

Gods Stars And Computers Fact And Fancy In Myth And Science

Myth and Science Myth and Science Science and Myth Metaphor and Myth in Science and Religion Scientific Literacy and the Myth of the Scientific Method Myth and Science The Ancient Mythology of Modern Science Myth and Science in the Twelfth Century The Myth of Science Versus Faith Mapping Myths of Biblical Interpretation The Science of Myths and Vice Versa An Encyclopaedia of Freemasonry and Its Kindred Sciences: Comprising the Whole Range of Arts, Sciences and Literature as Connected with the Institution The Open Court Myths We Live by Mythic Imagination Today The Eclectic Magazine of Foreign Literature, Science, and Art Contributions to the Science of Mythology On the Origin of Myths in Catastrophic Experience, vol. 1: Preliminaries Folklore and Mythology Studies The Anatomy of Genres *Tito Vignoli* *Tito Vignoli* Wolfgang Smith Earl R. Mac Cormac Henry H. Bauer *Tito Vignoli* Gregory Schrempp Brian Stock Max Polak Richard Walsh Gregory Schrempp Albert Gallatin Mackey Paul Carus Colin Grant Terry Marks-Tarlow Friedrich Max Müller Marinus Anthony van der Sluijs John Truby

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in science and myth the author shows in the first place that science too has its mythology unrecognized and unacknowledged though the fact be these scientific myths however turn out to constitute what he terms anti myths a kind that would banish all others and in so doing undermine not only religion and morality but indeed all culture in its higher modes what invalidates the contemporary scientific world view and renders it mythical in the pejorative sense he goes on to contend proves finally to be the underlying hypothesis that human perception terminates not in an external object but in a subjective phantasm not only does the author maintain cogently that visual perception in particular does penetrate to the external world but basing himself on traditional sources from vedic to biblical he shows that sight as such opens in principle to a veritable gnosis a seeing of the real

what is science is social science a science why are more and more so called scientific discoveries being exposed as outright frauds henry bauer tackles these and many more intriguing questions that are emerging from within the academic and scientific communities and attracting attention from the popular media and the general public whether one is a specialist or generalist scientist or humanist thinker or activist it is important to understand the place of science and technology in modern life popular views about the nature of science and scientific activity contain serious misconceptions that were discarded decades ago by most historians and philosophers of science the perpetuation of these misconceptions usually surface in the form of frustrating and unproductive discussions about everything from setting policy and defining technical matters to whether one individual's point of view is right because it is supported by scientific facts according to bauer the most serious and widespread misconceptions are that science can be discussed as though all sciences share a great deal in common and as though the scientific method characterizes all sciences science argues bauer can be understood only if one recognizes it as a quest by fallible human beings

who have evolved ways of interacting that help them gain relatively objective knowledge in other words science is a social activity not simply the result of impersonal methods concern has recently arisen over the quality of american education and our declining scientific and research orientation debates are emerging about what direction public universities should be taking as we head into the twenty first century why and to what extent should society support basic scientific research what should everyone in a democratic society know about science this book will help readers come to an informed understanding about the place of science and technology in today s world

examining the nature of myth making and its surprising appearance in popular science writing

the cosmographia of bernard silvester was the most important literary myth written between lucretius and dante one of the most widely read books of its time it was known to authors whose interests were as diverse as those of vincent of beauvais dante and chaucer bernard offers one of the most profound versions of a familiar theme in medieval literature that of man as a microcosm of the universe with nature as the mediating element between god and the world brian stock s exposition includes many passages from the cosmographia translated for the first time into english arising from the central analysis are several more general themes among them the recreation by twelfth century humanists of the languages of myth and science as handed down in the classical tradition the creation of the world and of man the chief mythical and cosmographical problem of the period the development of naturalistic allegory and bernard s relation to the new science introduced from greek and arabic sources originally published in 1972 the princeton legacy library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of princeton university press these editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions the goal of the princeton legacy library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by princeton university press since its founding in 1905

