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Okay, so this is L Hudson, and the session, it would you mind doing the Latin for us at the on Perrier raver when I Roman ruins troubled temporality and HP Lovecraft alien other so now we're going to start the recording.

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acclaimed authors artists and filmmakers. There are a number of distinct developments to Lovecraft Swati of work but on the whole his major contributions to literature philosophical rather than artistic, the cosmos is cold, dark uncaring place and humanity

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is by definition Lee insignificant in the grand scope of existence, and willfully unequipped to understand our true place in the world. That is the crux of love crafts work and the perspective that defines this place in the history of speculative fiction,

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but unique and out because he may have been Lovecraft was still a horror author of his time and he used the tools that he had reading only a little over a century after the arguable birth of weird fiction with Mary Shelley's Frankenstein in 1818.

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Look after heavily on the Gothic and his writing his early stories in particular, frequently feature those old Gothic standbys haunted houses ancestral curses the Unquiet Dead and the terrible consequences of playing God central elements of the whole

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faded into the background as Lovecraft became more interested in his own brand of horror, but by no means that they disappear entirely. One Gothic trope, in particular, plays a prominent role of cross work right up until his death, and that is the image

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of the ruined city.

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The city is a spatial object its primary relevance Lovecraft for our purposes as a temporal one love crafting temporality is generally imagined as horrific simply on account of its scale, deep time as scholars of Lovecraft term the notion is fundamentally

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unsettling when viewed in the context of the human experience because it is so far beyond our capacity to understand.

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And this schema brains are only important insofar as they surface evidence of deep time. One can't look at an ancient city and not wondering how long it's been there.

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But, by virtue of the fact that ruins def additionally exists as limited spaces, they are natural mediums for the phenomenon of temporal collapse, which is itself a source of horror distinct from the notion of deep time.

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And by temporal collapse I specifically being the decertification and sometimes outright reversal of the laws of time and causality. What happens when time stops behaving as it all.

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And why is that scary. Primarily, this paper argues, we stopped being able to conceive of a rational bottle of history, and we lose a critical tool in the project of self definition of course third city has not got the convention into Sheila and his book

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Babylon under westernized traces a trip all the way back to its roots in the Old Testament, introduce it is however the image of the Brune city takes on different paths and different times and places in the Bible, it's a visual representation of the costs

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associated with disobeying divine authority is demonstrating the story of Sodom and Gomorrah. In the ancient world, the run city is sometimes a proof of history cyclical nature, as in Bolivia says histories which puts forth the idea of civilization a

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cycle that he calls NSA closest, and sometimes it's a kind of source texts for the invention of state pathology as individuals with it, which figures the ruins of Troy as predictable as predictive of Rome's greatness yet to be.

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In contrast, the medieval rude city is more of a sort of a mental more visible and tangible reminder that even the greatest earthly wonders are fundamentally ephemeral sick transit Gloria Monday, fast passes the glory of the world.

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The first thousand years or so if it's this distance, then through and city as a trope was of the past but still not wholly disconnected from the present a meaningful Italian wandering difference from didn't wonder who or what made the Coliseum, she knew

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She knew that it was Romans of centuries past. On seeing the salted skeleton of burned Carthage a century after the third peanut for Roman,

or at least a sufficiently educated woman who were generally the people contributing to the literary canon we have

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today would not have asked who used to inhabit this place. This is the change that was the Middle Ages gateway to the modern world. Well, particularly of the grim and brutal business empire Europeans of the 16th century and onwards begin to kind of ruins

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that to their eyes did not have definite or easily comprehensible origins.

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The ruins of Egypt and Syria were much older much farther flung geographically and all the whole much less easily understood by Europeans because they were produced by different historical paradigm Napoleon's Egyptian expedition discovered the Rosetta

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Stone, the Rosetta Stone in 1799 but it was only in the 1850s that European scholars were finally able to translate ancient Egyptian scripts with any real degree of accuracy for the better part of 16 years Europeans in Egypt primarily the French and the

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British were plundering ruins of civilization whose language was pretty much incomprehensible to them.

