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The Parallax View

Colour Parallax

Parallax

A Determination of the Solar Apex and the Mean Parallax of Tenth-magnitude Comparison Stars, Based on Photographs Taken at the McCormick Observatory

Parallax

Heliometer Observations for Determination of Stellar Parallax Made at the Royal Observatory, Cape of Good Hope

Parallax

Parallax

The Use of Mirror Stereoscope and Parallax Bar for the Treatment of Some Problems in Aerial Photogrammetry

Parallax

Parallax

The Cyborg Subject

Researches in Stellar Parallax by the Aid of Photography

Parallax

Parallax

The Language

Parallax

A Determination of the Solar Parallax

Determinations of Stellar Parallax from Photographs Taken by the 33cm. Refractor at the Astronomical Observatory, Uppsala, in the Years 1924-27

On the Parallax of the Fixed Stars

The Parallax View

Parallax

The Parallax Factor

A Real-time Networked Video Software for Sun SPARCstations Using Parallax XVideo Board

Hominids

A Plain Method of Determining the Parallax of Venus, by Her Transit Over the Sun:

A Plain Method of Determining the Parallax of Venus, by Her Transit Over the Sun:

Mass Ratio, Parallax and Proper Motion of Sigma-Boötis

Parallax

Margetts's Longitude Tables for Correcting the Effects of Parallax and Refraction, on the Observed Distance Taken Between the Moon and the Sun

Or a Fixed Star and the Corresponding Time at Greenwich, Found by Inspection

Parallax

Photographic Determinations of Stellar Parallax Made with the Yerkes Refractor

Architecture

section IV. Tables of the latitude. section V. Tables of the parallax. section VI. Tables of planetary and other perturbations and auxiliary tables

The Sun's Distance and Parallax; Being a Paper Read to the Philosophical Society of Glasgow, April 14, 1869

