WEBVTT

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Maybe it just got out of the loop somehow I'm not sure,

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no problem. It's, it just wasn't showing up on the track or on the
schedule as one of the sessions to be recorded but I can record it, I
will start recording right now.

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And the transcript is on so ol basketball meal. We'll see what comes out.

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All basketball meal.

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OLFO basketball meal.

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I couldn't think of any Kenya last night at the tech meeting but I
finally remembered some for today, so

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she So should I go ahead and mark the second part of this is being
recorded, or. Yes.

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We can do that because we can we can double check in this sort of in
between time tomorrow as well and just everybody's cool with it. Would
that be more helpful to you.

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Yeah sure that's fine just let's remember to check tomorrow but I will go
ahead and mark it as being hopefully recorded so perfectly, attendees are
forewarned.

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Some of them are in the panel now you're probably

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in the audience, if you will.

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Mary in the background looks wonderful.

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Thank you. It's not my shelf, but looking good.

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Thank you. I love this. The pixelated trust gallium grant genius worked
well for this year. Thank you. I was worried, like my captain might clash
with it so I'm sticking with just boring.

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Then, but

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alright well we are at time So, go right ahead whenever you're ready.

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Thank you so much to. This is the city's as Middle Earth, part one.

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I'm honored to be part of this panel at MIPCOM fifth one.

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I'm the editor and contributor to the volume.

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And I wanted to talk a little bit to open about the inspiration for the volume.

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And the publication of the fall of gondola and in 2018, Christopher Tolkien's final installment, to the history of Middle Earth now we know not the actual final installment.

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It highlights for me the ways that Tolkien envisioned, not only the natural world, but also the constructed habitations of our debt.

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Secondly, my ongoing interest in Human Geography The study of the interaction between humans or elves dwarves and hobbits, and environment.

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And then finally my keen interest as some of you know from past papers. In the first stage geography of the last Bulgarians particularly that chapter in the solar alien that most people love to hate of malaria and and it's realms shouting.

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So I initially began talking about this possibility for the volume editor in chief of the Mississippi Express, Leslie Donovan, and in Atlanta, so that was I believe 2008, and formally proposed the volume to the stewards at myth con in San Diego, the next

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year where it was accepted.

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So of course, coven obviously affected all aspects of 2020 and into 21, including research travel interlibrary loan and so, time is even more of an illusion and deadlines, have no meaning.

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So we're continuing with the process.

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But we have persevered with the idea that two separate time.

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My at least contribute to some beauty in the world.

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I'm so pleased to get to share some of the excellent submissions to the volume in our two panels here at MIPCOM.

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To save time, I won't read each presenters bio but I encourage you to check them out in the online program.

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Our presenters this morning, our first beer geek grammar calm.

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Her paper it mourns for bear leg, even as you do, living swords, in talking legendary, followed by my blood Daniel, the many faces of late town.

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Nicholas burns, but the beauty of mithril did not perish. Tolkien material culture and the made object. And finally, Robin and read within the bounds that he has set a stylistic analysis of strongholds in the Lord of the Rings.

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So please hold questions until everybody has presented and then we'll have a wonderful free for all your gift. It's all yours.

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Thank you very much I will start sharing my screen now

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share my desktop.

00:05:37.000 --> 00:05:42.000
Amen. I hope that you can now see my presentation. Yep. You're good.

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Great, well then I will get started I'm very honored to be here today to talk about my book chapter which will deal primarily with living sorts in tokens legendary, and I will first explain what living storage would be.

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It's basically the notion that sorts due to their specific characteristics that can be regarded and probably weren't regarded by people in a medieval period as being actually alive in some way.

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And this is the primary notion in two runnings book distorting early medieval Northern Europe, and, and she states that there are certain characteristics of sorts, dead, you know, make it rise to this idea that sorts may have been considered to be actually

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alive, or having agency in some way. And the first breath touristic is that sorts are very durable weapons, they become quite old very used even a few hundred years later on after they are made, and they therefore have a status as a relic or Aaron, which

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provides them with a history and life story of their own. So, sorts, have a life span that is much longer than their owner they often have separate several owners so you know their life story intertwines and, you know, with many different people.

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And because sorts become so old. And the second characteristic is that the source origin is often denoted in medieval literature as being of legendary or or supernatural origin, and it was made by either a legendary Smith like we learned, or by supernatural

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beings such as dwarves or giants.

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And in terror tokens fiction, of course also elves. And then there's also certain design features here to orbit imitation of sorts, that gives sorts of distinctive personality.

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You can tell sorts apart from the way they look. And that is often, how they are distinguished from one another. And that also makes them more personal or personalized often.

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And then there is a person invocation personification by medieval poets and artists that gives sorts the appearance of having agency medieval poets and artists would put emphasis on the source themselves rather than two people wielding them.