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With this historical development then we see a parallel development literary image of the road city suddenly runs become signifiers from other, and not just the geographical or cultural other, but a temporal other Emperor's.

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Excuse me, empires and the rappers had risen and fallen in prison again far outside the scope of the post Roman world, the historical paradigm that made Western Europe was far from Universal conclusion evidence by the discoveries of ruins that had very

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little if anything to do with that paradigm.

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Consequently, literary room becomes a lot more alien once had always signified a past by their nature but now that past was not necessarily a familiar one and the ruin reflected that in both rolling composition monumental ruins become more common and

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they begin to develop an association with the romantic idea of the sublime, which is something so something so great that it defies measurement or comprehension.

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So counterintuitively though its literary run became an image of the Gothic largely in the context of dissociation with ghosts and hauntings which primarily utilize the aesthetics of the familiar ruin.

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There are a number of reasons for this, the genres interest in the role of the past and finding the present its use of historically or emotionally resonant landscapes and others as well.

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But for our purposes, the most relevant is the fact that run is in many ways the natural habitat of the ghost. And when I say ghost. I mean, literarily speaking and intrusion of the past upon the present, not necessarily the spirit of someone departed.

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Similarly, though a ruin is a medium for the past it was made long ago but it's finished to persevere into the present to look at a ruin is to look at a physical reminder of the passage of time and therefore to wonder what's a came.

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Additionally, as Paul Manning observes ruins are in large part defined by their absences, and that negative space both of the people who ought to occupy a structures site, and the things that once must have filled it out and made it livable beautiful

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or both is powerfully suggestive.

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And so in a very real manner of speaking ruins contract ghosts.

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Gotta go surf on hold not terribly alien, they're created by a past year is or can be intelligible because the Gothic striving interest is arguably the particular force of the past and if we do not understand the past once Kathy Earnshaw and birth and

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Mason came, we can hardly expect to understand them.

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Got the currents are similarly intelligible for similar reasons, the other sort of ruin the RID OF THE OTHER which is definitely alien. What sort of ghosts can expect to find their.

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Evidently, not very pleasant once once at this type find their expression as forms of dramatic supply, like we mentioned, sometimes horrific sometimes beautiful often both.

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They're ghosts and by ghosts here I mean any figure that belongs to the past but appears in the present, are not always sources of fear, almost uniformly strange and unsettling.

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Now it would be tempting to ascribe this quality solely to the fact that these figures are born of unfamiliar sources and chalk the whole situation up to the human tendency to fear that those who we are not.

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But why, why are these other ghosts, and specifically the ruins that produce and apply them so definition Lee horrific. I argue.

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This is because they prove to us beyond a shadow of a doubt that the universe does not revolve around humanity, or around, whatever in group issues, define ourselves as the Europeans of the 19th century found the versions of Egypt and Syria both wonderous

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and profoundly troubling for ultimately a single reason they were in our proof positive that just as they were not the first paradigm of human history, neither will they be the last.

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Fundamentally, it's precisely this logic that informs Lovecraft bleak Cosmos system, the grand suite of the cosmos is very large and tweet, however when Jesus defined we are very small.

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So there are a few notable instances of the run city trope and love crafts work I want to touch on the action of Perhaps this was famous story the color blue, published in 1926 is prompted by the rise for dread ancient city from the depths of the ocean.

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Over the course of the plot, we learned that this city is in fact the prison of a pretty strict God at the climax of the narrative, the God and question is released by a couple of hapless sailors and it's well on its way to wreaking havoc until a lucky

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circumstance sends it back to sleep.

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So the passage in which the sailors first sight city of, oh gosh role yeah his closest I can come to pronouncing and it's intentionally difficult to pronounce his excerpted in the handout and that's passage number one, and Lovecraft goes on to refer to

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the city as a quote dripping bad a lot of elder demons, see so perversion defined by dizzying heights horrible images and hieroglyphs and crazily elusive angles of carbon rock.

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The focus on unskilled uncanny skills and surfaces is evident enough in the accepted passage but there's also a definite temporal dimension to Lovecraft characterization of drawn for Yeah.