The Parallax View

Robert Sawyer's SF novels are perennial nominees for the Hugo Award, the Nebula Award, or both. Clearly, he must be doing something right since each one has been something new and different. What they do have in common is imaginative originality, great stories, and unique scientific extrapolation. His latest is no exception. Hominids is a strong, stand-alone SF novel, but it's also the first book of The Neanderthal Parallax, a trilogy that will examine two unique species of people. They are alien to each other, yet bound together by the never-ending quest for knowledge and, beneath their differences, a common humanity. We are one of those species, the other is the Neanderthals of a parallel world where they, not Homo sapiens, became the dominant intelligence. In that world, Neanderthal civilization has reached heights of culture and science comparable to our own, but is very different in history, society, and philosophy. During a risky experiment deep in a mine in Canada, Ponter Boddit, a Neanderthal physicist, accidentally pierces the barrier between worlds and is transferred to our universe, where in the same mine another experiment is taking place. Hurt, but alive, he is almost immediately recognized as a Neanderthal, but only much later as a scientist. He is captured and studied, alone and bewildered, a stranger in a strange land. But Ponter is also befriended-by a doctor and a physicist who share his questing intelligence and boundless enthusiasm for the world's strangeness, and especially by geneticist Mary Vaughan, a lonely woman with whom he develops a special rapport. Meanwhile, Ponter's partner, Adikor Huld, finds himself with a messy lab, a missing body, suspicious people all around, and an explosive murder trial that he can't possibly win because he has no idea what actually
happened. Talk about a scientific challenge! Contact between humans and Neanderthals creates a relationship fraught with conflict, philosophical challenge, and threat to the existence of one species or the other—or both—but equally rich in boundless possibilities for cooperation and growth on many levels, from the practical to the esthetic to the scientific to the spiritual. In short, Robert J. Sawyer has done it again. Hominids is the winner of the 2003 Hugo Award for Best Novel. Seeks to rehabilitate dialectical materialism by discussing the "parallax gap," which separates two points because of the displacement of an object resulting from a change in observational position. "Miłosz and his points of contact with Russia is the subject of the present study which was undertaken in hopes of gaining an insight into the formation of cultural stereotypes. If we follow lung's assumption that the subconscious is dependent on telluric conditions, the geographical architectonics of Miłosz's birthplace and his epiphany-like encounter with Russia gain the status of the cartography of cultural belonging and of the constant evaluation of the self as well as of explaining one's life, and ultimately of finding one's way 'home' and of restoring the sacred dimension. Despite abundant scholarship on Miłosz, there is not a single study, which would address Miłosz's mental meanderings concerning Russia. He is most often treated as a poet and when he is analyzed as an essayist or a prose writer, he loses his complexity because he is treated exclusively as one or the other: as a writer with an autobiographical slant or as an author of a political science genre. The interdisciplinary approach, employed in this study, supports a vision of Russia that is, indeed, multi-farious and constantly shifting. Miłosz's vision of Russia is characterized by duality which is closely bound to an internal split within Miłosz - the man who is balancing between being alienated from and being reconciled to the human condition. However, this non-univocal quality is a function of the biblical legend of the Fall which in Miłosz's interpretation becomes a metaphor for human spiritual disinheritance. Atrophy of the religious imagination is clearly named by Miłosz as a culprit in the downward spiral of the disintegration of self-hood found in the excesses of Stalinism. A life destroyed by communism is re-created in Miłosz's writings as his tools for reconfiguring a meaningful insight into another culture are re-invented."--Leaf vi. As we learn in Parallax, Steven Holl's success comes from his sculptural form-making, his interest in the poetics of space, colour, and materiality, and his fascination with scientific phenomena. Holl reveals his working methods in this book, part treatise, part manifesto, and part, as Holl writes, "liner notes" to fifteen of his projects. Parallax traces Holl's ideas on topics as diverse as the "chemistry of matter" and the "pressure of light," and shows how they emerge in his architectural work: "criss-crossing" at the Kiasma Museum of Contemporary Art in Helsinki, "duration" in the Palazzo del Cinema in Venice, "correlational programming" in the Makuhari housing in Japan. The result is a book that provides a personal tour of the work of one of the world's most esteemed architects. Parallax is designed by Michael Rock of the award-winning design firm 2x4. "Parallax is a collection of ten essays by the Australian writer Darren Tofts. The essays brought together in Parallax explore the complexity of cultural production of the late twentieth century, a diverse, swirling interplay of traditional art forms, multimedia, cyberspace, and an overall preoccupation with the coming together of humans and machines: a fascinating nexus of art, culture and technology." --Back cover. Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Pages: 22. Chapters: Binocular disparity, Hipparcos, Nano-JASMINE, Parallax occlusion mapping, Parallax scanning, Parallax scrolling, Parsec, Stellar parallax. Excerpt: Hipparcos, a satellite with the Hipparcos Catalogue
