

## Transcript

00:00:00

OK, welcome to our third lecture in our series. My name is Giuseppe Pezzini and I am a classicist. I'm a professor in Latin language and literature, Corpus Christi College, and today I will start if you want, for my expertise on Latin language and literature. It's exception but.

00:00:20

I will be talking about Tolkien, you know I am also a Tolkien scholar and the editor of the Journal of English Studies, which is one of the few journals dedicated to Tolkien.

00:00:29

OK, so today I'm going to now give a contribution to research, which has been, if you want, growing in the past couple of years which is called which may we may call the classical reception in talking. And as you can see on the handout #1 on #1, we have seen in past two years the publication of two books.

00:00:49

Dedicated to talking in the class itself. I know there is a fair one we should come out next year with a French publisher.

00:00:58

Other person very happy that there has been this broadening of scope in talking studies for many decades, talking as only be considered a mediaeval Mr an English tomorrow digester, whereas in the past ten 1520 years people have started to understand what the influencer on talking is much broader.

00:01:18

On that on Spanish scholar known as Martin, known as Martin Simonson.

00:01:24

As it's written about the book of showing how well that stocking was in modern in modern, this literature and other scholar was called Holly Ordway, who was here in US at the beginning of September, has also written a book, a bet.

00:01:40

Talking was serving the Medina listen. He was certainly a philologist here, but he was also romantic and modernist, A symbolist. I will argue, a novelist, and he certainly was a classicist.

00:01:51

And I think that the title classicist is especially great as you can see, token has an extensive training Class 6 at King Edward School in Birmingham, which was one of the most prestigious German schools at the end and beginning of the 20th century, he had learned from his mother how to write.

00:02:11

And speak Latin at the from the age of.

00:02:13

Six and he always.

00:02:15

Master the language very well until the end of his life at school, for instance. So we know that he was quite good at conversing and composing original Greek and Latin text, and that's also skill that the headmaster of King Edward School was called. Robert Gilson was especially good at and maybe even obsessed with. We know that talking.

00:02:36

Engage in this Latin prose composition. Even Latin verse composition exercises and participated in debates in Latin and Greek.

00:02:45

So it is not surprising that talking decided to apply to study classics at this very university. You apply to Corpus Christi College first to my college, then. Did they get in early, applied again and eventually went to Exeter College and there he took the math examination in 1913.

00:03:05

March 1913, which is in a sense, is very similar to the examination our students take nowadays. As we know, he soon transfer to this school to the English school, which of course was not here yet, but never betrayed or rejected his classical trend.

00:03:22

His work is filled with classical resonances, and himself often acknowledge his extensive use of classical images on the topics. So, for instance, as you can see on the handout, talking himself explicitly referred to classical epic to describe elements of the secondary words.

00:03:42

The world of Middle Earth, including, for instance the Herald Horseman of the second village, who, according to Turkey, lived in a Homer estate.

00:03:52

Influence of classical epic have been also identified in the Catabasis of Ganders in Maya and are gone on the path of the dead and also people have recognised the classical imprint in the fall of Gondolin, for instance with does the called the fall the the escape of any?

00:04:12

But also many other narrative topoi scenes, such as the catalogue of the Warriors, the blind of the troll in The Hobbit.

00:04:19

The Battle of the river the most, also the return of an exile killing, and the list could be easily stabbed and that they have the time to go through all of this that you see. I put on the handout a bit more material. Some of them suggested by editors by other scholars and by myself. So what I'm going to do in this lecture together.

00:04:39

Is to discuss some key patterns of classical reception talking, and they will take in particular one case study in the case study, I'm going to discuss is the case study of the narrative of the cloud #2 on the head.

00:04:53

Out by narrative of the climate are essentially refer to any story patterns which positive are grabbing degradation and especially moral and ontological. All human beings and all nature from an idealised pastor and Golden Age, or are even within a Christian tradition.

00:05:13

And that we are certainly very sure that talking was very much so interested in this class merits of the climate. And as I'm gonna show, we can see very often the classical answers.

00:05:25

Number yeah, #2 on the handout. And when we talk about classical ancestry, we should refer festival to what is the we may, we may say, the appetite of narratives of the climate within classical literature, and we may even say within Western literature as such. And that's the myth of the.

00:05:44

Ages of Man has returned by his in the rocks and days you see on the handout I gave you.

00:05:51

The beginning of.

00:05:52

It the beginning of the passage.

00:05:55

This meeting was super influential in ancient literature, both English and in Latin. One very famous one who repeated the retired the same in the metamorphosis. But notice of the crime are not also found.

