

Chancellor's Lectures 2009

God's Storytellers – from Milton to C.S. Lewis and Philip Pullman

Lecture One, Tuesday 28 April

Welcome to the first of this year's Chancellor's lectures: *God's Storytellers – from Milton to C.S. Lewis and Philip Pullman*. When I was asked to consider the post of Chancellor, my mind turned almost immediately to this annual series. I suppose this was because I didn't know much about what Chancellors of Cathedrals actually did (nineteen months in, I'm still discovering that) but I had heard some of the lectures delivered by my distinguished predecessor Peter Atkinson. As part of my previous work in the diocese, I'd invited Peter to deliver a version of one year's lectures as a diocesan study day, and also to repeat his final set of lectures, on Dante's *Divine Comedy*, in the east of the diocese.

I'm therefore all too aware of the daunting legacy Peter has left. He described himself to me as an 'intellectual magpie', hence the diversity of topics in his annual lectures. And in that at least, he and I have something in common. Also, I think, in having a deep sense of what a privilege it is to be able to research into something one finds interesting, and share the fruits with others in the hope they might be interested too.

My title, *God's Storytellers*, could apply to writers such as Dante and many others. I am being ambitious in focussing on not one but three writers who happen to fascinate me: John Milton, C.S. Lewis and Philip Pullman. Considering these three and the connections between them will also open up wider questions such as the impact of the Christian imagination on western culture, and the communication of the Christian faith in a society where many of our public intellectuals are atheists.

My three writers, for all their differences, are linked in significant ways. They all, for example, (unlike Dante) set out to retell *Biblical* stories to their contemporaries. One story in particular links all of them: that of Adam and Eve in the Garden and Eden – a story interpreted in the Christian tradition as to do with the fall. What this notion of the 'fall' means, and meant to my writers, we will explore as the lectures proceed. Milton's title is beautifully succinct: *Paradise Lost*, that is the fall of the human race from the paradisaical bliss God had created them to enjoy, into a life of sin and suffering. And so it is that each of my writers, although they want their writing to be entertaining, are all seriously concerned with matters of truth; the truth about God and about humankind.

I am guessing that most of you will know something of Milton and Lewis, but that this won't apply to Philip Pullman, although the name and the books will be very familiar to some. So, very briefly: Philip Pullman is a contemporary writer for children and young adults. His books have been widely acclaimed, particularly the trilogy *His Dark Materials*. This title is from Milton, and the books are a contemporary reworking of *Paradise Lost*, which he loves. It is also a conscious riposte to C.S. Lewis' *Narnia* stories, which he loathes. That is enough about Pullman for the moment, bar one crucial detail: he is an atheist. For an explanation of why I have been cheeky enough to include him under my *God's Storytellers* umbrella, I'm afraid you'll have to wait until lecture four!

The structure of my lectures will be as follows: Tonight's will set out the themes of the series as a whole, and it's final section will focus on Milton, his remarkable life, his revolutionary politics and involvement in the English Civil War, and the poetic ambition that resulted in his late masterpiece *Paradise Lost*. We won't actually get to the poem in any detail until lecture two, which will focus both on the content of the poem and the controversy that has surrounded it since first publication in 1667. That lecture will end with radically different interpretations of *Paradise Lost*, not least by C.S. Lewis and Philip Pullman.

Lecture three will focus on C.S. Lewis, his late turn to storytelling, (including his own version of *Paradise Lost*, written years before the more famous stories of *Narnia*), as well as the critical controversy surrounding his work – which is both revered and reviled in equal measure. Philip Pullman, one of the revilers, will be the subject of my fourth lecture. That lecture will also reflect on the themes that have emerged through all of this, and offer conclusions about the place of 'storytelling' in today's Church, and society at large.

So that's what you have in store if you're prepared to stay the course. I should also mention that I'm not planning to have questions at the end of each lecture, although you're welcome to remonstrate with me on the way out – rather there will be a fifth session for those who wish, a fortnight after the last lecture, entirely given over to questions and discussion. That will be held in Vicar's Hall.

And now, having given you my structure, I'm going to straightaway mess it up by recounting a key episode not in the life of Milton, but of C.S. Lewis. I'm doing this because the story will help me in setting out key themes for this evening, and the next three Tuesdays.

