

04:48:30.000 --> 04:48:45.000

Yes. Thank you for the introduction. I know that, my virtual background and the nature of the lighting behind me means that I'm quite luminous and distorted in my own way.

04:48:45.000 --> 04:48:49.000

That's partly a thematic choice, I'm making. Cause the great divorce does this all the time as well.

04:48:49.000 --> 04:49:03.000

The way that it frames characters and the way that perception of them functions. On the image that I have is the as the background here also.

04:49:03.000 --> 04:49:16.000

Kind of works with where the sun is positioned behind me. So. The image that I have in front of you is an illustration by my friend.

04:49:16.000 --> 04:49:27.000

And he made this illustration for for the great divorce. The opening scene. In lower heaven.

04:49:27.000 --> 04:49:38.000

And I'm working on a book on this text and. It's sort of the fantasy literature component of the research that I've been doing for the last 9 years.

04:49:38.000 --> 04:49:47.000

Like I said, I did my distribution on allegorical narratives. I don't dream visions.

04:49:47.000 --> 04:49:55.000

The nature of geography and those stories and, but I've also been interested in That's for tradition transmitted.

04:49:55.000 --> 04:50:05.000

Into the modern day. And of course Lewis talks about the same stories that I wrote. And dissertation on quite a bit and talks about how they inspired him.

04:50:05.000 --> 04:50:15.000

And so you can see that tradition. Well, resonate and correspond to his. His own fictional constructions.

04:50:15.000 --> 04:50:20.000

So the, my book, the topic that

04:50:20.000 --> 04:50:28.000

The topics that are within it are these ones so far. And I'm gonna talk to you a bit about a bit of a collection of them.

04:50:28.000 --> 04:50:36.000

Although I'm not really going to talk about sources very much today. But, yeah.

04:50:36.000 --> 04:50:42.000

Mostly we're going to talk about hell today as if it's the topic of the conference.

04:50:42.000 --> 04:50:51.000

Okay. Well, while it's true that the great divorce implies a paraphrase of George McDonald's thought.

04:50:51.000 --> 04:50:55.000

And a rejection of William Blake's ideas, the text that is quoted directly the most.

04:50:55.000 --> 04:50:59.000

It's John Milton's Paradise Lost.

04:50:59.000 --> 04:51:04.000

But while CS Lewis quotes Milton on hell, Lewis's ideas about hell are a little different.

04:51:04.000 --> 04:51:11.000

And Paradise lost. The George McDonald persona of the great divorce says that Milton was right.

04:51:11.000 --> 04:51:17.000

The choice of every lost soul can be expressed in the words. Better train and know and serve in.

04:51:17.000 --> 04:51:24.000

Lewis would probably appreciate Milton's representation of the ever decreasing size and nobility of safety.

04:51:24.000 --> 04:51:34.000

And as followers and the moment where the incorporated to smallest forms, reduce their shape, immense.

04:51:34.000 --> 04:51:40.000

Maybe between 2 ducks. In another context, Lewis's dreamer alludes to Milton.

04:51:40.000 --> 04:51:44.000

And the passage referred to from Paradise Lost is this one.

04:51:44.000 --> 04:51:51.000

Is this the region? This the soil, the climb? They're well happy fields, where joy forever dwells.

04:51:51.000 --> 04:51:57.000

Hey, horrors, hail, infernal world, and now profoundest hell. Receive thy new possessor.

04:51:57.000 --> 04:52:06.000

When he brings a mind that not to be changed by place or time. The mind is its own place and in itself can make a heaven of hell.

04:52:06.000 --> 04:52:10.000

Of heaven.

04:52:10.000 --> 04:52:17.000

Infernal geography is at work here more than substantial geography. The question from Lewis Dreamer is.

04:52:17.000 --> 04:52:24.000

And those people are right. You say that Heaven and Hell are only states of mind. Good. McDonald's response is hush.

04:52:24.000 --> 04:52:32.000

Said he certainly, hell is a state of mind and every state of mind left to itself every shutting up of the creature within the dungeon of its own mind is.

04:52:32.000 --> 04:52:39.000

In the end, help. But heaven is not a state of mind, and it is reality itself.

04:52:39.000 --> 04:52:46.000

So, heaven cannot be reduced to a state of mind, although states of mind can reduce also shades.

04:52:46.000 --> 04:52:53.000

You're done, This imperial substance cannot fail. But the great divorce makes a departure from Milton.

04:52:53.000 --> 04:53:12.000

This question of substance. Enough substance abuse can cause the imperial substance to fail. Loose or pizza many times that this mental constitution and the abuse that can destroy it comes from pride and a reduction of the universe to the standards of a solipsistic.

04:53:12.000 --> 04:53:17.000

Self. You might be surprised to find that this

04:53:17.000 --> 04:53:30.000

But this question. Is to my estimation best approach through an analysis of symbolic geography. These male tonic quotations I've just offered also pertain to 2 landscapes.

04:53:30.000 --> 04:53:37.000

You can also look at these, quotations from the George Milton anthology that Lewis was.

04:53:37.000 --> 04:53:44.000

Compiling at the time of writing the great divorce. The ones that talk about heaven and hell are about place.

04:53:44.000 --> 04:53:55.000

And they are about the way in which visions and dream vision specifically. Alter the natural world to be symbolic.

04:53:55.000 --> 04:54:01.000

You can see this last one especially corresponds to George McDonald's thought on time and place.

04:54:01.000 --> 04:54:08.000

So.

04:54:08.000 --> 04:54:15.000

Let's constantly talks about metaphors and geography in his books, noting that the basis of symbolism is nature.

04:54:15.000 --> 04:54:26.000

In the problem of painting notes. That the natural world is to furnish symbols for spiritual experiences. It may abolish a man, he calls nature what seems to be the spatial and the temporal.

04:54:26.000 --> 04:54:32.000

The weight of glory, he starts the theological concepts, always smuggling pictures from nature that involve proximity in space.

04:54:32.000 --> 04:54:41.000

In transposition, he says that natural landscapes are a picture of spiritual reality and that real landscapes from the spiritual world are the basis for the earthly ones.

04:54:41.000 --> 04:54:53.000

He declares an out of the silent planet. That that text will have achieved its goal if we could affect in 1% of our readers a change from over from the conception of space to the conception of heaven.