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And by doing so, they create the illusion that the sword acts on its own and has sometimes even a will have its own.

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And I will go into details in my book chapter, you know how this is achieved both in medieval sources, as well as in Tolkien's works. And lastly sorts have anthropomorphise properties and ties in a bit with the previous distinction official the same features.

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There are many archaeological finds of sorts from late antiquity and early medieval period where sorts have certain orientations that look like a face and human face, so they are made a bit more human.

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It looks like I have eyes and her eyebrows. And, you know, by, by having these characteristics. It really makes a sword almost come alive.

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So I will be looking at my book chapter at the Lord of the Rings, and specifically the sorts of Westerners, which are of legendary origin. They're made by the men of Westerners and talking in his letters intimates dead, the men of Westerners are I truly

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a reference to the legendary Atlantis, so you're truly legendary source and get origins are a bit shrouded in mystery. We don't know who made them. Apart from this, men of Westerners in the children of hood in that I will also be discussing we've got

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the sword angler whole or girl thing, which is made by an elder Dark Elf, and that is a dwarf elf. It's a bit vague as well but it's definitely a supernatural being so both these characteristics are now present in my paper.

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And one of the ways in which early medieval artists would, you know gift sorts agency, it can be seen here in this slide. This is an illustration from the Old English hexafluoride manuscript, and it's depicting Abraham that's preparing to sacrifice his

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son Isaac, and you can see that the sword has been drawn in really very largely on the page it's it takes up a lot of space it's almost bigger than a rabbit itself.

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And this is a deliberate action on the part of the artists Your eyes are immediately drawn towards this ginormous sword, and you almost don't notice that somebody is actually holding the sword.

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And you can also see that that's something that's too broad and also drew attention to in her book, you can see that the sword is almost literally pushing the letters on the page from a side, you know, to make way.

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And it's really a very, you know, nice visual way to show that was the most important element of this image is the sword.

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And in Tokyo work, you can see that also in how someone video gifts, the sorts of questions to the hobbits, and for the hobbits these sorts are

other sorts, but and also referred to a source throughout the books, but actually in reality to humans.

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They are only nice so you know it's all a matter of perspective that's being played with.

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And another aspect you know the Smith. I already mentioned, we Linda Smith, a very legendary Smith. The Legend of Leland on Wayland or Philander as he's named in all the Old Norse.

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It's known throughout the Northern Europe in the medieval period.

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He makes an appearance in Beowulf. The poet command said the hero is wearing a Bernie or a male shirt, that is made by William Smith, and in the world of the epic poem or the legend version will try to use Walter the protagonist carries his sword, that's

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also made by William Smith, and the most detailed version of the story of Leland is sold into food and coffee. That is part of the Old Norse poetic Edda, and it gives lots of details about Smith's and Smithies and their role in an early medieval societies

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in Northern Europe so it gives you a glimpse of, you know how a Smith would live in a village, but also at a court because you know the story of wounded actually covers of both these aspects, and there are lots of actual archaeological findings that corroborate

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with the details in the story so we can tell that this is actually a very realistic, how it's all being described, and this is noted in a paper that I've signed it and that's very, very interesting.

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And then there's the sag asking hybrid device it's another Old Norse saga edited and translated by Christopher talking and decoding the wake of I'm going to tell us the story of the curse sort of teaching, it's also a legendary sword.

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And this story has lots of parallels with the backstory of the sword and level or Griffin in the children of Putin. So, that is a very nice parallel to, to discuss.

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And now with that I've come to the end of my presentation, I hope that I've given a good overview of the many things that I will discuss in my book chapter, and I look forward to the discussion.

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Thank you very much.

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Thank you for your geek.

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Marie, on to you.

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Yep. Thank you. I'm going to share my screen.

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Right, window. That's the one. I hope you can see that.

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So thank you thank you for having me here. It's a pleasure.

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So my chapter in the book is focused on the city of Lake town in the
Hobbit.

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And it's varied appearances in illustrations, animated movies and live
action movies.

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Through this example, I touch on ideas like the lack of description in
the Hobbit, and what it means for artists coming after the auto King.

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I also look at the inspiration that the writer of this traitor provides
for other artists, and the need, or absence of need for archaeological
sources in fantasy illustration.

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There are mainly two directions taken by the artists in focus. in my
chapter.

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Some of them like to remind my captain, that you can see on the screen,
show everything bad leg down in the warm welcome chapter.

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They follow the relative absence of description in the text, others use
this opportunity to put forward the artistic agency like Michael Hague.

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And the same goes for movie versions.

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The Rankin bass Hobbit. Didn't depict Lake town in detail, and it
certainly had a moving notion of architecture and urbanism while Peter

Jackson, turn the town into a playground for actors understandable, and a paradigm is have said design.