walsh explores the role that myth has played in the interpretation of the bible he sees myth as an empowering structuring story used either for good or ill and either consciously or unconsciously controlling our world views walsh looks for both the empowerment and the marginalization effected by myth as he follows the word through its myriad meanings grasping proteus its use in various disciplines procrustean mythographers its distinctive uses in biblical interpretation mything the bible and finally the mythic character of interpretation itself the myth of interpretation the concluding chapter behind the mythic curve muses on the difficulty of knowing the myths by which we live and reflects hopefully on the possibility of play among the myriad myths in a postmodern pluralist world

we often assume that science and myth stand in opposition but the rhetoric of contemporary popular science and related genres tells a different story about what contemporary readers really want from science this book shows how writers such as malcolm gladwell and michael pollan successfully fuse science and myth to offer compelling narratives about how we can improve our understanding of ourselves and our world

colin grant challenges the popular use of myth as a dismissive designation of the superstitions and falsehoods of other cultures the author maintains that myths occupy a place in our present day lives that is every bit as important to us as the divinities and heroes of classical antiquity were to the ancients the myths themselves are in a constant state of flux and transformation they ebb and flow both within the context of wider culture and individual experience published in english

mythic imagination today is an illustrated guide to the interpenetration of mythology and science throughout the ages this monograph brings alive our collective need for story to guide the rules roles and relationships of everyday life whereas mythology is born primarily of perception and imagination science emerges from systematic observation and experimentation both disciplines arise from endless curiosity about the workings of the universe combined with creative urges to transform inner and outer worlds both disciplines are located within open neural wiring that gives rise to uniquely human capacities for learning

memory and metaphor terry marks tarlow explores the origins of story within the social brain mythmakers and myths from multiple cultures and how contemporary sciences of chaos and complexity theories and fractal geometry dovetail with ancient wisdom the ancient greek myth of psyche and eros is unpacked in detail origins of the very concepts of psyche and psychology

creation myths around the world reveal an intricate network of recurrent motifs many of these are counterintuitive and not widely known describing a time when the sky was low the stars did not yet shine multiple suns appeared the moon was brighter than the sun no land existed deities and mortals maintained frequent contact a world axis in the form of a tree ladder or giant man connected the earth with the sky a devastating flood or fire ended the old order and so forth the present work in multiple volumes aims to find an origin for this cross culturally and internally consistent body of traditions in a series of extraordinary natural events relating especially to the earth s transition from the last glacial period to the holocene this first volume sets the stage for the interdisciplinary hypothesis essential lines of research receive a historical introduction comparative mythology catastrophism and the study of the mythical world axis in relation to the earth s rotation various astronomical and meteorological interpretations that are not strictly catastrophist are explored for several types of myths about the sun the moon and the world axis but leave many of the most intriguing traditions unexplained it is argued that a structural core of the worldwide mythology of creation and destruction in which the cosmic axis takes pride of place points to a specific period of dramatic natural circumstances in real prehistoric time a new synopsis is provided of this universal mythological substrate it emerges that the mythical world axis cannot have been based on a single object seen or imagined at one of the poles as has usually been supposed this surprising conclusion paves the way for the innovative geomagnetic theory proposed in volume 2

a guide to understanding the major genres of the story world by the legendary writing teacher and author of the anatomy of story john truby most people think genres are simply categories on netflix or amazon that provide a helpful guide to making entertainment choices most people are wrong genre stories aren t just a small subset of the films video games tv shows and books that people consume they are the all stars of the entertainment world comprising the vast majority of popular stories worldwide that s why businesses movie studios production companies video game studios and publishing houses buy and sell them writers who want to succeed professionally must write the stories these businesses want to buy simply put the storytelling game is won by mastering the structure of genres the anatomy of genres how story forms explain the way the world works is the legendary writing teacher john truby s step by step guide to understanding and using the basic building blocks of the story world he details the three ironclad rules of successful genre writing and analyzes more than a dozen major genres and the essential plot events or beats that define each of them as he shows the ability to combine these beats in the right way is what separates stories that sell from those that don t truby also reveals how a single story can combine elements of different genres and how the best writers use this technique to craft unforgettable stories that stand out from the crowd just as truby s first book the anatomy of story changed the way writers develop stories the anatomy of genres will enhance their quality and expand the impact they have on the world

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