00:06:15

In his love and in his acception.

00:06:18

For instance, in the sense that we can already trace hints of this narrative in Homer, both in the Indians and in the Odyssey, with remarks about, as you can see on the handout, the idea that ancient men of world were stronger than the current generation, we do find that some sort of remarks.

00:06:38

Also in barges area, as you can see on the handout.

00:06:44

We know that you know, of course, the talking was very familiar with the Bob, Homer and Virgil and a student from the university said Nikki was visiting here back in September, went to stand in the board the talking Akira copy of the merger, and we see how.

00:07:02

Very positive touches and the line and there is a note. I mean, just the grammatical note, but we can see how well talking you there any in particular.

00:07:11

This negative of the client is not just found in EPIC, but is also widespread in a lot of different Greco-roman sources and pretty soon equalised, especially in development addition with the idea of the more, the more the customs of the past put a couple of passages from Plautus.

00:07:31

Roman, playwright of the 2nd century BC that we already find this idea of the government and we will move forward to the 2nd century for the 1st century we see the classical Egypt. We see how he's your narrative. The client comes as a blast. If you want these more traditional discourses.

00:07:48

And come transform itself in the sort of narrative where we go down to late antiquity. Second sent to the idea, this narrative of the client becomes so embedded within the Roman culture of these courses that these some offers such as Augustine, will make fun of the parents because of their obsession.

00:08:08

With the idealisation of the past you see, especially the first two books of gas in the capital today are filled with with sort of mocking of this narrative.

00:08:19

If you turn the page #3 on the handout, one important, significant and influential version of the narrative, this organisation in the past assumes a very strong primitive estimation. Again, this is the version we may say that it is.

00:08:38

Already found in his head.

00:08:40

In the sense that the golden, the race of man that the first race in using he's a technology, the first race of people are quite for these people, the guarantee we feel both cops and it's all accurate much and unstinting in this Golden Age period. There was no technology.

00:09:00

There was no agriculture, there was no sailing the earth. The land will produce automate. Some are called food and this is important because this is just a theoretical framework according to which the relationship between humanity and nature is unspoiled, and we come back on this later.

00:09:18

On we send we found the same idea in Latin authors such as Catullus 64, very important partner of cartoon Lisa Patterson Properties and Seneca. In this reality Mr Counter is quite far related to the idea to the stigmatisation of sailing the image of selling in particular is almost presenting.

00:09:38

As a sort.

00:09:39

Of rapport. The airport, which gives with marks the beginning of the.

00:09:46

Decline in the history of mankind.

00:09:50

Another version, which is the one you find #4 on the handout, is less punitive. Punitive this sticker in the sense that in this case the moral deterioration, the more the client does not doubt this time from technological or cultural advancement. Actually the trajectory is the opposite. We find that the most influential.

00:10:10

Version of this negative platform in the midst of Atlantis. As we're told in the tunnels, but especially in the Critias.

00:10:21

The description of the animal of Atlantis does follow the part of the of the natural paradise yet, and that's an important point. It's Americans did not engage in some form of primitive pastoralism. But actually we are very skilled in many work in agriculture, in workmanship.

00:10:41

And indeed in.

00:10:41

Seafaring to the point of quote that there art and architecture was such as befitted, the greatness of the Kingdom.

00:10:50

And another quote, the well for that contains the fall. So means the delight can never be seen before in any other house, nor will easily be seen again. And that would well provide the with everything of which provision was needed. So see the second version in the sense that.

00:11:09

So we feel with technology actually, yeah, we know that according to some tradition that plantains have, we have technological people, they get technology much more than the contemporary happens.

00:11:21

We found a similar version of this method in the stroke philosophy. Both philosopher history and philosophy of language upon to which this philosophy, the first age of the mankind, humankind was marked by the presence of sages, and the sages are the ones that invented language.

00:11:41

And they also were the ones that invented the art and technology for the first time.

00:11:48

Moving forwards under fire on the handout, there is a common trait between these two different yet similar version of of the narrative of the client, that is to.

00:11:59

Say the fact that.

00:12:00

There is a correlation between decline and the relationship with the divine. The relation between the human and the gods.

00:12:08

At least also wrote the Golden name of the Israeli tradition that lived like gods and well loved and blessed.

00:12:14

By the gods.

00:12:16

And in contrast, in a negative outlook of the current generation that as the one given by Catullus in .64, the interaction between human beings and debug beings is impossible. And this impossibility of communication is represented as one of the key features of the age of.

00:12:36

Dying on the last edge of.