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As soon as the city come as soon as the city comes into play. Lovecraft specifies that its origin is in measured lyst yields behind history, the ghosts of time that separate rule yet from the modern world are just as incomprehensible as the alien geometries

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that define its architecture, which are too great to belong to anything right or proper for this earth lover I swear it's not mine.

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So, well good time is evidently at play here. This particular version doesn't much have much to say about the illusion of the distinction between the bottom of the ancient of the face fit what it contains however it's very relevant to the question of

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time troubling and bears a striking parallel to the Gothic argument of the ghost producing ruin willing is the prison of something, ancient yes but it is also specifically contextually a tomb.

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During the encounter with a colt kazoo and its ilk the call to speak of religious rising lose imminent rebirth in the language of death and resurrection.

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In that, in his house that rule yet dead kazoo weights treating or said the coldest chant goes and again and again Lovecraft emphasizes that emphasizes that this particular God is very much dead, though it exists this influence on the president.

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He even describes really as a corpse city, which is coincidentally, and your Exact English translation of the Greek word necropolis which, in turn, generally refers, not to literally a city of the dead but she was like a tomb complex or, or a cemetery

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specifically, the dead are by definition relegated to the past, when Uber sports from its antediluvian grave, it also was a figure of sublime antiquity, suddenly thrust into the present against the foundational laws of life and death, which are really

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just the foundational laws of time, without which mortality but not exist.

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Like the ghosts of the Gothic embodiments of the past that refuses to stay in the past decade Julius resurrection is emblematic of the collapse of normative laws of time.

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The connection between deep time and temporal clumps is more fully elaborated upon in one of Lovecraft stories the shadow of time in that tail decidedly ordinary man's life is offended when his mind is stolen away to the distant past by race of ancient

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ancient safety and creatures. Yes, who preserve themselves and their great civilization by Leaping through time via bind swapping the main thrust of the plot is the protagonist peacefully regaining his memory of his time with the youth in the years after

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he's returned, and eventually traveling to the Australian desert touchdown whatever remains of the city that he remembers.

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So the second excerpt a passage on the handout is pieces description of the ways in which people perceived his yet possessed self the alien mind that was occupying this body for the years of his captivity.

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It's very evident that whatever least alien mind forgets that it's dealing with mere humans, it doesn't just affect confusion and it's references to the past, and to the future but fear that we haven't seen any ruins, yet the merging of past, present

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and future is already well present, and it's already sorted for peace returned to his body after years in captivity creates a similar uncanny effect as you can see an excerpt of passage three.

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He literally picks up with the economics lecture that he left off when left off with when he was first possessed.

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For peacefully at least the first seems as or no time as possible. He picks up exactly where he's left off, and inactive perfect mundanity five years have disappeared and blink felt like they vanished from his perception and in the aftermath, as we see

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an excerpt of passage number four peacefully, is left with his capacity to process time decidedly askew, in effect, pizza has experienced his own

personal temporal collapse, normally see effectively stuck five years in the past, from his own perception.

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of capacity to understand cause and effect. The most basic distinctions between, then Tao and later or thrown into question.

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And with a great poor begins peacefully remembers consequences of events that have not yet happened. He can look back upon the future up is down, down is up.

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The past is the future and the future is the past.

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Unsurprisingly, the lingering effects of his captivity proof disastrous piece of his life, he loses his job his wife and his sense of purpose and security in quick succession And all the while he's haunted by these terrible dreams which lead him to suspect

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the true causes of his five year delirium these dreams and his need for answers eventually drive him to seek out the city of the get the end switch by now of course my slides subterranean Bruins while researching for the expedition peacefully began to

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This is the mention of the yes and their time collapsing ways as the origin of all human ideas of prophecy is particularly fascinating in the context of the inciting incident of the color blue, which involves artists and writers have all sorts suddenly

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having similar dreams, eventually revealed speak through his preferred method of communication of an imminent apocalypse.

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The ideas had diverged somewhat by lacrosse time for much of the European literary tradition, throws a poet and profit we're intertwined, the Latin word lattes beats both, and in the classical tradition, with which Lovecraft was very familiar poets were

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often imagined as vessels for the creative force of the Divine.

