

00:00:33:02 - 00:00:56:17

Speaker 1

It's Josie Carroll, and I'm the director of the San Jose Museum of Art. And it's my pleasure to welcome Councilwoman Blanca Alvarado, who is the vice mayor and city council representative for San Jose's District five. Councilwoman Alvarado chaired the community committee that first reviewed the plume circuit proposal and brought the project to the attention of the redevelopment agency of San Jose.

00:00:56:20 - 00:01:26:15

Speaker 1

Blanca Alvarado is completing eight years in the city Council of San Jose, as serves several years as the County Council's liaison to the Arts Commission. She has been an active champion of the arts, and I want you to know that we're all going to miss her greatly. Blanca, thank you very much. Jose and I do like to brag, so I will set the record straight.

00:01:26:17 - 00:02:18:02

Speaker 1

This is my 14th year on the San Jose City Council. You know, the city of San Jose until very recently. And I'm going to ask my colleague Joe Head, who is the vice chair of the redevelopment agency, to join me. But our city, until very recent times, has not had much of a public art program. However, we are now into a fully developed public art program because we have come to believe that in this very complex, difficult and fast moving society that we all live, art is a means by which we can step back, reflect, absorb themes, subjects, controversies oftentimes works of beauty, work that sometimes are considered even less beautiful.

00:02:18:04 - 00:02:54:02

Speaker 1

But more importantly, we have come to believe very strongly that our public art program is going to be a very powerful force in the city of San Jose to be used as a vehicle by me as we continue to build community as a means to explore, discover, learn about each other, even as in this case, go back into ancient times and try to imagine what it must have been 2000 years ago in Mesoamerica.

00:02:54:04 - 00:03:19:02

Speaker 1

And what are the lessons that can be learned from the project that we are to dedicate and to unveil tomorrow? It is very clear to us, as we have followed the story of the serpent in the media, that there has been tremendous controversy surrounding it. The only regret that I have about the controversy is that, at least in my opinion, it has been misguided.

00:03:19:04 - 00:03:47:22

Speaker 1

The controversy has not attempted, or at least the printing and the showing of the controversy has not even attempted to understand what the city is proposing to this piece and so many other pieces that are to follow. But I'm very, very excited because tonight we are going to have an opportunity to expand our learning about the kids one.

00:03:47:24 - 00:04:28:05

Speaker 1

It's important to do that because we recognize when we developed our public art program that with the pieces themselves, we also had to have educational programs, programs. If you go out into the schools, as we did with our pilot project in an East Side neighborhood school last year, whose purpose was to learn about the founding of the Pueblo, the sun was setting Guadalupe, whose purpose was to learn about a great achiever in our in our community, doctor in the galleries, and to learn about an ancient civil, ancient civilization in this part of the hemisphere, the Mesoamerica period.

00:04:28:07 - 00:04:59:11

Speaker 1

So that tonight we begin to complement our public work, our public art program, with a very interesting, I know and exciting discussion by a very, very learned man who is part of our community at Stanford. Before I introduce our guest, and I want to make the point again, this lecture to Mark is is intended to set the framework to begin the educational process that is so badly needed in our community.

00:04:59:13 - 00:05:24:26

Speaker 1

About the serpent, about Quetzalcoatl, about Mesopotamia, Inca, and how that ancient connection is still rooted in many of us, every one of us, in fact, who are part of this continent and who are part of this hemisphere. I wanted to ask your head if he would like to say a word or two before I introduce our guest lecturer Joe.

00:05:24:28 - 00:05:31:18

Speaker 2

Very briefly, Blanca, just a little bit of a surprise and thank you for inviting me up. I was.

00:05:31:18 - 00:05:33:14

Speaker 3

Reflecting on someone whose.

00:05:33:14 - 00:05:58:24

Speaker 2

Genetic roots at least are not in Mesoamerica. How much I have to learn and how anxious I am to to have that learning, to have that experience. For me, what we will do tomorrow is not primarily an exercise of the mind or the rational side of man. It is a it is a going to the heart of mankind, to the heart of personhood.

00:05:58:26 - 00:06:12:04

Speaker 2

I don't know where that leads. But I am I am anxious to step through the doorway. And I say this not just as a person individually, but as a civic leader.

00:06:12:06 - 00:06:14:11

Speaker 3

We deal so much in and we.

00:06:14:11 - 00:06:43:22

Speaker 2

Need to in the city, in any governmental structure with dollars and cents in organization. But we are in the classic calling called the much more in leadership than that. We cannot ignore the one, but we must not ignore the other. And I look forward to to being with you and in your inspiration with the artists and with our lecture this evening to lead me into those areas.

00:06:43:24 - 00:06:57:12

Speaker 2

I want to go there. I have this sort of intuitive feeling that I have been there before in some fashion, and I am looking to be there again. I am excited about tomorrow. I would not miss 11:00 tomorrow for anything. Thank you.

00:06:57:14 - 00:07:41:22

Speaker 1

Thanks for your. I would like to for the benefit of those of you who are in the rear of the building or in the room to let you know that with us this evening is our very, very special guest. The world known, oftentimes controversial artist sculptor Robert Graham and his family. Let's welcome them with the san jose applause.

00:07:41:25 - 00:07:58:09

Speaker 1

And also with us tonight, direct from Mexico City, Don, address similar to Don addressing what is a mystery.

00:07:58:12 - 00:08:27:26

Speaker 1

We welcome him here because his presence will add to the excitement, will add to the connection, will add to the blessing of tomorrow's tomorrow's event. And so let us get started for tonight. I see. Dr. Van, I thought saw go to my right and it would be a total disservice to attempt to compress into one minute introduction the incredible achievements and accomplishments of this man.

00:08:27:28 - 00:09:10:28

Speaker 1

But let me just give you a small history about him. He began his undergraduate years at Harvard College in and his major was in English and Spanish history and literature. He spent two summers of ethnographic research in Ecuador and Peru. He did his graduate study at Harvard University in social anthropology. Dr. Rosado received research from funds from the National Institute for Mental Health, as well as from the National Science Foundation, to support two summers of field research in Chiapas, Mexico, and also two years of field research in northern Luzon in the Philippines.

00:09:11:00 - 00:09:51:22

Speaker 1

He has taught at Stanford since 1970. He has been a fellow at the Center for Advanced Study in the Behavioral Sciences at Stanford. Dr. Marcella was awarded a Fulbright teaching fellowship at the University of the Philippines, and he has also received from the Association for Asian Studies the Harry Bender Prize for the best work by a younger scholar on Southeast Asia, Dr. Rizal, who has also published a work for social theory entitled Culture and Truth The Remaking of Social Analysis.

00:09:51:24 - 00:10:41:14

Speaker 1

Currently, he is on the editorial board of two books series, Ethnographic Inquiry and Ethnography of Form and Meaning. I'm looking forward to reading those books. Dr. Solidum during the summers of 1990, 91 and 92. He has been a co-principal investigator for an ethnographic research team working on questions of cultural citizenship here in San Jose. And finally, let me say that, Dr. Rosado, during the calendar year of 1993, has been awarded a John Simon Guggenheim grant, which will allow time to work on a book length essay who's working title is Cultural Citizenship and Educational Democracy.

