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STANDING IN HUMILITY

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ABSTRACT

Positioned within current phenomenological and hermeneutical discourse, with its understanding of the body and the environment as situational and as an embodiment of life, it is the objective of this thesis to define the role of architecture in the embodying of life.

Drawing upon Paul Ricoeur's hermeneutical phenomenology and David M. Levin's theory of embodiment, this thesis demonstrates that self-understanding comes from a corporal involvement in the world, as a hermeneutical unfolding of experience through the recollection and articulation of a bodily pre-understanding. Self-consciousness thus becomes a matter of gaining a bodily-felt sense. Building upon Dalibor Vesely's notion of communicative space, what is therefore proposed, is that it is by using the historically and culturally situated body as a reference that architecture can begin to link tactile experience to abstract ideas, and consequently, act as a mediator in the embodying of life.

Using the concept of the incarnation as the incarnation of the Word in a human body as a guiding principle, what is proposed is the design of a Cistercian monastery in Saint-Jean-de-Matha Québec which would help in the embodiment of Christ, by relating the thirty-two imperfect bodies of the monks to the one perfect eternal body of Christ.

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INTRODUCTION

STANDING IN HUMILITY¹

*"The ground is not only what I take my stand on (the underground of me) but the background against which as human I may be perceived the most sharply. I am earth: from dust becometh, to dust returneth. But only against the earth, in opposition to it, do I exist as human."*²

Here we see the relationship of the body to the earth as a cyclical process of thought. Within this cyclical nature of beginning and ending, of becoming from and returning to the earth, is human existence which is perceived only by the contrast of it against the ground. In a sense human existence is characterized by what is used to articulate our distance away from the earth, as Erwin Strauss says in an essay on the upright posture, "...the animal organized to stand erect becomes the animal rationale...upright posture characterizes the human being, it elevates him above the animals."³

It is only in recognition of our separation from the ground that man's relationship to space begins. We begin the process of beholding, that is, of shaping a world of our

¹ Levin uses the term "stand in" to explain the way we actually stand in/through a thought; in the sense that it is all of reality, not just in our mind.

² Richard Griffith, "Anthropology: Man A-Foot," The Philosophy of the Body: Rejections of Cartesian Dualism, ed. Stuart F. Spiker (Chicago: Quadrangle Books, 1970) 277.

³ Erwin W Strauss, "Born to See, Born to Behold: Reflections on the Function of Upright Posture in the Esthetic Attitude," The Philosophy of the Body: Rejections of Cartesian Dualism, ed. Stuart F. Spiker (Chicago: Quadrangle Books, 1970) 338.

own, separate from nature, a strictly human world. This is moved by the necessity of a new referent outside of nature that holds meaning on its own, outside of our bodies. However, Strauss writes, "...in denoting the freedom and jeopardy of human existence language links the human world with the human figure."⁴ In a sense there is a futility in the separation of our bodies from the earth, to which we inevitably return; and in our separation from the world around us. In an attempt to free the body from the metaphysical tradition of a subject/object duality, David M. Levin's work on the theory of embodiment becomes a key aspect in this thesis. Wherein we no longer separate ourselves from the world, but rather, through embodiment, we understand ourselves as always arising from it and as always in relation to it.

Such a relationship, while still a physical one, is determined by something other and belongs to life as a whole. Understood from a Christian point of view, the relationship between man and the earth is described by Richard M. Griffith as one balancing between humility and dignity. As human, and not divine, man is connected to the soil

1. BREUGHEL'S PAINTING OF CRIPPLES

and so should stand in humility, and yet, as human and not animal, man should separate himself from the soil and stand in dignity. As an illustration, Griffith uses Breughel's painting of cripples (Fig. 1) and suggests that the cripples appear disturbing to the viewer and almost inhuman because they do not hold a proper distance between themselves and the earth. He then warns that the relation between man, his foot, and the earth is a

⁴ Erwin Strauss, P.339

matter of proper measure and for that reason “[t]o keep the earth in its place requires eternal vigilance.”⁵

For the monk this measure is Christ. As the incarnation of the Word Christ is the monk’s ideal model, and through His sacrifice, he is his ideal model of humility. The objective of this project will then be to demonstrate how an understanding of the monk’s ideal body or “body image”, and subsequently, its integration in the monastery, can lead to an architecture that keeps “...the earth in its place...”, and, consequently, that can assist in the embodying of life, or more specifically in this case, the embodying of humility. It will then be by linking the monk’s physical relationship to the ground, the tactile experience of his physical body, to his ideal body shaped by his life as a whole, that the monk might gain a bodily understanding of humility.

As an architectural design, what will be proposed is the design of a Cistercian monastery for thirty-two Trappist monks in Saint-Jean-de-Matha Québec. However, before dealing specifically with the condition of the monk, the first part of the essay will entail in research which will serve as a basis for the proposal, and from which will be derived the research and design method to be adopted in the second part of the essay. As a starting point, the research will establish the underlying phenomenological approach of the thesis, more specifically, Paul Ricoeur’s hermeneutical phenomenology, wherein self-understanding can only be achieved through the experience and interpretation of the world around us. The following discussion will be based on David M. Levin’s conception of the body as an integral part of this process. It is through his theory of

⁵ Richard Griffith, P.278

embodiment and his understanding of consciousness as an embodied consciousness that he demonstrates how our corporeal involvement in the world is the primary way through which experience is interpreted and self-understanding is reached. What is embodied are the historical and cultural measures that shape our body image and through which our body then moves and hermeneutically discloses and understands the world. The last chapter will use Dalibor Vesely's notion of communicative space and communicative movement, together with Ricoeur's paradigm of the text developed in the first chapter, to gain an understanding of how these measures, shaped by life as a whole, are transferred from one medium to another to form a unified experience.

And so is the aim of this thesis: to design a monastery that will integrate the embodied measures of humility by using the body as a reference, so as to link the monk's tactile experience to the virtue of humility, and by doing so, begin to identify the way that the monastery, and more generally, architecture, can play its role as a primary source of embodiment.

I

THE BODY AS EMBODIMENT AND ARTICULATION

CHAPTER 1

A PHENOMENOLOGICAL APPROACH

As a method, phenomenology analyses consciousness as it comes through immediate experience; and as a reflexive philosophy, its objective is for the subject to gain self-understanding by returning back on itself. For phenomenologists of the early twentieth century such as Edmund Husserl, Martin Heidegger, Maurice Merleau-Ponty and Jean-Paul Sartre, experience was seen as the source of all meaning and all that had value had to come from lived experience. The focus on the study of the life-world can be explained by the phenomenological notion of intentionality, which means that all acts of consciousness are of or about objects or something in the world. It is then by studying the life-world and analyzing various forms of consciousness and structures of experiences like perception, thought, memory, imagination, embodied action⁶...as they are found in religious, moral, aesthetic, conceptual, sensuous experiences, that one can arrive through reflection at self-consciousness. It can thus be said that from a phenomenological standpoint architecture can be understood as playing an important role in reaching self-consciousness. The aim of this section will then be to begin understanding how the immediate experience of architecture could lead to such self-understanding. As will be

⁶ David Woodruff Smith, "Phenomenology," Stanford Encyclopedia of Philosophy, November 2003, <<http://plato.stanford.edu/entries/phenomenology>>.

shown, the description of phenomena cannot be separated from the subject's point of view, and therefore it is not the description *of* architecture as something objective that exists on its own that will lead to a self-understanding, but rather its interpretation as it comes together with the subject.

HERMENEUTICAL PHENOMENOLOGY

Since consciousness is, as was just mentioned, always consciousness of something, it is then said to have an intentional character. Intentionality, being a core concept of phenomenology, is “[t]he central structure of experience..., the way it is directed through its content and meaning toward a certain object in the world.”⁷ The meaning of intending here does not have a practical sense as usually understood; intending should rather be taken to be the conscious relationship we have to objects. “Intending and referring are the most important activities of the human soul...” since, as was explained, it is with our involvement with other things that we can reach self-understanding. What is crucial about the notion of intentionality is that it takes us out of the egocentric predicament of the Cartesian theory of mind and body. For Cartesians, the mind is something in itself, and therefore when we are conscious, we are conscious only of ourselves and of our own ideas. But, by understanding consciousness as intentional, we gain a public sense of thinking where things exist outside of us, and not only for us or in our mind. As will be further discussed in the following chapter, there are many conditions that allow us to have intentionality, such as “...embodiment, body skills, cultural context, language and

⁷ David Woodruff Smith, “Phenomenology,” Stanford Encyclopedia of Philosophy, November 2003, <<http://plato.stanford.edu/entries/phenomenology>>.

other social practices, social background, and contextual aspects of intentional activities.”⁸

As is evident in its name, phenomenology has “phenomena” as its object of study. By definition, a phenomenon is a thing as it appears to us, as it is perceived. Because it is understood as appearance, phenomenon can be taken to mean a factual thing and its description as a description of how something thing really is objectively and in its entirety. But, phenomenology is very opposed to reductionism as well as phenomenalism, where physical objects and humans can be understood by the observation of purely sensory qualities. For phenomenologists, what is understood as phenomenon cannot be separated from a subject’s direct experience and specific point of view. Accordingly, what is meant by “the study of phenomena” is the study and description of phenomena as the revealing of *aspects* of objects which, being inseparable from the subject, are revealed by a particular way of looking at them, and not as objective and un-interpreted data. The object of a phenomenological description is thus “...grasped partially and incompletely, in ‘aspects’ that are filled out and synthesized according to the attitudes, interests, and expectations of the perceiver”. However, even though what are brought out of a phenomenological description are not empirical statements, they can still be said to be true. The criteria for truth and for bringing out what is essential to a phenomenon, is recognition. The accuracy of a statement or description and analysis of experience is based on recognition, in the sense that we know it is accurate if what is needed to recognize it is there: its implicit criteria or latent content. What is implied here is that

⁸ David Woodruff Smith, “Phenomenology,” Stanford Encyclopedia of Philosophy, November 2003, <<http://plato.stanford.edu/entries/phenomenology>>.

what is revealed by “description” is a prior knowledge that until that point was understood but not yet explainable⁹; and this is how it can be said that phenomenology is a reflexive philosophy.

Up until this last point, our account of phenomenology had been based mainly on Husserl’s transcendental phenomenology. In transcendental phenomenology there is no reality beyond phenomena. Its method then consists of the suspension of any previous knowledge and assumptions, and of the bracketing of the natural so as to look only at our conscious experience. But many, such as philosophers Martin Heidegger and Paul Ricoeur, moved away from Husserl’s transcendental phenomenology and its idealism to develop a hermeneutical phenomenology. What is of utmost importance in this hermeneutical turn is that the subject, through an interpretive rather than descriptive method, gains an understanding not of himself but of his place in the world. Understood from this point of view, “...we and our activities are always ‘in-the-world’, our being-in-the-world, so we do not study our activities by bracketing the world, rather we interpret our activities and the meaning things have for us by looking to our contextual relations to things in the world.”¹⁰

Initially working within the tradition of existential phenomenology, Paul Ricoeur was one of the philosophers that shifted toward a hermeneutical phenomenology. This shift began with his essay *The Symbolism of Evil* and continued in other works such as his essay *From Text to Action: Essays in Hermeneutics II*, which will be the main source for

⁹ Explained as the difference between knowing how (understanding) and knowing that (explanation).

¹⁰ David Woodruff Smith, “Phenomenology,” Stanford Encyclopedia of Philosophy, November 2003, <<http://plato.stanford.edu/entries/phenomenology>>.

this discussion. He believed that phenomenology should change its method to a hermeneutical one since all description and explanation of experience inevitably had to be mediated through language, and whatever involves describing something through the mediation of language necessarily requires the work of interpretation. It must, however, be clarified that although Ricoeur believed that all experience is lingual, for him, it is experience that is brought to language and not the opposite. And so, even if all self-understanding is mediated by language, and therefore that "...phenomenology cannot carry out its program of *constitution* without constituting itself in the *interpretation* of the experience of the ego"¹¹, still "...phenomenology remains the unsurpassable presupposition of hermeneutics."¹²

With hermeneutic phenomenology, the meaning of self-consciousness is seen as concealed and as lying outside of itself; it only arises from, and is therefore mediated by, the religion, myths, and language of culture. Because of this inevitable detour, the subject is then no longer the origin and the starting point of reaching self-consciousness; and since coming to an understanding of yourself necessarily involves a mediation of an interpreted experience, what is revealed is not pure self-consciousness, but rather an understanding of yourself as you are in the world. The aim of hermeneutic phenomenology is then "essentially to shatter the pretension of the knowing subject to set itself up as the measure of objectivity."¹³ Therefore, rather than having as an end the

¹¹Paul Ricoeur, From Text to Action: Essays in Hermeneutics II (Evanston: Northwestern University Press, 1991) 38.

¹²Paul Ricoeur, P.38

¹³ Paul Ricoeur, P.66

understanding of the subject's mind, what is revealed "is the condition of inhabiting the world, a condition that renders situation, understanding, and interpretation possible."¹⁴

With pure reflection and complete transparency of the subject being no longer seen as possible, self-understanding moves beyond the subjectivity of experience, as one that is individual and particular, and offers an understanding not only of yourself or of what is external, but of your relation in a common world. Before such a turn, there was nothing in-itself other than you, and being was in the mind. Under these conditions, understanding was a matter of duplicating your subjectivity; what was other was then also you. This is why Ricoeur discusses the role of hermeneutics in terms of ontology rather than epistemology as it used to be. If taken to be epistemological, hermeneutics take objects to be separate and only in front of us, but as hermeneutics is taken to be ontological, what it shows is not objects as objective and separate from us, but rather as placed with us in the world. This change originated in the work of philosophers Martin Heidegger and Hans-Georg Gadamer, for whom hermeneutics becomes ontological, "...whereby understanding ceases to appear as a simple mode of knowing in order to become a way of being and a way of relating to beings and being."¹⁵

As a result, what we gain from ontological hermeneutics is the condition of belonging, which is what allows us to have a historical relation. As believed by Ricoeur, there are truths but they are limited by time and space: we are always within tradition and

¹⁴ Paul Ricoeur, P.66

¹⁵ Paul Ricoeur, P.54

“...we are always situated in history...”¹⁶ What is revealed by the interpretation of experience is therefore an understanding of our historical and cultural situation, and consequently, an actualization of this belonging.