00:12:39

And in fact, even in Plato and the quote, again, there is this idea that it's people, the people of our countries, gradually lose their original portion of divinity apart from the creatures. And this portion of divinity became faint and weak for being off times blended with a large.

00:12:59

Or mortality. So there is a deal about blending of the divine with the mortal, and this is exactly what causes a contemplator the moral, and also eventually political decline of and collapse of the civilization.

00:13:14

Bought this legitimist and technological versions can actually be found in the same sources now kind of dividing them up, but actually quite often they coexist or they are integrated into synical models,

so you can have a version of the decline at the beginning from the highest technology to the lowest technology.

00:13:34

But then there is a reverse and you start from the lowest technology to the.

00:13:38

Some ancient tradition we these natives of the climb are very persuasive, very, very, very pervasive. But they are very often, in a sense, mixed up. But what we can say is that in every version that we have, we read. We read from antiquity decline the notion of declines or any kind.

00:13:58

Remains the unavoidable trajectory of history.

00:14:02

Because really think perception, which is really characteristic of ancient of ancient culture and is found in many possible cultural production, from philosophy done to popular wisdom from home down to the late antique home and offers.

00:14:20

And we know we are certain that Turkey's imagination was fed, had been felled by this narrative decline since the early years.

00:14:30

With young exceptional or a family of caterer, all the texts that I refer to so far from home at Ohiyesa, from Varchar to Alvida well present in the sea levels over the classical syllabus. That token was appointed with either of case or in Oxford University and they want to check official that was on the same level.

00:14:50

Almost 1913 and they can tell you that he was there together with Alvin and cartoons.

00:14:57

So we will now at last after this introduction, but I needed that moving forward to number six, we can say of course that narratives of the client are already present and wide-ranging in Tokyo, the Lord of the Rings for instance. And what you can follow on the handout, the Lord of the Rings are bound in allusion to the superiority.

00:15:16

Of past generation and cultures, very similar indeed to the ones we find in Homer, Virgil. So, for instance, that is just one of many I quote from the very beginning of the problem, the hope it's a dwindle, they say. In ancient days they were told that. So even from a physical point of view.

00:15:33

There is a decline.

00:15:36

These definite solutions resonate with the visual landscape. We, as you know, which is, as you know, streaming with rooms or ancestral buildings such as just to give you one example, the status of the arguments we are presented as have been the first stages of loss. Civilisation. I quote of a long vanished.

00:15:57

Also, as in the region of the human beings, human beings about the rings firmly and die much more easily than their ancestors who stayed, just like in his other live much longer lives, and the kind of lives they live was much more similar to the ones of the Golden Nation.

00:16:17

Men of the history.

00:16:19

We felt we, we know that when they died, we were still, they were overcome with sleep, sleep. The women always in many respects could be discarded as.

00:16:28

Gods and men.

00:16:29

Also in the Lord of the Rings and The Hobbit, artefacts and artworks output, which are produced by the current generations, cannot equal.

00:16:38

The words of ancient masters in the Council of Elven, for instance, the 12 plan, will say that in metal worker we can drive our farmers. Many of those secrets are lost.

00:16:50

And these are the other law, both artistic, but also intellectual. If you want. The law is no longer pursued, is also found in many other passages. Again, you find another one on the handout when talking. The narrator this house said the healing law in the houses of healing. He commented.

00:17:09

There was in these latter days fallen from its fullness of old.

00:17:14

And even the language which is used by the characters of all of the rings and The Hobbit is described as a conductive shadow of an ancestral perfection I gave you on the handout of beautiful passage from The Hobbit. When Bilbo gets into the layer of snow where the narrator will comment that there are no rules.

00:17:35

Left to express his tournament since men changed the language that they learned in the days when all the world was wonderful.

00:17:45



The idea of a decline in language is very common. Nation discourses on the logic of language, including, of course, Plato's catalysts, but also the stocks. And at the time to spend more time on it. But it's quite clear how that catalyst was text catalysts was a text.

00:18:05

They was quite present in the discourses at the beginning of the 20th century.

00:18:10

So we may say that deliverance is set in a sort of fictional or secondary late ambiguity to be considered as a historiographical, or rather rather than historical constant, it's there is a historiographical emotion about this little tip. It's not that it's late as a whole, but it is later.

00:18:29

In the sense that this field dominated by a.

00:18:31

Sense of loss and decline.

00:18:34

And I think it's not a coincidental that token somethings letters have said. I quote that the half lacking sense of vanished faster was the motion which moved in supremely. We found small difficulty in evolving. So we may say there was something very at the very core of talking neutral sensitivity.

00:18:53

As regards to this narrative of the clan.

