

WEBVTT

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You do not have to look at the transcript, I adore it for its many, many hilarious errors, but I also big series I love it for its effects, its accessibility, it, it's a real, it's a real trial for folks who have a hard of hearing to engage in zoom and

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being able to actually include people's really nice.

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I turn mine off.

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Yeah, simply because I find it a distraction I would totally think you're supposed to read this or am I supposed to listen I yeah I do both at one stop very well.

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That's the beauty of curb cut technologies, you don't have to take the curb cut, you can step right over the the side of the sidewalk if you want to but for everybody who needs to use the curb cuts there.

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He doesn't hurt anybody to include it. Right.

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I'm glad, though, though the second side for so long I've now gotten so used to it I went to a movie theater and I kept trying to touch the screen like I kept raising my hand to turn on the subtitles.

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So I was like I can't, I want to know what God's will is saying, I want to I want to understand what Godzilla saying right now in this big fight with King Kong, which obviously Godzilla has no lines, but yeah I gotten spoiled because I have subtitles

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on at all times in my house because my partner doesn't like loud sounds so just watch everything with subtitles on, you get used to it, you do, and then you're just in you're like why am I raising my hand it's not a touchscreen.

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I'm at century 15, it's not a touchscreen Oh, back in about 1980 I was in grad school, and in the film school they were doing this. There was a class on Japanese Samurai films.

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And so there was a series of films being shown for any student to show up. So, I'm an avid fan of those things and I went to them.

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And it was like six or seven of them during the course of the semester plus.

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Seven Samurai which was shown almost every semester off campus, as one shed. Okay. and so I've been seen all these Japanese films with the subtitles and everything like that.

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And then we went to a regular movie.

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It was like, there's something weird here.

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What they, there's something not right. Yep, yep. And I realized that it was used to reading the subtitles.

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Thank you, Graham for the reminder we are at I guess noon your time and Giovanni you're welcome to share those.

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There you go.

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Yes.

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I everybody.

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I want to thank you, the.

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meter by society for accepting my paper today. And so I'm going to tell you about the philosophy and theology of fairy stories.

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I was really fascinated since my very first three the Bible can say on fairy stories, and I was so young, I still couldn't get precisely why after many years.

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I think I have still the same fascination, but probably, I started to understand more why I love it so much, it's just the extent of the points talking makes in his essay and lecture in, it is very difficult to define precisely what his lecture was about

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sometimes because at the same time, it's,

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it's an attempt to define fairy stories but it's also some sort of art manifesto of toxins, or aquatics, like, I saw this, or perhaps it's also his own biography literary like colleges, but that's not enough I think that if we dig into the say and lecture

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and also look for the references he makes, and sometimes they are only implied and not discernible immediately in the text, we can figure out our conception of Tolkien's is also based in philosophy and theology, which is not only point he makes in the

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ending because sometimes people say, because he's actually building up towards the ending retreating real catastrophe. Throughout his whole presentation so I want to, so precisely out.

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Of course, it was very helpful to counter it to be able to count on the expanded edition by William figure and Douglas Sanderson because it made us able to also read the manuscripts of documents lecture.

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And also, they added their precious commentary, which clarifies many references.

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To be honest, I, I there to propose this talk because I discovered.

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Sometimes, also because of my formation as a philosopher, and other times by advice of other scholars which set me on the right track.

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And so I want also want to thank everybody who somehow or other, guided me here, and I was going to him.

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He

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was going to clarify how we should start from Robert George Carlin good, because as yesterday, stated his work on on magic in human life, which was then published as the philosophy of enchantment is very relevant to understand, If not documented inspiration,

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If not, documents inspiration, because as our guests to decide. We're not sure that's talking Matt Collingwood, apart from helping him with the Galactic names in an article or a book on archaeology.

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But the similarities between their, their approach, the approach but sometimes even the details of their arguing in the text is so close that we should at least consider the possibility of a dialogue between them.

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And apart from that.

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There's also a common ground shared by both of them, which was the interest in Britain, but also abroad in these themes and subjects, which could explain, maybe.

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At least part of similarities, but many other sorts of things that don't show up.

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And also, the darkness. No, no, sorry. Also don't show up and Scotland among the are somewhat skeptical about the possibility of their meeting the civilian figure and and the sun also encouraging further research as what I've been doing here.

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And I think we should start from the very definition of fairy stories. It's quite the same Boston documents.

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Same fairy stories, and in Collingwood starts. In both cases, they say that a fairy story is not to necessarily a story about families are out of sync, but it is about fairy, which is the state in which families have been stalking says, or that's the

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some, some just a matter of the general way of elements that I was thinking how to do magic as talking coding boot boot.

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That's just a series of examples that I could make many more about a chosen a few which I think are more relevant than others, but the be also many other it's really

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reach mine for research and I already have the passion of pointing out tomorrow at least in my notes.

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When I was maybe I can be able to comment in future publication. And so.

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Another example is that they even cite the same references.

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For example, Tolkien discusses the fable as different from fairy story in order to be able to define fairy stories justice excluded from the definition, other towns types which, you know, other dance and example he makes it is from lunch very books the

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monkeys are.

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That, that she left our heart, on a tree back where from where we started. And so the crocodile shark accept that.

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The monkey.

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taken from fabric that is the idea that the strength of a man or a creature may reside in some other place or in or in some parts of the body, especially the art that can be touched and even in a bug or understand, or in an ad.

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And so, a can of sorts of other examples of the same element in other stories, one of which is one of the most ancient stories, we have at all in one liter two, which is the tale of the two brothers in the sand or Sydney appears virus, and

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we should see how Collingwood also treats the same subject and goes into more detail.

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Elevator which says whatever stands in relation to his mistress, or blogger handkerchief or letters and so forth, and the solution of any destruction of any substrate where third party with a sentence any injury to the legend of fronting itself.

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You also makes another example of a philosopher who dances.

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Another philosophers book. Not because if he said to disprove him so but because he's addressing the his own emotion, and this is the way that calling the explains why the belief.

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Tolkien was describing was actually mankind, and we have the states as witnesses to such belief. And

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he, he believes, though, that this sort of connection is Dema points out, out to think that actually there might be a connection between a real connection between the object, the item, and the person is

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corruption of the idea of magic.

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And instead, talking, and Lewis.

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Do not clear this out, and still very it was very similar

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approach magic.

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As calling someone who created the same impression of relate to this between the two academies in the writing of fairy stories to each other spot my conclusion for comparison have been to the material composed of the bamboo, is that the to add please

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engage in some extremely interesting conversation about magic. I think we have some elements to see why. Simon cook.

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Think so. And that's more in his article.

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And so, the problem with defining fairy stories, both in Tolkien and I called him.

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Is that by saying there are stories about fatty. We should then define fatty and that is not something which can be easily done so Tolkien find himself in the same position as the dental guy he was in describing paradise, and God, because, as he puts

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it in the past him beyond humanity may not be supporting words like for example suffice and you for grace referrals experience in. So we are seeing that stoking already in the first part of his lecture and this say it is very close to theology.

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Although the argument also is somewhat implicit yet.

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So, moving to origins, which is a another chapter in.

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Tompkins, say, it says that after all we for the advancement of science and research. We are now able to identify some times not always the path that the times.

