

Meeting in the Middle Ages

Interview with Dr. Michelle Brown

Will: [00:06]

I'm Will Beattie.

Ben: [00:07]

I'm Ben Pykare.

Will: [00:09]

And we're two graduate students at the University of Notre Dame's Medieval Institute.

Ben: [00:13]

We're here to chat with students and scholars of the medieval world about what they do and how they came to do it.

Will: [00:19]

So, who have we got today, Ben?

Ben: [00:21]

Today we're chatting with Dr. Michelle Brown, Professor Emerita of Medieval Manuscript Studies at the School of Advanced Study in the University of London and the previous Curator of Illuminated Manuscripts at the British Library.

Will: [00:36]

Let's go and meet her in the Middle Ages.

Good afternoon, Dr. Brown. Thank you so much for joining us.

Brown: [00:44]

Hi, Will. Hi, Ben. And it's Michelle to you guys, please.

Ben: [00:49]

We will work hard, Michelle, to extend that courtesy you've given us. Thank you so much for chatting with us. We got to read a page proof of your upcoming publication, *Bede and the Theory of Everything*. And so that's what we want to primarily discuss with you. But you've gone ahead and had a fascinating career and done many interesting things that we also want to chat with you about while we have you with us.

But I wanted to start with a question. When you bump into someone who is unfamiliar with you, perhaps as you're on a walk or at the store, how do you typically answer the question, "What do you do for work?"

Brown: [01:37]

Well, I learned my lesson about that many, many years ago when I was in my mid-twenties and I was going over to see the Book of Kells, which was a big deal to actually get to see the Book of Kells and handle it. It was a big thing. And I was staying in a Franciscan monastery in the middle of Dublin. And at breakfast, I was sitting next to Fr. Batty, who was 86, totally on the ball. And he said to me, "Well, daughter, what is it that you do?"

I said, "Well, Father, I'm a paleographer."

[02:10] "Ah, to be sure, that must be the art of making friends," says he. I couldn't top that. And that was my best ever use of the term "I'm a paleographer." My least successful is at parties, and you say that and people start talking to you about dinosaurs. So I tend to say now that I'm a medievalist and that I am interested in honoring the dead dudes and serving the living.

Will: [02:40]

Honoring the dead dudes and serving the living. That's perfect.

Ben: [02:45]

I like that they got the "paleo" part, but not the "graph" part. They're like "Dinosaurs."

Brown: [02:51]

He knew what he was saying, that twinkle in the eye.

Ben: [02:55]

Of course. That's delightful. That's delightful.

With that, Professor, as you've gone through your career, how long has this idea for this book on Bede been with you? Is this a more recent project that you sparked up and came with? Or is this something you've been kind of thinking about writing for some time?

Brown: [03:17]

I've traveled with Bede, I think, for most of my life. And it's one of those things that you kind of always have on the back burner, and you never have time to fit it in because you don't have time to do things that you necessarily want to do yourself. And I shouldn't have done it now because I snuck it in cheekily between other deadlines. But I don't know, cometh the hour, cometh the man. And I think there's an awful lot about the way Bede provides a portal into his own age. And his facility for the long view and joined up thinking. And the period that he's writing in that to me has an awful lot to speak

into where we find ourselves now. And it just seemed the right moment. And Bede was getting more and more insistent in my head.

[04:12] And so I actually wrote it quite quickly because it was one of those things that you think a lot about over the years and that impacts a lot upon other projects that you've been writing about and thinking about. And they won't stay quiet forever. There'll come a moment, if you've got one of those people travelling with you or ideas travelling with you, that it will surface. And Bede surfaced now.

Will: [04:39]

You described this before we began recording as a labour of love. I was wondering if you could just briefly introduce to those of our audience who may not be familiar with Bede, perhaps haven't encountered him very much, who this man is that was such a titan of the early medieval world.

Brown: [04:57]

Yeah. He was a very humble scholar.

Bede is often known as the Venerable Bede, and that's because in the late 19th century, the papacy accorded him the title of a Doctor of the Church. So he's a venerable, and he's the only Doctor of the Church to have received that title in the British Isles. He's one of a whole company of saints who, of course, were known as such by popular acclaim by their peers back in the day. But he's been given that honour because he emerges out of the chaos of the meltdown of the global economy and the superpower of the West of its day in the late Roman Empire. And the maelstrom that comes after and the collapse of infrastructures and international relationships is such that, somebody who emerges who can actually begin to make some more sense of that and can begin to help to shape in writing a new identity for their people and to link it back into the continuum of antiquity, is a very remarkable figure.