00:18:57

If you turn the page #7 on the handout, you can see that talk is that communism is even more evident at the Michael historical level as we see it. For instance, in the same region but other in customers works, as you know. Of course, the history of the secondary world, the history of our God is divided.

00:19:16

Into a series of ages, like in his object, and each age is inferior to the previous one, some respect.

00:19:24

And also each one again as typical ination narratives of decline degenerates through a moral corruption and involves A gradual diminution of the divine interaction to the point, as we know that there is the divine interaction is almost equal to 0.

00:19:44

Our commercial with this this the creation of the communism of talking is of course the idea of.

00:19:51

Paul, we talking again and again we'll say that is his work is imbued with the idea of a failure.

00:19:59

Of course, Tokyo was a committed Christian, so when talking about failure, we would also talk about a fall in a Christian sense from Eden. But in fact, to understand talking, we also need to realise that it's quite clear.

00:20:11

Now this concept of fall had also been influenced by many other different traditions, including indeed the classical ones I just gave you an example on the hand that if you see at.

00:20:22

The bottom of.

00:20:24

Page number.

00:20:24

Then that's the example, although #7 on the handout, that's the case of the telling of two in two number as you know, this is a tale if you want which is inbuilt with narrative decline, but it would be really incorrect just to see the Christian printing this table. It's quite clear how we find that beyond tooling.

00:20:45

They are, in a sense, the shadow, the depressor of the essence.

00:20:48

Deposit, but also the shadow of seafood from now the tradition, and also the shadow ocular from the finish line as typical talking likes to bring together a lot of different ingredients into his soup.

00:21:02

The most important another example of narrative decline in token #8 on the handout is also the one who reached the classical asset. It is impossible to deny because it is explicit #8 on the handout. This is of course the day of the fall of numeral, which is of course intimately connected.

00:21:22

To Plato's story of Atlas.

00:21:24

Notice talking himself up again and again in his letters were referred to the island as Numenor Atlantis, and in an amended version of the Mayfair as we can see as we can read in one of the values of the history of Middle-earth, we can see how there is even the idea that talking the originally was supposed to go back in time.

00:21:44

At the time of November and the guy down, the version of the myth of Atlantis.

00:21:50

As you can see, I began an abortive book that's number nine on the handout of time travel, which of which the only was to the bigger presence of my hero in the joy of our counties. That's if you want the origin of the numeral tail.

00:22:06

Even in later versions of the story, where if you want the classical shadow, the classical access to is a bit less evident. Still talking would like to keep some form of connection with the country Smith, and this is if you want is epitomised by the choice to give a specific.

00:22:26

Biology and treatment technology to the name.

00:22:28

Counties I quote the letter of 147. It is a curious chance that the stem Talat used in crania the English language for sleeping, sliding, falling down or which after lunch is a normal malformation. Too much resemble Atlantis. So this this note in the typical talking fashion.

00:22:48

The similarity between the two needs is a is a coincidence. Of course it is not a coincidence, but the very fact that kind of using this sort of.

00:22:58

Language this automatable. Logical. I wouldn't call it even a joke. More of a fiction, I think. Says a lot about talking space section and understanding the classical section. In fact that we should ask you what science can talk and say that I walked from his own, then to languages.

00:23:17

As Sedately assembles the Greek equivalent to, how is it possible? I mean of course we know that there are good elements in Quenya in Quenya. There are great, well, well, then there was of the language and of course we know that the women are was originally supposed to be.

00:23:36

Based on factors method but.

00:23:38

Why I can just say?

00:23:39

That and if you want.

00:23:40

The rest of the lecture I will try to.

00:23:42

Explain a bit.

00:23:43

More what lies behind the the joke we just read? The sort of idea that there is a consequential letting the logical connection #9 on the handout.

00:23:55

To clarify this, first of all I.

00:23:56

Need to point out that when we talk about classical influences or classical ancestry, all the myth of Atlantis, I think we should rather talked all the proper rewriting. I think the concept of rewriting that, at least at the beginning, is a bit more appropriate.

00:24:15

According to that unpublished version of the myth, which is known as the loss, loud, as I said, in this version there are the in this version of the myth, the protagonist was clearly a talking alter. Ego should have gone back to the time of Atlantis and weaknesses collapse, and in the sense this would have been the identification of numeral Atlantis.

00:24:36

As explicit as it could be.

00:24:38

And in fact, as I put you there, the language, the language that we use actually was when you said the the passage, the language that he uses to refer to what he was doing, the quote he was turning around to what I really wanted to make a new version of that lamp, this legend.

