



Saint Ignatius' College
RIVERVIEW

The Kircher Collection

MAJOR WORKS FROM THE CLASS OF 2015

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The Kircher Collection

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DR PAUL A HINE, PRINCIPAL

Foreword

John O'Malley SJ, one of the foremost authorities on Jesuit history, asserts that 'Ignatius and his companions from the very beginning advocated and exemplified a learned ministry'¹. Because of this, the Society of Jesus grew from its foundational days to embrace reason and scholarship of all forms with a reflective and constructively critical impulse to learn. Indeed, the earliest Jesuits such as Matteo Ricci, who travelled to the Far East in the mid 16th Century, were among the finest scholars of their day, schooled in cartography, astronomy, mathematics and linguistics. A brief glance at Jesuit history across the centuries will reveal that it is enamoured with those who have made great discoveries and explored contemporary fields of research, from telescopic and physics, to art, philosophy and literature.

The tradition of scholarship and the desire to learn remain deeply embedded in Jesuit education. Four hundred years after Ricci, at a major international conference that foregrounded the 21st Century, the Congregation asserted that 'In all of its endeavours, Jesuit education is distinguished by intellectual excellence and academic rigour'². Because of this, 'the schools set demanding standards for both students and faculty'³. It is this ethic that drives the education program at Saint Ignatius' College Riverview and generates the quality of work contained in this publication.

Named after Athanasius Kircher SJ, a man of prodigious intellect in the 17th Century, *The Kircher Collection* is testament to the aspirational scholarship that is alive and well at the College. It profiles key fields of academic pursuit and endeavour—Literature, Visual Arts, History and Musical Composition. More than just a compendium of student work, it is a manifestation of the desire to enquire, to experience, to comprehend, to analyse, to interpret, to explore—all corollaries of creative cognition in the quotient of learning.

As you read this publication, it is my hope that you will enjoy the sophistication of the work, remembering that these young men are still of a tender age with so much potential in their chosen fields. Who knows, they may reach some of the lofty heights of illustrious alumni such as Robert Hughes, Alex Seton and the four Rhodes scholars who have given so much to academic pursuit and artistic expression in their personal and professional lives. These are early days in disciplines still seminal to the contributors, but a discerning appreciation of their work augurs well for all that lies ahead.

Special thanks are extended to Mrs Annette Swinfield, Mr Panayiotis Diamadis, Ms Debra Williams, Ms Julie Stevens and Mr Dev Gopalasamy for their engagement in this project. The proof is in the pudding. Enjoy.

1 John O'Malley SJ. (1993). *The First Jesuits*. In Traub, George, W. (Ed). *A Jesuit Education Reader*. p 7

2 Communal Reflection on the Jesuit Mission ... A Way of Proceeding. From the Jesuit Conference, 2002. In Traub, George, W. (Ed) opp. Cit. p 179

3 Mitchell, Robert, A. (1988). *Five Traits of Jesuit Education*. In Traub, George, W. (Ed) opp. cit. p 111

INTRODUCTION

Athanasius Kircher SJ

Athanasius Kircher, born in 1601, was the complete Renaissance man, the *uomo universale*, a polymath. Derservedly known as 'the Master of One Hundred Arts', he taught in the Colleges of Würtzberg and Avignon, before being posted to Rome (where he died in 1680). Kircher was a polymath and has been compared to da Vinci. As a young man Kircher was, according to his own account, an accident-prone dimwit.

Kircher invented the lantern slide (the forerunner of projectors). He accurately estimated the speed of a swallow at 100 feet per second (without a stopwatch). He was a vulcanologist (even climbed into the volcano Vesuvius) and wrote the first book on vulcanology. He founded the first public museum. Kircher and others like him taught in the Colleges and encouraged the appropriation of the sciences into the school curriculum.

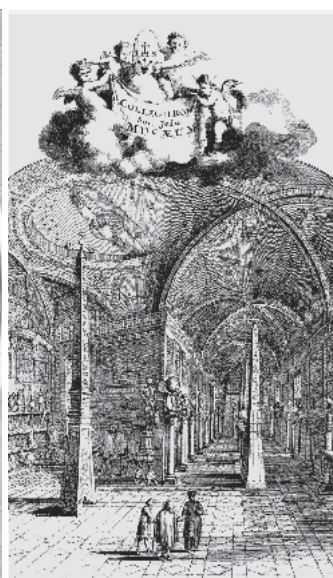
Kircher invented calculators, wrote on symbolic logic, and devised mathematical tables. He understood the evolutionary process and hinted at the germ theory of

“

It was because of Kircher's work that scientists knew what to look for when interpreting the Rosetta Stone.

”

Left: Athanasius Kircher;
The Kircher Museum in Rome



disease—he attributed the plague to tiny animals which he had observed under a microscope.

His first publication concerned magnetism. Then he wrote of sundials, next on the Egyptian language, then on calendars. He mapped the city of Atlantis.

He knew 20 ancient and modern languages. He studied hieroglyphics and it was because of Kircher's work that scientists knew what to look for when interpreting the Rosetta Stone. He has been called the real founder of Egyptology.

Kircher always wanted to be a missionary in China, but the importance of his teaching saw this dream never realised. However, that did not prevent him writing a huge treatise on China, *China Illustrata*, which included mythology, accurate cartography and Chinese characters.

“

He dressed
up cats in
cherub wings,
to the mild
amusement of
onlookers.

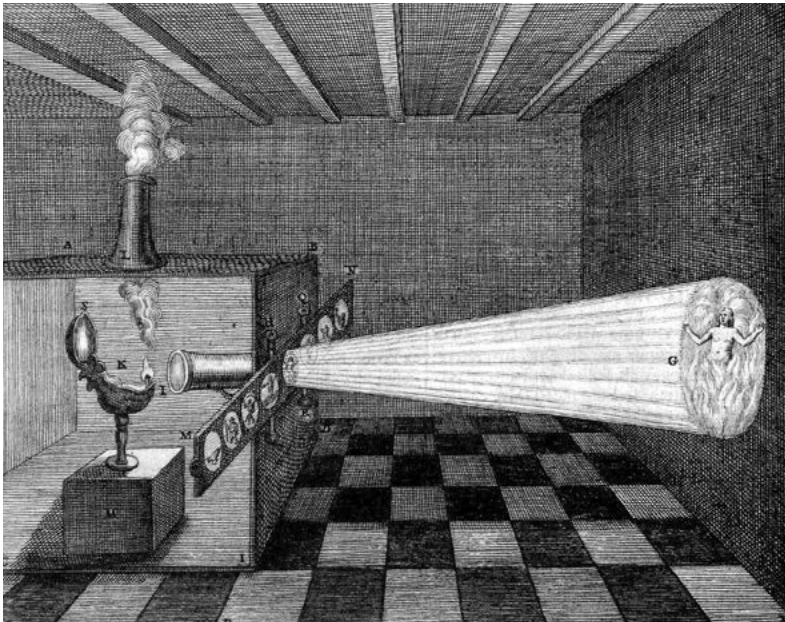
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While traveling through Italy writing his book on magnetism, he came to the town of Taranto, which gives its name to the poisonous tarantula spider. The region of Taranto was known for the prevalence of a disease called 'tarantism', which induced an hysterical condition in the sufferer, with one characteristic feature being the sudden desire to dance, in a wild and rapid whirling motion. In fact, the dance (which lasted three or four days) was one of the body's natural defences against the illness, with the rapid activity helping to work the illness out of the body, through perspiration. The Italian dance, the *tarantella*, originates from this.

It was commonly supposed that the illness was a result of the bite of a tarantula. Accordingly, it was believed that the cure for the bite of the tarantula was to perform the dance. In his book on magnetism, Kircher helpfully depicts the region populated by the spider, and gives drawings of the animal and of its victims being bitten. Finally, should one be unfortunate enough to get bitten, Kircher, composed a piece of music—*Antidotum Tarantulæ*—for the victim to dance to, to cure the bite!

Kircher practised a unique brand of science before the lines had been drawn between it, art and religion. He covered herbs, astrology, mining, dragons, demons, weather, eclipses, fossils, gravity, bioluminescence, the sun and moon, and other topics. For example, spanning scriptures and science, he calculated that the height required for the Tower of Babel merely to reach the moon would catapult the earth out of its orbit.

Visitors to Kircher's impressive museum heard his disembodied voice, fed to them through a hidden metal tube he spoke through from his bedroom. He engineered megaphones with which one of his friends used to bray at wolves and set them to howling. He launched dragon-shaped hot-air balloons with 'Flee the wrath of God' painted on their underbellies. He dressed up cats in cherub wings, to the mild



Left: The precursor of the slide, overhead and digital projector

amusement of onlookers, and the great annoyance of the cats. (Cats did well to avoid Kircher altogether. He is said to have designed a cat piano to harmonise differently pitched meows by having the piano hammers strike the poor creatures' tails—though there is no evidence he actually built the instrument.)

Towards the end of his life, Kircher's stocks fell as the rationalist era emerged. Descartes (himself a Jesuit alumnus) described Kircher as 'more quacksalver than savant'. However, in this postmodern era, many are being drawn again to his eclecticism, transcendence of academic boundaries, taste for trivia and technomania.

FR ROSS JONES SJ

ENGLISH

Antoine Kandalajt

Being and Becoming

STATEMENT OF INTENT

My Major Work *Being and Becoming* explores the relationship between mathematics and the arts. Namely, by appropriating Plato's notion of 'The Forms',¹ I demonstrate that through non-linear thought, which exists only in mathematical theory, everyday linear patterns of thinking can be transcended.

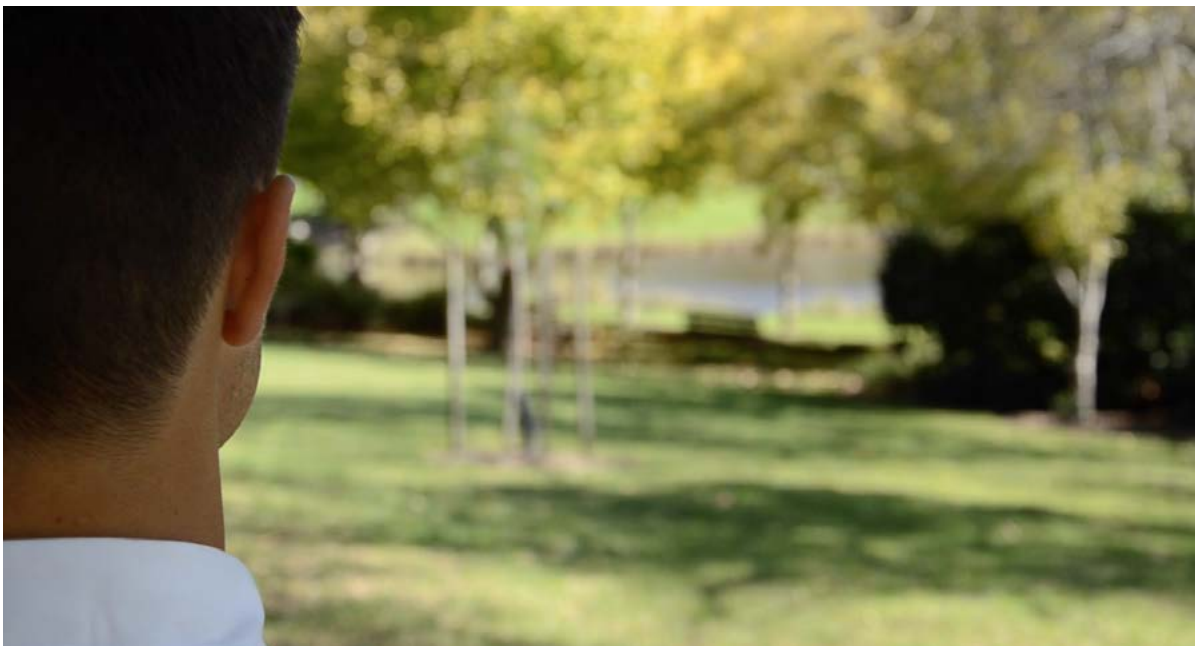
As Morris Kline has noted, "*mathematics has determined the direction and content of ... philosophic thoughts, religious doctrines, major painting, musical, architectural, and literary styles*" and has indeed "*fathered our logic ... furnished the best answers we have to fundamental questions about the nature of man and the universe.*"² Within the video medium, I substantiate Kline's claim through the visual allegory of an everyman protagonist who is only able to transcend the restrictions of our world (linear thinking) as a result of his experiences with Plato's mathematical theory of 'The Forms' (non-linear thought).

Underpinning my Major Work is an understanding of the pertinent relationship between mathematics and art. The perspective that mathematics is a critical influence in the construction of art throughout Western history, as explored by Morris Kline in *Mathematics in Western Culture*, is central to the purpose of my project. Additionally, both Dana Mackenzie's article *Beautiful Minds Math Guru Makes Truth Equal Beauty*³ and Michele Emmer, an optical artist who uses mathematics as the basis of his creations, speak about the pedagogical value of mathematics being used for aesthetic

1 Plato's mathematical theory whereby all objects reside in an abstract 'pure and perfect' form.

2 Kline, M (1953). *Mathematics in Western Culture*. Oxford: Oxford University Press.

3 Mackenzie, Dana. 2002. *Beautiful Minds Math Guru Makes Truth Equal Beauty*.



reasons. Emmer⁴, explores how “graphics ha[ve] made it possible to actually see unimaginable complex, graphic mathematic objects” and this has been central to my Major Work. Since my protagonist experiences Plato’s theory within an imagined world, comparable to complex number theory, only through green-screen technology that integrates both created footage of Plato’s ‘Forms’ and intertextual reference to ‘Nature by Numbers,’⁵ can Plato’s reality be substantiated. The further inclusion of real and imaginary axes, fractal imagery and intertextual computer generated images that are incomprehensible in the material world is made possible through Final Cut Pro ‘keying,’ which also visually construct ‘The Forms’.

The relationship between mathematics and the video medium specifically has been fundamental in understanding the medium of my message. Only through previous examples of mathematics demonstrated through video could this be understood. A *Mathematical Film Festival* provides a range of short film exemplars such as *Mathematics of the Honeycomb*⁶ and *Regular Homotopies in the Plane—Part 1*⁷ which utilises motion, colour and a laconic script to exhibit certain geometrical properties. I have integrated the simple use of two-dimensional shapes to convey mathematical concepts within my work to capture the abstract essence of ‘The Forms,’ as seen in the sequence where Plato’s book is opened. Further, the 1998 film by Darren Aronofsky, *Pi*, draws on the complex patterns and unpredictability of the material world and the direct influence of this is evident through my incorporation of the ‘Fibonacci sequence,’⁸ a central element in Aronofsky’s film. Throughout my protagonist’s investigation within ‘The Forms’ he is exposed to the numbers of the sequence, an extended metaphor that acts as a symbol for the perfect mathematical system of knowledge. ‘The Forms’ are composed of superimposed numbers and fractal expressions. These depict the mathematical perfection and patterns of this non-linear reality that sources our own material reality.

Moreover, the expression of mathematics within the video medium has focused on two renowned mathematicians and philosophers, Aristotle and Plato, as antithetical solutions to problem solving. Dossey’s article *Conceptions of Mathematics* explains the distinction between Plato and Aristotle’s view of mathematics as opposing views of acquiring knowledge. Plato’s original dialogues, *Phaedo*,⁹ *Republic*¹⁰ and *Phaedrus*¹¹ and

4 Emmer, M, 1999. *Mathematicians: The New Artists?* Leonardo, 32/3, 220.

5 Eterea Studios, “Nature by Numbers.” Video—Explores geometrical properties through optical communication.

6 Moody Institute of Science. “Mathematics of the Honeycomb.”1975. Video.

7 International Film Bureau. “Regular Homotopies in the Plane—Part 1.” 1973. Video.

8 Mathematical sequence that constructs spiral patterns in nature (0,1,1,2,3,5,8,13,21...).

9 Plato. *Phaedo*. Ed. E. Hamilton and H. Cairns.

10 Plato. *Republic*. Ed. E. Hamilton and H. Cairns.

11 Plato. *Phaedrus*. Ed. E. Hamilton and H. Cairns.

additional reading about him within Platonism¹² and *Plato and the Mathematicians*¹³ revealed the belief that mathematical entities are purely external, providing true knowledge.

Plato's proposal is the focus of Being and Becoming. Therefore direct intertextual references feature through the 'keying' of circles and shapes, computer generated images of geometrical properties on a sunflower, fractal imagery and references within the opening and closing radio podcast. 'The Forms' sequence within the video makes particular reference to Plato's Phaedo as *the unchanging*¹⁴ nature of external reality that is "*only perceived with the mind*"¹⁵ revealing the need for non-linear thought. As Gödel¹⁶ notes, "*underlying mathematics is closely related to the abstract elements contained in our empirical ideas.*" Thus there is a clear link between the abstract and material worlds that provides a path for transferring knowledge. Knowledge therefore occurs purely "*when the mind is by itself engaged with the being.*"¹⁷ opposing the view of Aristotle. The title of my work, "Being and Becoming," explicitly draws on Plato's theory of the external world (The Being) and material world (The Becoming) as two connected realities.

In order to demonstrate the significance of Plato's understanding of the "Forms" my Major Work employs a narrative arc that parallels a clear change in my protagonist's cognitive process, akin to the film *Identity*¹⁸. The opening sequence is repeated yet optically altered to reveal that the protagonist can now perceive in non-linear ways, the visual of the path that directs him 'left' when one was not previously evident. The book, puzzle and Rubik's cube frame the narrative. Initially the protagonist is faced with a mathematical problem that represents linear thinking and cannot be solved. Through expressing Aristotle's "*experimentation, observation and abstraction*"¹⁹ as a flawed process of thought, I draw on the necessity for my protagonist to discover the 'pure and perfect' non-linear reality through Plato's book,²⁰ to surpass the limits of linear thinking through mathematical theory. Close up shots of nature²¹ signify the protagonist's increased awareness of the mathematical interconnectivity that

12 Scott, D, 1994—provides a compendious study of the influence of Plato on English literary tradition.

13 Taylor, C.C.W, 1967—provides a range of interpretations of Plato's dialogues.

14 Major Work, 'The Forms' sequence.

15 Major Work, 'The Forms' sequence.

16 Gödel, K. 1964. What is Cantor's continuum problem. *Philosophy of Mathematics*. 258-273

17 Plato, 369BC "Theatetus." Ed. E. Hamilton and H. Cairns.

18 Adames, K. 2012. *Toberomanced*, 2012. Video

19 Aristotle. *Metaphysics* M3. V1. Princeton/Stanford Classics. Acquirement of knowledge "through the senses."

20 Major Work, 'The Forms' sequence.

21 Major Work, 'The Forms' sequence.

surrounds him in this non-linear world. It is a stark contrast to the sterility of the room in which he tries to solve the problem, within the material world. Further the completion of the Rubik's cube and puzzle within 'The Forms' is then found complete in the material world where the protagonist comprehends that true knowledge can only reside in 'The Forms,' as made clear through the closing of the book²².

A central inspiration of my work draws from the HSC Extension One Genre Module, Science Fiction. The investigation of 'hyperreality'²³ and external systems of knowledge within "*Neuromancer*," explores mathematical 'cyberspace,' a purely extrinsic world that satisfies the protagonist. Moreover, in the HSC Advanced English Module B: Yeats, his understanding of the primary and antithetical gyres, which helps to structure his poetic works, reinforces this unique relationship between mathematics and creativity.

Editing has been an essential aspect of Being and Becoming. Utilising Final Cut Pro software has been necessary to develop my technical execution of imagined mathematical concepts. Namely, within 'The Forms' I reveal an 'x and y axes' with a puzzle superimposed on it. The puzzle represents arbitrary points on the real x and y axes²⁴. However only through $\text{Im}(z)$ ²⁵ is this puzzle able to be solved, visually depicted through the transmogrification of the real axis to the imaginary axis. Further green screen technology and the 'layering' and 'keying' of mathematical fractal²⁶ expressions, enables "*the realm of fantasy, and in that realm there are a number of things one can do against the grain of stereotypical representations and discourses.*"²⁷ Such stylised techniques, including extreme high and low angles, within my protagonist's experiences in 'The Forms' elucidate "*a marked preference ... for subjectivity and self expression over factuality and literalness,*"²⁸ which is vital for expressing mathematics in film. This mathematical expressionism allows the differentiation between 'The Forms' and the material world, akin to 'Veil'²⁹ which draws on the interaction between two distinct realities. This expressionism is further drawn through nature. The depiction of bees, flowers and shells³⁰ draws on the patterns intricately woven through nature, substantiating Plato's 'Forms'.

22 Major Work, closing sequence "radio scene."

23 A term by Jean Baudrillard—the boundary between the real and imaginary is obscured.

24 Major Work, puzzle within the opening scene.

25 The imaginary axis that represents numbers in the complex (imaginary) number system.

26 Direct mathematical expression of nature.

27 Isaac Julien, Murray, T, 2005. *Like a Film Ideological Fantasy on Screen, Camera and Canvas*. 2nd ed. London: Routledge.

28 D.Giannetti, L, 1972. *Understanding Movies*. 1st ed. New Jersey, Prentice-Hall, Inc.

29 CBP. "Veil." Youtube. 2012. Extension II English Major Work. Video.

30 Major work, 'The Forms' sequence.

Additionally, the use of sound reveals insights that would otherwise remain hidden. As there is no dialogue or narration, direct sources feature within my work, similar to the role of the Greek Chorus, with a radio piece at the start and end of the video. The radio extract is a modified version of *Brown's Chaos Theory in Social Sciences*. A radio scholar outlines that “*human behavior does not directly correlate with human thought*”³¹ yet at the end draws on its possibility that “*through mathematics we will be able to comprehend the ‘greater complexities’ of our world*”³² which I have done to help the viewer access the concepts I am exploring. Moreover, the crescendo of music parallels the protagonist’s increased awareness of the mathematical accord within ‘The Forms’.

Being and Becoming is targeted at an adult audience as its less accessible content limits a more general audience. Therefore I would place my film within conceptual film festivals such as; *DoGooder Video Awards*, an online submission of low-budget, non-profitable and unconventional short films, *Mathfilm festival*, a collection of mathematical videos whose content range from graphics to geometry in short film and *Future Shorts Film Festival*, an online short film collection renowned for featuring independent and low budget films that are original and unconventional in nature.

I hope my audience, like myself, will be inspired to appreciate the nature of mathematics in our world and its influence on thought.

31 Major Work, opening sequence “radio scene.”

32 Major Work, closing sequence “radio scene.”

HISTORY

Alexander McManis

Assess the historiographical debate around the success of the Irish delegation in negotiating for the freedom of Ireland in the Anglo-Irish Treaty (1921)

SYNOPSIS

I was first introduced to Irish history when Dr Diamadis led my Year 9 history class through a unit on Ireland between 1916 and 1922. The events and characters fascinated me, particularly Michael Collins. I have always had a strong interest in politics and diplomacy so when it came to my History Extension major project, I wanted to look at a topic that was contentious and political. The Anglo-Irish Treaty debate sprang to mind. My initial idea was to focus on Michael Collins and whether he had 'sold out' to the British during the treaty negotiations. This was later re-evaluated to be more broad, so as to be able to bring in more easily different views on the Treaty itself. Eventually my question became "*Assess the historiographical debate around the success of the Irish delegation in negotiating for the freedom of Ireland in the Anglo-Irish Treaty (1921).*"

The essay seeks to examine this question from two main angles: a) an enquiry into who are the major sources and historians on the Anglo-Irish Treaty; and b) what impacted on the writings of these historians. The essay takes a broad snapshot of the field of debate particularly focusing on what connection these historians have to the original act. It argues that there is a trend in the historiography towards the perpetuation of Michael Collins' line of argument about the success of the Treaty, both in popular and academic history. Through the examination of a wide range of sources from a variety

of time periods, the essay tracks the perpetuation of a certain view of the Treaty through Annalist historiography and seeks to account for why this has become the most predominant argument. By comparing these sources, including the accounts of Collins himself, and seeking to understand the context around their creation, the essay assesses the historiographical debate around the Anglo-Irish Treaty through evaluations of the historical methodology and context of figures involved in the debate.

ESSAY

On 11th July 1921, a truce came into effect between the British forces in Ireland and the Irish Republican Army, ending a bloody rebellion against British Rule. Sinn Féin¹ leader Eamon de Valera, had accepted an invitation from British Prime Minister David Lloyd George to send a negotiation team to London “*with a view to ascertaining how the association of Ireland with the ... British Empire may be reconciled with Irish national aspirations*”.² De Valera sent a delegation led by Arthur Griffith and including Michael Collins and other cabinet members. Lloyd George chaired a British team which included Winston Churchill, Austin Chamberlain and Lord Birkenhead. The negotiations resulted in the *Anglo Irish Treaty*³. (Appendix A) This document was so divisive that it caused a rift in Sinn Féin and is credited for contributing to the Irish Civil War. Treaty historiography has presented a variety of views on whether the Irish delegation succeeded in negotiating Ireland’s ‘freedom’. This paper focuses on who are the main historians, and the way in which their purposes and context influenced their histories.

One key historian involved in this debate is the revolutionary, and later political leader, Michael Collins. As a member of the Irish delegation and signatory to the treaty, he became the public face of the pro-Treaty campaign during the Irish Civil War. His writings to promote the treaty were left incomplete by his assassination in 1922, aged 31. His *Path to Freedom* takes a predominantly annalist approach, looking to the historic roots of the Anglo-Irish conflict and tracking the advance towards freedom in an attempt to link the new treaty into his somewhat idealised, nationalistic, history. With both ‘English die-hards’ and ‘Our own Die-hards’ declaring their representatives had ‘surrendered’, Collins stated: “*There is a simple test. Those who are left in possession of the battlefield have won.*”⁴ For Collins the Irish had most of Ireland and therefore won.

1 Irish political party

2 Quote from David Lloyd George's letter to Eamon de Valera quoted in Lee, J. J., 1989. *Ireland 1912-1985*. 1st ed. Great Britain: Cambridge University Press. p 47

3 The Treaty was signed on 6th December, 1921.

4 Collins, M., 1922. *The Path to Freedom*. 1st ed. Dublin: The Talbot Press Ltd. p 42

Frank Peckham's *Peace by Ordeal* is considered by some as one of the conclusive works on the treaty.⁵ He identifies five main clashes between the British and Irish delegations: “*the Crown, Ulster, trade, finance and defence*”⁶. It is almost universally agreed that the first two were the most contentious. Peckham's issues have served as focal points for later annalist historians writing about the Treaty and for their commentaries on others' writings. They have also been highly influential in determining the way later historians have constructed their arguments. While Peckham is a more empirical historian than later historians like J.J. Lee or Jason Knirck, he retains a strong annalist slant. In contrast to Collins' nationalist annalist approach, Peckham focuses on the negotiations themselves, citing the political momentum shifting in London as the main reason for Lloyd George adopting a less force-based policy towards Ireland. Peckham's approach was not influenced by later Annalist historians who favoured taking into account sweeping lengths of time to write their histories or perhaps because he was writing before the idealisation of Collins as an Irish national hero had become prominent.

Later annalist historians, such as Knirck, largely corroborate Collins' claims, using a wider range of sources and views. Knirck's work was influenced by public perceptions of Collins as a revolutionary hero. Primarily citing Collins, Knirck emphasises that the Treaty was not being drafted in a scenario that lent itself to compromise on either side, supporting Collins' claims that the agreement was the best the Irish delegation could have achieved. Collins described the independence movement as having “*unquestionably seriously interfered with their [the British] government and prevented them from conquering us*”⁷. Knirck supports this position: “*Taken together, the political, military and diplomatic campaigns ... brought Ireland closer to self-governance than it have been in generations.*”⁸ The implied argument is that this was the most that could have been achieved at the time for Irish freedom.

Many historians including Tim Pat Coogan,⁹ Peckham, Knirck and Lee also cite factors that mediate the ‘success’ of the negotiators. Knirck argues that the British negotiating tactics aimed “*to get concessions from the Irish on the Crown while holding out the hope of securing the ‘essential unity of Ireland’*”.¹⁰ Lee makes a similar point,

5 Knirck, J. K, 2006. *Imagining Ireland's Independence*. 1st ed. United States of America: Rowman and Littlefield Publishers, Inc. p 3

6 Peckham, F, 1935. *Peace by Ordeal*. 1st ed. Great Britain: Jonathan Cape. p 89 also quoted by Knirck, *Imagining Ireland's Independence*, p 89

7 Michael Collins, *The Path to Freedom*, p 87 also quoted in Knirck *Imagining Ireland's Independence* p 75

8 Knirck, *Imagining Ireland's Independence* p 68

9 whose work Michael Collins: a Biography became the basis of the 1996 film *Michael Collins*

10 Knirck, *Imagining Ireland's Independence* p 92

taking into account the political factors at play. He asserts that given the “*emotional immaturity*”¹¹ of the British negotiators over the issue of the Crown and the opposition of the Conservatives,¹² this issue could almost never be compromised upon.

Drawing on his reflections on the negotiations, Collins declared to the *Dail*¹³: “*In my opinion [the treaty] gives us freedom, not the ultimate freedom that all nations desire and develop to, but the freedom to achieve it.*”¹⁴ In *The Path to Freedom*, Collins recorded: “*It may be claimed that we did not fail in our task. We got the substance of freedom, as has already been made real before our eyes by the withdrawal of the British power.*”¹⁵ Reflecting annalist influence, Collins’ conclusions are based on his own assessment of the situation. He cites a few government documents and constitutions, which were—and are—not easily accessible to most readers. In the annalist tradition, Collins’ personal experience formed the basis of early Treaty histories and this has had a ‘trickle-down’ effect through the historiography. Published posthumously in late 1922, *The Path to Freedom* is a political document designed to publicise Collins’ side of the story and to discredit the arguments of his Civil War opponents. It was only likely to be read by Collins’ supporters. Opponents such as Brugha¹⁶ dismissed it as propaganda and did not actually engage with the arguments presented.

De Valera and anti-Treaty *Dail* members argued the Irish delegation failed to secure Irish freedom. For them, freedom equated with the Treaty stipulating no connection to the English monarchy and a unified Ireland. These arguments were championed by opponents to discredit Treaty signatories during the Civil War. ‘Political opportunism’ is the denouncement of both sides of the debate: supporters and opponents resort to rhetoric in an effort to dismiss counter-arguments. For the anti-Treaty movement, the signatories overstretched their brief in signing before consulting with Dublin, and therefore failed to achieve the best for Ireland. Collins’ counter argument was: “*The policy of the Anti-Treaty party has become clear—to prevent the people’s will from being carried out because it is different from their own.*”¹⁷

Later historians including Lee have relied on a postmodern approach to discredit de Valera’s argument. Lee makes the point that the argument against the Treaty ‘rests

11 Lee Ireland 1912-1985, p 51

12 Coalition Government partners

13 Irish Parliament

14 Michael Collins speaking in the Dail debate on the Treaty. (Dáil Éireann—Volume T—19 December, 1921 (Debate On Treaty)

15 Michael Collins, *The Path to Freedom*, p 12

16 Another member of the Dail cabinet and one of Collins’ strongest critics. He strongly opposed the signing of the treaty.

17 Collins, *Path to Freedom* p 15

on the assumption' that de Valera "would have made a significant difference to the negotiations" had he been in London. "This must mean either he would have gotten better terms ... [or] failing to do so would have engineered a breakdown in the negotiations".¹⁸

This logic, which undermines de Valera's case against the signatories, has since been used by Coogan and the *Michael Collins* film to cast doubt on de Valera's motives for sending this team to London without himself. However citing Lawlor, Lee states "No analysis of de Valera's motives can ever be definitive, for 'it was never quite clear what de Valera stood for'"¹⁹. This argument is difficult to assess because there is no clear consensus amongst historians about what the instructions to the Irish delegation were and where de Valera stood.

De Valera stated: "It is my considered opinion that in the fullness of time, history will record the greatness of Michael Collins and it will be recorded at my expense."²⁰ De Valera's comment proved to be prophetic, as Collins, his one time colleague and later rival, is favoured by modern historiography. Popular historiography casts Collins as a 'hero' of the Irish independence movement. To a certain extent, this has inflated the perceived accuracy of his reflections on the Treaty. On his *Radio-Television Eire* program *Ireland's Greatest*, Michael McDowell SC spoke about how he was brought up to see Collins as 'Ireland's Scarlet Pimpernel', 'a man for all seasons'.

*"I grew up in a politicised household in which the name of Michael Collins was revered. He could do no wrong and needless to say his nemesis Eamon de Valera could do no right."*²¹

McDowell warns that "maybe it is too easy for the legend to overshadow the man, especially if you're shot down in your prime". This statement summarises how Collins and his views about the Treaty have been viewed by some historians.