So here goes: in 1931 C.S. Lewis was a young Fellow and Tutor in English Language and Literature at Magdalen College, Oxford. He invited two friends to

dine with him on the Saturday evening of 19th September. One was Hugo Dyson, a first world war veteran, but now English lecturer at the University of Reading. The other was J.R.R. Tolkien, appointed Professor of Anglo Saxon at Oxford at the tender age of 34, and already at work on the kind of writing that would much later make him famous – first *The Hobbit* and then *The Lord of the Rings*.

Lewis had once been a dogmatic atheist. He had moved away from this position a decade previously, but still didn't share the Anglican faith of Dyson, or the Catholic beliefs of Tolkien. After dinner, Lewis suggested a walk in the grounds of Magdalen College. And so it was that under the night sky they began to discuss metaphor, myth and story.

As a precocious child Lewis had loved the Norse myths, that is the legends and sagas of ancient and medieval Scandinavia. While these stories delighted him, he considered them to have nothing to do with *truth*. And it was truth that Lewis was seeking. In the previous few years he'd had a number of 'religious experiences' he was still trying to make sense of in terms of the sceptical rationality he'd been schooled in. So, as Lewis now explained to Tolkien, for all that he found the Norse myths beautiful and moving, in the end he considered them to be 'lies and therefore worthless, even though breathed through silver.' Tolkien completely disagreed. 'No', he said emphatically, 'they are not lies.' Lewis afterwards remembered that at that moment there was a 'rush of wind which came so suddenly on a still, warm evening and sent so many leaves pattering down that we thought it was raining. We held our breath.'

Tolkien went on, referring to what they saw around them. 'We see trees and stars', he said, 'without stopping to think twice about the words we use. But those words go back to ancient times, when the Norse myths and those of other peoples held sway. For people of that time a tree was more than a plant with a trunk and branches, and a star was more than a hot gaseous mass radiating energy. To them the world was alive with presences and meanings. The stars were living silver, bursting into flame in response to the eternal music. The earth was a womb giving birth to all living things.'

Lewis couldn't see how this emotive language disproved his view that myths were lies. So Tolkien went on. He explained his view that human beings, for all their faults, cannot ultimately be described as liars. They come from God, and it is from God that they draw their highest ideals. Here Lewis did agree, having moved from atheism to this sort of view, even if only in a general way – he did not yet accept the Christian understanding of God.

Well, said Tolkien, if human beings draw what they are from God, then this is true not only of their abstract thoughts, but also their imaginative inventions. When human beings make myths and stories, they reflect, however imperfectly, something of eternal truth. God is the Creator, but the storyteller is a 'sub-creator'. So the Norse myths can't simply be 'lies'; there will be fragments of divine truth within them.

The conversation continued, and the trio returned to Lewis' rooms. Now they spoke explicitly about Christianity. Lewis had read the Gospels, but found them irrelevant. How could these two thousand year old events help us here and now? How could the death and resurrection of Christ have anything to do with saving the world? Tolkien responded by saying that Christianity was analogous to the Norse myths Lewis was so fond of. The difference was that here the author of the Christian story was God himself, and the events it described involved real people in actual historical circumstances.

Tolkien went on. When you read a story, you get immersed in it. You are not asking every few seconds *what it all means*. Could Lewis not transfer that receptive attitude to the life and death of Christ? And realise he could be nourished by the story of Christ in a way that a set of abstract truths could never do?

It was by now 3.00 o' clock in the morning, and Tolkien went home. Lewis and Dyson carried on talking, until eventually retiring at around 4.00am.

Twelve days later Lewis wrote to a friend, 'I have just passed on from believing in God to definitely believing in Christ – in Christianity. I will try to explain this another time. My long night talk with Dyson and Tolkien had a good deal to do with it.'

I don't think I've ever attended a dinner party where the conversation had quite this level of intensity! I have dwelt on it for a few minutes both for what it reveals about C.S. Lewis, and especially because of the key issues and questions it suggests. Five in particular:

- In the Christian faith, what is relationship between the stories found throughout the Bible, and the more abstract truths of doctrine and creed?
- Might it be that understanding the significance of *story* for Christianity is key to the mission of the contemporary Church, as it seems to have been central in the conversion of C.S. Lewis?