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So, starting from textual sources and Jr. Otto King's Own inspirations for Lake town and drawing from scholars such as john golf and anybody do I look at representations of Lake town by jr Tolkien himself, and what we can infer from them.

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I then take readers on a visual trip through depiction of the city, beginning with the ones jr Tolkien inspired the most and moving further and further away from his grasp, while thinking about what those choices mean for readers, and for text, image

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relations. So I'm just going to give you a couple of examples.

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So, here we have an ugly. So he's, he's Walter color of Lake town, his friend with two pencil drawings, one at the beginning of the chapter, and one of the end, in which the readers can see rafts on the forest river, on the one hand, and those leaving

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the town. On the other hand, so his sketches work as some sort of bookends between which the picture of Lake down is neatly inserted the watercolor gives us little detail as possible about the actual plot, and the discussions going on at that moment in

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the story as viewers. We are standing far enough from the subject that we caught identify the figures on the walkways.

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But at the same time we're close enough that we feel invited into the picture of a woman pilots in occurs and reddish brown echo the title of the chapter, a warm welcome.

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It also contrasts with the blues in the background.

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The landscape which is shrouded in mist, that we can little glimpse in the background.

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It cannot be accessed without stopping first in Lake town as the characters find in the narrative.

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And with these elements, and only hints of the adventures going on in a relatively static picture.

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He also builds this illustration, in contrast with the one in the fire and water chapter, in which smile wreaks havoc on the settlement, and the architecture disappears.

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You know chaos of things.

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Another picture which is far from static is putting beans is vignettes in build those last song.

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So like several other artists before and after her Baines doesn't typically take down when the readers first discovered the settlement. She prefers to keep it for the scene involving smoke in the firing water chapter, and yet she does recall some details

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from a warm welcome. Like the house is on the shore in the background.

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So despite the tiny size of a picture. She manages to tell different stories at the same time.

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So, we can see characters jumping into the lake.

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Others fleeing on boats, and some trying to defend that town, against the dragon.

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Each time. She paints groups of figures, which gives the impression of one action decomposed into steps. As you can see in the detail of shared here.

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So, leaked on maybe just a decor in the scene. But what we can see photos carefully. Dr. Dawkins description. We have wouldn't buildings rift with fetch and build on files.

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So in a tiny part of her composition Baines has the main elements, taken from the textual description, which sort of compensates. The fact that she devoted her, her illustration for a warm welcome to if you have double barrel riding on the forest River.

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And indeed, depicting Lake town as a chapter heading for a warm welcome could be considered a spoiler, since Bilbo and the dwarves only arrived there a couple of pages into the chapter.

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For instance, Eric Fraser in the folio society hobbit also illustrated the forest river with the mountain in the background, rather than Lake town, and he keeps the depiction of the settlement for the time of its destruction.

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So these are some examples of which you can find in my article on the many faces of Lake town. I hope it makes you want to read more.

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Thank you.

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Thank you Mary.

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Next step Nicholas when you're ready.

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You're muted Nicholas.

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Sorry, Kevin. Many thanks for organizing the panel and editing the collection and can we first heard my paper at the Morgan library in 2019 when I gave it as part of a panel on Tolkien and inspiration.

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And I focused on the idea of material culture in the legendary on particularly in the Hobbit and The Lord of the Rings, I know that the first encounter we have with anything in the world of habits, is a hole in the ground just in the material dwellings

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of Bilbo and we hear about fill those fakes that before is of course you're not really break. And we, for a book that is often talked about in terms of fantasy and in terms of its unreality.

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There is a lot of very lived and observed reality in the material culture of the world, and particularly talk about the idea of the math. And originally from work and library, it was a museum.

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So I was trying to think about museums in Tolkien's world and there's the maximum house in the cold delving which is where habits, put things that they know are valuable, but they don't really need.

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So I talked about an aesthetic of math in Tokyo, that of the aesthetically valuable, the potentially usable, but the not overly inflicted by possession and of course we all know from Theodore and from Saracen and from the people bore a mirror the people

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who kept back on to material objects such as the ring become overly possessive there's the parable of the faithful stone and the true dying section of unfinished sales but it's all about the power of made objects to absorb their Creator too much, and

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the math them space, give the object, some independent from its possessor but also marks as valuable and my title is kicking from the episode where Gandalf fix when they are approaching cut address when the company is approaching cutter address in Book

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Two again don't think that the mythical coach that Bilbo owned is riding in a back shelf in vehicle delving with, in fact, Frodo actually hasn't, and that's the land the beauty of mithril did not perish, it's, it's this very valuable material form that

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the dwarves craft and Frodo of course has the shirt. What when Bell, when Gandalf gives that talk. He thinks he doesn't have it. So there's the combination of having the shirt from serving the function that it serves, but also not possessing it too much

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because it might be in a math them, it might be in the museum. It might be disposable, And so that's how choking shows material culture, had a midway between not valuing it at all, and valuing it too much.