The nationalist outpouring that comes with talk about Irish independence has made the Treaty a popular discussion topic. This has muddled the debate as it diverts discussion onto what form of independence the delegates were seeking, rather than assessing their success. Popular history sources such as the film *Michael Collins* portray the forcing of the British to the negotiating table as a patriotic victory, the start

18 J. J. Lee, *Ireland 1912-1985*, p 51

19 J. J. Lee, *Ireland 1912-1985*, p 48

20 Eamon de Valera's comment in 1966, quoted in Coogan, T. P, 1991. *Michael Collins: A Biography*. 1st ed. Ireland: Random House. p 432.

21 McDowell in *Radio Television Eire*. (2014). *Ireland's Greatest—Michael Collins*. [Online Video]. 27 September. Available from: http://www.dailymotion.com/video/x26px4f_michael-collins-irish-history-documentary_news. [Accessed: 01 June 2015].

of Irish freedom. Though the film skirts around the details of the Treaty, its overall characterisation suggests that it at least achieved a victory for Ireland. Designed as a biopic of Collins, the film plays up his role, making him out to be the leader of the delegation who was betrayed by two of his closest allies, de Valera and Harry Boland. In large part this plays to the audience. Collins is the period's best known figure who has over time been cast as the hero. The portrayal of Collins in the film is a reflection of this. As a film designed to turn a profit at the box office, it was in the best interests of the producers to make it as dramatic as possible, including playing up tensions within *Sinn Féin*, and heavily skewing its view about the Treaty's success towards the hero.

While he acknowledges the broad sentiment of his generation, in his popular history, McDowell supports Collins' argument that signing the Treaty helped progress the cause of an Irish republic. This does seem sound because it gave the *Dail* power to pass laws that would enable full independence. McDowell quotes Collins saying "*We can establish in it [the British rule's] place our own rule, and exactly what kind of rule we like*"²². The main opposing argument is that this is rhetoric, designed to please crowds, not based on empirical evidence. In his program McDowell 'champions' an Irish hero, Collins. He is unlikely to emphasise the flaws in Collins' case or give a complex argument because of the constraints of the popular culture medium. Given the success of what McDowell himself dubbed the 'Collins myth', the widespread belief that Collins was an Irish hero who helped bring about the modern republic, is the success of this belief indicative of underlying truth to the argument? While difficult to prove either way it is worth noting that popular opinion has a huge amount of influence on the way history is presented.

Annalist historiography supports Collins' main line that the Treaty succeeded in providing Ireland with the "*freedom to achieve freedom*"²³. The success or failure of the negotiation was contingent upon whether or not it was a move towards increased freedom, and as Collins argued a stepping stone towards final independence. This line hinges on factors external to the negotiations, rather than the negotiation's records. The latter is favoured by empiricists. For example, Collins argues, as do later annalists such as Knirck, that on two of Peckham's key issues—the Crown and Ulster—the Irish delegation would never have been able to extract concessions because of the contemporary political climate. Knirck follows an annalist methodology in producing *Imagining Ireland's Independence*. He draws on earlier annalists to produce his own

22 McDowell in RTE's *Ireland's Greatest*, original quote from Michael Collins, *The Path to Freedom* p 39

23 Michael Collins quoted by BBC History. 2014. Eamon De Valera. [ONLINE] Available at: http://www.bbc.co.uk/history/historic_figures/de_valera_eamon.shtml. [Accessed 17 June 15].

historiography. Knirck was writing when the factual history and the idealised popular history line had already been established.

One of Knirck's most cited sources, Peckham, focuses more on the British side of the negotiations, viewing Irish freedom as a result of British concessions. Peckham's 1935 *Peace by Ordeal*, subtitled "*an account, from first-hand sources, of the negation and signature of the Anglo-Irish Treaty*"²⁴ indicates his empiricist slant, relying less on speeches than other historians because of their perceived bias. Peckham's history is an 'account' of the events, whereas Knirck is examining the debate around the treaty. In particular, the "*ideological and political disputes, ... the powerful personalities involved ... and the later judgements of historians.*" The single largest difference on what influenced their writings is their contexts. Peckham was writing when empiricist principles dominated and people were seeking solid facts in the Civil War's aftermath. Writing decades later, Knirck has the benefit of the development of annalist history into a distinct school of history that utilises vast sweeps of time and social spheres. Knirck was writing after the Collins' myth had become embedded in Treaty historiography and his personality had become so inflated that he was seen as a source that, to a large extent, is treated differently to other sources because of his standing as 'an Irish hero'.

Staunch empiricist Winston Churchill relies much less on facts from the negotiations, preferring very small anecdotes about them in his memoirs. Churchill questions the underlying assumption of predominantly Irish historians that the negotiating team went looking for a fully-fledged republic, and this was their criterion for whether Ireland was free. In a speech to the House of Commons in February 1922, in response to the outcry from one Member that the Irish desire most a republic, Churchill replied: "*Not at all; that is a delusion ... A Republic is an idea most foreign to the Irish mind*"²⁵. Churchill had a motive for making these claims. Since Ireland formed a large part of his portfolio, Churchill would have been opposed to any move to limit his political power. This speech is a political play to local issues. One of his later comments is slightly more insightful. When another member interjected, "*Why have an Irish Republican army if it is so foreign to them?*" Churchill responded, "*Because they have been fighting for position against this country*"²⁶. This comment suggests that the Irish delegation were content with the agreement because it opened the door for a future republic. The argument

24 Peckham, *Peace by Ordeal* p iii

25 Winston Churchill introducing the Irish Free State Bill to parliament, 16 February 1922, as quoted by Langworth, R. M, 2012. *Churchill In His Own Words*. 2nd ed. Great Britain: Random House. p 167

26 Winston Churchill introducing the Irish Free State Bill to parliament, 16 February 1922, as quoted by Longworth Churchill in *His Own Words* p 167

tends to suggest that the delegation felt they had grasped “*the substance of freedom*”²⁷ and that the Treaty would lead to ultimate freedom.

The debate around the Anglo-Irish Treaty is one that has become synonymous with the Irish independence movement. Annalist history has dominated the historiography of the Treaty because the document is usually viewed in terms of being a stepping stone towards independence, as Collins outlines in *The Path to Freedom*. This debate has always been, and continues to be, highly political into the twenty-first century. This is because many families in Ireland were defined by their stance on the Treaty during the Civil War and their stance on the IRA and Northern Ireland after the war. Michael Collins was adopted as a martyred revolutionary hero by the pro-Treaty forces; later becoming “*the hero Ireland deserved*”²⁸. He has become such an embedded part of the story of Ireland’s journey to independence that his mythological status has coloured much of the debate about the Treaty. Since he is a hero who died for his cause, he has gained a status of unquestionability. People’s natural inclination is not to question a martyr, and as a result, because Collins championed the pro-Treaty line, the majority of historiography agrees with that line. The history of the Anglo-Irish Treaty has been a response to the sentiments of the Irish public and their views on the main figures and issues involved, in particular Michael Collins. The single biggest factor influencing how historians have written about the Treaty is their proximity to the personalities involved in signing it, whether this be through political leanings or involvement in the Treaty itself. The debate around this issue will always be inseparably tied to Irish politics and nationalism.

27 Collins, *The Path to Freedom*, p 12

28 McDowell in RTE’s *Ireland’s Greatest*

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ONLINE VIDEO

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FILM

- xvi. *Michael Collins*, (1996) [Film], Warner Brothers, Dublin, 11 October, Neil Jordan

SOURCE ANALYSIS

The Path to Freedom—Michael Collins

(Collins, M, 1922. *The Path to Freedom*. 1st ed. Dublin: The Talbot Press Ltd.)

The Path to Freedom is a very useful source for a historian conducting a historiographical evaluation of the Anglo-Irish Treaty. It is a primary source from one of the negotiators and has the benefit of being close to the debate. It gives a unique understanding of both the negotiations and the political climate of the time. It is also referenced by innumerable other historians in their writings about the Treaty. However, *The Path to Freedom* is primarily a political document. It is designed to convince and to put forward the views of Michael Collins into the public arena, posthumously. It is highly rhetorical and readers should be aware of the huge political motivation behind it. When compared with the majority of other historical works, its facts do appear sound however this is largely because those other sources cite *The Path to Freedom* as a source, creating an inherent backing for it. Ultimately it is useful source because of it being written by Michael Collins, a man who is at the centre of the Treaty debate. The source's reliability is questionable because of the strong political bias but this cannot be checked against other sources because the majority of other sources cite *The Path to Freedom* as a source themselves or are so politically biased against it, they become unfair comparisons.

Michael Collins [film] (1996)—Neil Jordan

(*Michael Collins*, (1996) [Film], Warner Brothers, Dublin, 11 October, Neil Jordan)

Michael Collins (1996) is a prime example of popular history in this debate. It aims to engage the audience through filmic drama and is primarily made for entertainment. As a source it is very accessible to the audience and has a strong historical basis. The film is based on *Michael Collins: A biography* by Tim Pat Coogan, a well known historian who is predominantly known for his work on this period of history. However Pat Coogan is known for his very easy to read, not as academic, writing style and is known to favour Collins heavily. The film tends to sway towards Collins' versions of the event because he is the protagonist of the story and the most recognisable figure from the period, with whom the audience sympathise. This source is excellent in showing how history can be shaped by the public's expectations of historical works, particularly as a popular history works in the way it pushes Collins case because of his prominence amongst the community. In terms of usefulness in its analysis of the actual Treaty, it is highly limited because it only mentions the Treaty in passing and simply gives a

general sense of it being a good deal for Ireland. Its reliability is relatively sound, as it has strong historical backing and enough time distance from the event that it is not directly influenced one way or the other by the events of the time period. However, historians must be aware that the film medium is limiting in the amount of historical detail that can be presented and the same basis that run through Coogan's books run through the film. Additionally the film plays to the audiences expectations and this can strongly distort the history.

Imagining Ireland's Independence— **Jason J. Knirck**

(Knirck, J. K, 2006. *Imagining Ireland's Independence*. 1st ed. United States of America: Rowman and Littlefield Publishers, Inc.)

Imagining Ireland's Independence is an exceedingly useful source when looking at the historiographical debate around the Anglo-Irish Treaty. The source explicitly deals with the 'debates over the Anglo Irish Treaty' and so is historiographical in nature. It draws upon a huge range of sources from all sides of the debate in order to try and keep a balanced perspective on the treaty. It is written in 2006 and as such has all the benefits of having more modern sources on the Treaty available to use as evidence than most publications, the benefit of hindsight on and political distance from the debate. The author is American and unlike Jordan or Collins does not have a direct patriotic link to the Irish nationalism associated with this debate. It has an extensive record of sources used, so can be easily crosschecked and, while academic in writing style, is very accessible to the average reader. Its only major drawback is that its annalist approach does lend itself to looking at large sweeps of time and mediating circumstances outside the Treaty negotiations themselves, which would tend to naturally favour Collins' conclusions because he uses the same methods to establish his claims about the debate.

BEGIN APPENDIX A

xvii. The Anglo-Irish Treaty as sourced from The National Archives of Ireland

xviii. <http://treaty.nationalarchives.ie/wp-content/uploads/2011/12/Anglo-Irish-Treaty.pdf>

2002/5/1

T R E A T Y .

between

G R E A T B R I T A I N & I R E L A N D .

signed

5th December, 1921.

at L O N D O N .

S E C R E T.

~~PROPOSED~~ ARTICLES OF AGREEMENT.

1. Ireland shall have the same constitutional status in the Community of Nations known as the British Empire as the Dominion of Canada, the Commonwealth of Australia, the Dominion of New Zealand, and the Union of South Africa, with a Parliament having powers to make laws for the peace order and good government of Ireland and an Executive responsible to that Parliament, and shall be styled and known as the Irish Free State.
2. Subject to the provisions hereinafter set out the position of the Irish Free State in relation to the Imperial Parliament and Government and otherwise shall be that of the Dominion of Canada, and the law, practice and constitutional usage governing the relationship of the Crown or the representative of the Crown and of the Imperial Parliament to the Dominion of Canada shall govern their relationship to the Irish Free State.
3. The representative of the Crown in Ireland shall be appointed in like manner as the Governor-General of Canada and in accordance with the practice observed in the making of such appointments.
4. The oath to be taken by Members of the Parliament of the Irish Free State shall be in the following form:-

I.....do solemnly swear true faith and allegiance to the Constitution of the Irish Free State as by law established and that I will be faithful to H.M. King George V., his heirs and successors by law, in virtue of the common citizenship of Ireland with Great Britain and her adherence to and membership of the group of nations forming the British Commonwealth of Nations.

1.

5. The Irish Free State shall assume liability for the service of the Public Debt of the United Kingdom as existing at the date hereof and towards the payment of war pensions as existing at that date in such proportion as may be fair and equitable, having regard to any just claims on the part of Ireland by way of set off or counter-claim, the amount of such sums being determined in default of agreement by the arbitration of one or more independent persons being citizens of the British Empire.

6. Until an arrangement has been made between the British and Irish Governments whereby the Irish Free State undertakes her own coastal defence, the defence by sea of Great Britain and Ireland shall be undertaken by His Majesty's Imperial Forces. But this shall not prevent the construction or maintenance by the Government of the Irish Free State of such vessels as are necessary for the protection of the Revenue or the Fisheries.

The foregoing provisions of this Article shall be reviewed at a Conference of Representatives of the British and Irish Governments to be held at the expiration of five years from the date hereof with a view to the undertaking by Ireland of a share in her own coastal defence.

7. The Government of the Irish Free State shall afford to His Majesty's Imperial Forces:-

- (a) In time of peace such harbour and other facilities as are indicated in the Annex hereto, or such other facilities as may from time to time be agreed between the British Government and the Government of the Irish Free State; and

(b) In time of war or of strained relations with a Foreign Power such harbour and other facilities as the British Government may require for the purposes of such defence as aforesaid.

8. With a view to securing the observance of the principle of international limitation of armaments, if the Government of the Irish Free State establishes and maintains a military defence force, the establishments thereof shall not exceed in size such proportion of the military establishments maintained in Great Britain as that which the population of Ireland bears to the population of Great Britain.

9. The ports of Great Britain and the Irish Free State shall be freely open to the ships of the other country on payment of the customary port and other dues.

10. The Government of the Irish Free State agrees to pay fair compensation on terms not less favourable than those accorded by the Act of 1920 to judges, officials, members of Police Forces and other Public Servants who are discharged by it or who retire in consequence of the change of government effected in pursuance hereof.

Provided that this agreement shall not apply to members of the Auxiliary Police Force or to persons recruited in Great Britain for the Royal Irish Constabulary during the two years next preceding the date hereof. The British Government will assume responsibility for such compensation or pensions as may be payable to any of these excepted persons.

11. Until the expiration of one month from the passing of the Act of Parliament for the ratification of this instrument, the powers of the Parliament and the government of the Irish Free State shall not be exercisable as respects Northern Ireland and the provisions of the Government of Ireland Act, 1920, shall, so far as they relate to Northern Ireland remain of full force and effect, and no election shall be held for the return of members to serve in the Parliament of the Irish Free State for constituencies in Northern Ireland, unless a resolution is passed by both Houses of the Parliament of Northern Ireland in favour of the holding of such election before the end of the said month.

12. If before the expiration of the said month, an address is presented to His Majesty by both Houses of the Parliament of Northern Ireland to that effect, the powers of the Parliament and Government of the Irish Free State shall no longer extend to Northern Ireland, and the provisions of the Government of Ireland Act, 1920, (including those relating to the Council of Ireland) shall so far as they relate to Northern Ireland, continue to be of full force and effect, and this instrument shall have effect subject to the necessary modifications.

Provided that if such an address is so presented a Commission consisting of three persons, one to be appointed by the Government of the Irish Free State, one to be appointed by the Government of Northern Ireland and one who shall be Chairman to be appointed by the British Government shall determine in accordance with the wishes of the inhabitants, so far as may be compatible with economic and geographic conditions, the boundaries between Northern Ireland and the rest of Ireland, and for the purposes of the Government of Ireland Act, 1920, and of this instrument, the boundary of Northern Ireland shall be such as may be determined by such Commission.

13. For the purpose of the last foregoing article, the powers of the Parliament of Southern Ireland under the Government of Ireland Act, 1920, to elect members of the Council of Ireland shall after the Parliament of the Irish Free State is constituted be exercised by that Parliament.

14. After the expiration of the said month, if no such address as is mentioned in Article 12 hereof is presented, the Parliament and Government of Northern Ireland shall continue to exercise as respects Northern Ireland the powers conferred on them by the Government of Ireland Act, 1920, but the Parliament and Government of the Irish Free State shall in Northern Ireland have in relation to matters in respect of which the Parliament of Northern Ireland has not power to make laws under that Act (including matters which under the said Act are within the jurisdiction of the Council of Ireland) the same powers as in the rest of Ireland, subject to such other provisions as may be agreed in manner hereinafter appearing.

15. At any time after the date hereof the Government of Northern Ireland and the provisional Government of Southern Ireland hereinafter constituted may meet for the purpose of discussing the provisions subject to which the last foregoing article is to operate in the event of no such address as is therein mentioned being presented and those provisions may include:

- (a) Safeguards with regard to patronage in Northern Ireland:
- (b) Safeguards with regard to the collection of revenue in Northern Ireland:
- (c) Safeguards with regard to import and export duties affecting the trade or industry of Northern Ireland:
- (d) Safeguards for minorities in Northern Ireland:

- (e) The settlement of the financial relations between Northern Ireland and the Irish Free State.
- (f) The establishment and powers of a local militia in Northern Ireland and the relation of the Defence Forces of the Irish Free State and of Northern Ireland respectively:

and if at any such meeting provisions are agreed to, the same shall have effect as if they were included amongst the provisions subject to which the Powers of the Parliament and Government of the Irish Free State are to be exercisable in Northern Ireland under Article 14 hereof.

16. Neither the Parliament of the Irish Free State nor the Parliament of Northern Ireland shall make any law so as either directly or indirectly to endow any religion or prohibit or restrict the free exercise thereof or give any preference or impose any disability on account of religious belief or religious status or affect prejudicially the right of any child to attend a school receiving public money without attending the religious instruction at the school or make any discrimination as respects state aid between schools under the management of different religious denominations or divert from any religious denomination or any educational institution any of its property except for public utility purposes and on payment of compensation.

17. By way of provisional arrangement for the administration of Southern Ireland during the interval which must elapse between the date hereof and the constitution of a Parliament and Government of the Irish Free State in accordance therewith, steps shall be taken forthwith for summoning a meeting of members of Parliament elected for constituencies

in Southern Ireland since the passing of the Government of Ireland Act, 1920, and for constituting a provisional Government, and the British Government shall take the steps necessary to transfer to such provisional Government the powers and machinery requisite for the discharge of its duties, provided that every member of such provisional Government shall have signified in writing his or her acceptance of this instrument. But this arrangement shall not continue in force beyond the expiration of twelve months from the date hereof.

18. This instrument shall be submitted forthwith by His Majesty's Government for the approval of Parliament and by the Irish signatories to a meeting summoned for the purpose of the members elected to sit in the House of Commons of Southern Ireland, and if approved shall be ratified by the necessary legislation.

On behalf of the Irish

Delegation

Dr. P. Ó Súilleabháin (authentic signature)

Micéal Ó Corraigh

Robbie Ó Súilleabháin

Eugene P. Ó Súilleabháin

Seamus Ó Súilleabháin

On behalf of the British

Delegation

Arthur George

Arthur Chamberlain

Birkenhead

Christ. Churchill

December 6, 1921.

MUSIC

Alexander McManis

Carried on the Breeze

REFLECTION STATEMENT

My piece, *Carried on the Breeze*, is an exploration of the woodwind family. As a woodwind trio, it explores how the flute, clarinet and bassoon, although they have seemingly very different sounds, can both blend together and contrast with each other to bring out features in all the instruments. The melody floats through the piece as though carried by the three instruments and constantly weaves between them. The piece was strongly influenced by both folk music, particularly the free flowing flute melodies of modern Irish Folk, and the counterpoint harmony style used by classical composers. It thrives on motivic economy, continually bringing back the same motifs in new ways, creating interest but also grounding the audience as they hear familiar melodies. Each of the different instruments carry these motifs and the interaction between them mimics the interactions between human voices in conversation. The instruments interrupt, copy and contrast each other continually creating a sense of unpredictability and making the piece seem more natural, while maintaining a delicate, light and airy sound throughout. While the flute plays a central role in the piece, I aimed to show off all the instruments in the piece with each instrument coming to the fore at different times, showing both the great harmony between and diversity within the members of the woodwind family. I had an amazing time composing the piece and listening to it being recorded was an incredibly rewarding experience.



Carried on the Breeze

A Woodwind Trio

26797608

Dolce Moderato ♩ = 70

The musical score is for a woodwind trio consisting of Flute, Clarinet in Bb, and Bassoon. It is in 4/4 time and consists of 13 measures. The tempo is marked 'Dolce Moderato' with a metronome marking of ♩ = 70. The score is divided into three systems, each starting with a measure number (4, 8, and 13). The first system (measures 1-4) features the Flute with a melody starting on a half note, followed by eighth notes. The Clarinet and Bassoon provide harmonic support with sustained notes and some movement. The second system (measures 5-8) shows more active parts for all instruments, with the Flute and Clarinet playing eighth-note patterns. The third system (measures 9-13) continues the development of the themes, with the Flute and Clarinet playing more complex rhythmic figures. Dynamics include *mf* (mezzo-forte), *p* (piano), *mp* (mezzo-piano), *f* (forte), and *sub. mp* (sub-mezzo-piano). The score includes various musical notations such as slurs, ties, and articulation marks.

Flute
Clarinet in Bb
Bassoon

4
8
13

♩ = 63

mf
p
mf
p
mf
mp
f
sub. mp
mf
p
mp
mf
sub. mp
mf
sub. p

17

Fl. *mf*

Cl. *mf*

Bsn. *mf*

p

sub. p

mf

22

Fl. *mf*

Cl. *mf*

Bsn. *mp*

p

25

Fl. *f*

Cl. *f*

Bsn. *f*

mf

mp

mf

28

Fl.

Cl.

Bsn.

32

Fl.

Cl.

Bsn.

36

$\text{♩} = 70$

Fl.

Cl.

Bsn.

mp

39

a tempo $\text{♩} = 64$

Fl.

Cl.

Bsn.

3

42

Fl. *mf*

Cl. *f*

Bsn. *mf*

f

mf

45

Fl. *p*

Cl. *mp*

Bsn. *mf*

f

49

Fl. *ff*

Cl. *ff*

Bsn. *ff*

ff

ff

ff

ENGLISH

Ben O'Dea

Chmeating Sleet

REFLECTION STATEMENT

The purpose of *Chmeating Sleet* as a short story is to satirise the heavy conventionality of 21st century Young Adult fiction (YA) by employing the 'Mary Sue' archetype popularised by Paula Smith's 1972 short story *A Trekkie's Tale* in satirical caricature of the typical YA protagonist. By elucidating intertextual links to popular YA novels such as *Divergent*, *The Hunger Games*, *Legend* or *Twilight* in the context of that archetype I explore themes of narcissism¹, feminine empowerment and illusory superiority² as well as setting.

Chmeating Sleet employs an intrusive, omniscient narrator to document the 'master plan' of the young 'Mary Sue Austin' and her mysterious lover 'Daemon', whose ludicrous name came directly from Jennifer L. Armentrout's *Obsidian*. The narrative world is constructed to validate Mary's existence on a superficial layer, and irony as a satirical device highlights this: "*cute clumsiness had always been one of the three flaws Mary knew herself to have, the other two being stubbornness and a hot temper. As the last two are only flaws situationally...*" allows Mary to retain a false modesty despite being "*a natural at everything she tried without having to try*", a perception at the core of Dunning and Kruger's psychology and alluded to overtly with "*I could name some psychologists prepared to try their luck.*"

Fiction typically provides "*significant insights into mature relationships, personal values, cultural identity, physical safety and security, aesthetic preferences, and understanding of the physical world, all of which aid teen readers in the transition from childhood to*

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- 1 Roy F. Baumeister and Kathleen D. Vohs (2001) "Narcissism as Addiction to Esteem." *Psychological Inquiry*
 - 2 Kruger, Justin; Dunning, David (1999). "Unskilled and Unaware of It: How Difficulties in Recognizing One's Own Incompetence Lead to Inflated Self-Assessments". *Journal of Personality and Social Psychology*

adulthood" (Howard)³. Readers contemplate experiences as it were 'by proxy' before encountering them directly (Elkin)⁴ and this phenomenon is amplified by the empathetic present tense and/or first person form of works like *Hush Hush*, *The Host*, or *The Darkest Minds*. The narcissism characteristic of the Mary Sue archetype is evidenced by the inclusion of a female protagonist 'empowered' singularly by inexplicable abilities or plot contrivance by every YA work listed thus far. I would suggest then that Elkin's 'proxy' experience of such superiority is, in fact, an unhealthy and addictive (Baumeister)⁵ selling point of YA.

Such worn out or harmful representational tools have been a popular target for Menippean satire historically; from the early works of Menippus himself on stoicism to Voltaire's *Candide* as a response to Leibniz's 'optimism', or Swift's colonialist commentary *Gulliver's Travels*. By critically evaluating frameworks, satirists offer an imperative for change without necessarily offering direction. *Chmeating Sleet*'s unsatisfactory ending resembles *Candide*'s, and serves a dual purpose in mocking the commercially motivated cliffhangers employed in works like Sarah J. Maas' *Throne of Glass*.

Other satires like Vonnegut's *Harrison Bergeron* or Chuck Palahniuk's *Loser* informed the work stylistically through their use of beige prose and authorial commentary respectively. I was initially encouraged by Don F. Nilsen's⁶ descriptions of "distance from the satirical target" to write using present tense and the first person perspective of Mary in a direct parody of my source material. However, it became a challenge to create a consistent ironic subtext or engaging narrative, even with an obviously unreliable narrator⁶, as prose had to be severely curtailed to create a sufficiently vapid voice. I retained a number of the devices I'd used to create dramatic irony from the lens of her perception, including the lovably daggy puns 'D. Rector,' and 'Chmeating Sleet'.

Mary resembles *Graceling*'s 'Katsa', *Divergent*'s 'Beatrice' or *Poison Study*'s 'Yelena' in her inexplicable and unnoticed talent and beauty. That beauty is revealed in a parody of *The Hunger Games*' multiple makeover scenes where her dress, rather than bursting into flame, comes with "more functionality than a Swiss army knife", jammed with useless comedic paraphernalia.

3 Howard, Vivian. (2011). The importance of pleasure reading in the lives of young teens: Self-identification, self-construction and self-awareness. *Journal of Librarianship and Information Science*.

4 Elkin, J, Train, B and Denham, D (2003) *Reading and Reader Development: The Pleasure of Reading*. London: Facet.

5 Nilsen, Alleen Pace, and Don L. F. (2000) "Encyclopedia of 20th Century American Humor." Oryx Press.

6 Booth, Wayne C. (1961). "The Rhetoric of Fiction." Univ. of Chicago Press. pp. 158-159.

I considered employing the voice of 'Tony Charring' (named for 1984's spy 'Mr Charrington') as Mary's foil and an audience surrogate⁷, but opted instead for an intrusive authorial voice⁸ because it permitted finer control over language whilst contributing its own wry tone ("*and suddenly I'm quite happy for his past to remain mysterious*") that aimed to minimise cognitive estrangement (Suvin)⁹ by guiding the reader. The tone was inspired by a book I've had the pleasure of reading, Scott Lynch's *The Lies of Locke Lamora*, and descriptions like "*a cocktail of hormones and pheromones potent enough to clean drains*" are intentionally humorous independent of satirical purpose.

Such authorial sardonicism is used at times to ironically highlight certain lower ironies in a multi-layered meta-representation drawn from *The Art of Travel* and Advanced Module C. The line "*I'm sorry if you found that jarring, suspension of disbelief so often is*" intentionally compounds the very effect it describes, highlighting the immersion-breaking nature of unrepentant plot devices. This criticism culminates where Daemon (the archetype) dons a literal 'Prototype Lagniappe Of Thought' (PLOT) device to facilitate an unexplained "*highly fortuitous turn of events*" in an exploration of dramatically ironic representations in narrative construction. Such conveniences exist in conjunction with a host of simplified 'satellite characters'¹⁰ to environmentally validate Mary's entrenched narcissism. I shamelessly categorise mine by singular personality traits in direct allusion to *Divergent*.

The exception is Daemon, whose violent and ephebophilic tendencies are masked by "*long, glossy hair and beautiful skin*" (a direct *Twilight* quote). His relationship with Mary explores how within YA true feminine individuality and empowerment are subverted when a heroine's self-esteem hinges on the opinion of violent or simplistic male characters (like *Twilight*'s Jacob/Edward or *The Young Elites*' Enzo). Intertextual links to *Twilight* are offered by Daemon's 'glittering', by Mary's reference to their ages, and by his vampiric appearance after their "first consensual kiss". Janine Harish's *Feminine Individuality in Jane Austen's Pride and Prejudice*¹¹ helped establish an ideal conception of individuality, with "*the sincerity to examine [one's] own behaviour and the capacity to change*" contrasted to the infallible nature of the Mary Sue character, whom Daemon

7 Pandey, Ashish (2005). Academic Dictionary Of Fiction. Isha Books. p. 18. A character through whom the audience are able to vicariously experience the novel.

8 Lake, Jay. (2006). "Narrative Voice and Authorial Voice" The Internet Review of Science Fiction.

9 Suvin, Darko. (in Croatian) (1998). "Hrvatsko društvo pisaca." Croatian Writers Society.

10 Nikolajeva, M. (2002). The rhetoric of character in children's literature. Lanham: Scarecrow Press. A character whose interactions with the protagonist completely define them. Page 13 of MW.

11 Harish, Janine. (2010). Feminine Individuality in Jane Austen's 'Pride and Prejudice'. The Mother's Service Society.

cannot help but love. His allergy to oestrogen reduces the trope of forbidden true love to absurdity.

Another aspect was in satirising dystopian setting as a trope, which was achieved through inversion. I signpost an ironically *anti-dystopian* setting early, seeding the text with references to *Men Like Gods* both explicitly and implicitly by mirroring elements like population (Utopia's 200,000,000). Its description as a 'worst-seller' was inspired by speculative fiction author Neal Stephenson's declamation of the "*nothing can be cooler than blade runner*" mentality permeating modern science-fiction (SF)¹². My understanding of science fiction along with general genre construction stemmed from the Extension One Course, and contributed to the construction of elements like the 'E.S.Police' (inspired by 'espers' in Alfred Bester's *The Demolished Man*) or the post-apocalyptic setting. Genre critics like Neale also highlighted diversity as 'the economy of genre'¹³ and aided me in initially in conceiving of my genre based approach.

Targeted at older young adults able to appreciate references to the existing megatext, my work would be published by a comedy journal like the *Harvard Lampoon*, which has already published *Twilight* parody *Nightlight* and *The Hunger Games* parody *The Hunger Pains*. One challenge was to balance this audience's engagement against a strong satirical voice, as Ben Elton does well in his overt Menippean satire *Blind Faith*. I intentionally lowered the degree of sharpness in the tableau *The Master Plan: Phase Two* in order to facilitate investiture in Mary's character in preparation for the short story's climax. The tableaux serve to structurally separate satirical criticism of thematically unrelated conventions like setting and romance.

Ultimately, my major work encourages a reader to question several facets underlying those YA conventions, including a disparity between true and typically feminine empowerment and simple narcissism. By linking to a broad range of texts I distort an existing narrative, and hopefully suggest a reason for re-imagination within the genre.

12 Gunn, Eileen. (2014), Newitz, Annalee. (2012). Interviews on futurism and innovation in writing. Smithsonian Magazine.

13 Chandler, Daniel. (1997) 'An Introduction to Genre Theory'

MAJOR WORK

PRELUDE: RECRUITMENT

Mary had wanted to set Earl on fire for weeks.

However, even her most wishful scheming hadn't prepared her for the conflagration that was her daydream made manifest. Had she foreseen the screams? Yes, of course. The crowd? She wouldn't have had it any other way. But it was the *unforeseen* details that mattered; like the smell of crackling flesh, or the fact that the hand sanitiser she'd slipped into his hair gel burned *blue* rather than *orange*, or even the speed with which school staff responded. Mary's imagination, much like her perception, was selective.

Earl, the aforementioned pyre, had been a school bully and quite a good one at that—in a professional sense, rather than any moral one. "For raising you, your parents deserved to die in that steamroller accident" had been a considered and elegantly delivered insult, his best all week. Its only flaw had been the stability of its recipient, which had landed him in ... considerable heat.

In her defense, Mary had tried filing a formal complaint. She'd even suggested calling New Eden's 'E.S.Police' department to read minds and confirm Earl's guilt! The school had refused to "waste police time", a rationale they evidently chose not to exercise in the event of intentional immolation.