04:54:53.000 --> 04:54:59.000

Is go to example when talking about the things on Earth that transmit infinite longing or Zen Zoo.

04:54:59.000 --> 04:55:06.000

Is landscape. Well, I hope you're not surprised that the great divorce is all about place.

04:55:06.000 --> 04:55:11.000

And the ways in which the comprehension of it. Is a matter of internal consequence.

04:55:11.000 --> 04:55:18.000

So his profit states that. Awesome.

04:55:18.000 --> 04:55:25.000

Perfect. SAYS that Earth will not have been found in the end by anyone to have been. Oh, very dissent place.

04:55:25.000 --> 04:55:35.000

After throwing us into lands that have a radically different spacetime continuum. Lewis has given us a different vantage for which to consider the ways in which earthly existence is in fact.

04:55:35.000 --> 04:55:39.000

Prone to extreme distortions.

04:55:39.000 --> 04:55:46.000

In the story, Jordan McDonald says that the disorientation here actually offers us a clearer lens.

04:55:46.000 --> 04:55:57.000

Then much of what we see in ostensibly clear lenses on Earth. In other words, the symbolic geography of our world is the table of time on which we journey and make choices.

04:55:57.000 --> 04:56:06.000

Even though it's very partial even though it's very distorted. And vertigo and terror seize us as it does the dream.

04:56:06.000 --> 04:56:17.000

The preface further explains that the basis of the choice for Lewis's provocative and memorable title is a dispute with William Blake's marriage of heaven and hell about the meaning of the journey of the soul.

04:56:17.000 --> 04:56:24.000

For Blake the journey of the self in relation to good and evil involves a road of concentric circles moving upwards.

04:56:24.000 --> 04:56:35.000

For Lewis, the journey of the soul, in either or. With respect to good and evil a fork in the road or a spatial divergence that leads to ever greater difference in the destination.

04:56:35.000 --> 04:56:43.000

The disastrous error that Lewis notes about William Blake. Focused, it's narrowed down to a spatial metaphor.

04:56:43.000 --> 04:56:51.000

Of what best explains moral and archaeological categories. So, so the circle versus. The forked road.

04:56:51.000 --> 04:57:03.000

The metaphor behind the word error as wandering off the path is embodied several times in the story as is the biblical idea of the lost.

04:57:03.000 --> 04:57:11.000

So, so these spatial metaphors are in at the very level, level of the framework and the phrase, all throughout the great divorce.

04:57:11.000 --> 04:57:18.000

Louis is trying to show that hell is pathetic that it is not grant epic heroic energetic supply.

04:57:18.000 --> 04:57:25.000

The necessary force that like represents it to be. Blake see sublimity in the hell and indeed finds this.

04:57:25.000 --> 04:57:32.000

Immense. Sublimity of held in the landscape of Milton's book. Hey, Paradise Lost.

04:57:32.000 --> 04:57:40.000

The marriage of heaven and hell offers itself as a vision. Of the material universe full of color and aspiring to mountain tops.

04:57:40.000 --> 04:57:46.000



And in one vision, the human speaker is taken on a win. Through the planets to Saturn.

04:57:46.000 --> 04:57:49.000

Lewis tries to show something quite contrary. An infinite gray town that is pathetic and flattened as can be imagined.

04:57:49.000 --> 04:58:02.000

People spread out. Over tens of millions of square miles. Because they have no love for their neighbor.

04:58:02.000 --> 04:58:07.000

So, well, let's talk a little bit about.

04:58:07.000 --> 04:58:17.000

The kind of aesthetic characteristics. Of hell in the great divorce and how they might be symbolic.

04:58:17.000 --> 04:58:26.000

Hell is a vast infinite town. Of millions of square miles, but it is paradoxically smaller than one single apple from him.

04:58:26.000 --> 04:58:37.000

Any kind of building can be thought of and constructed instantly by the mind, but the sinews and corner stones are crafted out of the lucid subtractions and feelings as the intelligent ghost.

04:58:37.000 --> 04:58:45.000

Nope. Everything seems curiously undifferentiated. Nothing can keep out of the rain and the degree of presence of any one thing.

04:58:45.000 --> 04:58:51.000

There's nothing at the same time that it might be a huge building. In the imperial style.

04:58:51.000 --> 04:58:57.000

Well, this quotation I have on the screen here, well, we'll read it together. I, I've been wondering for hours and nothing.

04:58:57.000 --> 04:59:04.000

In similar mean streams. Always in the rain and always an even toilet. Time seemed to have paused on that dismal moment when only a few shops have lit up.

04:59:04.000 --> 04:59:13.000

It is not yet dark enough for the windows to look cheering. Just as the evening never advance tonight.

04:59:13.000 --> 04:59:19.000

So my walk, so my walking, and never brought me to the better parts of the town.

04:59:19.000 --> 04:59:30.000

In the bus ride that follows. The passengers get over a towering cliff, they arrive, at the same time, this cliff is just a crack in the soil.

04:59:30.000 --> 04:59:39.000

The Dreamer others later in disbelief. Do you mean that hell or that infinite empty town is down in some little crack like this?

04:59:39.000 --> 04:59:50.000

And then inhabitant news is the Time is kind of odd here. And that the passengers had taken centuries, quote, of our time to get to the bus stop.

04:59:50.000 --> 04:59:59.000

Someone in hell already took 15,000 hell years of travel to visit Napoleon and help. Even though he died a little more than 120 years.

04:59:59.000 --> 05:00:05.000

Before Lewis wrote the great divorce. How is hell is a place of lost time? A place of choices already made.

05:00:05.000 --> 05:00:10.000

So they bear no weight and don't need time to transpire.

05:00:10.000 --> 05:00:16.000

L is a place of paradox large from the inside, but meaningless and therefore weightless and tiny.

05:00:16.000 --> 05:00:23.000

In a spiritual. And ultimately in spatial terms.

05:00:23.000 --> 05:00:30.000

So as the buses are sending out of hell, the narrator observes health from another perspective and with the introduction of color.

05:00:30.000 --> 05:00:34.000

Hello, invisible, or at least just an abyss.

05:00:34.000 --> 05:00:43.000

Cool, the greenness outside the windows turn from mud color to Mother of Pearl than to faintest blue, then to a bright blooms that stung the eyes.