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I also known as the kind of central panel of material culture in. Third Age Middle Earth and I don't know much at when it can be mentioned blaring and I don't know much in the first age but there's a whole world they're obviously, but in the Third Age

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Middle Earth. There is a particularly in book five of the Lord of the Rings. This, you could extract a novella of about 150 pages and change the names of it and get rid of all the magic and have it be about a city under siege mean it's Tara, of course,

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but people have talked about Nina's Kira, as an analog of Constantinople when the Arabs besieged or Vienna when the Turks deceased. But if you just look at it that way you see it more like the senior Paris in World War One.

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The feature of Leningrad and World War Two and modern material city under siege and if you guess Chad, that part of the book, you would have a very different idea of Tokyo and one where the strong fold and the city and the being deconstructed space the

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non world non natural space assumes a much greater role, but my principal point is Tolkien valued material culture. He was painstaking as an artist in his relation to drawings of its own universe to the king war and so on.

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He did not see the materiality of the archetype just as a means, but he was very conscious of the danger of over valuing the objects that way, like doing many things.

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And this is all touched upon more and by sa for the collection. Many thanks for your time.

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Thank you so much Nicholas.

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Okay, Robin, up to you. Okay, thank you very much.

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Um, my I'm very glad to be here today and I'm really loving this wide scope. Even with just four of us, of approaches and methods and topics in this book it's going to be fantastic so my sa within bounds that he has set in a stylistic analysis of cities

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and stronghold and the Lord of the Rings, build on some of the earlier stylistic work I've done stylistic scholarship is sometimes called applied linguistics, a method which draws from linguistics, to analyze literary text.

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It's not a large field and Tolkien studies were done first glance is surprising given how many people debate issue of tokens, writing style, as if there is only one.

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However, the Applied Linguistics that I do requires actual training and linguistics methodologies, which as we know has been centered from literature, since the little Lang curriculum wars of Tolkien and chippies professional lives, and so many people

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literary studies simply do not get the linguistics training, solid six can also be very quantitative, which sometimes throws literature people for a loop.

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Michael DC drought is probably doing some of the most amazing work with his Lexus program to analyze text, which was funded by any age digital startup grant, and I am going to be reviewing a recent book that is completely Applied Linguistics It was written

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by two linguist Thomas Coleman and Derek statements poking his literary
artist exploring rhetoric language and style and the Lord of the Rings.
And as their title indicates stylistics can overlap with rhetorical
analysis, which may be more familiar to

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some literature people.

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The process can be done manually as I did with this essay or it can use
various programs to analyze data, in which case it also becomes a subset
of what is called Digital Humanities these days.

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So I use mak holidays functional grammar, which is a descriptive
linguistic schema, rather than the prescriptive is grammar, many English
teachers learn and teach on his grammar focuses mostly on clause
structures.

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And that's what I look at in this essay. I've also done some keyword and
collocation analysis which identifies words and phrases that are used
most often or often lately, rarely used which really does require the
text database to be to be effective.

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I had planned to do some of that with this essay, because my original
plan for it was to collaborate with James Tauber who some of you may know
who is working very much and digital token drawing on the programming and
methods that the classic systems

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are able to do.

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able to do. But the pandemic completely disrupted our plans. However, I
still consider this as a more of a pilot study than a completed work, and
we hope to pursue this in future.

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It's related to two of my previous stylistic essays, the first of which
tree and flower leaf and grass, the grammar of Middle Earth and the Lord
of the Rings.

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I analyzed how Tolkien created a sense of the natural world agency
through his claws structure, particularly the mark themes at the
beginning of sentences, which I then compared to Jackson cinematography.

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I think Jackson in fact one of the best things he did was the structuring
of the showing of Middle Earth, and the other essay mythology and history
of stylistic analysis of the Lord of the Rings.

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I looked at three key scenes in the novel to foreground how the narrative persona at key minutes evoke the mythological past that was described in the summer alien, either through L.

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Ron speech at the Council of L. Ron or through an actual narrative commentary at the charge of the row here him, and at the viewing at Mirror mirror.

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So in this essay. I started thinking about cities and strongholds for the first times because of kameez focus, and I pulled scenes describing the characters first arrivals at seven locations Riven del morea Lorean address Helm's Deep is in God's eyes

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and guard and mysterious by arrival I meant started the scene where they actually come to the city or stronghold even though they've been traveling through more uninhabited areas, and I focus on the bounds or boundaries.

