







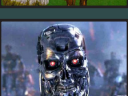
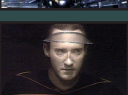

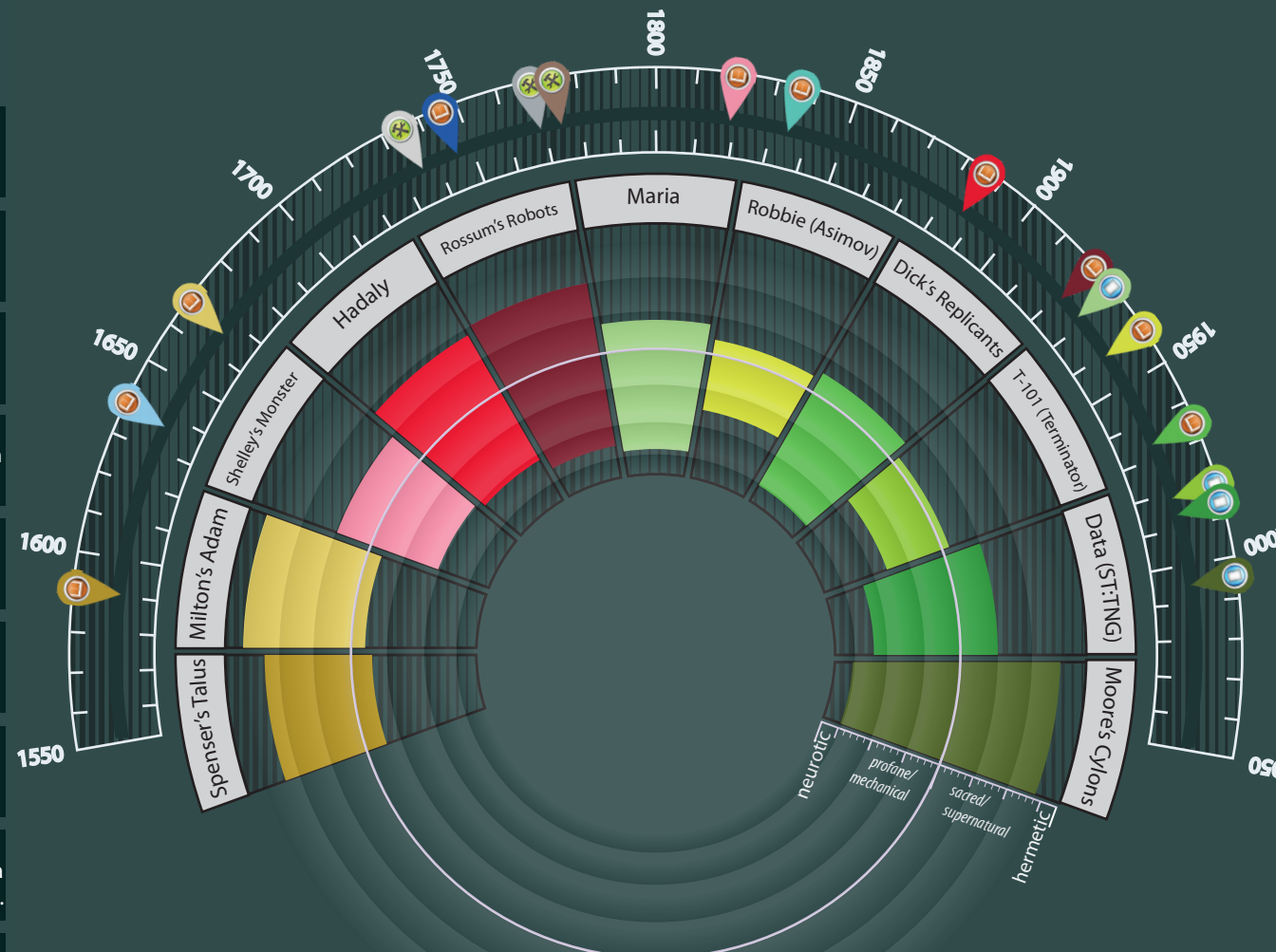


Rise of the Robot: A Timeline of Robot Others

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	Spenser's Talus - <i>Faerie Queene</i> An iron man, page to the Knight of Justice.
	Milton's Adam - <i>Paradise Lost</i> Prelapsarian Adam and Eve, the first thinking machines.
	Shelley's Monster - <i>Frankenstein</i> A modern mummy, given life through the science of galvanism.
	Hadaly - <i>L'Eve Future</i> A female android with a soul more human than her human model.
	Rossum's Robots - <i>R.U.R.</i> Robotic serfs that re-enact the Biblical Fall (and Rise) of Man.
	(False) Maria - <i>Metropolis</i> An alluring robot imbued with a duplicitous nature that can only be described as human.
	Robbie - "Strange Playfellow" A robot nursemaid dearly loved and cherished by the child he protects.
	Replicants - <i>Do Androids Dream...?</i> Android imposters, reducing human minds to a schizoid state indistinguishable from their own.
	T-101 - <i>The Terminator</i> An assassin from the future. An implacable villain, later becomes a beloved hero.
	Data - <i>Star Trek: The Next Generation</i> An android who struggles to achieve the emotional capacity that would make him human.
	Moore's Cylons - <i>Battlestar Galactica</i> Artificial humans that believe they are God's "Chosen"— a new race of mankind.



In *The Melancholy Android*, Eric G. Wilson measures the psychology of the artificial human on a spectrum that spans the distance between the 'hermetic' and the 'neurotic'. The 'hermetic' represents the sacred, in which the other is a 'reconciler of body and soul'— it is at this end that pre-modern robots gather, human-like creatures more like angels than mechanical