The interpretation of experience as belonging can thus best be described as the reciprocity between understanding and explanation. What Ricoeur means by this is that interpretation comes after understanding, as a development, a clarification, a disclosure of being; it does not change the understanding but makes it become itself¹⁷; language does not change experience, it is rather, only by explanation and articulation that the meaning of experience can be revealed and become itself. The meaning of being is therefore the interpretation itself, since until that point, the world remains in the realm of potential, as the “power-to-be”. Although he is against the objectifying method of the modern sciences, Ricoeur, as Gadamer, sees the distanciation that occurs through explanation as necessary in order to make judgments and to gain historical consciousness.

The interpretation of experience at this point is “limited that is, to the extent that sense experience must be interpreted in order to serve as a basis for the apprehension of the ‘generic’ [universal]”¹⁸. So immediate perception is a potential that requires language, namely articulation and explication to bring it out. Sensual perception is preceded by apperception and is therefore an interpretation and incomplete in itself. It is not through immediate perception that any truths will be reached; one cannot do as Newton and Galileo and objectify and mathematicize nature. Hermeneutics, like phenomenology

¹⁶ Paul Ricoeur, P.72

¹⁷ Paul Ricoeur, P.39

¹⁸ Paul Ricoeur, P.48

returns to the “lebenswelt” to look at “the artistic, historical, and lingual experience that precedes and supports these objectifications and explanations.”¹⁹ Perception is shaped by historical and cultural features, and so “...the lebenswelt is not confused with some sort of ineffable immediacy and is not identified with the vital and emotional envelope of human experience, but rather is construed as designating the reservoir of meaning, the surplus of sense in living experience, which renders the objectifying and explanatory attitude possible.”²⁰

RICOEUR'S PARADIGM OF THE TEXT:

A TWO-FOLD INTERPRETATION

As believed by Ricoeur, understanding is always mediated by culture and the mediums through which it fixes itself and carries through: “...it must be said that we understand ourselves only by the long detour of the signs of humanity deposited in cultural works.”²¹ For Ricoeur, this medium is text, and so he uses the text as a paradigm to explain the process of interpretation. However, he does clarify that it also relates to the interpretation of other mediums which have a similar fixation as writing, such as architecture in this case. What is understood by fixation is that what is carried through is not tied to an immediate situation such as speech, but rather what is understood must necessarily be at a distance, and therefore touches on what is more primordial. But as we shall see, the meaning of the text cannot be fully emancipated from the context in which it is interpreted, which will also have a role to play in the disclosure of its meaning.

¹⁹ Paul Ricoeur, P.43

²⁰ Paul Ricoeur, P.43

²¹ Paul Ricoeur, P.87

Ricoeur defines text as discourse fixed by writing. Since it actually holds meaning in it, it must not be understood as the fixation of the speech event, but instead as the fixation of the 'said' of speech, and not the event, since it is completely separated from the situation "...it is necessary to understand...by the noema of the saying, not only the sentence in the narrow sense of the propositional act, but also the illocutionary force and even the prelocutionary action in the measure that these three aspects of the speech act are codified, gathered into paradigms..."²² The text archives discourse, and therefore emancipates it from the situation of the oral discourse. A new relation to the world must then come from this emancipation, one that Ricoeur defines as a referential one. With its referential function language is able to extend out into the world. But the reference in text is different than in dialogue; unlike dialogue, it does not refer to the situation, but "the text is not without reference; the task of reading, qua interpretation, will be precisely to fulfill the reference."²³

There are two ways we could interpret a text, which will later be shown to be reciprocal and each a necessary part of the process of interpretation. As a reader we can either explain or interpret the text, which is respectively explained as a choice to "remain in the suspense of the text, treating it as a wordless and authorless object; in this case, we explain the text in terms of its internal relations, its structure" or to "lift the suspense and fulfill the text in speech, restoring it to living communication; in this case we interpret the

²² Paul Ricoeur, P.147

²³ Paul Ricoeur, P.109

text.”²⁴ With the first method, we deny the text’s referential function that extends it out toward the world and only look at its immanent internal structure, so the text remains closed and autonomous; this is what Ricoeur calls the explanation of the text. What is explained is not the meaning, but its structure, which is found in the relation and opposition of terms.²⁵

It is in the second mode of interpretation, which looks at how the text opens and references to the world outside of itself, that Ricoeur finds the real goal of reading; that is, the potential of the text to reveal, by its interpretation, a possible world of the reader. What occurs in the reading is that the reader’s possibilities are brought together with the possibilities contained in the text, and forms an interpretation that is the merging of both. This merging is what Ricoeur refers to when he speaks of the appropriation of the text by the reader. As a result, interpretation can be understood as appropriation. “By ‘appropriation’, I understand this: that the interpretation of a text culminates in the self-interpretation of a subject who thence forth understands himself better, understands himself differently, or simply begins to understand himself.”²⁶ It is in this sense that hermeneutics can be seen as a reflexive philosophy, since the interpretation leads to self-understanding; self-understanding occurs as the meaning of the text is unfolded. By interpreting the text, you recognize and affirm the values and possibilities in the text, and therefore appropriating them and making them your own.

²⁴Paul Ricoeur, P.113

²⁶ Paul Ricoeur, P.118

The world of the text has to do with reference and denotation, and by “reference” what is understood is how it points to reality, and not to the sense of the text or to an ideal object. However, if we use the text as paradigm, the reference is not ostensive as in referring to the here and now of the immediate situation, since there is no shared spatial-temporal situation between the writer and the reader as there is in oral discourse. This is why Ricoeur speaks of the reference of the text as being of the second order, which is compared to the reference in poetry and fiction, and which is more fundamental in that it is not immediate and bound to the level of physical objects, but rather extends to the level of a way of being-in-the-world. What is unfolded in front of the text by the reference is then a primordial relation of the reader to the world. And consequently, what is interpreted is not solely what is immanent to the text, but its reference to “a proposed world that I [the reader] could inhabit and wherein I could project one of my ownmost possibilities.”²⁷

Mark Wallace’s article entitled “From Phenomenology to Scripture? Paul Ricoeur’s Hermeneutical Philosophy of Religion”,²⁸ looks at the way in which biblical texts summon the self to care for the other, by comparing the opposing views of Levinas and Ricoeur. For Levinas, the self is only there in obedience to the other, and therefore exists from the text’s summon only. But for Ricoeur, the self must have a conscience, and a prior understanding, to mediate between the self and the other, in this case the biblical texts, in order to understand his obligation summoned by the other. What is to be understood and interpreted here are the many intentionalities that are in the text, which in

²⁷ Paul Ricoeur, P.86

²⁸Mark I. Wallace, “From Phenomenology to Scripture? Paul Ricoeur’s Hermeneutical Philosophy of Religion,” Modern Theology 16:3 July 2000.

turn, through their recognition and affirmation, reveal prior beliefs that are not only subjective, but that also belong to the shared dimension and reflect the cultural and historical aspects of the self. “Biblical meaning is not given in the words of the text themselves but instead is produced on the basis of the reader’s active engagement with the text’s projection of new possibilities for existence.”²⁹ What this involves in terms of the interpretation of the bible, is that, for Levinas, the bible has the absolute truth that we must uncover. But, as explained by Don Ihde, Ricoeur believed that biblical texts have many possibilities that we can understand and that come out through our engagement with them. As Ihde stated, “[a]lthough it takes flight within the fullness of ones symbolically rich and textually mediated presuppositions... biblical faith...is the generative impulse but never the determining ground.”³⁰

Therefore, we must not think that the meaning of the text, or of architecture in this case, is the meaning intended by the author, nor that it is the projection of the subjectivity of the reader, since what is interpreted by the reader are the possibilities of meaning in the text. Interpretation is rather a matter of going “beyond a subjective process of interpretation as an act ‘on’ the text- for an objective process of interpretation that would be the act ‘of’ the text.”³¹ What is understood is then a reaffirmation of what is in the text.

²⁹ Don Ihde, Hermeneutic Phenomenology: The Philosophy of Paul Ricoeur (Evanston: Northwestern University Press, 1971) 307.

³⁰ Don Ihde, P.303

³¹ Paul Ricoeur, P.122

CHAPTER 2

A BODY OF UNDERSTANDING

Some phenomenologists, such as David M. Levin, followed in the foot steps of Merleau-Ponty and focused on the role of the body in our understanding of experience. For Levin, phenomenology's objective of self-understanding can only be reached through the body. As consciousness is an embodied consciousness, the process of self-realization becomes a matter of gaining a bodily-felt sense of being. Achieving a bodily understanding is the articulation of an embodied pre-understanding. And, by being articulated through our corporeal involvement in the world, it necessarily becomes hermeneutical disclosure. It is thus for this reason that Levin understands self-realization as a process of creation where "man is always in the process of making his own being."³²

THE BODY AS EMBODIMENT

The approach taken in this discussion to define the body stems from current phenomenological notions of the lived body, and is mainly based on David Levin's work in *The Body's Recollection of Being: Phenomenological Psychology and the Deconstruction of Nihilism*; a work that was itself influenced largely by Martin

³² David M. Levin, *The Body's Recollection of Being: Phenomenological Psychology and the Deconstruction of Nihilism*. (London: Routledge and Kegan Paul, 1985) 7.

Heidegger and Maurice Merleau-Ponty. The aim of this work, as well as that of other phenomenological thinkers, is to free the body from the metaphysical tradition; that is, from the dualistic separation of subject and object, in which the mind and body exist separately, as well as from its ontical notion of the body in the world. By doing so, Levin wishes to restore the body as a situated body that is always in the world and in relation to the world; as one that belongs to its history and culture, and as the only way through which we might achieve self-consciousness.

It is through the theory of embodiment that Levin re-establishes the body as a historical and cultural body. In his view, the body extends beyond the individual body and its immediate situation, in order to reach the immortal aspect of the body as one that belongs to nature, to history, and to culture, and as one that is “the carrier, the placeholder, and the metaphor, of our tradition, passing on its culture, its history, its life.”³³ The body is the medium through which cultural norms, values, and meanings are embodied and transmitted. It is under these conditions that Levin studies the role of embodiment, in what he calls the survival and renewal of tradition, and more specifically, its necessary role in the endurance of politics and of religious traditions; he even argues that “...spiritual traditions survive in renewal only if they include teachings and practices that constitute a tradition of embodiment: a tradition, in fact, of perpetual incarnation....”³⁴

³³ David M. Levin, P.5

³⁴ David M. Levin, P.173

Our pre-personal body or ‘ancestral body’ can be understood as a primordial body; not in the sense that it consists of a separate authentic self, but rather in terms of it embodying a pre-conceptual, pre-reflective relation to the world as a whole. This primordial relatedness to the world is defined by Levin as our body’s ‘collective unconscious,’ and is first developed in archaic rituals, archetypal symbols and cultural myths.³⁵ As defined by Levin, the archetypes, as can be found in liturgical texts, are patterns of the body-in-the-world that mediate our experiences. Mentioning specifically their presence in liturgical texts, Levin says that they “...*move us to respond* in such a way that the de-scriptions *of* experience becomes prescriptions *for* experience.”³⁶ The study of archetypes and ideal body schemas as they are found in Christ’s crucifixion and its depictions, as well as in ascetic texts such as *The Rule of Saint-Benedict* and *The Steps to Humility*, will be indispensable for the purposes of this study and will be discussed in the second part of this essay. However, for now, an example from *Proverbs 31* given by Levin will be used; the citation reads as such:

She stretches out her hand to the poor;

She reaches out her arms to the needy.

In this citation of *The Old Testament*, what we find is a schema for the gestures of women; that is, an ideal model for the gestures of moral women who would hold the virtue of solicitude in their bodies. As models, these archetypes exist on a transpersonal level, beyond the immediate reality depicted; they are gestures that exist in all times and

³⁵ David M. Levin, P.18-19

³⁶ David M. Levin, P.196

in all places. These embodied archetypes, which we find in what Jung calls the “collective unconscious” and in what Levin understands as a pre-personal body, bring together the reaching hands of virtuous women and the reaching hands of the needy of the past and of the future. Although the example here comes from religious tradition, Levin does believe that these meaningful ways of moving the body are already present in the child, that is, before his motility is appropriated by cultural patterns. He sees such examples in a child’s preference for right or left, in turning face to face, in understanding what is behind and in front or below and above...