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And my title quote is from Gandalf description of Tom bomba deal with drawing to the bounds he has set. So I'm looking at how the narrative of persona, create the bounce around the cities.

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made in talking to force in the city, that there is a complex quote interactions and intersections between culture and nature both broadly defined in tokens legendary him, rather than a simple binary distinction.

00:31:20.000 --> 00:31:20.000
So we're very much looking at quote a continuum of subtle distinctions, and of quote.

00:31:20.000 --> 00:31:37.000
So we're very much looking at quote a continuum of subtle distinctions, and if quote, looking at the arrivals also provided evidence for tokens complex narrative voiced, which includes at, at minimum, third person limited omniscient points of view with

00:31:37.000 --> 00:31:54.000
the hobbits being the primarily primary but not the only point of view characters. This showing their characters experience and thoughts, a third person objective, also known as the camera I view that focuses on the external events of what characters

00:31:54.000 --> 00:32:14.000
do or say without reporting on feelings or thoughts, and a third person authorial persona, which while similar in some ways to the standard intrusive narrator would chop, which Tolkien uses to effect in the hobbit is different in the Lord of the Rings

00:32:14.000 --> 00:32:33.000
and in being much less intrusive, much less in structuring the reader in
certain ways, except when it comes to eyes and guard, and specifically is
providing information about that is drawn from legend method history
about the cities and stronghold where

00:32:33.000 --> 00:32:49.000
where the characters are arriving information that the characters perhaps
with the exception of Gandalf would not know, and since Gandalf is never
a point of view character, this this comes through our authorial persona,
and it becomes especially interesting.

00:32:49.000 --> 00:32:59.000
What we see in terms of how the authorial persona dominates, and is
embedded in the description of the arrivals two eyes and garden ministry.

00:32:59.000 --> 00:33:17.000
So my concluding paragraph notes that I believe I've identified some
stylistic choices that are significant in, and these are grammatical
choices causal structure and how tokens choices, introduce readers to key
cities and strongholds while connecting

00:33:17.000 --> 00:33:35.000
them to the larger themes that are major topics in Tolkien scholarship,
as a method stylistics analysis tends to support close readings of texts
that have already be done been done by experts in the field that is they
are doing explication and close reading

00:33:35.000 --> 00:34:00.000
the methodology of stylistics can provide quantitative data and look at
the text.

00:34:00.000 --> 00:34:03.000
Oh, sorry. We.

00:34:03.000 --> 00:34:11.000
I think we lost her last couple of sentences, Robin if you might repeat.
Oh, oh my internet connection is unstable. Can you hear me now.

00:34:11.000 --> 00:34:30.000
Yes. Okay. A backtrack to I'm showing some stylistic choices that are
significant in these scenes and introducing readers to the key cities and
strongholds while connecting to larger themes and talking to work themes
that are often as with the anthology

00:34:30.000 --> 00:34:48.000
on the forest in the city, have been identified by scholars doing more
literary closer readings and explication, but a stylistic approach can
provide quantitative data showing the how the scope of this over larger
portions of the text works.

00:34:48.000 --> 00:35:06.000

So I hope to work with James in future with a corpus approach, especially bringing in keywords and qualifications. And there's also the potential for archival work up at the market area, to see if these, the patterns of Mark themes and key words when

00:35:06.000 --> 00:35:19.000
they were introduced in Tolkien's writing process to see whether or not tokens revision choices when describing Middle Earth through the narrative perspectives of multiple personas changed over time.

00:35:19.000 --> 00:35:24.000
Thank you.

00:35:24.000 --> 00:35:27.000
Thank you so much Robin.

00:35:27.000 --> 00:35:28.000
To start the q&a.

00:35:28.000 --> 00:35:43.000
I would like to throw it back to the panelists and ask each of them, how the title or the volume or the focus of the volume on cities and strongholds shaped your particular essay or home to previous essay.

00:35:43.000 --> 00:35:50.000
So in other words, how has the volumes focus allowed you to consider Ardagh in a new way.

00:35:50.000 --> 00:35:56.000
And you can raise your hand or we can just fight over the the MC however you'd like to do it.

00:35:56.000 --> 00:36:00.000
Let's just go with the original Order No.

00:36:00.000 --> 00:36:03.000
Sounds good.

00:36:03.000 --> 00:36:22.000
Okay, then I will start there for me of course the focus was my original essay which I wrote for for an MA course on Tolkien was more on sorts sorts of themselves and particularly looking at the medieval sources that inspired talking in his fiction.

00:36:22.000 --> 00:36:41.000
and yeah for me to challenge was to also include more information on the maker Sophie sorts and the places where they were made and forged and traditionally also in archaeology it's very little known many of these sword makers, don't have a name.