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There's a reason Apollo is both is both the great God of poetry and the great God of prophecy, and the word prophet in English, actually comes from the Greek prefixes Pro Plus the verb favorite transit literally, it means to speak forth or maybe to speak

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beforehand the sense of Pro is not super clear.

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the sense of Pro is not super clear. Just as the artist and call of Khufu are transformed by the touch of the Eldridge so to his PC and the shadow of time, but as Sophocles reminds us and then Tiffany, nothing best interest of the lives of portals without

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ruin

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The geologists is appalled at the measure this age of the fragments. the expedition five so the early days of adventure, and the anthropologist finds traces of symbols which fitted darkly to certain Papua and and in Polynesian legends of infinite antiquity,

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to the members of the expedition that these things all signposts vertiginous cycles of time and geologic upheavals of cosmic savagery there's lacrosse trademark purple prose as well throw you throw it is itself a source of horror on account of the deep

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upon a passage into the ancient city proper. The incalculable age and brooding horror of this monstrous waste to begin to oppress me as never before he writes, and with mounting horror he realizes that he descends deeper that this place is far from alien

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to him as you can see an excerpt of passage seven.

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The description of the archives of the city. the last paragraph excerpted is a particular note, the fact that it contains the whole history past and future of the cosmic space time continuum is characterized this sadness, of course, because how could

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such a thing exists in compliance at the rational loss of time. This is an archive from millennia ago that chronicles the entirety of not only human but Cosmic History.

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But as PC descends ever deeper she finds that compliant with our conceptions of time or not, the archival history very much doesn't exist. So what do you discovered there Lovecraft does not say until the very end of the story, after pieces escaped from

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some leftover denizen of the ancient city that was in prison be beneath the earth even in his memories of captivity.

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The similarities to a lot of the colloquially were evident enough in this final sequence, an ancient city, check for instead of a core through their alien qualities and their great age check some elder evil waiting for a foolish protagonist to disturb

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it slumber, check and a Deus Ex makan escaped so that our hero can return to tell his tale. Check going off this in some ways the temporal collapse of the shadow of time is up the same type as a temporal collapse in the cold, blue, fundamentally, the

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story concerns the violent explosion, the violent explosion of the distant cosmic past into the contemporary anthropocentric present the unnamed resonant that PC narrowly escaped is a ghost again in the literary sense, I can continually rising from the

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ruins of Roja, but shadow, the shadow of time, as we've seen till the notion of temporal collapse much further, because the real horror of the story is not the remnant at all.

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It's the revelation that Lovecraft saves for the very end, the thing peacefully discovers in the archives, which he looks at, quote, as a serpent's victim may look at his destroyers eyes and things.

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This is excerpted in passage eight.

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If anything, This is temporal clocks enacted by an opposite strategy, not the past breaking into the present the present breaking into the past. Instead of the alien what we expect the familiar we find the familiar where we expected the alien and it's

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somehow more unsettling than the simple violation of our conceptions of the present. After all, fundamentally history is all around us, and the past is a foreign country.

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We don't fully understand the ways people lived before our time.

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So it's limitless they are ruins even antediluvian Eldridge terrify once are comprehensible in a way that the transmission. The transposition of the present into the distant past is, it's just not.

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So the shadow of times brand of temporal collapse poses something of a problem for exploration of the phenomenon status as a source of horror.

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Look us deep time is primarily horrific because it troubles in anthropocentric model of history and in a manner of speaking, the type of temporal collapse modeling the call of the loo is an extension of that idea, not only just the cosmic past suggested

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by the ruined city call our importance humans into question, but in the form of the ghost that monsters past actively attempts to reassert itself and reshape the human dominated present.

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We can't just ignore it.

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But as we've seen the shadow of time relies on an additional model of temporal collapse to produce horror, and if anything, PC to PC is discovery of his own handwriting and the ruins seems to contradict the notion of temporal collapse as primarily horrific

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because the questions are placed in history.