05:00:43.000 --> 05:00:48.000

We seem to be floating in a pure vacancy. There were no lands. No sun, no star.

05:00:48.000 --> 05:01:00.000

No stars in sight, only the radiant abyss. In one breath, Hell is an infinite land, but from the heavenly perspective, there are no lands to show.

05:01:00.000 --> 05:01:05.000

The symbols of color and size here coalesce to suggest.

05:01:05.000 --> 05:01:08.000

The reduction of substance.

05:01:08.000 --> 05:01:18.000

In one of Lewis's short stories, *The Shotty Lance*. This is a much less well-known short story.

05:01:18.000 --> 05:01:22.000

He gives you another kind of version of.

05:01:22.000 --> 05:01:34.000

And unsuspecting narrator enters into a distorted mind. That gives a better edge to the pun where the hell am I, which the narrator asks twice in the story.

05:01:34.000 --> 05:01:39.000

And he says this, I was not in darkness nor even in Twilight, but everything seemed curiously blurred.

05:01:39.000 --> 05:01:44.000

There was a sort of daylight, but when I looked up, I didn't see anything that I could.

05:01:44.000 --> 05:01:53.000

Very confidently call a sky. It might just possibly be the sky of a very featureless, dull, gray day, but it lacked any suggestion of distance.

05:01:53.000 --> 05:02:05.000

Don't know. Lower down and closer to me, there were upright shapes vaguely green in color, but of a very dingy green.

05:02:05.000 --> 05:02:13.000

I peered at them for quite a long time before it occurred to me that they might be trees.

05:02:13.000 --> 05:02:20.000

So the extreme contrast of the heavens, the rest of reality. Is offered again when ransom drops into Malicantra.

05:02:20.000 --> 05:02:26.000

And you can sort of see this contrast of heavenly presence or heavenly aesthetics.

05:02:26.000 --> 05:02:30.000

Heavenly Geography to

05:02:30.000 --> 05:02:38.000

To all that the human mind could abstractly create. Cut off from, love, cut off from divine presence.

05:02:38.000 --> 05:02:42.000

At least relatively.

05:02:42.000 --> 05:02:48.000

So we'll go to this next.

05:02:48.000 --> 05:02:53.000

This next quotation here. So suddenly the lights of the universe seem to be turned down as if some demon had rubbed the heavens face with a dirty sponge.

05:02:53.000 --> 05:03:04.000

The splendor in which they had lived for so long. Blanched to a palette. Cheerless, I'm pitiable, grey.

05:03:04.000 --> 05:03:17.000

It was impossible from where they sat to open the shutters or roll back the heavy blind. Would it been a chariot gliding in the heap fields of heaven became a dark steel box dimly lit, dimly lighted.

05:03:17.000 --> 05:03:27.000

By a slit of window and falling. They were falling out of the heaven into a world. Nothing in all his adventures but so deeply to ransom's mind business.

05:03:27.000 --> 05:03:41.000

So, you see the same kinds of processes of blurriness. Distance. Presence, These are what end.

05:03:41.000 --> 05:03:48.000

Again, I guess the matter of substance or solidness, as he says, in a couple of these cases.

05:03:48.000 --> 05:03:55.000

Undifferentiatedness, nondescriptiveness. A sort of if there is daylight, sort of blurry daylight.

05:03:55.000 --> 05:04:05.000

Nothing like the light of the heavens, right? So these That's like a kind of loose catalog of 9 different.

05:04:05.000 --> 05:04:14.000

Aesthetic features. That you can identify notes of contrast between. Substantial geographies or substantial aesthetics between 2 different realms.

05:04:14.000 --> 05:04:21.000

Should have these polarities. Lewis is thought and writings and you can see this. Not just in the Great divorce, but lots of its writings.

05:04:21.000 --> 05:04:30.000

These are just some examples I found. Should I go into my book? Okay.

05:04:30.000 --> 05:04:40.000

So in in pregatory the contrasts are numerous and the different nature is they are pertaining to expressions of reality are framed in terms of their spatial attributes.

05:04:40.000 --> 05:04:50.000

And, I know I'm reading for you a lot of quotations, but I think they're really instructive and Lewis expresses, these matters.

05:04:50.000 --> 05:04:58.000

Better than I do in my commentary. I'm not going to read for you this whole one here, but.

05:04:58.000 --> 05:05:06.000

He talks about white coolness. And especially I wanna highlight the second, third sentence. I had the sense of being in the larger.

05:05:06.000 --> 05:05:13.000

Space perhaps even a larger sort of space than I had ever known before as if the sky were further off the extent.

05:05:13.000 --> 05:05:26.000

The green plane. Wider than they could be on this little ball of earth. I got out in some sense, which made it the solar system itself seem an indoor affair.

05:05:26.000 --> 05:05:31.000

And then at the very end he talks about.

05:05:31.000 --> 05:05:35.000

I could make out in steep forest, far withdrawing valleys, and even mountain cities perched on an inaccessible summits.

05:05:35.000 --> 05:05:42.000

At other times it became indistinct. The height was so enormous that my waking sight could not have taken.

05:05:42.000 --> 05:05:46.000

In such an object at all.

05:05:46.000 --> 05:05:55.000

So, so like hell. This land is incredibly unrealistic and Lewis stretches language very far before he resort resorts to a top us.

05:05:55.000 --> 05:06:08.000

Of inexpressibility, but he he always tries to take the pains to say it's it was too much it was It was, it was difficult to perceive, not because.

05:06:08.000 --> 05:06:17.000

It was poorly done art not because it was fully represented or interesting. It was

05:06:17.000 --> 05:06:20.000

Or sorry.

05:06:20.000 --> 05:06:29.000

But because it was too full of complex attributes. Rather than like a sort of blurry.

05:06:29.000 --> 05:06:39.000

Foolishness or a lack of beauty. It was too beautiful. So, so they have similarities and from the position of the earthly viewer.

05:06:39.000 --> 05:06:48.000

There are extreme distortions that land on other side of things. But, but the extreme distortions are meant to go in opposite directions.



05:06:48.000 --> 05:06:54.000

Okay. So this is it's not It's not like the land of the eternal pass.

05:06:54.000 --> 05:07:00.000

It's the land of the eternal present. It's places different because Its time is different.