[06:11] So this is Bede's 1350th birthday. Happy birthday, dear Bede. And he was born somewhere between the mouths of the rivers Tyne and Wear in northeast England, in what became the Anglo-Saxon Kingdom of Northumbria. And at the age of seven, he tells us in his own autobiographical note ... and one thing about Bede is he does a tremendous amount to open up his own research methodology and skills and share them with others. So he's one of the first to give us a CV, if you like, as well as many other things that we'll touch on later. And he says that at the age of seven, he was given by his kinsmen ... He doesn't say his parents specifically. We don't know if they were dead. We don't know if they were his kinsmen. We don't know if he was fostered to other members of a wider king group, etc. But he said he was given to the monastery, singular, of Monkwearmouth–Jarrow. Now, that consists of two separate buildings, what Bede refers to as “of two places with but one will.” And we'll get on to that too later, because that's really interesting why he calls it that. And the mouth of rivers Tyne and Wear on prime communication networks.

[07:32] And he's given to Benedict Biscop, or Biscop Baducing, as his name appears in Old English, and it's better for Bede, of course, in Old English. And their two names appear in an early king list of

the genealogy of the Anglo-Saxon kings of Lindsay, an Anglian kingdom further south in what becomes known as East Anglia. And in fact, the name Lindisfarne means the travellers from Lindsay. So it may be that they had family connections and that they came from a social status that meant that their families in the past were king worthy.

[08:11] And so this young boy is given to these buildings that are going up, and you can still see the 7th century fabric, St. Peter's Monkwearmouth, which was consecrated in 674, and St. Paul's in Jarrow, which was consecrated in 682. And you can still see 7th century fabric, 7th century stained glass, 7th century sculptures ... amazing, amazing places now in post-industrial heartland because, of course, these monasteries were places of industry—they were places of dissemination, of resource, of ideas, of peoples, and that's carried on ever since and before in the Roman period.

[08:54] And so he goes into these Mies van der Rohe modernist buildings of the day that he says are built *moree romana*, not *moree scotan*. So you've got dressed, masonry buildings. No more drafts and rheumatism. You know, these are beautiful, beautiful places of worship where people can have resources and the time to pray and the time to think—and in Bede's case, to think and to think deeply.

[09:26] And he dies in one of the two places, Jarrow, in 735. He's 62 at that point. And as far as we know, in the whole of his career, he only ever travelled about 65 miles. We know he went to Lindisfarne, Holy Island, off of the north coast, further north, and we think he went to York. But he stayed within his kingdom, and yet, out of the maelstrom of the collapse of the Roman Empire, when you can imagine Anglo-Saxon England and the Germanic peoples who'd come in as raiders, traders, settlers, refugees, opportunity seekers ... It would be a bit like the American Wild West, in many respects. And within the same period of time, within two and a half generations, Bede and his like managed to turn it round from sort of the equivalent of cattle bands and others with their sort of coteries, their war bands, and a fair amount of protectionism, et cetera, and have created literate, stable societies with the beginning of an observed—if not always observed, especially by King's—ethical code. And it's quite remarkable.

[10:46] And Bede, from that place, conducts a research network, even without computers and email. He has people running off to Rome looking at the paper likewise. We know more about Essex girls in the south of England than perhaps we need to because the Barking nuns, or rather the nuns of Barking, did a heck of a lot of research for him. And he puts it all together. And we're sitting here now in 2023 ... But why? Because Bede finalizes and rationalizes a unified dating system. Bede was the first computer to actually take all of those different systems with different towns having their own different dating systems with different imperial papal epochs and dictions and all of these. He actually synthesizes it, working on the basis of some work they've done before, but really this incredible thing. He writes the best guide to the Middle East that was still being used as a practical Baedeker guide in the early 20th century, never having left Northumbria, but doing the research and having this incredible imagination.