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Why, then, is this reversal of expectations frame to the way that it is, why is it that the Coleman angle revolutes, why, why is it that this specifically the discovery of human handwriting in a place where it cannot and should not be is the culminating

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revelation of the story and why. Above all, is that definitive proof of temporal instability so horrifying.

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Her father in his discussion of Lovecraft to brevity characterizes Lovecraft and time as constructed rather than cosmic study examples and various stories of human characters exercising control over time in a way that would be jointly at odds with low

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crosses cosmology wartime not anthropocentric in origin and purpose. According to father. Humans rely on this constructed law because without it, we like a fundamentally necessary tool.

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In order to live sane and rational lives we need the stability of cause and effect that the illusion of time provides. When that illusion is dispelled, as it is for peacefully who refers at one point in the story to the vortex of time, its absence and

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the realization that of its constructed nature becomes a source of for.

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Look up himself is not particularly interested in that, whatever, but he was certainly not the first author to concern himself with time troubling so to answer this question it behooves us to turn to one of the first excellent text to seriously consider

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the notion of temporal collapse.

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Marcus and as the colonists was a Roman poet writing and 60s AD better notice Lucan during the reign of the Emperor Nero famously despotic pirate who eventually forced Lucan to commit suicide on suspicion of conspiracy.

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Roughly half a century ago, that is before Lukens time room and emerged from 100 year period of bloody brutal vicious civil war that constituted the death throes of the Roman Republic.

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Look at the magnum opus the first daily or lm can be lay chronicle the civil war between Julius Caesar and poppy the great which ended with puppies to be the first list flight Egypt and assassination.

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The Critic wr Johnson, called for sale a quote an epic without a head, it's a deeply odd poem that tosses out the window many of the reading conventions established in previous centuries by Lukens predecessors, in favor of a gorse flattered apocalyptic

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nightmarish telling us only mostly accurate events, the scholarly consensus on Lucan is that the misery of his poem is primarily response to the tyranny of Nero and the propagandistic rewriting of history under his predecessor Gustus who founded the Empire,

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look and felt that history lacked meaning and sense and so he wrote an epic that lacked meeting incense such an ethos this particular president, and Lukens depiction of Caesar, who in this poem is a bloody minded hubris defying and cannibalistic autocrat

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traveling the ancient site of Troy and book nine. As you can see in excerpt funnily enough, nine on the handout.

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The translation is mine.

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Cecil's reclamation of history, his tyrannical desire to appropriate the pathetic ruins of a dead Empire towards the creation of a new Rome is viciously undercut by the fact that Caesar is himself deeply accurate.

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He has to be warned against stepping on Hector's grave by his guide, and he doesn't even recognize the famous represent this whining through the plane.

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We can go to great pains to describe the mythic figures immortalized in poetry who wants to draw this earth. And then he hammers home the fact that the only thing is that live here now, or run it out trees and bushes, even the ruins have perished, hence

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the title of this paper.

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But, Luke and extolled the virtues of poetry in snatching for souls from Oblivion, he emphasizes how much has been forgotten what immortality can see their hope for that a great Hector whose tombstone he almost steps on that of ass Erectus legendary founder

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of Torah, whose palace is now held together only by Norrell tree roots Caesars trying to cobble together a coherent founding myth for an empire from a few old piles of rocks in the grass and to his credit Lucan is happy to let him succeed and all his

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stupid Granger. The final line of the passage is in Latin robot Paraguay sorghum, which means something like Tori shop, Troy shall rise up as rope or perhaps Rome shall rise up as Troy in Lukens into intentionally ambiguous Latin.

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Congratulations Caesar You did it. You've aligned to the Millennium between you and in the US between Rome and Troy between the Titanic marble Granger of Gustus capital reborn and a couple of old bricks in the dirt.

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What out

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Caesars propagandists have been for Celia nine is fundamentally ridiculous, a joke at the autocrats expense because Caesar is trying to write history.

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In a world where history has long since stopped working over and over again in the first Celia time act strangely and cause and effect go haywire as we see, most notably with the Julia sequence of the beginning of Book Three.