According to Levin, archetypes function mainly as corporeal schemata. These schemata are representations of corporeal patterns that are embodied in our body’s pre-conceptual attunement which is itself shaped by our society and traditions, according to a specific vision. In them are found patterns of body-in-the world, which are patterns of movement, styles of gesturing and posturing, that, by social interaction, begin to appropriate and shape our body. The body in the schemata is an ideal body that is to serve as a model for the embodiment of that specific vision. An example of this can be taken from Christian prayer, where the gesture of kneeling down is a schema that shapes the body to achieve a felt sense of the relationship between man and God as one of humility between a child and God. As expressions of the inward spirit, of an inner harmony, whether it is a state of grace or an ethical life, they can be expressed through ideal gesture models. As ideal figurations/schemata shaped by their social, political and religious

contexts, gestures situate the body in the world as a whole; they animate the body in its totality, and establish its relation to others, the world and the divine.³⁷

By definition, schemata are “the application of concepts according to rules in order to organize and/or formulate the content of our experience.”³⁸ Corporeal schemata, existing as the body’s pre-understood relationship to the world, are then brought out through our body to shape our experience and give rise to what Levin calls “the living body of tradition”. It is through this living body of tradition that tradition is realized; that is, through the corporeal involvement of the attuned body³⁹. But for this to be possible, the body needs to be trained, and therefore the tradition, whether it is social, religious or political, must have teachings that involve a process of embodiment. Levin refers to the education of the body as the ritualization of the body, a process which consists of “fleshing out the text” through the schematizations it provides, which are then inscribed in our bodies. And “...as we perform the prescribed rituals with greater skill and grace, we are progressively in-habited, correlatively, by a *living, breathing, muscular, and moving understanding* of the visible, legible texts, bearers of our tradition.”⁴⁰

Through its bodily pre-understanding and attunement, the body possesses an embodied intentionality through which is mediated sense experience; this could be

³⁷ Jean-Claude Schmitt, La raison des gestes dans l’Occident médiéval (Mayenne : Éditions Gallimard, 1990) 51.

³⁸ Peter A. Angeles, “schema,” Dictionary of Philosophy (New York: Harper & Row, Publishers, 1981).

³⁹ It is for this reason that Levin promotes their understanding and importance in political theory, and it is because of this that this will be important in the following chapter when discussing their role in defining our experience of architecture.

⁴⁰ David M. Levin, P.209

understood as the body's intentionality⁴¹, "...which is anterior to acts of 'judgment' and makes them possible: 'Before judgment occurs,' he [Nietzsche] writes, 'there is a cognitive activity that does not enter consciousness,' but which operates through the living body."⁴² It is then in this sense that the physicalistic view of the objective body is denied and substituted for one that understands perception no longer as neutral and as belonging to the objective body, but instead as particular and as belonging the historically and culturally situated body. In the body's intentionality are found attuned reactions and aptitudes that mediate and therefore shape our understanding of experiences. This is how, as was also discussed in the previous chapter, perception must be understood in terms of how it is cultivated and developed; that is, how it embodies an attunement to Being which allows it to open and unfold situations.

THE BODY AND RECOLLECTION:

THINKING THROUGH THE BODY

Although the body possesses such a pre-ontological pre-reflective embodied sense of its relationship to the world, also known as the body's felt sense, it nevertheless remains as a potential, as "the Self's incarnate potential",⁴³ whose meaning must become more explicit and articulated. The primordial body is compared to an eternal child, an 'authentic Self' in which are embodied our inmost possibilities. But this true self remains hidden and exists only as potential until it is developed and recognized through a process of self-realization, a hermeneutical process, which happens by bringing it out through a self-

⁴¹ David Woodruff Smith, "Phenomenology," Stanford Encyclopedia of Philosophy, November 2003, <<http://plato.stanford.edu/entries/phenomenology>>.

⁴² David M. Levin, P.35

⁴³ David M. Levin, P.8

understanding as it is revealed by our articulation of experience. It is because of our embodied sense of being, and through our attuned perceptive capabilities, that experience can be mediated and articulated as a way to lead to a self-understanding. The physical body, through its sensibility, then becomes a mode of knowledge and a necessary part of the process of self-realization as it opens out and reveals a relation to the world. It is then because of embodiment that the body possesses an intentionality or a potential that can be brought out through experience, and that we must see its realization as a way of thinking through the body. Levin uses the term 'stand' to explain, through its double meaning, that we actually stand in/through a thought, and that it is all of reality and not only in our mind.

The process of coming to a self-understanding by realizing our inmost potential can be understood in terms of Levin's concept of recollection. Recollection is the process by which the latent contents of our primordial body are brought out as what Levin understands as a bodily felt sense. It is then at this point that these contents might be articulated and lead to self-understanding. What is very important in recollection is that although it involves a repetition, in that it brings forth what is primordial and pre-understood, it does so through experience. There are thus two parts to the process of recollection: the first having to do with the subject's possibilities, and the other in the recognition of the potential in the experience; a potential which is revealed by the mediation of the attuned body. Since what is latent is revealed by the experience of the present, it becomes part of the present as an interpretation of this experience, as a hermeneutical articulation of experience. As such, recollection must necessarily involve

not only a retrieval but also a creation: “‘recollection’ is thus partly a discovering, partly an inventing: it is neither purely and solely, because the articulation (explicitation) of experience is a hermeneutical process that touches and transforms the experience which has been brought out in this way.”⁴⁴ The hermeneutical disclosure that happens through the process of recollection can be understood diagrammatically by looking at the symbol for the hermeneutical method, the circle.

“As a symbol for the hermeneutical method, the circle demonstrates the fact that the process of reflection, and enquiry in general, can have no absolute beginning, no absolute end. It demonstrates, further, that every beginning is also an end, and every end is also a beginning. The circle reminds us therefore, that all our understandings are preceded by a field of pre-understandings whose origins will forever elude our grasp...The circle reminds us that hermeneutics is a circuit of recollection: there is always a leaving and a returning; but somehow, the returning is never a full returning, and the leaving is never a final leaving.”⁴⁵

Aside from a good reflection of the recollection process, Levin finds in the hermeneutical circle a relationship to the gathering gesture in which he sees the essence of gesturing; a gesture of relating, of taking in and opening. Looking at the roots of the word gesture, he finds that “...‘to gesture’ means ‘to bear’, ‘to bring forth’, and ‘to make appear’”⁴⁶. The gathering and laying down of recollection and articulation might then be seen as closely related to the gathering and laying down of gesturing. As opposed to the traditional understanding of thinking as a cognitive process, Levin therefore suggests that

⁴⁴ David M. Levin, P.73

⁴⁵ David M. Levin, P.165

⁴⁶ David M. Levin, P.125

reflection and thinking can be understood as a thinking through the body, as a thoughtful gesture.⁴⁷ Thinking with our body is then the incarnation of thought by thoughtful gesture, with the embodied unconsciousness of our hands. Thinking is then the bringing forth of our body's pre-understanding to articulate it through a bodily felt sense. The articulation of our embodied pre-understanding can be seen as "...fulfilling the development of our capacities for gesture and movement."⁴⁸ It is because of these embodied capacities, our corporeal intentionalities, that the body is able to think and recollect. The way in which our gestural capacities shape and reveal something of our experience can be understood as a process of fitting. As Levin quotes Heidegger, "[w]hen we handle a thing, for example, our hand must fit itself to the thing. Use implies fitting response."⁴⁹ Using a fitting gesture is a hermeneutical process, since it implies that the gesture be at once part of the whole situated body, as a pre-personal pre-understood gesture as was seen in the example of the hands of the reaching woman and, at the same time, they are a response to the immediate experience and bring out something of the present. As an opening gesture, the hermeneutical gesture is contrasted to the direct gesture of a straight line; as a circular gesture, it goes around its subject without ever touching it directly or exhausting it and the reflection it gives back is therefore never complete.

It is within these new conditions that Levin's starting point to define the nature of the body is no longer in terms of the 'essence of bodily nature', as this would remain within the metaphysics traditional subject-object structure and would therefore lead

⁴⁷ David M. Levin, P.123

⁴⁸ David M. Levin, P.17

⁴⁹ David M. Levin, P.127

toward an ontical body. Rather, the starting point becomes about the nature of the body's relation to the world. This relation to the world is the body's embodied, pre-understood relation to Being, which, as we saw, is found in its perceptive capabilities of opening up and extending outside of itself. The question of the body is therefore no longer a question about the essence of the body as an entity on its own, but about an existential understanding of a way of being in the world; as an unfolding of these capacities through openness. And "[t]hus Heidegger relates the task of thinking to the clearing: the openness of which we are capable and into which we are cast by the existential character of our mode of being."⁵⁰ Ontology is therefore what opens human existence to Being; the only way to understand our relatedness to Being is by openness toward the world. Hence, to understand the body we must start to deal with the body's disclosive capabilities and with concepts such as capacity for openness and attunement.⁵¹ The emphasis on an objective view of the body is shifted toward a body which is not only in the world but that also arises through it and is therefore inseparable from it. It is, as Herbert Plugge said in *Man and His Body*, "...something never completed but ever newly arising, to be understood as a phenomenon crucially determined by the given situation and its meaning, changing from one to another form, personal and yet belonging to the world."⁵²

A concept of the body, that for Levin holds the necessary qualities of relatedness and openness, is Merleau-Ponty's concept of "flesh". The body as flesh is opened as two sides of a leaf, and is therefore always incomplete and open. It is a body of perception that holds in it, and therefore as the potential to reveal, a pre-understood bodily felt sense-

⁵⁰ David M. Levin, P.70

⁵¹ David M. Levin, P.27

⁵² Herbert Plugge, "Man and His Body," *Philosophy of the Body* ed. Stuart F. Spiker. (Chicago: Quadrangle Books, 1970) 294.

of-being-in-the-world. With this notion of flesh, the human body can really be understood in terms of its being-in-the-world. Flesh is not to be understood as a substance, or as mind or matter, but it is rather a manner of being. Embodiment now becomes really about the openness.

CHAPTER 3

THE CREATIVE BODY IN ARCHITECTURE

As was established in the last chapter, the duality of man and environment is no longer a valid structure, and consequently neither is the common belief that it is possible to understand space as objective and separate from man, as a series of absolute points that give a unified objective space. Such a notion of space can be attributed to the foundation of modern science and the Cartesian understanding of reality. In contrast to this view, phenomenologists argue that "...the only absolute is the situated human body and its capacity to constitute a coherent space."⁵³ It is then with regards to phenomenology and its concept of lived environment, and to Vesely's notion of communicative space, that this section will demonstrate how space is inseparable from human experience and that its unity and intelligibility is contingent upon its mediation by the situated lived body.

COMMUNICATIVE SPACE

Our understanding of space is always relative and never absolute; as inseparable from human experience, it is always mediated by our corporeal participation; and as an embodiment of life, it is always shaped by our historically and culturally situated body. This is what is understood in phenomenology as the lived world, a world in which we

⁵³ Dalibor Vesely, *Architecture in the Age of Divided Representation: Creativity in the Shadow of Production* (Cambridge: MIT Press, 2004) 48.

always belong and are situated. As situational, space is then never understood in its totality but rather in a thematic way, through a situational pattern that shapes it by acting as “‘an intelligent arc’ that ‘projects round about us our past and future, our human setting, our physical and moral situation which results in our being situated in all these respects.’”⁵⁴

It is by its embodied pre-understanding, and therefore through its existence as both, an actual and a potential body, that the body has a mediating and creative power that allows it to mediate new situations and turn them into cohesive space. Cohesive space is thus space as it comes together with the body in terms of situations which are embodied as horizons and possibilities of action. As Merleau-Ponty explains, “What counts for the orientation of the spectacle is not my body as it in fact is, as a thing in objective space, but as a system of possible action, a virtual body with its phenomenal ‘place’ defined by its task and situation.”⁵⁵ The situated body, referred to as the *body schema*, is understood in terms of the situation, in that if I am lifting a cup, the body schema will begin with the cup and the hand and from there I will get a sense of the rest of my body’s posture⁵⁶. As such, the body becomes the background for the apprehension of external space and it is thus the projection of our body that gives space its physiognomy and coherence.

⁵⁴ Dalibor Vesely, Architecture in the Age of Divided Representation: Creativity in the Shadow of Production, P.39

⁵⁵ Dalibor Vesely, Architecture in the Age of Divided Representation: Creativity in the Shadow of Production, P.48

⁵⁶ Maurice Merleau-Ponty, “Spatiality and Motility,” The Philosophy of the Body: Rejections of Cartesian Dualism, ed. Stuart F. Spiker (Chicago: Quadrangle Books, 1970)

As such, the fundamental nature of spatiality can then be understood as a “horizon of all our experiences”, that is, as the embodiment of the whole of life and of all our possibilities. But this horizon can never be fully accessed and understood since, as Vesely explains, “[t]here is no ultimate origin or ground of space....Instead there is a continuum of references mediating between the more articulated and explicit form of space and its implicit deep structure.”⁵⁷ These deeper structures, shaped by our earlier participation in the world, exist a priori as our embodied bodily pre-understanding and, as such act as a categorical background and are the primary reference for the coherence of space.

The continuum of references forms what Vesely calls “communicative space” and can be further understood as the necessary reciprocity of three modalities of space: topology (situated place), orientation (continuity of reference), and physiognomy (explicit manifestation of space). That these three modalities exist together is crucial to our experience since the visible appearance of space is only part of its meaning; the rest comes by the way it references the social and cultural life. As a way to demonstrate this

2. TABLE AND CHAIR
SETTING

3. NASA SPACE LABORATORY
(1973), DINNING AREA AND DOCKING
ADAPTOR

⁵⁷ Dalibor Vesely, Architecture in the Age of Divided Representation: Creativity in the Shadow of Production, P.55

necessity, Vesely looks at extreme cases of discontinuity. In an example taken from experiments done in a zero gravity space, Vesely shows the importance of the continuity between physiognomy and orientation. Through these experiments, it was shown that even in a zero gravity space, astronauts always prefer to establish a definite up and down to imitate the condition on Earth and to then use these to orient themselves in everyday situations (Fig. 2-3). If this reference is not established, the space lacks orientation and therefore loses its physiognomy and becomes uninhabitable. It is only by establishing this continuity, between what was actually there and what could be in terms of pre-understood situation, that space could become coherent and inhabitable for them. The cohesion discussed here extends beyond the visual field to become the cohesion of space as informed by an overall place and purpose which exists beyond the immediate situation. It is in this communicative space that architecture and the more articulated levels of culture come together, “where the program, purpose, and the overall meaning of a building”⁵⁸ are understood as one unified experience.

