
Process for Classical labyrinth is at: <https://labyrinthociety.org/make-a-labyrinth>
Worldwide labyrinth locator

Veriditas. <https://www.veriditas.org>
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