The officer who was waiting for Mary in principal Jeanine's office seemed quite tall, and despite his obvious lack of any badge or authoritarian demeanour it occurred to neither Mary nor the distressed school principal that he was in fact not an Establishment officer, but rather a teenage boy masquerading as one.

"Don't worry, ma'am." His words were muffled by his uniform's black headset, indicating to any knowledgeable observer that the thing wasn't switched on. "The Establishment will take care of her from here."

This caused quite the uproar from Mary, who screamed at length about "the fascist scum", simultaneously trying to blind the officer's extrasensory perception using her powers.

Of the 200,000,000 surviving humans on Earth, it'd been Mary who'd been born with powers. I'm sure you're familiar with the situation: a brave yet unassuming teenage girl gifted with an inexplicable ability capable of toppling nations. The specifics of Mary's power were cloudy, but involved a confusion pheromone so strong it could suspend disbelief, blinding E.S.Police.

I'm sorry if you found that jarring, suspension of disbelief so often is.

Perhaps because he didn't care, but probably because his helmet wasn't turned on, the 'officer' failed to notice the newly established mental blockade and tased Mary twice before lugging her from the office in a distinctly unprofessional manner. Once outside school grounds, he dumped her on the footpath and removed his helmet, pausing to note the actual police cruisers now flying past. Mary prepared to dust off her fascism spiel before noting the officer's breathtaking tanned physique, which seemingly glittered in the sun. His chiselled jawline and heavy eyebrows framed a beauty outdone only by his *steamy* foreign accent and the promise it was about to deliver.

"Mary Sue Austin ... my name's Daemon and I'm with the People's Liberation Front, an anti-Establishment resistance movement." The faux-officer punctuated this with a particularly violent sneeze. "We've been watching you for a while now, and we think your unique powers could prove valuable. Tell me, how do you feel about anarcho-communism?"

"What the hell is 'anarcho-communism' and why are you impersonating a police officer?" is exactly what Mary didn't say. Daemon's jawline and the impending threat of actual arrest having together accomplished the work of thirteen hundred little red manifestos, Mary's head bobbed in enthusiastic acquiescence.

THE MASTER PLAN, PHASE 0: MASTERFUL PLANNING

Ever the special snowflake, Mary hadn't felt as if a single one of the foster homes she'd burnt down throughout her adolescence had adequately catered to her needs. Her real parents, she firmly believed, had loved her in an irreplaceable way. Perhaps they had, perhaps they hadn't—she'd only been two when the unfortunate steamroller accident had orphaned her, and if not for the locket she wore she couldn't have recalled so much as the colour of their hair.

The relative success of the People's Liberation Front as an adoptee was evidenced not just by a lack of scorch marks on the hideout walls, but by the way Mary took to the atmosphere immediately. The organisation was weirdly segregated: the intelligent Julia, Eli, Rudy, and Ike wouldn't talk with the strong Daemon, Dan, Tahlia, and Elise, who in turn scorned the compassionate Agnes and Graham. A vicious sense of entitlement united them all, and was stronger than blood. As the newest member, Mary exemplified no particular virtue other than her mysterious powers and consequently was accepted by all the groups.

Around a month into her membership all thirteen PLF believers perched conspiratorially at a long wooden table in the dank stone basement that constituted their hideout,

anachronistically lit by harsh incandescent bulbs. A selection of worst-sellers from the bookstore in the lot above propped up a missing table leg, and an unnoticed mould spore drifted lazily down, having cheekily detached itself from a volume entitled 'Men Like Gods'.

Chatter respectfully died down as Daemon rose from the head of the mouldy old dining table. A discordant chorus ritualistically reaffirmed the PLF creed; "Individuality, Identity, Autonomy. Everyone is better than everyone else."

An unfamiliar and nasal voice joined the chorus, originating from behind the room's entryway. Stools were catapulted across the stone floor as the group collectively sprung to their feet in mutual paranoia of the law, in spite of not yet having done anything illegal. The collective tension dissolved somewhat when the sallow man who emerged from under the doorframe was revealed to wear neither armour nor rifle but a saggy brown coat as unremarkable as his own person.

"Who the hell is this?" demanded Julia, the Front's computer whiz. She brandished a Swiss army knife accusatorially, perhaps hoping tenacity would mask embarrassment at her overreaction. It didn't.

Even though the question had been directed at nobody in particular, Daemon answered in an attempt to reassert his characteristic aura of knowing dominance, perhaps wishing he'd told the others about the guest beforehand. How far should one go when cultivating an aura of mystique? Daemon could never be too sure. "He can be trusted. I've recruited him from the bank to help us with—"

As he cut himself off with a fit of coughing, Julia pounced. "With what? What's his motive?"

Mary envied Julia this question, because its sensical nature clearly earned her popularity with the rest of the group, who nodded in unison. She wished she'd thought of it.

The stranger only sank further into his trench coat in response, as if becoming one with the garment. Unsuccessful, he oozed forward instead, the room's crude lighting reflecting off his polished bald spot, encircled by a few tweedy hairs. Mary swore she caught the glint of an earpiece in that light.

"The name's Charring, Tony Charring. I ... I realise you may not trust me, or maybe you think I'm a spy, or something..."

The fact that he acknowledged this ironically dissolved much of the group's suspicion, just as he'd hoped it would. He fiddled conspicuously with his earlobe before continuing.

“...but I’m sickened by the Establishment too. By safety guidelines. By the ... train timetabling. By the construction across from my apartment. By the fact that ... the moment I even consider ‘embezzling funds’ from an Establishment account, I almost lose my job.”

He rubbed his hands together but they slipped, frictionless. He resolved to ask his boss back at The Department of Greater Good how such an organised terrorist group had gone so long without surveillance.

As he spoke, Julia’s frown dissolved into understanding, nodding as she telegraphed her emotions with more intensity than a childcare worker. An ex-Establishment programmer, Julia was wanted by the E.S.Police for releasing documentation exposing the covert release of bioweapons like fluorine and iodine into the water supply. As it turned out, the sheeple just kept right on drinking tap water anyway. Mary firmly asserted that since the eradication of disease, Establishment doctors had nothing to specialise in but spin. Inordinately proud of this witticism, she enthusiastically extended the same logic to the legal system, reasoning that a dearth of crime rendered the extra-sensory powers given to enforcers abusively wasteful. Journalists rarely disparaged the Establishment, therefore the press was not free. A fervid devotion to civil disobedience and a mangled understanding of long dead political philosophies meant the PLF’s charter resembled a veritable scrapbook of logical fallacies.

Mr. Charring’s age (while odd) recommended to Mary a true and unchanging perspective, unwearied by his extra decades of experience and wisdom. Hesitantly, she decided against siding with her infallible instincts and chose to trust the man instead.

Once his coughing fit had passed, Daemon sealed that deal by further reinforcing Charring’s indispensability. “With his assistance, we’ll finally be able to execute the master plan.”

This proclamation elicited just as much excitement as its last four iterations—a lot.

“This time, I’m even more serious. The plan is to blow up the ENTIRE Establishment.”

The last master plan had involved the freeing of all the silkworms enslaved in the Establishment’s automated fabric production plant, and had been thwarted by an unusually resilient lock on the ‘planned entry point’. God forbid anyone accuse Daemon of wishful armchair activism.

Supposedly expelled from the E.S.Police aged twenty, Daemon was the PLF’s founder. I say ‘supposedly’, because speculation around his parentage, genetics, age and even real name were a pastime within the PLF, with whom he deigned to share nothing. The

expulsion theory is as good a guess as any though, and the idea of a mysterious past can often shroud an especially banal backstory in the velvety blanket of its interpreter's imagination.

Mary stole another look at his muscular forearms, tattoos (an inverted pentagram, a crucifix and the pre-apocalypse Chinese character for 'Mushroom') and veins crisscrossing their way along them. His beauty was probably the least subjective thing about him.

"To protect us from the E.S. Police and their mind-invasion tech, none of you get the full details of the plan except Mary ... her powers mean she'll work with me."

A cocktail of hormones and pheromones potent enough to clean drains rushed through Mary at the mention of her own name, like iced lava. She immediately blacked out.

It was at this moment that Mr. Charring realised internally exactly why this group had previously not been afforded the manpower of surveilling, simultaneously wondering if Daemon should go get that cough checked out.

THE MASTER PLAN, PHASE 1: SENSITIVELY GATHERING CRITICAL INTELLIGENCE

Steeped in the fear of a fifth failed magnum opus, Daemon led Mary by the hand as they threaded through the crowded halls of the Third Establishment Bank three days later. A gigantic monitor positioned high on the left wall displayed an economic growth chart circa 0032PA (post apocalypse), another scrolled through a progress report on land rehabilitation outside the city, while yet another replayed a story about District 13's progress with cheap lab grown meat, or "Chmeat©".

Mary unsuccessfully attempted to conceal her disgust at the productive atmosphere by squinting to decipher the nametag of the teller they approached. 'George'. She resolved to trust wholly in Daemon's ability to lie to get what he wanted.

"What can I help you with today, sir and madam?"

Daemon seized up in preparation for an almighty sneeze, rather unfortunately leaving Mary the floor. "Tell me, *George*, if that's your real name, is individuality a commodity to you like any other, readily traded to the Establishment for a salary?"

George, understandably baffled by this astute philosophical entreaty, was midway through formulating a response when post-sneeze Daemon cut him off in pre-emptive defence of his protégée.

“Never mind, you wouldn’t know anyway. My wife and I have a 12:30 appointment with our financial planner, Tony Charring.”

Now confused to no end (and more than a little offended), George shook his head in resignation and accessed his calendar, muttering something about careers in customer service. Mary thankfully missed this comment due to her intense focus on a ticklish drop of sweat trickling down her forearm. Her fear that their marriage disguise might be discovered was immediately eclipsed by the realisation that the sweat-drop was about to hit Daemon’s hand, still clasped in her own. One clear and logical solution presented itself.

“Quick,” she whispered anxiously to Daemon, “Kiss me!”

It was more a warning than a request, just as the following ‘kiss’ was more resemblant of a chimpanzee mauling a birthday cake than a romantic gesture. Daemon squirmed, resisting for a moment before yielding. She tasted resentment, wild cloves and angst. He tasted a stray globule of bacon grease left over from breakfast.

George looked up from his screen just as Daemon extricated himself, now surely too vicariously embarrassed to doubt a cover story he hadn’t been paid enough to question in the first place.

“Right through there,” he mumbled, waving in the general direction of a door at the far end of the hall. “Right ... through ... there.”

The wave lasted for a solid few seconds while Daemon busied himself doing his best “we’ll discuss this later” Medusa impersonation on bashful Mary, holding the expression whilst simultaneously walking might have triggered an aneurysm.

Two E.S.Police stood by the doorway indicated, and for the first time Mary’s presence became essential to the plan—or rather, her powers’ presence. Mary would have asserted that no empirical explanation existed for the contrivance of faith, bravery and necessity that fuelled her shield against the doormen, but I could name some psychologists prepared to try their luck.

Invisible yet all-encompassing, her powers rendered the E.S.Police headsets mostly useless. ‘Mostly’, because the bidirectional devices were designed to broadcast to those in range as part of an in-built accountability mechanism. To Mary’s profound disappointment, the two officers had elected to mentally discuss dinner rather than torture techniques.

Mike: I think I’ll have chicken tonight.

Roasted, braised, with rice, without rice ... mmmmm ... chicken.

Jules: But meat is expensive ... Perhaps tofu?

Roasted, braised, with rice, without rice ... tofu.

Mike: Oh! Head right on past, you two.

Jules: Chicken does taste good with pine nuts, though.

Mike: Yeah. Hey is it just me, Jules, or were those two a touch empty-headed?

Jules: Shhhhhh, Mike, they can still hear us!

It took Mary a minute to register that the embarrassment flowing through her belonged to Mike, transmitted through the headset. Her powers did make her impressionable like that.

As they passed, Mary shot her best impression of Daemon's earlier glare towards Mike, who understandably took a step back, perhaps to summon an ambulance. Upon reaching Tony's office she collapsed her little bubble, gracefully permitting cold rationality to seep back into the air around her. Tony, of course, hadn't known to expect them, and so was caught unawares in the middle of an animated phone conversation with someone whose name Mary supposed to have been 'D. Rector'.

Their timing, like every other mundane element of their plan, had been revealed to Tony as a major twist for his own protection—couldn't have his mind being read! Plus, the suspense kept him on his toes.

So for reasons unrevealed Daemon and Mary departed with seven false IDs, a train driver's hat, and a series of import/export reports concerning frozen goods.

Mike: Hey again! Quick appointment.

Jules: Mike decided on tofu, chicken was too expensive.

Mike: Damn public service salaries.

Jules: I can't wait until that 'Chmeat©' stuff hits the market. I'm annoyed the safety trials have taken as long as they have. Any thoughts, you lot?

Mike: Ok, you stay quiet then. Clearly you're not big on thinking.

Daemon managed a vaguely acquiescent sneeze in their direction as he and Mary hurriedly shuffled out of headset range, beelining for the bus that would take them back to their bookstore basement hideout.

THE MASTER PLAN, PHASE 2: TRAINING

Mary let herself be swallowed by the beanbag in a side room outfitted by the kind ones, which looked like the love-child of a toy store and a hospital—as if someone had forgotten to clean up after a ‘world peace’ convention. Graham (a thoroughly one-dimensional character entirely replaceable by an automated tea dispenser) served Mary tea as she sunk ever deeper into her pink beanbag nest.

The sight of Rudy rapping on the open door not ten minutes later evoked a long, tired sigh from our hero. How tedious it must be for poor Mary, twelve satellite characters pulling her apart as she held them in orbit ... and then Daemon, who doesn’t really fit into an astrology analogy.

But this interruption merited Mary’s notice. Rudy and her identical twin brother Eli had been working for some time to develop technology capable of replicating her powers—a ‘Prototype Lagniappe Of Thought’ device. Such a development could lighten her burden by providing others in the PLF access to her invaluable powers, even if the commodification of her most desirable trait irked her.

The beanbag rustled obtrusively as Mary rose to follow Rudy into the makeshift kitchen-lab that the smart ones called home. The younger girl had recently taken to imitating Mary’s dress sense, which was premised on carefully constructed apathy. While this approach worked for the naturally photogenic Mary, she thought it made Rudy look like a transvestite. But I shouldn’t make Mary sound superficial; she was very accepting of those she believed her inferiors, and thus a *very accepting* person.

At request she donned the device, a modified leather tank top rigged with small LEDs, and stood in front of a mirror hanging in the corner of the converted kitchenette. Rudy and Eli were discussing her in the third person, a novel experience given her internal monologue operated as a single evolving diary entry. She distracted herself by staring into the mirror instead.

“... dampens the effect of gravity around her ...” Rudy enthusiastically but misguidedly proposed. “She can make jumps no-one else could. Her powers are not just mental.”

Eli remained silent, gluing a layer of blue cellophane over a yellow LED on the prototype device. Perhaps you'll find it useful to think of him as a male version of his sister, as that's how Mary remembered him. Saves time and mental strain.

"On."

"Off."

"On."

"Now jump!"

"Turn in a circle."

"Off."

Eli taped a small spoon to the belt of the vest whilst monitoring the results on a thermometer. Had he possessed any qualifications he might have realised that Mary's powers, on the balance of probabilities, were even more fictional than he is.

"Fascinating. Rudy ...", he reached for his neck as if straightening an imaginary tie, "... I think I'm going to need more spoons."

Having satisfied the eclectic pair of demi-quasi-pseudo-scientists, Mary retreated to her beanbag nest in preparation for the following day and her morning combat training session with Daemon.

Mary's head snapped to the left as Daemon's fist thudded against her cheekbone for the tenth time. Daemon had been aiming for her ear, but how was she to know? She was in awe of his fighting ability.

"Faster, Mary ... ahhhhhhhhhhhhhhhh!"

Angry and eager to impress, she lashed out and caught him mid-sneeze, collapsing his left knee with her leg and toppling him. She descended to straddle him and pummel his beautiful, tanned face until it yielded like a squashed pear under her bloody knuckles.

Frozen in disbelief, she perched there atop his (now unconscious) body. Daemon may have been the stronger, heavier, fitter, better trained and more agile fighter, but Mary was a natural at everything she tried without having to try and there was no beating that.

In that moment of silence she leant forward, enraptured. Her lips were centimeters from his and she felt his chest rise and fall. Those seconds seemed to last forever, but then he blinked awake and whiplashed his forehead into her nose.

Four hours later, Mary's world began to coalesce in front of her. Agnes' form resolved, busy lathering her with standard Establishment 'miracle cure' balm. Mary saw this before she felt it, which left a vague taste of concern in her nose. Concussions certainly have a myriad of exciting potential results.

Over the next week Daemon sulked, meeting Mary only for morning training. Graham had unearthed two old pairs of mittens for him to wear, a blue pair pulled over a slightly bigger pink pair. Daemon's punches still hurt, but caused no damage the miracle balm couldn't fix. Honestly, Mary kind of liked the punches. It was his 'constructive criticism' that damaged her most.

"Your hair gets in the way. You should cut it. You should cut it anyway."

"You're too light. Eat some muffins, God knows Graham could use less of them."

A cute clumsiness had always been one of the three flaws Mary knew herself to have, the other two being stubbornness and a hot temper. As the last two are only flaws situationally, she was able to channel them to her advantage and win at least half the fights. On the fourth day Daemon signaled her to stop, his voice coming in ragged gasps.

"You're ..." he inhaled "...you're ready." Then he coughed some more, as was usual.

Mary's exertion covered for the flush that prickled her cheeks. How great the grace of oestrogen that one terse statement could make her dizzier than all of Rudy's admiration combined. She craved his approval more than her fellow activist Dan craved Establishment-prohibited opiates, and I'm unsure which addiction was more unhealthy. Should Mary help explode the ENTIRE Establishment, Daemon would have no choice but to notice her.

THE MASTER PLAN, PHASE 3: DE-TRAINING

Seven thirteenths of the PLF stood in the middle of the arrow-straight railroad from the Capitol to Manufacturing District 13, ready to hijack a train. Daemon, Mary, Tony, Rudy, Julia, Ike and Tahlia—not that any names beyond the first couple mean anything. The uninhabitable plains surrounding New Eden were pockmarked with craters, scars left by the apocalypse. Ike busied himself hacking furiously at a section

of track with a pair of bolt-cutters, shorting out the superconducting coils responsible for magnetically suspending trains only centimeters above the track.

This damage to public property was the PLF's first actual crime and went unnoticed by everyone except Tony, who felt mildly responsible for letting it happen. Hopefully the squad of E.S. Police officers he'd ordered loaded onto the coming train had brought a repair kit.

Upon arrival twenty minutes later the aforementioned train plunged gracefully, plumes of sparks erupting as its momentum screeched it another twenty meters down the line. The assembled hijackers approached the cab as a portly driver in denim overalls dismounted the vehicle.

"Hullo there! Are you mechanics here to fix the rail damage then? The Establishment, bless em', haven't ever built a rail that got damaged! But why aren't you lot in uniform?"

He scratched his bum and peered at them curiously.

"The uniforms supervise everything out in the districts ... can't so much as take a shit without our good officers hearing ... not that it's an experience they signed up to share eith—"

He was rudely interrupted by the dull thud of Daemon's fist against his temple.

Daemon himself looked a bit less fashionable than usual today, largely in part to the newly completed 'Prototype Lagniappe of Thought' device he wore: a leather vest flashing multicoloured lights around a central induction coil that eerily resembled a stovetop. "Dan, Tahlia, tie him up, gag him, and put him in the first carriage. Take his outfit, too."

Unnoticed in the background, Tony started tapping his foot in impatience, wondering where the hell his squad of officers was.

Mary, meanwhile, turned to survey the canvas covering the three front carriages.

Chmeat© Refrigeration Units #32-35

A crude likeness of the already crude Chmeat© sat underneath the label, an ugly lump twice divorced from actual steak. With most of the world's cows and arable land having been evaporated 32 years previously, even pinkish jelly-cubes were enough to sate the hungry populous. The documents from the bank purported this train's destination to the Capitol Hill, for Chmeat©'s official product launch.

Ike ceremoniously flung open two carriage doors, unveiling rows of industrial fridges sitting like great vaults. Much to Tony's relief, the grand gesture also unveiled an entire E.S. Police squadron, stun guns trained.

This understandably elicited considerable surprise and distress amongst our freedom fighters. Mary had a déjà vu moment and began screaming about fascism, powers whacked to full blast. But as the officers dismounted the train there was a searing white flash, as if all their flashbang grenades had simultaneously detonated. No one could recall what happened next, except that it was a highly fortuitous turn of events.

Mary woke to Daemon's insistent coughing an indeterminate amount of time later somewhere tenebrous with intertwining smoke and darkness, and very, very cold. The source of the smoke was quickly revealed by flashlight to be the P.L.O.T. device Daemon had strapped to his chest, which was now fractured and spent, oozing greyish liquid from a cavity on its left. Mary had found the flashlight inside the large duffle bag Ike had been carrying, which also seemed to have been miraculously teleported into the room, sans carrier.

That small flashlight further served to illuminate a couple of things. First, that the room they were in was stacked with pinky-grey cubes of succulent-smelling Chmeat®. Secondly, there were no windows and one door. Thirdly, that that door was locked from the outside. This, as you may have deduced, located our heroes somewhere inside of their targeted train.

Over the following hours Mary and Daemon remained silently slumped, contemplating the fates of their PLF compatriots and wishing desperately that the track outside was being repaired. Unprotected by Mary's umbrella of power, the others had been arrested on charges of destruction of government property. Tears formed icicles on Mary's cheeks as this occurred to her, and she clung to Daemon for both physical warmth and emotional reassurance.

When thirsty, Mary licked frost off the walls, and as hour after hour passed she contemplated nibbling on some of the raw Chmeat® packed just centimeters from her head. Fear of spontaneous combustion or brainwashing kept her cautious, however.

She burrowed into Daemon's chest, conserving body heat. His long, glossy hair and beautiful skin brushed against Mary's as he shifted to clear his throat.

"Mary, I want you to know something in case we freeze to death."

Finally! Prepared for a confession of undying love, Mary snuggled closer.

“Look, I know it’s weird, and it’s pretty ... just ... don’t judge me.”

Mary supposed that their ten-year age difference was a bit odd, but dismissed it. For Daemon, she would have tolerated one hundred years. She egged him on.

“Don’t worry Daemon. I know what you’re going to say. I think I’ve always known, in my heart.”

“How could you tell?” gushed Daemon in surprise. “Was it the way I spoke? Fought? Treated you? Was it the way we kissed?”

Mary just grinned sagely, tracing the outline of his ribcage with her index finger. As she leant in for their first consensual kiss, he offered one last contribution.

“Your understanding helps so much.”

He swept past her pursed lips for a comforting embrace that caused her nose to jam awkwardly against his cheek.

“Understanding?” she mumbled into his ear.

“Yeah. What it’s like, being allergic to oestrogen.”

The fact that Daemon managed to cough directly into Mary’s mouth no less than twice during the subsequent kiss did nothing to diminish Mary’s excitement, which in turn did nothing to diminish his coughing.

Outside the carriage, the repairmen finished their work and the train rose to gently float above the track. With a tired jolt that Mary failed to notice, it began creeping forward again, gathering speed as it carried our two young ... lovers? ... towards Capitol Hill.

Mary stood almost-naked before Daemon in the freezing truck, struggling not to shiver as she pulled a heavy bundle of clothing from the duffel bag. The breathtaking dress she unraveled (hand-sewn by Rudy and tasseled beyond your wildest dreams) failed to excite her as she shrugged it on.

Had someone who cared been watching, they might have told her that the transformation was incredible, that some ancient inner goddess had emerged from the previously unassuming girl with self-esteem as low as her needs were high. They might have described how her heterochromatic irises (which she thought of as a deformity)

caught the flashlight's beams and scattered them like perfectly cut opals. They might have described how the C-cup breasts that had disadvantaged her fighting were transformed into a small—or rather, large—spectacle. Sadly, Daemon was deliberately facing a wall so as to avoid irritating his lungs. He'd resembled a vampire after the kiss, blood dribbling down his chin after a particularly violent coughing fit had ruptured something near his lungs.

Rudy's sorcerous dress did more than conjure beauty out of thin air. Mary lifted her arms and twirled thrice, triggering a series of mechanisms inside the garment that gave it more functionality than a Swiss army knife. All manner of equipment slid out of miniature sheaths; a fork in the epaulette, a glow stick keychain concealed in the hem, a cheese knife by the hip, a pair of nail clippers below the sash, and so on. She had to spend a good twenty minutes afterwards cramming paraphernalia back into niches on the garment.

She hadn't even put on her makeup yet, and though she'd never worn it before she ended up being a natural at applying it, to utterly nobody's surprise.

Made over and ready to rumble, our heroes cowered behind a quivering tower of Chmeat© as the train pulled into the station beneath Capitol Hill. Mary was furiously directing her thoughts towards banal pursuits to keep Daemon's coughing from betraying their position, whilst broadcasting confusion at full strength. Her powers seemed to multiply in keeping with her emotional investment in the mission—five times zero might still be zero, but multiplication it is.

The heavy fridge door was eventually opened with an almighty screech that swept a curtain of light across its contents. Its opener was an already burly man wearing an exo-suit for added strength, who reached in and heaved a huge pile of Chmeat© onto a hand truck, grunting as he wheeled it away. Thankful he hadn't selected their pile, Mary and Daemon sprinted out as soon as the squeaky wheels of the hand truck faded into the distance, though not before taking time to spit on the Chmeat© in an ignoble gesture towards their oppressors.

They followed the unloader away from the carriage as stealthily as could be managed in formal wear, moving into a burnished white corridor. Knowing from the bank intel that the Chmeat© was destined for the main ballroom, they trusted in the unnamed delivery guy to lead the way until they heard the low buzz of conversation ahead.

As they entered the wide, open ballroom they passed two E.S.Police guards, who erroneously assumed that Daemon and Mary were a married couple returning from

the bathroom. Had they read the minds of the pair, they would have discovered themselves to be wrong on both counts. They might have also glimpsed 'Phase 4' of the master plan, which floated inside Daemon's skull with few other thoughts to keep it company. I'll do you the favour of conveying it, though I apologise if you're underwhelmed: it was his idea, not mine.

THE MASTER PLAN, PHASE 4: PLATEAUIING ACTION

1. Chmeat© contains many chemicals.
2. I saw chemicals catch fire once.
3. Chemicals are flammable.
4. Therefore Chmeat© is explosive.
5. There is enough Chmeat© in here to explode the ENTIRE Establishment.
6. Boooooooooom!
7. *I wish I could love Mary, but I can't because of my condition.*

I can only hope that brief yet painful experience elucidated a few unfortunate dangers inherently involved in cultivating mystique around a plan, though arguably the biggest problem lay with the troglodyte cultivator.

Mary decided to sample champagne as the grand launch of Chmeat© continued into the day. The porter continued to stack piles of the stuff around the room as more and more Establishment officials filtered into the hall. Mary, loath to admit it, began to enjoy herself quite a bit in the ballroom setting, reasoning she could get used to 'high society'. She decided that in her anarchic state, there would be balls every day and everyone would be invited, not just boring Chmeat© researchers who'd gone and built things. She hailed a passing waiter, swiping a third glass of champagne.

By the time Coniferous Sleet stepped into the room, she was somewhere between her fifth and seventh glass and enjoying herself very, very much. There was a rousing cheer for the much loved president of New Eden which Mary wasn't averse to joining, slightly confused as to why she'd ever hated this man, whose absolutely adorable little goatee and white rose complemented his striking red suit. Sick of Daemon's incessant sneezing, she'd left him to mind his own business after the fourth glass.

Daemon, meanwhile, was a razor sharp predator prowling the back corners of the room, doing his best not to look suspicious as he fondled the taser he'd slid inside his dinner suit earlier (the reason they'd had to come via train rather than use the front door). Sleet's entry marked the commencement of phase 4. Steeling himself, he

swooped away from a vivid conversation concerning the weather (“I’m sorry, I don’t leave the basement often, how is it?”) and climbed to the top of one of the wobbling mountains of pink meat slime decoratively dispersed through the midst of the soirée. He began to shout.

“Ladies and Gentlemen! Your reign of terror is at an end! No longer shall you incentivise people to trade their identities for money! No longer shall you deny people the right to be diseased, or imperfect! No longer shall you persecute those who have intimate relations with their pets!”

That last one earned him more odd looks than his taser-waving, and suddenly I’m quite happy for his past to remain mysterious.

“Mary! My love! We could never be together! This is my legacy to you! Flee, my dear, as I trade my life for yours!”

With a final heave, he ignored the ranged capabilities of the taser and plunged it directly into the mountain of Chmeat© at his feet. He slid his thumb down its dial. 20,000V. 30,000V. 40,000V. 50,000V. Enough to kill.

I bet you reallllllly want the Chmeat© to explode at this point. It would be quite a reverse anti-twist. Daemon certainly did. Mary was too busy experimentally nibbling on a Chmeat© hors d’oeuvre to have an opinion, and President Sleet was making not-so-tacit hand gestures towards the door guards.

But unfortunately, that’s all my publisher will let me include. The second book should be out in a year’s time, and should resolve the climax of this first one somewhere around the third chapter. It’ll detail the way that revolutionary leaders Mary and Daemon (oops! spoilers!) discover that a villain larger than Sleet was lurking around them all along.

Then, if you’re particularly unlucky, they’ll make this into an eighteen-part movie series where any redeeming elements of my writing style are lost completely. This moment will probably constitute the ending of the third installment. Speculation aside, it’s been a most profitable pleasure. Author out.

VISUAL ART

Charles Vaux

Cardboard Models I, II, III, 4

REFLECTION STATEMENT

My artwork explores the fragility of the minority. Very often we are encouraged against expression or showing our true feelings. We are told that we're too fat, too lean, too ambitious, too lazy ... very rarely are we allowed to be ourselves without being judged. In my depictions of these large dancers I wanted to capture the motion and emotion that is carried with them. In their purely expressive actions they portray a sense of beauty and vulnerability that is totally individual to them. Lack of definable features gives each figure an ambiguous quality. The deliberately vague facial features of the figures leave the qualities of the body to portray the emotions of the dancers. Sporadic brushstrokes present the performers' gestures.

In each painting, the emergence of the figure from the black background offers audiences the visual representation of a powerful presence. The dramatic, theatrical lighting espouses each figures psychological state that allows a myriad of interpretations. The awkward yet concurrently elegant voluptuousness of each figure prompts heightened interest yet empathy from audiences.

My artwork is not a criticism of lifestyles, nor is it a comment on current social perception. Rather, it is a representation of the strength and power that is present in vulnerability and honesty. The use of white on black paint has enabled me to explore the use of lighting and express the concepts above. Both concepts and the use of media that are offered to the audience through the qualities of these artworks aim to stimulate wonder and awe.









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THE CLASS OF 2015

VISUAL ART
ACRYLIC PAINT ON FOUND
CARDBOARD

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HISTORY

Bowen Zhang

Evaluate the proposition that Dikotter's view of Mao's contributions to the roots of the Chinese economic miracle is a representation of historical truth

SYNOPSIS

The historical inquiry into Mao's role in the Chinese Economic Miracle arose from an interesting Singaporean newspaper article I read two years ago. The journalist presented readers the flaws in the present conception of the reasons behind China's current economic success. He alluded to the fact that professional historians today, such as Ezra Vogel¹, tend to emphasise solely on the deeds of Deng Xiaoping, whilst completely neglecting the contributions of revolutionaries such as Mao Zedong. The purpose of that article was to provide a different interpretation of responsibilities, where it offered the point that whilst Deng and his policies were very important in facilitating China's success, he would not have achieved it without the foundations created by Mao. The latter statement had a particular imperative in sparking my curiosity for this topic, which upon further research, I discovered that this was, in fact, a huge topic area of debate. Based on my study, there exist a great schism in the perspectives of Mao's contributions to the Chinese Economic Miracle, specifically between accounts by Western liberal historians and Chinese official and unofficial historians. Therefore, the specific question: *Evaluate the proposition that Dikotter's view of Mao's contribution to the roots of the Chinese economic miracle is a representation of historical truth.*

This essay addresses the question by placing Frank Dikotter, an influential Western liberal empiricist historian, at the centre of the debate. This then leads on to

¹ Professor Ezra Vogel is the Emeritus Professor of Social Sciences in Harvard University. This reference to his name is because of his 2011 publication of 'Deng Xiaoping and the Transformation of China'.

the question of 'Who Owns the Past?' Is Dikotter's interpretation of Mao a true representation of 'What Really Happened?' This essay explores these key questions by comparing and contrasting Dikotter's strictly negative perspective of Mao to the views of Annalist, Marxist, and Popular accounts of history. This ensures a substantive analysis of the historiography surrounding the topic area, by presenting the changing interpretations of Mao's contributions due to varying historiographical approaches, as well as the potential biases historians might have due to their background, beliefs and values. Hence, answering not only this question, but the broader question of whether historical truth can ever be achieved.