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He cannot build a progression from Troy to bro. He can't even figure out which comes first for your room because Troy and Brom had become simultaneous and cynic doodle merged and melded into repetitive reflections of single image, in a way, it's reminiscent

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of the medieval iteration of the room city, which symbolizes the fleeting nature of Earth Earth and glory and acts as a reminder that all things eventually passed away.

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Augustus, the first emperor of Rome spent a great deal of time and money, all the commissioning of various works of art, architecture and poetry that loud and not only him and his new model of governance, but his suppose that her broke ancestors, this

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is virtual city it.

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In order to maintain his legitimacy, I guess it's understood that he could not exist, simply as what he was the great nephew of a famous general from an old to financially luckless family who fought tooth and nail to defeat his rivals the throne and eventually

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achieved ultimate power through a combination of cunning luck, like minded ruthlessness.

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So he crafted for himself and identity, an origin story and mythology of ancient heroism and predestined greatness and short he had a reason to hold the power that he did, and that reason was convincing.

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What else makes it. What else makes it real legitimate.

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Without time there is no history, without history there is no narrative, without narrative there is no identity and as Lovecraft explores in the shadow out of time and elsewhere identity is fundamental to human existence.

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And it's hard, that is the idea that underlies anthropocentric anthropocentric ism as well. It's a means of, it's a means of identification of separating us from, not us.

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On the most basic level, temporal collapses a source of horror because it just destroys our ability to define ourselves.

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Both Lovecraft and Lucan lives during the aftermath of epoch defining wars, the modernist movement in the wake of World War One was primarily identified with kind of cosmic nihilism that doesn't look too dissimilar to Lovecraft and event as hideously

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violent instructive as the Great War seem to the modernist Elliot talent and their contemporaries fundamentally incompatible with the notion of a universe that makes any kind of sense.

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So to for looking, who's definitive tues definitive epic is most notable for its refusal to adhere to any kind of rational construction, and who defines the Roman Civil War as an event so shattering that it broke the natural laws because most a great

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in Lovecraft and it Lucan, as well as the striking similarities in their cosmology, despite the 2000 year gulf between them. Both of these authors millennia apart suffered suffered the fracturing of what they perceived as the rational world order, and

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both turned to the constructions of identity to make sense of their experiences. If anything that commonality speaks to the universality of human desire to understand our world, even when, as for Lovecraft and Lucan.

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The conclusion reached is that on some level, the desire to understand the world is futile because the world cannot be understood. Thank you.

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I am happy to take questions I believe this is until 415 correct. Great. Wonderful. Thank you.

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Okay. So Tim has his hand clapping is can you help the question.

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Thank you, Rebecca. Um, yes so I have been interested in Latin and classics in general since I was in high school I'm an undergrad at Wellesley College.

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in 2019, I became more interested in slightly more obscure areas of Latin literature Lukens for Celia is not as intensely studied as, say a Gustin poetry or Greek tragedy, and I noticed the striking similarities between the between the two authors and

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primarily in terms of their outlook, and that kind of led me down the path of okay their outlooks are very similar they have similar ideas

about what history means what identity means what time means, are they doing anything similar to in their work to

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get those ideas across, and I found that they were.

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Thank you for the question.

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So have you found other examples that you haven't discussed yet to support your, your argument.

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Yeah, so there are a number of really interesting things. There are a number of very interesting examples in Lovecraft I primarily focused on the call look at the loo in the shadow out of time, because those are the two stories, one the coke dealer is

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famous, and it is the work of Lovecraft that's had kind of the best, most prolific reception, and the shadow of time is the one that's most specifically concerned with Well, time, but there are a lot of interesting ruins and other later of Lovecraft primarily

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at the mountains badness which actually inspired John Carpenter's the thing, and the. A lot of the action in that story takes place in this like ancient ruins city in the, like, the DC ice of Antarctica.

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And that is a story that is very intensely engaged with the idea of what do Bruins mean what do you what do these, what does it.

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What did these things imply and is that terrifying is that wonderful is that awesome and the original sense of the term.

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That is a story that is like much more intensely engaged specifically with the romantic idea of the sublime, especially because it takes place in the, in the Antarctic actually.

