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The Politics of Myth examines the political views implicit in the mythological theories of three of the most widely read popularizers of myth in the twentieth century, C. G. Jung, Mircea Eliade, and Joseph Campbell. All three had intellectual roots in the anti-modern pessimism and romanticism that also helped give rise to European fascism, and all three have been accused of fascist and anti-Semitic sentiments. At the same time, they themselves tended toward individualistic views of the power of myth, believing that the world of ancient myth contained resources that could be of immense help to people baffled by the ambiguities and superficiality of modern life. Robert Ellwood details the life and thought of each mythologist and the intellectual and spiritual worlds within which they worked. He reviews the damaging charges that have been made about their politics, taking them seriously while endeavoring to put them in the context of the individual[s] entire career and lifetime contribution. Above all, he seeks to extract from their published work the view of the political world that seems most congruent with it.

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"The book will be a superb introduction to mythological studies for a long time to come." -William G. Doty, Professor Emeritus at the University of Alabama/Tuscaloosa author of Myth: A Handbook (University of Alabama Press, 2007) Structured around a typical program of study, Robert Ellwood's accessible introduction covers all the major theories concerning the meaning and interpretation of myth, from structuralist to psychoanalytic, and includes illustrative examples throughout, including modern literary and cinematic myths, from Star Wars to The Lord of the Rings.

Assesses Mircea Eliade's contribution to the contemporary understanding of religion and the academic study of religion.

This book reassesses the academic field of political theory and brings into sharp relief its problems and opportunities. Here for the first time, diverse theorists coordinate their arguments through a common focus. This focus is the writing of John G. Gunnell. Gunnell attacks a set of myths said to plague almost every recent theory about politics: the myth of the given, the myth of science, myths of theory, the myth of tradition, and the myth of the political. He argues that these all alienate political theory from substantive inquiry and actual practice. Contributors include Richard E. Flathman, Russell L. Hanson, George Kateb, Paul F. Kress, J. Donald Moon, John S. Nelson, J.G.A. Pocock, Herbert G. Reid, Ira L. Strauber, Nathan Tarcov, and Sheldon S. Wolin. They respond on behalf of projects in the new history of political theory, epic theory, phenomenology, traditional theory, and political deconstruction. These discussions also address the theories of Hans-Georg Gadamer, Jürgen Habermas, Karl Marx, Leo Strauss, Alain Touraine, and Ludwig Wittgenstein. At the conclusion of the volume, Gunnell reconsiders his arguments in light of the respondent's remarks. His challenges thus provide a series of confrontations - both exciting and provocative - among major theorists. The result is a lively debate about what political theory is, how it relates to political history and practice, and how it involves epistemology. The authors probe a broad range of questions about practices of politics and traditions of discourse, and they identify priorities for the future of the field.

Explores the interplay between the dramatic form of the dialogue and the basic themes it addresses. The Statesman is among the most widely ranging of Plato's dialogues, bringing together in a single discourse disparate subjects such as politics, mathematics, ontology, dialectic, and myth. The essays in this collection consider these subjects and others, focusing in particular on the dramatic form of the dialogue. They take into account not only what is said but also how it is said, by whom and to whom it is said, and when and where it is said. In this way, the contributors approach the text in a manner that responds to the dialogue itself rather than bringing preconceived questions and scholarly debates to bear on it. The essays are especially attuned to the comedic elements that run through much of the dialogue and that are played out in a way that reveals the subject of the comedy. In the Statesman, these comedies reach their climax when the statesman becomes a participant in a comedy of animals and thereby is revealed in his true nature. .

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