00:24:59

So at the very beginning, it was quite clear how in a sense and if you think about the image, I think it's very interesting because of its Metallica implications, the author is presented as someone who was actually present at the fall of Atlantis, and he was writing his of the.

00:25:15

So tokens vision reception is somehow presented as a rewriting in form in the sense in the same way in the plaque was described in, but with if you want a different kind of knowledge. It's not like talking was.

00:25:34

Copying or adapting the version of Plato he was giving his own version.

00:25:39

Of the same fact.

00:25:41

And we come back on this later on. We know that for even on the basis of adjuster that that very soon took talking understood that there was just simply rewriting the platform with me if there was.

00:25:54

Not enough.

00:25:55

That very, very soon felt compelled to integrate his on offer well mediation.

00:26:01

Wanted to be gay as an author, not as a an adaptor. That is to say, wanted to complement and told part of the narrative, because there are many untold parts of the narrative in Plato's version you want to complement them out of his own imagination.

00:26:17

It changed name, Sir. And details, Sir, and inserted his own viewpoint, his own experience, his own creative idiosyncrasies into the stories and stories loaded with this rewriting of the 20s actually became a new story, which is, of course, this story of minimal.

00:26:37

It was therefore a creative emergency. We might say that compelled talking to create something different, something distant from source, and this is what explains why they decided to abandon the story.

00:26:52

As I read before, but when we reached again my eyeballs after a few promising chapters, Randall was too long the way round to do what I really wanted to make, and what we really want to make a new version of the Atlantis legend.

00:27:08

The keyword is the adjective new version. It is what help you.

00:27:12

Want to do is something.

00:27:15

And then you have little newness and central talking, Sir, but also parts of literature, in fact, import from unfair stories is little many faces. If you want, you know, you want fairy stories will say that this recovery.

00:27:34

South America includes return and renewal levels. It's a renewal or even better, the following passage just after Creative Fantasy is mainly time to do something else to make something new. This is a very important idea.

00:27:50

And the idea of newness and all the new one, because the two things are related, when you do something new in a sense, you have a new in a new way, something that was done in the past. This idea of newness and the new is also survival in the narratives. If you think about Lord of the Rings, how important is that you have a renewal.

00:28:10

The blade the blade is renewed to the argon. Is that a?

00:28:13

Newer insofar insofar.

00:28:16

Targets urgency for little nuance, I think explains why talking decided against his original intentions to integrate the tailor numeral into his own legendarium that was not originally. The plan was supposed to be a different story, but as always in in talking the stories are kind of.

00:28:35

Done together into this whole narrative.

00:28:39

Later, less #10 on the handout, we see how token will be even bolder in claiming authority and freedom and originality. You can see outside all what I'm saying now is really like explains much about every consumer reception, not just classical reception, but reception in general.

00:28:57

As you see.

00:28:58

The number 10 number number. So I think it's very clear the legends of luminova are my own rules for my own purposes of the Atlantis legend, it's no longer reacting of an adaptation. It's my reviews.

00:29:11

But not not.

00:29:12

Facing special knowledge, but on a special concern with this tradition.

00:29:17

So you see how that emphasis on the on the on on the old purpose is is very important for my little point of view. And again the 2nd passage from a different letter, the nominal is my personal alteration of the Atlantis myth of tradition and accommodation that has been a key concept.

00:29:37

Accommodation of it to my general mythology or open, mythical or archetypal images, this is the one most deposited in my imagination.

00:29:55

Literature, literature. His personal emphasis on the personal and the peculiar on the individual and the particular of the special is another key ingredient in Turkey's literal recipe which.

00:30:08

Means you according.

00:30:09

To both production and reception. Then we read you another passion unfairly styles, which I think is very illuminating. #11 on the handout.

00:30:17

Literal words from mind to mind, and it is thus more progenitive. It is at once more universal and more permanently particular keep out of us with his spirits of bread or wine or stone or two.

00:30:32

He appeals to the whole of these things to their ideas yet.

00:30:37

Each year will give to them a peculiar personal involvement in his imagination.

00:30:44

So we'll see how the parts number and tokens, if you want paradoxical vision literature is just one poll, one of the two poles other pair which can not be divided on the one side, we have indeed the particular the special. But on the other side we have the universal only sell the traditional.

00:31:04

Or we may say the part time.

00:31:06

Or the motive?

00:31:08

I think we can illustrate these sector polarities between multipattern and the body and the particular we can demonstrate this set with another passage, again from unfair histories. It's a passage which presents an image of analogy, but I think it may be the most.

00:31:27

Effective way to explain what all they have in mind.