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I was talking about this earlier, the tapes spread through throughout Europe, coming from Asia, from the Middle East, are they in Bali, and they. This is related to the progress of the physiological science, who made us able to sometimes, identify precisely

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the route, they took in coming to Europe and then return. And so, when we're defining the origins of fairy tales, while others said that there could be either independent invention.

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Tolkien says but after all.

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Both inheritance and diffusion are related to band some, at some point, it must have been the origin. So after all.

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These are not three categories, which are really of different options in Hollywood, says exactly the same thing.

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But he only asked to, which is independent invention and diffusion diffusion in his

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in his writing means both the fusion in time, or the fusion in space, so they bought argue the same thing. Then, another thing which they both argue is the Association of children and fairy stories as an accident of our domestic history, this is Tolkien

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says that

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the. We think fairy tales are only suitable for children.

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But actually, this is something which we only think as we live in the modern age because earlier, things were different, and fairy stories were fought of

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literature.

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And they were not related especially to any specific age of readers or audience and Collingwood does not totally say so, he thinks exactly the same thing, which Tolkien says, but goes into more detail and explains exactly our these accident of domestic

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history to use tokens for letting us come to us.

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Then it says that services delivery versus the team 14th century England fairy tales was told, around the fire of any being an average gentleman sounds.

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While the telling of stories remain the normal practice your practice of society. at some point, there was no more incentive to think about it was good, it was good, it was then there is nowadays to ask the same question about cricket, the theme was accepted

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institution. And this is also what we found in our culture in Chaucer, and they just throw them on our own.

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But after the Middle Ages between 1600 and 1800.

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The ancient institution disappear.

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The people, the practice of telling them in other words that died out from among the look at the classes, the junction those would model the lives in the example of the Giants, but it's surviving water from the point of view that the grass is an alien

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wall, the world of the lower classes to be more precise, it's surviving, not in the lower classes as such, but in the past century or agricultural lower class. And so by degrees of the ancient stories became a sequel to the property was like that society,

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The ancient stories became a sequel to the property or secret society, from which the person will automatically be excluded. It was only the children as yet uncontaminated by the passion, would be able me to to kind of honor a membership and answer the

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children smells figures in the history of followers study as the main channel for each additional stories filter through into the located class.

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So, I think.

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Apart from the fact that they agree in many respects.

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They are also in some way complimentary, in the sense that here we find that reading by reading calling Buddha on this topic. Actually, clarifies to us better than talking does what he is referring to.

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And I think this is very strong proof of the probability of their encounter and debate on the topic.

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Now, to move on to their functions of fantasy of fairy stories, and I will leave Collingwood aside for a moment, because I want to explain our talking defines fantasy and the roots of this concept of fantasy that you know a very famous passage of on fairy

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stories. Tolkien says that you are mind and only the powers of digestion absorption is not only green grass discriminating from other things, and finding it's fair to look upon but sees that it is green, as well as being Russ, but top our food are stimulating

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to the very faculty that produce it was the invention of the object you know spring conditioning is more important, and that is not surprising section contestants but you need to be said to be only another objective parts of speech analytical grammar,

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the mind that thought of light gray yellow Steve's with also come see the magic that make everything slight unable to fly down, relax into your logo, that's the rock into this with water, it could do do on the other inevitably the boss.

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And I think that this concept of Tolkien is actually the same with the competitive, or dissociative Fantasia or fantastic in Greek, which belongs to men only Thomas Aquinas.

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And he defines it as the ability to combine and associate fantasy. They are mentally emerges as when to what from some Thomas from the imaginary form of golden imaginary form of a mountain, we compose the one form of a gold mountain which you have never

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is, even though we have proof that document new St Thomas because he owned a copy of the Summa theological by Thomas.

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We do not even need to specify that stalking you.

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Aquinas because even if it didn't which is not the case but even if he hadn't known him.

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He would still be aware of this concept because it was widespread in Europe throughout the Middle Ages, and even lighter as backup justifies it, it talks about the five inward body needs, which are common with a multinational fantastic information, and

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and manga, and this is the same as St Thomas, which we're seeing one slide ago.

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And the, the distinction between imagination and fantasy in Middle English is the same.

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In some Thomas because imagination is the ability to act as a storage of images and fantasy is the active imagination, productive imagination, which can be seen dissociate or associate mental images.

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Among them, and so they are so called this immediately likenesses or images of things.

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And the, this is very clearly specified in Bangkok's charities, the Garnet, and this is also found in John Litigate, which is also from the Middle English, period.

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And, in his book of try it says that the.

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There was a story where Mr one, which was more like a finger made in fairy than any work rocked by fantasy. And so, they, they were even more beautiful than what one could imagine, this is the, the, what you meant.

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that's actually sense of the word fantasy, which is very I sense because fantasy is compared to the light of God Himself fantasy is first compared to the light of the sun, which allows us to see.

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And then, is compared to the intellectual light, the mantle light.

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The light of the human mind, which is bestowed to man. By God, in order for them to understand things. And so, in this sense, fantasy is like something which is way between light.

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interesting, and I think talking was aware.

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We have no idea whether he had backup, but I think that, either from package or from other authors, he was aware of this concept. A this is also what is found in dental Yadier because it says that before the vision of God in Paradise, your first felt

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my fantasy. So we found a fantasy. But my design and we were moved already like we're working on it firmly by the sun and get his thoughts, and I don't read the Polycom because there's no time.

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And also recovery, as a theological meeting, because we found them in many words throughout Middle English period is that it is used to refer to Christ, to the recovery.

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In this case recovering means salvation, or means resurrection. In Roman, but also in.

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In the patients by the import a crisis mentioned to be that recover and

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recover is also baptism in a place in a passage from Sunday of gods, and it is the future beginning of the Holy Land briefly sensing the on Monday, and also interestingly which explains the picture.

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It is also the power of the Grail to Lance road.

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And also, perhaps, surprisingly, but also escape as a theological sense because it can be the escape from the fiends of Al, and so it still means salvation.

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And it's particularly interesting to track that also some Peters to be bashed by an angel from reason is an escape, is to find that escape. And so, this is a painting, representing some Peters escape.

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And to conclude.

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We are not surprised to learn this constellation is also a theological concept to both because talking explicitly defines it saw him, and because probably we we could have not is the construction of philosophy by Bruce you say, an ISA, and what which

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talking new, especially in this last lesson by the great, but that's also more, and that's.

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I've never heard it been pointed out that construction is also the role of the Holy Spirit of Christ lives are warm world, and he left behind.

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His Holy Spirit, as the console idol, so that his disciples are not are not left alone when he's gone. And he's also called the come forth.

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But it's really the same concept. And I also would like to point out that in.

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In common language today, both in Italian and in English consolation is fought off.

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Something like reparation have some arm done. But actually, in the Christian, meaning construction is much more than that it's not just.

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I.

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It's not just like telling somebody I add to that, I want to make peace with him, but it's more like

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making great offering a very expensive gifts to this person in Revelation, so it's operation, it's a generous reparation and a is the ability to both work things up, and even

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got to a better position than we were at start. And so, I would like to conclude by citing from John's Gospel, these things that were spoken to you being yet presently view but the Comforter, which is the only gospel, whom the Father will send in my name

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is teacher things, and bring those things to your remembrance whatsoever I said unto you.

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Thanks, everybody.

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Thank you so much.

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I'm going to spotlight you and would you be open to taking questions.