ESSAY

There exist a multifarious reading of historical events and personalities, as historians such as Frank Dikotter, adopt different approaches to reading the past. These different approaches lead to different perspectives, interpretations that are contingent upon the historians' distinctive values and beliefs, aims and purposes of writing history, as well as the methods they use to construct the past. In his 'Rethinking History', Professor Keith Jenkins proposes the idea of 'epistemological fragility', namely that all knowledge of 'the past in history' is 'tentative'.² In reality, historical 'truth' can never be attained. Historians can only present what they believe is the 'truth'. Thus, the purpose of this study is to use Dikotter's work as a 'launchpad' to present historiographical debates on Mao's contributions to the roots of the Chinese economic miracle.

One of the most influential works that presents the Western liberal perspective on Mao's contributions to the roots of China's economic miracle is Frank Dikotter's 'Mao's Great Famine'. (2010) Chair Professor of Humanities at the University of Hong Kong, Dikotter took advantage of new laws regarding the archiving of Chinese Communist Party records, to produce this work that sheds light on the monstrosities of Mao's *Great Leap Forward* policy (1958–1962). According to the Institute of Public Affairs Australia (IPA) Review Article, Chris Berg and Sabine Wolff mention that 'Mao's Great Famine':

*provides a gruesome and impeccably sourced account of the Great Famine that accompanied the Great Leap Forward, and it attributes the ensuing destruction to Mao's particular brand of communism and rapid forced industrialisation.*³

Therefore, historical truth, Dikotter suggests, is that Mao did not contribute to the roots of China's economic miracle because his destructive policies pulled China economically backward rather than pushed it forward.

2 Jenkins, K (1991). *Re-thinking History*. New York: Routledge. p 13–14.

3 Berg, C. Wolff, S. (2010). *China Under Mao: What We Know Now and What We Should Have Known Then*. IPA Review Article. p 1.

To support his proposition, Dikotter seemingly adheres to Empiricist historiography, where he adopts a strictly scientific approach to create what he regards as ‘the truth’. His aim is to use the ‘detailed records of the horror [existent] in the party’s own national and local archives’ to destroy the Chinese government’s ‘conspiracy of silence’, and look into ‘precisely what happened, how it happened, and the human experiences behind the history’.⁵ This, he argues, could be achieved by a careful examination of first-hand information, ranging from the minutes of emergency and regional committees to secret police records, public security investigations and local interviews of the famine survivors. However, while similar to von Ranke in methodology, Dikotter minimises the possibility of being held captive by the in-built biases of the archival materials he uses, as von Ranke did in his description of Pope Pius V through the use of notoriously anti-Roman and anti-clerical Venetian archives.

This is evident in his critical analysis of procurement figures for Mao’s agricultural policy during the Great Leap Forward⁶. In his analysis, he questioned the reliability of the set of official statistics compiled by the Bureau for Grain in 1962: ‘But why should we trust a set of statistics published by a party notoriously protective of its own past?’⁷ Before accepting the statistics provided by the Bureau for Grain, Dikotter considered the context in which the data was created: ‘the Bureau for Grain in Beijing was under much pressure in 1962 to show that it had not allowed excessive procurements to drain the countryside of grain, and would thus have adopted a set of low figures’.⁸ This evaluation of the archival sources gives his work a greater degree of credibility because he did not merely ‘[transfer] the problem from one set of numbers to another’.⁹ In order ‘to show what actually happened’,¹⁰ Dikotter adopted the statistical data provided by Kenneth Walker,¹¹ whose sources came from a range of local newspapers, published

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- 4 Dikotter, F. (2010). Mao’s Great Leap to Famine. *The Opinion Pages*, *The New York Times*. p 1.
 - 5 Akbar, A. (2010). Mao’s Great Leap Forward ‘killed 45 million in four years’. *The Independent*. p 2.
 - 6 Mao’s Agricultural policy is one of the three major policy flaws during the Great Leap Forward, which include Steel production, Agriculture and Industry. Analysing the procurement figures in this case is significant as it reveals the excessive nature of Mao’s instructed procurement quotas that essentially contributed to the death of millions of people through starvation. This deals a great blow to China’s capability of long term economic growth due to the lowering of a key asset of growth: China’s quantity of labour.
 - 7 Dikotter, F. (2010). Agriculture. In: Dikotter, F *Mao’s Great Famine*. London: Bloomsbury. p 129.
 - 8 Ibid p 131.
 - 9 Ibid p 129.
 - 10 Von Ranke, L (1909). *The History of the Latin and Teutonic Nations* (Translated Version). London: George Bell and Sons. p 1.
 - 11 Kenneth Walker is a specialist in agrarian economics at the University of London, who spent a decade painstakingly assembling statistical data from a whole range of local newspapers, published statistics and policy guidelines.

statistics and policy guidelines. These showed that 'the state imposed the highest levies in 1959–62 at a time when the average output per head was actually at its lowest'.¹²

Using a 1960 police report from the case of Yang Zhongsheng¹³ from Yaohejia village in Gansu Province,¹⁴ Dikotter, discovers that Mao's 'half-baked and poorly executed economic programmes' led to the 'unravelling of society's moral fabric' with widespread cannibalism, poisoning and theft to compete for the short supply of food. Corroborated by the minutes of a meeting between Mao and his advisers, Dikotter revealed that Mao was insensitive to human loss: "When there is not enough to eat people starve to death. It is better to let half of the people die so that the other half can eat their fill".¹⁵ Hence, Dikotter's empirical construction of history essentially counters the government's attempts to 'cover up the disaster (usually by blaming the weather)' and 'not fully [acknowledging that the 45 million deaths] was a direct result of the *Great Leap Forward* that Mao Zedong launched in 1958'.¹⁶

Therefore, Dikotter regards his empirically constructed history as the representation of historical truth. This is because he believes by critically studying primary documents rather than taking them on face value, one will be able to prevent oneself from being held captive to their in-built biases, thereby allowing him to craft an accurate representation of the past. Annalist historians Li Ao and Y.Y. Kueh, and Marxist-Annalist Maurice Meisner, dismiss the proposition that Dikotter's interpretation is the representation of historical truth, for two reasons. Firstly, that Dikotter's approach is too limited as he focused solely on 'significant events' such as the *Great Leap Forward* rather than considering the widespread influences Mao had on Chinese society. Secondly, that Dikotter's writing has an inherent bias as he judges Mao's policy outcomes by Western standards.

Taiwanese Annalist Li Ao and Hong Kong Quantitative-Annalist Y.Y. Kueh¹⁷ criticise Dikotter's empirical approach for being over-fixated on 'great events and great men'. They argue that Dikotter's sole focus on the socio-political aspects of 'significant events' like the *Great Leap Forward*; and his neglect of the positive economic and

12 Dikotter, F. (2010). Agriculture. In: Dikotter, F. *Mao's Great Famine*. London: Bloomsbury. p 129.

13 Case of Yang Zhongsheng: One police investigation from Feb. 25, 1960, details some 50 cases in Yaohejia village in Gansu: "Name of culprit: Yang Zhongsheng. Name of victim: Yang Ecshun. Relationship with culprit: younger brother. Manner of crime: killed and eaten. Reason: livelihood issues.

14 Dikotter, F. (2010). Mao's Great Leap to Famine. *The Opinion Pages*, The New York Times. p 3.

15 Ibid p 3.

16 Ibid p 2.

17 Y.Y. Kueh is a Chair Professor of Economics and Business Administration in Chu Hai College of Higher Education, Hong Kong.

psychological influences Mao's policies had on China and its people, renders inaccurate his claim that his empirical account represents historical truth.

To Li and Kueh, historical truth is found in 'total history', where an inter-disciplinary approach¹⁸ is adopted to present an all-encompassing account of the past. This is particularly evident in Li and Kueh's analysis¹⁹ of the trends in the growth of China's industrial base. According to Li Ao, Mao contributed significantly as he 'facilitated China's path to industrialisation within a short span of 20 years, compared to the West who took centuries to accomplish'.²⁰ In supporting this proposition, he quoted British historian Paul Kennedy²¹, who remarked that the state's '[active encouragement of] both cultural and industrial growth—although sometimes (i.e. Under Mao) by bizarre and counterproductive means [...]'²² culminated in a Chinese industrial economy that 'was as large as (if not larger than) those of the USSR and Japan in 1961'.²³ This is further supported by Kueh, whose quantitative analysis suggested that 'over the different periods of comparable length, 1952–1966 and 1966–78'²⁴, China's industrial base expanded from 'only 23 per cent in 1952 [to] 33 per cent in 1957, [and to] half of GDP by 1978 when Deng came into power'.²⁵ This is despite disruptions from the *Great Leap Forward* and the *Cultural Revolution*,²⁶ events empirical historians such as Dikotter solely focuses on. This concentration on 'significant events' essentially provides

18 An inter-disciplinary approach would include the collaboration between history and other disciplines, such as psychology, economics, anthropology etc.

19 This includes a general economic analysis as well as a detailed trend analysis.

20 Li, Ao. (2012). Li Ao Speaks About Mao Zedong and Mao Zedong Thought. Available: <http://www.tangben.com/20112/limao.htm>. Last accessed 2nd May 2015.

21 Paul Kennedy is a British professional historian at Yale University, specialising in the history of international relations, economic power, and grand strategy. One of his most famous works is 'The Rise and Fall of the Great Powers' (1987), that explores the politics and economics of the Great Powers from 1500 to 1980, detailing the reasons for their decline. Particularly relevant to Li Ao's argument is Kennedy's forecasting of China's political and economic position through to the end of the 20th century.

22 Kennedy, P. (1989). Strategy and Economics in the Preindustrial World: China's Balancing Act. In: Kennedy, P The Rise and Fall of the Great Powers. USA: Fontana Press. p 582.

23 Ibid.

24 Kueh, Y.Y. (2008). Was Mao Really Necessary? An Economist's Perspective. In: Kueh, Y.Y China's New Industrialisation Strategy. Cheltenham: Edward Elgar Publishings. p 34.

25 Ibid. Important to note here is the academic reference made by Professor Maurice Meisner. He argued a similar point in his Journal Article on 'The Place of Communism in Chinese History' (pg. 15), by using the data published by Y.Y Kueh, suggesting Kueh's academic credibility in this field. Another issue to note is whether Li and Kueh's trend analysis for China's industries in the short span of 20 years (during Mao's reign) is truly Annalist. Yes they are, because even though the data provided by Kueh starts from 1952 to 1994, the fact that the industrial base in 1952 is only 23% in 1952 suggests an even lower figure in the 1800s. This indicates a progression in China's industrial base over a long period, which directly correlates to the increase in Chinese living standards (life expectancy of 34 years between 1893 and 1949, increased to 54 years in 1976), thereby not only building human resources, but economic resources, for Deng to employ in achieving the Chinese miracle.

26 A point underlined by both Y.Y Kueh and Paul Kennedy.

readers with a microscopic view of the past, which Li and Kueh reject to be 'the truth', as it failed to look at China's development over time.

Dikotter's proposition is further criticised by Marxist-Annalist Maurice Meisner,²⁷ on the grounds that his social perspectives²⁸ are limited to the experiences of the people during the *Great Leap Forward*. His failure to conduct an anthropological study of the evolution of mass psychology in China from the period pre-1949 to post-1949, suggests his neglect of one of the key features of Mao's policies and contributions. In his journal article in *Macalester International*,²⁹ Meisner stated that:

*[Mao's policies facilitated a Chinese nationalism] that remedied society through a complete transformation of the culture, the consciousness, and the psychology of the Chinese people.*³⁰

This involves a transformation from a highly downtrodden and pessimistic mindset³¹ under the 'parasitic landlord and scholar-gentry class'³², to a very nationalistic one, where people engaged in a collective effort to create a modern industrial base.

Li Ao supports this latter point on 'pessimism', by arguing Mao's policies allowed the Chinese to 'stand up with pride' and defy Western claims that China is the 'sick man of Asia' after years of Western imperialism.³³ He justifies this by referring to Mao's military instructions to intervene in the Korean War, where the aid given to North Korea, though costly in terms of human lives, was able to 'change Western views of China from one inferior to the West, to one of equal footing that they could do

27 Maurice Meisner was an historian at the University of Wisconsin-Madison, assuming the role of Harvey Goldberg, Professor of History. His main area of study was the socialist ideology in the Chinese context: Maoism in particular. He authored a number of books on China, most famous of which was 'Mao's China: A History of the People's Republic'. Till today, his text is still being used as a standard academic text on that area.

28 By social perspectives in his writing, I am referring to Dikotter's presentation of the life experiences of the Chinese people, which he attained from an empirical analysis of government archives.

29 Meisner, M. (2007). The Place of Communism in Chinese History: Reflections on the Past and Future of the People's Republic of China. *Macalester International*. 18 (1), p 6.

30 Ibid.

31 The 'pessimism' indicated here is the result of the 'menace of foreign imperialism', ranging from the Opium War to the Japanese Interregnum, a point also supported by Li Ao in his television transcript. Meisner argues in his journal article: 'The Place of Communism in Chinese History', that China's ruling elites in the Imperial Regime during this time simply 'degenerated into a parasitic landlord class while under pressure from the foreign imperialist impingement'. This suggests that on the one hand, this scholarly-gentry class simply exploited the peasantry, at the same time not offering protection to the masses. Therefore, the proposition that China was 'terribly backward' before Mao's arrival.

32 Meisner, M. (2007). The Place of Communism in Chinese History: Reflections on the Past and Future of the People's Republic of China. *Macalester International*. 18 (1), p 6.

33 Li, Ao. (2012). Li Ao Speaks About Mao Zedong and Mao Zedong Thought. Available: <http://www.tangben.com/20112/limaoh.htm>. Last accessed 2nd May 2015.

business with',³⁴ Li pointed out that Mao's policies not only paved the way for trade connections between China and America in the post-Mao period, it solidified Benedict Anderson's idea of an 'imagined political community',³⁵ a psychological contribution so important in boosting the Chinese confidence and determination to 'industrialise to the standard of the West'.³⁶

Subtly different to Li Ao, however, is Meisner's concurrent adoption of a Marxist approach to history along with an Annalist one (as shown in Li Ao's paragraph above). He espouses the Marxist theory of 'historical materialism' as the basis of constructing the Annalist focus of the psychological evolution of the masses brought about by Mao's policies. According to Karl Marx:

*It is not the consciousness of men that determines their existence, but their social existence that determines their consciousness.*³⁷

Meisner writes on the second part of this chiasmic statement, by pointing out that the social existence of the Chinese people in the latter days of the Qing Dynasty was no different from '4000 years of cannibalism'.³⁸ The 'parasitic landlord class', composed of the scholar-gentry, he argues, was abusing Confucian teachings of subservience to authority, to exploit the lower classes for personal monetary benefits. Meisner thereby proposes a 'dialectical treatment' of Mao's Communist Revolution, by viewing it as a 'class struggle' against the feudal elements that are hindering China's economic progress. For this, Meisner alludes to Marx's 'The Eighteenth Brumaire of Louis Bonaparte':

*The peasants are wont to engage in production on a small scale and tend therefore to be conservative. They are accustomed to dwelling on small landholdings and are isolated from each other; they look to authority from above [...] and are basically incapable of fighting for their own interest.*³⁹

34 Ibid.

35 Anderson, B (1991). *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London and New York: Verso. p 5-7.

36 Li, Ao. (2012). Li Ao Speaks About Mao Zedong and Mao Zedong Thought. Available: <http://www.tangben.com/20112/limao.htm>. Last accessed 2nd May 2015.

37 Marx, K. (1976). *Preface and Introduction to A Contribution to the Critique of Political Economy*. Available: https://archive.org/stream/PrefaceAndIntroductionToAContributionToTheCritiqueOfPoliticalEconomy/preface_djvu.txt. Last accessed 18th Jun 2015.

38 Lu, Xun (1956). "Diary of a Madman", *Selected Works of Lu Hsun*. Peking. p 8-21.

39 Liu, Kwang-ching. (1981). World View and Peasant Rebellion: Reflections on Post-Mao Historiography. *The Journal of Asian Studies*. 40 (2), p300. (Marx's words are used in Liu's writing)

Pre-Mao, this oppression Marx mentioned applied to the Chinese population. With Mao's arrival, Meisner claims, he removed the gentry through policies such as the Land Reform Campaign of 1950–52 and introduced the idea of the 'mass line'⁴⁰, that provided the Hegelian 'synthesis' of 'liberating the masses'⁴¹, thereby providing the 'essential [psychological] precondition for modern economic progress, and especially industrialisation'.⁴²

Hence, both Marxist-Annalist Maurice Meisner and Annalist Li Ao reject Dikotter's claim that 'Mao's Great Famine' is a representation of historical truth because it failed to consider the evolution of mass psychology so crucial for China's economic miracle.

As evident from above, a majority of this study has been focusing on the criticisms of Dikotter's empirical approach to history. Before concluding, it is pertinent to point out another key question: 'Dikotter as a historian', and how his personal beliefs and values are used by other historians as the basis of rejecting his proposition that 'Mao's Great Famine' is a representation of 'historical truth'.

The two opponents of Dikotter's 'Mao's Great Famine' are: Li Ao (Annalist) and Qingxin Zhang (Popular History).⁴³ Both individuals assert that Dikotter's proposition is inaccurate as they agree on the fact that he was not objective when looking at Mao's contributions. This is because he simply judges Mao's policies by Western standards, without considering the underlying Chinese circumstances and perspectives. Li Ao argues that historians such as Dikotter are 'oblivious to the truth', a result of their 'political antagonism towards Mao's *'particular brand of communism'* and 'rapid *forced* industrialisation'.⁴⁴ This is because it opposed the Western concept of economic liberty and non-intervention. Both individuals also claim that Dikotter falls into the trap of moral relativism. As a Western historian, he would judge the quality of life of individuals in China based on Western living standards (GDP per capita) (Appendix

40 The Mass Line is a hallmark of Mao Zedong Thought, providing political directions completely negated the scholar-gentry way of governance. It is a method of leadership—or "workstyle"—emphasizing that those with authority must always remain in close touch with those they lead. Leaders have to talk and listen to the people, spend time among them, not live at a level too high above them, share their weal and woe, and avoid arrogance of any kind. To put it succinctly, it means: "From the masses, to the masses".

41 Liu, Kwang-ching. (1981). World View and Peasant Rebellion: Reflections on Post-Mao Historiography. *The Journal of Asian Studies*. 40 (2), p 300.

42 Meisner, M. (2007). The Place of Communism in Chinese History: Reflections on the Past and Future of the People's Republic of China. *Macalester International*. 18 (1), p 10.

43 Qingxin Zhang is a scientist, who grew up during the Cultural Revolution. He has been the subject of my interview, in which I discussed his experiences at that point of the Cultural Revolution, as well as his opinions of Mao in hindsight, after living in a developed country Singapore, for twenty years. I also enquired about his opinion on Dikotter's book 'Mao's Great Famine', and whether it parallels with what he experienced.

44 Li, Ao. (2012). Li Ao Speaks About Mao Zedong and Mao Zedong Thought. Available: <http://www.tangben.com/20112/lihao.htm>. Last accessed 2nd May 2015.

A).⁴⁵ Zhang denies the ‘truthfulness’ of Dikotter’s account, stating that though Mao’s policies did not necessarily bring about material fulfilment for the people, he provided the people with a sense of mental fulfilment and confidence lacking after years of Western invasion, through the use of patriotic revolutionary hymns such as ‘My Motherland’.⁴⁶ Furthermore, he deconstructed Dikotter’s reference to Mao’s ‘insensitivity to human losses’ (which has been mentioned earlier, but is worth reiterating again due to Zhang’s first-hand experience in Mao’s China):

*When there is not enough to eat, people starve to death. It is better to let half of the people die, so that the other half can eat their fill’.*⁴⁷

He claims that while Dikotter portrayed accurately that the living standards of the people was not ‘exceptional’, his account was flawed as he failed to understand Mao’s true intentions in this statement. His ‘cold conception’ of Mao, is reflected in his failure to understand the true meaning Mao was trying to convey. Mao’s intent was right, Zhang argues. Perhaps the ‘sacrifices [from radical egalitarianism] may seem unacceptable in the eyes of the West’,⁴⁸ but as supported by German sociologist Max Weber:

*That statesmen facing these kind of challenges—of winning a war or of master-minding economic development, have to be judged by a different moral criteria.*⁴⁹

As Li Ao further proves, ‘Decades after the death of Mao, even with the massive peasant sacrifices in the Great Leap Forward, villagers continue to hang Mao’s portrait in their living rooms’.⁵⁰ This, thereby, shows a contradiction between Dikotter’s presentation of Chinese views of Mao, and what the Chinese themselves truly thought of Mao.

Hence, both Zhang and Li reject Dikotter’s proposition, as it failed to take into account the true feelings of the Chinese. This is because his Western values and beliefs essentially prevent him from judging Mao’s policies objectively, and thus, this inherently biased view is certainly not a representation of historical truth.

In essence, this study has demonstrated that Jenkin’s idea of ‘epistemological fragility’ does indeed permeate in historical writing. There is no ‘one answer’ to the question of

45 Appendix A.

46 Ibid.

47 Dikotter, F. (2010). Mao’s Great Leap to Famine. The Opinion Pages, The New York Times. p 3.

48 Appendix A.

49 Hutton, W. (2007). Mao Was Cruel—But Also Laid the Ground for Today’s China. Available: <http://www.theguardian.com/commentisfree/2007/jan/18/comment.china>. Last accessed 2nd May 2015.

50 Li, Ao. (2012). Li Ao Speaks About Mao Zedong and Mao Zedong Thought. Available: <http://www.tangben.com/20112/lihao.htm>. Last accessed 2nd May 2015.

‘what really happened’ as no historians truly know what happened. Dikotter’s Mao’s Great Famine’ is but one interpretation, and as presented above, the multifarious approaches towards history and the differing values and beliefs of historians all contribute to a ‘subjective’ account of the past. In this light, ‘truth’ will only be a utopian dream.

SOURCE ANALYSIS FOR MAJOR WORK:

‘Mao’s Great Famine’, Frank Dikotter

Dikotter’s book is an especially useful source when presenting Mao’s different policies implemented during the disastrous Great Leap Forward. Through rigorous evaluation of primary sources (and wary of biasness) ranging from the minutes of emergency and regional committees, to interviews of the famine survivors, this book uses first-hand information to shed light on the devastating impacts of Mao’s socio-economic policies. However, a significant limitation for the content in this book is its fixation on only one significant event, and neglecting other policies implemented in Mao’s 28 years of dictatorial rule.

His book is also particularly useful as it is reliable purpose-wise. Dikotter aims to use this book to unveil the Chinese government’s distortion of truth, (i.e. Mao’s responsibilities), by its ‘conspiracy of silence’. He aims to present ‘precisely what happened, how it happened, and the human experiences behind the history’ to any reader of this book. This gives it a greater credibility as it seeks to provide an objective account of the past. However, it is limited by the naturally inherent Western biases where he judges Mao’s contributions based on his Western conceptions of living, without considering it based on Chinese circumstances.

‘Li Ao’s Opinions on Mao Zedong and Mao Zedong Thought’, Li Ao

Li Ao’s television transcript is especially useful content-wise as it presents a Chinese’s perspective that have lived through the pre-Mao and post-Mao period, who would thus have experienced the significant socio-economic changes made by Mao, from one epoch to another. This is especially so in the psychological evolution of the masses, where Li pointed out that pre-1949, as a child, like all other Chinese, was pessimistic due to China’s vulnerability to foreign impingement, such as the Japanese in World War 2. Li’s compares this to post-1949 China, where Mao contributed to developing a sense of nationalism and pride, is an invaluable piece of information for students of history to understand the psychological benefits of Mao’s policies.

However, readers have to be wary of the source at the same time because purpose-wise, Li seems to be consciously attempting to glorify Mao, at times hyperbolising his achievements. His background in this case is important. As a Taiwanese politician once incarcerated in the 1970s by the Taiwanese Kuomintang (KMT) government (the

losing side to Mao's Communist Party in the Chinese civil war), and highly supportive of reunification between China and Taiwan, there is a large tendency that his account is inherently biased, thus limiting the source's usefulness.

Interview of Qingxin Zhang (Popular History), Qingxin Zhang

Qingxin's account is very useful content-wise. Like Li Ao, he provides a detailed description of his life in Mao's China, specifically during the Great Proletariat Cultural Revolution. This is an especially valuable source of information as it reveals the true life conditions of the Chinese under Mao's rule, and students of history could then use this to verify the accuracy of interpretations by historians such as Dikotter. A possible limitation of his account is, however, the perspective. His experience might only be limited to a specific region, or even village, in China, which might not reflect truly on the lives of others across the different provinces.

His account is also very useful purpose-wise, because he seeks to truly represent how life was like in Mao's China. Qingxin does not consciously create an untruthful depiction of the past. This is mainly because there is no rational reason why he would do that, considering he is living in Singapore, and he is not an official mouthpiece of the Chinese government. Rather, he seeks to objectively recount his past to anyone keen to listen to his experiences, making him a reliable, and therefore, useful source. But it is important to note that while not consciously creating an untruthful depiction, his account might be limited due to the fading of memories over time, and that his opinions might be strongly shaped by Chinese propaganda during his time in China.

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VISUAL ART

Jacob Ainsworth

Grossi

REFLECTION STATEMENT

My painting reflects the evolution of my relationship with my grandmother over the past eighteen years. She is everything the perfect grandma resembles—loving, caring and sweet. She has had an extreme effect on the person I am today. I wanted to convey the magnanimity and excellence of the individual in one monumental work. I have deliberately chosen to incorporate different painting styles in the work. Some being more realistic whilst others being wonderfully flamboyant. Through the use of different painting styles I am exploring the representation of the evolution of the character and the gradual formation of the individual's identity and potency during life. I have distorted colour and tone to not only make the work more appealing to the audience, but to convey the transformation of self, throughout life. Life is the greatest of adventures and my painting explains my grandmother's journey as a refugee from war torn Europe to the gift of Australia. She has her own story, and her own unique understanding of the world. My work is her voice, speaking out to the generations of the joys life brings.

The size and controversial colour schemes of my work are intentionally ambiguous, inviting audience members to make their own meanings of these features. The work as a whole is challenging and audaciously subjective. Some panels are intricately complicated. Yet other configurations are simple whilst others intrinsically resolved.





ENGLISH

Benjamin Johnston

Our Moral Timeline

REFLECTION STATEMENT

In examining the link between social policy and social moral theory, “*Our Moral Timeline*” seeks to apply Lawrence Kohlberg’s theory of moral development¹ to Australian asylum seeker policy from 1945–2015, in order to demonstrate how Australian morality has degenerated over time.

Within my video, “*Our Moral Timeline*”, two everyman protagonists², an Australian ‘mother’ and an asylum seeker ‘boy’, develop together. During footage of three segments in time, ‘Post-Conventional’ 1945–1954, ‘Conventional’ 1954–1979 and the ‘Pre-Conventional’ Twenty-First Century, the boy matures while the mother degenerates. This degeneration in both appearance (she becomes younger) and treatment of the boy (more negligent) correlates with the treatment of asylum seekers by Australian policy and Lawrence Kohlberg’s moral theory by depicting a visual allegory of moral de-evolution.

Kohlberg’s theory of moral development has been central to my video. His seminal work *Essays on Moral Development: The Philosophy of Moral Development* and later work, *Collected Papers on Moral Development and Moral Education* refine Jean Piaget’s research into how morality develops within individuals universally across all cultures. ‘Pre-Conventional’, ‘Conventional’ and Post-Conventional are the terms Kohlberg used to define what he believed to be levels of moral development. These

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- 1 Lawrence Kohlberg’s theory classifies moral development into three levels: Pre-conventional (ego-centric), where an individual’s morality is defined by anticipation of pleasure or pain, Conventional (conformity), the need to maintain society’s legal and moral expectations, and post conventional (ethical principles), involving clearly defined moral values.
 - 2 The two everymen are without a specific identity, and are indicative of Australian society and the issue of Asylum seeker migration into Australia respectively.

levels define the structure of my video as the first, second and third segments are an appropriation of the respective levels in reverse order. This alludes to society's degeneration in morality.

Kohlberg's *Stages of Moral Development: Implications for Theology*, compiled by Rachel Cory was a pivotal source in relating Kohlberg's theory to human behaviour. Here the reverse physical aging process for the 'mother' emphasises a moral decline in Australian Asylum Seeker policy. This is in line with an inversion of Kohlberg's statement that "growing children advance through definite levels of moral development". Further knowledge of these levels was achieved through reading extracts from his book, Lawrence Kohlberg's *Approach to Moral Education*.

Research into the history of Australian policy predominantly entailed defining its relationship with levels of Kohlberg's theory. *Australia's Refugee Policy*³ indicates that between 1945–1954, 170,000 individuals seeking asylum settled in Australia, mostly from Poland. Prior to 1954, when Australia became signatory to the *Convention Relating to the Status of Refugees*, Australia held no obligation to accept asylum seekers. Thus, this demonstration of self-defined ethical principles correlates with Kohlberg's theory at a Post-Conventional level.

Australia's Refugee Policy ⁴ also makes reference to the influx of displaced Vietnamese people during the Vietnamese war (1955–1979). By 1979, around 50,000 Indo-Chinese migrants reached Australia. Due to the prior signings of the *Convention Relating to the Status of the Refugee* ⁴ in 1954, the 1967 Protocol and the development of the *United Declarations of Human Rights*, Australian policy at the time upheld global expectation and involved conforming to legislation. This expectation was extended by the intake of asylum seekers by other western countries, such as when around 125 000 Vietnamese citizens migrated to America in 1975–5.

By reading the *Convention on Rights of the Child*⁶ and the *International Covenant on Civil and Political Rights*⁷, the compromise of multiple articles in recent times places current policy at a Pre-Conventional level. The diagnosis of national and international

3 Australian Prime Minister Centre. 2010. Prime Facts- Australia's Refugee Policy.

4 Koser, KK, 2015. Lowly Institute for International Policy. Australia and the 1951 Refugee Convention , 1, 1-16.

5 Ha Noi, M.H, 2012. Migration Data Sources . Review of Vietnamese Migration Abroad, 1, 41-46.

6 United , Nations , 1989. Convention on the Rights of the Child. Australian Treaty Series , 1, 1-12.

7 United , Nations , 1966. International Covenant on Civil and Political Rights. Australian Treaty Series , 1, 1-14.

inquiries⁸ into the welfare of asylum seekers has proved this compromise, whilst growing pressure on Human Rights Commissioner Gillian Triggs highlights Australia's ignorance. Australia continues to avoid physical punishment and feels there is no moral compromise.

Through the video medium, a visual allegory with intertextual references has been used to reflect moral degeneration within Australia. The first Post-Conventional sequence of my video uses the 1948 ABC excerpt *Immigrants from Europe into Australia* and "Post War Migrants to Australia" to highlight Australia's acceptance of asylum seekers during the period. Moreover, the inclusion of the video *Eleanor Roosevelt addresses the United Nations on the ratification of the Universal Declaration of Human Rights* within the Conventional segment recognises the universal right of asylum and hence Australia's legal obligation for acceptance. Further extracts from 1979 *Boat People: The price of Freedom* and *The History of Refugees to Australia* denote Australia's interaction with Vietnamese migrants during this time which was largely the product of conformity. Moreover, extracts from interviews with Tony Abbott, United Nations commissioner Prince Zeid Ra'ad Al-Hussein and Gilligan Trigg, as well as footage of offshore detention and excerpts from the Q and A special *Go back to where you came from*, allude to current policy's Pre-Conventional morality during the third segment, as they detail Australia's breaking of human rights and signal the extent of Australia's de-evolution.

Structurally, my video reveals a sequence of events that repeats itself, a structure utilised by Kieslowski's film *Blind Chance*⁹. This highlights changes within each level of morality, and the respective eras of social policy. Further, Lumet's *12 Angry Men* also makes use of a single setting, much like the interior setting of my video, whilst David Fincher's film *Benjamin Button* utilises a de-evolution in age. This concept in particular I have harnessed to ensure that the central focus of moral decline is explicit.