00:10:41:17 - 00:11:12:10

Speaker 1

In 1992, Dark, the Stanford University awarded Dr. Rosado with an endowed chair without limit of term as the Lucy Stern professor in the Social Sciences. We're very, very pleased to have you, Dr. Sandra.

00:11:12:13 - 00:11:49:06

Speaker 3

Just one moment. I pick up some bienvenidos todos a agonistic me That's as well. That is based on what are lacking in espanol. He was belief, say in Espanol. The Rocky Sierra abuela is supposed to embrace technology for comparison in this key moment to raise food immune to the races, Moon is to fight for Nelson to change the city.

00:11:49:08 - 00:12:46:21

Speaker 3

It's not obligation. The sun knows no truth Mostrar a law who you get the names in with that I didn't hear Nuestro Patrimonio collateral either. Transfer you in plastic instead of blood in this Spaniard? Yeah. If this book had a title of it would probably be something like gets a Latin is symbol then and now. And

what I want to do is to talk first about gets a Latin American history and then gets ultimately in the cultural present as a living symbol in the communities in the United States and particularly in this community.

00:12:46:21 - 00:13:42:00

Speaker 3

And some will see, as we think about. Gibson, one of the things that's probably important to say, first off, is that it's difficult to know. Quetzalcoatl is fully, as we would like directly. And the reason, of course, is that brutal fact of the conquest and what it did to the cultures and to their inheritance and to the texts, their own lore, their own knowledge, their own history, there was a tremendous rupture as many of their own texts and much of their own knowledge was destroyed in the first years after the conquest, after the end went through, as people say, and maybe something that would give a sense of that is to read a poem that

00:13:42:00 - 00:14:13:19

Speaker 3

was written. And I will read a number of poems tonight, a poem that was written by Nahuatl speakers by ascetics shortly after the encounter with the Spanish nothing but flowers and songs of sorrow are left in Mexico and not alone to where once we saw warriors and wise men, we know it is true that we must perish. For we are mortal men.

00:14:13:21 - 00:14:45:14

Speaker 3

You, the giver of life you have ordained and we wander here and there in our desolate poverty. We are mortal men. We have seen bloodshed and pain where we want. So beauty and valor. We are crushed to the ground. We lie in ruins. There is nothing but grief and suffering in Mexico. And there were once we saw beauty and valor.

00:14:45:16 - 00:15:19:13

Speaker 3

Have you grown weary of your servants that's directed to the divinity? Have you grown weary of your servants? Are you angry with your servants or giver of life? That was what interrupted their all the cultures that we want to speak about this evening, the cultures of Quetzalcoatl and many of the books of wisdom, the books of learning, the books of history, the books of genealogy were destroyed.

00:15:19:15 - 00:15:52:17

Speaker 3

They were burned. Incidentally, maybe one way to think of this is to think that this is the encounter of people who had a set of cultural practices with a cultural practice they did not know a cultural practice that was terribly bloody, and it was the cultural practice of the massacre, right? It was a cultural practice of the massacre that so befuddled the Aztecs and the indigenous groups of the Americas.

00:15:52:19 - 00:16:21:03

Speaker 3

The Aztecs had a number of very good chances to wipe down or test every man with him, but they were not familiar with the custom of killing everybody with the custom. Instead, the way their warfare was conducted was much more selective. And it was I don't mean to praise one over the other. I'm not a I don't think I'm a fan saying this is the greatest in human achievement.

00:16:21:05 - 00:16:47:24

Speaker 3

But I do want to remind us that part of what was so befuddling and so difficult was the idea that a small group of Spaniards would enter and kill every man, woman and child before them, and that this was something where the indigenous groups in Mexico and elsewhere were unable to respond in kind, at least not in the beginning, until they learned what that kind of practice was about.

00:16:47:26 - 00:17:20:17

Speaker 3

And so that the grief that the people here are speaking of, it's probably important also to realize that as people learn about Quetzalcoatl, they're often doing so through productions that were written with propaganda that came after the conquest. Right? And so it's very difficult to know in any direct way or the direct ways of knowing our ways that need a special kind of learning and a special way of approach, approaching them.

00:17:20:20 - 00:17:51:17

Speaker 3

In the case of Nahuatl speaking people in central Mexico, it was they had a custom of writing things in images and plus the story and the images were like the visible picture they were assigned. They were a

picture. And then what was required. And what is so difficult to reconstruct as we try to imagine what these civilizations were, is that somebody needed to interpret the image.

00:17:51:20 - 00:18:18:17

Speaker 3

In other words, the image didn't speak the full text by itself. The way this culture functioned is that you had the image, you had some image of this sort, and then you needed somebody. These are images of Quetzalcoatl to my left, to your right, but you needed somebody to interpret the images that were there before you. In other words, they didn't speak all by themselves.

00:18:18:21 - 00:18:47:10

Speaker 3

They needed somebody to speak. The images was beside the images and would tell the story. And one of the things that really striking is you try to understand how this culture worked and perhaps if that if you were interested in pursuing that. But it would be a long labor is to take a recent edition of the book, although it's a book by a man edited by a man named Denis Peddler.

00:18:47:13 - 00:19:13:05

Speaker 3

And just look there and follow it in the glossaries and see all the levels which everything in that book, which is the telling of the creation, that's telling of the creation, which is all in rhyming couplets, it's all in verse, except it was oral and somebody transcribed it. Somebody wrote it down in Roman script shortly after the encounter with the Spaniards.

00:19:13:07 - 00:19:39:09

Speaker 3

But what one learns from reading these kinds of things, from the telling of the creation among the Maya were to the south of the Aztecs. Well, one learns is that everything is read on multiple levels, not just on one level. And that's part of why you need somebody to tell the story. The story's not complete in the image unless you know how to tell it and how to understand it.

00:19:39:11 - 00:20:02:27

Speaker 3



So, for example, you can have a pictographs that this pictographs just means a picture. Okay, let's just call it a picture. You have a picture of a bundle of reeds. Simple. We'll just have two levels of meaning. What is a bundle of reeds? Number one, it's a bundle of reeds, right? It's tempting to follow political sloganeering and say it's a bundle of reeds.

00:20:02:27 - 00:20:27:17

Speaker 3

Stupid, right? And then. And then what else is it? It's also the end of a 52 year old cycle. Right? And the idea is that the way time works is that it repeats in cycles. Each one of which may be in some spiraling form, repeats essential elements, but also with a different route, so that there's some sense that that's how time works.

00:20:27:17 - 00:20:58:21

Speaker 3

It works in 52 year cycles. When we speak of Quetzalcoatl, then as we think what kind of symbol is kept on or what kind of symbol was kept on coyote then? Ketzal What are you thinking? At one level, in this way of thinking simultaneously of multiple levels gets on what is a creator, right? It's the creator. We know what that is, the creator of this world.