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Yeah, wonderful if folks would like to raise their hand on zoom for the questions that you have. And Giovanni Would you like to call on people or would you like me to

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not so why don't we start with I'll do it and then you can hop in as you see fit. Okay.

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Okay.

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Wonderful. All right, if folks can either, you can use the raise hand tool which is at the bottom of your screen under reactions.

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If you have some questions for our speaker.

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Graham said that he enjoyed it Pauline said that was brilliant.

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Brenton I see you're clapping hands.

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Sorry I obviously am relying on kind of hand totally fine so she'd be on this was really intriguing, I appreciate your approach. What I like about the approach.

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Besides having never thought of it myself is that it doesn't reduce like it doesn't narrow, like if I were to say.

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A Eucharistic look at Tolkien's theology and of recovery and constellation right that that's good but it narrows it maybe more specifically, and I agree that you don't necessarily have to have links from talking to these sources because those sources

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are cultural and religious moving up in through others to into tokens, environment, right. But, like, is there, like, Is there any narrowing like is there.

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Is there any source that's too far away like is there any limitation of method to this kind of discovery that one should make or like what kind of guide would you give to somebody who wants to do the same kind of hunt through the through the world of

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sources, but it's a very interesting question. Thanks, and I felt about it. And I think that we

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should be able to point out the some connection which are certain and specified or, at least, very body, power fully implied in what is being said in the text, or we should have asked for example, in a few cases so excited.

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We should have evidence that talking on the precise book or discussed a precise altar.

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but it should still be possible to have cultural to to propose a cultural are galantamine if somebody is studying for decades, a subject, even broad subject, but he spent his whole life studying it.

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At some point, he should have come in touch with all major tendencies in the subject is studying. And so, but even if we were wrong. We, in, in, in saying that he took inspiration from that it would still be

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justified by the fact that,

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as, as a cultural phenomenon, it would still be it makes sense. I mean, for example, we, we could. It's also related to the question I asked the rental our yesterday.

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I asked him why he pointed out, Giambattista vehicles philosophy as an important reference to understand both calling and talking and I, I don't mean to exclude that.

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But I think that if we are doing this.

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We're making this argument that we should also ask ourselves, What we're equal sources at some point it's natural. The saw like with fairy stories or stories in general.

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At some point, that stealer the independent invention of somebody, and sometimes we are even able to tell the first proponent of have an argument was or or storing in this case studies.

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I mean, it's difficult to trace fairy stories back to an independent invention because they go back to the dawn of time probably a stocking says the tongue the title and the mind, or Cleveland.

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And so it but in case of philosophical arguments.

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We have the witnesses testify for us that, that concept was first stated by, and we have a name. And so, we are sure that before.

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plateau nobody said that finger or before.

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I don't know, before almost nobody Sangha that the hero.

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So, I think it's it's fascinating. And em, extent to which we can expand is does not need to be limited

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in as an absolute. I mean that's these limits and nobody can walk beyond that, but it should be a limit to which is only given by the focus, you need in your study.

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I hope that this is understandable as a minute.

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Can I just, like, just to repeat what I think you might be saying so with talking specifically, and. Okay. Yes, so not specifically the stories. You have a concentric circle of connections to talking fully confirmed probable possible.

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Yeah, and you can align it across that with what we know to be his ideas, and then moving out from that is that sort of a three dimensional model. Okay, great.

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That's that helps me clarify what I think I'm probably already doing. So thank you. Okay.

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and I see Alyssa case hand is up.

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Yes, thank you. So, this is not so much a question as a comment.

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And unfortunately, I finally bought on various stories by talking but I haven't read it yet so I'm sure that my comic could be richer if I had but some.

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Today I will start it. Anyway, um, I often think when I'm reading fantasy, or watching superhero movies and stuff like that about our desire to have abilities and power that we don't have, and how well I, I'm a believer.

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And so I think of the fall, and the abilities that we had before the fall.

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And I even see in the lives of some Catholic saints, how, you know, people who, who reach a certain level of purity and holiness and detachment. Actually, regain, or you know they they start to have these abilities of like being able to move from place

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to place or be in two places at the same time or read people's thoughts and things like that.

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And so, that came to mind when you were talking about the difference between fantasy and imagination, because I'm.

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I really like that.

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What you said that was so enlightening and it occurred to me that kind of the in a way the definition of Fairyland is or fairy is a place where we have those powers that feel natural to us in some way but that we don't have any more.

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or, you know, we don't have them and.

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And so in that respect it reflects that definition of fantasy you were talking about where it's halfway between just our pedestrian imagination and the divine light because

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that place, the place of fantasy which would be fairy is a place where, where we are closer to God, because we have some of those abilities again and we are empowered to be, you know, effective.

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So it's not just, I don't know if that's coming across clearly but it's kind of in between place we're not able to actually run the entire fantasy world that we create.

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You know we don't, the characters in the world.

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You know, are like we are in the fact that they don't have complete control over the world, but they have these intelligibility so it's kind of that halfway point between imagination and fantasy fans.

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This also talking saying in Scott actually quoting from Thomas Reimer bottle of the from the Middle Ages, and he says, Do you see the large way. That's the road to hell.

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Do you see that. I'm just going by art.

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I only want to.

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Suppose the, the journal meaning, it says do you see the road where many walk that is the road to hell. Do you see the winding path.

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That's the road to reach virtue, even though only a few walk upon it. And we see that, that the path that goes through the green, and that is the road to failure where we are going.

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And so this is why it's the same because

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in some way, even while we still are in this world so we are not yet going to paradise.

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This steel rod which we can walk while staying on this earth, where we can get closer to God and so as you said the.

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But I am only a bit doubtful about the idea of powers because it's a bit different from Tompkins terminology. It's like when your bits, talk with Gabrielle.

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And she says, I suppose you would call this magic. But for me, this word makes no sense because while she is just expressing yourself by our point of view or, at least, I think there's I think there's more than one way that people create the Create fairy

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in their works because because they have different worldviews and different ideas on where the power is coming from. Is it magic is it divine power.

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You know, and also I wanted to say that it's kind of like a window into the spiritual world, some of the spiritual realities become visible in in fairy too, so you have like the, the evil beings with power, who you can see and interact with to.

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Oh sorry, I mean, you're all good we've got two minutes until we need to be all the way done so there is one question from Graham, we could continue this in the yellow track if maybe you want to answer that and then Graham maybe you can ask your question

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and the yellow track would that work for you.

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Yeah sure I can perfect isn't writing.

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Thank you. Alright, so please finish your point you have any Sorry for interrupting you okay I just meant to say that

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I probably could accepted the definition of powers, as it's meant in philosophy because in philosophy power means the potential to have something to happen in the sense.

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It's not something which is related to the dark power, but it's more

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widespread sense, if I may say so.

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Thank you.

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Thank you so much. So, can do a round of applause or we can use our zoom clap your hands.

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Perfect, if you'd like.

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If you'd like to continue to contact the speaker of you'd like to put your email in the chat or on discord so folks can follow up with you and continue these very fruitful discussions.

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And next up.

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Let's see.

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I am Lynne, are you here by any chance, I see you're in the room I'm just trying to see if you're at your computer.

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Maybe, maybe not.

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I'm presenting and track green in 15 minutes and I was hoping to hand over host privileges to someone else that my replacement is not here yet. So, it's okay.

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We'll figure it out.

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Next up in this track is from Alexandra to Mars representations of the red planet and CS Lewis, Robert Sawyer and Andy were from William Thompson

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should be great fun.