Understood this way, spatiality exists between the actual and the possible reality of space; that is, between the immediate given situation and the totality of possibilities. The tension between the actual and the possible is the tension between what is actual and explicit in the immediate experience, and what is latent and has the potential for being revealed through imagination, language, thought and memory. Rather than speaking of a duality between internal and external reality, Vesely therefore believes that it would be more appropriate to see them as interconnected in what he describes as the reciprocity

⁵⁸Dalibor Vesely, Architecture in the Age of Divided Representation: Creativity in the Shadow of Production, P.68

between articulation and embodiment.⁵⁹ And so he suggests that “[o]n the level of representation, the tension between imaginative articulation and perceptual embodiment becomes the main structuring principle of culture as a whole.”⁶⁰ Because of this tension, we do not perceive things in their entirety but rather, what is revealed through experience is necessarily mediated through articulation to bring out the typical and the essential. And this is how, as discussed in the previous chapters, perception becomes symbolic.

Chartres cathedral is used by Vesely to demonstrate how the dialogue between articulation and embodiment exists in architecture⁶¹ (Fig. 4-5). Following is a cited description that explains how different modes of articulation, namely text, colored window, sculpture and architecture, can come together to form one continuum of references. The main subject of the cathedral is the Last Judgment, specifically Christ’s Second Coming which begins with the incarnation of the Word, then the Death of Christ and finally, Christ’s resurrection. Originating and fully articulated in the liturgical text, the subject of the Last Judgment will then be translated from one medium to another to shape the experience as a whole.

“In the Chartres rose window, the story of the gospel is interpreted as an image embodied in the colored glass, which is in turn embodied in the shape of the window, in the composition of the wall, and finally in the structure of the church as a whole. These embodiments also represent a corresponding sequence of articulations.

⁵⁹ Dalibor Vesely, Architecture in the Age of Divided Representation: Creativity in the Shadow of Production, P.60

⁶⁰ Dalibor Vesely, Architecture in the Age of Divided Representation: Creativity in the Shadow of Production, P.61

⁶¹ Dalibor Vesely, Architecture in the Age of Divided Representation: Creativity in the Shadow of Production, P.64-68

4. CHARTRES CATHEDRAL,
WEST FRONT

5. CHARTRES CATHEDRAL, INTERIOR

The body of the church articulates the global meaning of the façade through its topographical arrangement and the character of its space. The façade itself is defined only in general terms, referring in one sense to the domain of sunset and death, to an entry into the celestial city in another. The topography and orientation of the cathedral represent only the preliminary meaning of the whole. What is more important is that the body of the cathedral provides a background for the articulation of the more explicit meanings visible in the physiognomy and iconography of the sculpture and colored windows.

The correspondence between the Last Judgment in the rose window and the sunset illustrates very beautifully the link between the invisible phenomena of death and resurrection, their visible representation in the window, and their embodiment in the hierarchical structure of the cathedral, animated by the movement of the sun...The crucial observation at Chartres is how

the body of the cathedral, itself abstract and silent, is capable of revealing and supporting a very subtle and articulated meaning of salvation- a meaning that can be brought down to earth tangibly and concretely."⁶²

COMMUNICATIVE MOVEMENT

As understood by Vesely, the communicative movement that mediates between these different modes of articulation and different levels of reality "...is neither physical, physiological, nor subjective; it is ontological and situational because it animates and transforms human circumstances as a whole."⁶³ According to Vesely, what is necessary for the communicative movement between different levels of reality in representation is language. However, as Vesely explains, language should not be understood "...in its ordinary sense but as a medium in which culture on all its different levels is articulated."⁶⁴ As such, language should be understood as a total language. He describes a total language as the categorical background or situational background of experience that gives it its physiognomy by being what allows for continuity between actual and possible levels of reality, between the concrete and abstract. As the primary reference, it can bring together different levels of reality by being the basis for establishing similarities and differences between things. This primary reference, the total background, is known in phenomenology as a categorical intuition which, as embodied memory, is responsible for

⁶² Dalibor Vesely, Architecture in the Age of Divided Representation: Creativity in the Shadow of Production, P.64-67

⁶³ Dalibor Vesely, Architecture in the Age of Divided Representation: Creativity in the Shadow of Production, P.74

⁶⁴ Dalibor Vesely, Architecture in the Age of Divided Representation: Creativity in the Shadow of Production, P.69

our pre-understanding of the world. The mediation that occurs between the total language and the natural world is therefore achieved through the process of memory and imagination.

Based on the transference of similarities and differences, the mediation is possible because of the metaphorical nature of language. As articulations of metaphors, analogy and proportion can be used in architecture as mediators to the deeper structures of reality. However, one must keep in mind that the metaphorical nature of analogy is the deep structure of reality, whereas analogy itself is only a secondary representation; analogy uses sameness and difference, but it is in metaphor that these relations are determined and that their meaning is understood. The transfer that happens by analogy and proportion, proportion being the structure of analogy, is what allows for particular situations and things to be linked to culture as a whole; it is through them that the world can exist as “one and many”, by creating a unity in multiplicity. Through proportion, “...things are proportioned with respect to a unifying whole, as an open dialectical structure, and not for themselves as a visible unity or closed system of proportions.”⁶⁵ The role of proportions is therefore not to present things as complete and as holding meaning in themselves, but rather, its role is to extend them and situate them in a greater whole.

There is a reciprocity between the human body and the world through this common corporeality; bodies are interrelated in a common structure, mediated by

⁶⁵ Dalibor Vesely, “The Architectonics of Embodiment,” Body and building: essays on the changing relation of body and architecture ed. George Dodds and Robert Tavernor (Cambridge: MIT Press, 2002) 41.

analogy⁶⁶. It is through language, as an articulation of culture as a whole, that the body is situated. And it thus becomes possible to see how our corporeal involvement is integral to the continuity of references we are trying to achieve. An example of a continuity achieved by using the body as a reference can be found in an explanation of the body's position during prayer. If one reflects on whether it is standing or kneeling that is the better prayer position, it is standing more than kneeling that is considered as prayer⁶⁷. This is so because it is by standing that evil can be defeated, as an enemy is defeated in a battle. Here, by the body posture of standing, the Christian idea of fighting evil is made available and developed by the analogy of an earthly battle. The body in this last example, by existing in both the realm of the actual and the potential, is able to be used as a reference and as such, brings together different levels of reality.

As was demonstrated up until now, our corporeal involvement in the world is integral to our understanding of our place in the world, that is, not only of our physical place, but also of our cultural, social, and religious place. As a communicative space, the world around does not consist of closed/autonomous entities, but of a continuum of references. It is by acknowledging the role of the situated body in bridging together these different levels of reality, and thus by using it as a reference, that architecture can play an important role in the embodiment of life.

⁶⁶ Dalibor Vesely, "The Architectonics of Embodiment," Body and building: essays on the changing relation of body and architecture ed. George Dodds and Robert Tavernor (Cambridge: MIT Press, 2002) 32.

⁶⁷ Jean-Claude Schmitt, La raison des gestes dans l'Occident médiéval (Mayenne : Éditions Gallimard, 1990) 299.

It is under such conditions that Vesely speaks of the communicative power of architecture as having to do with its capacity to reference a world outside of itself. Having a similar fixation as text, architecture embodies culture but also refers to it. In accordance with Gadamer's concept of "decor", Vesely believes that architecture, as decor, "...consists in performing that two-sided mediation, merely to draw the attention of the viewer to itself, to satisfy his taste and then to redirect it away from itself to the greater whole of the context of life which it accompanies."⁶⁸ The design of architecture must therefore entail in the research and understanding of many levels and areas of culture, which are to be referenced and brought to existence through bodily experience.

⁶⁸ Dalibor Vesely, Architecture in the Age of Divided Representation: Creativity in the Shadow of Production, P.94

II

THE BODY WITHIN THE MONASTERY

STANDING IN HUMILITY

INTRODUCTION

THE INCARNATION OF THE WORD

The key to understanding the life of the Christian is the concept of the incarnation as the incarnation (*in flesh*) of the Word in Christ's Body, and that this body, although perfect and eternal, is still human. It is then through the incarnation that man's body is linked to Christ, and consequently to God. And therefore, in order to get closer to God, the goal of catholic monasticism is to come to a union with the perfect Body by the imitation of Christ.

The objective of this project will then be to propose a monastery that would help in the embodiment of Christ, by relating the thirty-two imperfect bodies of the monks (Fig. 6.1-6.5), to the one perfect and eternal body of Christ. The perfect and eternal Word that is the Body of Christ is what brings everything together and acts as a background for the monk's life. However, since Christ is divine and His body is an ideal, his imitation can never be fully reached while on earth. A necessary mediator is then found in ascetic theology which guides the monk's earthly life. It is through ascetics that the monk can shape his life to obtain knowledge of the divine and get closer to the ideal of Christ.

Many ascetic texts see spiritual well-being as very closely tied to the expression of the body, and so deal directly with the discipline of the body. Based on the revelations, ascetics can thus be understood as a guide to the embodiment of the Word. What will be looked at more specifically for the purposes of this project, are ascetic works dealing with

humility. Having Christ and His sacrifice as their ideal model of humility, ascetic texts such as *The Steps of Humility* help guide the monk to embody, and then act through, the virtue of humility; by this embodiment, the monk can come to an understanding of Christ's body through his own body. And as such, humility becomes the monk's embodied potential with which he relates to the world and moves through particular situations. And so, contrary to the traditional understanding of redemption as the soul's separation from the body, "...once we have understood the human body as an ongoing process of embodiment, as, in Merleau-Ponty's words, a 'perpetual incarnation', then we may interpret the theological notion of the soul's release to be the dream of a complete metamorphosis of the flesh."⁶⁹

It is by looking at what shapes the body image of the monk, like the texts, and images on humility, that corporeal schemes can be extracted and used as a reference in

⁶⁹ David M. Levin, P.183.

the design of the monastery to facilitate the embodiment of the Word and of the virtue of humility. It will be through a metonymical reference that the actual and potential body of the monk will be joined, and so the immediate situation of the monk tied to the rest of life as a whole. This can be understood as a recollection of Christ, or perpetual re-incarnation.

6.1-6.5. SKETCHES OF THE THIRTY-TWO MONKS.

CHAPTER 1

SITUATING THE BODY OF THE MONK

The intention of this chapter will be to situate the monk's body by understanding the ideal body that serves as a background for his own body and life; the ideal Body being that of Christ. This is to be achieved by looking at the nature of Christ's body, at the monastic tradition of educating the body to help in its embodiment, and finally, by looking at ascetic texts and images dealing specifically with the embodiment of humility. It will be by comparing such texts and images that corporeal schemes will begin to be articulated to finally be used as a reference in the construction of the monastery.

THE BODY OF CHRIST

The Sacramental, Mystical, and Natural Body of Christ

During the Eucharist, the substantial relation between the bread and the Body of Christ is not due to any spatial and temporal relationship created on the altar, it is rather an internal paradigmatic relationship that exists only for Catholics. Because of this, non Roman Catholics have had difficulties in seeing Christ as truly present under the appearances of the bread and wine, and have had the tendency to speak of the transformation that occurs as the transignification of the bread and wine, and not as a process of transubstantiation. But for Catholics it was in the eleventh century, after centuries of debate, that the

question over the substantial presence of Christ was resolved and accepted by the pope. As he then declared: "I believe in my heart and openly profess that the bread and wine placed upon the altar are, by the mystery of the sacred prayer and the words of the redeemer, substantially changed into the true and life-giving flesh and blood of Jesus Christ our Lord."⁷⁰ The sacramental presence of the Body of Christ in the Eucharist is realized by the priest's consecration of matter; it is not all bread that is the Body of Christ but this specific bread, which is transformed by the act of the priest, who, by his words and through memory, links the Eucharist to the Last Supper and the bread to the bread held by Christ and transformed by His word: "This bread is my body". The relation between the bread and the Body of Christ is one of equivalence; it is an internal one that relies on the knowledge and acceptance of the catholic doctrine and the concept of transubstantiation.

Although the Body of Christ is truly and completely present in the bread and wine, it is present as His sacramental Body; meaning that, while His Body is substantially there, it is not to be understood as being locally or spatially there. Consequently, because the whole substance of bread changes into His body and the whole substance of the wine changes into His blood, the bread and wine do not remain substantially with the body of Christ, it is only the appearances of bread and wine that remain. As transubstantiation, the bread is "...no longer bread. It no longer has the being or the nature of any material object. The sensible accidents of bread remain, it is true, but they do not inhere in any

⁷⁰John A. Hardon, "The Holy Eucharist in the Catholic Church," Journal of Ecumenical Studies 13.02, 2004. ATLA Serials, 307.

substance.”⁷¹ As a result, all spatial and sensible properties of the sacraments and of their context belong only to their appearances and do not affect their substance. The relation of sameness between the bread and the body is then in terms of substance, and not in terms of a physical relation.