00:36:41.000 --> 00:36:57.000
There's only one that is actually known from a medieval period at school first. And so I'm also discussing it in my book chapter, and you know I

also included some information, particularly on the backstory of the Anglophone or girlfriends stored in the

00:36:57.000 --> 00:37:08.000
children of hooted because, quite a lot of information is given by Tolkien you can really see how he tries to imagine what a sorts of backstory would look like if we would know more about it.

00:37:08.000 --> 00:37:18.000
And so in the solar alien he gets much more information on that, you know, the disorders actually made my, you know, al who was working as a Smith, at a stronghold.

00:37:18.000 --> 00:37:31.000
So that's where a struggle comes into the picture, and by focusing also on the Linda Smith legend in this opener saga. I could also include information from you know how in a medieval period.

00:37:31.000 --> 00:37:41.000
Smith would live and work in their environment, because there's actually quite some information in that text that can be cooperated with an archaeological finds.

00:37:41.000 --> 00:37:56.000
So, that is, that is something that I really added on to the original story that was very, very exciting to do.

00:37:56.000 --> 00:38:07.000
Can you you're muted.

00:38:07.000 --> 00:38:29.000
No thank you. Um, so I'm writing a thesis about illustrations for jr and Christopher Tolkien. And one thing I often do in that thesis is take a scene, or a location, and look closely at how artists have depicted differently from one another, or similarly,

00:38:29.000 --> 00:38:48.000
and if there are clues to be found in the text orange dr Dawkins own illustrations to shine a light on those differences or similarities. So the one that came to mind first was Riven del because it's a location that an artist cannot pass, either in the

00:38:48.000 --> 00:38:51.000
hobbits, or in the Lord of the Rings.

00:38:51.000 --> 00:39:11.000
But I also wanted to focus on the location that was less iconic while offering an array of representations. So I knew I wanted to study a location from the hobbits, And from there I just choose Lake down there ultimately details in the text, except general

00:39:11.000 --> 00:39:29.000
notes on its urban ism, which we do have several sketches by the author, showing us different viewpoints, so I wanted to see how that inspired.

Later, artists, focusing on citizen strongholds is particularly interesting when we talk about the restrictions,

00:39:29.000 --> 00:39:43.000
because, as far as composition goes, they're close to landscapes, but they're also products of their inhabitants. So there's a lot of directions and artists can take and the researcher can consider.

00:39:43.000 --> 00:40:00.000
So in the case of Lake town, I've had the opportunity to do some research on real world archaeology and see how that could be transposed, or not into other.

00:40:00.000 --> 00:40:08.000
Great, thank you so much memory or discussion of Lake County baby think of john Ashbury.

00:40:08.000 --> 00:40:10.000
Yes.

00:40:10.000 --> 00:40:18.000
Very discussion of late come maybe think of john ashtrays.

00:40:18.000 --> 00:40:21.000
That's

00:40:21.000 --> 00:40:32.000
right, that just is very interesting. Break keeps paper BB think whatever for

00:40:32.000 --> 00:40:37.000
or the schizo the origin.

00:40:37.000 --> 00:41:07.000
Squad, and sets just sentence or more pastoral and r dot and the Bible is kind of making an animal point there, and to get my answer to your question about how my paper wasn't selected by the cities and strongholds the, I think, in the mortgage right

00:41:14.000 --> 00:41:21.000
shepherd over the Smith, and that there is a link.

00:41:21.000 --> 00:41:36.000
So if you look at book five, the first half. Return of the King, to have this great city in danger. And then you have the story of the disposal of the rate at which we know what's going on again Mordor.

00:41:36.000 --> 00:41:57.000
The made me realize that Frodo and Sam order, they are trying to detach themselves from this pain. This material object has been the people in the spirit, are trying to save their material culture and talk to the folks that city as a city which he loves

00:41:57.000 --> 00:42:08.000

and wants to protect and so he has.

00:42:08.000 --> 00:42:11.000
Hey, we lost eight.

00:42:11.000 --> 00:42:13.000
Can you hear me.

00:42:13.000 --> 00:42:21.000
Yeah, yeah, you're back. Okay, that in a way it's a good object that the city potentially

00:42:21.000 --> 00:42:29.000
as the rain is the bad one, so can be seen, really made me realize, and thank you very much.

00:42:29.000 --> 00:42:32.000
Great, thank you. Robin.

00:42:32.000 --> 00:42:50.000
Okay. Well, as I said, the earlier stylistics work I've done, certainly carried over and methodology for this one, but most of that earlier work focused entirely on nature because I'm just a huge huge huge huge fan of Middle Earth, which of course does

00:42:50.000 --> 00:43:11.000
include the cities and strongholds. So when I saw the call I was thinking Aha, a chance to move into looking at locations, rather than, like I said, the in the in the early part Middle Earth, or in other ones I've done, sort of, sort of mythology history

00:43:11.000 --> 00:43:19.000
because I'm very interested by these conflicting issues, we think in mythology in history is separate but they're not or legend.