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But like the romantic conception of the sublime has a good deal of interpretation, with the like the history of polar exploration, particularly the history of exploration of the Arctic and so you can kind of see those converging threads in specifically

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this like polar landscape.

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But yeah, so at the mountains of madness is a good example.

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And then in Luke and specifically there are a number of other examples of time behaving weirdly and Lucan.

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The most famous is I briefly mentioned, the Julia episode beginning of Book Three where Pompey's dead wife, who it was her death that according to Luke and kicked off the Civil War, and she reappears to Papi and says, hey, you're doing this, you're doing

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Civil War, I was at Elisa because I lived good and virtuous life, but because of things that happened after my death that all that my death inadvertently caused I got kicked out of Louisiana, and now I'm in hell.

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So thanks, I guess.

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And that's like because right Julia didn't like Julius actions did not put her in Charteris the actions of people like the knock on consequences of her death put her there it's just fascinating reversal of cause and effect and, really, really just kind

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of a singular example of a characterization of the underworld, that is not really seen anywhere else from literature.

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What about the dreams in the witch house. It's another example, in which the crux is, you know, the which is from 200 years before, and she's bending time using mathematics.

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So you've got a time and space, bending, which is very similar to the weird geometries that are mentioned in the shadow over ns math and and the call kazoo and the lack of that.

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And so I'm wondering if you're also joining, you know, in, Einstein in the theory, time, and material are two sides of the same thing, and I was wondering if you think that the weird geometries that keep on being mentioned in the story is also connected

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with your argument.

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Yeah, that is fascinating. I hadn't necessarily thought of it in that context because this kind of grew out of specifically an interest in the parallel role of ruins.

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And then all of the all of the thing about the whole thing about time kind of sprung out of that so I wasn't really starting from the idea of like time and space, but that's, that's really interesting yeah I have not read dreams in the witch house in

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a couple of years. Um, I think I rewrote it in 2019, I believe, but I think that like yeah that's absolutely, absolutely a very fruitful Avenue avenue of inquiry.

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As for the thing. As for like the role of I'm studying theory on this whole situation I believe Einstein is actually like mentioned in the shadow out of time though very briefly.

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It's like during like talk. When pieces kind of trying to figure out like wait like what happened to me, and he talks to some people and people are like yeah well you know Einstein says that time is just another dimension and.

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So, maybe that has something to do with it. And, yeah, I know that there's there's, I also know that there's a good amount of scholarship on Lovecraft, and he's specific engagement with the scientific advances of his time because there were a lot of them

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happening.

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I am not a historian of science so I don't know that I would be the most qualified person to answer that, but it's definitely, definitely a fascinating avenue to pursue.

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How about the whisper in the dark. You could also, you know, if we're gonna continue to talk about, you know, continue with that conversation. Have you read that I have.

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Yes. Okay, so you know, they're able to travel through time and space, my being put inside of these canisters.

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So I don't know if that would quite go the direction you're interested in or not, but I will say that the narrator of the dreamer dreams in the witch house goes to live there, because it is a sort of a room.

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Yeah, yeah, I asked for, like the whole like all of the left cluster. I can't remember if there's multiple that involved amigo I think it's just the whisper and darkness and like they're like they're less expansions and both of them, but yeah the brain

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in a jar think I actually find like really fascinating dog particularly interested in that less from like the time space history aspect and more in the sense of like bodies in Lovecraft and specific like personal identity, and there was this fascinating,

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powers of horror that the reason that one source of horror is the breakdown of the boundaries between what is us and what is not us. And that is, and she calls this anything she calls this kind of anything that kind of troubles this boundary she calls

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that object to the process of that boundary being troubled she calls objection. And in this reading was specifically in the context of like the kind of like absurdly gory quality of Lukens writing, which makes sense considering that Krista was originally

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writing as a theorist of film for, I believe, but I feel like that could be really interesting even though it's not like it's not exactly like splatter house seminal cinema, for lack of a better term, it could be really interesting in the context of the

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various ways in which bodies and minds are messed with and troubles in in Lovecraft and how that also functions as a means of messing with identity, for lack of a better term,

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the whole thing. So, is there someone else who has some common higher.