In terms of film direction, Kracauer's theory of 'realism'¹⁰ has been a pertinent aspiration for the shooting of my video as the camera has been used 'conservatively' to objectively convey the history of Australian policy. This is in line with Louis Giannetti's

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- 8 Amnesty, International, 2014. Update from Manus Island . This is Still Breaking People ,1,1-25. Ozdownski- Human Rights and Equal Opportunity Commission , SO, 2004. Update from Manus Island .This is Still Breaking People, 1, 849-846. Dastyari, AD, 2014. National Inquiry into Children in Immigration Detention. Castan Centre for Human Rights Law. Melbourne: Monash University.
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 - 10 Kracauer, SK, 1960. Theory of Film: The Redemption of Physical Reality. 2nd ed. United States: Princeton Paperbacks.

statement, “[r]ealistic movies are more concerned with what is shown more than how it is shown.”¹¹ As *Our Moral Timeline* is political in nature, a natural setting and consistent use of mid-shots dominates the footage. This parallels the use of realism to “emphasise the relationships between men and their political and social environments”¹².

Sound has been pivotal in my work to establish the era and create mood in the absence of dialogue. Gordon Jenkin’s (1949) “My Foolish Heart” opens the ‘Post-Conventional’ level as its light, symphonic tone alludes to acceptance and harmony. Likewise, John Lennon’s (1971) “Imagine” is used during the Conventional and is indicative of the period’s emphasis upon peace and humanitarian issues. Crowded House’s (1986) “Don’t Dream it’s over” ends the film during the Pre-Conventional segment with its lyrics “*they come to build a wall between us*” highlighting the growth in division between ‘Australia’ and the ‘Asylum Seeker’.

Moreover, visual symbols have been necessary to signal changes in time, which are in congruence with the moral treatment of the ‘boy’. For example cars: the Post-Conventional sequence utilises a Chevrolet Bel-Air, the Conventional level a 1977 model BMW 320 and the Pre-Conventional sequence a newer BMW X1, which alludes to the technological development that has occurred subsequently with progression in time. The transition from a radio, to a black and white television, and then a coloured screen similarly illustrates this shift. The ‘mother’s’ apron is a trope for the maternal responsibility seen in the Post-Conventional and Conventional levels, though this responsibility is later disregarded. The shift in food offered, the suitcase, quality of shoes and night-time routines all indicate the degeneration in care also. The banner is an additional motif, which is made to look rugged as it reflects the resources that would be available to a middle income 1950 household and further shows a decline in care as it becomes increasingly older and ultimately is forgotten. Decreasing use of close up shots on the ‘mother’ and a reliance on notes to the boy present a juxtaposition between the first and final segments that symbolise the changing ethical principles in Australia’s social policy over time. Newspapers are used to identify the time period explicitly, whilst the headlines on each reflect the issue’s prevalence at the respective time.¹³

As a video, post-production editing through *Final Cut Pro* has allowed for further delineation in the distinction of time periods through the application of different visual filters: specifically ‘Black and White’ for the Post-Conventional segment, ‘Sepia’ for the

11 D.Giannetti, L, 1972. *Understanding Movies*. 1st ed. New Jersey: Prentice-Hall, Inc.

12 The lack of headlines relative to Asylum Seekers during Part 1 show that during the period Australia was acting in a moral fashion it was a minimal issue, whilst in Part 2 the headline reflects a growing conflict between government and the ‘othered’ community whilst Part 3 depicts the climax of the issue, wherein Australia ‘stands alone’ in its offshore detention policy.

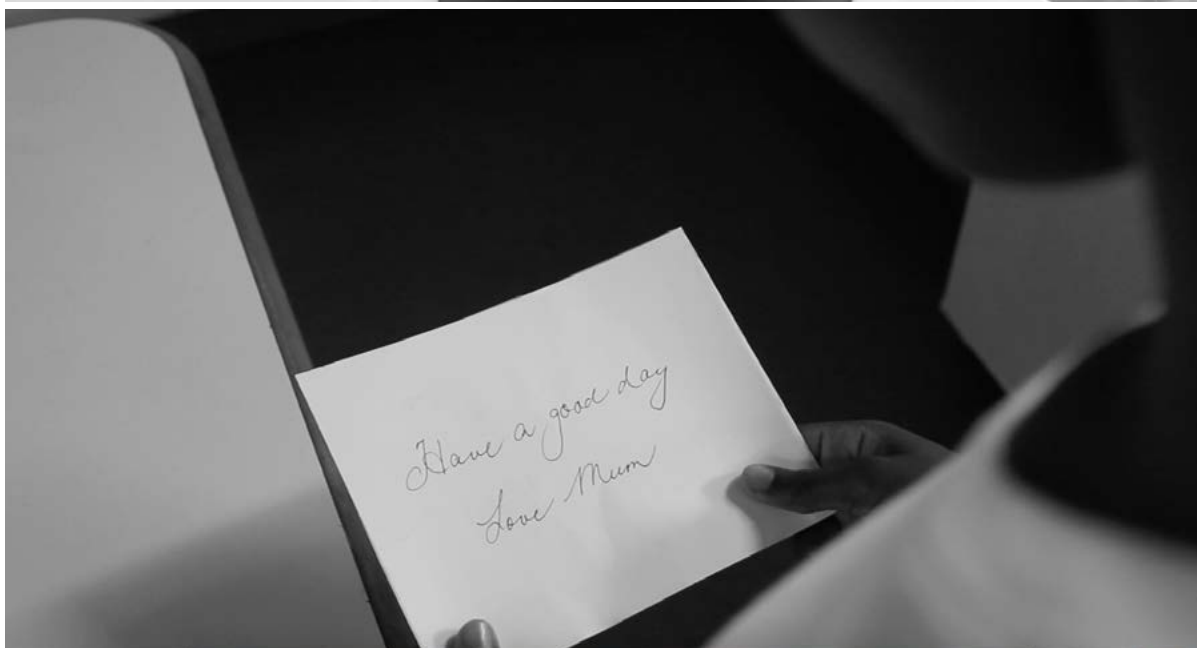
Conventional, and 'Romantic' for the Pre-Conventional. Layering effects allowed me to edit footage onto an old TV screen, whilst I was also able to crop shots during the first two segments to make the eras appear more authentic.

Due to its political affiliations, a politically-minded Australian body would be an appropriate audience for my video. This would likely be found at *The Festival of Dangerous Ideas* or smaller film festivals such as *My Video Award*.

The Preliminary Area of Study 'Going it Alone,' investigating Ivan Sen's film *Beneath Clouds*, revealed political undertones about Australian society and the treatment of Aboriginals, which led me to pursue an understanding of policy's role in determining the welfare of those considered to be 'othered'¹³. Further, the HSC Extension Module, "After the Bomb", through the study of George Clooney's *Good Night and Good Luck* revealed how intertextual references could shape the message of a film retrospectively.

Reflecting upon the progress of "*Our Moral Timeline*" to date, I am pleased with the quality of work presented at this stage of the year. A completed Pre-Conventional phase will feature in the final product of my video, with intertextual footage and tropes that indicate a further degeneration in Australia's treatment of the 'Asylum Seeker' during the twenty-first century.

13 Levinas, EL, 1963. The Trace of the Other. *La Trace de L'Autre*, 2, 345-359.



ENGLISH

Daniel Reede

The Contemporary Karamazov Curse: A Dostoevskian Analysis of Personal Identity in the 21st Century

CRITICAL RESPONSE

“There is no subject so old that something new cannot be said about it.”

— Fyodor Dostoevsky¹

In *Problems of Dostoevsky's Poetics*² Russian philosopher and literary critic Mikhail Bakhtin deciphers the Dostoevskian subject in conjunction to his theory of the “unfinalisable self”. In Bakhtin’s view, the personal identity of character is beyond definitive understanding as it remains subject to constant change and growth, unavoidably influenced by social environments and individual interactions. He concludes that such an orchestra of changing and intertwined identities characterises Dostoevsky’s works as decidedly “polyphonic”³ in that they “produce or involve many sounds”⁴.

In Fyodor Dostoevsky’s *The Brothers Karamazov*⁵ this becomes apparent insofar as every character is afforded a platform to contribute ideas, or sounds, towards the greater symphonic dialogue of theme that exists within the novel. By comparison, the cacophony of technological influence and information of the 21st Century, has allowed us to contribute our own sounds to the symphony of a connected world. Where, within bleak and scarce Dostoevskian landscapes, such sounds clash and contend in a manner producing Dostoevsky’s seminal contrast between saintliness and bestiality,

1 “Diary of a Writer”. Dostoyevsky, Fyodor, 1821-1881. New York : C. Scribner’s Sons, 1949 Print

2 M. Mikhail Mikhailovich Bakhtin, Caryl Emerson “Problems of Dostoevsky’s Poetics”. University of Minnesota Press, 1993

3 Bakhtin, op. cit.

4 Dictionary.com. Dictionary.com, n.d. Web. 01 May 2015.

5 Fyodor Dostoevsky, *The Brothers Karamazov*, trans. Constance Garnett, ed. Manuel Komroff, Signet Classic, The New American Library, New York 1957

so too does the contemporary West reflect the pinnacle of human empathy in parallel with grotesque violence.

To speak of Dostoevsky is to acknowledge the most painful and rooted problems of the 21st Century. In the “polyphonic” identities of his characters we find our modern complacency overhauled, our own sensibilities mirrored and indeed the essence of our own identities exposed. In this way, one hundred and thirty five years after its publication, *The Brothers Karamazov* remains profoundly contemporary.

This essay adopts *The Brothers Karamazov*, the story of three brothers and their father’s murder, as a vehicle to analyse the psychosocial function of personal identity in the contemporary West. Its central question is “*To what extent can one maintain personal identity under external pressure*”, adopting the following definition as functional; “*Personal identity is the possession of distinct characteristics that help provide you with a cohesive sense of self.*”

I will answer this by exploring how the identity of character reacts to three external pressures that exist within the novel and the nuance of modern life:

1. instinctual pressures;
2. theological pressures; and
3. societal pressures.

In doing so my contention is that Dostoevsky tests, in a literary sense, the contemporary validity of the tripartite identity concept of Erik Erikson, the German born and American raised psychologist best known for his theory of psychosocial development⁶. I also contend that the distinct “polyphonic” identities of *The Brothers Karamazov* are evidence of novelistic insight into the 21st Century, with a consummate suggestion that Dostoevsky exposes an increasing fragility of identity under the pressures of a modern world.

ERIKSON, DOSTOEVSKY AND THE 21ST CENTURY

“Wicked people, are far more simple-hearted than one generally assumes. And so are we.”⁷

Often associated with the overly appropriated term “identity crisis” Erik Erikson sees identity as providing the important sense of being “at home” in the self, in the body,

6 Erikson, Erik H. *Identity: Youth and Crisis*. No. 7. WW Norton & Company, 1968.

7 Dostoevsky op. cit. p 9.

with a unique blend of psychological drives and nuances⁸. He perceives the creation of identity as tripartite, involving an interaction of biological givens, idiosyncratic personal biographies and societal responses⁹. This concept is often regarded as the original contemporary assessment of identity function and thus it is the foundation of subsequent analysis in this paper.

Erikson allows very little self-determination in the manipulation of an individual's identity, seeing it more as a manifestation of social factors. *The Brothers Karamazov* tests this assumption through the identity of the novel's characters, the unique and disparate sounds of the self that facilitate an independence of subject akin to the freedoms of the democratic West. Alyosha the saintly, pious and rich with an uncompromising religious empathy, Ivan the intellectual, rigorous in pursuit of Euclidean reasoning and Dmitri the voluptuous, driven by hedonism. The three brothers around whom the novel is centred each reflect Erikson's sense of being "at home", but each seems to reach for this ideal through pride and an autonomous pursuit of their own sense of self.

An initial examination of the novel may suggest the prevalence of an omnipotent existential freedom in stark opposition to Erikson social-determinism. However, at various points throughout the plot, we see each ideology, each unique brotherly sound, compromised, and thus the foundation of personal identity undermined. In this way there exists an ambiguity in the validity of Erikson's psychological principles and the psychosocial development of the Dostoevskian characters. We must ask whether the brothers are autonomous in their ideological expression of identity, or whether their sense of self is determined by circumstantial social environments, an Erikson framework, imposing manipulative external pressures?

Dostoevsky's social testing of character identity operates in a similar manner to the 21st Century's evolving social institutions in that individuality takes preeminence over collective society. In stating, "*If there is one defining quality of the West, it is individualism*"¹⁰, Koch recognises this principle. However by rejecting collective identification and embracing socially distinguishing features, the modern individual, and the Dostoevskian hero, has become far more vulnerable to social pressures. American psychologist Martin Seligman substantiates this claim by stating that in the

8 Erikson, op. cit.

9 *ibid.*

10 "Suicide of the West" Richard Koch, Chris Smith, Bloomsbury Academic; 1 edition, June 26, 2006, p 136.

21st Century “events occurred that so weakened our commitment to larger entities as to leave us almost naked before the ordinary assaults of life”¹¹.

In both *The Brothers Karamazov* and modern society, personal identity fosters a sense of self, Erikson’s sense of being “at home”. In both compromising external pressures pose a threat to being “at home” and establish Erikson’s “identity crisis”. The Western world and the Dostoevskian one are clearly and mutually polyphonic discordant societies that lack an institutional conductor to provide harmony and order.

With its characters endowed with eerily Western identities, the Dostoevskian text cannot be ideologically pigeon holed as, in a world of so many disparate and conflicting voices, there exists no unity of mind that validates any single ideology. As a result *The Brothers Karamazov* remains malleable, flexible, open to the truth of any era but consistently underpinned by human identity.

INSTINCTUAL PRESSURE AND PERSONAL IDENTITY

“We are of a broad, Karamazovian nature”¹²

Instinct dictates the bleakest of Dostoevsky’s identity assertions, that the personal identity of the individual is inseparably tied to genetically embedded biological and instinctual factors. In Erikson’s lexicon, the “biological givens” category of the tripartite concept, that which is innately beyond autonomous manipulation¹³

Instinctual pressure remains contemporary. Despite immeasurable technological advances, man is still tied inseparably to instinct, the desire to procreate, to further his interests and to nourish himself. Behavioural psychologist Gad Saad acknowledges that the social prisms by which the modern individual expresses himself exacerbate primal instincts. He provides disparate examples such as pornography, meritocratic frameworks and multinational fast food corporations as the modern manifestation of instinctual expression¹⁴. Moreover the 21st Century also exhibits increasing disease burdens caused by undermined self-regulation, as noted in Barkley’s works on attention deficit disorder¹⁵, and Baymeister’s writings on obesity¹⁶ Self-regulation refers to the

11 “Learned Optimism” Martin Seligman Random House Australia, 2 May 2011 p. 336 pages

12 Dostoevsky, op. cit. Book 12, Chapter 4.

13 Erikson, op. cit.

14 “The Consuming Instinct: What Juicy Burgers, Ferraris, Pornography, and Gift Giving Reveal About Human Nature.” Gad Saad. Prometheus Books; First Edition Edition (June 21, 2011)

15 Barkley, R. A. (2012). “Executive Functioning and Self-Regulation: Extended Phenotype, Synthesis, and Clinical Implications”. New York: Guilford Publications

16 “Losing Control: How and Why People Fail at Self Regulation” Roy F. Baymeister, Todd F, Heatherton, Dianne M. Tice Academic Press, 1994–Psychology–307 pages

individual's control of emotions, impulses, and attention, which make it possible to respond appropriately to the demands of the environment. These psychologists note that the 21st Century has seen significant loss in individual self-regulation, as people experience difficulty in viewing innate primordial desires through social and moral lenses. Arguably individual identity in the 21st Century is tied more closely to base instinct than in previous centuries.

The disparate and detached personal identities of the Karamazov family are ironically united in their mutual possession of what I will call the "Karamazov curse". That is, the legacy of base impulses and voluptuous lusts existing at the essence of every family member. This tendency towards immorality is littered heavily throughout the novel; phrases such as "*a brazen brow*" and "*a Karamazov conscience*", "*voluptuary streak*" and "*Karamazovian baseness*"¹⁷ ground lofty thematic content in a depressingly human world.

In one sense Fyodor Pavlovich Karamazov, the father of the brothers, is the embodiment and source of this immorality. In him Dostoevsky creates such depravity that it is difficult to feel any positive emotions. As in Freud, the indelible imprint of infantile experiences on the adult's identity has the impact of rendering the most unique individual qualities in a genetic base¹⁸. It does seem that in various ways, the Karamazov brothers have been created in the noxious image of their father, albeit to varying degrees.

We can see the emergence of this festering "Karamazov Curse" to the extent that each brother's freedom of identity is limited by instinct. Even Alyosha, certainly the most beautiful of the brothers, bears some Karamazovian traits that periodically undermine the pristine orientation of his self. During their conversations with Alyosha, Dmitri and Ivan comment on the minute flaws in his superficially angelic character. Dmitri, of the belief that each brother is contaminated with the "Karamazov Curse", comments: "*I am that very insect ... and in you, an angel, the same insect lives and stirs up storms in your blood*"¹⁹. The idea re-emerges in the chapter "Rebellion" when Ivan tells the story of a general who ordered dogs to hunt a small child. After telling the story he asks Alyosha "*What to do with him? Shoot him for our moral satisfaction?*"²⁰. Alyosha immediately retorts, "*Shoot him*", leading to Ivan's sarcastic comment "*A fine monk you are! See what a little evil is sitting in your heart, Alyosha Karamazov!*"²¹

17 Dostoevsky, op. cit. p, various.

18 Freud, S. (1961). The ego and the id. In J. Strachey (Ed. and Trans.), The standard edition of the complete psychological works of Sigmund Freud (Vol. 19, pp. 3-66). London: Hogarth Press. (Original work published 1923)

19 Dostoevsky, op. cit. p 215

20 *ibid.* p 498

21 *ibid.* p 499

Perhaps the most overt instance occurs in examining Dmitri. Indeed the title of the first chapter is the father's name "Fyodor Pavlovich Karamazov," while the very first words of the book, "Dmitri", are of his youngest son, a structural representation of the premise that his identity is initiated and limited in the biological identity of his predecessors.

However, even amidst this inherited baseness, Dostoevsky plants the seeds of redemption, bestowing each character, including Dmitri, with an innate propensity for virtue. It is ironic that Dostoevsky would endow the most sensualist brother with a penchant for poetry, which Dmitri uses to articulate passion, and emotional subconscious. In one instance Dmitri quotes Schiller's *An die Freude*. Upon the verse of "man's universal fall", Dmitri's begins a fit of crying, deploring the suffering and the grief of man on earth, the same Dmitri who had, in a previous chapter, declared in reference to his father "*Maybe I won't kill him, and maybe I will*"²². He pleads to his youngest brother, "*Whenever I happened to sink into the deepest, the very deepest shame of depravity, I always read that poem about Ceres and man.*"²³

In relation to the personal identities of the brothers, Dostoevsky suggests certain metaphysical inherencies in his characters, and indeed in man more generally. One page is boastful of base yearnings of lust and desire, defining the sensualists within us, whilst the next features the intrinsic capacity for redemption, empathy and virtuous deed. For every character there exists the possibility of "*instantaneous transition from the realm of sin to the realm of holiness and back*"²⁴, all through the medium of instinct.

Dostoevsky's instinctual portrayal is similar to the Compatibilist School of metaphysics, which would define an instance of "free will" as one where the agent has freedom to act according to his own motivation, and to abide by his own recognised identity, that is, the agent is not coerced or restrained. At the root of this sentiment is motivation, for if man can act only according to his motivation, what determines that motivation? Perhaps the most profound answer comes in Arthur Schopenhauer's famous statement (as paraphrased by Einstein) that "*Man can do what he wills but he cannot will what he wills*"²⁵.

22 *ibid.* p 122

23 *ibid.* p 213

24 "The Categories of Law and Grace in Dostoevsky's Poetics. Dostoevsky and the Christian Tradition". Ed. George Pattison and Diane Oenning Thompson. Cambridge: Cambridge UP, 2001.

25 Arthur Schopenhauer "On The Freedom Of Will" Wiley-Blackwell; 2nd edition (December 4, 1995)

Individual personal identity is tied to Dmitri's biologically primitive origins. Dostoevsky suggests that Dmitri's motives are pre-determined, yet the pursuit of these motives remains his decision. In this way Dmitri retains control of whether he succumbs to instinctual urges, or he poetically and passively restrains them.

THEOLOGICAL PRESSURE AND PERSONAL IDENTITY

"If there is no God then anything is permissible"²⁶

The interplay of religion and identity is unique in the modern age. Historically religious adherence functioned as a biological given. In contrast the contemporary world has afforded society an array of religious options and non-religious alternatives, akin to the sociological insight that "modernity pluralises"²⁷. Modernity includes the necessity of choice, facilitating a self-reflexivity and autonomy that divagates from the biological absolute of instinct, a choice paralleling Erikson's ideas of idiosyncratic personal biographies.

Religion undoubtedly influences identity. First, it represents a significant part of an individual's social-identification and social perception. Secondly, it can represent a profound hindrance to personal identity should the modern individual be presented with social or scientific pressures that undermine belief.

Psychological conflict between the merits and detriments of religious adherence is afforded a significant focus within *The Brothers Karamazov* through three positions, the steadfast monotheism of Alyosha Karamazov, the atheistic cynicism of Ivan Karamazov and the apathetic indifference of Dmitri Karamazov. Religious belief is both affirmed and undermined, positing the formative and limitative capacities of religious affiliation in relation to identity.

In relation to the limitative, Dostoevsky's conclusions are embedded in Russian orthodoxy, yet in this he articulates an array of contrary arguments. The most pertinent of these comes in Ivan Karamazov's frequently cited declaration "*If God does not exist, everything is permitted*"²⁸. Ivan assumes that individual behavior is an agreement between rationally self-interested individuals and God to forgo the unhindered pursuits of their own desires for heavenly reward, or otherwise in fear of divine condemnation. In this way he sees subscribing to religious morality as a limitation

26 Dostoevsky, op. cit. p 1236

27 "Pluralism and Modernity." Lawrence B. Solum. Chicago-Kent Law Review. Volume 66.

28 Dostoevsky, op. cit. p 1236

to the fostering of identity, particularly insofar as one acts not in authenticity, but in fearful religious preservation.

Ivan attributes this fear to monk and youngest brother Alyosha, who faces a perennial struggle in reconciling his faith with rational observation. The young monk seems ideally suited to a monastic life. His piety and goodness is obvious, yet Alyosha thinks bitterly about the degradation suffered by his beloved teacher, father Zozima, after death. “*This very man, instead of receiving the glory that was due him, was suddenly thrown down and disgraced! Why? Who had decreed it? Who could have judged so?*”²⁹. In this prophetic exclamation of doubt, it is evident that Alyosha’s identity, his religious principles and overall sense of self, have been undermined by his subscription to objective religious criterion.

However, it is ultimately Alyosha’s redemptive characterisation as a “hero” that solidifies Dostoevsky’s belief in the necessity of a religiously facilitated identity, a resolution introduced by Father Zozima’s statement to Alyosha that “*God’s ways are not always our ways.*”³⁰. Here, Zozima offers a Kierkegaardian concept of God, placing the capacity to separate the sense of self from theistic dogma as the impetus to formative religious benefits. From this point Alyosha’s attitude embodies Climacus’ position on the formative benefits of religion.³¹ Alyosha is in search of his self and religion aids him in reaching this ideal. By joining the monastery and becoming Father Zozima’s disciple, Alyosha’s aim is to consolidate identity, and in this way religion has not marginalised identity but acted as a vehicle towards the strive for an authentic self. This is affirmed in the narrator’s original characterisation of Alyosha; “[*Alyosha*] *set out upon this path because at the time it presented him all at once with the whole ideal way out for his soul struggling from darkness to light.*”³². It is clear that Alyosha is Dostoevsky’s beacon of religious merit in the context of the otherwise bleak light he casts on religion throughout the rest of the novel.

Dostoevsky also expresses legitimate religious criticism from an atheistic perspective, reflecting the modern sentiments found today in the writings of Hitchens and Dawkins. The substance of this concern revolves around Book IV of *The Brothers Karamazov*, culminating in “The Grand Inquisitor” chapter, in which a story is told of Christ’s return to heal the sick. Before he can take action, he is interrupted by a Christian cardinal—the Grand Inquisitor—who has Christ thrown in jail for heresy,

29 *ibid.* p 700

30 *ibid.* p 547

31 Kierkegaard, Søren. *Concluding Unscientific Postscript to Philosophical Fragments*, I & II. Princeton: Princeton University Press. 1992. Print

32 Dostoevsky, *op. cit.* p 28

saying “*Why have you come to interfere with us?*”³³ The rhetoric of the chapter is captured in the statement; “*Man prefers peace, and even death, to the freedom of choice in the knowledge of good and evil*”³⁴. The Grand Inquisitor condemns Christ for burdening man with free will, depriving him of an inherent reason to live.

Ivan’s position mirrors the extreme religious freedom of the 21st Century insofar as the individual must make deliberate decisions of adherence. Ivan suggests that man’s longing for a supreme being is dependent on him securing a form of safety against that which he does not understand, a definition upheld by comparative theologian Rudolf Otto³⁵.

Through Ivan, Dostoevsky suggests that the personal identity of certain individuals is limited by a lack of capacity to embrace the inherent isolation of identity. Alyosha’s adherence comes through his use of faith as a vehicle, not a definer. The Grand Inquisitor identifies a contrary religious subscription, seeing adherence as a result of fear, as opposed to sincerity, tormenting the soul with choice. Therefore his goal “*to relieve man of the terrible burden of freedom*”³⁶.

This alignment of sincerity and adherence, prompts comparison with Alfred Adler’s conclusion that we compensate for inferiorities we perceive in ourselves through miraculous religious promises that boast to lift us from a banal human condition³⁷. Adler’s views of subconscious fear parallel the Grand Inquisitor’s exclamation, “*Anyone who can appease a man’s conscience can take his freedom away from him*”³⁸. A diversion of choice, creating comfort, but undermining self-determination.

Ivan Karamazov’s atheistic rational identity in the end falls prey to the religious thoughts that plague him. In developing a mental sickness at the end of the novel his mind manifests hallucinations. The theme of these encounters is explained by the Devil’s exclamation that “*the struggle between belief and disbelief—all that is sometimes such a torment for a conscientious man like yourself, that it’s better to hang oneself*”³⁹.

Dostoevsky concludes that the religious pressures of society have a direct ability to undermine personal identity, as seen in Alyosha’s spiritual doubt and Ivan’s collapse.

33 *ibid.* p 510

34 *ibid.* p 523

35 “The Idea of the Holy” Rudolf Otto 1917

36 Dostoevsky, *op. cit.* p 523

37 Adler, A., & Jahn, E., *Religion and Psychology*, Frankfurt, 1933.

38 Dostoevsky, *op. cit.* p 522

39 *ibid.* p 1356

He also concludes that theistic orientation has the capacity to assist the formation of a self-fortifying pre-existing identity. In differentiating between these outcomes Dostoevsky champions the importance of authenticity and individual choice. Put simply, the benefits of religious adherence are tied to the individual's ability to use faith as a tool for furthering an existing sense of self, not as a means to define self.

This holds true in a modern framework where cases of religious violence and oppression are often derived from fundamentalist, literal interpretation of religious texts. Under a Dostoevskian lens, religious dogma represents the confines of reasoning. In contrast religious charities that petition to lessen suffering substantiate the claim that religion, when adopted as a method to enhance not define, can have a profound Dostoevskian resolution.

SOCIETAL PRESSURES AND PERSONAL IDENTITY

“All capable people are terribly afraid of being ridiculous, and are miserable because of it”⁴⁰

The social pressure on identity represents the Dostoevskian insight with the greatest parallels to our own modernity; the waning authenticity and autonomy of the self within a socially manipulative world. In his statement *“[increasing levels of mental illness] are engrained in the changing lifestyles and environments introduced by neoliberalism”*⁴¹, J.D. Taylor elucidates the tension of 21st Century social landscapes and personal identities functioning within them.

Despite living in the “connected” age, anxiety and depression are increasingly the defining experience of Western life. The World Health Organisation predicts that by 2020 depressive disorders will be the leading disease burden across the globe⁴². Whilst anxiety and fear have typically been the mark of social structures, unprecedented intercultural contact and global media have fostered a more specific anxiety and alienation of identity within an age marketed as “happy”. Alain De Botton formally addresses this concern in his statement that; *“we live in an age when our lives are regularly punctuated by crises, by moments when what we thought we knew, about our lives, comes into contact with a threatening sort of reality”*⁴³.

40 Dostoevsky, op. cit. p, 557

41 J.D Taylor Transcript form Presented at “Thinking Feeling: Critical Theory, Culture, Feeling” at the University of Sussex, 18th May 2012

42 “Mental Health: A Call for Action by World Health Ministers”: Ministerial Round Tables 2001, 54th World Health Assembly

43 “Status Anxiety.” Alain de Botton. Penguin; Re-issue edition (13 Jan. 2005)

Similarly there exists a prophetic interpretation of limiting social frameworks in the novel. The Grand Inquisitor chapter argues that man's nature inherently longs for three absolutes denied to him by Jesus in exchange for freedom—miracle, mystery and authority. To some extent each brother's identity is contingent on these absolutes. In these demands—so says the Grand Inquisitor—man is provided with a reason to live, for without them, “*he will rather destroy himself than tarry on earth*”⁴⁴. We see Dmitri searching for a miracle in his quest for wealth, Ivan pursuing mystery in his religious rhetoric and Alyosha offering himself to the authority of both Zozima and God.

Similarly we see the pursuit of these three absolutes in modern individuals through the dependence of identity on social structure. Modern man still demands miracle, mystery and authority. He seeks miracle in science, he satisfies his propensity for the mysterious in the media and political propaganda provides a bleak indication of man's desire for authority. It seems, to varying degrees, that our own identities, just as the brothers Karamazov, are bound by the ease in which we can access these demands and fall headlong into their comfort. Dmitri articulates this ease, “*When I fall into the abyss, I go straight into it, head down and heels up, and I'm even pleased that I'm falling in just such a humiliating position, I find it beautiful.*”⁴⁵ How often does the modern individual reach for a smartphone seeking deliverance from the dreary prospect of forced idleness or wish away boredom through use of social media? In the Dostoevskian world, and our own, succumbing to these comforts is to allow social pressures to undermine the deterministic self.

For Bakhtin, “consciousness” is seen as synonymous with ‘hero’, and in this way the capacity of the brothers to forgo social comforts and regain self-reflective consciousness yields psychological benefits. Alyosha's separation from religious consumption aids his search for self and Dmitri's ability to convert primal desire into poetic expression improves his self-control. Indeed the novel is full of moments where a conscious decision to act against comfort reaps a beneficial consequence.

Similarly, modern psychology champions the formative importance of boredom to identity—the daunting freedom condemned by the Grand Inquisitor. Psychologist Adam Phillips states: “*Boredom ... protects the individual, makes tolerable for him the impossible experience of waiting.*”⁴⁶ He further notes, “*The capacity to be bored is a developmental achievement*”⁴⁷. In the 21st Century it is easy to access comfort at the

44 Dostoevsky, op. cit. p 509

45 ibid. p 213

46 “Kissing, Tickling, and Being Bored: Psychoanalytic Essays on the Unexamined Life”. Adam Phillips. Harvard University Press; Reprint edition (July 15, 1998)

47 Phillips, op. cit.

expense of authenticity, but perhaps in Dostoevskian fashion, the boredom and challenge of avoiding it can be an achievement for identity.

Taken from a more personal perspective, Dostoevsky explores how individuals affect each other. Throughout the novel the clash between characters and character ideas undermines the absolute identities that originally typified their uniqueness. Even the most resolute of Dostoevskian heroes are inevitably influenced by social interactions with those around them.

This sentiment punctuates a number of central moments throughout the novel, from Alyosha questioning his own faith as a result of Ivan's criticism, to Dmitri's rejection of the sensual in observation of Alyosha's piety. The most significant is centered on the question of who is to be held accountable for the murder of Fyodor Pavlovich.

The legitimate culprit—the un-intelligent bastard Smerdyakov—claims that by telling him “*without God, everything is permitted*”⁴⁸ Ivan had subliminally commanded him to carry out his unconscious bidding, mitigating his own responsibility. Ironically Ivan is unable to deny his own subversive hand in the murder of his father, despite playing no literal part in the deed; “*if it was Smerdyakov who killed him, and not Dmitri, I am a murderer, too*”⁴⁹ he concedes in a maddened melancholia.

Each character shares in the moral responsibility of every other character. This Dostoevskian twist on social moral accountability is akin to Albert Bandura's social cognitive theory, in that a dynamic and reciprocal influence occurs in human interaction⁵⁰. That is, observation of others determines identity. Despite being a bleak assertion, we again see Dostoevsky embed a formative conclusion through Alyosha, who represents a beacon of angelic influence. Alyosha's warm and positive identity extends to virtually all. Even the repulsive Fyodor Pavlovich exhibits moral catharsis in observing his youngest son. Through Alyosha the inhabitants of the imperfect Karamazov world are forever reminded that renewal and healing are abiding possibilities.