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Jessica if you want to make me host and go I'm saying for this session and then you can, you know, if I don't know how to rehearse but I'm sure.

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Why don't I can bite down on my nerves for five minutes, and I am perfectly yeah so well bite my nerves for five minutes and then if then my nerves will take over in about five minutes.

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I think didn't Graham still have a question. Yeah, Graham john asked a question. This is technically the setup time for William but he's not here yet so we can continue the prior prior conversation.

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Yeah, Graham do want to ask it.

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Oh yeah, okay. Just a second.

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Yes, so I had, I also typed it in the commentary but I just want to mention that in the natural sciences. It's my own background. It's very common that people discoveries or inventions arise, almost simultaneously.

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Or it could be slightly different times in different parts of the world. But, but without any influences it with it without the parties in question having directly communicated with each other at all.

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It just the time for for for for for such a thing to arise.

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The whole intellectual background and bits of data have have have reached a critical point so that all of a sudden.

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Lot of people coming are coming at the same time, over close to each other to similar conclusions. And I would imagine that's also true in the humanities as well.

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So, I just want to say that while the the source of the hunt for sources by by looking at similarities of thought is very important and very worthy pursuit.

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It's, it's, well, what should always keep in mind that that both of the people in question might have gotten their, their ideas from a third party or a third very large group of parties each contributing a little tiny bit.

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My comment.

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Cool.

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There was one where the some point, while discussing.

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There were these two characters who pointed the precisely the same thing that at some point.

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It's like, as an idea as come down to earth from, we don't know.

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are not in touch because probably some of them would be, because there are the social media and other ways to come into touch. Then, in the 19th century, for example, but still if you study story you can find that, I don't know for example romanticism

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was burning independently, or at least very, very impressive marching band in boxing France in Germany and Italy in the UK, and it's like everybody at some point was tired, we will with the alignment and they had to pursue a different track yeah so that's

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that's brilliant thanks.

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Yeah, it's like an emerging effect right there just comes a time when you invent the zero, right, he discovered the zero or like I don't know like yeah I think a crossbow the blast furnace yeah yeah like, Where did music come from like one culture, right,

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it would, I would, I would, I think it's a discovery not intervention and do this.

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And I think, yeah, so I don't know how you measure that like I guess I'm.

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When I was trying to Giovanni Think about your thing as method, I was really trying to resist over linear necessity, without losing kind of some control interior control so sort of what Graham was suggesting was one of those possibilities.

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Well, in the case of the document Collingwood. There's Renato pointed out yesterday, the fact that they, they actually were at some point in contact that today, both stopped, same college, and that's that there's the similarities between their, their,

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their essays are really striking I mean I just pointed out, three or four of them, but the probably dozens of them in the text, and I are already pointed out in my notes, more of them, but that was not going to be a suitable presentation if I included

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them all in the same presentation.

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But, as I saying, I'm working on it because it's very interesting.

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Yeah, Charles Wallace and and Darwin.

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Sorry Wallace and Darwin, both arrived at the idea of evolution independently and then got into contact with each other while Wallace wrote a letter to Darwin.

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And this guy, and they this guy and then they presented the the the discovery jointly so yeah yeah sometimes sometimes the ideas can arrive independently before the contact as well.

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Yeah,

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that's what that's what puts people in the same fields and makes them more likely to come into contact with each other the these common interests and and directions.

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Of course.

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Thanks.

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But I'm not arguing against against the the specific influences of Collingwood on talking that we're talking about they do sound compelling. Just, just want to say that.

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Yeah, but would they, they wouldn't necessarily be in a single direction with a Giovanni on all day to be equal to work both ways, because, in

some cases, you'll find that they're both same quite about the same thing.

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In other cases, Tolkien expands more, while Collingwood is more successful. And in other cases it's the other way around so it's difficult to say, I would say that they had a good talk or maybe even more than one about the subjects.

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Like, that's what's most likely for the my opinion.

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And then that's the.

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There's, it's more complicated with Middle English literature because there are so many, in some cases, there are so many possible sources that it's very difficult to identify only one.

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But I still think that even though you, you can say this work influenced all can talking, like you said, instead of being year, your ear, but you can still point that Tolkien was influenced by a current by tendency shared by many altering the same time.

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And that's still valid they

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did you have a question, Robert Did you ever thought your hands up.

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Well, I just wanted to add here that especially when we're talking about certain resources.

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The most we can say is, as far as we know.

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Absence of evidence is not evidence of absence.

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There may be sorted were unaware of.

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And that this is sort of a necessary qualification for almost any statement of the sort.

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Thanks.

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I agree.

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I think that,

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for example, I, I did something.

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Perhaps peculiar in first mentioning, Thomas Aquinas, which is a satin altar talking new and rad.

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And then expand to other authors, which are, which we are less sure about.

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But ideally it's all the same, because in this way, while pointing out that talking source is probably some Thomas white certainly some Thomas.

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Still, St Thomas was not alone. In saying that, and talking was also probably aware that St Thomas was not alone in that, because, I mean, he is a hugely influential author throughout the.

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The second the millennium.

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So there are still people today, studying his fault and holding the same philosophical position or theological position as he did and that's up and bought in under the shield of Christianity and in the modern age when people started being secular but

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still studying the fault of St. Thomas as philosophical and theological, which would still be applied to modern life anyway. And this, I think, is better pointed out to them than No, it's because it adds to what you're saying I mean, Yes, I'm green source

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hunting, but I'm also trying to investigate.

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This is relevant to our investigation. I think EQ Bonnie. I'm the moderator Holly I've taken over the room here, and I'm going to ask that you guys take this fascinating discussion to discord and Nancy if you had a question for Giovanni.

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Can you guys.

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Connect in a discord room about that.

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Otherwise we're ready to start our next presentation here.

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I'm looking for, William Thompson, because he signed in, you know, okay, I'm sorry to interrupt you, but time goes on.

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Nancy Did you have a question that you wanted to ask of Giovanni, or just a general comment but it's not a burning question so we'll pass. Okay, Great, thank you very much.

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Appreciate it. Okay, so we're, we're writing just a few minutes to start the next session

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about Malecon drag to Mars, which I'm dying to hear about

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the paper presenters, Canadian scholar just wanted to point that out to Canadians.

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Okay, We're still waiting for.

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William Thompson.

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and I don't see that he has checked in.

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So I guess you guys can check.

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Until then, and here he is just that's all I have to say. Right.

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Welcome William.

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Go ahead and unmute.

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We're at time now by a minute. So, if everyone is ready and William you feel like you are ready.

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I'm gonna go ahead and start the recording.

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I think I stopped it.

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Okay, great.

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So,

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and I think you can go ahead and go back to your first slide, and start talking to us. All right. Well, you know what I

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don't know the title.

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There we go from Alexandra to Mars. So what I'm going to be doing is I'm going to be looking at some, the representation of the alien and the red planet and these three books, beginning with CS Lewis's out of the silent planet and then looking and then

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drawing some of the themes forward to a couple of more recent books about Mars.

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Roberts lawyers, Red Planet blues and Andy where's the Martian.

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So, the I. I teach occasionally get the chance to teach science fiction courses at the University where I am up here in Canada, and a few years ago I did a course that was specifically on the literature Mars and, and I of course included CS Lewis as part

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I spend a lot of time reading Lewis, and I did include. I didn't include I did include Andy where's the Martian but I didn't include Sawyer's book but I thought I was included here just because it does something a little bit different with the representation

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of the alien and have the red planet.