The sacramental body of Christ is wholly and perfectly present in the bread and wine, His divinity together with His human attributes. The body present in the sacraments is the eternal body of Christ. As an eternal and non-temporal body, it is the whole body of Christ: not only Christ as He is now in heaven, but at the same time the Christ of Calvary. The sacramental body is pure and perfect, unlike the Mystical body, which is composed of temporal human members that are weak and impure. Through it, men are united into the ideal and eternal body of Christ and brought up to heaven: “...we unite our wills perfectly with the will of Christ, our minds with His mind, our hearts with His Sacred Heart, and become ‘one spirit’ with Him...”⁷²

The second mode of Christ’s body is His mystical body, which we know as the Church. The Church is the body in which all Christians are united. Prayer is always prayer through the Church, and is therefore never individual, but always collective as a communal body. As Thomas Merton, a Cistercian monk says, “Liturgy demands of us the sacrifice of what is merely individualistic and eccentric in our lives, so that we may rise above ourselves to the supra-personal level of the bride of Christ.”⁷³ However, even though the Church is constituted of human members, it is still considered the one body of

⁷¹ Thomas Merton, The Living Bread (London: Burns, 1956) 64.

⁷² Thomas Merton, The Living Bread (London: Burns, 1956) 74.

⁷³ Thomas Merton, The Monastic Journey (Kansas: Sheed Andrews and McMeel, 1977) 29.

Christ, and therefore it is as eternal as the sacramental body. Referred to as the bride of Christ, the Church brings together all members as one body, as the union of marriage brings husband and wife together to become one flesh. The Church is not a human society but the divine society and therefore, even though you become a member by participating in it, it is still not created by or dependent on human participation. The Church is there before man and by coming into it, man does not change it. Rather, it is the Church that changes him and allows him, by this union, to get closer to the one body of Christ. Christians are unified in the mystical body of Christ, but their shared common body is, ideally, the body of Christ. However, even though the aim of the Christian is to become completely the body of Christ, his body is bound to the earth and is therefore temporal and imperfect; while on earth, he cannot be unified in the timeless and perfect body of Christ.

The third mode of Christ's body is His natural body which is the incarnation of the Word in a human body and so, it is "...with the incarnation... [that] human nature is hypostatically united with the Person of the Word of God."⁷⁴ Because of the hypostatic relationship between Christ and God, Christ is at the same time truly man and truly God, the human and divine natures are then united. After the fall, man is said to have become a sinner by following his own will and moving away from his primeval state of obedience, that is, moving away from God and His image out of which he was created. But, through Christ and the incarnation (*in flesh*), man was united to God again; it is by his incorporation into the human nature of Christ, and therefore his participation in Christ's

⁷⁴E.L. Mascall, Christ, the Christian and the Church: A Study of the Incarnation and its Consequence (London: Longmans, 1946) 151.

sacrifice, that man is re-created and can begin to be redeemed. By the incorporation into Christ, man is remade in Him as he goes back to what he was before the fall and moves closer to the image of God. By the incorporation man becomes united with God, with himself and with others. He becomes united to God by moving back to perfect manhood and living in obedience, he becomes united with himself by leaving the world of unlikeness and going toward his real self, which is found in the image of God, and finally, he is united to others by substituting individualization and his own will for a life as one in the body of Christ.

Christ as the Monk's Ideal Model

Although the natural body is still the perfect body of Christ, it will begin to open the way for an understanding of the body of Christ as it can be understood through the monk's own body. It is by the imitation of Christ that the monk seeks to come closer to a life as one in the Body of Christ, and therefore come to an understanding of the incarnation. However, the imitation of Christ does not mean to use his life as a model or to act as he would act, but to see His actual presence in them and to act as he does through them. And as such, "...filling us with His life and directing us by His spirit, so that He lives and breathes and works and acts and loves in us. Our purpose in life is then to grow in our union with the Risen Christ, to live more deeply the life of His body, the Church, to continue on earth the incarnation..."⁷⁵ Although the monk does not use the life of Christ as a model to imitate, he still meditates on His life and passion to participate in His death and resurrection. And the center of the Christology cult is sacrifice, since Christ's

⁷⁵ Thomas Merton, The Monastic Journey (Kansas: Sheed Andrews and McMeel, 1977) 16.

purpose when he came to earth was to sacrifice himself for the redemption of the sins of man.

Christ is then the ultimate model for Christian life, which is then centered around the Person of Jesus Christ, His human nature. As a reaction to a common debate, Cistercian monk and writer Thomas Merton questions if there is a time in prayer when the humanity of Christ should be excluded to only focus on his divinity. He argues that His humanity is not an obstacle to reach His divinity, but rather a necessary mediator. It is exactly because of His divinity, which cannot be reached directly, that it is necessary to pass by Christ's humanity. So on earth, the contemplation of the experience of God must be through a meditation on the incarnation and redemption. In agreement with Thomas Merton "...St Teresa saw that for a Christian there could be no contemplative experience of the divine essence except in and through the Person of Christ, the God-Man."⁷⁶ To separate the humanity of Christ from His divinity would be to forget that the objective of Christian prayer is to arrive at a union with God through the humanity of the Son, and therefore, also forgetting the unity of the two natures in one Person. Because Christ is the Word made flesh, and because he is before all and all things are created in Him, everything can therefore be seen through Him, as believed by Merton, "[w]e must, first of all, see all things in the light of the mystery of the incarnation."⁷⁷ Hence, to find Him and be united with Him, the created world must be looked at through Him; in the created world can be found Christ and the Word. And therefore, the experience of the sensible world, if well guided, becomes an important source of spiritual knowledge.

⁷⁶ Thomas Merton, The Monastic Journey (Kansas: Sheed Andrews and McMeel, 1977) 88.

⁷⁷ Thomas Merton, The Monastic Journey (Kansas: Sheed Andrews and McMeel, 1977) 18.

Asceticism and Bodily Attunement

Christ's body can be understood as the monk's ideal body, as the primordial body that serves as a background for his life. Moving closer to the Image of God out of which he was created, and gaining a bodily understanding of Christ, the monk brings out his body's embodied pre-understanding as he unfolds his experience through his attuned body. The imitation of Christ is thus understood as acting through him by continuing and cultivating Christian virtues. And such is the objective of ascetic theology. Unlike dogmatic theology that studies the meaning of the revelations in themselves, ascetic theology, while based on the revelations, studies what man must do to elevate himself to God and reach perfection in his earthly life. Ascetic theology thus concerns itself with self-discipline and, as such, acts as a guide for the embodiment of the liturgical texts, and is defined as: "...the systematic guide to the acquisition of Christian perfection, which consists in expressing within ourselves, with the help of Divine grace, the image of Christ, by practicing the Christian virtues, and applying the means given for overcoming the obstacles."⁷⁸ The self-discipline acquired by the study of ascetics texts and applied by living an ascetic life guides the monk's experience of the world in such a way as to mediate it through Christian virtues.

Many Christian vices are corporeal, which explains the monastic tradition of training the body and the reason why virtues can be expressed by the discipline of the

⁷⁸ Franz Mutz, "Ascetical Theology," *New Advent Catholic Encyclopedia*, 2003, <<http://www.newadvent.org/cathen/14613a.htm>>.

body and gestures. Although the body itself is not bad, it is the main site of sin. However, even though the body is the point of the original sin, it is also, because of the incarnation, what allows for redemption. As the way to redemption, the embodiment of virtues therefore does not only give the appearance of spiritual well being but it is also what brings about actual spiritual well-being. According to Jean-Claude Schmitt, it was in central medieval times, when gestures began to be understood as ethical and communicative, that such a discipline of the body originated. Under these conditions, the ascetic training of the body becomes a very important aspect of monastic life.

When novices first come to the monastery, they have not yet learned to discipline their body and they bring with them bad gestures from the external world. Gestures and proper discipline of the body are not natural but learned and therefore teaching the novices is necessary in order to reach a proper coordination of the soul and body. The monastery, where the rules were written, thus becomes a site of acculturation where the pedagogy of the monk was of great importance. The pedagogic tradition of gestures was at its peak in the monasteries of the 12th century and was found in the growing number of literature dealing with the physical comportment of novices. This movement began in the 6th century with Cassien and Grégoire, with whom came the establishment of the monastic institution, and with whom was developed a list of vices and opposing virtues as they practically relate to repentance. Monastic rules, since their beginnings, dealt in great part with the morality of the body and the control a monk should have on his body, especially in terms of expression. However, the emphasis on either corporeal vices or virtues changed over time. Until the 12th century the body is mostly described in terms of

its vices, such as gluttony, fornication and pride, rather than by the virtues of measure, temperance and modesty, as it was in the past, and as it will be from that point on.

Saint-Ambrose had defined the Christian virtues of gesture as *modestia*, *temperantia* and *verecundia*. *Verecundia* has to do with reserve and the state of virginity, and *modestia* and *temperantia*⁷⁹, have to do with moderation and correct proportion. As *modestia* and *temperantia*, the virtuous gesture is the just median, meaning that it is not excessive in any way. In contrast, there are negative gestures, which are disproportionate, disordered, excessive and immoral gestures, and referred to as *gesticulation*. These gestures are often seen in representations of prostitutes, of the devil and of demons as signs of physical and moral disorder often attached to the vices of luxury, lust and pride. They can also be found in the faces of clowns and monsters that degrade the beauty of the face as it was made in the image of God. In illustrated manuscripts of the times, good and evil are often visually differentiated by the depiction of good and bad gestures (Fig. 7-8).

It is in ascetics writings, such as *The Rule of Saint-Benedict*, the most influential rule of the middle ages which all monasticism will adopt, and *The Steps of Humility* by Saint-Bernard, that formulations and descriptions of ideal comportment and gestures can be found; it is also by these writings, and especially by the virtue of humility, that what is to come will be guided.

⁷⁹ Humility, the virtue which this project will focus on, is a sub-category of *temperantia*.

7. - 8. REPRESENTATIONS OF THE PASSION OF CHRIST (DERISON DU CHRIST) THE ELOQUENT AND SUBMISSIVE GESTURES OF CHRIST ARE OFTEN CONTRASTED TO THE OBSCENE GESTURES OF THE JEWISH CROWD: ARMS IN THE AIR, UNCONTROLLED AND CLOWN LIKE POSTURE, CROSSED FINGERS, TONGUES STICKING OUT, THUMB IN THEIR MOUTH...

The Embodiment of Humility

As believed by Saint-Benedict, humility is a necessary virtue for the monk to attain perfection. As the ideal of the monk, Christ necessarily becomes the ideal model of humility. It is by His sacrifice that he became the exemplum of humility, and the ultimate model of humility for all Christians is thus the imitation of Christ's passion. In *An Exemplum of Humility: The Crucifixion Image in the Drogo Sacramentary*, Celia Chazelle demonstrates this by studying a crucifixion image in the Drogo Sacramentary (Fig. 9). The miniature is part of the calligraphy of a Palm Sunday prayer which says:

9. CRUCIFIXION IMAGE IN THE DROGO SACRAMENTARY

*"Almighty God, who, as an example of humility for the human race to imitate, made our savior both assume flesh and undergo the cross, grant quickly that we may have proofs of his patience (suffering) and be partners of his resurrection."*⁸⁰ *The image is situated at the beginning of Holy week observances, on Palm Sunday. It is situated here so that it serves as a reminder to the reader that the crucifixion is Christ's ultimate act of humility and self-abasement. As the prayer accompanying the miniature says, during the whole week "Christians remember and imitate their redeemer's passion by humbly repenting their sins."*⁸¹

Written by Saint-Bernard (1091-1153), one of the 12th century's pioneers of ascetic theology, *The Steps to Humility* is based on the steps to humility proposed by

⁸⁰ Celia Chazelle, "An Exemplum of Humility: The Crucifixion Image in the Drogo Sacramentary," Reading Medieval Images: The Art Historian and the Object, ed. Elizabeth Sears and Thelma K. Thomas. (Michigan: University of Michigan Press, 2002) 27.

⁸¹ Celia Chazelle, P.29

Saint-Benedict in chapter seven of his rule and is meant to guide the monk in achieving perfection through humility. Saint-Bernard's writing, in comparison to other works of ascetic theology, deals more directly with the discipline of the body and gestures. In *The Steps to Humility* he follows the typical model of the times, which describes the twelve steps of humility and the twelve steps of pride as an ascending and descending ladder. Saint-Bernard believed that, although the end objective of the monk is to arrive at the knowledge of God, the only way they can do so is by knowing themselves. Knowing themselves means to understand that they are made out of the image of God, but also to recognize that they are separated with Him by sin and ignorance. To know yourself as you really are means that, while not proud, one must still recognize their privilege of being made of God. It is then through humility that they can get closer to the perfection and to the knowledge of God. In order to reach humility and purify yourself to receive grace, there are twelve steps identified in chapter seven of the Benedictine Rule: 1) fear of the Lord, 2) ignoring desire, 3) submission to a superior, 4) perfect obedience, 5) complete confession, 6) admission of your inferiority, 7) belief in your inferiority, 8) conventionality, 9) silence, 10) gravity, 11) restrained speech, 12) downcast eyes.⁸² Based on Saint-Benedict's rule, Saint-Bernard identifies each step of humility with an opposite descending step of pride. The twelve steps of pride are: 1) curiosity, 2) frivolity, 3) foolish mirth, 4) boastfulness, 5) singularity, 6) conceit, 7) audacity, 8) excusing sins, 9) hypocritical confession, 10) defiance, 11) freedom to sin, 12) and habitual sinning.

Going through the different writings on pride, it becomes possible to begin articulating corporeal schemes through their many bodily references. Some of these

⁸² Saint-Bernard, *The Steps to Humility* (Cambridge: Harvard University Press, 1950) 53.

references are more implicit and offer only general comportment descriptions, while others reference the body in a more explicit way, giving a visual description of pride as it is expressed by the body's appearance. The following are some excerpts taken from *The Steps to Humility* to serve as examples of what will be used to articulate corporeal schemes, which will then be used as a reference for the development of the monastery. Along with the excerpts are related emblems taken from Cesare Ripa's *Iconology*. These visual emblems are meant to begin the transition between the virtuous body in the text and the virtuous body as it might be visually expressed.