[12:01] He works out the gravitational pull of the moon and works out the first tide timetables. He's totally obsessed with matter, the natural world. He takes up where Pliny and Isidore have left off and starts writing encyclopedias on the nature of things, the nature of time. He looks at his own people's history, creates an identity, because he's an Anglo, English as opposed to a Saxonish or Judish, and he creates an identity which sets it as a codicil to Eusebius' fourth-century, universal Christian *Ecclesiastical History*. And it's, "Well, what about us? Where do we fit into it?" And these islands are like Tonga Tonga, you know, they're on the edge of the then-known world. And of course, being able to achieve that degree of scholarship and Christian scholarship here was a real marker that the apostolic age had come and that the message had been preached to the very ends of the known earth. And Bede and his fellows reflect that back to the center and say, ever so politely, that only now in these islands, next stop America, could such work be done.

Ben: [13:18]

Fantastic. What a beautiful introduction to this thinker. And as your book is titled, *Bede and the Theory of Everything*, you've kind of hinted at in that introduction, Bede's wide-ranging interests, and not only ... as we might see them, as disparate interests, for Bede, you write about how, no, these things are all working together as part of a joint project of all kinds of different knowledge. Can you speak a little bit about what a theory of everything is, and perhaps what Bede uniquely brought to that large project?

Brown: [14:00]

Thanks, Ben. I'd like to. So a "TOE," a T-O-E, Theory of Everything, we're familiar with that with the biopic of Stephen Hawking, for example, is a bit of a holy grail for, or was, for 20th century scientists. You either believe there couldn't be a theory of everything or you felt that there could, but you couldn't quite capture it. And both Einstein and Stephen Hawking, for example, have written and spoken about it in their time. And they both felt from their respective positions of research on relativity and quantum that there were inconsistencies in the way in which their own research could actually interrelate. You know, they don't tie together. They don't form a whole. It doesn't explain everything. And both of them acknowledged, certainly in private, and I think both of them in public in actual fact, that for them, what was missing was the fact that their theories dealt with physicality, and unless you can engage also with other dimensions of being, what we might call spiritual dimensions of being, that you couldn't actually encompass everything. And you couldn't, as Einstein said he wished to do, glimpse the mind of God. So how to get the bigger picture? And whether you think of God as the cosmic logos, the universe, et cetera, how do you reach out and actually see where you and now stands within that infinity?

[15:44] And my sense was that, through a glass darkly and given where he was in time—the verticality of time, the horizontality of space, and then, as I like to think of it, the quantum dimension of the ring head, the perfect Celtic cross—I think he comes as close as any thinker did to actually thinking about how the physical world, how the universe or the multiverse ... he was striving towards, I think, that multidimensionality ... how human history, how art and faith all worked together. So it's science, the

humanities, faith, belief, art, and a different take on time and space and how you define your place within it. I think all of that is actually present in Bede.

[16:43] And he wrote certainly 40 works that were accepted by scholars, and there were another 20 that have been ascribed to him. And so he writes on the nature of time, how to calculate time, on the nature of things. He writes on rhetoric. He writes on orthography. He writes on grammar. He writes on his own people's history and creates the idea of a nation, if you like, and an identity and their relationships with their neighbours and with the wider world. He writes on the holy places. He writes on key inspirational figures that he thinks stand as really good models and thinking on the good, and St. Cuthbert of Lindisfarne is one of those, obviously. He writes not only prose, he gives us our oldest written old English poetry. And we're told he actually liked pop songs as well. And, of course, he writes his *Life of Cuthbert* not only in prose. He writes a Bob Dylan-type ballad version, a very long Bob Dylan-type ballad version as well, to get it into people's memories, to get it into their consciousness and the inner libraries of their memory.

[18:00] He's a maker. We'll talk probably later about how I think he has a big role in physically making as well as intellectually driving research of the *Codex Amiatinus* and the three big Bibles made for Ceolfrith at Monkwearmouth–Jarrow. And I think he has a key role in actually inspiring the way in which the Lindisfarne Gospels looks as it does. And I think the biggest thing for me that attracts me to Bede is that looking and trying to rationalise his research programme, looking at how it hangs together, thinking about when he was working on different things, when he's working on things in tandem, because he didn't just move from one writing and research project to the next. He was often working on things simultaneously. The 40 or so biblical books of exegesis that he writes ... And again, it's inspired because the whole of human history and feeling is there, as well as this quest to know God and to have relationship with God. And all of the worst things we've ever done and all of the best things are in those pages of the Bible and the commentaries.