automatons. The 'neurotic' represents the profane, in which the other is 'wrecker of body and soul', a violation of human life— it is to this pole that the modern robot gravitates, Wilson argues. I would suggest that these two features of the other are not mutually exclusive, that the robot can be both miracle *and* monster. I have taken eleven examples from the timeline and mapped them onto this spectrum. While the -15/+15 scale applied above is completely arbitrary, it provides a visual model for understanding how the robot other can seem both utterly alien and intimately familiar.

Legend - Timeline

Category	Icon	Item
Literature		Spenser, <i>The Faerie Queene</i> (1590)
Literature		Milton, <i>Paradise Lost</i> (1668)
Literature		Shelley, <i>Frankenstein</i> (1818)
Literature		Villiers de L'isle-Adam, <i>L'Eve Future</i> (1886)
Literature		Čapek, <i>R.U.R.</i> (1921)
Literature		Asimov, 'Strange Playfellow' (1940)
Literature		Dick, <i>Do Androids Dream of Electric Sheep?</i> (1968)
Literature		Dick's Replicants
Literature		Robbie (Asimov)
Literature		Maria
Literature		Shelley's Monster
Literature		Milton's Adam
Literature		Spenser's Talus
Inventions		Descartes, <i>Discourse on the Method</i> (1637)
Inventions		La Mettrie, <i>L'Homme Machine</i> (1748)
Inventions		Poe, 'Maelzel's Chess-Player' (1836)
Inventions		Vaucanson's Flute-Player (1737)
Inventions		Von Kempelen's Chess-Player ('The Turk') (1770)
Inventions		Jaquet-Droz's Writer (1774)
Film / Television		<i>Metropolis</i> (Lang - 1927)
Film / Television		<i>The Terminator</i> (Cameron - 1984)
Film / Television		<i>Star Trek: The Next Generation</i> (Roddenberry - 1987-94)
Film / Television		<i>Battlestar Galactica</i> (Moore - 2004-09)

Design adapted from P. Butt's Illustrator Tutorial, <http://www.digitalartsonline.co.uk>