00:20:58:21 - 00:21:35:09

Speaker 3

We know of this universe that we inhabit. Quetzalcoatl is also the morning star. Quetzalcoatl can be Venus, right? And Quetzalcoatl exists in that in that manifestation as well. Gets a Latin is also level three. When I do Yamato itself, what is Spirit Light. Spirit Light force, right? That sense of wind, that stuff that is gone in King Lear, when you put the mirror up there and you see no breath on the mirror, right?

00:21:35:11 - 00:22:10:13

Speaker 3

That's that's spirit like force. Quetzalcoatl, in a more earthly way, is a culture hero, like the kind of messianic figure, a figure who brings learning, a figure, who brings peace, gets a little was known as somebody who, number one in that aspect, brought metallurgy, craft learning of that kind, the capacity to do things, to make things into artistic and useful objects that were both artistic and useful.

00:22:10:15 - 00:22:46:09

Speaker 3

He also was the beam or the figure or the symbol in that human sacrifice where he came great. In fact, when people confuse gifts and work with human sacrifice, it's a case of mistaken identity. The person who was an inspiring or the inspirational figure for human sacrifice is we see mostly right. Got the wrong guy, got the wrong guy.

00:22:46:11 - 00:23:20:17

Speaker 3

Just might might be the right idea that the wrong guy and generally in a third sense gets unimportant is known as a bringer of peace and a producer of order. Right. So that what he is is a culture hero gets a lot is also level five is an emblem of the priesthood and an emblem of authority on earth, legitimate authority on Earth.

00:23:20:19 - 00:23:54:19

Speaker 3

Right. Maybe a sixth level and I will talk more about this is that Quetzalcoatl is a symbol, a representation of order and harmony, both in the cosmos and on earth. Maybe that's a way of summarizing this. And he's a symbol of order in urban space, Right. Very appropriate for a city like San Jose to have a symbol of order in urban space, in its urban space.

00:23:54:21 - 00:24:35:23

Speaker 3

And that's very much at the heart of who gets what is let me, in the spirit of making some poor tree present here is something, just some stanzas, not the whole thing, but a moment, another lament, but now not a lament about learning what massacre is, but a lament about losing gets. All right in tool not to learn stood the house of beams, where still the serpent columns stand deserted Serpent columns plumed serpent.

00:24:35:25 - 00:25:11:13

Speaker 3

Right. So that serpent columns stand deserted gone away is not Sheetal to beat lean right? So let's get some work right to build team is get some go to the party is what for by our princes He goes away Goes to where he rests in young All right so this away not ship that bill to Pete to be thin never can your name be lost for your people will be weeping.

00:25:11:16 - 00:25:44:25

Speaker 3

The turquoise house, the serpent house. You build them here in Toyland, where you came to rule, not to be seen. Never can your name be lost for your people will be weeping. So this lament the moment gets a little quiet. Through here is meant to convey how powerful his presence was when it was present and the depth of the law of the laws when it was lost to this urban space.

00:25:44:27 - 00:26:10:29

Speaker 3

Right. So that's what they're trying to convey there. It's the loss of a hero, the loss of a vital living space that was an urban space, and that somehow or another gets abandoned. And the people who inhabited that space of abandoned. So if we think of get a portal, then as symbol, we can think of him as a divinity.

00:26:11:01 - 00:26:52:01

Speaker 3

We can think of him in the cosmos. And there we think of him as a creator, an organizer, a ruler. If we think of him then and the human plane, which is that is in sync, at least when it's working. Right. He's a founder, he's a founder and originator and organizer and a just authority on earth, Right? So there's a kind of synchrony, a kind of harmony, a kind of congruency between the cosmos, between the organization of the city and between then the third party.

00:26:52:01 - 00:27:31:01

Speaker 3

The culture hero gets important, right? He's the person as Symbol organizes this urban space and indeed, much of the ritual and practical activity in these urban spaces which date back more than 2000 years, much of the activity in these urban spaces, particularly after it's clear that gets unimportant, has emerged by about 200 A.D.. Well, much of the activity is an effort to bring into harmony, to almost bring into rhythm earthly activity and the activity of the cosmos.

00:27:31:04 - 00:28:03:15

Speaker 3

Right? So that one of the great preoccupations of life there is to bring the rhythms of human life into harmony with those of the cosmos. There's an effort to synchronize the cycles of astronomical

knowledge of their incredible knowledge for this historical period, above all, for their incredible knowledge of astronomy. So there's an effort to bring human life into sync with that, with those rhythms on.

00:28:03:17 - 00:28:36:12

Speaker 3

And part of the purpose of life, indeed, is to be in harmony with what's going on in the cosmos. That's what gives life meaning, right? It's to be in sync, you know that. I don't know if you've ever been in rhythm, but if you've been in rhythm, it feels good, right? And their idea of what it was to be in rhythm was elaborate and complex and deeply informed by careful observations of the planets and of the constellations of the sun of the moon.

00:28:36:15 - 00:29:00:29

Speaker 3

And indeed, one of the things that's coming to light now in recent years is that many of the cities that they constructed that they created were laid out in terms of observations about the equinoxes and the constellations. And so what people are beginning to understand in the last ten, 15 years is that they know staple they'll be welcome.

00:29:00:29 - 00:29:31:16

Speaker 3

I'm sorry to be woken in Mexico City was laid out in accordance with these observations and so that if you are there on the equinox, there are certain things you can see that aren't visible on other days and that this was carefully laid out to make the earth that is life on earth, be in harmony with light celestial life or life of the cosmos or life of the of the stars and of the heavens.

00:29:31:21 - 00:30:04:03

Speaker 3

Right. What gets a little bit on the human plane? No thinking. Not not just bringing the harmony, but what he was doing on the human plane was that he was drawing goods to the city and then he was drawing crafts to the city. He was drawing people to the city. Indeed, Mexico City itself was one of the largest urban spaces and probably the largest in its time in the world.

00:30:04:05 - 00:30:30:12

Speaker 3

In 1519, when the Spaniards first arrived, there was a huge number of people drawn there. They were drawn there by the markets. They were drawn there by the ritual ceremony that was there. They were drawn there by the crafts. They were drawn there by the gathering together of goods from the hinterlands. And then the redistribution of those goods outwards, which of course, is something that cities still do.

00:30:30:15 - 00:31:06:25

Speaker 3

It's something that Mexico City still does. It's something that Paris has done for a long time, where your tomato comes in from the hinterlands, goes to Paris, it goes back out to the hinterland. But that's a kind of very widespread urban pattern, not universal, but very widespread. And the other thing that's regulated and brought in the urban spaces is social status in the sense of what is just authority, what is what is harmony with the cosmos and what is the meaning of life.