[19:07] And the humanity of being that shines through him, for a boy who goes into monastery at seven. But he's there with other people. You know, before he went in there, he would have lain awake at night in the timber halls hearing the dark noises of the night. People didn't have separate bedrooms, etc. He knows about life. He's lived on a farm. And in the monastery, of course, they're part open prison, you've got people actually doing payback on community service as part of their legal punishment; you've got infirmaries, you've got sick and dying; you've got young kids who've been brought in to be brought up, whether they become monks and nuns or not, and to be given an education which is something that Bede is passionately concerned with. They're the places where health or education, where diplomacy etc. took place; and they're places where a lot of the most beautiful creativity took place. And Bede is very much a Neoplatonist, in that he believes that truth is beauty, and beauty is good, the beauty of worship.

[20:16] And when we look at those pages of the Lindisfarne Gospels, for example, the carpet pages, the way in which I have interpreted those in my writings in the past is very much the result of an attempt

to visualise, as we would say in a digital environment, an attempt to visualise an ultimate harmony and unity, which is born of diversity, which doesn't seek to actually iron out what the difference is, which actually uses motifs of a sort that people would have on their tattoos, their metalwork for centuries to define their people, who they are, their status, what they believe. And suddenly they find *their* motifs intertwined with those of other people, who they might still find themselves in situations of enmity with. You see the whole of the flora and fauna of creation, the movement of the elements, all working together, sustained by logos and underpinned by Euclidean and Pythagorean geometry, with the beauty of mathematics underpinning it all.

[21:25] And so I think his close friend, Eadfrith, who I think made Lindisfarne Gospels, and Bede together, create this ... if you like, Lindisfarne Gospels would have been the most visible thing on social media in its day. It was the most visited shrine on Holy Island until that of Beckett and Canterbury in the 12th century. And people travelled. They came there. What they saw, and how they saw motifs that signalled they and their people interacting with that whole, and how it was explained to them by the audio guides of the day—i.e. real people standing there explaining it, et cetera—and the welcome they found, would have actually shaped their view of their society in the world. And so it's the biggest way of getting messages out there.

[22:17] And I think to create a visual aesthetic that does that in such an incredibly intelligent way that draws deeply on science mathematics, and which draws deeply on human history in order to be able to do that, for me symbolizes Bede's visualization. It's all about: How can we be better at living alongside one another and working together, recognizing it's not all about us and that we fit into a bigger picture, which has ... it morphs over time? But it's an idealized view, as Bede and Eadfrith knew all too well. And it's something that is hopefully to come. But it's the working for it in the here and now that perhaps helps to bring it about in eternity.

Will: [23:09]

I think you've beautifully put out there some of the ways in which the medieval world was perhaps... It is not what people, I think, now expect. So I'm thinking of your description there of the monasteries. Rather than being these isolated, out-in-the-sticks kind of places where people go to escape the world, actually, in many ways, monasteries were at the heart of everything. They're hospitals for the sick. They're places where people come for study and education. They're also for reform. And Bede has this enormous project going on, which is drawing on so many writers and so many different kinds of knowledge. I'm curious about whether, when you're studying something like this and trying to bring all of this material together into a single narrative ... What are the challenges that presents, and how is it different to something that might be a more focused project, like working on a particular manuscript?

Brown: [24:08]

Yeah, yeah. I think, for me, the focus goes very much in and out, depending on the project. And I think a great pity for me is that many of the great thinkers and teachers in history are so aware of how little they know, even the greatest of them, that they aren't always very good at putting their head above the

parapet or actually expressing, articulating the bigger picture in view. Some specialise in doing that. It's rare that you get somebody who can really engage with the detail and can then stand back from it and create a view of it that will communicate that detail in some form to a much wider student and public audience. I'm not a great thinker. I'm not a great researcher, but I've done a bit of both. And I guess I've got enough of the rash Celt in me to be forever sticking my head above the parapet. That's probably why I currently live at Land's End, at the far tip of Britain.

[25:29] Yeah, but I think sometimes it's good to be able to do that, because otherwise you're perhaps not attracting people then to come in and engage with the sort of detail and carry forward the research. Because if you don't give people something of that bigger view, it's very easy to develop little islands of our knowledge. And we might know every palm tree and every grain of sand on that island and have no comprehension of how it sits within the ocean, let alone a bigger global view, and certainly not one across time.