00:31:31

Who can design?

00:31:32

A new life.

00:31:33

And new piece of literature, a new version of the Atlantis.

00:31:35

Tall the patterns from back from folding in the colours from spring to autumn were all discoverable. Men long ago, in a sense, as Terrence Latin player that will say everything has already been said. Literature has already been said.

00:31:52

But that is not true. Each leaf is a unique environment of the pattern, and for some this may be the first ever seen and recognised, though also put forward leaves for countless generations of men.

00:32:12

So we can.

00:32:14

Infer from this analogy that for talking every new personal event life event, but also literal event could be the tale of Luminar. But it can also be the dream of Atlantis, the talking head. Each of these personal event is a unique embodiment.

00:32:32

Of an archetypical.

00:32:34

I would like to talk more about the liberal in the 20s and 30s you have this relationship between the traditional and the particular was very present in the literary discourse. That was an important essay T cell and they start for the moment, we say we've been talking on the television and according to this vision.

00:32:53

Embodiment of knowledge is somehow related to all of the previous embodiments of a.

00:33:01

Given year it.

00:33:02

Is related to all the other leaves of the other.

00:33:06

So it is Israel that come to Tokyo, to Plato's myth of Atlantis, of Culture. But it is related if you want by transitive property, but the fact that both of them are embodiment of the same pattern. We can to explain again in talking terms.

00:33:25

Camera displaying this connection between Plato, Atlantis, and genealogical terms within, for instance, a framework of interpersonal.

00:33:38

Please talk. You were talking. Suggest we're talking. Believed it is that in a sense there is something different which explains the connection. It may be possible, of course, that the universal or traditional element, the pattern and the mode of the leaf, the parents or is there from previous environments.

00:33:58



Of course, we may say that Plato cannot infer the embodiment. So the archetype from.

00:34:05

Suggest these remains the passage from the Muslim and the critics and other important of great interest to me, the personal from the traditional.

00:34:21

The embodiment from the archetype, these two are doubtless much interwoven, the personal being possibly, and that's a key qualification. An important qualification, though it is no problem. The impossible linked to the traditional in normalised by heredity.

00:34:39

As well as by the immediate and daily pressure of the traditional upon the person from earliest childhood. So you see how the genealogical derivation model, whether it's if you want biological or literally, is not exclusive. We cannot for talking. Just assume that talking.

00:34:58

That was a myth of Atlantis, and then about the nominal. That's not the formal reception we should use, according to talking. Rather, we may say that Atlantis thing is just one of the.

00:35:13

Of the the nominal story and another important source is what refers to as the the pressure, the traditional upon the personal from earliest childhood. So my sense talking does talk about the film, also psychological terms. I don't want to go psychoanalysis here. OK? But we I don't think there is a big jump, OK.

00:35:32

In terms of going and thinking about archetypes, you know you're going sense in fact as well says that in another letter #2 on the handout that cannot be installed without a fall on story are ultimately about the fall.

00:35:49

At least not for human minds to see the psychological dimension, at least not human minds as we know them and have them. So we see that for talking we, not we really should not really talk in terms in geological terms. In a sense, we should really talk.

00:36:08

We may say it in fatalistic psychological terms. Human beings cannot but write about the fall and the fall of humanity is just one embodiment of this appetite.

00:36:20

And this if you want fatalistic outlook, has also important implication, and the implication is that this relationship between different modes of stories, that is to say between Plato and Tokyo, is mixed with a lot of scepticism. And if you want even agnosticism.

00:36:41

Yes, maybe there is an influence, but that's not what talking is interested with, and I think you should understand now why talking could claim have dropped me that the military and looseness of the name of Pallante was just a curious chance, a finger behind that should be clear by now. There is agnostic.

00:37:01

Position towards salt criticism, which is an agnosticism which is based on this idea that at the end of the day we are more influenced by the more than the previous involvement.

00:37:16

So to sum up my journey so far 10 months ago to sum up all the journey so far, I will say that I can consider his own military endeavour as consistent in producing a new personalised version of an archetypical theme or motive.

00:37:33

And this is also there as we've seen the alteration of accommodation when our texts on the sensor apart another section, the meat of the plant, is accommodated into his own.

00:37:45

And yet, level enough souls. Enough additional sensor or button. The 20 century sensor. This should be caused just a normal version, an organ embodiment of the same universal transcultural archetype and leaflet in a new season of the trade.

00:38:03

It is a as an inner a deeper level of literature, human experience, that we have influences farm talking suggest again, I don't have time to discuss the analogues here. OK for me just enough to try to make understand what talking delete.