00:31:06:25 - 00:31:37:28

Speaker 3

So this symbol has to do with those those kinds of issues. Know what I'd like to do at this point is shift from then to now. Okay, so imagine that there's a little time, but maybe before I do that, I'd like to put up just a few more visuals to give a sense of to give a sense of other images of the serpent.

00:31:38:03 - 00:31:49:07

Speaker 3

I've kept on walking.

00:31:49:09 - 00:31:51:18

Unknown

My own way.

00:31:51:20 - 00:32:39:16

Speaker 3

Of this is another image now a pictorial image of on. And I think you can get a sense of what it looks like here. I'm not going to I more than anything, I'd like you just to be looking at what different images of

Gibson for LA and not to insist on explaining them or elaborating too much on what they are, but just to give a sense of what the possibilities are of this is Gibson quoting the plume serpent now in in stone.

00:32:39:18 - 00:33:08:02

Speaker 3

Right is a phrase. And you can see that the snakes around, we put it so that one thing that you want to do is learn the different ways of reading. But above all, just to get a sense of what this looks like and then look me through a third image, You.

00:33:08:04 - 00:33:09:22

Speaker 2

Put it.

00:33:09:24 - 00:33:36:19

Speaker 3

In case you're wondering, I've never worked this machine before. I do work with videos and slides and then But anyway, this is a new experience. Not. Look, I heard. I heard some muttering. Thank you for the muttering. The muttering, said Jimmy.

00:33:36:22 - 00:33:37:22

Speaker 2

She told me to.

00:33:37:28 - 00:34:04:05

Speaker 3

It's Chichen Itza right there. To the right. That's right. So it's nice when the mutterings on the dome, it's really on the mark. And this is pretty neat. And what you see right there is rather remarkable. It's it's it's for it's a temple for a cool, cool, fun and cool. Calm is the name of Gibson for two among male speakers.

00:34:04:08 - 00:34:27:26

Speaker 3

Right. And and it's really you have to say it's the same thing as Quetzalcoatl. I mean, the important differences, the important differences in historical periods, there's regional variation and so on. But you still have to say this, there's no question. But will Wilken and Gibson, 40 are this It's just like somebody who has an alias, right? Somebody with an alias.

00:34:27:28 - 00:34:52:03

Speaker 3

And the thing that's so remarkable here, I'll say it first and then point to it, but I trust you can see it is that at the equinoxes, this temple was constructed in a quite remarkable way so that you can see the light. They're going down kind of at an angle like this, the angle of my hand and what that light is, presumably, and I can't imagine what else it could be.

00:34:52:03 - 00:35:20:13

Speaker 3

It is the plume serpent, right? It is the serpent. And it can be seen at the equinoxes twice a year. And this is part of the kind of remarkable thing of building things in stone that near and bring one in harmony with celestial rhythms. Right. And that that's the little idea that you're wanting to be in rhythm and that that's something that somebody that one can find meaningful.

00:35:20:13 - 00:35:54:05

Speaker 3

0.2, the snake in case you haven't seen it so and so it's really kind of a remarkable sage, at least to me, to think that things that are in heavy, heavy stone are in some ways are not in some ways relying on this profound knowledge of astronomy and how the heavens work and relying on that knowledge. And they're actually trying to do something that's in harmony with it.

00:35:54:08 - 00:36:24:07

Speaker 3

I somehow think of buildings, heavy stone buildings as heavy stone buildings, right? And I don't think of them as oriented to the heavens in the kind of way that these clearly are by design. So that something is remarkable is that snake could be present. Let me say a word maybe first about symbols and then a word about how symbols live in communities.

00:36:24:10 - 00:36:54:13

Speaker 3

The word a word about symbols. One of the things that one should immediately think when confronted with a term like plumed serpent or Quetzalcoatl is that it's the union of opposites. Right plume. What is Plumed bird? Eagle Soaring high celestial up Right. What is serpent snake Earth ground below. Right. So it's a union of opposites as a symbol.

00:36:54:15 - 00:37:21:14

Speaker 3

Right. And it's not altogether different from traditions that think of yin and yang or the dull or the union of opposites as being a really central thing about what it what meaningful existence on earth actually is. It's somehow bringing spiritual think things that are more earthly and bringing to earth things that could float away is purely spiritual in the sense of that.

00:37:21:15 - 00:37:57:08

Speaker 3

What makes something meaningful as a symbol and as a form of life is a way to live. One's life is bringing together those two things, right? Not guilty nor out of balance in one direction and not the other. It's kind of living in that harmony. And indeed of that, it's quite clear from other kinds of symbology that that's precisely what Quetzalcoatl is doing, is bringing together the serpent, the earth, what could be closer to the ground than the serpent, Right?

00:37:57:11 - 00:38:31:24

Speaker 3

Anyone sort of wiggle under my belly on the ground? Yes, I hear that. So anyway, it's as close to the ground as one can get. And then the plumes are as close to the heavens as living animals can get, great living beings can get. And so that that's part of what it's doing as a symbol. Maybe the other thing that we want to say about symbols is they're always historical, they're always changing, they always must be reinterpreted by communities, right?

00:38:31:26 - 00:39:02:05

Speaker 3

They don't they don't just kind of exist out there, at least not as living symbols. They have to exist within a community. And there has to be a double process. The process of production, which I think Robert Graham is in charge of the process of production of artistic objects. But then the process that we all are



in charge of, which is sometimes called the process of reception, the process of finding meaning, the process of understanding.

00:39:02:07 - 00:39:32:14

Speaker 3

And it does seem to me the capsule is the kind of symbol of a living urban space that requires requires us to find meaning without borders that shut people out. In fact, A it's a place where it's a point of deep pride for those of us, of Mexican ancestry, but it's also a symbol that's more inclusive, that I think that's something we can take great pride in because of our heritage.

00:39:32:17 - 00:40:01:01

Speaker 3

It's one where we can seek meanings in the present, but it's one that also invites other people to participate in that process. That's the kind of bringer of order the capsule thought it was. That's the kind of understanding he had is a symbol, is a living symbol of urban space. And so the notion there is that you don't think that a symbol has a fixed meaning, right?

00:40:01:03 - 00:40:29:15

Speaker 3

You think that a symbol actually has to be interpreted, it has to be understood and has to be recreated through the people who come to know the symbol and its significance. Maybe another thing I could say in relation to this is that it was mentioned that a group of us have been doing a research project and what we call cultural citizenship in San Miguel said.

00:40:29:18 - 00:40:54:20

Speaker 3

And one of the things that we've been trying to get at is the ways in which people in various communities, in some who say what they understand it means to be a citizen in the sense of first class, not second class. Right. One of the things, at least an aspiration we can hold for society is that everybody should be a first class citizen.

00:40:54:22 - 00:41:17:28

Speaker 3

And part of our project is to understand that talk to people, they belong to multiple people. All people belong to multiple groups, not just one group. And the question is how within those groups and how with those groups in relation to others, how do people try to enfranchise themselves? How do they attempt to give themselves a sense of belonging?