and other star datasets, was a scientific mission of the European Space Agency (ESA), launched in 1989 and operated until 1993. It was the first space experiment devoted to precision astrometry, the accurate measurement of the positions of celestial objects on the sky. This permits the accurate determination of proper motions and parallaxes of stars, allowing a determination of their distance and tangential velocity. When combined with radial-velocity measurements from spectroscopy, this pinpoints all six quantities needed to determine the motion of stars. The Hipparcos Catalogue, a high-precision catalogue of more than 118,200 stars, was published in 1997. The lower-precision Tycho Catalogue of more than a million stars was published at the same time, while the enhanced Tycho-2 Catalogue of 2.5 million stars was published in 2000. The word "Hipparcos" is an acronym for "High precision parallax collecting satellite" and a reference to the ancient Greek astronomer Hipparchus of Nicaea, noted for trigonometry and the precession of the equinoxes. By the second half of the 20th century, the accurate measurement of star positions from the ground was running into essentially insurmountable barriers to improvements in accuracy, especially for large-angle measurements and systematic terms. Problems were dominated by the effects of the Earth's atmosphere, but were compounded by complex optical terms, thermal and gravitational instrument flexures, and the absence of all-sky visibility. A formal proposal to make these exacting observations from space was first put forward in 1967. Although originally proposed to the French spaceln Žižek's long-awaited magnum opus, he theorizes the "parallax gap" in the ontological, the scientific, and the political—and rehabilitates dialectical materialism. The Parallax View is Slavoj Žižek's most substantial theoretical work to appear in many years; Žižek himself describes it as his magnum opus. Parallax can be defined as the apparent displacement of an object, caused by a change in observational position. Žižek is interested in the "parallax gap" separating two points between which no synthesis or mediation is possible, linked by an "impossible short circuit" of levels that can never meet. From this consideration of parallax, Žižek begins a rehabilitation of dialectical materialism. Modes of parallax can be seen in different domains of today's theory, from the wave-particle duality in quantum physics to the parallax of the unconscious in Freudian psychoanalysis between interpretations of the formation of the unconscious and theories of drives. In The Parallax View, Žižek, with his usual astonishing erudition, focuses on three main modes of parallax: the ontological difference, the ultimate parallax that conditions our very access to reality; the scientific parallax, the irreducible gap between the phenomenal experience of reality and its scientific explanation, which reaches its apogee in today's brain sciences (according to which "nobody is home" in the skull, just stacks of brain meat—a condition Žižek calls "the unbearable lightness of being no one"); and the political parallax, the social antagonism that allows for no common ground. Between his discussions of these three modes, Žižek offers interludes that deal with more specific topics—including an ethical act in a novel by Henry James and anti-anti-Semitism. The Parallax View not only expands Žižek's Lacanian-Hegelian approach to new domains (notably cognitive brain sciences) but also provides the systematic exposition of the conceptual framework that underlies his entire work. Philosophical and theological analysis, detailed readings of literature, cinema, and music coexist with lively anecdotes and obscene jokes. This book outlines a new conception of the cyborg in terms of consciousness as the parallax gap between physical and digital worlds. The contemporary subject constructs its own internal reality in the interplay of the Virtual and the Real. Reinterpreting the work of Slavoj Žižek and Gilles Deleuze in terms of the psychological and
ontological construction of the digital, alongside the philosophy of quantum physics, this book offers a challenge to materialist perspectives in the fluid cyberspace that is ever permeating our lives. The inclusion of the subject in its own epistemological framework establishes a model for an engaged spectatorship of reality. Through the analysis of online media, digital art, avatars, computer games and science fiction, a new model of cyborg culture reveals the opportunities for critical and creative interventions in the contemporary subjective experience, promoting an awareness of the parallax position we all occupy between physical and digital worlds. Parallax, or the change in the position of an object viewed along two different lines of sight and more precisely, the assumption that this adjustment is not only due to a change of focus, but a change in that object's ontological status has been a key philosophical concept throughout history. Building upon Slavoj Žižek's The Parallax View, this volume shows how parallax is used as a figure of thought that proves how the incompatibility between the physical and the theoretical touches not only upon the ontological, but also politics and aesthetics. With articles written by internationally renowned philosophers such as Frank Ruda, Graham Harman, Paul Livingston and Zizek himself, this book shows how modes of parallax remain in numerous modern theoretical disciplines, such as the Marxian parallax in the critique of political economy and politics; and the Hegelian parallax in the concept of the work of art, while also being important to debates surrounding speculative realism and dialectical materialism. Spanning philosophy, parallax is then a rich and fruitful concept that can illuminate the studies of those working in epistemology, ontology, German Idealism, political philosophy and critical theory. "In Parallax, Robin Morgan's most radiant prose, spare but sensuous, welcomes you into her dazzling imagination. This is a story about storytelling—a set of shorter tales which, like Russian dolls, nest and fit together to reveal a larger one. A fable for the future, a prediction about the past, Parallax is a luscious story that enfolds you and demands immediate rereading the moment you finish, a story that surprises you and invites you to play with the patterns inside its paradoxes, a story whose characters will accompany you for the rest of your life"—A scintillating narration of Michael Bamford, his struggles and determination to weather the storm of life; viz. love, racial prejudicing and a terrorist organisation. Born in his native Africa, he graduated in Law but decided to join the Army against the wishes of his father and childhood sweetheart, Tara Coker; the daughter of a very powerful politician and an exclusively rich businessman, whom he married but later lost to a coup d'etat. Michael was posted to the United Kingdom as a Military attaché, became an ex-major and because of the colour of his skin could not procure a good job despite all his academic acquisitions - a first class law degree in his