STEP OF PRIDE 1 - STEP OF HUMILITY 1:
Curiosity –Downcast Eyes

The first step of pride is curiosity “and you may recognize it by these marks. If you shall see a monk...beginning to roam with his eyes, hold his head erect, prick up his ears, wherever he is standing, walking, sitting; you may know a changed inner man from the movements of the outer.”⁸³ The coinciding step of humility is that the monk's humility is so that it can be seen on the exterior and “Thus, ... wherever he be, sitting, standing or walking, always let him, with head bent and eyes fixed on the ground, bethink himself of his sins and imagine that he is arraigned before the dread judgment of God...Let him be saying to himself... ‘I am bowed down and humbled on every side.’”⁸⁴

⁸³ Saint-Bernard, P.181

⁸⁴ Saint-Benedict, The Rule of Saint-Benedict, P.34

Curiosity, as the tendency to enquire, is represented in Ripa's drawing as a woman holding herself in a inquisitive way. She is in red drapery covered with eyes and ears to signify an "immoderate desire for knowledge of affairs..."⁸⁵ The attitude and color of the drapery show how she is eager to find novelty and discover secrets, ears always open and eyes always fixed.

10. CURIOSITY

STEP 2:

Frivolity – Restrained Speech

For such a man, "the soul, made frivolous by its wandering eyes and not sobered by any self-examination, first is exalted to the pinnacle of pride, and then is plunged into the depths of envy...These vicissitudes of the soul are marked by speech first brief and biting, then lengthy and empty; now full of merriment, now of sadness; but always uncalled for."⁸⁶ But reaching the coinciding step of humility, that of restrained speech, means that "a monk, in speaking, do so quietly and without laughter, humbly, gravely and in a few words and not with a loud voice, for it is written, 'A wise man is known by a few words'."⁸⁷

⁸⁵ Cesare Ripa, Iconology; or A Collection of Emblematic Figures v1. (New York and London: Garland Publishings, 1976) 101

⁸⁶ Saint-Bernard, P.199

⁸⁷ Saint-Benedict, P.34

STEP 3:

Foolish Mirth - Gravity

For the man who suffers from this, "Facetiousness appears in his gestures, merriment in his face, vanity in his stride... Thinking only of what pleases him... he can no longer restrain his laughter or conceal his foolish mirth... finding no outlet for the blasphemous blast because of the rule of silence, lets it escape from his throat in snorts. He keeps covering his face with shame, he compresses his teeth... And when he blocks his mouth with his fists, you can hear him chortle through his nose."⁸⁸ In contrast to this, there is the man who expresses the gravity of his soul in the movement of his body, for this man "is not easily and quickly moved to laughter, for it is written, *The fool lifteth his voice in laughter.*"⁸⁹

*Seriousness is represented by a man "of a solemn countenance... [which] expresses composure and sedateness of mind." He wears a gold chain around his neck with a sealed paper on the end; this signifies credit, confidence and integrity. He is dressed in purple which symbolizes gravity and dignity. There is also a stone suspended by a string which "alludes to the attentive consideration of important and weighty affairs."*⁹⁰

11. SERIOUSNESS

⁸⁸ Saint-Bernard, P.203

⁸⁹ Saint-Benedict, P.34

⁹⁰ Cesare Ripa, v2, P.144

STEP 4:

Boastfulness – Silence

The boastful man, with excessive pride in himself, always speaks very loud, so much so that it “begins to make the windbag swell, then the wind must be belched out through a larger opening, a wider passage, else it will burst... He hungers and thirsts after hearers, to whom he may pour forth all his feelings, to whom his character and greatness may become known....Then he praises fasts, commends vigils, exalts prayers above...”⁹¹ In the Rule of Saint Benedict, it is said that a monk reaches the ninth step of humility when he “restrains his tongue from talking, and, practicing silence, speaks not till a question be asked him...”⁹²

*Ripa’s emblem of silence is represented by a young man standing in felt shoes, holding his finger over his mouth and lifting his other arm to impose silence. He is standing beside a peach tree, referring to the god of silence, and who’s leaves are tongues and fruits are hearts; signifying that “the prudent man thinks before he speaks, and that silence at proper times, is a mark of virtue and modesty, especially in young persons.”*⁹³

12. SILENCE

⁹¹ Saint-Bernard, P.205

⁹² Saint-Benedict, P.34

⁹³ Cesare Ripa, v1, P. 89

STEP 5:

Singularity – Conventionality

Although the description of singularity and conventionality do not directly speak of their bodily expression, they will still give a description of how such vices and virtues are reflected in the comportment of a monk. As described by Saint-Bernard, the monk who wishes singularity is one who can now only gain pride in relation to others, by his superiority. As he says, “He considers one little prayer on his own more praiseworthy than the whole psalmody of a night... Zealous for himself, indifferent to the community, he keeps vigil in bed, he sleeps in the choir.”⁹⁴ In opposition to this is the monk who denies singularity and “does nothing but what the common rule of the monastery, or the example of his seniors, enforces.”⁹⁵

STEP 6:

Conceit - Belief in Your Inferiority

This step of pride describes a man who not only acts as though he is superior, “but in the depths of his heart he believes that he is more holy than other men.”⁹⁶ And so, the monk who believes in

⁹⁴ Saint-Bernard, P.209

⁹⁵ Saint-Benedict, P.33

⁹⁶ Saint-Bernard, P.210

his inferiority “not only confesses with his tongue that he is most lowly and inferior to others, but in his inmost heart believes so.”⁹⁷

STEP 7:

Audacity – Admission of Your Inferiority

As the last two steps of pride and humility, this step speaks less of its bodily expression. As signs of audacity in the behavior of monk, Saint-Bernard notices that “Must not he who thinks himself superior to others be more forward than others? In assemblies he is seated first, in council he speaks first. He comes unsummoned, he intrudes unbidden.”⁹⁸ But the man who admits to his inferiority is “content with all that is mean and vile; and in regard to everything enjoined him accounts himself a poor and worthless workman...”⁹⁹

STEP 8:

Excusing Sin – Complete Confession

This step of pride is when a monk excuses his sins, either by denying them or justifying them rather than confessing to his abbot. Where as complete confession is the fifth step of humility and “is reached when a monk manifests to his abbot, by humble

⁹⁷ Saint-Benedict, P.33

⁹⁸ Saint-Bernard, P.213

⁹⁹ Saint-Benedict, P.33

confession, all the evil thoughts of his heart and his secret faults.”¹⁰⁰

*Complete confession can be compared to repentance, which “is personified by the figure of a fine woman, of a sorrowful and pensive aspect (reflection), kneeling on thorns in a field overspread with flowers (chooses to repent and kneel in the thorns rather than in the flowers)...and looking toward heaven... beating her breast with the right hand, and with the other stripping off her garments... The action of stripping off her dark colored garments, alludes to a heavenly disposition of divesting herself of all former misconduct.”*¹⁰¹

13. REPENTANCE

STEP 9:

Hypocritical Confession – Perfect Obedience

Saint-Bernard describes those who have reached this step as those “who, when they are reproved for their more obvious sins, knowing that they will not be believed if they excuse themselves, contrive a more subtle method of defense by responding with a deceitful confession... The face drops, the body is prostrate, they squeeze out some tears if they can.... This sort of man not only does not deny the charges against him but exaggerates his guilt himself...”¹⁰² Perfect obedience on the other hand, “is reached when any one in the exercise of his obedience patiently and with

¹⁰⁰ Saint-Benedict, P.32

¹⁰¹ Cesare Ripa, v2, P.92

¹⁰² Saint-Bernard, P.217

a quiet mind bears all that is inflicted on him.”¹⁰³ This obedience is one that has to do with complete obedience; that is, obedience not only on the surface, but with a “quiet mind”.

Perfect obedience, as complete transparency can be compared to truth which is represented by a young naked woman looking up to heaven. She is naked because truth is “without any affliction or artifice”¹⁰⁴.

14. TRUTH

STEP 10:

Defiance – Submission to a Superior

This step of pride means that the monk no longer obeys the master, the abbot, whereas the following two will mean that he no longer obeys God and the first six had to do with the pride felt in relation to the rest of the monk community. But a man who has reached this step of humility “submits himself with all obedience to a superior, imitating our Lord...”

Obedience, as submission to a superior is represented by a modest looking woman dressed in white and looking toward heaven. With a yoke on her shoulders, she reaches toward and receives a bridle. The “attitude of receiving the bridle, alludes to

15. OBEDIENCE

¹⁰³ Saint-Benedict, P.31

¹⁰⁴ Cesare Ripa, v2, P.94

*resignation, and a ready compliance with command or prohibition.”*¹⁰⁵

STEP 11:

Freedom to Sin – Ignoring Desire

In this eleventh step of pride, the monk is expelled from the monastery and therefore is “no longer seeing either a master to fear or brethren to respect, is allured into satisfying his own desires, with the confidence of freedom, whereas shame as well as fear withheld him from them in the monastery.”¹⁰⁶ In Saint-Benedict’s rule, ignoring desire concerns the letting go of self-will and the fulfillment of desires, to instead fulfill the will of God and follow in the life of Christ.

Having similar qualities and suggesting a similar attitude, is Ripa’s emblem for continence. The virtue is represented by a woman dressed as warrior, holding a spear in one hand and a shield in another, she defends herself against Cupid. Depicted in such a way, she represents “the command and restraint of unruly appetites”¹⁰⁷; she fights passions and denies all sensual pleasures, which are represented by Cupid.

16. CONTINENCE

¹⁰⁵ Cesare Ripa, v2, P.115

¹⁰⁶ Saint-Bernard, P.223

¹⁰⁷ Cesare Ripa, v2, P.57

STEP 12:

Habitual Sinning – Fear of the Lord

No longer fearing God, this man “now allows himself to do whatever he pleases, he longer keeps his mind, hands, or feet from improper thoughts, deeds, or explorations; but whatever comes to his heart, lips, or hand he ponders, maliciously, prattles boastfully, or performs viciously.”¹⁰⁸ As the first step of humility, fear of the Lord means that man must always feel as though he is under the eyes of God, as is written “Let him think that he is seen at all times by God from heaven; and that where ever he may be, all his actions are visible to the eye of God and at all times are reported by the angels.”¹⁰⁹

It might be said that ascetics, by objectifying our gestures and our relation to the world, goes against what was established in the previous chapters in terms of our body’s openness and its creative power. However, ascetics, especially when looking at certain texts such as Saint-Bernard’s work on humility, give only very general guidelines on how to live a virtuous life, after which they must be moved and revealed in everyday situations. Thus, by being brought out through ever changing situations and experiences, these cannot escape going through a hermeneutical process; a process which arises from the tension between the environment, and so the monastery they live in, and the body’s intentionality.

¹⁰⁸ Saint-Bernard, P.225

¹⁰⁹ Saint-Benedict, P.27

CHAPTER 2

A HUMBLLED/ HUMBLING CISTERCIAN MONASTERY

It is in Saint-Jean-de-Matha, Québec, on the site known as *La Montagne Coupée*, that a monastery for thirty two Trappist monks will be developed.¹¹⁰ The humble body, as brought out by the comparison of different texts and images in the last chapter, will be used as a reference in the design of the monastery. This process is a two-fold one: the first part will be to define general qualities of humility as they might be translated into the body of the building, and the second will be to reference the humble bodies in the monastery through a metonymical process. It is by metonymy that the ideal metaphorical body of the monk will be linked to his actual body as he takes part in everyday activities and allow for a more active embodying of humility. Christ, as the ideal model of humility

17. ROAD TOWARD THE MONASTERY SITE; CROSS-COUNTRY SKIERS

¹¹⁰ See Appendix 3 for details on the monastery site and program.

will then be brought through the specific experiences of the monk, and La Montagne Coupée, a site once shaped by the far reaching arms and legs of cross-country skiers, will now be shaped by the careful movements of humble Cistercian monks (Fig. A3.7).

18. CROSS-COUNTRY
SKIERS

THE METONYMICAL CASTING OF THE HUMBLE BODY

The Twelve Humble Bodies of the Monastery

It is in the drawing of the twelve humble bodies of the monastery (Fig. 19) that begins the translation of the humble body into the humble body of the monastery. What are translated are qualities that were extracted from the studies done in the previous chapter. Each of the twelve parts of the drawing deal with one of the steps of humility and pride. Not entirely building fragments, nor completely human bodies, the “bodies” in this drawing bring together architectural elements and specific qualities of the human body to articulate relations of humility. Based on the monk’s general body posture, attitude, and ways of relating to things outside, the study helped define such things as the monk’s relation to the ground, to the sky, to other monks, as well as the materials of the building, its orientation, its structure and distribution of weight, qualities of openings... For example, the fifth step of humility, which is complete confession, speaks of the need for a complete honesty and transparency rather than a surface confession. In the drawing, complete confession is then translated as a literal transparency of cloth and skin, all the way down to the skeleton. The transparency of confession is further expressed by the light, which by passing through the body casts a shadow on a foot as a mark of

19. THE TWELVE HUMBLE BODIES OF THE MONASTERY 1.FEAR OF THE LORD
OBEDIENCE 5.COMPLETE CONFESSION 6.ADMISSION OF YOUR INFERIORITY 7
11.RESTRAINED SPEECH 12.DOWNCAST EYES

RD 2.IGNORING DESIRES 3.SUBMISSION TO A SUPERIOR 4.PERFECT
Y 7.BELIEF IN YOUR INFERIORITY 9.CONVENTIONALITY 10.SILENCE

confession to a superior. Being about gravity, the tenth step is represented by a man whose movements are restrained and heavy as they are anchored to the ground. Such an example could inform the building and the monk's humble relationship to the ground, or the conception of details like low handrails, or the drawing of a plan that would consider the humble stride as a unit of measurement, and so on. It is in such examples as considering the humble stride as a proportion, rather than the generic stride as found in anthropometric studies, that the monastery, now based on the monk's specific body image, can begin to help the monk achieve a felt sense of the virtue of humility.