00:38:18

Just like in the life of a tree, a new leaf is more influenced, but it is underlying pattern rather than the leaf from previous year. So if we want to understand what was going on in the little Luminar, which shouldn't be too obsessed with the version of Plateau, how this relation locks at this more supervision level?

00:38:37

He stopped talking and clearer and in a sense not very interesting. As talking says, this is a last passage passing #4.

00:38:49

I feel you may be out with the search for the sources of the is going to occupy your academics for a generation or two. I wish this not not to be so to my.

00:38:59

Mind it is the.

00:39:01

Particularly, particularly with in a particular situation, whether invented deliberately.

00:39:08

Or unconsciously remember not interested whether this we are, but the particular use is the most interesting thing to consider.

00:39:18

So everything after I said about 30 minutes to go. At this point, I think I would like to address the the power of the narrative decline trying to form the Turkish invitations. That is to say, to raise the question, what is then the personal particular use of the traditional?

00:39:37

Motive of the narrative decline, which clearly was very badly, that they were unconsciously remember from his classical.

00:39:48

Each other, but clearly that's the case that this is less interesting. Yeah. So but what is then the particular use and that will be the question that we will address in the very last stage of my John today which #14.

00:40:02

And let's say that there are many different ways to approach the question, so I don't have the time to go through all of them simply because the involvement of the material is not just not just one. The naughty of the narrative. The climate in these different versions is found in different context and in different variants within the.

00:40:21

I will here on the focus also because it's later I will hear only focus only on one specific user. We share the thing to be very important and significant and this is the use it's used in relation to the focalization to the viewpoint of the ends, the AIDS in tokens mythology.

00:40:41

Are, we may say, the deadliness characters are excellence. The subtlety repeatedly subjects, and a quote from #13 was from.

00:40:50

The elves became obsessed with fading the mode in which the changes of time, the more the world and the sun was perceived by them, they became sobbed and their eyes, shall we say, antiquarium mentioned all the antiquarianism always went hand in hand with narration of the clan their efforts.

00:41:10

All really a kind of inbound.

00:41:14

So we see how the thickness of the answer is seen. First of all, in the social memory that typical opposition to change the environments and their related efforts to preserve the sort of golden age. And this is normally done as you know, the Lord of the Rings in what we may call these in the Latin terms, the local.

00:41:34

The happy places where time doesn't flow and this is one of them, of course, is the timeless land of law, which I don't think can casually be the golden wood. There's something golden about love, and just the golden.

00:41:50

Of man and the goal and status of this place, this timeless place and this thing really like also lock your meaning a bit. Like I don't know the countryside of the reasons, but there are many others. This status and their eyes as we know from the power of golden.

00:42:08

Thing and the power doesn't sing. That's what was what talking said. That was the power.

00:42:14

Of the marine.

00:42:15

I quote the power with the prevention is low decay. We will say this is not decline change viewed as a regrettable thing.

00:42:24

The preservation of what is desire or love or its semblance. There is more or less an English motive.

00:42:32

So see how the talk the edge viewpoint is analogous to the classical perception of time in history of the world. The most widespread perception of time history, and I do think that she will not be too far fetched to say that the earths in many ways that presenter, although not fully embodying, but they certainly they do.

00:42:52

Present the position of Asian Greek almond fingers of course, accommodated into total mythology.

00:43:00

The answer lies at the heart of Tokyo's mythology, and as we know, are the characters most beloved by talking, or at least as beloved as the orbits. And we know that he was compelled to write stories about the from a young age. And yet #15 are very important point talking.

00:43:20

That's not fully agree with.

00:43:22

Stating in a lecture that the determinism and thereby the concept of the reason if you wanted is problematic, I quote for #15. If you turn the page, the eyes are not Hollywood.

00:43:34

Or in their art.

00:43:35

They wanted to have their cake and eat it to live in the merchants total with love because they have.

00:43:41

Become fond of it.

00:43:42

They so try to stop its changing history to stop its gulf.

00:43:47

For talking with the refusal of change, the else narrative of the plan, with all its implication, however understandable, is just a partial, problematic and imperfect outlook of history. Because it is vision one letter, 11 more change is not represented as.

00:44:07

Evil it is. The unfolding of the story, and to refuse this is, of course, to go against the design of God.

00:44:14

But the English weakness is natural to regard the past and become unwilling to face change, as if another to write a very long book still going on and wish to settle down in a favourite chapter or to.

00:44:28

Read this in.

00:44:29

Even more military terms to stick with just one little traditional.

00:44:33

And not to move forward.