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So one of the, one of the texts I remember using at the time and certainly a very helpful book in looking at representation representations of the red planet is this book visions of Mars.

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And in the, in the preface Howard Hendricks talks about the, the anxiety that so often appears in the literature of Mars.

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And in the preface of the Martian in the mirror, he talks about this anxiety. In terms of the in terms of global population in terms of damage

to the environment various kinds of things that get projected on to fictions the fictions of Mars.

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And one of the things, and tricks says his face in the mirror.

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So in, in, out of the son of planet.

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I'm beginning with that because it's out of the silent planet is really grounded in early. The early fiction of Mars.

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And there's, there's a dividing line in terms of the mariner missions to Mars in the 1970s, and the, the, the fiction of Mars begins to change quite radically after that point.

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So in terms of Lewis what I want to look at is just the the ways in which ransoms trip to mela Kendra has the effect of alienating him from Earth, and he encounters the, the alien on Malik camera, and just how the book is so much grounded in the, in the

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wealthy and alien,

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as well as the figure of we have the figure of Western who is of course grounded in the same tradition, and then moving forward to Robert Sawyer, in which for looking at a dead planet with the only the only colony are the only dome on the red planet is

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is new Klondike it's kind of a. It's sort of a cross between, you are fiction and gold rush fiction.

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And then moving finally to a more scientific representation of Mars.

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And the Martian landscape in handy we're in the Martian, I think, I think though with some, even though there's such a gap or such a distance between these texts I think what's consistent throughout all the literature of Mars is the representation of

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the alien, and the ways in which the red planet, sort of, alienates, those who either inhabited or try and try and come they're.

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All right.

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So just included this

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image of of Aries, my creation, earn that I thoughts, certainly, certainly suggest the, you know, the long history of the fascination with Mars beginning with a character like areas.

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So the literature of Mars, of course goes is rooted in the, in the 19th century.

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And in,

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sorry.

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Oh, here we go.

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In 1877, Giovanni Schiaparelli identifies on the surface of Mars, what he refers to as canal a this gets misinterpreted as canals and gets picked up in the popular imagination around depictions of the Red Planet.

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And it's.

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It doesn't it, it doesn't fully get picked up by HG Wells and War of the Worlds.

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But what we what we, what we have in War of the Worlds is really another colonial narrative.

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Well so strong on the colonial narratives of the 19th century accepted, he's of course inverting it so we have the threat of Martian invasion, who are attempting to colonize the earth.

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So Percival Lowell, he was a popular astronomer, and scientist who wrote many books about, or at least a couple of two books I guess one at the very end of the 19th century and then this one Mars and its canals in 1906.

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And this really did help to fix the, the idea of Mars, as having these canals, that were these great feats of engineer of engineering and and of course you know help to fix in the popular imagination, the idea of an ancient civilization on Mars.

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And, in his book in the margin that's canals, what level talks about is, these canals, as being a means of bringing

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water from the poles, each year.

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down into the planet and then spawning the growth of vegetation. This is part of his idea.

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According to Robert Crossley in his book literary history of Mars. He's just that level was very much invested

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in this idea of the canals on Mars.

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And he was keeping up a relentless campaign on behalf of his notion of a Mars populated by arrays staving off extinction by these monumental, the monumental engineering feat of these canals.

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I think I'm gonna go ahead here.

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There we go. So out of the sun a silent planet and CS Lewis so Lewis in writing out of the silent planet he's really very much grounded in the wealthy tradition but also he's drawing on these very popular ideas that come from Percival Lowell regarding

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the canals on Mars, and of course for Lewis once once ransom arrives on Mars then these canals really become the have become the hand drama, where the people of mela Kendra are living in the, in the, in the Hadramout mostly the rasa.

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Some of the higher above the hand drama or the thorns, and that out on the open hand drama The Civil civil tricky.

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One of the interesting things about lewis's depiction of ransoms kidnapping and then subsequent trip to Mars in the spaceship that was created or made by Devon and Weston.

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When ransom first wakes up on board the spaceship he looks out the he looks out the window he's of course he's already, you know, understanding that something very strange has happened to them.

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He's sensing the difference in Gravity he thinks what he's seeing outside the window is actually the moon, And it's, it's an interesting way to

depict the the earth at this point because of course ransom, and seeing this huge disk outside the window,

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it really kind of displaces him from the earth. So it removes them from the earth in a very interesting way. And, and I think forwards this idea of alienation, so ransom becomes alienated from his own planet

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ransom gets a second sight of the earth once he is on Malik Andhra and journeys up out of the horror genre, to visit all gray and over it takes him up into up into the, the tower, it's like they're climbing up inside the mountain, and he gives her and

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some another look at, at the earth, and

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another look at, at the earth, and he sees again he's, he's looking at the he's looking at the earth and he wonders for a moment if it's actually as Mars he's looking at.

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Then has his eyes, took any recognize what he was saying Northern Europe, a bit of North America. So again, and and what what strikes him at this point is that the planet is upside down gets orientated differently from what he's used to and of course

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this has the, you know, the further effect of displacing him and kind of alienating from his own planet. So ransom is not only being alienated from its own planet he's actually finding themselves and alien on Mars.

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When the when the spaceship first arrives on relic Kendra actually on the way. Sorry.

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I'm just my next heading is ransom and the and the wells and Wellesley and alien.

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On the way to Malik Andhra ransom over here is a conversation between Western and Devon and this is where he first hears about the songs on Balachandra sovereigns human sacrifice low thumbs sexless monsters, and this is how he kind of envision see inhabitants

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of mela camera and and he realizes that his part is to be a sacrifice for these creatures on Mars. And of course he has his imagination is full of the, of the wealthy and aliens of books like

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War of the Worlds, and forgetting the title of the book about the moon.

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Once

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once once runs on ransom arrives on Bella Kendra he's able to, he's able to run away from, from Western and Devin any finds himself wandering through the mitochondria in landscape any eventually encounters his first alien.

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And this is purely, the cross that he meets on the edge of the lake.

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And of course what strikes me most about this encounter is the the fact that once this creature emerges out of the water it starts making these articulate noises and he realizes that this thing is actually using language.

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Yeah, there's then something happened that completely altered state of mind. And this is and this is an overwhelming revelation for him ransom as a philologist realizes that this creature can speak.

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And so, almost immediately they try to they try to communicate with one another, and this is ransom ransoms first introduction to the alien. And of course, the, the, harassed he describes it as you know something like a weasel something like something

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like an otter and, but it's a, you know, it's a it's a creature that can actually speak and as long as he thinks about it in terms of being an animal that.

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I think he describes it as an animal before the fall, something that has the gift of speech, then it doesn't.

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He doesn't feel displaced by it, he can accept can accept it for what it is around some spends quite a bit of time on Malakand are trying to understand the society, on the counter he keeps thinking that one of the species the thorns the harasser the physical

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triggering must be the ones, one of them must be in charge of the others one of them must have dominance over the others. And it takes ransom, a long time to really understand that what he's encountering on mela candor is this is a kind of utopian society,

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which is really characterized by diversity more than anything else because each of these species, very much recognizes the, the nature of the other, and none of them, none of them feel particularly,

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none of them really desire to be anything like the other they're, they're perfectly content to be who they are, but they also recognize the abilities and the skills of each of the other species on the planet.