In a modern world where controversial and disparate ideas are so easily accessed and shared, our identities are similarly tied to the social observations and influences afforded by modern forms of communication. Dostoevsky's insight remains true of Erikson's emphasis on individual societal responses within broader historical

48 Dostoevsky, op. cit. p 1236

49 *ibid.* p 1297

50 “Social Cognitive Theory: An Agentic Perspective”. Albert Bandura.
Department of Psychology, Stanford University, Stanford, California.

frameworks⁵¹. Where Dostoevsky diverges from this assumption, is in that he affords a degree of determinism and reflexivity to his characters in relation to outcomes. The difference between the complete compromise of Ivan and the proliferating redemption of Alyosha seems to lie in whether the individual sees his identity as inherently absolute, or whether he recognises its cumulative nature, growing and shifting with new experiences.

CONCLUSION

“God and the devil are fighting there and the battlefield is the heart of man.”⁵²

In *Existentialism is a Humanism* Sartre accounts for individual freedom citing Ivan Karamazov⁵³, “*if God does not exist, everything is permitted*”⁵⁴. Adopting Ivan’s identity, this atheistic quote becomes the foundation of Sartrean existentialism, for in the lack of inherent meaning engendered by a godless world, man is free to become what he wishes. Whilst there are clear parallels between Sartrean theory and the Dostoevskian world, and whilst these comparisons have seen Dostoevsky himself often described as the father of the existential novel, it remains ultimately inaccurate to say his characters exhibit any kind of existential freedom in manipulating their identities. The opposite is true, the bleak Karamazov world is rich with external pressures undermining the self. Siding with Walter Kaufmann “*I see no reason for calling Dostoevsky an existentialist*”⁵⁵.

We could say that Dostoevsky’s account of environmentally influenced identity agrees with Erikson’s tripartite concept, yet even this remains inaccurate. Although we see Ivan collapse to religious ubiquity, Alyosha question adherence in response to suffering and Dmitri adopt feverish suicidal tendencies, all in response to external pressures, identity is not as contingent on the non-autonomous, circumstantial features as is theorised by Erikson. Specifically, each character exhibits an innate propensity to detach himself from circumstance and to enhance his sense of self irrespective of conflicting external pressures. We see Dmitri direct desire into poetry, Alyosha detach himself from religious criterion to mourn his mentor and Ivan instill others with logical sympathies.

51 Erikson, op. cit.

52 Dostoevsky, op. cit. p 216

53 “Existentialism is a Humanism” Jean Paul Sartre. Yale University Press; Trade Paperback Edition edition (July 24, 2007)

54 Dostoevsky, op. cit. p 1236

55 “Existentialism from Dostoevsky to Sartre” Walter Kaufmann. New American Library; Revised & enlarged edition (March 1, 1975)

For Erikson, a significant undermining of identity is irreversibly detrimental, in reference to World War II veterans he notes, “*They knew who they were; they had personal identity. But it was as if, subjectively, their lives no longer hung together—and never would again.*”⁵⁶ This cannot be said of the Dostoevskian world, for it is sewn with the seeds of redemption and salvation, the most deplorable characters inherently capable of unearthing angelic qualities.

If Dostoevsky’s account of personal identity is not strictly existentialist, and it does not entirely validate Erikson’s theory, perhaps it is closer to a mixture of the two. On the one hand identity is contingent on environment, at the whim of circumstantial pressures, with Karamazov Curses and Grand Inquisitors omnipresent. On the other hand it remains autonomous, capable of producing independently and subjectively from the contents of its surroundings.

In *The Brothers Karamazov* suffering and redemption, external pressure and internal autonomy, life and death, God and the Devil, none of these things function exclusively, the core of every character is engaged in perpetual conflict where “*the battlefield is the heart of man*”⁵⁷. Perhaps in a Sartrean manner, choice is the distinguishing feature. Whilst the Dostoevskian character cannot control his own identity, he does have the powerful choice of deciding how inevitable external pressures influence the self.

This conclusion is of profound insight to the modern reader. We assume possession of an unprecedented freedom, that our personal identity is strictly ours to control. Yet with manipulative seeds of advertising penetrating the subconscious, social pressures bending sincere expression, suffering at its most widespread and changes in climate altering life, the modern world “*tends to turn the subject into an object, thereby reducing the individual to a state of inauthenticity.*”⁵⁸

To frame Dostoevsky’s emphasis on choice in modern theory, philosopher and sociologist Slavoj Žižek insists that the Western world, our world, is extremely permissive⁵⁹. He insists that individuals have lost freedom of choice, that our meaningful choices have been substituted for inauthentic ones. To regain lost freedoms, autonomy over identity, and the foremost sense of being “at home”, Žižek stresses that we must become merciless censors of ourselves and actions, self reflective and conscious of the absolute influence of the world around us. *The Brothers Karamazov*

56 Erikson, op. cit. p 42

57 Dostoevsky, op. cit. p 216

58 “War, Peace and Progress in the 21st Century: Development, Violence and Insecurity” Mark T. Berger, Heloise Weber. Routledge, 13 Sep 2013

59 “If God doesn’t exist, everything is prohibited”—Maciej Nowicki interviews Slavoj Žižek, April 2007. IJŽS Vol 2.0 (2008)—Žižek po Polsku

offers hauntingly similar advice early in the novel; *“Above all, don’t lie to yourself. The man who lies to himself and listens to his own lie comes to a point that he cannot distinguish the truth within him, or around him.”*⁶⁰

The brothers Karamazov fail to abide by the parameters of context or authorial intent, they function independently as personal identities, identities limited and affirmed just as our own. The 21st Century is undeniably Dostoevskian; we see the machinations and profundity of his characters in the corners of consciousness. We see Ivan at the lectern delivering an impassioned speech to budding university students, Alyosha working for the dying in proclamation of God, Dmitri’s haze of hedonism and self- service in big business. We understand that the sensualist Fyodor Pavlovich Karamazov lives within us, but also Father Zozima’s redemptive spirit.

The world we live in is as infuriatingly inconsistent as the Dostoevskian landscape. We are as damned and hopeful as the brothers Karamazov.

60 Dostoevsky, op. cit. p 81

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- xv. Conrad, Joseph L. "Dexov's The Man in a Shell: Freedom and Responsibility." The Slavic and East European Journal 10. 4 (Winter 1966): 400-410.

DIGITAL RESOURCES

- i. "The Brothers Karamazov: On Romancing The Devil." Wandering Mirages. N.p., 28 July 2012.
- ii. R. Maurice Barineau "The Triumph of Ethics Over Doubt: Dostoevsky's The Brothers Karamazov." Roybobs Funny Golf Books RSS. N.p., 04 Mar. 2011.
- iii. "Lecture Notes, Philosophy 151." Dostoyevski on Freedom. N.p., 30 Nov. 1995.
- iv. "The Brothers Karamazov: On Romancing The Devil." Wandering Mirages. N.p., 28 July 2012.
- v. "A Closer Look at The Brothers Karamazov." : Mitya Perpetually Makes a Scene. N.p unknown.

REFLECTION STATEMENT

The fundamental intention of my critical response *The Contemporary Karamazov Curse* is to elucidate how the characters of Fyodor Dostoevsky's *The Brothers Karamazov*⁶¹ act as agents for examining the psychosocial concern of personal identity, and thus how an appropriation of that concern holds profound insight as applied to contemporary social frameworks. In order to assess the modern validity of Erikson's tripartite identity conception⁶², I have divided my investigation into three substantive portions, "*the instinctual pressure on personal identity*", "*the religious pressure on personal identity*" and "*the social pressure on personal identity*". In doing so I examine the extent to which the novel's characters can maintain autonomy over identity in reaction to external pressure and the degree to which identity is contingent on environmental factors. My consummate suggestion is that Dostoevsky highlights an increasing fragility of personal identity under the external pressures of a modern age.

This concept originated from my personal reaction to *The Brothers Karamazov*. I was surprised that the novel had many parallels to my modern experience, particularly considering its complete detachment from a 21st Century Australian context. It became increasingly evident that the respective identities of the novel's brothers, which I call "*the unique and disparate sounds of the self*"⁶³, functioned in a way that mirrored the modern individual and his contemporary social concerns. For example, upon further research I began to identify *Dmitri's* hedonistic identity, spurred by sensual compulsion, as congruent to increasing levels of attention deficit disorder⁶⁴, or the interactions between Alyosha's pious self and Ivan's Euclidean reasoning as mirroring the increasing secularisation of the 21st Century religious landscape.

Ultimately my conceptual lens was validated in Martin Siegler's assertion that "*events occurred that so weakened our commitment to larger entities as to leave us almost naked before the ordinary assaults of life*"⁶⁵, affirming the notion that personal identity itself was a contemporary social issue, as well as a concept central to *The Brothers Karamazov*. This validated my own suggestion that in reading the novel "*we find our own modern complacency overhauled*".⁶⁶

61 Fyodor Dostoevsky, *The Brothers Karamazov*, trans. Constance Garnett, ed. Manuel Komroff, Signet Classic, The New American Library, New York 1957

62 Erikson, Erik H. *Identity: Youth and crisis*. No. 7. WW Norton & Company, 1968.

63 Page 4, Major Work

64 Barkley, R. A. (2012). "Executive Functioning and Self-Regulation: Extended Phenotype, Synthesis, and Clinical Implications". New York: Guilford Publications

65 "Learned Optimism" Martin Seligman Random House Australia, 2 May 2011–Self-Help–336pages

66 Page 3, Major Work

This movement towards psychological theory and the ultimate uniqueness of my concept is rooted in the Extension 1 module *After the Bomb*. The emergence of personal identity as a scholarly topic was largely the result of the prioritised individualisation created by the ubiquitous threat of destruction in the post atomic bomb era, an argument proposed by John C. Ford,⁶⁷ and introduced to me through my study of *Waiting For Godot*. Moreover, popular psychology credits experience as the foundation of personal identity. The English Advanced module “Discovery” is predicated on how experience affects the individual. In exploring the limitation of identity, my work therefore seeks to extend the notions of discovery introduced in the advanced course through its emphasis on the changing self.

My Major Work is intended specifically for two types of reader, the first being academics of Russian literature, and the second being tertiary educated individuals with a penchant for intellectual readings pertaining to psychology, philosophy and sociology. The Major Work’s basis in modern appropriation seeks to facilitate an accessibility and relevance that should engage both types of reader without requiring prerequisite knowledge of 19th Century Russian history, society and literature. It is therefore my intention that the work be in a journal of traditional literary opinion that maintains a poignant focus on the issues of our own time and society, such as *Studies in the Novel*⁶⁸ or *Novel: a Forum on Fiction*⁶⁹.

My independent investigation facilitated a more refined concept, structure and form, as well as a more deliberate use of language and essayistic tone. Research into the psychosocial field of identity played a fundamental role in grounding my original concept on academic foundations. Most aptly, Erik Erikson’s *Identity: Youth and Crisis*⁷⁰ influenced the scope of my analysis and provided a reference point to test and ground my literary conclusions. This is reflected in my writing on instinctual pressures where I note “*Dostoevsky’s explorations in the matter fall under the biological givens subset of (Erikson’s) equation, that which is beyond autonomous manipulation.*”⁷¹

Moreover, in researching sociological and psychological writings out of the 21st Century I drew many contemporary parallels to my analysis of character in order to fortify my appropriation of the novel’s thematic standing. With a desire to understand

67 “The Morality of Obliteration Bombing” in “War and Morality”, ed. John. C Ford (Belmont, CA: Wadsworth, 1970) pp 15-41

68 *Studies in the Novel*—University of North Texas

69 “Novel: a Forum on Fiction” Duke University Press—An academic journal that seeks to respond to the innovative movements of modern literature.

70 Erikson, Erik H. “Identity: Youth and Crisis”. No. 7. WW Norton & Company, 1968

71 Page 6, Major Work.

personal identity in a 21st Century religious landscape, King's *Religion and Identity: The Role of Ideological, Social and Spiritual Contexts*⁷² enabled me to contemporarily apply Ivan's theistic turmoil to the limiting religious pressures academically explored by King, and thus my deduction of Dostoevskian insight that "*(religious adherence) can represent a profound hindrance to personal identity*".

Moreover J.D Taylor's assertion that "*(increasing levels of mental illness) are engrained in the changing lifestyles and environments introduced by neoliberalism*"⁷³, as well as Alain De Botton's analysis "*we live in an age when our lives are regularly punctuated by crises*" further consolidated my own conclusion that "*(Dostoevsky puts forth a) prophetic interpretation of limiting social frameworks*"⁷⁴. In this way my academic research into modern social concerns facilitated a more accessible and relevant analysis of *The Brothers Karamazov*.

My research into academic writing relating to the novel allowed me to support my conceptual originality. I initially intended to explore the text through a purely psychological approach. However in reading Renne Wellek's *Dostoevsky: A Collection of Critical Essays* as well as Alexander Brookes *A Study of Fictional Truth and Ontology in Fyodor Dostoevsky's Brothers Karamazov*, I realised that this topic lacked sufficient originality. In referring to contemporary applicability, and asking for broader readings from Addie Anderson⁷⁵ and Rachael Daum (who have Masters degrees in Slavic literature from Indiana University) it became evident that there was little Western contemporary application of the text, the concept that so attracted me in my personal reading. This led me to examining the novel through the prism of contemporary psychosocial personal identity theory, hence my assertion that its characters "*facilitate an independence of the subject akin to the freedoms of the democratic West*"⁷⁶.

The benefits of my investigative process can be further identified in form and structure. The online critical analysis resources of Purdue University⁷⁷ and the University of Sussex⁷⁸ for instance guided me towards a range of hybrid essayistic forms, as did

72 King, P. E. (2003). "Religion and Identity: The Role of Ideological, Social and Spiritual Contexts". *Applied Developmental Science*, Vol. 7, No. 3, pp 197-204

73 J.D Taylor Transcript form Presented at "Thinking Feeling: Critical Theory, Culture, Feeling" at the University of Sussex, 18th May 2012

74 Page 14, Major Work

75 Addie Anderson—Masters in Slavic literature, Indiana university—Email: addmande@indian.edu. Rachael Daum—Masters in Slavic literature, Indiana university—Email: rcdaum@indiana.edu

76 Page 4, Major Work

77 Purdue University Online Writing Lab

78 "Study Success at Sussex: The process of critical essay writing publishing creative non-fiction". September 8, 2010. Paperback.

reading, *Crafting the Personal Essay* by Dinty W. Moore⁷⁹. More specifically my work evolved into a cross between the evaluation essay, as seen in *The Limits of Identity: Ethnicity, Conflict, and Politics*⁸⁰ and the theoretical essay, as seen in *Implications for National and International News Coverage*.⁸¹ Both are similar in that they analyse against a reference point. However where the evaluation essay lays out a parametric structure, the theoretical essay views the text through thematic or literary theory. In taking advantage of both and creating a thesis that revolved around parametric standards and conceptual lenses, my form focused on an objective conclusion, allowing me to remain analytical and unique whilst avoiding the myopia and dogmatism that often exist within polemics and argumentative pieces.

Such manipulation of form is further evident in structure. For instance in reading Ryszard Kapuscinski's *The Shah of Shahs*⁸², I was drawn to the use of structural subheadings such as *Dead Flame* used to conceptually link sections of analysis and emphasise progression of argument. My adoption of this structure can be seen through my use of quotes from the novel to conceptually introduce and indicate the progression of arguments, for example my first proposition "... *We are of a broad, Karamazovian nature*"⁸³. Here sentiments of inevitability and determinism foreshadow my eventual conclusion.

Manipulation of language and tone were intended to reflect my authorial intent. I infrequently adopt a more playful register, or divert to the second person, posing a stark contrast to the strictly academic tone that pervades the essay's entirety. For example, I pose questions to the reader such as "*How often does the individual reach for his smartphone seeking deliverance from the dreary prospect of forced idleness?*"⁸⁴. In doing so I sought to engage the direct experiences of my target audience, both their academic interests concerned with the validity of novelistic study, and their casual interests through projection of current issues and use of conversational language.

In reflecting on the realisation of the essayistic contentions my Major Work, I believe it has revealed the profound contemporary applicability of the Dostoevskian character in an analysis of our own society. In this way I have taken an academic approach to

79 Moore, Dinty W. "Crafting The Personal Essay: A Guide for Writing".

80 "The Limits of Identity: Ethnicity, Conflict, and Politics", Richard Jenkins–Sheffield University, United Kingdom.–Sociological analysis against a set of identity based criteria.

81 Pitts, M.J. (1993). "Local Media Agenda Building: Implications for National and International News Coverage". Paper presented at the Southern States Communication Convention in Lexington, KY.

82 Kapuscinski, Ryszard. "The Emperor; And, Shah of Shahs". London: Picador, 1994. Print.

83 Page 6, Major Work

84 Page 15, Major Work

content I am passionate about, and I feel that my compositional process has not only deepened my insight into the novel, but also allowed me to procure invaluable skills in writing. I am proud of my assertion that “*The brothers Karamazov fail to abide by the parameters of context or authorial intent, they function independently as personal identities. Identities limited and affirmed just as our own*”⁸⁵, and believe it to be proven.

VISUAL ART

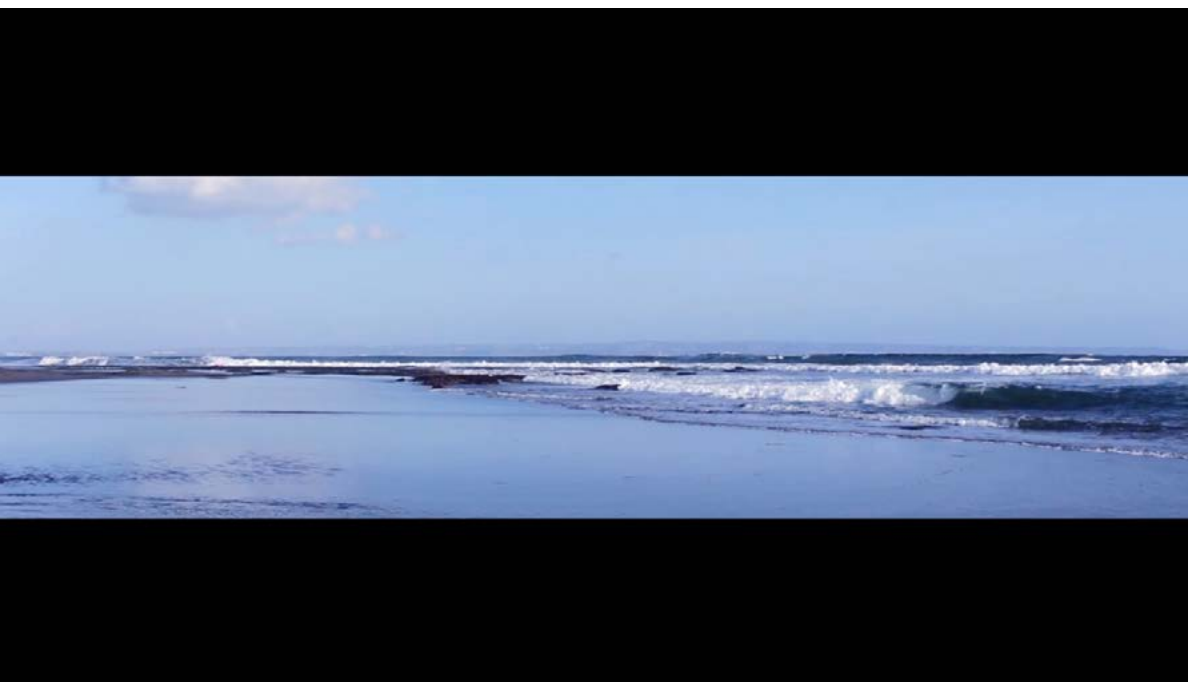
Andreas Dominguez

Spiritus Mundi

REFLECTION STATEMENT

My artwork depicts the spirit of the world. The latter is represented in the energy and power that is present in the multiple dynamics of water. The synergy of audio and moving visual sequences can immerse an audience into a realm beyond reality. Water is a mercurial element within our environment and can be understood through several perspectives. Whether in the light pitter-patter of raindrops, or in the overwhelming abundance of the depths of the Pacific Ocean, water is a temperamental substance as it can sustain yet also take lives. Because of these kaleidoscopic characteristics, water can be understood as a spiritual element of our world.







MUSIC

Andreas Dominguez

Doc Sportello

REFLECTION STATEMENT

This piece composed for piano, double bass, and drum kit, vacillates between the genres of jazz and Latin music, polka and contemporary classical, rock and pop music, in an attempt to create an experience of excitement and suspense for the audience as they are 'guided' through an energetic piece of major and minor tonality. With such an array of genres included into this piece, I chose to include only three instruments as the listener's 'guide'. I was inspired primarily by Brian S. Mason's piece for percussion ensemble, *Rochambeaux*, for his approach to groupings within time signatures and key changes, and Todd Terje's Latin-electronica piece, *Alfonso Muskedunder*, for the various rhythms written within the $\frac{7}{8}$ time signature. The title, *Doc Sportello*, is named after the detective protagonist of Thomas Pynchon's crime novel, *Inherent Vice*. This piece resembles the baffling journey Doc is taken on, involving interactions with many different characters, subplots, and themes, all symbolised in the piece's twenty-one-part journey. Written in C Lydian with the dominant seventh, alternating to C# minor and F# major, riddled with dynamic markings, alternating in pace between tempo and rubato, this piece is intended to baffle audiences for its unconventional approach to structure, key, and rhythm. The writing process of this piece improved not only my theory knowledge, but my performance ability too as I practiced playing complex rhythms and tones in the process of writing the many parts of this piece.

Energico
♩ = 200

Piano

mf

♩ = 200

Acoustic Bass

mf

♩ = 200

Drum Set

mf

f

4

Pno.

f

A. Bass

f

Dr.

p **f**

7

Pno.

A. Bass

Dr.

9 Delicato

Pno.

A. Bass

Dr.

mp

f

mp

f

12

Pno.

A. Bass

Dr.

14

Pno.

A. Bass

Dr.

p

16

Pno.

A. Bass

Dr.

Delicato

18

Pno.

A. Bass

Dr.

The musical score is for three instruments: Piano (Pno.), Alto Bass (A. Bass), and Drums (Dr.). It begins at measure 14. The Piano part features a complex melodic line with many accidentals and a dynamic marking of *p* (piano). The Alto Bass part has a simpler line with some rests. The Drums part plays a steady eighth-note pattern. At measure 16, the time signature changes to 7/8. The Piano part continues with a similar melodic style. The Alto Bass part has a line with some rests. The Drums part is marked *Delicato* and plays a pattern of eighth notes with some rests. At measure 18, the time signature changes to 8/8. The Piano part continues with a similar melodic style. The Alto Bass part has a line with some rests. The Drums part plays a pattern of eighth notes with some rests.

20 **Librement**

Pno. *p* *f* *mp*

A. Bass *mp*

Dr. *mp*

21 **A Tempo**

Pno. *f* *8va*

A. Bass *f*

Dr. *f*

23 **Librement**

Pno.

A. Bass

Dr. *mf*

24 **A Tempo**

Pno. *p*

A. Bass

Dr. *f* *p*

26

Pno. *ff*

A. Bass *ff*

Dr. *ff*

28 *rit.* **Librement** *pp*

A. Bass *rit.* *pp*

Dr. *rit.* *pp*

32

Pno.

A. Bass

Dr.

34 *accel.*

Pno.

A. Bass

Dr.

38 **A Tempo**

Pno.

A. Bass

Dr.

42

Pno.

A. Bass

Dr.

ff

46

Pno.

A. Bass

Dr.

p

ff

50

Pno.

A. Bass

Dr.

f

f

The musical score consists of three systems, each with three staves: Piano (Pno.), A. Bass, and Drums (Dr.).
 System 1 (Measures 42-45): Pno. plays chords in the right hand and a bass line in the left hand. A. Bass plays a steady bass line. Drums play a consistent eighth-note pattern. Dynamics are marked *ff* at the end of the system.
 System 2 (Measures 46-49): Pno. starts with a piano (*p*) dynamic, then increases to *ff*. A. Bass starts with a piano (*p*) dynamic, then increases to *ff*. Drums start with a piano (*p*) dynamic, then increase to *ff*.
 System 3 (Measures 50-53): Pno. starts with a forte (*f*) dynamic. A. Bass starts with a forte (*f*) dynamic. Drums start with a forte (*f*) dynamic. The system concludes with a final chord in the Pno. and A. Bass staves, and a final drum hit.

54

Pno.

A. Bass

Dr.

p

59

Pno.

A. Bass

Dr.

ff

61

Pno.

A. Bass

Dr.

p

63

Pno.

A. Bass

Dr.

65

Pno.

A. Bass

Dr.

67

Pno.

A. Bass

Dr.

69

Pno.

mf

A. Bass

mf

Dr.

mf

71

Pno.

ff

A. Bass

ff

Dr.

ff

73

Pno.

A. Bass

Dr.

75

Pno.

A. Bass

Dr.

78

Pno.

A. Bass

Dr.

81

Pno.

A. Bass

Dr.

mf

mf

mf

Detailed description of the musical score: The score is arranged in three systems, each with three staves (Piano, Alto Bass, and Drums).
 System 1 (Measures 75-77): Measure 75 is marked with a 7/8 time signature. The Piano part has a melodic line with eighth notes and rests. The Alto Bass part has a simple bass line. The Drums part features a pattern of eighth notes and rests.
 System 2 (Measures 78-80): Measure 78 is marked with a 4/4 time signature. The Piano part has a more complex texture with chords and moving lines. The Alto Bass part continues with a steady bass line. The Drums part has a consistent rhythmic pattern.
 System 3 (Measures 81-83): Measure 81 is marked with a 4/4 time signature. The Piano part has a dense texture with many beamed notes. The Alto Bass and Drums parts also have dense, beamed patterns. The dynamic *mf* (mezzo-forte) is indicated for the Piano part in measure 81 and for the Alto Bass and Drums parts in measure 82.

86

Pno. *pp*

A. Bass *pp*

Dr.

Measures 86-89: Piano and A. Bass play a melodic line with a descending chromatic scale. Drums are silent.

90

Pno.

A. Bass

Dr. *pp*

Measures 90-93: Piano and A. Bass continue the melodic line. Drums enter with a steady eighth-note pattern.

94

Pno. *f*

A. Bass *f*

Dr. *f*

Measures 94-97: Piano, A. Bass, and Drums all play with increased intensity, marked with a forte (f) dynamic.

14

Delicato e poco rubato

98 *8^{va}*

Pno. *mp*

A. Bass

Dr.

102 **A Tempo**

Pno. *f*

A. Bass *f*

Dr. *f*

106

Pno. *ff*

A. Bass *ff*

Dr. *ff*

108

Pno.

A. Bass

Dr.

110

Pno.

A. Bass

Dr.

112

Pno.

A. Bass

Dr.

114

Pno.

A. Bass

Dr.

115

Pno.

A. Bass

Dr.

8vb

fff

fff

fff

ENGLISH

Liam Donohoe

Information is not knowledge

CRITICAL RESPONSE

Without deviation from the norm progress is not possible.¹

Described at various points as an “eclectic”;² “eccentric genius”;³ “rock and roll’s sharpest musical mind and most astute social critic”;⁴ Frank Zappa (1940–1993) is considered by many to be among the great thought leaders and composers of the twentieth century. Through genres as varied as rock, musique concrète, jazz, and post-modern avant-garde orchestral, Zappa’s work was able to uniquely sublimate social and musical tensions to create an oeuvre of lasting value.

In so doing, his work distinctly exhibited, and confirmed Georg Wilhelm Friedrich Hegel’s theory of “dialectical history.”⁵ Hegel (1770–1831) was an influential⁶ post-Kantian philosopher whose inferential meta-analysis of social discourse led him to the conclusion that, through the amalgamation of competing tensions, certain ideas came to dominate discourse and define social norms. Incidentally, he compartmentalised the discursive milieu, reducing it to a triplicity⁷ of successive dialectical phases—“thesis, antithesis and synthesis”.

1 Barrett, Erin, and Jack Mingo. ‘W.C. Privy’s Original Bathroom Companion’. New York: St. Martin’s Griffin, 2003. Print. pp. 134.

2 Minorplanetcenter.net. ‘(3834) Zappafrank’. N.p. 1994. Web. 28 Feb. 2015.

3 B Brackett, Nathan, and Christian Hoard. ‘The New Rolling Stone Album Guide’. New York: Simon & Schuster, 2004. Print. pp. 903.

4 Rockhall.com. ‘Frank Zappa: Inducted In 1995, The Rock And Roll Hall Of Fame And Museum’. N.p. 1995. Web. 28 Feb. 2015.

5 Popper, Karl R. ‘What is Dialectic?’ Mind XLIX.194 (1940); 418. Web.

6 See the list of ideologies/individuals Maurice Merleau-Ponty’s attributes to Hegel’s influence. Merleau-Ponty, Maurice (trans. Herbert L. and Patricia Allen Dreyfus). ‘Sense and Nonsense’. Northwestern University Press. 1964. pp. 63.

7 This word, coined by Hegel to describe Kant’s ‘formalist’ approach, refers to the well-known ‘formalist’ “Thesis, Antithesis, Synthesis” adage. “Hegel, Georg Wilhelm Friedrich, and George Di Giovanni. ‘The Science Of Logic’. Cambridge: Cambridge University Press, 2010. Print. It is borrowed in this instance to denote his approach.

This sequence is a pattern: a formula that predicts change and the characteristics of the change process. Notwithstanding his premature death, the unparalleled profundity and scale of Zappa's work makes it uniquely possible to fractionate it in the context of all three of these phases. Consequently, this essay's analysis of Zappa shall be structured around this "triplicity", demonstrating in each instance how evidence from his body of work adheres to Hegel's characterisation of the germane phase.

The fact that Zappa's work serendipitously lends itself to an analysis through this prism is in itself exceptional, compounding the existing value and beauty of his work. Moreover, his work also functions as a microcosm through which the ongoing relevance, virtue, and merit of Hegel's dialectical theory can be confirmed in a way that few other thought-leader's work can be.

CONCEPTUAL CONTINUITY⁸

Hegel's bagels⁹

Hegel was a unique philosopher, insofar as the primary thrust of his philosophy, at least in the *Phenomenology of Spirit*, is that ideas and historical movements inherently aspire to be fully comprehensive. For Hegel, the "universal absolute activity"¹⁰ is an enduring, objectively and unanimously true account, where the constituents of the whole have come together to reach a paragon of wholeness — "totality". Although it is predicated on this ideology, the *Phenomenology of Spirit* does not elucidate this clearly; it is his less well-known text, the *Science of Logic*, that renders these ideas fully: "*The universal absolute activity ... is therefore to be acknowledged as the universal ... and as the absolutely infinite force to which no object that may present itself ... could offer resistance, or be of a particular nature opposite to it, and could not be penetrated by it.*"¹¹

What is dialectic?¹²

In addition to positioning his own oeuvre as that "absolute", Hegel outlines a unique process of achieving totality: the dialectic. He argues that successive ideas preserve

8 Though it will be explained in more depth in the 'thesis' section of this essay, this section has borrowed the term 'conceptual continuity' from Zappa's extensive vocabulary/idiom in order to overview the history and ideas of 'dialectic'.

9 Term borrowed and used as homage to a piece of mis en scene from The Simpsons episode "Little Girl in the Big Ten." Used to denote an overview of various aspect of Hegel's philosophy—his "bagels". 'Little Girl in the Big Ten.' The Simpsons: The Complete Thirteenth Season. Writ. Jon Vitti. Dir. Lauren MacMullan. Fox, 2002. DVD.

10 Hegel, Georg Wilhelm Friedrich, and George Di Giovanni. 'The Science Of Logic'. Cambridge: Cambridge University Press, 2010. Print. pp. 737.

11 Hegel, Georg Wilhelm Friedrich, and George Di Giovanni. 'The Science Of Logic'. Op. Cit.

12 Homage to Karl R. Popper's essay on dialectics. Popper, Karl R. 'What is dialectic?' Op. Cit. Web.

element of the predecessors—through the dialectic process ideas emerge out of sublimation (*Aufhebung*), rather than elimination.

Introduced to philosophy by Hellenic thinkers like Socrates and Plato, the dialectic was initially a pedagogical method made manifest by the ‘Socratic method’. The German idealists Immanuel Kant (1724–1804) and Johann Gottlieb Fichte (1762–1814) expanded dialectical theory beyond the pedagogical boundaries set by their Hellenic forebears: first, society postulates certain ‘arguments’ through dominant ways of thinking and norms—thesis. Second, these norms are challenged, constituting antithesis. Finally, society reaches an aggregated position that considers the original perspective and the challenge—synthesis. This third outcome then, in turn, becomes the new proposition, the process perpetual.

The mother of innovation?