00:44:35

So I come to tell him to change his brought about by time, however dramatic and traumatic, are not catastrophes to avoid, or Devon may rather the law of the Lord under the Sun, the mysterious, unfailing history of creation to be embraced, with batteries in all the other characters with hope.

00:44:54

In college, the title of this was unfolding. To refuse to engage the change is a temptation to overcome the earth revolution. In fact, to allow the rings, if you remember, coincides with their assets and to give up the power gains to lose volume.

00:45:11

So taking that fall accommodates the definition of classical ancestry, but integrates it into a larger picture focalized into his characters, the alpha, and thereby implicitly disclaiming any full ascent to it. And that's a kind of detachment, or further detachment towards his characters.

00:45:31

Which is found again and again in these letters I gave you on the handout a passage about your bombarding, who, according to figures the Bombardiers coalition bombing it does not really reflect what these things either. But anyway, just another example of that.

00:45:47

Talking certainly hard, anti decking his views, quite different from those of his beloved elves, and this can be also traced in his letters when talks for reasons about and and also more than first for the authentic and printing operate. Some Christian theologians for their political views.

00:46:07

Nothing but a quote. Primitiveness is no guarantee of value and is and is and was in great part a reflection of ignorance.

00:46:17

This mural will be fine. I mean, it's OK. The next little sense yet. And yet some questions are still open. How is it possible to reconcile these apparently progressive use of history with the undulator per pervasiveness of the narrative decline in his little work again?

00:46:37

I think that the notion of focalization is helpful. The whole of is legendarium as we know and the specialist in Marillion according to Turkey is focalized.

00:46:47

From the point of view of the ice, I don't have the time to talk about now, but there is very complex time narratives that present the scenario and all the other words that are told by the points that you or party collectors.

00:47:00

In fact, and I quote, for letter to are going to answer, he must be remembered that mythically these tales are uncentered, not anthropocentric, and that there are no which view does not necessarily have anything to say with Christian beliefs or whatever. So what else believe that that is to say the version that he presents in his stories?

00:47:20

That not necessarily reflect the truth.

00:47:23

Of course, when we talk about vocalisation and from narratives, we're talking about authorial constructs. OK, clearly talking did not find the manuscript, but I think it's a very revealing constant. So which talking self reflects on an important mode of reception, including the classical reception.

00:47:42

If area influential sources like the myth of Atlantis are accommodated into this new literal event by a process of focalization through which they are, we may say partialism they become parts and integrated into a whole.

00:48:00

The whole of the vision of of the world, of talking with the same superiors to the paths is superior to the point of view of the elves. And yet these individual parts, the delta and chance, the parts of the elves, are fully embraced and not censored, and sometimes they are integrated.

00:48:20

There is the fact and awareness that you can get to the universal always if you start from the party and something talking says explicitly in a letter.

00:48:30

OK.

00:48:31

Among these parts, different parts in the whole of Turkey's legendarium. Certainly the part of the earth with the characteristic determinism of killer classical ancestry, has a primary position.

00:48:44

And it does not least because it certainly resonates with an important nation of tokens or human sensitivity, a sensitivity that have been wounded by the loss of his parents are very early loss. He was wounded by the catastrophic First World War, and in general he was wounded by the trauma of the sandwich.

00:49:05

Aimed precipitous end of an age #18.

00:49:08

On the hand.

00:49:09

It is in fact beyond doubt that the decking is more the narrative of the climate forms. Parts of Turkey's complex personality, the spirit of our, together with a more progressive, more positive outlook of history, informed by his faith and experience. And that's something that talking himself, reflecting.

00:49:29

On these letters. So I will conclude just giving a very short passage when we see how this conflicting views coming together, which I do think reflects the same sort of presence of conflicting views upon the conflicting views into the his Little Rock quote from the last passage as more knowledge of history.

00:49:48

The process line with the science of the everlasting massive weight of human iniquity, all the all dairy, aimless, effective and challenging, incurable weakness. A real classical narrative of decline framework. All towns, towns and villages, all educational meme since and at the same time.

00:50:08

Now takes the counter agent here at the same time one knows, so there is always good much more hidden, much less cloudy. The Sun 7 breaking out into open, visible, visible, beautiful words or deeds or facts.

00:50:22

So I suggested that this final quote totally consider even result deeper section of life in history as true, but partially just like that of the ends and its classical sources.

00:50:36

Perception, which is spiritual, which is if you want problematic yet, which is nevertheless embraced and the position of talking in which Tokyo recognise a value and a beauty and which he exercised into his art and use it as a fulfilment. Thank you very.

00:50:52

Much and sorry for.