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All right, ransom, the ransom in the cosmology, of the space trilogy.

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So what what Lewis does in organizing the ransom trilogies uses the medieval model which is the Ptolemy Ptolemaic model of the universe of the universe in which the earth lies at the center and each of the spheres, each sort of each of the planets has

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its own sort of guardian spirits.

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Tom chippy and writing about the ransom trilogy.

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He suggests that Lewis had another positive more positive goal in writing and that was to challenge.

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Modern cosmology and Oliver and an offer an alternate view of the universe. Michael Ward spends quite a bit more time and his book planet Narnia outlining what what constitutes lewis's medieval cosmology, specifically in terms of the Narnia books, and

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what war does is he lines. Each of the Narnia books in relation to one of the planets, but then he also. He also incorporates comments on on the ransom trilogy.

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One of the things that Michael Ward talks about in in referring to Louis, and out of the silent planet is he talks about Louis and tonic ality and this word Donegan when he comes from lewis's essay on various sorry on stories, not on various stories,

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in which lewis is describing the kind of atmosphere that writers are able to evoke as a way of establishing the nature of. Imagine worlds and Ward sort of draws draws our attention to the theme of or the motif of perpendicular rarity in mela Kendra and

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ransom notices this, you know, very much on his arrival on Malik Andhra when he leaves the ship, and he tries to look around it takes a while for

his, his brain to really see what you know what the Martian landscape actually looks like the colors are

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strange.

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The the lines are, you know, are long and high and, and it and it takes them a while even to really understand, you know why the why the waves on the, on the lake in front of them look the way they do.

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So it's, it's a way, it's a way for Lewis here to, you know, account for the lower gravity on Mars.

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And, and, and, and the you know the height of the thorns and the you know and the and the sinewy nature of the, of the cross.

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All right, I'm very aware of the time here. So what I want to do is I want to move forward to Robert Sawyer, in just a moment.

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Right, so the mariner missions and reimagining the red planet. So a lot of the, a lot of the fiction of Mars, up until the 1960s and I'm thinking in terms of books like Ray Bradbury, and even

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most my thinking of filth k dicks Martian time slept all these books incorporates the idea of the Martian canals and an ancient civilization on Mars. Once the mariner missions.

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Start and begin sending back images to Earth as to what the planet actually looks like then it begins to alter the way writers begin to are imagining Mars

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errs the mariner mission So between 1962 and 1973 NASA built 10 different spacecraft for the exploration of the solar system Mariner three was the first probe that was going to be sent to Mars it failed Mariner four

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was the one that actually left the launch pad and made it to Mars.

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Where am I here. Yeah, November 28 1964 1964 Mariner four is launched and then in 1965 Mariner transmits the first images of the Red Planet back to Earth.

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So I do have a picture I think in the next slide here of one of the photographs, but I don't think this is from the one of the mariner missions.

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I'm pretty sure that's, that one is from Pathfinder I took some of this stuff from.

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I took most of this from the NASA website, and I think that might be from the Pathfinder. One of the Pathfinder missions, although i i think i downloaded that photo quite a while ago so I didn't, I didn't keep track of where I took it from but I'm pretty

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sure it must be from one of the Pathfinder missions. So Red Planet blues and dystopian Mars so when we get to by the time we get to the 21st century and people writing about Mars, and the Martian landscape, we end up with a very different vision of Mars,

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while still some of the, the alien nature of Mars and the alienating nature of Mars still, you know, still persists.

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So these patterns emerge very early, with books like out of the silent planet and as I said they persist rate up through the 21st century.

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One of the things that we get in, out of the silent planet is Western Division of of mitochondria, and essentially how he wants to use it for human progress.

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And so in his in this in his speech to the, the IRS and near the end of the book.

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Western explains to the, to the lawyer said that he bears on his shoulders.

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The destiny of the human race, your tribal life has nothing to compare it to our civilization and our right to supersede you is the right of the higher or lower.

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So it's this, it's this idea of the colonialism, that certainly you know we see in wells in War of the Worlds and certainly in 19th century colonial fiction.

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And this this kind of reasserts itself in these later books in that, in, in solar. Certainly it's, it's, it's in part about colonizing Mars, but

it's largely about using exploiting the, the only resource on Mars that has a, that has any value and these

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are the ancient fossils that can be sold back on Earth for huge amounts of money.

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The book is, it's a it's a bit of a mash it's nonfiction. And yet, it's gold restriction that the dome, or the town. The only town on on Mars is called New Klondike and everybody who comes to Klondike is interested in going out into the Martian landscape

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and retrieving as many of these fossils, as they can find him selling them, and getting enough money to once again leave or leave Mars, or else transfer, and this is one of the, one of the interesting parts of the book that I wanted to tie back into

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to Lewis as well as some The Martian transferring in Red Planet please means that a human is able to transfer consciousness into an artificial body.

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And one of the, one of the important things for transferring on in Red Planet players is that it's a very popular thing to do. If one can afford it into Klondike because it allows.

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It allows the prospector to then go out onto the Marshall landscape spent days and even weeks without an environmental suit and simply look for fossils and get as much as possible.

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So the, the entire.

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The entire new Klondike colony is basically as I said concerned with the exploitation of the really only valuable commodity on Mars which are these ancient fossils.

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And there were two prospectors who came early to new Klondike who found what they what they described as the alpha deposit and the alpha deposit is supposed to be this is the semi mythical deposit where most of the, the best and most ancient fossils are

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available, no one has been able to find it. And so, the whole book sort of centers around the search for the alpha deposit, and our intrepid detective Alex Lomax is also interested in exploiting the alpha deposit, you know mean as much as he can.

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So, in his various investigations he encounters a number of different people who are interested in finding the alpha deposit, including one Rory pick over, who is a transfer, who was also a paleontologist who is the only person on Mars who was actually

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interested in saving the saving the alpha deposit for scientific research, everyone else's just interested in getting a hold of it so they can resell the fossils for immense amount of money,

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one of the, one of the interesting characters in this book is one Willem van Dyck, who was the third member of the original two who found the found the out the alpha deposit it.

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Everyone thinks that the these three original prospectors are dead but it turns out that Van Dyck is actually still alive. And he's been fairing helping to ferry people back and forth between Earth and Mars for several decades and staying in status the

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entire time so he's managed to extend his life.

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And, and he's also been able to hide.

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And one of the things that one of the things that Van Dyck is.

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He says, a number of times in the book, especially in the final encounters, they're talking about transference and transfers, and he's just that transfers are no longer human, that there's no possible way to transfer a soul from a human to an artificial

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body.

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And for it becomes a sort of point of tension in the book, but it really ends up raising the question of what transference means in the book and what and how transferring really makes human beings.

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You know, like another form of alien on Mars.

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All right, I'm going to switch slides again.

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Here we are.

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Sorry, you've got about five minutes. Okay. All right, I'll wrap a wrap up really quickly. By the time we get to have Andy we're in the Martian we're, we're looking at a Mars that as much more scientific in nature.

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Mark Watney and his is stranded on Mars. During during a Mars mission, and so he's the.

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He ends up being stranded on Mars for about a year and a half before. Now it's like an end actually sort out a rescue plan to to get mark off the planet, and the Aries crew, eventually returns to to collect Mars but or to collect Mark but what he has

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to do is make a 3200 mile journey across Mars in order to meet in order to find one of the landers so that he can get himself into space and meet the areas on its fly bypass Mars.