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I have two things thing. First thing is really minor you mentioned kazoo as a god.

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Lovecraft did not consider them gods, they were, you know, things from outer space that were gone.

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They were worshipped as Gods but he wouldn't have thought of them as God, but the important the interesting thing that I found from this presentation is your connection between the locale.

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And narrative, right, the tour, or enter or interchange and horror fiction lends itself to that, for obvious reasons with Romans and ghosts and whatnot.

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I'd be interesting if you would pursue that to see if there are other narratives that attach themselves to other types of identifiable locales and see if it does that make sense.

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Yes, it does. Yeah, this is like super prominent Lovecraft and as I mentioned, like this is something I'm familiar with primarily in the context of the Gothic tradition, which is absolutely obsessed with place and locale as, like, a means of tone setting

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as a source of emotionality. One of my favorite novels, one of the first novels, I ever, like, really kind of stuck my stuff my analytical teeth into was weathering heights which is you know all about the all about this is a story that can only happen

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in this particular landscape The landscape is very important. I'm.

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Yeah, I'm interested to that would definitely be a fruitful avenue of research as well. I'm not, I'm not super familiar with, like any other genres that are so focused on so focused on locale is incredibly important to the story outside of like the Gothic

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and horror fiction but, yeah, definitely, definitely a thing to pursue Thank you.

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Anyone else have a question or comment.

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I don't have it fully developed yet as an idea.

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But the idea of the parallelism between classical authorship, and particularly ridership around, World War One.

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made me think of Cicero, and his tremendous amounts of kind of foreshadowing forbearance and in his personal letters lamentation of the events of his time, you know roughly 100 years before where you're looking at,

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and how that might kind of be paralleled into

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pre World War One.

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Or World War One.

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Concurrent authorship

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like with Tolkien for instance and how that so drastically affected him.

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Although his authorship was later, so it doesn't quite work, but there's that thought there and it's, I think there's other opportunities for parallelism around that turn of the century, to.

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Yeah, yeah, I think that makes sense and also about the like I think the the Tolkien comparison absolutely works because like, though, Cicero was dead by the time but Gustus rolled around he didn't live to see the end of the Republic because of justice.

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Justice was responsible for his prescription.

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The system was very much living through like a time of extreme political violence like he he's actually a character in the first area he's not very prominent it's the first sale is we're interested in Quito for a number of reasons, but, um, but yeah like

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like Cicero wasn't just like predicting the fall of the Republic, the fall of the Republic was a process that happened over a century and sister was living through it.

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Could you answer Nancy's question. Oh yes, yes. Oh, yeah, they're like very definitely be a connection with the class action as much as that. Now young men are well educated men of Tolkien's they had to study the classics married deeply College School.

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So even if they were writing later they would certainly be influenced could certainly be influenced by this.

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But my other comment would be how could we can we apply the series of ruins and times to any of token sliding specifically the Lord of the Rings which does picture ruins in various places.

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Oh, I am not the person to ask about that I don't this is not an original comment.

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Yeah. No, it's okay. I am i.

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So, I was a CS Lewis kid growing up, and I like didn't encounter Tolkien until I was an adult, and I am nowhere near as familiar with, with his work as I am with Lewis and Lovecraft.

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I understand I understand though that love that Tolkien was a special he was influenced by by classics, but by far the greatest part of his inspiration was, like, a by far the greatest part of his inspiration was medieval.

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I understand that he keep trans, he translated Beowulf and he was like, I like that was more of the world in which he was coming from. I have friends who work on.

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Old English. I do not work on old English I know Latin and Greek, but yeah that would I think it would be death, but the upshot is. I think it would be definitely applicable to Tolkien and fascinating to apply, I do not know enough about talking to do

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it myself. By the way, It's a quarter after four.

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Yes, yes. Yeah. Um, so if you have any more questions by email is on the handout, please feel free to email me also if you would like.

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If you would like a bibliography for this paper. Thank you so much for the wonderful questions thank you for coming. I really appreciate it.

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Yeah, thank you. Thank you so much. Have a great afternoon. It was a wonderful paper. Thank you. Thank you.

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Bye.