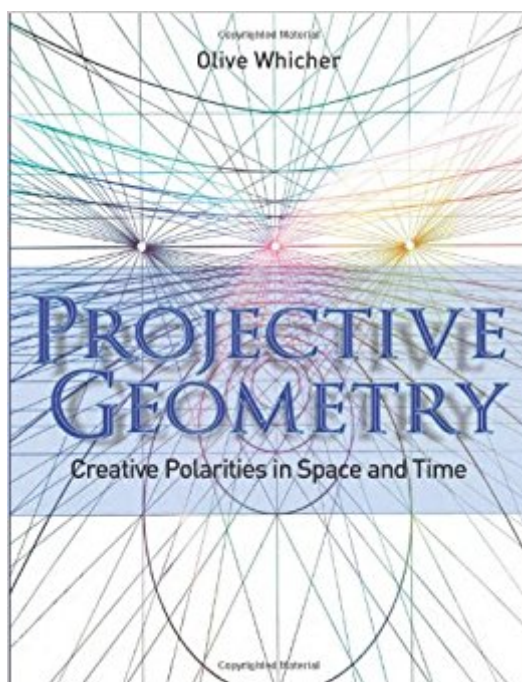


The book was found

Projective Geometry: Creative Polarities In Space And Time



Synopsis

Whicher explores the concepts of polarity and movement in modern projective geometry as a discipline of thought that transcends the limited and rigid space and forms of Euclid, and the corresponding material forces conceived in classical mechanics. Rudolf Steiner underlined the importance of projective geometry as, "a method of training the imaginative faculties of thinking, so that they become an instrument of cognition no less conscious and exact than mathematical reasoning." This seminal approach allows for precise scientific understanding of the concept of creative fields of formative (etheric) forces at work in nature in plants, animals and in the human being. Olive Whicher's groundbreaking book presents an accessible non-mathematician's approach to projective geometry. Profusely illustrated, and written with fire and intuitive genius, this work will be of interest to anyone wishing to cultivate the power of inner visualization in a realm of structural beauty.

Book Information

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Customer Reviews

Olive Mary Whicher joined George Adams in London in 1935, and worked with him in research in mathematics and physics. She has published a number of books, including a few in collaboration with Adams. She has taught at Emerson College and traveled widely as a lecturer in Europe and the United States. She died January 2006.

This authoritative and profusely illustrated work is singular in its derivation of the topic in its native

language - using geometric rather than algebraic vernacular. Not a simple-minded abridgement, but rather a deeply philosophical treatment of the subject with an extremely rare insight as to its broader context in the natural universe.

This book approaches projective geometry from a very concrete point of view. There are lots of detailed constructions and virtually no formal proofs. Symbolism is kept to a minimum in favour of lots of pictures and vivid prose. We are happy with this approach most of the time but perhaps Whicher gets carried away occasionally (e.g., "The quadrangles set themselves side by side, becoming smaller and smaller in a kind of *ÀfÂ*chelle fuyante as they reach towards the vanishing line, which functioned as an outer infinitude

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