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So, Mark is Mark Watney is very much a Robinson Crusoe figure on Mars, and he's characterized by his ingenuity his ability to solve problems. And, but even, even in as much as he's an American frontiersman on Mars.

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He also recognizes. And he also has the same experience of being alienated on Mars he's the sole survivor of this,

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not the sole survivor he's, he's been stranded on Mars, and he's very much aware of being the only living human on the mark on Mars. And every time he goes out to to do an MVA to fix something, and in his long trek to recover one of the communication

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devices left on Mars. He's very aware that everywhere he goes, every time he climbs a hill, every time he kicks a rock. He's the first person to do it on Mars.

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Mark. Mark is eventually rescued by the end of the book. And he ends on the note of on the idea of human community, and just how NASA, as well as millions millions of people on earth we're rooting for them and working together to try and retrieve him,

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get him back from Mars. And so, Mark, you know, kind of closes the book, he closes his logs with this note, this idea of human community and and and really that's what he's going back to and sort of leaving, leaving Mars behind, leaving this alien planet

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behind. So it kind of ends on a slightly different note, but I mean, the book still manages to reinforce the alien this of Mars and the fact that as Mark as Mark says periodically throughout the book that Mars is always trying to kill them, and that everything,

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everything he everything that mark does is it's all about an attempt to try and keep himself alive. And he the only way you can do that is with any with the equipment that he's brought with him.

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So, and being able to fix whatever he's got left. So, so I guess then I'm rushing a bit here.

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But I guess in looking at all these various books about Mars I guess what I find persistent through all of them is this idea of aliens. And the idea. The idea of of the alien, and how the planet tends to both alien a, the people who, who come there and

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also any of the representations of the alien.

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It becomes something that you know characters who end up on Mars, like ransom on Malik Andhra.

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They have to contend with in a lot of respects as Howard Hendricks says their own anxieties about about life on life on Earth.

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Alright, so I'll end there.

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Awesome. Perfect timing. Okay, those of you who have questions you're welcome to.

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Well, William if people want to share your. Yeah, I'm just going to do that now.

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And then, folks, you can ask questions in the chat or raise your hand and pretty, pretty fascinating and never thought about all of the fiction related to Mars.

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But there's a lot of it, too. Okay, questions.

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Oh, there we go. I think I've stopped screen share and I yes yeah, okay, okay, okay, and we have a hand up by John Holmes.

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Yes, thank you, William Good, thanks for that presentation because that's I've read about half of those things and now I want to read the other half.

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Because I mostly I shouldn't say this in this audience but I stopped reading science fiction about 20 years ago.

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But, But I'm very interested in.

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You mentioned something that chippy wrote about the this, the Narnia Is it the CS Lewis

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stories, what, where, where would I find that.

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Where is that, um, I think it's in the.

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I think that particular article by Tom shipping I'm pretty sure it's in the Cambridge companion to to CS Lewis. Okay, yeah, there's a piece in there by Michael Ward, as well I'm pretty sure that's where it is.

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I can double check for you but I'm pretty sure that sort of a look and both of them. Thank you very much. Yeah, yeah. It's a bit of an overview of the ransom trilogy, but I mean he.

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I think he you know he helps to kind of clarify what Lewis was doing in terms of the medieval model. And, you know, he doesn't he doesn't say a lot about this series, as science fiction, I mean, in some ways, really only out of the silent planet is science

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fiction parallel parallel Andhra gets strange and that hitting a strength just gets weird.

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But the cosmology would be what I would be interested in. And so yeah, anything else, because, because I teach Dante regularly and I get so tired of contemporary astronomical discussions about what the what the Ptolemaic system was okay, that with, with

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very clearly no knowledge whatsoever there's, there's no, there's no way they in any of me like a Neil tigrress Tyson or a Carl Sagan yeah would have read the Alma jest and say the things that they say, or even a medieval commentaries on Right, right.

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It just, it just, it does not assume that the earth is the center of it I mean that this is just a convenient placement. But I won't get started on that but yeah well Mike Michael Ward's planet Narnia certainly you know certainly looks at the Narnia books

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but he spends time on on Lewis' as poetry and he talks about the Branson, Branson trilogy, and I mean it's a fascinating book.

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Yeah. Good, good.

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Thank you. Thanks John okay Graham darlin yes hi enjoyed your talk. Thank you, and your experience with All Things Mars, leads me to a couple of questions observations that I liked your comments on.

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Sure. First off, the League of Extraordinary Gentlemen.

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Oh yes, if you only have to have that. Yeah, which opens with a battle on Mars between well okay you're familiar to leave Extraordinary Gentlemen its conceit is that all of the great literature the Victorian and, you know, 20 early 20th century mid 20th

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century novels and so on. Period heroes are all true. Okay. Yes. So, Volume Two of League of Extraordinary Extraordinary Gentlemen, opens on Mars, with a battle between all the Martian factions that are familiar in popular literature, including John John

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Carter of my Oh yes, yes.

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And, and Gulliver of Mars maybe a more obscure

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figure of literature 1905.

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But also, they're there in battle with the, the Martians, quote unquote, they're actually alien Vader's alien to Mars of HG Wells. Okay. But it's interesting that Malik Andhra okay the marshmallow counter is included in that comic.

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It is really yeah yeah yeah you have you have swords Okay, you know, blowing up blowing up tripods, with with their with their karmic energy.

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Anyway, I thought was pretty cool and it's an indication of how well known, the CS Lewis version of Mars is in the popular mind because Alan Moore, the guy who wrote, who is the writer in this comic.

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to, to, to have a silent planet right they're familiar with the Narnia books but none of them seem to be aware that Lewis wrote these other books, well there's an exam a little surprised.

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Oh yeah, sorry. Yeah, I'm a little surprised that I'd be interested in. Yeah, yeah, yeah no I'll definitely check it out. I'll definitely check it out.

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Yeah. The second question or observation I had was about, scientific Mars. Yeah, okay.

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of the Martian.

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An interesting precursor that I recall, was a movie in 1964 called Robinson Crusoe of marks. Yes Yes, exactly.

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So would you perhaps you could comment on that is maybe, you know.

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Yeah, Well I was gonna, I was going to.

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I was going to go back and try and watch the film I think he can see the whole thing on YouTube.

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And, and I've talked about it a bit in the past but it's I mean it's interesting because, you know, Andy Weir is clearly drawing on that tradition, the tradition of Robinson Crusoe for this story it's a survival story.

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You know he's clearly drawing on you know stories like Earth transit by Clark and and probably some others, but if you notice it. Yeah, yeah, yeah, yeah, yeah.

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And, you know, but as far as Robinson Crusoe and Mars, I mean, it is pretty literal well it does yeah I mean the Martian seems to be a direct a direct you know connection to that to that film, and I have you seen the film because I haven't, I haven't

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watched the whole thing I started oh yeah well I mean, the first part, okay is the most realistic, as it were, our coverage he finds that there there is a Friday.

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Okay. Oh really, oh yeah and the equivalent of the Robinson Crusoe is cannibals you know pasta aliens that are scape slave. Yeah, that's the problem with the whole first part of them like it's just the guy in a spacesuit, trying to survive on Mars.