00:43:19.000 --> 00:43:39.000
So I started looking.

00:43:39.000 --> 00:43:42.000
We lost Robin.

00:43:42.000 --> 00:43:48.000
Okay. Yeah. Well, in that case, yeah I don't know can you did you want to just open it up to questions.

00:43:48.000 --> 00:43:54.000
Back down Yeah, okay.

00:43:54.000 --> 00:43:59.000
Yeah, we're all having internet problems today I see

00:43:59.000 --> 00:44:16.000
So, as I said, kameez focus on cities and stronghold really gave me the inspiration to look at parts of the novel that I hadn't looked at before

this methodology generates a huge amount of work to do with even small amounts of text if you're doing it

00:44:16.000 --> 00:44:34.000
manually, which is why I hope to extend it into with James, but it really made me think as I was working through it and Kami got various pathetic emails about, you know, which your cities in stronghold because on the surface, it seems simple.

00:44:34.000 --> 00:44:53.000
This is a city, this is a stronghold well but is it I mean morea yes no it's a stronghold but it's been inhabited by orcs Fang horn did different than last Lorean and their whole bunch more places that become complex depending on how strongly you take

00:44:53.000 --> 00:45:12.000
the city thing. So that was inspirational plus the complexity of their relationships to the environment because certainly looking at Helm's Deep emphasize the extent to which cities and stronghold are shaped by the natural environment people choose places

00:45:12.000 --> 00:45:23.000
to live where they can survive which they can defend the so there's a whole bunch more than has to come out and I was very happy to be able to start thinking about it this way.

00:45:23.000 --> 00:45:26.000
So, thank you.

00:45:26.000 --> 00:45:31.000
Fantastic. I love that inner connection idea that we're hearing from from so many of you.

00:45:31.000 --> 00:45:42.000
So yeah, let's open it up now to questions from everybody including the panelists for one another. And Tim is the best thing to do to raise hand for that.

00:45:42.000 --> 00:45:52.000
Just open doing straight up open mic, I guess, should be okay.

00:45:52.000 --> 00:45:58.000
So anybody that has a question just shout it out.

00:45:58.000 --> 00:46:00.000
Okay, I can go.

00:46:00.000 --> 00:46:04.000
I was, I was wondering, Robin.

00:46:04.000 --> 00:46:24.000
Have you noticed a difference in talking style of description between the location inspired by real world architecture and urban ism like interests, and the one he fully imagined like la Florian.

00:46:24.000 --> 00:46:27.000
Wow.

00:46:27.000 --> 00:46:30.000
That is a. Wow.

00:46:30.000 --> 00:46:33.000
That is a brilliant question I'm going to write that.

00:46:33.000 --> 00:46:51.000
James and I can can look at it, there, there are differences of which
identified in, in, in the full essay I surrounded also by by data about
all

00:46:51.000 --> 00:47:01.000
those and a lot of linguistic step. I did phrase it in those ways but the
and all that.

00:47:01.000 --> 00:47:13.000
What I really noticed is zoom in certain ways, like Riven della Florian
both Ellen stronghold and or cities would be described in similar ways
but they're not.

00:47:13.000 --> 00:47:25.000
And so there there is something really there in terms of why those
elements, maybe it's because of the differences in the else and and the
point of view characters at that place.

00:47:25.000 --> 00:47:32.000
And the urban or the city areas are not always similarly described
either.

00:47:32.000 --> 00:47:47.000
Whether or not it has to do with you know his inspiration from real world
places. I mean eventually I would hope to extend this to the Hobbit and I
know Lake town was based on the archaeological knowledge that was known
about these sort of settlements

00:47:47.000 --> 00:47:59.000
earlier, but I will stop talking now but thank you that is a brilliant
question.

00:47:59.000 --> 00:48:01.000
Sorry.

00:48:01.000 --> 00:48:09.000
To continue on what Robbie was saying about Nate Sam being based on
archaeological sources I also wondered for Marie.

00:48:09.000 --> 00:48:23.000
Do you also see that any illustrations that people also look at, you
know, actual archaeological evidence to base Lake sound depictions in
their illustrations on or is that not really a thing.

00:48:23.000 --> 00:48:33.000
The main thing is whether the artists have taken inspiration from Tolkien
or not, and if not then some have.

00:48:33.000 --> 00:48:38.000
They may have looked at archaeology archaeology.

00:48:38.000 --> 00:49:01.000
How do you say that historical historical studies but some of them like
micro Haig, they've taken the idea of a, of a town on the lake, but
they've given it all Camelot architectural features that would never have
been used for for a city on the lake

00:49:01.000 --> 00:49:17.000
because it looks like a medieval castle, built in stone and everything so
they're taking, they're enjoying their artistic agency.