As mentioned, in being among “*the most influential and innovative in contemporary popular music*”,¹³ Zappa’s work can be analysed through the prism of this dialectical process. Similarly, ‘innovation’, on a conceptual level, can be fractionated in terms of all three dialectical phases. Given Zappa’s penchant for innovation, and its value as a case study for the modern dialectic, its worthwhile to analyse innovation in its own right. Hegel demarcated two kinds: innovation that challenges norms, as will be explored in the ‘anti-thesis’ section, and innovation that is “*endowed with the impulse to carry itself further*”,¹⁴ as will be explored in the ‘thesis’ section. Moreover, if the innovation draws upon the material of others, as in the case of pastiches and homages, it can be thought of as ‘synthesis’—it subsumes tensions and ideas that came before it to create something entirely new.

I’m so post-modern¹⁵

Hegel’s theory has met self-defeating resistance from analytic and post-structuralist philosophers, including Karl R. Popper.¹⁶ In addition to being devoid of a dominant idea in the first place, post-modernist discourse is not characterised by much debate between, and within, a plurality of perspectives, rather than the dichotomous polemic typical of Hegel’s analysis. Hegel pre-empted this by arguing that ideas inherently

13 Courier, Kevin. ‘Dangerous Kitchen’. Toronto: ECW Press, 2002. Print. p 3.

14 Hegel, Georg Wilhelm Friedrich, and George Di Giovanni. ‘The Science of Logic’. Op. Cit. p 739.

15 Homage to the Youtube video that mocks the pretentiousness of post-modernism. “I’m So Post Modern”. 2007. Web. 3 Apr. 2015.

16 “It is clear that this argument establishes a dogmatism of an extremely dangerous kind of dogmatism which has no need to be afraid of any sort of attack”. Popper, Karl R. ‘What is Dialectic?’ Op. Cit. Web. p 417.

connote their opposite—one cannot consider “*being*” without a conception of “*nothing*”.¹⁷ This dynamic, dichotomous presentation of truth is especially true in a post-modern context. Moreover, one can consider that there are numerous dialectical operations in place; each sub-category of meaning undergoes its own internal strife, while the sum of all polarity engenders Hegelian antithesis.

THESIS

Though his work occasionally suffers from a lack of clarity and contradiction, Hegel infers that ‘thesis’ can refer to two distinct things. The first is intuitive: the dominant way of thinking or idea. This he describes in his “*Logic*”: “*The Logic thus exhibits the self-movement of the absolute idea only as the original word ... only in the self-determination of apprehending itself; it is in pure thought, where difference is not yet otherness, but is and remains perfectly transparent to itself.*”¹⁸ In essence, the process of pointing out an idea’s “*difference*” makes it distinct and abnormal, as it reveals its “*otherness*”. At the point at which it is still merely “*pure thought*”, it has not yet faced that challenge; it is chronologically and conceptually dominant.

The second one is less obvious: a new approach to something. As explicated earlier, innovation can be thesis, though—crucially—to qualify as the “*objective immanent form*”¹⁹ the burden is not necessarily high: a proposition that initiates or influences a subculture, or reshapes the direction of an existing one, is ‘thesis’ insofar as it accounts for their mode(s) of thinking.

“*What is your, conceptual, continuity?*
It should be easy to see;
the crux of the biscuit;
is the apostrophe.”²⁰
Fido the Dog

The “*Conceptual Continuity*”²¹ is Zappa’s intratextual collage of ideas and sounds, one that simultaneously belongs to both categories of ‘thesis’. Zappa’s works bridge contexts, they talk to one another, and can thus be thought of as one long piece—a

17 Hegel, Georg Wilhelm Friedrich, and George Di Giovanni. ‘The Science of Logic’. Op. Cit. p 93.

18 Hegel, Georg Wilhelm Friedrich, and George Di Giovanni. ‘The Science of Logic’. Op. Cit. p 736.

19 *ibid.*

20 Frank Zappa. “‘Stink Foot’, Off The Album ‘Apostrophe (’)’”. New York City, Los Angeles: DiscReet, 1974. CD.

21 *ibid.*

continuity: “each project is part of a larger object.”²² As Greer observes: “In Frank’s world, every sound had a value, and every action was part of a universal diapason.”²³ Political speeches connect to bootleg studio banter; interviews link to production methods; lyrical and musical motifs repeat and materialise throughout his chrestomathy. While the innovation of this rich, intratextual continuity qualifies it as ‘thesis’, its inherent ‘totality’ exhibits an “impulse” to become the “universal” furthers this.

“Frank Zappa Meets the Mothers of Prevention”²⁴

As a strident advocate for self-education, political participation, secularism, democracy, free expression, and liberalism Zappa was a man of principle. This subsection intends to analyse his specific contributions to socio-political discourse in terms of ‘thesis’. As observed in *The Real Frank Zappa Book* he considered himself a “Practical Conservative, politically. I want a smaller, less intrusive government.”²⁵ His quest for that “less intrusive government”²⁶ compelled him to testify before the United States Senate Commerce, Technology, and Transportation committee on behalf of the music industry following pressure from the Parents Music Resource Centre²⁷ to censor music. Zappa gave a passionate speech in defence of free expression, calling to question the intent, principles and efficacy of the campaigners’ ideologies, with a keen wit they and their leader, Al Gore’s wife Tipper, weren’t expecting. “*The PMRC proposal is an ill-conceived piece of nonsense that infringes on the civil liberties of people who are not children ...*”²⁸ Emerging as the “forefront”²⁹ of the music industry’s resistance, Zappa, and particularly this speech, can claim responsibility not only for influencing further opposition, but also for the significant limitations placed on subsequent censorship measures. Commenting on the extent of his political influence, Walley noted, “*Zappa’s music inspired Czechoslovakian students in Prague to battle Soviet Tanks.*”³⁰ The ‘thesis’ properties of this act are not limited to its tremendous influence on a large subset of society: the way it shaped subsequent political action qualifies it as ‘thesis’ even further.

22 Zappa, Frank, and Peter Occhiogrosso. ‘The Real Frank Zappa Book’. New York: Poseidon Press, 1989. Print. p 257.

23 Greer, Germaine. ‘Frank Zappa’s Treasure House’. The Guardian 2005: n. pag. Print.

24 Homage to the witty portmanteau between his original band and the PMRC incident. Zappa, Frank. ‘Frank Zappa Meets The Mothers Of Prevention’. Los Angeles: Barking Pumpkin, 1985. CD.

25 Zappa, Frank, and Peter Occhiogrosso. ‘The Real Frank Zappa Book’. Op. Cit. p 365.

26 *ibid.*

27 Vulture. ‘25 Years After Tipper Gore’s PMRC Hearings, The Opposing Sides Aren’t So Far Apart’. N.p. 2010. Web. 6 Feb. 2015.

28 The United States Congress. ‘Frank Zappa: Statement To Congress’. Washington D.C.: Downlode, 1985. Print.

29 Quinn, Patrick. ‘Censorship And Zappa’. The Kansas Note 1989: n. pag. Print.

30 Walley, David. ‘No Commercial Potential’. New York: Outerbridge & Lazard, 1972. Print.

In spite of this cynicism and opposition to government influence, Zappa extensively supported the political process: he brought voter registration booths to all of his shows in the 1970s and 1980s³¹ and encouraged audiences to get involved in grassroots politics. He consistently weighed in on political issues, often humorously, as part of his banter with the audience and on shows like CNN's *Crossfire*,³² *Larry King Live*³³ and *Late Night* with David Letterman³⁴ he engaged in serious discourse. Rumour has it that he was even considering a presidential run before cancer debilitated him.³⁵ Consequently his socio-political discourse can be thought of in terms of 'thesis', confirming the relevance of Zappa to this phase of the dialectic.

**"Everything on this planet has something to do with music.
Music functions in the realm of sculptured air."**³⁶

Whether inventing, conducting, soloing, composing, or something in between, Zappa was on the cusp of musical revolution throughout his career, plucking new ideas from his private creative ether that were subsequently absorbed, and considered dominant, by movements—"Zappa is indeed a very serious musician whose music and musical ideas, of themselves, are very much a part of serious contemporary music."³⁷ This subsection shall examine Zappa's music in terms of 'thesis' through two, out of a possible five, periods musicologist Anthony Weis identifies.³⁸

The first of these is Zappa's "*Early-Satire Rock*"³⁹ epoch. This was characterised by music that, while often ironic in nature, was substantially comprised of influential, boundary pushing musical content. For instance, Paul McCartney considered⁴⁰ *Sgt. Pepper's Lonely Heart Club Band*⁴¹ The Beatles' *Freak Out!*,⁴² comparing an album

31 Zappa, Frank, Miles, Barry and Charlesworth, Chris. 'Frank Zappa'. London: Omnibus Press, 1993. Print. p 67

32 Colman, Dan. 'Frank Zappa Debates Censorship On CNN'S Crossfire (1986)'. Open Culture. N.p. 2015. Web. 8 Mar. 2015.

33 Wiki.killuglyradio.com. 'Interview With Larry King-Zappa Wiki Jawaka'. N.p. 2015. Web. 8 Mar. 2015.

34 That Eric Alper. 'Frank Zappa Late Night With David Letterman Appearance On June 16, 1983'. N.p. 2012. Web. 8 Mar. 2015.

35 Miles, Barry. 'Frank Zappa'. New York, NY: Grove Press, 2004. Print. p 365.

36 Zappa, Frank. 'A Conversation With Frank Zappa'. 1979. Magazine.

37 Kountz, Peter. 'Frank Zappa And The Enterprise Of Serious Contemporary Music'. Popular Music & Society 1975: n. pag. Print.

38 Anthony Weise broke Zappa's discography up into a number of key periods. Anthonyweis.com. 'The Complete Listener's Guide: Frank Zappa 101'. N.p. 2013. Web. 1 Feb. 2015.

39 ibid.

40 MacDonald, Ian. 'Revolution In The Head'. London: Fourth Estate, 1997. Print.

41 The Beatles. 'Sgt. Pepper's Lonely Hearts Club Band'. London: Parlophone, 1967. CD.

42 The Mothers Of Invention. 'Freak Out!' Hollywood: Verve, 1966. CD.

Rolling Stone Magazine named “*the greatest of all time*”⁴³ with Zappa’s debut pressing. *It Can’t Happen Here* (off *Freak Out!*)⁴⁴ epitomised Zappa’s frequently nonsensical approach to lyrics, a feature emulated by The Beatles in tracks like *I Am The Walrus*.⁴⁵ In expanding musical horizons, and being channelled by the era’s most popular band, his musical content was influential to a subculture, qualifying it as ‘thesis’.

The “*Innovative Instrumentals*”⁴⁶ period occurred later and, in addition to being influential in a conventional sense, shaped and became the dominant mode of thinking for a new and extensive Jazz Fusion subculture. Songs like *Peaches en Regalia* (off *Hot Rats*)⁴⁷ and *Big Swifty* (off *Waka/Jawaka*)⁴⁸ are intricate works—the latter explores exotic time signatures, such as 5/8, 7/8 and 13/16, features polyphonous horn lines, and explores exotic modal tonality. Though composers like Igor Stravinsky⁴⁹ had experimented with this level of difficulty before, very few ‘pop’⁵⁰ artists, even ‘out-there’ ones like Pink Floyd, had engaged with music this dense. The emergence of artists like “King Crimson”, “The Mahavishnu Orchestra”, and “Weather Report” attests to the new ‘thesis’ that the music of this period provided to subcultures and groups as they replicated this elaborate, experimental style to a large extent. Moreover, the inception of a new genre that owed a lot to Zappa’s neoteric ways demonstrates an actualisation of the “*impulse*”⁵¹ to become the “*objective immanent form*”;⁵² an actualisation that satisfyingly applies to Zappa’s work more broadly such that, in the examples shown, it can be considered in terms of ‘thesis’.

ANTITHESIS

In a similar way, Zappa simultaneously achieved this through ‘antithesis’. At any one time there may be many different refutations of the status quo, which combine to form its ‘antithesis’. Counter-ideas are not inherently antithetical unless they include broader

43 Rolling Stone. ‘The Beatles, ‘Sgt. Pepper’s Lonely Hearts Club Band’—500 Greatest Albums Of All Time’. N.p. 2015. Web. 8 Mar. 2015.

44 The Mothers Of Invention. ‘Freak Out!’ Op. Cit.

45 The Beatles. ‘I Am The Walrus’. London: Parlophone, 1967. CD.

46 Anthonyweis.com. ‘The Complete Listener’s Guide: Frank Zappa’. Op. Cit. 1 Feb. 2015.

47 Frank Zappa. ‘Hot Rats’. Los Angeles: Bizzare/Reprise, 1969. CD.

48 Frank Zappa. ‘Waka/Jawaka’. Los Angeles: Bizzare/Reprise, 1971. CD.

49 A Russian composer in the early 20th century. His pieces, most notably ‘The Rite of Spring’, are notorious for their difficulty. He was an important influence on Zappa, who wrote in “The Real Frank Zappa Book” that he “loved Stravinsky”. Zappa, Frank, and Peter Occhiogrosso. ‘The Real Frank Zappa Book’. Op. Cit.

50 “Popular music” is a very broad term that in this instance refers to “rock”, “jazz”, and other contemporary genres that don’t belong to the ‘rival’ approach “art” music.

51 Hegel, Georg Wilhelm Friedrich, and George Di Giovanni. ‘The Science of Logic’. Op. Cit. p 739.

52 *ibid.*

criticism of the status quo—‘antithesis’ is destructive, rather than ‘constructive’. To that end, ‘Antithesis’ is effectively the sum of different attempts to point out “*difference*”⁵³ as “*otherness*”,⁵⁴ Tensions within movements, and a plurality of competing ‘antithetical’ ideas, ensues further ‘antithesis’ particularly in a post-modern context.

In any case, Hegel identifies two kinds of ‘antithesis’, difference and opposition, which both act with “*external force*”⁵⁵ against the thesis.

The latter is the most common and basic form—an idea that absolutely opposes the ‘thesis’ clashes with it immensely, revealing its deficiencies. The former is more complex; put simply it’s a ‘different’ approach. Oftentimes ‘difference’ functions like the second category of ‘innovation’ explained earlier—a divergent approach that lacks the “*impulse*” to be constructive or “*universal*”. In other instances *reductio ad absurdum* and humour enable “*otherness*” to be indicated subtly, seizing on the mechanisms of thesis to defeat it. This is the destructive side of his socio-political discourse, which, though related to his principles, intend to criticise rather than supersede the status quo. Numerous institutions cross his path.

“Welcome to the first church of appliantology! The white zone is for loading and unloading only!”⁵⁶

Religion is perhaps the most common target of Zappa’s ‘antithesis’. His autobiography *The Real Frank Zappa Book* attests to this dramatically: “*What was it that Adam ate that he wasn’t supposed to eat? It was the fruit of the Tree of the Knowledge. The message? “Get smart and I’ll fuck you over.”*”⁵⁷ The song *Catholic Girls* (off *Joe’s Garage*)⁵⁸ uses satire to admonish the perceived obsolescence of the Catholic Church’s stance on sexual practice, particularly its ignorance to its followers’ liberalism: “*There’s nothing like a Catholic Girl/ when they learn to blow/And none of their mamas ever seem to know.*”⁵⁹ Zappa’s aim here appears to be to mock and offend, to destroy rather than to propose alternatives.

When dealing with politics, Zappa’s antithesis tended to be less subtle, taking the form of more defiant, confrontational ‘opposition’. Humour, especially irony, was an infrequent device; one only used insofar as it explicitly and ‘oppositionally’

53 Hegel, Georg Wilhelm Friedrich, and George Di Giovanni. ‘The Science of Logic’. Op. Cit. p 736.

54 *ibid.*

55 Hegel, Georg Wilhelm Friedrich, and George Di Giovanni. ‘The Science of Logic’. Op. Cit. p 646.

56 Zappa, Frank. ‘A Token of My Extreme’ off the album “Joe’s Garage”. Frank Zappa, Joe’s Garage. Los Angeles: Zappa Records, 1979. CD.

57 Zappa, Frank, and Peter Occhiogrosso. ‘The Real Frank Zappa Book’. Op. Cit. p 324.

58 Zappa, Frank. ‘Joe’s Garage’. Op. Cit.

59 *ibid.*

deconstructed the ‘thesis’. In *Titties ‘n Beer* (off the album *Baby Snakes*)⁶⁰ Zappa described an encounter with the devil wherein he signed his soul away for the eponymous “titties” (his girlfriend, who the devil had eaten) and “beer”. Though this in itself challenged conservative taboos, the devil humorously implies that Republican leaders—“*Milhous Nixon, and Agnew too*”—acquired their positions through a Faustian deal. *Dickie’s Such an Asshole* (off *You Can’t Do That On Stage Anymore, Vol. 3*)⁶¹ is even more explicit, using the language of Orwell’s 1984⁶² to warn against Nixon’s perceived suppression of freedom, simultaneously suggesting that these policies were borne out of doltishness: “*One ‘n one is eleven!/Two ‘n two is twenty-two!*”⁶³ Thus, it can be seen that Zappa engaged in an antithetical rejection of institutional norms.

“Music is always a commentary on society”⁶⁴

Despite this, Zappa’s criticism of the status quo wasn’t limited to institutions—this subsection shall explore the way he regularly pointed out the absurdity of ad hoc social phenomena like discrimination, creating ‘antithesis’ in the process.

Through dramatic irony, a tool he used to ‘negate’ via ‘difference’, Zappa initiated a nuanced analysis of gender and sexual discrimination, which this subsection will analyse more specifically. His iconoclastic appropriation of his target’s perspectives used sardonicism to mock their absurdity, positioning audiences to view discrimination negatively. *Bobby Brown Goes Down* (off *Sheik Yerbouti*)⁶⁵ describes a scenario whereby Bobby, “*the cutest boy in town*”, becomes a sadomasochistic homosexual after an encounter with the transgendered “Freddie”. In becoming the very thing the hetero-normative “jocks” at the “*famous school*” ridicules, “Bobby”, the “*American dream*”, highlights the absurdity of trans—, and homo—, phobia, as the “jockish” traits that made him “popular” shouldn’t be undermined by sexual preferences.

Beyond this Dinah Moe (from *Dinah Moe Humm*, off *Over-Nite Sensation*)⁶⁶ is a figure of feminine empowerment, betting her sister a “forty-dollar bill” that the narrator can’t make her “cum”. A key facet of the second wave-feminist argument, particularly among figures like Germaine Greer, concerned the sexual greed of men, who were too selfish to take women to an orgasm—“*The phenomenon of girls agreeing to have*

60 Zappa, Frank. ‘Baby Snakes’. New York: Barking Pumpkin, 1983. CD.

61 Zappa, Frank. ‘You Can’t Do That On Stage Anymore, Vol. 3’. Mixed: Rykodisc, 1989. CD.

62 Dean, Mike, and George Orwell. 1984. Harlow: Pearson Education, 2008. Print.

63 Zappa, Frank. ‘You Can’t Do That On Stage Anymore, Vol. 3’. Op. Cit.

64 Hub.ncl.ac.uk. ‘Music Is Always A Commentary On Society—Frank Zappa.’ N.p. 2015. Web. 2 Mar. 2015.

65 Frank Zappa. ‘Sheik Yerbouti’. London, New York: Zappa, CBS International, 1979. CD.

66 Frank Zappa and the Mothers of Invention. ‘Over-Nite Sensation’. Los Angeles: DiscReet, 1974. CD.

*intercourse with boys in rushed conditions is a result of inculcated passivity ... (boys') insipidity and dishonesty offers (females) no ground for genuine intercourse with their male contemporaries.*⁶⁷ In reversing traditional sex roles—the woman is the instigator of the sexual encounter and the man is objectified—Zappa engages in a feminist critique of modern sexual practice and ably points out the hypocrisy and discriminatory practices of his conservative, patriarchal society.

Discrimination against African-American people is dealt with sincerely in Zappa's track *Uncle Remus* (off *Apostrophe ('')*).⁶⁸ Police brutality, and oppression faced during the Civil Rights movement, features prominently—“*We look pretty sharp in these clothes/ Unless we get sprayed with a hose*”.⁶⁹ Similarly, *You Are What You Is* (off the album of the same name)⁷⁰ examines the coercion of racial minorities, and individuals more broadly, which forces conformity to arbitrary stereotypes through one character, “*A foolish young man of the Negro Persuasion*”. In examining the man's pressure to “*Devote his life/ To become a Caucasian*”⁷¹ the song allegorically engages with this disproportionately vicious conformity. Here, like in the case of politics, explicit opposition exposes and critiques entrenched racial disempowerment and discrimination.

Given that, as critical race and gender theorists argue, this sort of discrimination is a foundational aspect of modern society's ‘thesis’, this ‘difference’ represents an intense criticism of it.

Counter-counter-culture: The enemy of Zappa's enemy is not Zappa's friend

Irony was not only used to defeat conservative forces. An overlooked aspect of Zappa's work concerns the way he extensively ridiculed others that held similar views to him. As discussed earlier, post-modern dialectic often involves disunity and internal division within movements, creating an indefinite sense of ‘antithesis’.

In tracing through Zappa's discography, it's clear that his music was often characterised by a distinct sense of ‘opposition’ to similar perspectives. The album title *We're Only in It for the Money*⁷² elucidates a broader theme within Zappa's early music—the idea that ‘hippie’ bands, and their labels, were ‘posers’ that were exploiting a movement for money, “*Zappa sees that the popular arts are propagandistic even when they masquerade*

67 Greer, Germaine. ‘The Female Eunuch’. New York: McGraw-Hill, 1971. Print. pp. 98

68 Zappa, Frank. ‘Apostrophe (‘)’’. New York City, Los Angeles: DiscReet, 1974. CD.

69 *ibid.*

70 Frank Zappa. ‘You Are What You Is’. Los Angeles: Barking Pumpkin, 1980. CD.

71 *ibid.*

72 The Mothers of Invention. ‘We're Only In It For The Money’. Los Angeles: Verve, 1968. CD.

as rebellion ... so he infiltrates the machine and attempts to make the popular forms defeat their traditional ends.”⁷³ This is compounded by the satirical album artwork—the faces of *The Mothers of Invention* (his band at the time), are superimposed over the original faces on the Hippie magnum opus *Sgt. Pepper’s Lonely Hearts Club Band*.⁷⁴ The track *Who Needs the Peace Corps*, which appears on it, sounds like a Grace Slick⁷⁵ tune, complete with light tambourine work, sunny San Franciscan melodies and mildly overdriven, wah-laden guitar work. In spite of the soundscape, the lyrics parody the selfishness and self-righteousness of Hippies—“*I’m hippy & I’m trippy/I’m a gypsy on my own ... I’m really just a phony/But forgive me/ ‘Cause I’m stoned*”. The use of the first person, as if Zappa is himself recounting his own experiences, further exacerbates the irony. Despite a broad support for its antithetical movements, Zappa refused to let mutual disdain for the status quo blind him from the foibles of counter-culture. In this sense, his use of ‘difference’ to point out the flaws of other antithetical movements adds to the antithetical milieu that characterises post-modern dialectical processes.

Zappa’s use of parody or ‘difference’ is characteristic of the post-modern dialectic process, where an infinite cycle of irony, regress, and polemic within polemic is common. *The Best Band You’ve Never Heard in Your Life* is not dissimilar from *We’re Only In It for the Money*—it comprises irreverent covers of well-respected songs by artists that were similar to Zappa (*Purple Haze*⁷⁶ by Jimi Hendrix and *Sunshine of Your Love*⁷⁷ by Cream). His famous cover of Led Zeppelin’s *Stairway to Heaven*,⁷⁸ which can be heard on this album, saw it rearranged for big band/orchestra, complete with a reggae vibe, fart sounds, and a transcription of the solo for Saxophone sextet. Despite seeing value in, enjoying, and sympathising with their anti-establishmentarian views, Zappa reacts to their work with irreverence. This circle of irony was characteristic of Zappa’s ‘antithesis’, particularly in a post-modern context, and thus, in conjunction with other analysis, demonstrates how Zappa’s work applies to the established ‘antithesis’ rubric.

SYNTHESIS

Zappa’s work does not stop there, however. It subsumes the ‘thesis’ and the ‘antithesis’, bringing together competing ideas to create a higher end. Hegel describes ‘synthesis’ simply—“*the third term is the unity of the two first determinations and these, since they are*

73 Kart, Larry. ‘Frank Zappa: The Mother Of Us All’. Downbeat 1969: n. pag. Print.

74 The Beatles. ‘Sgt. Pepper’s Lonely Hearts Club Band’. Op. Cit.

75 Lead singer of famous 1960s Psychedelic rock band “Jefferson Airplane”.

76 The Jimi Hendrix Experience. ‘Purple Haze’. London: Track Records, 1967. CD.

77 Cream. ‘Disraeli Gears’. New York: Reaction, Atco, Polydor, 1967. CD.

78 Led Zeppelin. ‘Untiled (Led Zeppelin IV)’. Various: Atlantic, 1971. CD.

*diverse, can be in unity only as sublated.*⁷⁹ Beneficial aspects of the ‘antithesis’, whether they are the product of novel ways of approaching things, criticisms that function as constructive feedback, or ‘difference’ that motivates reconsiderations, are merged with beneficial elements of the ‘thesis’. This ‘unity’ is a new ‘totality’, incorporating the ‘antithesis’ and the proposition, creating a new ‘thesis’.

Zappa’s “*general disdain for genre boundaries*”⁸⁰ allowed him to dispassionately and objectively survey his landscape, identify what he perceived to be worthwhile aspects of it, remove them from their initial context and merge them together. In creating new soundscapes, genres, ideas, and approaches that “*preserve and contain the first in the other*”,⁸¹ his oeuvre was in itself the sublimation of society’s musical and ideological dialectical tensions. The third category of innovation—the kind that results from a merging of existing ideas—is the type that Zappa made manifest through his synthesis.

“It’s such an absurdity to take anything seriously”⁸²

Zappa’s first subcategory of ‘synthesis’ is a unity of the popular and artistic. This subsection shall concern itself with how, as Wall notes, Zappa’s work “*represents a dichotomy between the high art of classical music and the more accessible world of popular music.*”⁸³ In a Hegelian context, the “*popular*” can be considered in terms of thesis, the dominant idea, while the artistic is often the “*antithesis*”—a perpetual spectre of antithetical dissent that perceives the popular as inferior due its reduced complexity, “*Zappa clearly relished the conflicting images he projected as rock musician and knowledgeable observer or practitioner of art music.*”⁸⁴ Therefore, in this rubric Zappa’s merging of the two can be seen as the ultimate synthesis, as he brings together competing forces which, since the beginning of music itself, have not sufficiently been reconciled. Zappa never wrote music for the artistic elite, whose misplaced rejection of mainstream music perturbs him, “*In order to have a piece be classical, it has to conform to academic standards that were the current norms of that day, the same as top forty music.*”⁸⁵

79 Georg Wilhelm Friedrich Hegel and George Di Giovanni. ‘The Science Of Logic’. Op. Cit. p 747.

80 Delville, Michel, and Andrew Norris. Frank Zappa, ‘Captain Beefheart, And The Secret History Of Maximalism’. Cambridge, UK: Salt Pub. 2005. Print. p 1.

81 Georg Wilhelm Friedrich Hegel and George Di Giovanni. ‘The Science Of Logic’. Op. Cit. p 744.

82 Walley, David. ‘No Commercial Potential’. New York: Da Capo Press, 1996. Print. p 9.

83 Wall, Ben. ‘Inca Roads—The Musical Worlds Of Frank Zappa’. Masters. University of Huddersfield, 2011. Print.

84 Grier, James. ‘The Mothers Of Invention And “Uncle Meat”: Alienation, Anachronism And A Double Variation’. Acta Musicologica 73.1 (2001): 77. Web. N.p.

85 Zappa, Frank. ‘Cocaine Decisions’. 1983. Web. 2 May 2015.

The song *G-Spot Tornado* (off *Jazz from Hell*)⁸⁶ in itself typifies the above, a pastiche of seemingly incompatible musical ideas. It utilises unique, higher order techniques —Zappa called the frenetic, and consistent, quavers at 240bpm “*impossible for human players*”⁸⁷ as it would be too “*fatiguing*”.⁸⁸ The exotic, tonality of the B Dorian mode, augmented by fourths and fifths used as parallel chords/melodic fragments, creates a complex harmonic backing to the piece. Similarly, as Sloots observes, “*the passacaglia*”⁸⁹ (or contrapuntal bass ostinato) doubles as a polyphonous homage to Baroque texture. Despite this, the piece is composed on the Synclavier an instrument that epitomised the sound of the 1980s New Wave Pop, while, as Sloots deconstructed, “the piece employs a basic “A-B-A”⁹⁰ pop structure. Zappa created an incredibly unique song and soundscapes that defies convention. This piece in itself used sublimation to create a distinct ‘higher’ sound.

For Zappa there is no such thing as value, or at the very least, where value does exist the banal condition of modern society limits the extent to which modern music can obtain that value—“*all the good music has already been written by people with wigs and stuff*.”⁹¹ It is unsurprising, therefore, that within his conceptual continuity albums that have received extensive critical acclaim from the high-art community such as *The Yellow Shark*,⁹² *Roxy & Elsewhere*,⁹³ and *Lumpy Gravy*⁹⁴ sit alongside popular albums like *Apostrophe (‘)*⁹⁵ and *Sheik Yerbouti*.⁹⁶

“Father Vyvian O’Blivion, resplendent in his frock,
Was whipping up the battle for the pancakes of his flock...”⁹⁷

The second instance of synthesis exists in the way Zappa’s work overcame genre labels and musical convention. In previous instances though this form of defiance was original, in this sense it is the result of a fusion of competing ideas. This subsection shall investigate how this genre defiance constitutes ‘synthesis’.

86 Zappa, Frank. ‘Jazz From Hell’. Los Angeles: Barking Pumpkin, 1986. CD.

87 Sloots, Kasper. ‘Frank Zappa’s Musical Language’. Utrecht: K. Sloots, 2001. Print. p 407.

88 *ibid.*

89 *ibid.*

90 *ibid.*

91 Zappa, Frank, and Peter Occhiogrosso. ‘The Real Frank Zappa’ Book. Op. Cit.

92 Frank Zappa and Ensemble Modern. ‘The Yellow Shark’. Berlin: Barking Pumpkin, 1993. CD.

93 Frank Zappa/The Mothers. ‘Roxy & Elsewhere’. Los Angeles: DiscReet, 1974. CD.

94 Frank Zappa and the Abnuceals Emuukha Electric Symphony Orchestra & Chorus. ‘Lumpy Gravy’. Los Angeles: Capitol, 1967. CD.

95 Frank Zappa. ‘Apostrophe (‘)’. Op. Cit.

96 Frank Zappa. *Sheik Yerbouti*. Op Ct.

97 Frank Zappa. “‘Father O’Blivion”, off the album” *Apostrophe (‘)* Op. Cit.

Brown Shoes Don't Make It (off *Freak Out!*),⁹⁸ a piece All Music called a “*condensed two-hour musical*”,⁹⁹ is subsumption manifest. It is in itself revolutionary, an entirely distinct sound that amalgamates, and then supplements all that came before it. The tune’s breakdown-overture, though not unique in exploring multiple genres, throws all musical predictability out the window, creating a sonic scrapbook of diverse colours and genre that begins with a Schoenberg/Varese-inspired orchestral section, constructed using a highly dissonant 12-tone matrix. From here, the piece transitions from the cacophonous sounds of a mayor having sex with an underage thirteen year old into an extremely sloppy Dixieland/doo-wop fusion. Thereafter a disturbing, repeated back and forth emerges to the sound of a Theremin—Frank begins “*if she were my daughter I’d...*” to which a prepubescent girl disturbingly asks in response “*what would you do daddy?*” This culminates in a ragtime jam over which Zappa muses about “*smothering*” his “*daughter in Maple syrup*”. Again, this tune, like *G-Spot Tornado*, demonstrates Zappa’s desire and preparedness to explore and merge as many musical traditions as possible to create something new—he even quotes Stravinsky’s “*Petrushka*”¹⁰⁰ during a less dense section of this breakdown. Through the exploring and “*sublating*” of so many distinct genres of music a new “*unity*” is engendered.

The piece conveys a final form of synthesis, one that proved important throughout Zappa’s work: the integration of political message with musical experimentation. Though experimental forms are sub-propositionally ‘antithetical’ in the sense that the medium itself can relay a rebellious message, explicit political messages are usually reserved for widely accessible pieces. In challenging listeners’ basic assumptions about what constitutes music and simultaneously engaging with taboos like paternal-filial sexual abuse, underage sex, political corruption and the conformity of modern American life, Zappa sublimates the political and artistic. This final sublimation is perhaps the most defining of Zappa’s career—a higher perspective that incorporates musical and socio-political discourse in a way that only his work can.