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Right, right. Anyway. Yeah, yeah. well you know it's there's definitely a connection between I think anywhere and and Robinson Crusoe on Mars and of course with Andy we're I mean the thing is, anywhere, anywhere really does try hard to be very scientific

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in the book and he tries to give you know full explanations for what you know for what Mark is doing mark is keeping a log you know and he's explaining how he's extracting water from hydrazine and, you know, how he's how he's growing his potato plans.

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You know, right up until the hab blows up and he loses everything.

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And he yeah i mean it's it's it's it's all as scientific as possible so, but I mean even in anywhere there's some references to, you know, science fiction various right, the 1964 movie is not as as rigorous but you know it's trying to get that vibe to

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have right you know right what's the what's the landscape but what's the landscape like in the film, is it like a desert buried, it's completely desert complete down and how the slaves that are being used there were imported by aliens probably captured

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on earth for mine Right, right.

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Yeah, yeah, there's the ice caps ran and a couple of other things anyway it's a fun. It's fun. Yeah, yeah, I mean the whole idea of Mars is, you know as a desert planet or, you know, a planet that's it's dying phases.

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I mean, this goes right back to you know the beginning with Percival Lowell, you know the the whole idea of canals I mean this gets dropped by the time you know we hit the 60s but the idea of the Mars is in the desert planet I mean it gets picked up and

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do. I mean, you know, from, you know, from Alexandra to do into town to wean right i mean it just, It just keeps resurfacing and reappearing all over the place.

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Yeah, les bracket. Yeah, and in the man DeLorean, he always seems to find himself on a desert plants.

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I think most of the universe's planets are desert plan I, yeah.

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Yeah, which is, which is maybe more realistic than I thought.

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Anyway, that's enough of me. Thank you very much. Thank you. Anybody else have some questions for William

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seeing anybody with their hands up, you're welcome to unmute if you would like.

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We're almost at the end here so it's just I actually I'm having trouble. Sorry articulating a question just been thinking about like Mars is mirror Mars oh yes reveal or of culture.

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Yeah. And, and, and I appreciate your paper and the Inklings and culture that just came out, a year or two oh yeah yeah yeah, it goes in an older paper and it seems to me like so.

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Like to what. To what degree do you think that Mars is being written unto culturally kind of intentionally the way that other places say on Earth had been and to what degree is this a kind of a bubbling up out of like the social moment more than just

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even the thought of a particular author to a degree right seeping into our world. So, yeah, yeah. Well one of the, one of the things that.

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It's an article. Find him here.

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mean there has been there has been a resurgence in the interest of Mars recently and this is is partly explains the you know the very. The popularity of it, where's the Martian.

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There's the whole you know the whole. What is it called SpaceX Elon Musk, right, and and i mean there was the was the show on Netflix That was last year away.

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So there's been a kind of resurgence in the interest of Mars. And I think, I think part of the attraction of Mars is that first of all it's visible from Earth and you know we do actually know something about it.

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And even if there's nothing living there now.

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You know, you know, scientists don't speculate on whether or not there was life on Mars, even a couple of billion years ago, before everything died.

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So I think it I think it just has it had its it's always had a particular place in in popular culture but I mean it's also always had a place in mythology.

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And, and, you know, going back to the, you know, figures like Aries and Mars and Mars, Venus, which is one that CS Lewis kind of picks up with the idea of Malik Kendra and or in mela Kendra and so the interest has always been there I think in terms of,

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I'm not sure if I'm really answering your question, but the interest is always been there I think in terms of mythology and certainly in the popular imagination but I think partly because it's so close and visible.

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And so, you know, I think when, because we know something about it we have to kind of speculate.

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You know what, like what life might be like based on what we can see, as opposed to, you know, thinking about life on alpha century and just sort of making up what what might be there.

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I don't know if that makes any sense. Yeah well no I think so like I mean, and it's interesting, even if they don't know like Andy Where's like that character struggle to grow anything yeah yeah Mars Silvana says, as a kind of an intriguing.

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Yeah, you know, an intriguing comment and kind of rolling backwards right yeah yeah he's fascinating character. Yeah, yeah.

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And I and I think to with, you know what, in this book visions of Mars One of the things that Hendrix talks about is this is this, you know that you know that just growing anxiety about.

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I mean just think in terms of, you know, climate change and climate disaster and I mean I live, I live up here in in Alberta and you know we just experienced this huge heat dome over Western Canada, back in July, and you know just another example of changing

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climate patterns and so the anxiety that comes with that ends up getting projected, you know into, you know into fiction when people try and you know reimagine life on another planet like Mars, but also Mars is is kind of where people are looking to to

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you know to be the next place where people are going to go and make a home, and I think that, you know, the anxiety that we have here on earth because of the mess with made event is, you know, is going along for the ride, I think, is what Hendrix is trying

01:44:18.000 --> 01:44:29.000

to suggest yeah I'm in Prince Edward Island so we're, we're, we're shrinking pretty quickly, like losing a half a meter your foot and a half the island is yeah yeah really wow conference.

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Likewise, so we will not be here for terribly long but I think Lewis was wrong when he said that when you can get to a place people lose interest in it.

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I just, I don't think he was right about that, at least not great grams ready to say something. Bi is is made out of Earth's dirt you know so it's

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the last time I was on pi, I was talking to with geologists I just happen to run into him at the university and his comment was, yeah, it's a, we're just on a sandbar.

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What we don't have, there's no, there's no stone here, so yeah right but it's it's very rich agricultural land anyway. Look Mars, what you were saying before about interest in Mars going way back when.

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I would say not so much as Mars, as a place, but more of an influence like in astrology or. And, of course, which Lewis was totally up on the distorted image you know he that's right that's in the trilogy.

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Yeah, but Mars as a place you could actually go to or that people or something lives there and they walk around on its surface, you know as a place is not is not so old I think

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I'm about I'm sorry to interrupt here but we're about out of time. If you talking about Mars, you're welcome to on discord or catch up with each other on some emails and whatever.

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William Are you on Discord.

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Yes, I am. Yeah, I am still trying to figure it out a bit but yes.

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Yeah, it's I think it's, I think, I think my nickname is actually built Thompson on there. So, so you folks are welcome to continue this discussion with William at that point.

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We're going to, we need to give away here to the next people to be in this room. How funny that we're talking about a room. When you talk about strange places.

01:46:24.000 --> 01:46:34.000
So, William thank you very much for your presentation. Thank you for moderating Holly appreciate very much. No. Well, I didn't get everybody for listening.

01:46:34.000 --> 01:46:37.000
And I was really glad to be here for you.

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Thank you for your conference. Thank you. You can also call yourself, Lord Kelvin, as well, I

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don't know.

01:46:47.000 --> 01:46:53.000
Tell them William Thompson was his real name. Oh, there you go. I'll think about it.

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Thank you.

01:46:56.000 --> 01:47:03.000
Okay, I think, is

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just get come in you

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see her.

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So some of you guys just staying for the next presentation.

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There's these delays because we moderators have to run down the hall to get to our next room on time.

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And here we go.

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When we were sitting at this conference. I asked the people need 15 minutes between sessions for. Well, now I know Holly's gonna make me a host then you can hand it off.

01:48:15.000 --> 01:48:20.000

I will be glad to. Hopefully, a second around I can make you co host.

01:48:20.000 --> 01:48:47.000

Nope, I'm going on to another session from here so we're nice here There you are. Okay. Gotcha. So on with the headshot in my backyard with my Shoji behind me.