00:41:18:01 - 00:41:44:05

Speaker 3

How do they attempt to give themselves voice a voice that will be heard? How do attempt to actually struggle and to to exist in a way where they'll have dignity or where they'll have a sense of respect? And what for each person and each of these communities is respect or dignity or a sense of thriving, a sense of healing, a sense of well-being.

00:41:44:07 - 00:42:29:05

Speaker 3

Right. And how do people struggle to achieve that? And maybe it's worth mentioning a kind of statement that's come up many, many times for people of Mexican heritage in San Jose is a summary discussion of we'll call this person Che la Ramirez, but I don't see Che la Ramirez here. Not only that, that's not her real name, but somebody who's from some who say this community was speaking of the importance of respect, of respect and of mutual respect in the sense that how central that is and I think it's worth my reading for words.

00:42:29:05 - 00:42:56:00

Speaker 3

This is not a poem. I make no apologies for that. Here's what she says. My father was full of wisdom. One day Dad asked me, Do you love me? Yes, I said, I really love you. Why do you love me? Because you're my father. That is the last reason you should love me. Many people should not love their fathers.

00:42:56:03 - 00:43:25:18

Speaker 3

Abusive families, dysfunctional families. We by now all know that this when he asked me on the other days, I said, Because you're kind, gentle, understanding that she was getting right about respect to my father gave me this advice. The first first thing about respect was to listen to the person. Second, don't tell them that they don't feel something just because you don't.

00:43:25:20 - 00:44:00:03

Speaker 3

Even if the temperature is 106, we can't tell you that you're not cold. When you tell us that you are third, if you see something and they see something different except what they tell you for asking a lot of questions to make sure you respect and understand how you feel, you can be angry, but show respect to do not raise your voice, break things or belittle the other person.

00:44:00:06 - 00:44:33:05

Speaker 3

Do not put yourself in a position where you have to apologize for yourself later. Sixth, Don't lie all these concepts were taught by my father. I think it's probably very important in dealing with people of Mexican heritage and probably all people to know about respect to, but respect. And a lot of times a great deal of grief would be saved if people had the capacity.

00:44:33:12 - 00:44:49:26

Speaker 3

Show some respect to show some respect. It's more important than I can possibly convey, but I hope that allowed me to and helped me out a bit.

00:44:49:28 - 00:44:51:06

Speaker 2

You know.

00:44:51:09 - 00:45:19:10

Speaker 3

When something like Quetzalcoatl is a living symbol and a symbol that lives in the community, there are all these ways that we can find that. And also it's up to us to be producing those kinds of meanings, to find them to be active creators of meaning, along with what Robert Graham has produced for us. That thing that we do not yet know, but we'll know tomorrow if I'm.

00:45:19:12 - 00:45:46:11

Speaker 3

And so I thought what I'd like to do by way of the kind of conclusion because I didn't want to go on and then I thought that I might read three poems just and maybe say a few words about them. And I chose there are many other poems I could have chosen, and I thought that I would just take some sun for sports right?

00:45:46:13 - 00:46:13:08

Speaker 3

Well, and one of them is we spun this right? And it's an early poem appears and you'll see in this poem the we spend the sixties are showing you see his sixties. All right. And so remember to put it in that context and the sixties in particular. And he starts, so I'm going to read just a few stanzas that I've selected.

00:46:13:08 - 00:46:40:27

Speaker 3

It's a much longer poem. The poem is called Bend, Some gentle serpentine or serpentine thought, right? The thought of the serpent. And clearly the whole poem is alluding to this kind of serpentine knowledge to get on board. And it's it's very much clear and it's not from the title. It's clear from the poem. And he begins, They are true.

00:46:41:04 - 00:47:12:29

Speaker 3

It is still mental illness, but it is the loose buildings, most grandly, so nothing but scenery. The youth director de la Grande Pass or Grant and I have young, depending on your predilection, losing your Oscar to this long ago. I say mutual mucho funds it come on in so slow it come to flow. He concludes flower in song, and it's still used in communities of Mexican heritage to refer to long poetry readings.

00:47:13:05 - 00:47:51:00

Speaker 3

The report with readings of that sort at Stanford and many other places, people on into the night were very recognized and very beginning. Poets will read together. And so and the phrase, of course, comes from Nahuatl. And one of the things that suggested here is, especially for people of Mexican heritage in the United States, the centrality for many of indigenous heritage, of Native American heritage and the ways in which that comes to the surface and takes on the real simple reality that maybe it doesn't have in such a heartfelt way in Mexico, right?

00:47:51:00 - 00:48:28:18

Speaker 3

In Mexico, there's more of a separation and more distance. And so, for example, the last bit allow this scientific as ridiculous as full moon. Cinematical However, we were conquistadors and colonizers and we will La Raza. They were on to began to think we were it would all fails and that their vision of reality was it. But reality is soon sooner Grand Serpent in a great serpent that moves and changes and keeps crawling out of its dead skin.

00:48:28:20 - 00:48:56:22

Speaker 3

This poem Those would be UFO UFO to emerge clean and fresh land. Whether they are these are not so they are really not yet. And so no so primeval still bloomed or continue to become lost. Whereas audience in the true progress of course us and the Chicano is part of the process. Process of course, making that will liberate our conquistadors artists or their descendants.

00:48:56:24 - 00:49:56:00

Speaker 3

I see us getting back to being the illegal virtual will be Mexican ized that first Chicano must Mexican himself. But I know I am in cultural Trumpers and that means that not Thomas Jefferson nor Karl Marx will liberate the Chicano, not Mahatma Gandhi, nor mount said tomb if he is not liberated first by his parochial pueblo, by his people do by his children, by lam, his Chichen it so people can go months it's unfair to so so that we respond this another son will separate launch these servants and I'll just feed half of the poem The poem is called Visions of Mexico.

00:49:56:03 - 00:50:29:11

Speaker 3

Well, at a writing symposium in Port Townsend, Washington. So the first half that's the half of read is Mexico when I'm that first. So the old words most of my skin, the feathers of all my nervousness. Right. What's that? An image of the foot it gets on working the old words mold, not my skin. It's an image of a snake shedding it, skin the feathers of all my nervousness.

00:50:29:16 - 00:50:51:16

Speaker 3

The plumed serpent. That's the image right there. And so she's that that's that's the beginning and end of kept on working in this poem. But I'll give you a little more context. But it's important to know that if we don't know who gets on for news, you don't get what the poet is doing. They're right. But looking at really well, she reads like that.

00:50:51:16 - 00:51:26:24

Speaker 3

And I what I often wish I would. Lord, Nadine could read like that, but you'll have to put up with me my own words. Some are so naturally as my name joyous among all those metals. Michoacan, Veracruz, Tenochtitlan. What happened? Pueblo screen on the low hills where men slap hand bulls below acres of mice. I watch and understand my real body has never packed mud or gathered in the full weight of the harvest alone with the women in the adobe.