05:07:00.000 --> 05:07:06.000

And in the preface to the great divorce, Lewis notes the inspiration he received from a story about a man who went into the past.

05:07:06.000 --> 05:07:14.000

Raindrops could pierce you like bullets because the pass cannot be altered. In the same way the weight of eternal decisions exist.

05:07:14.000 --> 05:07:24.000

In purgatory. God's presence exist in the present. As one angel says in the story, all moments are contained in this moment and there is no meanwhile.

05:07:24.000 --> 05:07:34.000

Any longer in this new spatial temporal context. The land exemplifies the mimicry of choices made long ago as Louise.

05:07:34.000 --> 05:07:43.000

I don't, the McDonald Angel says one context and then also anticipations of choice to be made in future in another context.

05:07:43.000 --> 05:07:53.000

And at the end of the book, he says, The core of temporality is the freedom to choose and this land is a lens through which to see the nature of choice.

05:07:53.000 --> 05:07:59.000

And hell of a self is the only guarantor decision and therefore everything is weightless. Thought bubbles and ghost whispers.

05:07:59.000 --> 05:08:05.000

Decisions in hell lack weight and only remain. On the plane of thought.

05:08:05.000 --> 05:08:06.000

Nature has already relinquished the body of all few creatures and God was the creator of nature.

05:08:06.000 --> 05:08:18.000

But the moment that one of the ghosts makes a decision to travel further in the direction of reality that become real, more solid and more spiritual.

05:08:18.000 --> 05:08:25.000

The ghost rises to the occasion of the spiritual land and becomes more real undergoing thickening treatment. On the other hand, the ghosts of health are reduced to the level of their surroundings.

05:08:25.000 --> 05:08:38.000

Whereas the the dose in purgatory that become bright spirits have to rise to the occasion which That kind of idea of rising.

05:08:38.000 --> 05:08:46.000

Because they become bigger in some cases, 27 feet tall, I think is It's what the size of one of the prior experience.

05:08:46.000 --> 05:08:55.000

They rise to the occasion. And the occasion is like a temporal word. But it's given like this spatial embodiment.

05:08:55.000 --> 05:09:01.000

The land of the eternal president. So, so the singing, sinking to the level of the surroundings, like.

05:09:01.000 --> 05:09:09.000

Embodied or Substantially, symbolized. In hell and rising to the occasion.

05:09:09.000 --> 05:09:17.000

Embodied or symbolically expressed. And purgatory in the in the kind of opposite way.

05:09:17.000 --> 05:09:31.000

Okay. As one survey is the conversations throughout the book, one gets an increasing sense of the importance of understanding place correctly as a matter of internal consequence.

05:09:31.000 --> 05:09:45.000

To take the spiritual substance out of place is to destroy one's own soul. There is one particular ghost, a bishop, no less, who does not realize he is in hell and mocks his friend for Believe in a true heaven and hell.

05:09:45.000 --> 05:09:59.000

Yes, so disoriented that he does not understand where he stands. I understand. All these words that are metaphors are these spatial metaphors in language.

05:09:59.000 --> 05:10:07.000

Embodied in these very conspicuous and Ironic and hilarious ways.

05:10:07.000 --> 05:10:16.000

He utterly refuses to travel anywhere and will only engage questions of the mind because he believes that truth is abstract and the kingdom of God is broad and far.

05:10:16.000 --> 05:10:28.000

And even hell is You'll have indefinite progress. So he believes that spiritual beliefs can be summarized as quote speculative questions and a desire for real things as a hankering after matter.

05:10:28.000 --> 05:10:39.000

We states that he would like to come to an atmosphere of inquiry. He does not mean that he is willing to travel to a new place with a new real atmosphere of a world that is the answer to inquiry.

05:10:39.000 --> 05:10:48.000

Right, these the word. Atmosphere of inquiry. The word inquiry is another spatial metaphor.

05:10:48.000 --> 05:10:56.000

The ghost understands the phrase only as a metaphor and he as he understands. Spiritual reality is a series of metaphors for psychological states.

05:10:56.000 --> 05:11:10.000

The conversation in this chapter involved differently understood versions of words such as exist, their progress in travel, differently understood versions of words such as exist, their progress in travel, spiritual atmosphere, supreme, heaven retrogressive, finality, and error repent.

05:11:10.000 --> 05:11:18.000

In each case, the ghost means the word one day as I met. The word one way as a metaphor and the spirit notes that the word is facial.

05:11:18.000 --> 05:11:28.000

And some. God is there. There is finality in our journey and in the end that must be substantially trod and by a will.

05:11:28.000 --> 05:11:36.000

By the will in a land that is real beyond the nature of abstraction. And my brother who knows Greek pretty well.

05:11:36.000 --> 05:11:43.000

He says that the word repentance is also a very spatial word. It means to turn and travel in the other direction.

05:11:43.000 --> 05:11:52.000

And so he's, always invited to like the physical ghost is invited to travel. And that's the stakes of this decision.

05:11:52.000 --> 05:12:00.000

So the go says that to travel hopefully is better than to arrive and he means the phrase in the metaphorical sense as pertaining to interesting thought.

05:12:00.000 --> 05:12:07.000

But the bright spirit repeats several times that spiritual travel is really necessary.

05:12:07.000 --> 05:12:17.000

In the physical sense. At 1 point of the conversation, the episcopal ghost says. Religious and speculative questions are surely on a different level.

05:12:17.000 --> 05:12:24.000

And then the responses, we know nothing of religion here, we have think only of Christ. We know nothing of speculation.

05:12:24.000 --> 05:12:31.000

Come and see. Of course, level. Is, is a spatial metaphor as well in the word spec.

05:12:31.000 --> 05:12:42.000

Or speculate comes from the object of the looking glass for the telescope, which facilitates bodily sight, hence the ghost is invited to come and to see.

05:12:42.000 --> 05:12:55.000

So he's using the phrases of the ghost uses and just showing that there's a there's a reality that transcends why he was using language or how he seems like in the first Please.

05:12:55.000 --> 05:13:02.000

So the Episcopal ghost. Insist on being locked in the dungeon of his own mind, which is

05:13:02.000 --> 05:13:12.000

Yeah, yeah. That's right. Yeah, the prompt or the invite.