- Are storytellers really ‘sub-creators’, sharing the creative powers that come from God? And their stories not mere entertainments, but, potentially at least, vehicles of divine truth?
- Tolkien’s argument is only persuasive to Lewis because they already agree on a key point – on the existence of a God, who has made people in his image. If you are an atheist, as Lewis had been, what significance can there be in myths and stories?
- In particular, what significance can there be for us in the story of the fall? That is the idea that human beings are created by God and therefore reflect God’s nature, as Tolkien argued and Lewis accepted, even if they now do so imperfectly because they have, as we observed earlier, fallen from grace and damaged themselves through disobedience. *Paradise Lost* indeed.

These are the kinds of question I will have in the back of my mind as we reflect on the life and work of Milton, Lewis and Pullman. I will refer to them from time to time, and then explicitly in my final lecture. I hope you can see from this that *God’s Storytellers* is not intended as series only for literature and history buffs. To make this even clearer, I’m going to delay getting going on Milton for even longer than I already have, in order to say something about Archbishop Rowan Williams’s recent book on another of ‘God’s storytellers’, the Russian novelist Fyodor Dostoyevsky, author of *Crime and Punishment* and *The Brothers Karamazov* amongst many others.

Archbishop Rowan’s motivation for publishing this book is stated in his preface. He begins as follows: ‘The current rash of books hostile to religious faith will one day be an interesting subject for some sociological analysis’ going on to argue that such books tend to assume that religious belief is all about assertions and doctrines. To its critics, religion is at root a set of faulty and weak *arguments*. Now while Christianity does indeed involve arguments of a profundity hardly glimpsed in works such as Richard Dawkins’ *The God Delusion*, there is much more to it than this. If you want to discover what Christianity is, you need also to find out about its music and worship, the patterns of behaviour and spirituality it encourages; its architecture and art, its stories and poetry; all contributing to a Christian worldview or system of meaning, a Christian way of seeing and interpreting what is happening in the world.

There are of course a number of ways of seeing and interpreting the world around us, as should be especially clear in this year of a double Charles Darwin anniversary. Darwin was born 200 years ago, and it’s also 150 years since the

publication of *On the Origin of Species*. Richard Dawkins is our pre-eminent populariser of Darwin, and a public intellectual who for his own reasons wants to assert that an evolutionary worldview is incompatible with a Christian one. I don't think this is true, but that's the topic for a different lecture. My point for now is that the world around us be interpreted in various ways. An economist, an environmentalist, a Marxist, a Conservative, a Hindu, a humanist, all have a different lens through which they interpret what they see. There is no such thing as a basic, common sense worldview everybody can agree on, although most of us probably think our view of the world is the best approximation of just that.

Interpreting the world around us is, as Rowan Williams writes, 'something we have to learn, a set of skills that allows us to connect and to see one event or phenomenon through the lens of another.' This does involve rationality, but also the language of metaphor and imagination.

I want to dwell on metaphor for a moment, because it's key to the Archbishop's argument. As every English teacher could tell you, 'metaphor' is derived from the Greek for 'transfer', referring to the way in which we transfer a name or descriptive term from one context to another. We do this by way of making imaginative connections or comparisons. 'Those beautiful metaphors in Scripture, where Life is termed a Pilgrimage' – that's a quotation from the English essayist and poet Joseph Addison.

Metaphors are so much a part of our language, it is easy to fall into taking metaphorical language literally. Science, for example, describes natural processes in terms of 'laws', but using the word 'law' in this way is metaphorical. Richard Dawkins' most famous book before *The God Delusion* has a metaphorical title, *The Selfish Gene*.¹ Dawkins goes on to say his key argument is that we are 'machines created by our genes.'

I hope Dawkins won't mind being used as an example to back up what Rowan Williams is saying: that any account of reality, whether reductive or sophisticated, 'still reaches for metaphor, still depends on words that have been learned and that have been used elsewhere.' If a scientific worldview, using the kind of metaphors I've described, offers one way of seeing and interpreting the world, what does the language of a religious tradition such as Christianity enable its adherents to see? What metaphors does religious faith employ? What are its imaginative resources? As I've already indicated, this is about more than a few key doctrines, but includes

¹ London: Transworld Publishers, 2006. Its opening pages use a line from a Tennyson poem to sum up the modern understanding of evolution by natural selection: 'nature red in tooth and claw'.

what is done as well as what is said, songs and stories as well as moral imperatives, and what we see in human lives shaped by the Christian vision.