00:51:26:27 - 00:51:55:26

Speaker 3

I watch men their taut faces holding in all their youth. This far south we are governed by the law of the next all male. We work and watch Shepherds Elbow their wings excuse me, watch seabirds elbow their wings and migratory ways. Those mispronouncing gulls coming south to refuge or gangland. I don't want to pretend I know more and can speak all the means.

00:51:55:28 - 00:52:28:12

Speaker 3

I can't. My sense of this land can only ripple through my veins like the chant of an epic rhythm. I come from a long line of eloquent illiterates whose history reveals what words don't see. Our anger is our way of speaking. The gesture is an utterance more pure than word. We are not animals, but our senses are keen and our reflexes, accurate punctuation, all the nice things in a single night.

00:52:28:15 - 00:53:09:19

Speaker 3

No voice, scuffling, sirens, carnies. We hear them in the port within us bays It's learned to be said. One of this she is poems about the Cannery town in August can become so green. Can we return? She has another famous poem, least famous in certain circles, beneath the shadow of the freeway. And so I want you to know that the third poet is my daughter, Olivia.

00:53:09:21 - 00:53:34:25

Speaker 3

Olivia is nine years old. She had seen some of the things on Channel four, and she said, Oh, no, Dad, can I come with you? And I thought she was going to say, I'm worried for, you know, She says, Can I come with you? Right. That's the wonderfulness of being an alert nine year old and think, Can I come with you?

00:53:34:25 - 00:54:03:26

Speaker 3

I want to see what this is. I've seen it on Channel four and I've heard about it and what she did. And just as I was coming here, all she handed me a poem that she had written and she said, I just wrote this. So this is this is part of the poem. You know, it's kind of like punk Olympic moments, you know, hot bread that gets sold right immediately.

00:54:03:26 - 00:54:39:27

Speaker 3

Right. And here's her poem. I hope I can read it all. The spelling isn't totally. The great editor in the Sky has not yet visited Olivia's poem. But here's the poem. Remember? Remember? Oh, oh, remember how are. How did I get here? Remember your descendants. Remember your language. Remember how you are. Even when there's prejudice of who you are and what you are?

00:54:40:00 - 00:55:39:15

Speaker 3

Remember this poem is to Dad and Quetzalcoatl. Thank you. Thank you so much. It's very kind and very touched, both by Olivia's form and by your response. And I'd be glad to respond to any kinds of questions people might have for Brooklyn. If there are no questions, that's fine. But if there are questions, I'm very happy to respond to it.

00:55:39:15 - 00:55:44:05

Speaker 3

She went one question back there against the idea.

00:55:44:07 - 00:55:52:09

Unknown

Clean water, no. God, You know.

00:55:52:11 - 00:56:24:23

Speaker 3

What? I'm sorry. I didn't hear the last part. The question was something that I still am not totally sure I got it and I apologize for that. But it has to do with the merchant. Hmm. Yeah. There's a question about another divinity that has to do with the wind. And then Quetzalcoatl and the merger of the two. I'm getting that correctly.

00:56:24:26 - 00:57:05:12

Speaker 3

And I believe that that, you know, that it's very strange. And in this because one of the things that's so hard to understand and appreciate in these texts is how all of the divinities exist on multiple levels and multiple manifestations simultaneously. And a lot of times people would make my own version of that as the merger union of Quetzalcoatl with the wind is and divinity of the wind is that that that there it's almost like different manifestations of Quetzalcoatl coming together.

00:57:05:14 - 00:57:39:01

Speaker 3

And what it's meant to do is I understand this cosmos and I, I by no means have the last word, but my understanding is that that's a way of signaling different aspects of these divinities. And there's a way in which things can get pinned down too much. And I think that one of the manifestations of Gibson Falcon just playing is that gets a lot quieter is something that we might call Spirit Light Force Wind.

00:57:39:04 - 00:58:11:10

Speaker 3

The breath of life, that sort of thing. We might even call it vitality. We could call it energy, human energy, and that that's often associated with notions of wind, the wind out there. And I think there's a way and I think it helps us in thinking about how the systems of symbols work to think, well, it's not like, here's the wind, God in the wind, God Fused with or merged with something else.

00:58:11:12 - 00:58:40:00



Speaker 3

But actually to say no, one of the manifestations of Gibson is this life force and the breath of life and vital energy and things and that kind of thing, that that is one of the things that, that this is as a symbol is trying to signal. And I think that one of the things it's trying to do is to draw our attention to something that really matters to people.

00:58:40:02 - 00:59:06:01

Speaker 3

And I actually believe that many people have many different ways of expressing this. But if human vitality, energy, well-being, the breath of life don't matter to a soul, and we can have many different ways of addressing that. But I think that helps bring gets a lot into to I do look into human understanding into to say what is it?

00:59:06:04 - 00:59:24:13

Speaker 3

What is it that the symbols trying to do. It's trying to get you to focus on that. It's trying to get you to focus on that. But but it's almost like a set of homonyms, but it's also trying to get you to focus on a set of other things as well. And so I hope that response is, you know, what do you.

00:59:24:15 - 00:59:30:06

Unknown

Think of the phrases that know? What do you think you can tell me?

00:59:30:08 - 01:00:01:07

Speaker 3

The question is, what do I think that gets what it would say to the people outside who are praying against the statue? What would you say to them? Right. So for two, I think it's very hard for me to say with any degree of certainty for the what a being who is so much greater than I am, so much wiser than I in that sense.

01:00:01:09 - 01:00:31:28

Speaker 3

And what a symbol that that's actually, you know, because I think it's really not not so much a religion Capital R, but but it's actually a very powerful symbol. But what would get sold for to do? I think it's on call to make pray for the people praying again gets to. And I think that that would be the attitude and I do not think that would do anything other than that.

01:00:31:29 - 01:00:37:18

Speaker 3

He would say that this is terrible. It's lamentable. It's too bad if.

01:00:37:21 - 01:00:45:22

Speaker 2

Maybe to tell the speaker what their reaction from their point of view is to control the problem, as do like.

01:00:45:24 - 01:01:12:27

Speaker 3

You know, is one of the places where you can get a sense of this is like grieving, but nobody else still, Castillo, who was one of the soldiers or deaths that he entered in and he tried to be the voice of in fact, the fact that we did become the voice of that group of soldiers entering Tenochtitlan, coming into the valley of Mexico, coming into Mexico City.

01:01:13:00 - 01:01:14:22

Speaker 3

And what.

01:01:14:25 - 01:01:15:13

Speaker 1

He.

01:01:15:18 - 01:01:44:17

Speaker 3

Is general attitude was one of complete or, you know, and if he were speaking in today's lingo, he would say, this is totally awesome. Not in the cheap sense, but in the strongest sense of the word. He was clearly overwhelmed and he just you know, I've never seen anything like this. And as he tried to come to terms with it, he would often he kind of ballads.