00:49:17.000 --> 00:49:19.000
Great. Interesting.

00:49:19.000 --> 00:49:34.000
I'm afraid I'm going to have to exercise my, my tech mod hat here so can
we can, can you wrap things up for us. Sure. Thanks so much to all the
panelists for your contributions and remember we have part two of the
panel tomorrow at the same time, and

00:49:34.000 --> 00:49:38.000
I know some of the panelists have been in the chat as well.

00:49:38.000 --> 00:49:49.000
I'm also open to hearing any pitches for the volume because of coven so
if you have an idea you'd like to pitch, please let me know on Discord.
See you ever.

00:49:49.000 --> 00:49:53.000
Thank you, Tim. Yeah.

00:49:53.000 --> 00:50:04.000
If anybody does want to continue discussion have questions for the
panelists for those that are on there they could go and access the track
to green channel, the discord server and continue discussions there.

00:50:04.000 --> 00:50:07.000
So, thank you very much, everyone.

00:50:07.000 --> 00:50:37.000
Thank you very much, everybody.

00:51:39.000 --> 00:51:55.000
Right, so for those of you that are sticking around the next presentation
in this room will be unfairly unknown with some parentheses and their new
and neglected or 30 in television programming, a panel discussion.

00:51:55.000 --> 00:52:00.000
And I see Carl I see you're already he.

00:52:00.000 --> 00:52:11.000
Yes, I am here Can you hear me okay. Yeah, great. And this is the time
right now if you want to try out, you know, screen share anything like
that. Now's the time to give it a shot.

00:52:11.000 --> 00:52:13.000
Or let me know if you need help with anything.

00:52:13.000 --> 00:52:25.000
So I don't have anything on my end, I don't know if my co host match
agree with you thank

00:52:25.000 --> 00:52:31.000
you I don't see any of the other panelists in the room just yet.

00:52:31.000 --> 00:52:43.000
I emailed them, I forwarded them the new links so they should have it.
But I'm, I'm also monitoring my email to make sure that anybody is not
emailing me last minute Hey Where, where is this.

00:52:43.000 --> 00:53:13.000
Yeah, wouldn't be a meth con without a last minute wrinkle.

00:54:27.000 --> 00:54:32.000
Hey, that's another one of our panelists ugly.

00:54:32.000 --> 00:54:48.000
Yeah, Michael is joining now.

00:54:48.000 --> 00:55:18.000
I'm going to step away for just a minute, but you should be able to admit
anybody else that is in the waiting room. Awesome. I will do that.

00:55:19.000 --> 00:55:20.000
Hey Michael.

00:55:20.000 --> 00:55:29.000
Are you.

00:55:29.000 --> 00:55:30.000
We the first ones in.

00:55:30.000 --> 00:55:32.000
Yeah, I'm.

00:55:32.000 --> 00:55:46.000
I said, I made sure that Rachel and Richard had the new links I stuck a
email out. Okay.

00:55:46.000 --> 00:55:52.000

Yeah, I think it was going to our paypal account so that's what it did
for me.

00:55:52.000 --> 00:56:00.000
Yeah, mine was going to the so went to my Gmail but it went to my
promotions folder. Oh, okay. Yeah.

00:56:00.000 --> 00:56:02.000
So if I didn't check that.

00:56:02.000 --> 00:56:18.000
I wouldn't have known. Yeah. Did you see that link I sent to the pop
culture list on the meeting on Tuesday. Yes, I did. Oh, I just heard back
from them an email they said they're going to record it so if you
register, you can get access to the recording.

00:56:18.000 --> 00:56:23.000
Awesome. I might have to do that. Yeah,

00:56:23.000 --> 00:56:38.000
I was gonna send it to my students but I'm not sure if they're that into
King Arthur, they all you know the class was listed as King Arthur but
they're all like, I don't like King Arthur I don't know why I'm taking
this I'm like, I don't know why they're

00:56:38.000 --> 00:56:51.000
so down for my summer folks are like, just ending. Uh huh. So I'm just
like, Yeah, not even gonna bother.

00:56:51.000 --> 00:56:57.000
I'm down the four students now I started with like seven I think

00:56:57.000 --> 00:56:59.000
it's like 22.

00:56:59.000 --> 00:57:01.000
Richards here.

00:57:01.000 --> 00:57:06.000
Sounds good.

00:57:06.000 --> 00:57:08.000
So we're just waiting on ritual.

00:57:08.000 --> 00:57:13.000
Yep.

00:57:13.000 --> 00:57:17.000
Hello, Eric Hello.

00:57:17.000 --> 00:57:46.000
How y'all doing good.