05:13:12.000 --> 05:13:26.000

The so. In chapter 7 the dreamer has a conversation with the world likewise. Hard bit and ghost, I should actually up there.

05:13:26.000 --> 05:13:34.000

I know you can staring at the slide for a long time.

05:13:34.000 --> 05:13:40.000

Stop sharing. But we'll leave it for now. So in chapter 7. Dreamer has a conversation with a worldly wise hard bit ghost.

05:13:40.000 --> 05:13:55.000

This ghost distinguishes himself on the basis of his wide tribes. He even extends his credibility by noting that he has come to purgatory to see what all the fuss was about.

05:13:55.000 --> 05:14:02.000

As the dreamer asked about the stereotypically culture, numerous places the man has been to, he states that

05:14:02.000 --> 05:14:09.000

Nothing to it. Just one darn wall inside another. Just a trap for tourists. I've been pretty well everywhere, Niagara Falls.

05:14:09.000 --> 05:14:18.000

The pyramids, Salt Lake City. Taj Mahal. He declares that maps do not point out meaningful differences between places.

05:14:18.000 --> 05:14:25.000

The quantitative differences on maps don't. Represent a sort of qualitative difference of place.

05:14:25.000 --> 05:14:31.000

Or presence. He afterwards he repeats the phrase, it's just one wall inside another.

05:14:31.000 --> 05:14:43.000

That's really the only thing he repeats. Many times in this chapter. It's sort of, it is the sort of axiom, which is like philosophy hinges, the idea that places are one wall inside.

05:14:43.000 --> 05:14:56.000

So in other words, according to this man, no spiritual presence fills any places in the world. The ghost bitterness makes them doubt everyone's intentions, makes him the gape concepts like love, and perseverance in the face of suffering.

05:14:56.000 --> 05:15:01.000

We were suggesting this character that there is no point in going on a pilgrimage if there's no love in it.

05:15:01.000 --> 05:15:12.000

Spiritual presence can be missed if the traveler is not altered. And the ghost.

05:15:12.000 --> 05:15:21.000

There you go. With a certain, asking me to make a plan. It's up to the management to find something that doesn't bore us, isn't it? It's their job.

05:15:21.000 --> 05:15:26.000

Why should we do it for them? That's just where all the Parsons, moralists got the thing upside down.

05:15:26.000 --> 05:15:30.000

To keep on asking us to alter ourselves.

05:15:30.000 --> 05:15:36.000

So he uses this word they want, the word them and they.

05:15:36.000 --> 05:15:42.000

And it has a certain assumption baked in. People are out to get him, they have no love.

05:15:42.000 --> 05:15:52.000

That he's being used and taken advantage of in life and this will continue in the afterlife. The kind of mental there was represents him to have suffered.

05:15:52.000 --> 05:15:58.000

Renders him unable to see substantive differences between places.

05:15:58.000 --> 05:16:05.000

Yes, seen a pattern of malign powers. Nameless powerful, they who ruled not only the world but the whole universe.

05:16:05.000 --> 05:16:10.000

And he says, but who are they? This might be run by someone different. Entirely new management day.

05:16:10.000 --> 05:16:17.000

Don't you believe it? It's never a new management. You'll always find the same old ring.

05:16:17.000 --> 05:16:25.000

So there is no reason to travel everywhere. At anywhere and everywhere because there are no loving or joyful presences.



05:16:25.000 --> 05:16:32.000

There is also nothing to do. Which is a phrase that's repeated. 4 times by the dreamer.

05:16:32.000 --> 05:16:47.000

Is he suspect that nothing will improve his own material status or capacity. To change in a meaningful way to qualitatively, rather than quantitatively change.

05:16:47.000 --> 05:16:56.000

So there doesn't seem to be much point in going anywhere on your show. Sort of the concluding thought of the chapter.

05:16:56.000 --> 05:17:01.000

Well, that brings me to another really, really big idea that confronts you all of Lewis writings.

05:17:01.000 --> 05:17:12.000

This is like the final. Thing I'll bring up in my paper the final kind of discussion. And it is about the genius locide.

05:17:12.000 --> 05:17:17.000

So there's a medieval idea that Lewis notes in the discarded image. The heavens are not empty.

05:17:17.000 --> 05:17:25.000

They're full of God's presence. This impacts what kind of place. It is. The heavens are more solid than humans.

05:17:25.000 --> 05:17:31.000

Not humans are too soft and insubstantial to be able to fly or traverse the inperient, which is made of divine substance.

05:17:31.000 --> 05:17:36.000

And that's what's going on in a lot of silent planet when he's traveling through the heavens, right?

05:17:36.000 --> 05:17:45.000

When when. When ransom is talking to.

05:17:45.000 --> 05:17:59.000

. Of Malikandra, he, Yes, well, have you ever been to that?

05:17:59.000 --> 05:18:07.000

Once. Well, that like, of course I do like. The heavens are everywhere like there is no other place other than the heavens.

05:18:07.000 --> 05:18:17.000

Except for except for these worlds. Which are in a sense part of this as well. So they're full of.

05:18:17.000 --> 05:18:28.000

Full of angels. And he kind of gives. Different expressions to this idea of. Angelic presence and it's different kinds of writing.

05:18:28.000 --> 05:18:49.000

So you see that the nature of the land there. Is more substance than like a sort of personification person.

05:18:49.000 --> 05:18:55.000

Man shape streams on the brightness of that air. The grass doesn't bend. And.

05:18:55.000 --> 05:19:05.000

The light, the grass, the trees. Or different made of a different substance, right? And, people or ghosts in comparison to them.

05:19:05.000 --> 05:19:15.000

So And this is kind of because Divine presence or angelic presence is. The natural world. They are more important in a sense.

05:19:15.000 --> 05:19:25.000

They are full of a more notable presence than people are if people Yeah, reduced, if their substance is abused.

05:19:25.000 --> 05:19:34.000

So, GENIUS LOCKI refers to Spirit. Yeah, it is a word with roots in pagan room.

05:19:34.000 --> 05:19:39.000

Refrain. Oh, where's my screen sharing?

05:19:39.000 --> 05:19:42.000

Okay.

05:19:42.000 --> 05:19:45.000

Sorry about that.