01:01:44:19 - 01:02:16:26

Speaker 3

And many of these ballads, as so often happens in in an encounter between cultures. That's a fresh one, right? Not a long term relationship. But at first encounter, he was clearly overwhelmed. And he he would invoke images that Spaniards who didn't thought of their encounters with Islam, with Arab communities in Spain, where they would say, you know, they disgust you for not getting your son to school near Lucien.

01:02:16:28 - 01:02:44:24

Speaker 3

What castles are those? They're very tall and they're glimmering, you know, shining. And it was clear that there was a sense of just being culturally overwhelmed. And I think that's very much the attitude that they had. And encountering all that was fantastic. Learn all that was a city laid out in quadrants and the whole imagery of the city with the what's now called the temple of my Europe in the middle.

01:02:44:26 - 01:03:15:20

Speaker 3

The whole imagery of the city was laid out to be an image of what's all this or totality. And it was divided into four quadrants, the image of the creation of the cosmos in the lament that I read for the departure of It's an Oracle. They talk about the turquoise. The turquoise in the building of beams. The turquoise is usually often translated as blue green, because in those languages there's a single term for blue and green.

01:03:15:27 - 01:03:37:18

Speaker 3

But that's not to be the color of the center, right. And then the four quadrants make the totality in the sense, you know, this thing laid out and laid out with canals where people were trading and where they had very intensive agriculture, very productive fields because they were on a plate. Right. And then they were they were very thick with nutrients.

01:03:37:18 - 01:04:05:13

Speaker 3

That's how they could support such a dense population and even coming across, get some food through and think they would just as far as we can tell from those reports, just just amazed. Just amazed. I think that, you know, and and it's maybe equally amazing that they could destroy something that was so awesome but so very.

01:04:05:16 - 01:04:10:04

Speaker 1

In we are now obviously what you see.

01:04:10:08 - 01:04:18:21

Speaker 2

On that we're going to be amazed by.

01:04:18:23 - 01:04:56:12

Speaker 3

Is that that's true. You know the the comment was that because all was destroyed in the way that it was and things were constructed on top of temples that were there, there's not a great deal of uncovering and a sense of discovery. So it may be advisable to say that for a lot of reasons, not only do symbols grow and change and continue to be interpreted in the present, we're it's our obligation to kind of come to terms with them, our obligation to find a way to respond to them.

01:04:56:14 - 01:05:32:14

Speaker 3

That's true in the past is our changing, changing our present changes and our perceptions change in relation to them, but also because new things are being discovered so that the thing that I that that simple temple of Mexico City was just recently uncovered and there's still a great deal of work of excavation. So not only are those symbols changing because our present changes in the way we come to terms with that past changes, but also because we're learning more more is literally being uncovered and understood.

01:05:32:16 - 01:06:19:02

Speaker 3

And I might add that it's probably very important for all of us to remember as we're thinking of Indigenous heritage. And I know that's very true in many parts of the communities of Mexican ancestry, but it's probably important for us to speak for what in Canada are called First Nations, Native peoples, Native Americans, and to say it's very important for us to realize that in fact there are indigenous people right here today living and putting the imagery of the destruction is that is the destruction of buildings, but not in all cases, the destruction of language, of human beings, of cultures that that culture, those cultures continue to exist.

01:06:19:04 - 01:06:43:15

Speaker 3

And it's probably very important for us to honor not only the symbols from the past, but actually to engage and be present with the living descendants in the present and not to put everything in the past, but actually to recognize the importance of the living beings, the living vital communities in the present, and to make those connections as well.

01:06:43:18 - 01:07:38:15

Speaker 2

So yes, mother of all the present, when you talk about an idea, there were 15,000 human sacrifices here in the US five have extensively throughout the Empire. Now, it's not a fair proposition. It's is not associated with the migration, neither to capitalism, but in which part of the aspect which carries it forward for the yes, the sacrifices for capitalism.

01:07:38:18 - 01:08:09:17

Speaker 2

And it's hard for me to grasp that here the Democratic model is not in vogue. How can one, one and again, the relation between independent and usually excluded from another in which you motivate the other to sacrifice? Okay, I can't believe that you would just dismiss the human sacrifice. And you know what you publicly talking about how extensively documented it can be.

01:08:09:17 - 01:08:20:06

Speaker 2

Really quite. It's a classic on a critical point that the very it was certainly cruel to the indigenous people probably be my belief in modern times was over.

01:08:20:08 - 01:08:58:20

Speaker 3

Okay, I'd be glad to respond. The question is that Father Kelly wrote a book in which he stated that there were 50,000 that I. Right, 50 50,000 human sacrifices per year. And then the question I want restate the full question, but I'll try to get the gist of it and correct me if I've missed something. And then the question is, if Quetzalcoatl is part of the religious system within which so much human sacrifice took place, how can I say that Gibson Hawkins should be free from blame?

01:08:58:23 - 01:09:36:00

Speaker 3

And then also, who's the real culprit? Of course. And so that's kind of the series of questions. Let me do my best. Number one, frankly, I do not believe Father Kelley. Oh, and secondly, it's not to say there was no human sacrifice for that. There's clearly a record of human sacrifice. I don't believe it was in the proportions he's claiming.

01:09:36:02 - 01:10:05:01

Speaker 3

And I believe that what he's basing himself on is an uncritical use of sources that were produced after the conquest. And there's certainly books and sources he could go to. But I don't believe the sources are reliable, and I believe that scholars working in this area would say, look, you have to take Hindu sources with a great deal of care and recognize that they were putting out in those days forms of propaganda.

01:10:05:03 - 01:10:40:12

Speaker 3

And so that there was a great deal of exaggeration in terms of numbers. Second question, the easiest answer of the questions you forced is that we see look, mostly I'd be glad to spell it for you later. No, but we feel oppositely as the is the divinity that's inspiring. Human sacrifice gets on what is a divinity? That same spark and so that that that's the sense in which I'm saying you nabbed the wrong guy.

01:10:40:14 - 01:11:08:29

Speaker 3

No, the third third part of this question is how can you when there's some when there's a religious system and there will sit let's say it's a system and we could argue that it's not a system in that it's just

got separate compartments and does not have to do with the other. Right. That's plausible. And there are certainly human cultures in human societies where that's clearly the case.

01:11:09:01 - 01:11:35:03

Speaker 3

But it seems to me that you also want to say, well, how can you exonerate one and then find another comfortable in how do you how do you do this? It seems to me that if going to coexist in a world, then we've got to be very careful to have what's called a line item veto. We want a line item veto because I am not an advocate of human sacrifice.

01:11:35:03 - 01:11:57:20

Speaker 3

I would not come here to say it's a fabulous custom. More the better. Let's revive it. You know, I would never come here to say that I. I do not think it's one of the great human customs or great human inventions or a great idea in human history. I do not think, by the same token, that the massacre is a great idea in human history right.