Until integrated to the specific moments and programmatic elements of the monastery, the imaginal humble body remains in the realm of the potential. It is only when incorporated as a reference in specific moments of the monastery that it can begin to be brought out through the monk's everyday experiences. In Saint-Jean-de-Matha monastery, it will be by using a metonymical reference that the actual body of the monk

20-21. WALKING, CONTEMPLATIVE, HEAD DOWN IGNORING OUTSIDE TEMPTATIONS:
WALKING IN THE CLOISTER WITH A CONTROLLED STRIDE AND NOT TOO ERECT.

22-23. A STUDY OF THE THEME OF RESURRECTION AS IT CAN BE EXPRESSED IN WALLS AND IN THE MON'S CELL; GOING UP A STAIRCASE WHILE STILL DIRECTING GAZE DOWN IN HUMILITY

will be related to his imaginal body (Fig. 20-26). Initial investigations in the use of metonymy in typical moments of a monastery) It is through context and a spatial and temporal contiguity between terms that the metonymical reference ties tactile experience with abstract ideas.¹¹¹ And so, while metaphor is dependent on judgment, the transfer that happens through metonymy relies more on perception. As such, metonymy also requires a more logical and literal relationship between two terms. For example: as a metaphor “head” could stand for power, but with metonymy “head” would rather be related to seeing. An important aspect that guided the decision to design with metonymy rather than the traditional metaphorical use of the body is that, while metaphor is a transfer of similarities and so of a process of substitution, metonymy is a transfer of reference, and

¹¹¹ Roman Jakobson, “Two Aspects of Language and Two Types of Aphasiac Disturbances,” The Fundamentals of Language (New York: Mouton de Gruyter, 2002)

24-26. WALKING SILENTLY IN THE CLOISTER; AN OPENING TO THE OUTSIDE, PUSHING AWAY TO LOOK UP; BELL TOWER

so it is a process of combination¹¹². What this means is that in contrast to the metaphorical relationship between body and building which is one of substitution, where one stands for the other, the metonymical relationship between body and building is rather one of combination and reference, where body and building come together. Used as a reference in the design of the building, the imaginal body leaves only an “imprint” and needs the inhabitant to be completed. A good example given was the design of a handle: if using the body as metaphor the handle would be made to look like a hand, but if using metonymy the handle would be shaped by an imprint of the hand and fingers. And so by using metonymy the inhabitant is not reading the building but is rather active as he creates *with* the building.

¹¹² Roman Jakobson, “Two Aspects of Language and Two Types of Aphasiac Disturbances,” The Fundamentals of Language (New York: Mouton de Gruyter, 2002)

27. DIAGRAM OF A MONK'S DAY AS IT EXISTS IN PARALLEL TO CHRIST'S LIFE.

A Monk's Day in Saint-Jean-de-Matha Monastery

Seeing that the use of the humble bodies articulated in the previous section should be moved through specific moments of the monk's life, the monastery as a whole is based on an understanding of the monk's day. As an attempt to bring together the imaginal and actual bodies of the monk, the "day" used to generate the monastery will tie in together the Christian notion of time as it relates to Christ's life, the daily hours of prayer and their meaning, the monk's daily activities in the monastery, and finally, the day as the passing of hours from dusk to dawn. It is then, as discussed in chapter 3, through a continuity of reference between these different levels that the experience of the monastery will be tied to the monk's life as a whole.

Christian time lies between two opposite views on time: time as circular through the never ending repetition of the natural phenomena and time as ever changing and linear. Both of these for a Christian are fatalistic; either man is going in a circle and has no impact or control, or, man is living a disconnected life. This is why time is seen as forever changing and yet as remaining the same; even though time is circular (by the repetition of natural phenomena and by God's eternal being), time is purposeful and leads

28. DAILY SCHEDULE AT SAINT-JEAN-DE-MATHA MONASTERY

somewhere: a supernatural end which rewards man's earthly life. For that reason, time is seen as a spiral movement: circular but going always higher toward God, through Christ.

The monk's life is based on that of Christ and so follows a continuous spiral movement. It is through daily, weekly, and yearly cycles that Christ's life shapes the daily life of the monk, and it is through these that he "... gives time a power of sanctification that makes man live for himself the great wonders of redemption wrought by Christ a long time ago."¹¹³ The system of feasts and cycles consecrate each season of the year, and the daily cycle (Fig. 27), organized through the Divine Office, gives each hour of the day its own consecration. Since the monastery is designed mainly with

¹¹³ John H. Miller, The Fundamentals of the Liturgy (Notre Dame, Ind.: Fides Publishers Association, 1959) 346.

29-30. SITE PLAN AND MODEL OF THE PROPOSED SAINT-JEAN-DE-MATHA MONASTERY
(SEE APPENDIX 3)

consideration to the daily life of the monk, the emphasis will remain on the daily cycle.

The monk's day is divided between prayer, *lectio*, work and eating with the emphasis being on prayer (Fig. 28). Every prayer of the day has a significance that is based on the birth, life, death and resurrection of Christ: the first prayer of the day, Vigils, is related to the Virgin Mary and the waiting for Christ; Lauds, the second prayer of the day, is said when the first rays of sun appear as a celebration of Christ's resurrection; the Eucharist is the commemoration of the last supper; Terce, Sext and None are the prayers of the little hours which are related to the normal time of Christ and because of the rising sun during these hours they are also related to the passions; Vespers are the prayers of the dying sun and commemorate Christ's redemption; Compline is the last prayer of the day,

addressing the mother of Christ and asking for protection during the dark hours of the night.

The different prayers/moments of the day and their correlation to the monk's daily activities were the guiding principle in the orientation of the monastery on the site and the location of its main programmatic areas (Fig. 29-30 and Appendix 3). It is by the crossing of the two axes of north-south and east-west that the monastery is positioned on the site and that the different programs are organized to form a whole (Fig. 31-34).

As the axis of the rising and dying sun, the themes of the east-west axis of the monastery are the Virgin Mary, Christ's birth and resurrection, and finally His redemption. In correlation to this, what is found on the east-west axis of the monastery are programs that are identified mainly with morning and evening hours and that can be related to the above themes such as the monks cells, the guests cells, the church, the showers, the changing area, the confessor's office. The eastern and western facing parts of the monastery are then respectively designed in terms of reception as the reception of light (ex.: the cell windows, the church), and in terms of confession as the passing through of light (ex.: the showers and changing area, the confessor's office). As the axis of the noon hour where the sun is at its peak, the north-south axis of the monastery is related to themes of passion and therefore to activities that are generally more related to the profane world and that occur in this time of the day such as the work areas, the gymnasium and the scriptorium.

31. GROUND FLOOR PLAN

32. FIRST FLOOR PLAN

33. SECOND FLOOR PLAN

34. FOUR

ment
nging
room
ork
ving
area
ls
day room

- 1. Senior monks cells
- 2. Monks cells
- 3. Guests cells

34. FOURTH FLOOR PLAN

While still keeping the time of day and the orientation of the monastery as a background, the programs and events were then looked at more specifically in terms of humility and in the way in which the different humble bodies can inform their planning. The diagrams of the events of waking, going down to the church, eating and coming in from work to pray (Fig. 35-39) can serve as examples of such a process. Guided by the humble step of conventionality, the event of going down from the cells to the church is characterized by an opened staircase that gets one person wider with every level so as to bring the monks together, to finally descend in the church in a three person staircase covered by one opaque surface reminiscent of the habit. In the following example, the transition between work on the edges of the monastery and the more sacred areas of the monastery is based on ignoring desires and complete confession. As such, the transition consists of a bridge, showers, the expulsion of the dirty water toward the outside, and finally a changing area.

For a more detailed account on how the tactile experiences of the specific daily moments of the monastery are linked to the more abstract levels of the monk's life and to his imaginal humble body, the following three passages are based on the three cuts that generated the design of the monastery. These cuts slice through the monk's day on three specific times: morning, midday and evening, which correspond respectively to slices along the east-west axis, the north-south axis and once again the east-west axis.

35. DIAGRAM OF THE MONKS GATHERING AS ONE BEFORE DESCENDING INTO THE CHURCH.

36. DIAGRAM OF THE CELLS IN RELATION TO THE ALTAR

39. DIAGRAM OF THE EATING AND FOOD PREPARATION AREA WHERE THE ALTAR, THE REFECTORY TABLES AND THE SERVICE AREA ARE DIRECTLY RELATED, AND WHERE THE KITCHEN IS DIVIDED IN FOUR DISTINCT AREAS: 1. AREA FOR RECEIVING PRODUCTS; 2. THE WASHING OF PRODUCTS; 3. BRINGING THE PRODUCTS IN THE MONASTERY TO THE FOOD PREPARATION AREA; 4. THE SERVICE AREA

40. EASTERN ELEVATION

Morning

Before sunrise, the monks gather in the church for the morning vigils (Fig. 41). As the first prayer of the day, the vigils are intended to stimulate the coming of Christ, who will come with the morning sun. The openings of the eastern facing windows of the cells, as an opening of the arms toward the sun and the church, are clad in lapis lazuli tile meant to recall the Virgin Mary and to catch the first rays of sun. For the monk, sunrise is the celebration of the rising Christ. As the rising Christ, rising to the east are the sun, the abbot, the monks, and the guests. With the cells spanning from north to south and oriented toward the east, the monk rises with the sun directly facing him. And the room, thinner than wide and dressed from east to west in glass stretched over a metal frame and operable red cedar louvers, lets the morning light flood through. Moving to the window facing the church and the sun, the monk is inclined to lower his head as the ceiling slopes down and to extend his arms glass wall angles out. The eastern wall, recalling the gesture of submissive arms out stretched in a receiving manner (Fig. 40), is angled toward the light and tied to the ground.

41. WEST-EAST SECTION (A) / MORNING SECTION, CUT THROUGH THE GUESTS CELLS, THE

THE GUESTS CELLS, THE GUEST HOUSE GARDEN AND THE MONKS CELLS

The transparency of the eastern and western outer walls lets the individual cells be seen, but as they leave their room to pray in the communal body of the Church, the monks slowly come together in the opened staircase that gets one person wider every floor, and that slips in and out of a lapis lazuli habit to finally be fully covered by one continuous tiled surface before going down to the church to pray.

Midday

In between the morning and the evening is a time of work and prayer for the monk. Because work is associated with more worldly preoccupations, and because of the rising sun, this part of the day is also associated with the passions. It is at this time that the passions may come in, and this is why the little hours (the prayers of tierce, sext, and none) all have to do with asking God to temper the heat of the passion, to protect them against human passion, and to re-kindle the fervor with which they started the day.

In terms of work in the monastery, the monk may be a nurse, the master of novices, a tailor or the one who works in the laundry room, a door man, a cook, a librarian, a musician, an accountant, an archivist, one who does various manual labor, or he might work in one of the remunerative workshops making chocolate, woodwork, or ceramics. Wherever he might work, the monk leaves the sacred parts of the monastery, and therefore must watch his step and keep a proper distance to the ground. The work areas are situated on the west side of the monastery, and on the outer side of the cloister stepping away from the monastery into the wooded areas of the site (Fig. 42.) Moving away from the monastery, the materials and structure of these areas become more susceptible to the forces of nature. Rather than being built on a solid foundation of

42. North-South Section (B) / Midday Section, cut through the scriptorium, the clo

atorium, the cloister and the workshop

stacked stones, as is common to the rest of the monastery, these stand only on stone columns, and, unlike the solid stone walls of the lower parts of the monastery, what covers the monk in these areas are skins of soft red cedar and thin cloth like concrete panels pulled over a steel frame which is itself anchored down so as to not fly away in some frivolous spontaneous movement. Careful and controlled must also be their movements; always keeping an appropriate distance to the outside world, the columns keep the monks and the building elevated and yet humbly tied to the ground. Resembling the shields of the virtues, the southern and northern walls also control distance between the outside and the inside by controlling the sound, the view and the light that penetrate the monastery. Also made of soft red cedar with a rough finish and detailed in copper metal, these walls will be marked by the affects of nature. Placed on the outer side of the glassed walls, these shields are designed to fit the arm of the monk who can maneuver them by rotating them sideways or up and down to block the direct southern sun and the direct view. In contrast to the eastern and western facades, which are very porous, the north and south facades must thus be more opaque and their openings more controlled. If the eastern openings are about receiving, the southern and northern openings toward the wooden areas are about pushing down and away.

Evening

The first prayer of the evening, the Vespers, comes with the setting sun and the waning of the day and is thus a reflection upon the redemption and sacrifice of Christ. If the east is about receiving, the west is about confession (Fig. 43). As such, both east and west faces of the monastery have to do with letting light through; the first to receive the light and the other to allow the light to pass through as a sign of transparency and complete confession.

Whether in the cells, in the offices, in the confessor's office and stalls, in the "laboratoire", or from the back wall of the church, all light that comes in from the west is a watchful one coming from above and piercing through. Continuing from the outer wall of the cell block to the inner wall of the individual cells are inclined louvered windows that allow light to penetrate through. With the windows spanning the monk's back and resting on his shoulders, the monk is inclined to bend over to expose his back and let the light pass through him. The light, coming from the west, slices the cedar surface through the tapered louvers and covers the light stone floor and side walls with a fleshy reddish-pink tone.

