

Doctor's House, Jefferson, Ohio.



in directing two opposing and separate lanes of traffic: sick patients entering on the right into the waiting room, treated ones exiting on the left directly from his office. Of course, while the device is distinctive, it can count on the common practice in America of passing on the right.

Light in the Church

The preceding examples are of ritual behavior linked with building design but not necessarily with the rhythms of nature. However, when rituals have been architecturally linked with complex natural rhythms, the union creates one of the most compelling circumstances for aesthetic expression.

The medieval church offers an elaborate example of symbolic connections to nature's rhythms. From the darkness of early morning to late evening twilight, the cycle of daily change corresponded with the liturgical phases of monastic life. Seasonal variations were also recognized by separate *horaria* for summer and



Cloister, Salisbury Cathedral.

winter. Thus, according to day and season, monastic activities were organized by “hours.”

The daily cycle of liturgical hours provided the most pervasive structure of monastic life, persistent and enfolding. Each day was divided into eight phases, the direct result of fixing the celebration of the eight Divine Offices:

Matins—the darkness of early morning

Lauds—the graying before dawn

Prime—daybreak

Terce—midmorning

Sext—noon

Nones—midafternoon

Vespers—sunset

Compline—late evening twilight

Bells rang at these hours, punctuating the daily cycle of the monastery. The passage of time corresponded with repeated passages by monks through the surrounding cloister. The result was ritual comings and goings, back and forth, to pray in the sanctuary.