The Archbishop sets out in his book to show how the Christian worldview and imagination have shaped the writings of a particular creative mind: Fyodor Dostoyevsky. At the end of his preface, he suddenly changes from talking about ‘this book’ to ‘these books’ – a series that will do something similar for other key figures in our culture. He doesn’t say if he’s planning to write them all himself! What is clear are the questions he wants to put to the ‘cultured despisers’² of religion: if you want to dismiss Christianity, do you really know what you are dismissing? Have you taken into account the massive impact of Christianity, over a thousand years and more, on the individual and collective imagination of our society? What would our world be like if indeed it did manage to shake off the legacy of Christian metaphor and imagination?

In the absence of the series of books that Rowan Williams hopes to see published, I offer these lectures as a small attempt to show how the Christian worldview and imagination have shaped the writings of particular creative minds, such as Milton and C.S. Lewis, and even one who describes himself as an atheist, Philip Pullman.

By now you may be wondering if we are ever going to get to Milton. That moment has come, and for the remainder of this lecture I’m going to talk about Milton’s life and historical context. I will also touch on the doctrine of ‘The fall of man’ and how Milton would have understood this, although I’ll need to say more about this in next week’s lecture, as well as a little about epic poetry. All this as a kind of ‘Preface to *Paradise Lost*’ to borrow the title of C.S. Lewis’ 1941 Ballard Matthews Lectures delivered in North Wales. Those lectures sought to ‘remove obstacles to the enjoyment of *Paradise Lost*’, and so they do, but we learn little about Milton’s life and nearly half the chapters are about epic poetry.

I propose to reverse these proportions, beginning with Milton’s life and context. And what an extraordinary life it is. John Milton was born on the 9th December 1608 in Bread Street, London, into an upper middle class, deeply religious Protestant family. He was baptized on the 20th December in nearby All Hallows Church. In the early seventeenth century, London was a walled, medieval city with muddy streets and mainly wooden buildings. To the north, there was still countryside. The massive stone cathedral of St Paul’s dominated the area. Elizabeth I had died in 1603 and James I was king. Shakespeare was writing his last plays, and the Authorized Version of the Bible was being prepared.

² The phrase comes from the German theologian Friedrich Schleiermacher

England was an increasingly polarized country, with growing tensions between king and parliament, and a series of crises among English Protestants, and between Protestants and Catholics. Within the Church of England there were disputes about doctrine, style of worship, and church government – what’s new, you well ask. All Hallows Church had a puritan minister at the time, who considered such things as ceremony and vestments to belong to an age of Catholic practice now superseded.

Milton was educated at home, and at St Paul’s school, adjacent to the Cathedral and considered one of the best in the country. His father was a scrivener, a professional scribe also involved in money-lending, investing, and drawing up contracts. He was also a musician and composer, and music and learning were at the centre of the young Milton’s life. He sang, and played the organ and viola. At home he learned French and Italian to complement the Latin and Greek he studied at St Paul’s. Milton was a keen student, and from the age of twelve a servant sat up with him, trimming the candles, while he studied until midnight.

At the age of sixteen he went up to Cambridge to study at a college, and under a tutor, of his father’s choosing. So it was to Christ’s College, and the tutelage of William Chappell, that he was admitted in February 1625. The polarization in English Church life was particularly acute in the Universities. Emmanuel and Sidney Sussex, for example, were Calvinist and anti-ceremonialist. Christ’s College was not as easy to characterize, but Chappell was a ceremonialist and Arminian (that is someone who rejected the harder edged Calvinist doctrines such as absolute predestination). Such was the man charged to oversee Milton’s undergraduate years, and with whom he shared a proximity of living hard to imagine nowadays. At the time lodging at an Inn might mean having to share a bed with a complete stranger, and undergraduates had to do likewise.

In his Cambridge years Milton was not universally popular, and was nicknamed the ‘Lady of Christ’s’ for a manner considered a little effeminate. In his turn he was scornful of the majority of his peers, disparaging their buffoonery and carousing. Much of the poetry from this period was in Latin.