Having left the sacred parts of the monastery to attend to more worldly occupations, most monks will have to make their way back to the church for the evening prayer. Coming back toward the monastery after some hours of work in the gardens, the monk begins stepping up to the monastery from the grass onto paved stones which get slightly higher and more distinct from the grass as he approaches. Tightly following the stone path delineated by the cloister, feeling the weight of the day spanning from shoulder to shoulder, the monks walk toward the "laboratoire".

The *laboratoire*, one of the most important transition spaces of the monastery, is the prime space of confession and cleansing. It is here that the monks will leave their outside clothes, wash and change before going to pray. As a space related to confession and so the passing through of light, the western wall of the *laboratoire* is made in a similar fashion as the outer walls of the cells. Anchored down to the stone foundation through its steel structure, the large wall is inclined revealing its back to the sun.

43. WEST-EAST SECTION (C) / EVENING SECTION, CUT THROUGH THE REFECTORY, THE LA

CTORY, THE LABORATOIRE AND THE CHURCH

Also clad in glass stretched over the steel and tapered wood louver frame, the wall lets the western sun pierce through and reach the showers below. Coming from the same direction as the water, the light from above washes the monk and covers the stone walls and clay flooring with its reddish light. Running through the joints of the tiles, the water is drained and collected to be sent into the basin over the altar. Cleansed, the monk changes into his habit and slips on and in the Lapis Lazuli habit with the other monks before going down to the church.

Going down into the church through the arms of the one communal habit of the monastery, the monks enter under the concave roof lifted up toward the altar. As the ultimate place of humility, the church recalls the monk's ideal model of humility: Christ's sacrifice. Lifted toward the altar over the red clay floor of the church, the basin, as an offering from the monks, is filled with water that poured over the monks in the showers. Also collected in the water basin is the rain water that pours over and washes the outstretched facades of the cells and the water that spills over the façade from the slightly protruding sinks of the monks cells. When full, the basin will overflow on the sanctuary roof to then run down its sand filled walls and be filtered before it is sent into the ground over the eastern cemetery to nourish a garden of annual flowers.

Throughout the monastery there is a constant tension between the metamorphosis of the building itself as it is made to be/look humble, and the metamorphosis of the monk *with* the building where both have to come together in order to bring out humility. An example can be found in the habit of the church, which from outside and from a distance

can be understood as a kneeling body in itself, but from close and from inside, it becomes directly related to the habit of the monk. The first metamorphosis is one of substitution where the building becomes the body and, although logical and literal, is still a metaphorical process. The second metamorphosis is one of combination where, because of the absent body referenced, the body comes together with the building through an active act. The second relationship comes from metonymically referencing the humble body in the building and was the real intention of the project. Although the intention was to have the monastery and the monk come together to bring out humility, it is believed that the metaphorical process was also needed when designing the monastery as a whole.

CONCLUSION

A PERPETUAL INCARNATION

Founded on the phenomenological belief that consciousness is an embodied consciousness, and that our corporal involvement in the world is the primary way through which self-understanding is reached, the thesis set out to understand how it is that architecture can facilitate in the incarnation of humility and integrate within its walls the proper measures that would keep the ground in its place and help the monk stand in humility.

Using the theological concept of incarnation as an underlying principle and building upon Levin's theory of embodiment, to stand in humility means to articulate an embodied pre-understanding of humility through a bodily felt sense. To stand in humility thus also means that its tactile experience extends beyond the immediate experience.

Serving as a background for the understanding of experience is the body image. Shaped by history and culture, the body image becomes an embodied pre-understanding that is shaped by life as a whole. As such, it becomes the reference point that can bring together different levels of reality. It is then by using the body image as a reference in architecture that these different levels can be brought together through a corporal

involvement. Although it can never be fully grasped or exhausted, it was by looking at different texts, images and ascetic writings on humility that a body image began to make surface. Through their many reference and descriptions of the humble body, these text lead to an understanding of humble corporal schemes that could then be used as a reference in the monastery. Through fulfilling this reference, the actual tactile body of the monk was linked to his imaginal body and thus giving him a bodily felt understanding of the virtue of humility.

Arising together, the body of the monk and the building can be understood as in a process of perpetual incarnation; a perpetual incarnation in the sense that the body and the building come together through a hermeneutical process. Although the monk possesses an embodied sense of humility, it has to be brought out through the experience and articulation of the world and so necessarily involves an interpretation. Therefore, rather than understanding architecture as an embodiment of life, or in this case, as the incarnation of the humility, it should rather be understood as playing a crucial role in the *embodying* of life, or in its “perpetual incarnation” . In such a case, the role of architecture can be understood as similar to Ricoeur’s understanding of the text, whereby it does not hold life in itself but rather points toward life and is incomplete, needing the inhabitant to be complete.

APPENDICES

APPENDIX 1

IMAGES OF VIRTUES AND OF THE VIRTUE OF HUMILITY

The following are some depictions of virtues done in the Middle Ages. The first five images show the virtues under human form as types, while the last two are taken from *Psychomachia* and are depictions of virtues in battle against vices. These images are examples of images that were used, in addition to the ones discussed in the text, as a visual transition to understand the humble body.

A1.1 THE TRIUMPH OF CHRIST AND OF HUMILITAS

A1.2 VIRTUES TRIUMPHANT AND HUMAN EXAMPLES

A1.3 THE LADDER OF VIRTUES

A1.4 HUMILITAS TRIUMPHANT AND VIRTUOUS WOMEN

A1.5 HUMILITAS BEFORE EXULTATIO

A1.6 PSYCHOMACHY

A1.7 PSYCHOMACHY. HUMILITAS FOLLOWED BY HER COMITES, THE THREE THEOLOGICAL VIRTUES (FIDES, SPES, CARITAS) AND THE FOUR CARDINAL VIRTUES (PRUDENTIA, JUSTITIA, FORTITUDO, TEMPERENTIA) IN A BATTLE AGAINST SUPERBIA AND HER FOLLOWERS.

APPENDIX 2

PLANS OF IMPORTANT AND TYPICAL CISTERCIAN MONASTERIES

A2.1 CITEAUX MONASTERY (1098)

A2.2-3 LE THORONET MONASTERY (1136); SILVACANE MONASTERY (1147)

A. CHURCH; B. CLOISTER; 1. ENTRANCE; 2. PRESBYTERY; 3. CHAPELS; 4. SACRISTY; 5. DORMITORY STAIRS; 6. DOOR TO CLOISTER; 7. DOOR FOR LAY BROTHERS; 8. ARMARIUM; 9. CHAPTER ARCADE; 10. CHAPTER ROOM; 11. PARLOR; 12. DORMITORY STAIRS; 13. MONK'S ROOM; 14. REFECTIONARY; 15. REFECTIONARY ARCADE; 16. SINK; 17. PASSAGE FOR LAY BROTHERS; 18. CELLAR; 19. LAY BROTHER REFECTIONARY

APPENDIX 3

DETAILS OF SAINT-JEAN-DE-MATHA MONASTERY

The monastery proposed in this thesis is based on the transfer of the Cistercian Abbey of Oka to a new site and on the documentation provided for the architectural competition held in May 2004. Saint-Jean-de-Matha, a small village near Joliette in Québec, was chosen for the relocation of the existing Oka monastery. It is on the edge of the village within the well known cross-country skiing park of La Montagne Coupée that the futur monastery will be built.

A3.1 MAP OF THE SITE FOR THE PROPOSED MONASTERY

A3.2 AERIAL VIEW OF THE SITE

A3.3 ROAD LEADING FROM THE VILLAGE TO THE STORE (ON THE LEFT) AND TO THE MONASTERY BEYOND

A3.4 VIEW FROM ROAD LEADING TO THE SITE

A3.5 VIEW LOOKING DOWN FROM THE EDGE OF THE SITE

A3.6 VIEW FROM THE RIVER LOOKING UP AT THE PLATEAU (LEFT OF IMAGE) WHERE THE MONASTERY WILL BE

A3.7 INITIAL SITE SKETCHES.

A3.8 MONASTERY SITE PLAN

A3.9 MODEL, WESTERN FACADE

A3.10 MODEL, EASTERN FACADE

MAIN PROGRAMMATIC ELEMENTS¹¹⁴

THE CHURCH

The church is the most sacred and important space of the monastery. The monks gather here seven times per day for prayer between 4h00a.m and 7h45p.m. To all of the prayers are also welcomed the guests and outside visitors. The different spaces of the church are:

SANCTUARY:

The space surrounding the altar where the liturgical activities take place.

NAVE/ CHOIR:

The separate areas of the church where are seated the public and the monks.

NARTHEX:

The entrance to the church which serves as a transition space.

OBSERVATORY:

A closed space that looks into the church and allows monks occupying medicalized cells to attend ceremonies without having to come down to the church.

BELL TOWER:

Bells are of little importance to the Cistercians but a small bell tower is built outside to announce prayer times.

CONFESSOR'S OFFICE:

For the confession of guests and visitors.

¹¹⁴ The descriptions are based on the competition document prepared in May 2004 by PHD Architecture.

SACRISTY:

Space where are kept clothing, vases and books used in the celebration of the Eucharist. It is in this space that the priests change for the ceremony and as such it becomes an important space of transition.

CLOISTERED SPACES/ MONK'S AREA

These spaces are the private areas reserved for the monks only. The main parts are:

1. STUDY AND MEDITATION AREA

This section of the monastery contains all intellectual and contemplative activities.

CLOISTER:

The cloister is the arcade surrounding the interior court of the monastery. As an arcade it is not of a functional nature, but rather it is a space of silent meditation and prayer. The cloister is also used for different processions during the year. Stations of the cross are often integrated to the cloister. Since silence is of great importance in the monastery, closed parlors in which monks can talk are often integrated.

CHAPTER ROOM:

This is the “community room” of the monastery in which are held meetings considered to be of great importance. These gatherings range from liturgical ones, to commemorative, disciplinary, and educational meetings. It is also in this room matters of the monastery are discussed.

SCRIPTORIUM:

This room, traditionally used by the copyists, is now used as a space for intellectual work and *lectio divina* (in depth reading and meditation on the Scriptures).

LIBRARY:

Linked to the scriptorium, the library of a monastery contains works dealing with theology, church history, philosophy, art, literature and history.

VIDEO ROOM:

A room where monks can watch films.

MUSIC ROOM:

A room for listening to music.

STUDIO:

A space where monks practice music and chant.

CHAPEL:

The chapel is a prayer space for individuals and small groups of monks. It is used by monks praying, reading the rosary together, or celebrating the Eucharist in case of absence.

2. MONKS DORMITORY

Here are found the individual cells in which the monk is meant to sleep, rest, pray and read. This is the monk's only private space and since the Cistercian monastic life is one of community, the cell should remain simple and modest. As instructed by the rule, the cell is to remain a private space where visitors (including other monks) are not allowed.

3. NOVITIATE

The novitiate is a group of spaces that are used by the novices. Such spaces include their cells, a group meeting room which is used as a teaching area as well as a private work space, and the office of the monk responsible for novices.

4. EATING AREA

This section of the monastery includes the refectory, a service area and the kitchen. The refectory is the space in which monks gather for breakfast, lunch and dinner. As an offering from God, meals for monks are of a sacred nature and not only a physiological need. Aside from breakfast, meals are always taken as a community and in silence. During all meals, with the exception of breakfast, a monk is assigned to do readings.

5. MEDICAL CARE AREA

This section of the monastery is meant for the monks requiring 24 hour medical attention. Here can be found their cells, the nurse's cell, as well as a doctor's office, a treatment area, and a day room.

6. SENIORS DORMITORY

Usually in a monastery the senior monks have a dormitory of their own. Although in a distinct area, these cells are used for similar purposes as the others and therefore are very similar in their layout.

7. UTILITARIAN AREA

In this section are brought together the utilitarian/ practical needs of the monastery and it is fulfilling these tasks that many monks will spend their working hours. The distinct spaces to accomplish these are a laundry room, a sewing room, a workshop, a binding room, a gymnasium.

“LABORATOIRE”:

Among these spaces is also what is called the “laboratoire”. The *laboratoire* is understood as an important transition space between the interior and exterior of the monastery. What is found here are then showers and lockers for the different clothes worn either inside or outside the monastery, as well as storage for equipment used in outdoor activities.

8. ADMINISTRATIVE AREA

This section brings together all the necessary spaces that deal with the administration of the monastery, except for the abbot's office. Such administrative functions are the accountant, the prior, the cantor, the master of novices, the archivist, and multifunctional offices.

GUEST HOUSE

This area includes all spaces used by guests which come to stay at the monastery for a period of time. This area should be separate from the cloistered area of the monastery, and should reproduce at a smaller scale the monastic life for the guest. The main areas are:

1. GUESTS CELLS

Here are found the individual cells in which the guests sleep, rest, pray and read.

2. READING ROOM

This space is meant to be used as reading and study room for the guests.

3. MEETING ROOM

The meeting room is for the use of different groups visiting or staying at the monastery.

4. REFECTORY FOR GUESTS

This is the eating area reserved for the guests.

ENTRANCE

The entrance is a space of passage between the external world and the monastery used by anyone other than the monks. Traditionally this was expressed by it being in a building separate from the monastery but it is now often integrated to the guest house. The entrance includes a reception, parlors and the doorman's office and cell.

OTHER COMPONENTS ON THE SITE

1. STORE

This is separate building where the monks sell products made at the monastery and by other religious communities.

2. CEMETARY

A site for the commemoration of the deceased monks.

3. HERMITAGE

A small seclude building where a monk can go and stay apart from the community for a number of hours or days.

4. REMUNERATIVE WORKSHOPS

These workshops are for products that are a source of revenue for the monastery such as chocolate, confectionary and ceramics. This building is usually separate from the monastery.

LIST OF ILLUSTRATIONS

1. Breughel's painting of cripples, in, <http://breughel.8m.net>
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