[26:10] So, I get it in the neck sometimes for doing that. There are those who say, "You haven't done enough detailed research." And it does, of course, mean that if you're writing something more general like this, it does mean that you're indebted to the detailed work of so many others. And also, you know, with my work on manuscripts—which is something that I do study very much in detail and other aspects of the visual material, artifactual manifestations of the late Roman and early Middle Ages—is that you need to be able to network, you need to be able to work with others, you need to be able to understand enough of other people's disciplines to know when you need to work collaboratively on things. But then I think, you know, it's how you then make sense of it. It's like the first big facsimile of the Lindisfarne Gospels.

Can I tell you a little story about Lindisfarne Gospels before I embark on this? Because it's kind of germane.

Will: [27:14]

Please do.

Ben: [27:16]

Yes, yes. Please do.

Brown: [27:16]

And I think you were going to ask me at some point, "How did I first come into studying any of this?" Right. Well, when I was four, I was taken by my Irish dad and my Northumbrian mum—her family worshipped in St Peter's, Monkwearmouth—and walked down in the Jarrow marches to London and stayed to work on the East India docks. And then dad was attracted for looking for work. He'd come back from the Middle East. And everybody washes up often in these big cities looking for opportunity and to raise families, and then a generation or two later, often their families will seek their backgrounds

and become exhausted from the big cities and want to go back to their roots, but they're not there obviously in the same way.

[28:03] And for me I was taken to see this book because you know they came from incredibly poor backgrounds, and they had to go out—both of them—at the age of 10 to work to help raise their siblings etc. But they were great autodidacts. And our council house, our public housing place, was full of second-hand books. And they took me to the British Museum galleries and showed me the Lindisfarne Gospels. And there it was, in its Snow White coffin. And, you know, my nose couldn't actually come up to the glass. And Dad picked me up on my shoulders and held me carefully over it. And, I don't know, those strands of interlace just reached out and pulled me in. You can imagine the animation, can't you?

[28:48] And I was just hooked. I went home, and I literally wrote in my little girl diary that, instead of being an astronaut, I was going to save civilization by being a librarian. And I never thought I'd ever get to touch them or work with them or anything, but many years later, I was the curator of that incredible monument of human achievement and aspiration, as well as many, many more incredible things. And so, I don't know, it was sort of a bit of a lifetime's journey, and it was like paths crossing it, and it leads you inexorably.

[29:26] And so when I finally had the opportunity to convince the British Library who at that point were kind of not wanting to do old things. It wasn't really down with the kids and it all had to be, you know, very digital. And in fact, the first thing we sent into cyberspace was Beowulf, because the old, interesting stuff is what tends to often be the impetus for pushing forward. And so when I worked on that ... Of course, one of my great mentors had been Julian Brown, and he had worked on the first facsimile in 1956 to 60. And he was one of a big team. And the monumental, single-volume commentary is as big as the Lindisfarne Gospels itself. And it's full of the most amazing, amazing detail, but not much of a synthesis. And many scholars have pillaged it and have taken issue with it over the years. It's become part of a nationalistic pendulum swing of "Is it English? Is it Irish? Does it matter?" And we know those are ditches that people will die in.

[30:36] And then, I get the opportunity to do a new state of the art digital facsimile and exhibition with that book at its core. And I wanted to do it differently. So, for example, we had the carpet pages made into carpets, and we had kids using it like snakes and ladders. We had Buddhists sitting in front of the Gospels praying. We had all sorts. And I did take the decision to write my own commentary volume as a single-author volume. It's quite hefty, but I think it's a think-big volume. And it's called the *Lindisfarne Gospels: Society, Spirituality, and the Scribe*. And I insisted that, rather than just have it available as a companion to the many-thousand-pound facsimile, in the case of which it was ten thousand pounds, I insisted it should be available separately as 20 pounds as a paperback and that all of the digital images that we took for the expensive, state-of-the-art facsimile should be available, free to the public, online.

[31:42] And I wanted to do a single-volume one, because I wanted to bring their research together and the critiques of their research that had been done and my own research and that of my peers, and bring it together into something that could serve as a reference point, but also an inspiration, for those who are interested in the period going forward. And I think ... I hope it was able to do that. But of course that does mean that some of your peer group are more amenable to that approach than others.