Milton graduated with his BA in 1629. He decided to stay on in Cambridge to continue his studies, and particularly focused on modern languages. In this period he also wrote his first significant poems in English, including ‘Ode on the morning of Christ’s Nativity’. Here, at the age of 21, we can already see Milton’s lifelong concern to express Christian events and ideas through classical poetic forms. Milton was nothing if not ambitious; he wanted to rival the great Greek and Latin

poets of antiquity, applying what he had learnt from them to the Christian vision of history.

He knew this ambition would not be achieved easily. He wrote a sonnet for his twenty-fourth birthday in which he regrets ‘my late spring no bud nor blossom show’th’ – that is he has achieved little. He continues as follows: ‘Yet be it less or more, or soon or slow, It shall be still in strictest measure even To that same lot, however mean or high, Toward which Time leads me, and the will of Heav’n.’

Milton could not have guessed how ‘slow’ rather than ‘soon’ he would achieve his aim. More than thirty years would pass before *Paradise Lost* was published. Once he’d taken his MA in 1632, no less than six more years were spent in stringent private study in the country. Hammersmith, where his parents had retired, could still be described as ‘countryside’ at that time.

Milton’s parents had wanted him to become a priest in the Church of England, an ambition he’d shared before he became disillusioned with the conservatism, authoritarianism and worldliness of the Church. He decided to devote himself to acquiring the erudition necessary to make the difficult transition from brilliant student to serious scholar. Through this period, sometimes described as his poetic apprenticeship, Milton’s father was still paying the bills. He also funded a fifteen month European tour, including accompanying manservant. Most of this trip was spent in Italy, where Milton made many literary and intellectual friends. These included Galileo, who although under house arrest for heresy, was arguably the most significant figure in Europe at that time. Milton loved the language, culture, music, scholarship and magnificent sights of Italy, but also was confirmed in his anti-Catholicism through encountering the oppressive forces of the Counter-Reformation.

Milton had planned to visit Sicily and Greece, but religious and political tensions were escalating back in England. Charles 1 hadn’t summoned Parliament for a decade, having attempted to rule and collect taxes without it. Increasingly he found he could not do this, and the time was coming when he would call and then quickly dismiss the so-called ‘Short Parliament’. He would then summon what came to be dubbed the ‘Long Parliament’. It was this Parliament which would take up arms against the king, so beginning decades of immense suffering and conflict: the English Civil War.

The ‘Long Parliament’ was dominated by Presbyterians, and Milton was their ally. He hated tyranny, and especially political control over spiritual matters. Eventually he would find the rebels more authoritarian than what they overthrew,

but for now he felt he could not continue to travel for his own self-improvement while such momentous events were brewing. He had reached the age of thirty, and the following twenty years were indeed momentous, both for England and for him.

Milton first became involved in religious disputes on the Presbyterian side by writing a series of tracts in 1641-42. As well as being learned and intellectual, they are also filled with clever and amusing rhetoric, satire and invective. His views here are typically Puritan, and call for the suppression of the Catholic idolatry that he and others felt was increasingly present in the Church of England. At this stage Milton hadn't rejected monarchism, and he believed that the bishops were a threat to England, and to the king.

In 1642 Milton married, perhaps unwisely, seventeen-year-old Mary Powell, a girl from an unintellectual, royalist family. After a few weeks she went to visit her family and didn't come back. It may be that the outbreak of civil war, which initially went Charles I's way, may have prejudiced the Powell's against their troublesome reformist son-in-law. His marital difficulties prompted Milton to write a petition in favour of divorce on the grounds of incompatibility (at the time divorce was only granted on grounds of adultery). Although Milton was motivated by a high ideal of marriage as an intellectual union, he was publicly attacked on all sides. His later pamphlets develop the notion of Christian liberty. Milton argued that the grace of God grants the Christian the gift of reasoning, and by reason he is able to govern himself without recourse to worldly authority: this was considered a dangerous and anarchic idea.

The divorce saga ultimately resulted in the most famous of Milton's prose works. The government's attempt to suppress his ideas prompted the 1644 publication of *Areopagitica*, a treatise rejecting censorship before publication, and arguing for freedom of inquiry (although Milton still reserved the right for governments to censor works after publication if they were immoral or went against Protestantism). Milton believed in the strength of truth, and the importance of the freedom to choose and pursue it. Whether or not you've heard of *Areopagitica*, it has been extraordinarily influential. Listen, for example, to the following quotation.

I cannot praise a fugitive and cloistered virtue, unexercised and unbreathed, that never sallies out and sees her adversary, but slinks out of the race where that immortal garland is to be run for, not without dust and heat.