05:19:45.000 --> 05:19:53.000

Yeah, it's a word with roots and pagan rumor for like spirits who occupy certain places and in some way give places their feel and their powers.

05:19:53.000 --> 05:20:01.000

Christians did not fully discard this idea and in the Middle Ages the genius locai. Or Genie, I localize the portal.

05:20:01.000 --> 05:20:08.000

We're sometimes thought of as angels.

05:20:08.000 --> 05:20:13.000

I wanted to keep showing.

05:20:13.000 --> 05:20:19.000

Okay.

05:20:19.000 --> 05:20:27.000

Hey, we're sometimes thought of as angels, sometimes as souls given by God, or they were seen as metaphors for kinds of ideas associated with certain places.

05:20:27.000 --> 05:20:34.000

In the marriage of heaven and health, Blake mocks religions for deceiving themselves into putting genii into places.

05:20:34.000 --> 05:20:39.000

When all along the spirits. We're just, we're just their own hearts.

05:20:39.000 --> 05:20:45.000

And I think that this, The phrasing that he uses in the marriage of heaven. Oh, is something that.

05:20:45.000 --> 05:20:58.000

Like I think that is actually what inspired the great divorce is the passage about G in the marriage. You see just how passionate Lewis is about this topic.

05:20:58.000 --> 05:21:03.000

Lewis does not agree. He likes the idea of the genius local guy and he wrote scholarship on this topic.

05:21:03.000 --> 05:21:13.000

The final, the allegory of love has an essay on it. The final code of the discarded image, which is a book about what we've lost since the Middle Ages, is about.

05:21:13.000 --> 05:21:19.000

The genius. So.

05:21:19.000 --> 05:21:24.000

So this is the final thought of the discarded.

05:21:24.000 --> 05:21:30.000

In this great change, something has been won and something has been lost. I take it to be part and parcel.

05:21:30.000 --> 05:21:38.000

Of the of the same great process of internalization, which is turn genius from an attendant demo or dime one into a quality of the mind.

05:21:38.000 --> 05:21:46.000

Always sentry by century item after item is transferred from the object side. The account to the subjects and now in some extreme form of behaviorism.

05:21:46.000 --> 05:21:50.000

Subject himself is discounted as merely subjective.

05:21:50.000 --> 05:22:01.000

We only think that we think. Having eaten up everything else, he eats himself up too. And where we go from that is a dark question.

05:22:01.000 --> 05:22:03.000

Well, as dark as hell, it would seem. In the book I'm writing, I want to do full justice to this issue.

05:22:03.000 --> 05:22:16.000

He wrote a lesser known essay. As well called the empty universe. And you can look at this quotation here.

05:22:16.000 --> 05:22:24.000

I'm not gonna read out the whole thing, but. It's also about the genius.

05:22:24.000 --> 05:22:37.000

And it's about like the emptiness. Or the nature of presence in places.

05:22:37.000 --> 05:22:45.000

Well, I think it's important to understand that Lewis represents

05:22:45.000 --> 05:22:57.000

Yeah, I'm just coming down to the last paragraph. Yeah, he comes. He comes to this idea of the genius local in 2 different chapters of the great divorce.

05:22:57.000 --> 05:23:01.000

I realized

05:23:01.000 --> 05:23:06.000

Sorry, I'm just gonna bring in the quotation here.

05:23:06.000 --> 05:23:17.000

The waterfall speaks. To a character and at first it seemed to be like an angel and then Afterwards, there's like these.

05:23:17.000 --> 05:23:26.000

Christological attributes attributed to it. Such as joy flowing down the waterfall like blood.

05:23:26.000 --> 05:23:30.000

And

05:23:30.000 --> 05:23:41.000

And then, this quotation in front of you. Is from chapter 11 where The horse is a is taken from this dead element.

05:23:41.000 --> 05:23:44.000

I don't know if it's a chameleon, it's a little reptile.

05:23:44.000 --> 05:23:53.000

And it's, it's said to be the spirit of that place. Or the spirit of the places gathered up from that death.

05:23:53.000 --> 05:24:07.000

Into. Into a new creature, into a horse that is. Absolutely massive. And, so this is said, a strange archaic inorganic noise that came from all directions at once, the nature or arch nature of that land. Rejoiced.

05:24:07.000 --> 05:24:16.000

I've been Once more red and and therefore consummated in the person of the horse, it's saying, From beyond all place in time, the very place.

05:24:16.000 --> 05:24:25.000

Already will be given the strengths that once suppose you your will shall be obedient fire in your blood and heavenly thunder in your voice.

05:24:25.000 --> 05:24:40.000

I think it's also really interesting that, At the very end of the story where, the dreamer is waking up, he says.

05:24:40.000 --> 05:24:51.000

He says all the time there had been bird noises, trillings chatterings and the like, but now suddenly the full chorus was poured forth from every branch.

05:24:51.000 --> 05:24:58.000

There was music of hounds. And horns above this 10,000 tons of men and woodland angels and the wood itself.

05:24:58.000 --> 05:25:06.000

Same. So there's like another genius locide that joins into the song at the end of the story.

05:25:06.000 --> 05:25:09.000

And. And, I mean, you can go much deeper into this topic too, right?

05:25:09.000 --> 05:25:20.000

There's this long discussion in chapter 9 where the ghosts of hell want to empty out. The spirits of the land.

05:25:20.000 --> 05:25:32.000

Okay, and So I think that's some. Oh, that's not one of the things that's going on.

05:25:32.000 --> 05:25:37.000

Lewis's interest in the concept of the genius locide. So nature has a voice. It's endowed with communicative properties.

05:25:37.000 --> 05:25:47.000

This is a rather full Christianization of the idea of the genius loci. The place is natural and geographically expressed.

05:25:47.000 --> 05:26:00.000



But it gives the feel of an angel. And it's transmuted to Christ himself. So the place reveals that on the presence of God spiritually, which literally speaks.

05:26:00.000 --> 05:26:01.000

Okay, so there's one great note of qualification I want to make at the very end here.

05:26:01.000 --> 05:26:16.000

Lewis actually implies that all of us are kind of shitty. At perceiving presences. Not, notes of the eternal in the landscape are only clembers and even for Lewis as best.

05:26:16.000 --> 05:26:25.000

He doesn't see it for very long and he kind of criticizes himself. Is Dreamer is persuaded by the hard-bitten ghost.