Ben: [32:17]

Yeah, and working at the British Library ... I can't imagine. I had the opportunity to visit it, just once. And I walked in, and I was very excited. I didn't know what of the collection would be out on display just for people touring. And I just walked up and saw *Codex Sinaiticus* just sitting there, and I almost fell over. And I just ... it was nothing short of a spiritual experience. And I just was looking, and it was turned to this passage. I think it was Isaiah. And I started, you know, pulling out my Greek, and I was just ... I was just fascinated. And then another person walked up, and I got to bond with this stranger about ... *This is it. It's here. This is the thing.*

Will: [33:10]

What is the ... what is it, Ben?

Ben: [33:12]

Yeah, so this is a beautiful codex that's really one of our earliest attestations to a complete New Testament. It also has the Old Testament, and it's just written in Koine Greek. A *huge* text for biblical studies and trying to get back to, like, what exactly these earliest attestations of these books were. And it's also just so well preserved and so readable. It's fascinating.

Jones: [33:48]

We think it was made in fourth-century Caesarea. And it's a big, imposing, multi-volume book unlike the sort of wax tablets and small scrofulous papyrus, scroll fragments and things that we have earlier witnesses to the biblical texts. It's like meeting ... Well, it's like going into an incredible building, and meeting an incredible, incredible person at the center of that building, isn't it?

Ben: [34:13]

It is. So I just wonder, how was it working at a place like that where you have so many different pieces that might strike different people differently, that are so important to different fields of research?

Jones: [34:29]

Exactly. It's amazing. I mean, there's no better way of working on the job than with manuscripts and your primary source materials, and to do it in such an incredibly rich place and in such a buzzy environment as one of our great cities and our great libraries, where of course, the whole world comes to you. It's like the most incredible common room. And if, like me, you're a facilitator and want to make things happen and say yes, you tend to get drawn into all sorts of people's work in all sorts of

ways. And so the number of projects that you get involved in are just immense and the number of intellectual problems.

[35:13] But for me, also, the big challenge working in the ... because we were in the British Museum building before the new building, that's St Pancras [?] ... And it's how, again, you get the different constituencies working from the most advanced, senior, cutting edge research, and the most incredible big names in historical research and contemporary literature and science. And how you go from that into being a filter because you've got the opportunity to be there and witness that and to be part of it. How you can actually disseminate that opportunity that you've been given to the widest possible audience at all different levels of their life journey and learning journey.

[36:02] And one of the things I love about Bede is that at the beginning of his autobiographical note, he puts, "My biggest joy in life has always been to research, to teach, and to write." And he becomes the greatest thinker of the post-Roman world. But that humanity, and you can bet he was still in that schoolroom right up to the end, teaching the little ones as well as the most promising of his senior students, and working with his peers on incredible projects, and reaching out internationally. And I think in all of us as scholars, if we've been given the opportunity—and it's hard won now, as it was then—to think and to think deeply and have access to these materials and these people of the past and the present, it behooves us to really maximise that and do whatever we can with it.

[37:03] That's why I guess I've always thought of ... It's not been a job for me or career. It's a vocation. And I guess that is very much bound up with my faith as well. And I think one of the things I've tried to do whenever I talk to anybody in the library or my own students over the years, is to try and get them to think or help them to think more deeply about why they do what they're doing. It's not just because it's an easier job than grafting manually. It's not just because it's a, you know, it's ... it is what it is. You know, you could earn more money if you were a trader on the stock exchange floor. But why do what you're doing? Is it just to have a nice career, to lose yourself in the work and to be reasonably secure? Well, probably not for most young scholars these days. Or is it because you want to maximise those opportunities and feed your little precious drop at the end of your life of what you've contributed into that great ocean of the whole and, to me, into being of the good?

Will: [38:30]

Well Ben, this was a really interesting conversation that covered a lot of ground, so much so that we've split the episode into two, and we'll be dropping the second half next week. I hope you'll all join us then in the Middle Ages.

Meeting in the Middle Ages is sponsored by the Medieval Institute of the University of Notre Dame with a generous grant from the Medieval Academy of America. If you have any questions for a medievalist, send them to us at meetinginthema@gmail.com. You can follow us on Twitter, @MeetingintheMA and Instagram, @MeetingintheMiddleAges. For more information on some of the topics raised in this episode, head on over to the episode description. Thanks for listening.