01:11:57:26 - 01:12:21:23

Speaker 3

I just don't think that's a very good idea and I don't think it's something we can be proud of. I don't think it seems to me that if we're going to figure out ways of living together to say, look, that's wrong, you know, I don't think that's ethically correct. But then you don't condemn everything that exists in that society because there's something wrong with it.

01:12:21:25 - 01:12:51:08

Speaker 3

Let me give you an example that I may not be the best, but it was very helpful to me personally because where I did field research in the Philippines, the people were head hunters. Okay? Now I found that I was incredibly well treated there. I couldn't have asked for better. I find people attentive. They will caring, they were loving, they were caring of each other.

01:12:51:10 - 01:13:20:26

Speaker 3

And they did have a custom that I did not like. Right. And I wasn't you know, I'm not a the sort of relativist that says, Oh, groovy. Yeah, that's a great idea. No, but what helped me a great deal in coming to terms with my existence there was to realize that these people were saying, you know, we saw World War Two and in fact, it took a lot of careful historical work there.

01:13:20:29 - 01:13:48:07

Speaker 3

They said the Japanese retreated into our hills and they explained it and I looked at records. I did a lot of genealogy. So I discovered in June of 1945 they lost one third of their population. So they said didn't like war. And I thought, Well, I'm having trouble putting this all together now. But they had this practice of headhunting, which often is related to feuding.

01:13:48:10 - 01:14:22:05

Speaker 3

It's complex, it's often related to the loss of a loved one. They say that there's a lot of anger and grief, which in my own case I experienced, and they said they needed a place to carry their anger, which I have not experienced. And I don't think a terrific idea to carry it and vented on somebody else. What they did say, though, was that what horrified them about warfare wasn't the slaughter, and it wasn't that they lost a third of the population.

01:14:22:08 - 01:14:53:29

Speaker 3

What they could not understand was the fact that one man could order his brothers as they saw it. One man ordered his brothers to move straight into the line of fire and to sacrifice their own bodies. And they said, How can one man ask his brothers to sacrifice their own bodies in that way? And what I realized was that their moral horror was as full as mine.

01:14:54:01 - 01:15:19:21

Speaker 3

No, that did not lead me to think you've got a groovy custom there. I see what you mean. Or the more the better. Did not lead me to do that. But it did lead me to see what's in terms of my own society. I don't believe I can be Mr. Innocent or Mr. Clean and look down on this society, nor does it mean that I can then condemn them.



01:15:19:24 - 01:15:51:11

Speaker 3

Yeah. So I think that that's an important kind of perception to have that you don't do group libel. And that's what I mean by the line item veto. It don't condemn the whole culture, the whole civilization, the whole society because of things that are terribly wrong, terribly immoral, terribly mistaken. You don't just that. But that's a very it seems to me that's not a place we want to go.

01:15:51:13 - 01:15:57:00

Speaker 2

It's You.

01:15:57:02 - 01:16:00:00

Unknown

Know, I have a good.

01:16:00:00 - 01:16:14:11

Speaker 2

Relationship. I have I think we want to share the people.

01:16:14:13 - 01:16:23:10

Unknown

A lot of people, of course, my brother.

01:16:23:13 - 01:17:14:00

Speaker 2

You know, wonderful of the if you go to the people want to get into the group and they would be all you can really understand the but we have to and you know all the differences between the three we need to know why the we have.

01:17:14:00 - 01:17:19:21

Unknown

No in the.

01:17:19:24 - 01:18:15:06

Speaker 2

Understanding that you got to work with a lot of not believing in me because we have to do what I need to do. What are you going to do? What we call the Middle East. Because what you're going to become a danger. What will that third be? And we've got to work together. We have to do that. Sacrifice what I said, I didn't say that at all.

01:18:15:09 - 01:19:02:16

Speaker 2

Well, we were like, okay, the reason I'm going to have to make that claim, if you work the next if you go to my girlfriend, everybody show me, Oh, that's pretty good. I mean, you like I'm going to be in an orphanage for the sake of a few thousand Jews, but I'm going to be a human sacrifice. You don't need genocide, you know?

01:19:02:19 - 01:21:00:27

Speaker 2

I mean, people in they probably, you know, I again, I would scratch your buffalo, you know, describe they are killing themselves. Yes. So why is it was that a gift? That one? No problem. You got 2749 divided by 42. Good. Because we're all the problem is you certainly do the right thing and don't get your bombs body. But in year because I was like you was back on you original other than you know you do that get to your family so that you know we rely on God and what did Socrates do but we the world you know all they show God to the stars is.

01:21:00:29 - 01:21:08:14

Unknown

They got long for everything because it's.

01:21:08:17 - 01:21:09:12

Speaker 2

Thank you.

01:21:09:14 - 01:21:39:02

Unknown

Thank you. Get that. But we're off. I know there is a guy.

01:21:39:02 - 01:21:59:14

Speaker 2

Who asked me that. I didn't do that. I did where all of the people.

01:21:59:16 - 01:22:39:08

Speaker 3

Thank you. I'm grateful for your comments, my brother. And it's important, I think, to hear directly and I certainly agree on who has a right to condemn whom. And the other thing I agree on very strongly is that when there's a mention of different lords and this is the correct way to say it, when there's a mention of different Lords, to me what it is, is it's not that the mistake that I was trying to say this earlier and did not say it as clearly as my brother did then.

01:22:39:10 - 01:23:08:26

Speaker 3

But the the question when people say the wind God and this sun God inside, that's when it's getting all confused. Because the notion there of God or divinity or creator is one notion, and then it's important to understand that there are different manifestations, different things that allow people to focus on different facets of what is really a unitary thing.

01:23:08:28 - 01:23:53:17

Speaker 3

And I would agree that as a figure that gets court can be compared with the Buddha, with other comparable kinds of figures. And that's precisely why I would be trying to say that the union of opposites is like the yin and the yang can be compared with other conceptions of precisely that kind. But I think what happens is so often short circuiting of understanding how this works and people will say the wind God or something of that sort, and the terms like in a language I know something about in my own language that the term will be one which means Lord.

01:23:53:20 - 01:24:38:12

Speaker 3

So it's a good translation of the term for these figures. Let's call them for the meaning that. So it's very important. Should we thank you very, very much for your attention and is.

01:24:38:15 - 01:25:05:24

Speaker 1

I think that each and every one of you will agree with me that we have certainly had a very extraordinary experience this evening. It is really quite remarkable to have heard the wisdom of the ancients. Do not say water and the modern interpretation from a very, very learned anthropologist. We're very grateful to you to say goodbye, and we're extremely grateful to you as well.

01:25:05:24 - 01:25:57:21

Speaker 1

Dr. Rosado, you have raised in each one of us a level of excitement as we anticipate the dedication and the unveiling of the Plum Serpent tomorrow at 11:00. I hope that all of you will be with us as we enter into a new era. For I say, thank you very much for coming.

01:25:57:24 - 01:27:37:00

Unknown

Will be doing good. I want you to know from your feet. I think you're one of the better.