05:26:25.000 --> 05:26:31.000

Right, after the hardened goes tells him about. His skepticism about traveling from place to place.

05:26:31.000 --> 05:26:37.000

He's persuaded and he says he was the most miserable he'd ever been in his whole life after listening to that speech.

05:26:37.000 --> 05:26:45.000

So the great divorce ends with him screaming that he is a ghost. And he says that pretty much all of us identify with the ghost of shame from chapter 8.

05:26:45.000 --> 05:26:56.000

And her front confusion about. How to use language and how to understand the journey. So I'm not gonna say that the Lewis.

05:26:56.000 --> 05:27:07.000

He, I think he is trying to give a very pessimistic interpretation of. How we kind of are mostly using a hellish mindset to approach presences.

05:27:07.000 --> 05:27:15.000

And I think that that's part of what he's saying in living in the modern world. Is his landscape of heaven presence.

05:27:15.000 --> 05:27:24.000

And so we're all kind of in this boat of the ghosts. So my, my lecture has been a little bit.

05:27:24.000 --> 05:27:33.000

Tier leader at times, but I want to identify that as. As a feature of the great divorce and the table of time.

05:27:33.000 --> 05:27:43.000

Vision at the end is really pessimistic in a way because it ends with in screaming. That he is a ghost and that vertigo and terror sees him.

05:27:43.000 --> 05:27:48.000

So he doesn't actually come to like this great.

05:27:48.000 --> 05:27:59.000

And so that's not like this deeply settled issue, but I think that. This is, well, that's enough of food for thought to choose.

05:27:59.000 --> 05:28:12.000

Thank you for the very intense presentation. If anyone has questions. You have 10 min for discussion and then we'll be able to go to this goal to continue.

05:28:12.000 --> 05:28:13.000

I have one. To break the ice. So obviously this idea of the journey is very reminiscent of Dantes.

05:28:13.000 --> 05:28:22.000

Enough substance.

05:28:22.000 --> 05:28:34.000

And I've noticed well obviously it's the same in one of the very first slides if you had something just to add to that, even just as a curiosity.

05:28:34.000 --> 05:28:50.000

Yeah, no, absolutely. So, so in the divine comedy there's all this like the transition from gray to color, isn't, is one of the aesthetic things that Dante does as well.

05:28:50.000 --> 05:28:59.000

The ways in which the ghosts are always downcast in their gaze, right? Like a lot, some of them more than others.

05:28:59.000 --> 05:29:06.000

I think he emphasizes it with certain sins. the, inability of goes to see very far.

05:29:06.000 --> 05:29:16.000

This is another feature. In the Divine Comedy. If you read, Lewis's writing, you can make the strong argument.

05:29:16.000 --> 05:29:23.000

His main. The great divorce is.

05:29:23.000 --> 05:29:33.000

Is the purgatorio, he says. There he gave, well, what's her name, Dorothy Sayers, an early copy of the Great Divorce.

05:29:33.000 --> 05:29:41.000

And so they have they have a letter correspondence about it and she said and she says She makes a comment to him about.

05:29:41.000 --> 05:29:46.000

How his book, how his, book reminds her of the inferno. And he says, well, yeah.

05:29:46.000 --> 05:29:54.000

It does and it should, but I'd say that this book is more my so he, acknowledges.

05:29:54.000 --> 05:29:57.000

Different ways.

05:29:57.000 --> 05:29:58.000

Thank you.

05:29:58.000 --> 05:30:04.000

That those are some aesthetic and some background contacts. Yeah.

05:30:04.000 --> 05:30:18.000

Anyone else?

05:30:18.000 --> 05:30:26.000

If no one else has, oh, Ben. Do you have to say something? Not good? Ben first and then Margaret, if it's okay.

05:30:26.000 --> 05:30:30.000

We'll start with. Oh, okay. That sounds good.

05:30:30.000 --> 05:30:40.000

Yeah, that was that was, I was looking for the, for the raise your hand icon and couldn't find it.

05:30:40.000 --> 05:30:53.000

But I, the, I'm reminded. Of well For the past 14 years I've been part of a Thanks, bye.

05:30:53.000 --> 05:31:02.000

For which I've been. Stuff in Hebrew. And in the class, I tend to.

05:31:02.000 --> 05:31:09.000

Focus, you know, in particular words. And the one that made me. That connecting for me with great divorce.

05:31:09.000 --> 05:31:21.000

Is the Hebrew word, This is sometimes translated as glory. But it's also translated as things like Well, substance.

05:31:21.000 --> 05:31:33.000

Wait, gravity. You know and sometimes getting in you know and I just have a form. It will be grievous.

05:31:33.000 --> 05:31:42.000

But. Good all together, it reminded me irresistibly of So the landscape of.

05:31:42.000 --> 05:31:57.000

Purgatory in the great divorce. Which is, you know, rather than our rather, It's, you know, it's.

05:31:57.000 --> 05:32:05.000

This is something just more real, more solid.

05:32:05.000 --> 05:32:09.000

And.

05:32:09.000 --> 05:32:18.000

Yeah, down. Then, normal, the normal human. Cons.

05:32:18.000 --> 05:32:25.000

Yeah. I don't I don't have too much feedback on that concept. I think.

05:32:25.000 --> 05:32:26.000

Yep.

05:32:26.000 --> 05:32:32.000

So when you talk about the glory of God, yeah, thinking of this Hebrew word makes me think of.

05:32:32.000 --> 05:32:40.000

Yes, more real landscape that. We always comes up with the great divorce.

05:32:40.000 --> 05:32:51.000

That's really good. I really like that and. I don't like Lewis talks about Greek quite often and talks about that quite often, but he doesn't ever talk about Hebrew.

05:32:51.000 --> 05:32:52.000

I don't think he ever studied it at length, but

05:32:52.000 --> 05:33:00.000

It probably would not have studied it. I mean, you know, he although he mainly was right, he was not.

05:33:00.000 --> 05:33:17.000

You know, he had not. He's not clergy. So I, know that clergy do usually study Hebrew in.

05:33:17.000 --> 05:33:18.000

Yeah.

05:33:18.000 --> 05:33:22.000

In some form to do to the Bible study, but That hadn't been. Lewis's actual background.

