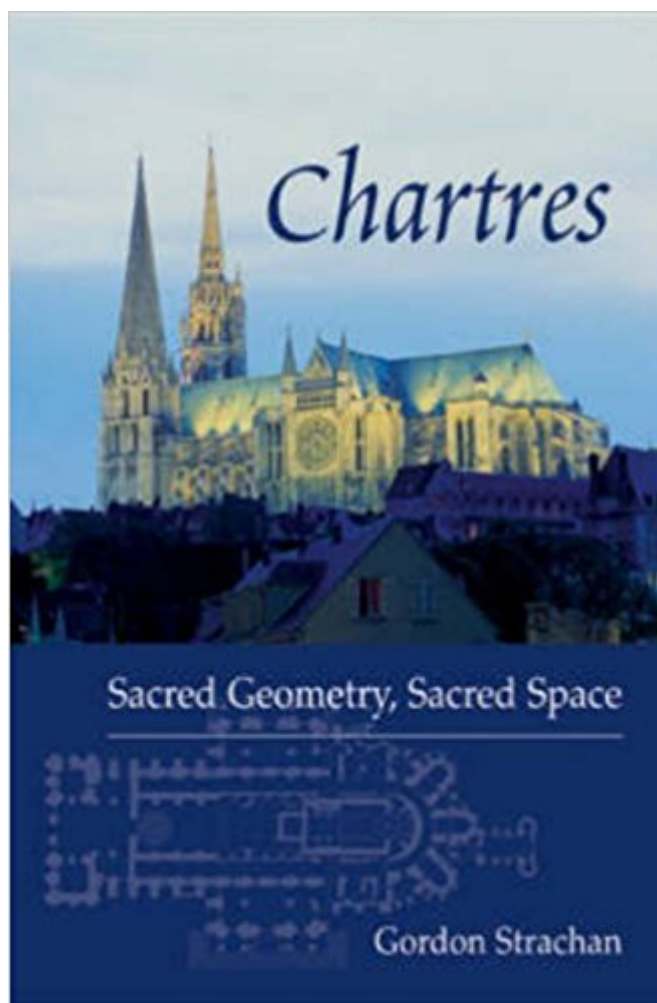


The book was found

Chartres: Sacred Geometry, Sacred Space



Synopsis

In this ground-breaking new work, Gordon Strachan explores the magnificent structure of Chartres Cathedral and its influences on the medieval master builders. Using Chartres as a starting point, Dr. Strachan shows how the origins of the Gothic style – the pointed arch – may lie in Islamic architecture. He goes on to a fascinating and detailed consideration of how a particular architectural space affects us, and how sacred geometry creates sacred space.

Book Information

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Customer Reviews

'Read Gordon Strachan's book and then visit Chartres with an open mind and wide vision, to find personal insight. Illustrated with beautifully prepared drawings.' - Clive Hicks, Caduceus, September 2004 'It does not matter if you know nothing of sacred geometry; by the end of this book you will have effortlessly imbued a firm understanding of what it is, and how it is. [...] It is a fascinating read. Strachan's clear explanations of measurements, together with excellent graphics, take the reader on a revelatory journey of mystical spirituality.' - Logan Lewis-Proudlock, Light magazine, Winter 2003 'An inspiring and informative resource for those interested in religious architecture.' - The Beacon, July 2004 'Will delight anybody who recognizes the influence of the built environment. Copious illustrations adorn the text, illuminate the discourse and delight the eye. Gordon Strachan has produced a labour of love, and it shows.' - Clement Jewitt, Music and Psyche, 2004 'Quite simply, we have here a magnificent building that was produced by a unique blend of masonic skills, religious ideas and earth energies. To walk through Chartres is indeed to walk through a sacred

space.' - Fortean Times, April 2004 'Chartres cathedral in France is one of the most important and popular sacred sites in Western Europe. The Rev. Strachan's new study examines the spiritual geometry of the church and suggests its significance is connected to an ancient combination of pagan worship, earth energies and the mystical harmony of Christian and Islamic architecture. Highly recommended.' - The Cauldron, August 2003 'Surprisingly, there's no heresy in this book. It's beautifully produced. It opens our eyes to the story of our historic relations with Islam. The deeper theme of seeing God in the darkness as well as the light is important, and so is the link between the geometry of square roots and the mysteriousness of Gothic, and of God. God isn't in a box, and can't be contained.' The Very Revd Jim Mein, Christ Church Episcopal, Edinburgh 'It is a beautifully illustrated book which explains both the beauty and the geometry of Gothic architecture as seen in Chartres.' The Rt Revd Brian Smith, Bishop of Edinburgh 'A detailed yet reader-friendly exploration of the mathematics of Pythagorean, early-Christian and Sufi geometry, leading to applications in medieval Gothic architecture. The author ends by stating that people are drawn to explore cathedrals ... he feels there is something 'alchemical' in the very architecture of the buildings themselves. I have always felt this and now have a better idea of why. Five pentacles.' - Cerridwen Connelly, Pentacle, Winter 2003

Gordon Strachan (1934-2010) was a lecturer, church minister, and independent thinker. He was the author of six books, including *Jesus the Master Builder* (2000); *Chartres: Sacred Geometry, Sacred Space* (2003); *The Return of Merlin*; and *Prophets of Nature* (2006). Gordon also featured in a documentary, *And Did Those Feet*, based on *Jesus the Master Builder*, which screened in 2010 at the British Film Institute in London.

This one is really interesting if you want to find out more of the 'real' side of Chartres; it's more interesting and readable than the others I've seen.

Wonderful!

I visited Chartres cathedral nearly forty years ago and the effect was powerful. I reverberated for several days. And honestly certain memories of the two days I spent there are as clear as any. It was one of the first intimations that there is a spiritual or, just say, another dimension that one can actually live and breathe in. I hope that the last sentence will alert architectural students and enthusiasts who see no difference between a High Gothic cathedral and a six story parking lot that

this is not a book they will enjoy. It's for people who have been touched by this magnificent building or other deep aesthetic experience, and for them is highly recommended. It is clear, fully comprehensible and feasible. The only thing I would have left out is the part about chakras, which is interesting but was and could not be sufficiently explored to merit inclusion. The space a great cathedral created is an artistic phenomenon never again achieved in western art, as far as I know. It is a place of palpable silence where one can have a complete immersion in peace, despite one's fellow tourists. All western prayerful spaces come from this. No book could encompass Chartres. After all, it's not the place per se but the truth it reveals that constitutes its being, and this is for us an infinite study. But there are many new and interesting insights in this book

Well-written, extraordinary thesis on the origins of the architectural concepts of the Chartres cathedral, good illustrations --can't wait to verify the ideas in stone and glass. a wonderful read

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