Areopagitica (CPW, II.515)

And then listen to these words, written 314 years later:

Not for me a fugitive and cloistered Church, which slinks out of the race and refuses to meet the problems and crises of the modern world...

That quotation is from Bishop George Bell's last address to the clergy of Chichester diocese in 1958.

Later in the 1640s, Milton, while working as a private tutor, was reconciled to his wife and she bore him three daughters. His home life at this time was not particularly content; a number of Mary's family moved in with the Miltons, creating a noisy atmosphere not particularly conducive to study or writing.

Charles I was executed in 1649. The 'Long Parliament' was reduced to what was derisively called the 'Rump Parliament' and then the even further reduced 'Barebones Parliament' dominated by those we would nowadays call religious extremists. This gave way in turn to the 'Protectorate' of Oliver Cromwell. Just after the king's execution, Milton nailed his colours to the Republican mast by publishing *The Tenure of Kings and Magistrates*. He defended the execution, arguing that a monarch's power is not absolute, but derives from the people he rules. If a monarch abuses his position and breaks the social contract with his people, the people have the right to remove him from power. A few months later, Milton was appointed 'Secretary of Foreign Tongues' to the Council of State. 'Cromwell's spin doctor' is a contemporary way of expressing his role. He devoted his energies to translating documents and writing defences of the new English Commonwealth from royalist attacks both at home and abroad. He became famous across Europe, often writing in brilliant Latin prose.

Milton always relied on scripture as his final authority, but that doesn't mean he held back from attacking his opponents in every way could think of. One eminent opponent was dismissed as a 'hireling pimp of slavery' and his Latin skills dismissed as worse than a 'lad fresh from school' or 'fat friar from any cloister.'

Milton's sight had been deteriorating since 1644, and by 1652 he was completely blind. In the same year his wife died after giving birth to their third daughter. So it was that little more than a decade after his return from Italy, full of hopeful idealism and brilliant promise, he found himself, widowed, blind, and with three children under seven to care for. He remarried in 1656, but within two years his second wife Katherine also died in childbirth. Despite all this Milton continued with his political duties until 1659, and published his last major pamphlet in 1660. It was a brave anti-monarchical protest in the face of the coming Restoration, which also expresses a feeling of despair at seeing his countrymen so eager to run

back to servitude. Milton understood himself to be working for God's cause and God's kingdom, and was now having to face the failure of that cause.

When Charles II returned triumphantly from the continent in May 1660, Milton was in serious trouble. The revolution in which he had invested so much was over. Milton had compared the English struggle for liberty to the Exodus, that is the Israelite escape from slavery in Egypt, into the Promised Land. Now that struggle was defeated, and a number of Commonwealth leaders were imprisoned or executed, with some choosing to flee abroad for safety. Milton's supporters hid him throughout the summer and he escaped immediate arrest. Although eventually arrested and held in custody, influential friends ensured his survival, although his books were burnt.

Milton had begun work on *Paradise Lost* in 1658, two years before the Restoration of the monarchy. He knew by then the cause was lost. The disunity of the radicals, the ambitions of the generals, the self-interest of the middle classes, had defeated the hopes of Milton, and others like him, for creating a good and godly society in England. From this period the idea of the Fall of man came to dominate his thinking. To him this was no esoteric doctrine, but the best way to explain the failure of God's cause in his chosen nation. So it was Milton came upon the great theme of his long-planned Christian epic poem. In the writing of *Paradise Lost* he could fulfil his long-held and long-delayed ambition to rival Homer and Virgil. Into this poem he could also explore all his adult struggles for Christian liberty in England, and the devastation of the defeated hopes to which he had sacrificed so many years, so much energy, and even his sight.

And so he began:

Of Man's first disobedience and the fruit
Of that forbidden tree whose mortal taste
Brought death into the world and all our woe
With loss of Eden till one greater Man
Restore us and regain the blissful seat...

These are the opening five lines of *Paradise Lost*. But I'm getting ahead of myself, and we are out of time. The great epic poem into which Milton poured his mature energy and experience, the radically different ways it has been interpreted, not least by C.S. Lewis and Philip Pullman, and its continuing power and relevance, are all the subject of my second lecture.

Thank you very much for your attendance and attention this evening.