05:33:22.000 --> 05:33:24.000

Right, right. But, he was friends.

05:33:24.000 --> 05:33:38.000

This is a side note. I think. Talking had some you know, had done some work with Hebrew because of course He worked, a little bit on the Jerusalem Bible.

05:33:38.000 --> 05:33:43.000

And of course he was he was interested in the language for its own sake. But yeah, but you're right.

05:33:43.000 --> 05:33:44.000

Right, yeah.

05:33:44.000 --> 05:33:57.000

I don't think I don't remember seeing any. No, there's there is one place.

05:33:57.000 --> 05:34:05.000

The. The the good Keller mean in the last battle. His name is Emeth.

05:34:05.000 --> 05:34:14.000

And that's from Hebrew word. And Louis actually. Defines that someplace is.

05:34:14.000 --> 05:34:21.000

As truth in the sense that You know, something is.

05:34:21.000 --> 05:34:31.000

Solid and holds water and Yeah. So yeah. He may have come across a little bit, but.

05:34:31.000 --> 05:34:40.000

Yeah. Yeah, that's good point. Alright, Ben, your question.

05:34:40.000 --> 05:34:42.000

Oh, I was, I was. Just gonna mention my appreciation for Lewis. I don't actually understand a lot of the metaphysical references and things like that.

05:34:42.000 --> 05:34:51.000

It's a really good talk, but I was I was. Going to mention that I don't know a ton, but it was pretty cool.

05:34:51.000 --> 05:34:56.000

And she has like raised some questions for me. But that's pretty much all I've got.

05:34:56.000 --> 05:35:04.000

Something more substantial after.

05:35:04.000 --> 05:35:06.000

Thank you.

05:35:06.000 --> 05:35:29.000

Thanks for your inspiring presentation. And on this. So, Hellish and and heavenly landscapes that was that was interesting to to hear mmm especially because I'm not I haven't read the great divorce.



05:35:29.000 --> 05:35:30.000

And so certain concepts and ideas were new to me, but at the same time, I recognized many.

05:35:30.000 --> 05:35:33.000

No, it's just

05:35:33.000 --> 05:35:52.000

Connexions with the kind of work that the time, exclude the time showing, which is the, the echoes are, interpretations of and heish landscapes and contemporary cinema.

05:35:52.000 --> 05:36:14.000

Especially in those films where you have characters who enter into, who dwell into a vision or a hallucination or a dream of some kind or simply are dead and they don't know about it.

05:36:14.000 --> 05:36:27.000

Again, the sixth sense for instance. And only at the end or, you know, as the plot develops, we realize that All along they have been in some kind of.

05:36:27.000 --> 05:36:35.000

Hellish, like, world, which was, a mental world.

05:36:35.000 --> 05:37:05.000

It was a world of their mental experience. So and My question or, or, a point that I would like to hear more, your opinion on or, is whether Louise, had some connection to young with that respect with reading, heaven or and hell, not Not only are also not only as supernatural regions but also with respect to.

05:37:14.000 --> 05:37:25.000

To mental states that those, those rooms can also be, interpreted as, mental realities.

05:37:25.000 --> 05:37:26.000

Was there any connection between those 2 thinkers or not or? Maybe there was some other. Psychological source of inspiration.

05:37:26.000 --> 05:37:39.000

Okay, I really appreciate that. Oh, sorry. Yeah.

05:37:39.000 --> 05:37:44.000

For Louis so I'd like to hear more on that.

05:37:44.000 --> 05:37:50.000

It's a good question. I mean. There, okay, one of the ways in which they're similar.

05:37:50.000 --> 05:38:00.000

Is it young and Lewis are both interested in in Renaissance and early modern sources. They both draw from a lot of these texts.

05:38:00.000 --> 05:38:15.000

Like both of them really like John Milton and Dante. And, but I did Lewis read young and be like, I want to embody your thoughts into my into my stories.

05:38:15.000 --> 05:38:22.000

Probably not. That directly. I mean, When did Lewis first engage young?

05:38:22.000 --> 05:38:32.000

I'm not really sure. He wrote in a say called psychoanalysis and literature. But I

05:38:32.000 --> 05:38:41.000

And he starts quoting Young in like some of his some of his like works from the 19 fifties and his inaugural lecture to Cambridge and he quotes young.

05:38:41.000 --> 05:38:50.000

First to him. But that all of that stuff is from the late forties or early fifties and so did.

05:38:50.000 --> 05:39:03.000

Did Lewis read young at this stage of his career when he was waiting the great divorce. I can't believe it's hard to say, but he does say like, oh man.

05:39:03.000 --> 05:39:10.000

Young is so much more fun, so much more insightful than Freud. In his Okay.

05:39:10.000 --> 05:39:15.000

Look at that one. But. Yeah.

05:39:15.000 --> 05:39:25.000

On that sort of concept that you were mentioning about like. The representation of. Of archetypes and landscapes.

05:39:25.000 --> 05:39:39.000

This kind of deep symbolism that might inform the, narrative text. Yeah, it's possible that they would they would have something in common.

05:39:39.000 --> 05:39:44.000

But I don't really know what it would be. And I suspect that they would. They would, they would differ on some questions, right?

05:39:44.000 --> 05:39:54.000

You young things, all man, substance, reality, that comes from a pattern that plays out lots and lots and lots of times.

05:39:54.000 --> 05:40:05.000

Into a moral history. And Lewis says, well, the reason that pattern is played out sometimes is because of a spiritual background that it informs the evolution itself.

05:40:05.000 --> 05:40:12.000

. And so They might agree on some of the structures that are shared and they might agree that they're really freaking important.

05:40:12.000 --> 05:40:17.000

But.

05:40:17.000 --> 05:40:21.000

But, yeah, I, that's the best I can answer your question now, unfortunately.

05:40:21.000 --> 05:40:24.000

Thanks.

05:40:24.000 --> 05:40:42.000

Okay, so we're actually exceeding time limit. So let's say we wrap it up and it was very insightful and thank you Richard for the presentation and everyone else for their comments and questions.

05:40:42.000 --> 05:40:43.000

Sounds good.

05:40:43.000 --> 05:40:45.000

And I'll see you around. In another. Session. Have a good day.

05:40:45.000 --> 05:40:48.000

Thank you. Thanks everyone for coming.