native land, and a Masters degree in law in the United Kingdom. Even with his vast military training at the famous Royal Sandhurst Military School, UK, where he transcended his vast contemporaries, this could not guarantee him a good job. Michael later met and married Brittany Fitzgerald, an American journalist and the daughter of a puissant American Ambassador Plenipotentiary to the United Kingdom and Ireland. Michael became a police witness to the killings of two policemen by some extreme splinter terrorist group. He and his family then became a family on the run and were then placed under the police witness protection program, which the terrorist group were able to break at random. Colour (skin) Parallax is about seeing the colour of a skin from different dimensions, black, white, brown and so forth—we must all learn to love and live as one! Xeno-psychologist Abbott finds himself the guardian of a deadly Kryte on a mission to study it on his return to Earth. When they crash-land on the fortress planet of St. Jerome, the Kryte prisoner turns
the tables and takes Abbott into terrible custody. What follows is a terrifying journey across a hellish landscape towards a
drama that might change the destiny of the Kryte and humanity. The Date - September 3, 2005 A top secret intelligence
communique delivered to the oval office unfolds a chilling scenario for a proposed nuclear strike against the United States.
The target, though undisclosed?an all but sacred American institution?The United States Military Academy at West Point.
?Reed has imaginatively hypothesized a confrontation between the Government and a terrorist conspiracy that threatens
an all but sacred U.S. Institution ?The United States Military Academy at West Point. Respectful and sensitive to the history
and traditions of the ?Point? where the major part of the story takes place, Reed's ?edge of seat? telling manages to
enhance the stature, glamour and romance of the Nation's oldest and most highly esteemed military institution of higher
learning while at the same time demonstrating the highly-honed efficacy of government security measures to protect our
homeland.? Dr. William F. Atwater, PHD. Director US. Army Ordnance Museum Aberdeen Proving Grounds, MD Consultant to
the History ChannelHumankind has always been fascinated and troubled by the way languages and dialects differ.
Linguistically based differences in point of view have preoccupied many original minds of the past, such as Kant, and
remain at the forefront of language study: in philosophy, anthropology, literary criticism, and other fields. Paul Friedrich's
The Language Parallax argues persuasively that the "locus and focus" of differences among languages lies not so much in
practical or rational aspects as in the complexity and richness of more poetic dimensions—in the nuances of words, or the
style and voice of an author. This poetic reformulation of what has been called "linguistic relativism" is grounded in the
author's theory of the imagination as a main source of poetic indeterminacy. The reformulation is also based on the
intimate relation of the concentrated language of poetry to the potential or possibilities for poetry in ordinary conversation,
dreams, and other experiences. The author presents challenging thoughts on the order and system of language in their
dynamic relation to indeterminacy and, ultimately, disorder and chaos. Drawing on his considerable fieldwork in
anthropology and linguistics, Friedrich interweaves distinct and provocative elements: the poetry of language difference,
the indeterminacy in dialects and poetic forms, the discovery of underlying orders, the workings of different languages, the
strength of his own poetry. The result is an innovative and organic whole. The Language Parallax, then, is a highly original
work with a single bold thesis. It draws on research and writing that has involved, in particular, English, Russian, and the
Tarascan language of Mexico, as well as the personal and literary study of the respective cultures. Anthropologist, linguist,
and poet, Friedrich synthesizes from his experience in order to interrelate language variation and structure, the creative
individual, ideas of system-in-process, and questions of scientific and aesthetic truth. The result is a new view of language
held to the light of its potentially creative nature.Parallax of Growth explores the ideas of economy and ecology and the
factors that have put them on a collision course. Bjerg argues that our current mode of economic organization is
characterized by an inherent debt drive, whereby the creation of money through the issuance of commercial bank credit
has locked our economy into a vicious circle of forced growth and increasing debt. Parallax of Growth is not a catalogue of
solutions to the ecological or the economic crisis. The book aims to shift the inquiry from what shall we do? to why have we
not already done it? In order to address the challenges of our contemporary times of crisis, we need to understand how the
idea of growth is deeply ingrained in the ideology as well as the organization of our society. The book aims to open the
space for philosophical thinking about this important issue. This lively and entertaining history of the long struggle to measure the distance to the stars will appeal to general readers as well as to amateur and professional astronomers. Readers will encounter fascinating historical characters, from ancient Greeks to 19th-century scientists. Well illustrated, with contemporary pictures plus extensive notes on further reading. 2002 edition.

WINNER OF THE T S ELIOT PRIZE 2013
SHORTLISTED FOR THE 2013 FORWARD PRIZE

In Parallax Sinéad Morrissey documents what is caught, and what is lost, when houses and cityscapes, servants and saboteurs (the different people who lived in sepia') are arrested in time by photography (or poetry), subjected to the authority of a particular perspective. Assured and disquieting, Morrissey's poems explore the paradoxes in what is seen, read and misread in the surfaces of the presented world.

In a year of brilliantly themed collections, the judges were unanimous in choosing Sinéad Morrissey's Parallax as the winner. Politically, historically and personally ambitious, expressed in beautifully turned language, her book is as many-angled and any-angled as its title suggests. Ian Duhig, Chair of the T S Eliot Prize 2013 Judges. 'The outstanding poet of her generation.' Stephen Knight, Independent

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