*It should be easy to see;
the crux of the biscuit;
is the apostrophe.*¹⁰¹

Fido the Dog

“*Haven’t you used this one already?*”

Marker

98 The Mothers Of Invention. *Freak Out!* Op. Cit.

99 Couture, François. ‘Brown Shoes Don’t Make It—The Mothers Of Invention, Frank Zappa’. AllMusic. Web. 15 Apr. 2015.

100 Stravinsky, Igor. ‘Petrushka’. Paris: N.p. 1911. Ballet.

101 Frank Zappa. “Stink Foot”, Off The Album “Apostrophe (’)”. Op. Cit.

In retrospect, the conceptual continuity is as much synthesis as it is thesis. In a sense this is unsurprising, as all synthesis inevitably becomes thesis. This is not synthesis in the usual sense—he is not merging his own body of work with another’s to create a new perspective, *per se*. Rather, it is an internal synthesis, a merging of his entire body of work to create something incredibly new, distinct and innovative.

The conceptual continuity is internal synthesis, the manifestation of his oeuvre into one great piece.

TOTALITY

The properties of the dialectical construct are such that by demonstrating their applicability in this microcosm, their broader applicability can be understood. Put simply, it cannot be proven in one instance without it being proven in all instances. Considering this, and the consistent application of Hegel’s theory in the context of a post-modern landscape, the ongoing value of the theory can be apprehended.

Zappa, like Hegel, had a concern for ‘totality’, that illusive terminal stage of history. Whether in reference to the linear development of an idea, the evolution of art and philosophy, a utopic social outcome, or—as argued—in a body of work, both men ultimately had an insatiable desire for permanence. For Hegel, that specifically meant a scenario in which all preceding ways of thinking were encapsulated by a now irrefutable, dominant, perpetual mode of thought. For Zappa, that meant a scenario in which the sub-propositional ideologies inferred through his work, and the musical content of that work itself, were able to predict, account for, and hold their own against future contexts and ‘antithesis’. Ultimately, each wanted their ideas, or at least a set of ideas, to be appreciated and valued independent of context that the initial ideas couldn’t predict.

It is striking, though somewhat mindboggling, to consider that Hegel’s work is therefore self-sustaining, an infinitely cycle of proof that avoids the fallacies of circular logic. In the first instance, as Popper identified in refutation¹⁰², subsequent criticism of Hegel’s theory only serves to prove his supposition that ‘antithesis’ is inevitable. In the second instance, Hegel’s theory is the result of the very dialectical process he described, borne out of the work of Socrates, Plato, Kant, Fichte, and hundreds in between. In the final, and most significant instance, the demonstrated relevance of his theory demonstrates timelessness.

102 Popper, Karl R. ‘What is dialectic?’ Op. Cit. Web.

In that sense Zappa's work is equally as total, and equally as timeless. The scale and quality of his 'conceptual continuity', makes it reasonable to conclude that the term is synonymous with 'the Absolute'. It is more than simply a private idiom of ideas and jargon; it is a metaphysical construct that arises from the interdependence and relationship between every note, syllable and idea Zappa produced.

In having something as robust as dialectical theory interwoven in it, this permanence is automatic. But even if that weren't true, the unique manner of exploring timeless quandaries as well as the revolutionary facets of Zappa's own 'synthesised' and 'theorised'¹⁰³ pastiche, ensured that his work bears significance for all times. That this was achieved through the use of entertaining, aesthetically valuable, and, frankly, beautiful music amplifies this outcome infinitely.

When Hegel talked of a permanent idea or oeuvre that encapsulated all that came before it, he not only positioned his dialectical account as that idea, but it seems he also imagined the coming of a man like Frank Zappa. Both men, it would seem, therefore, have a great claim to their own elusive end—'totality'.

103 Used as the verb form of 'thesis'.

REFLECTION STATEMENT

In exploring Hegel's "dialectical"¹⁰⁴ approach to history my major work investigates counter-cultural forces that challenge cultural norms and the nature of subsequent transitions between socio-political narratives. Through analysis of Frank Zappa's oeuvre my work makes an argument for Hegel's methodology and characterisation of change agents. The driving intention of this major work, therefore, is to demonstrate that Frank Zappa's music operates as proof of the ongoing applicability of Hegel's dialectical theory.

My critical response—*Information is not Knowledge*—materialises its aim through both its content and its structure, which broadly parallels the dialectical process. On the macro level, the work's three body sections follow Hegel's "triplicity"¹⁰⁵ of "thesis", "antithesis" and "synthesis".

The first of these macro sections involves proving that Zappa's work operates as a "thesis". Correspondingly, the opening section explores specifics about Hegel's theory: "*thesis' can refer to two distinct things. The first is intuitive: the dominant way of thinking or idea*".¹⁰⁶ Ensuring dissection investigates Zappa as a writer of music that redefined the musical landscape, his influential outspokenness on social issues, and his "conceptual continuity"¹⁰⁷—"*Zappa was on the cusp of musical revolution throughout his career, plucking new ideas from his private creative ether, which were subsequently absorbed, and considered dominant, by movements*".¹⁰⁸ In addition to furthering insight, the initial theory establishes a criteria, allowing for greater argumentative coherence and a more logical conclusion, "*Moreover, the inception of a new genre ... demonstrates an actualisation of the 'impulse'*"¹⁰⁹ ... *characteristic of the second subcategory of thesis*".¹¹⁰

Subsequent body paragraphs share this substructure: theory establishes criteria, evidence with interwoven theory follows, and analysis proves the applicability of the evidence with the theory. This microstructure therefore exhibits the dialectical

104 Popper, Karl R. What is Dialectic? Mind XLIX.194 (1940): 418. Web. pp. 418 (in reference to Hegel's "dialectical history").

105 This word, coined by Hegel to describe Kant's 'formalist' approach, refers to the well-known 'formalist' "Thesis, Antithesis, Synthesis" adage. "Hegel, Georg Wilhelm Friedrich, and George Di Giovanni. The Science Of Logic. Cambridge: Cambridge University Press, 2010. Print. It is borrowed in this instance to denote his approach.

106 Page 6

107 See the third page of my Essay. The name of this title is actually taken from an element of Frank Zappa's work (the conceptual continuity). Footnote 8 explains this.

108 Page 9.

109 Hegel, Georg Wilhelm Friedrich, and George Di Giovanni, The Science of Logic, Op. Cit. p 739.

110 Page 11

pattern further—Hegel’s theories are abstract and made concrete via the sublimation of Zappa’s oeuvre.

The second macro section uses this formula in order to investigate how Zappa’s work functions as “antithesis”. In so doing it draws out key aspects of Hegel’s ‘antithetical’ theories, and explicates how Zappa challenged majoritarian perspectives through his unique critique of government and religion, his satire of non-institutional issues, and his counter-counter-cultural satire. Interwoven insights connect Zappa’s work with the theory in order to prove relevant claims—*“Here, like in the case of politics, explicit opposition exposes and critiques entrenched racial disempowerment and discrimination.”*¹¹¹

The final macro section again uses this formula to demonstrate how Zappa’s work functions as “synthesis”. This involves showing how his objective approach to music and rejection of value hierarchies formed the basis for creative pastiche, in particular the way his “conceptual continuity” enabled *“an internal synthesis, a merging of all of Zappa’s work to create something incredibly new, distinct and innovative.”*¹¹²

Hegel’s *The Phenomenology of Spirit*¹¹³ and *The Science of Logic*¹¹⁴ fundamentally shaped the prism through which Zappa’s work is analysed. Reflecting this research, the essay’s “conceptual continuity” section synthesises the history and arguments of dialectical theory—*“The German idealists Immanuel Kant (1724–1804) and Johann Gottlieb Fichte (1762–1814) expanded dialectical theory beyond the pedagogical boundaries set by their Hellenic forebears.”*¹¹⁵ In addition to its didactic value, this pre-argument enhances cohesion by establishing a rationale for my macro structure and creating a theoretical reference point for readers—*“first, society postulates certain ‘arguments’ through dominant ways of thinking, which are effectively its norms—thesis. Second these norms are challenged, constituting antithesis. Finally, society reaches an aggregated position that considers the challenge and the initial perspective—synthesis.”*¹¹⁶

This research also informed the aforementioned theory at the start of each body paragraph—*“In any case, Hegel identifies two kinds of ‘antithesis’, difference and opposition, which both act with “external force”¹¹⁷ against the thesis.”* Consequently, it

111 Page 14.

112 Page 22.

113 Hegel, G.W.F. and A.V. Miller. *The Phenomenology Of Spirit*. 5th ed. Oxford University Press, 1807. Print.

114 Hegel, Georg Wilhelm Friedrich, and George Di Giovanni. *The Science Of Logic*. Cambridge: Cambridge University Press, 2010. Print.

115 Page 4.

116 *ibid.*

117 Hegel, Georg Wilhelm Friedrich, and George Di Giovanni, *The Science of Logic*, Op. Cit. p 646.

establishes the premises necessary to demonstrate how Zappa's music relates to my driving conceptual concern with dialectics as an account for cultural transitions.

In undertaking this research, however, conceptual and linguistic difficulties were encountered. Although his theory is synonymous with the triadic language of "thesis, antithesis, and synthesis", this phrasing was an exegetical insight of Moritz Chalybäus¹¹⁸. In contrast, Hegel, and commentators like Walter Kauffman¹¹⁹, openly criticised that labeling—"Formalism, it is true, has also seized hold of triplicity, attending to its empty schema."¹²⁰ Initially, this research appeared to undermine conceptual and structural decisions I'd made, calling into question the purpose of the entire essay. However further research indicated that there was basis for Chalybäus' reading—in regards to this "triplicity" Hegel wrote that "*the insipidity of this use cannot rob it of its inner worth.*"¹²¹ In fact, in section 14 of the preface to *The Phenomenology of the Spirit*¹²² Hegel argues that through this labeling dialectics "*has been raised to significance, and in its true form the Notion of Science has emerged.*" This, and the consensus among Hegelians that the "thesis, antithesis, synthesis" language is a relevant shorthand, made the "triplicity" language and conceptualisation of Hegel's theory justifiable, overcoming this issue.

Zappa's oeuvre functions as the evidence the concept turns to for affirmation. To that end, every section involves detailed and relevant lyrical/musical deconstruction of his work—"The rich, exotic, tonality of the B Dorian mode, and the use of fourths and fifths as parallel chords/melodic fragments within that, creates a complex harmonic backing to the piece..." Beyond my own research, *A study of the music of Frank Zappa*¹²³ has provided me with evidence that I was able to judiciously integrate into broader characterisations. For instance, in the 'synthesis' section of the essay my analysis of

118 A" German philosopher best known for his exegetical work on philosophy, such as his characterisation of Hegel's dialectic as positing a triad of thesis-antithesis-synthesis." Wikipedia. 'Heinrich Moritz Chalybäus'. N.p. 2015. Web. 28 Feb. 2015.

119 Kauffman argues in "Hegel: A Reinterpretation" that "He [Hegel] never once used these three terms together to designate three stages in an argument or account in any of his books. And they do not help us understand his Phenomenology, his Logic, or his philosophy of history; they impede any open-minded comprehension of what he does by forcing it into a scheme which was available to him and which he deliberately spurned...The mechanical formalism...Hegel derides expressly and at some length in the preface to the Phenomenology". Kaufmann, Walter. 'Hegel: A Reinterpretation'. 1966. Anchor Books, p 154.

120 Hegel, Georg Wilhelm Friedrich, and George Di Giovanni. 'The Science Of Logic'. Op. Cit. p 747.

121 *ibid.*

122 Hegel, G.W.F. and A.V. Miller. 'The Phenomenology Of Spirit'. 5th ed. Oxford University Press, 1807. Print.

123 Sloots, Kasper. *Frank Zappa's Musical Language* Utrecht: Self-Published, 2012 (4th edition). Print.

the piece *G-Spot Tornado* is partially sourced from this essay: Sloots' analysis of the "*Passacaglia*"¹²⁴ was incorporated into my work and assisted discovery of the "*quavers at 240bpm*"¹²⁵ and "*use of the passacaglia*".¹²⁶

In a similar way, an extensive understanding of Zappa's context, biography informed primarily by the text *The Real Frank Zappa Book*,¹²⁷ and many critical readings,¹²⁸ provided crucial contextual information that explicitly connects to the driving concept. This is reflected in the 'thesis' section—"As a strident advocate for self-education, political participation, secularism, democracy, free expression, and liberalism Zappa was a man of principle ... he considered himself a 'Practical Conservative, politically. I want a smaller, less intrusive government.'"¹²⁹ Similarly, the 'antithesis' section demonstrates it as well—"Religion is perhaps his most common target ... 'What was it that Adam ate that he wasn't supposed to eat? It was the fruit of the Tree of the Knowledge. The message? 'Get smart and I'll fuck you over.'"¹³⁰ As the 'synthesis' section reveals, further critical readings frequently embolden arguments—"Zappa's first subcategory of 'synthesis' is a unity of the popular and artistic—as Wall comments, Zappa's work 'represents a dichotomy between the high art of classical music and the more accessible world of popular music.'"¹³¹¹³² Evidently Zappa's work and material that augments it through analysis contributed profoundly to the arguments and evidence used.

Research into argumentation through resources like the "Purdue Writing Lab"¹³³ and "Stanford Encyclopaedia of Philosophy"¹³⁴ has informed the micro-structural components within broader points. Deductive logic¹³⁵ can be seen in my use of conceptual argumentation in "Zappa as synthesis"—"*In a Hegelian context, the "popular" can be viewed as this which is mainstream*"¹³⁶ while inductive logic can be seen

124 *ibid.*

125 Page 15.

126 *ibid.*

127 Zappa, Frank, and Peter Occhiogrosso. *The Real Frank Zappa Book*. New York: Poseidon Press, 1989. Print.

128 See bibliography, page 32.

129 Zappa, Frank, and Peter Occhiogrosso. *The Real Frank Zappa Book*. Op. Cit. pp 365.

130 Zappa, Frank, and Peter Occhiogrosso. *The Real Frank Zappa Book*. Op. Cit. pp 324.

131 Wall, Ben. 'Inca Roads—The Musical Worlds Of Frank Zappa'. Masters. University of Huddersfield. 2011. Print.

132 Page 18.

133 Owl.english.purdue.edu. 'Purdue OWL'. N.p. 2012. Web.

134 Hawthorne, James. 'Inductive Logic'. Plato.stanford.edu. N.p. 2004. Web.

135 For valid deductive arguments the premises logically entail the conclusion, where the entailment means that the truth of the premises provides a guarantee of the truth of the conclusion." Hawthorne, James. 'Inductive Logic'. Plato.stanford.edu. N.p. 2004. Web.

136 Page 12.

in arguments that use evidence as a premise—"Thereafter a disturbing, repeated back and forth emerges to the sound of a Theremin—Frank begins "*if she were my daughter I'd ... this demonstrates Zappa's desire and preparedness to explore and merge as many musical traditions as possible to create something new.*"¹³⁷

More specifically, *Purdue's Using Logic in Writing*¹³⁸ informed my use of syllogistic¹³⁹ argumentation, which particularly occurs on a macro scale—the conclusions made about Zappa's work are contingent on the premises in the "conceptual continuity" section being established.

As a text that explores Hegelian dialectics through the prism of a specific creative/intellectual, this piece will appeal to a reader old enough to have experienced Frank Zappa's music in its original context or one with a willingness and capacity to see the realisation of Hegelian theory in abstract contexts. Consequently my critical response could be published in journals like the *Australasian Journal of Philosophy*¹⁴⁰ or discussed in podcasts like ABC's *Philosopher's Zone*.¹⁴¹ Additionally, my piece provides a number of significant musical insights so a publication like the *Journal of the American Musicological Society*¹⁴² would provide an appropriate forum for the discussion of my material.

The conceptual concerns, of *Information is not Knowledge*, while academic in nature, are borne out of a genuine love for Zappa and Hegel. The subject material is very simply broken down into three burdens, or sections, that are each satisfied beyond reasonable doubt through evidence and argumentation. In my opinion this work—which is the culmination of years of passion for and inquiry into relevant subject matter—is an accurate representation of my capabilities and I am immensely proud of it.

137 Page 20.

138 Owl.english.purdue.edu. 'Purdue OWL: Logic In Argumentative Writing'. N.p. 2012. Web.

139 "An argument consisting of exactly three categorical propositions (two premises and a conclusion) in which there appear a total of exactly three categorical terms, each of which is used exactly twice." Kemerling, Garth. 'Categorical Syllogisms'. Philosophy Pages. N.p. 2011. Web.

140 Australasian Journal of Philosophy n. pag. Print.

141 ABC. The Philosopher's Zone. Podcast.

142 Journal of the American Musicological Society n. pag. Print.

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MUSIC

Paul Salem

Danza del gato callejero

REFLECTION STATEMENT

Danza del gato callejero, translated to *Dance of the alley cat*, is a piece of music written in tango style. It is characterised by its romantic nature and elements of tension between the dancers. This piece was inspired by my interest in Latin American music which I found to be an interesting way to express musical concepts and ideas. This expression was the focus of the HSC composition component. I composed this piece of music in a manner which rises, falls and climaxes which I hope evokes interest for listeners.

Freely

Violoncello

Piano

Vc.

Pno.

Vc.

Pno.

2 $\text{♩} = 110$
20 *Lightly*

Vc.

Pno. *mf* $\text{♩} = 110$
mf

23

Vc.

Pno.

26 *accel.*
p

Vc.

Pno. *p*

30 *a tempo*
cresc. *f*
cresc. *f*

Vc.

Pno.

33

Vc. *mp*

Pno. *mp*

37

Vc. *p*

Pno. *p*

40

Vc. *vib.*

Pno.

43

Vc. *gliss.* *mf*

Pno. *mf*

46

Vc. *cresc.* *gliss.* *gliss.*

Pno. *cresc.* *f*

49 **rall.** *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *mp*

Pno. *mp* 3 3 3 3 3 3

52 **a tempo** *f* 3

Vc. *f* 3

Pno. *f* 3

55 *mf* 3 *mf*

Vc. 3 *mf*

Pno. 3 *mf*

58

Vc.

p *f*

Pno.

p *f*

The musical score for measures 58-61 is written for Violoncello (Vc.) and Piano (Pno.). The key signature is one sharp (F#). The Vc. part begins with a piano (p) dynamic, followed by a crescendo to forte (f). The Pno. part also begins with piano (p) and crescendos to forte (f). Both parts feature rapid sixteenth-note passages in the first two measures, followed by sustained chords in the last two measures.

VISUAL ART

Lachlan O'Meara

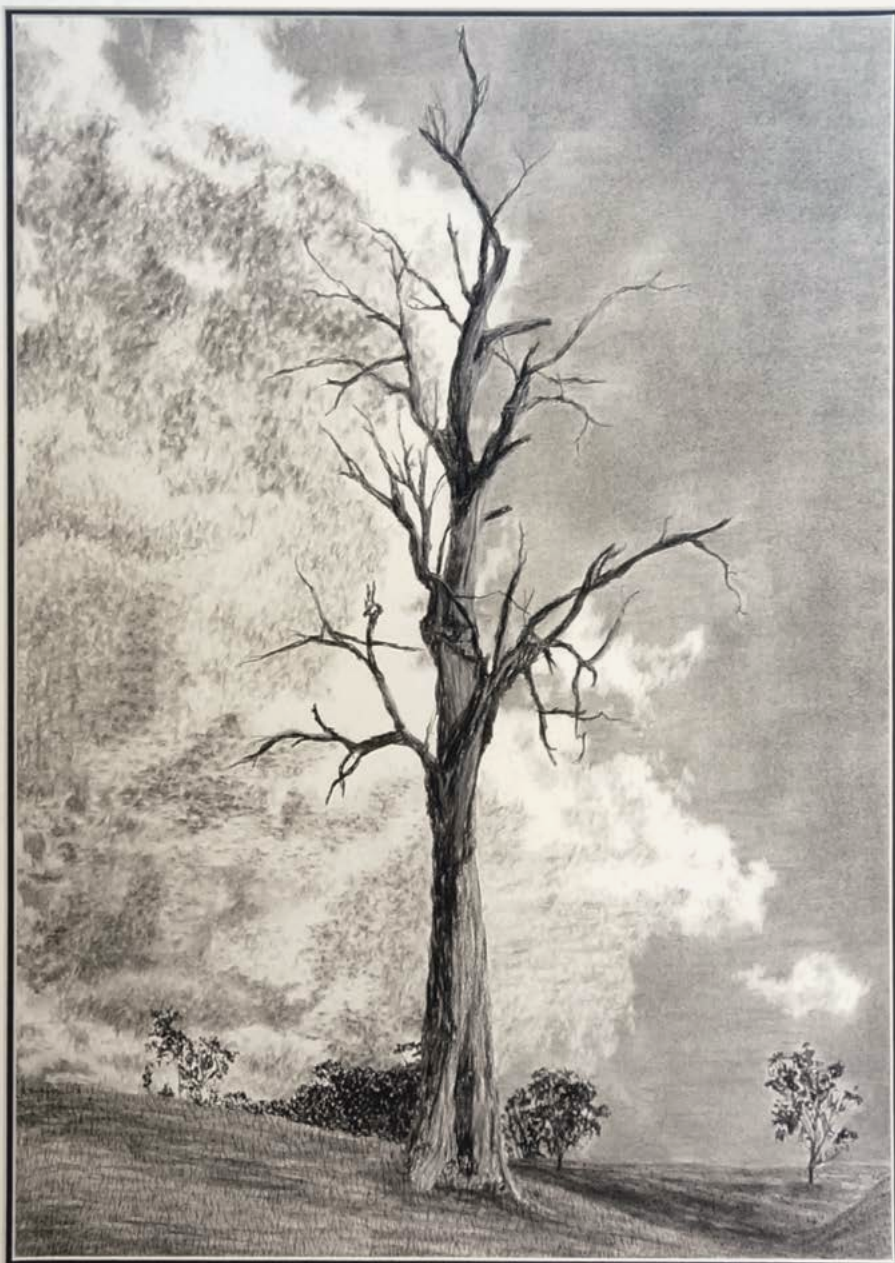
Yamba Woota

REFLECTION STATEMENT

My artwork expresses my relationship with my farm and the rugged landscape. Using varying media I have attempted to capture the beauty and ruggedness of the landscape. I have also attempted to capture the affects of light on form through light passing through leaves and grass, and reflections on water.

The oil painting gives an idea of the mountains and valleys that form the landscape. The graphite drawing is of Lostock Dam, viewed from one of the hills surrounding the property. The charcoal and white pastel drawing is rather ironic, using a burned tree to draw on a compressed tree to convey a dead tree. The scratch art focuses on minute details, such as the fur of a steer, light in leaves and grass and the architectural lines of the homestead.





THE KIRCHER COLLECTION

MAJOR WORKS FROM
THE CLASS OF 2015

VISUAL ART

OIL ON CANVAS, CHARCOAL
AND WHITE PASTEL ON
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HISTORY

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A historiographical evaluation of the use of popular history in the debate over the restitution/reunification of the Parthenon sculptures to Athens, Greece

SYNOPSIS

The Parthenon marble sculptures are some of the world's most amazing and controversial art in history. The debate over their restitution to their country of origin is a very prevalent one today. My essay specifically focuses on the aspect and role that popular history plays in this debate.

My interest in this topic was sparked when I visited the British Museum in 2009 as part of a family holiday. I had the opportunity to see the "stolen" or "rightly obtained" sculptures, depending on which side of the debate you choose in relation to their second home.

There are three main areas in regards to the sculptures that I address throughout my essay response. Firstly the various debates regarding the sculptures. Secondly, the opinions of some historians on issues and debates surrounding ownership of the sculptures. Thirdly, the obvious changes in the constructing and recording of history over time as the case has been disputed.

I reference the debates such as the one over the legitimacy and legality of Lord Elgin's actions in taking the sculptures to Britain from Athens (their original home).

Historians (in my case journalists and legal figures due to the topic of popular history) and their differing and similar views and perspectives on these debates are pivotal to

my essay. Figures such as Amal Clooney, Dominic Selwood, Helena Smith, Christopher Hitchens and Neil McGregor all play a significant role in my essay. Clooney is a human rights lawyer and takes a law-based, and therefore empirical, approach to history. While some of my figures are not known as official historians, through their works their opinions are valued as they are acknowledged as known writers on popular history.

Finally, these changes in the construction and recording of history tie in with the concept of popular history. I use examples in my essay such as the Akropolis Museum, the film *Promakhos* (based on the debate over the restitution of the Parthenon sculptures), social media and protest groups to examine the changes and approaches to history from both British and Greek perspectives.

ESSAY

The debate over whether the Parthenon sculptures should be returned to Greece has become a world issue. At the centre of this dispute over ownership and possession, are Great Britain and Greece. History plays significant and valuable roles in this debate. The historical contest is characterised by the varying aims and purpose of differing historians in constructing their version of history. Pivotal amongst these perspectives is the notion of “popular history” that has played its own significant role in this debate, as shown by the British Museum in London, the Akropolis Museum in Athens and the film *Promakhos*. Protest groups such as the various national Committees for the Restitution of the Parthenon sculptures and the use of populist methodologies, such as promotion by personalities like Amal and George Clooney illustrate how popular history is playing key roles in providing Greece with its case. Similarly, many people, mainly British, are in favour of keeping the sculptures in their possession.

The Parthenon sculptures, also known as the “Elgin Marbles” are some of the surviving sculptures that once adorned the Parthenon temple atop the Akropolis of Athens. A key point of debate is how they came to be taken from the temple to London. In 1811 Thomas Bruce, 7th Earl of Elgin, accepted a firman (permit) issued by the Ottoman Sultan which allowed Elgin “to remove some stones with inscriptions and figures” and gave Elgin permission to “copy, draw, mould and dig around the Parthenon but not to saw sculptures off the monument.”² Historian Christopher Hitchens comments that [the firman] “authorised him to make casts and drawings of the sculptures and to excavate around the building for fragments.”³ From 1812, Elgin’s

1 The British Committee (2012) History of the Marbles, The British Committee. Available: <http://www.parthenonuk.com/history-of-the-marbles?showall=1&limitstart>.

2 *ibid.*

3 Christopher Hitchens ‘The Parthenon Marbles: The case for reunification’ (2013), page 11.

agents removed around half of the surviving sculptures of the Parthenon, shipping them to Great Britain.

Central to the debate are Elgin's actions. The British Museum and its supporters assert that he was justified in taking the sculptures from the Parthenon. The Akropolis Museum and its supporters insist it was vandalism and theft. In 2014 a poll was taken for YouGov posing the question, "Should Britain return the Elgin Marbles to Greece, or keep them?" 37% said return them, 32% said they did not mind either way, 23% said keep them and 7% were undecided.⁴ These statistics depict how opinions are deeply divided, even amongst Britons due to the various portrayals of history. For example, the portrayal of Elgin's actions as "heroic" or "vandalism" as evident by the opinions of British journalists Helena Smith and Dominic Selwood.

This issue of the Parthenon sculptures is part of the bigger movement in historical debate on the restitution of cultural property that has an impact on people all over the world. In part, it is a legal case being led by international human rights lawyer Amal Alamuddin Clooney. As Eddie O'Hara, Chairman of the British Committee for the Reunification of the Parthenon Marbles states, "because of her 'A list' status, [Clooney] has brought exposure to the issue, both in Britain and throughout the world, to people and places to which it has never before penetrated".⁵

English journalist Jonathan Jones elucidates the aims of the different parties is either to have the sculptures "stay" in their "rightfully obtained" surroundings as they are now or be "returned" to their "rightful owners." The British Museum uses history to convince international public opinion that Elgin obtained these sculptures legally and that they should be kept in Britain "*for the rest of the world to enjoy as they will give maximum public benefit by staying in London*"⁶, as British Museum Director Neil McGregor states. Greece also uses historical arguments to persuade the public that the Greeks are the rightful owners of the sculptures. When discussing whether the sculptures could be returned to Athens, Hitchens declares: "*it will be a just and generous counter-part to the world of the Greek authorities and of the experts craftsman now working on the Acropolis.*"⁷ Historians of all schools contribute to the historiography of the struggle

4 William, Jordan (2014) 'British People tend to think that the Elgin Marbles should be returned', You Gov. Available: <http://yougov.co.uk/news/2014/10/18/british-people-tend-want-elgin-marbles-returned/>.

5 Paxman, Jeremy (2014) 'The British Committee for the Reunification of the Parthenon Marbles responds and justifies the reunification of the sculptures from the Parthenon', The British Committee. Available: <http://www.parthenonuk.com/articles-and-research/310-letters-from-bcrpm-to-times-independent-and-telegraph>.

6 Morrison, Richard (2014), 'Beware of Greeks Bearing Law', The Australian

7 Christopher Hitchens 'The Parthenon Marbles: The case for reunification' (2013), pages 14 and 15.

over ownership and possession of the Parthenon sculptures. Clooney is one of the main legal figures supporting the Hellenic position, stating that “*in my view, returning the Parthenon Marbles to Greece is the just thing to do.*”⁸ Later emphasising that “*the injustice has persisted for far too long.*”⁹ Clooney’s contribution to the historiography is based on her legal and empirical opinion and approach of the facts surrounding the removal of the sculptures from the Parthenon and their later acquisition by the British Museum. Clooney is also part of a new approach to the issue, as, along with her husband actor George Clooney, personal fame is being used to promote the cause of reunification. When asked about the case, George Clooney says, “*I think you have a very good case to make about your artefacts.*”¹⁰ The Clooneys’ influence and exposure of this case depict how the issue is being presented to the international public through people who have great fame. The effectiveness of this popular history aspect of the Parthenon sculptures’ debate is yet to be assessed.

Clooney’s opinion is juxtaposed by Richard Dorment: “*If anyone thinks that building (the Akropolis Museum) is ever going to house anything other than the plaster casts that are on display now, they are hopelessly out of touch with reality.*”¹¹ Dorment challenges the legality of Britain transferring ownership to fellow European Union member-state Greece, “*even if they wished.*”¹² In his contribution to the debate, former Greek Prime Minister, Antonis Samaras, draws upon the sculptures as historic Hellenic symbols, arguing in favour of their return. “*If the head and the torch were taken off the Statue of Liberty and one was placed in Athens, and the other in Romania, wouldn’t the Americans be offended?*”¹³ Samaras illustrates how the aims and purposes of the Greek approach to the debate have evolved. Appealing once again to the pathos of the countries listed to expose them to the Greeks’ pain at the loss of some of their finest art and artefacts that form an integral part of their ancient history. Historians in this debate include the

8 Smith, Helena (2014) ‘Amal Clooney advises Greece on return of Parthenon Marbles to Athens’, The Guardian. Available: <http://www.theguardian.com/artanddesign/2014/oct/14/amal-alamuddin-advises-on-return-of-elgin-marbles>.

9 Squires, Nick (2014) ‘Amal Clooney: Greece has just cause to claim return of Elgin Marbles’, The Telegraph. Available: <http://www.telegraph.co.uk/news/worldnews/europe/greece/11164525/Amal-Clooney-Greece-has-just-cause-to-claim-return-of-Elgin-Marbles.html>.

10 BBC News Europe (2014) ‘Amal Clooney meets Greek PM Samaras in Parthenon campaign’ BBC. Available: <http://www.bbc.com/news/world-europe-29627621>.

11 Dorment, Richard (2009) ‘The Elgin Marbles will never return to Athens—the British Museum is their rightful home’, The Telegraph. Available: <http://www.telegraph.co.uk/journalists/richard-dorment/5699534/e-Elgin-Marbles-will-never-return-to-Athens-the-British-Museum-is-their-rightful-home.html>.

12 *ibid.*

13 Greeks lobby for the return of the Parthenon marbles to Athens. (2009) [Video], World Focus. Available: <https://www.youtube.com/watch?v=ib1Ezqh1loQ>

likes of journalists and politicians who portray their own opinion in reference to the debate in mediums such as commentaries and speeches.

The mass media is a key player in the historiographical debate over the Parthenon sculptures with commentators representing both sides, demonstrating the aims and purposes of the use of popular history in the dispute. Writing in the Manchester newspaper *The Guardian*, Helena Smith states: “*As a Briton, I hang my head in shame. We must return the Parthenon Marbles.*”¹⁴ For Smith, history can be created from debate topics such as this, where people’s opinion do not just stop at the ideal one for their nations but what is their response from their mind and conscience. The Telegraph’s Dominic Selwood wrote: “*Amal Clooney should back off. Lord Elgin was a hero who saved the marbles for the world.*”¹⁵ The conflicting views demonstrate the core issue: who has the right to the sculptures and, further to this, who owns history? Smith asserts that having “*spent the last 200 years displayed in the badly lit British Museum—[the sculptures] should be reunited with the place where they were created.*”¹⁶ On the contrary, Selwood states that without Elgin: “*they would have been a memory like the Afghani Buddhas at Bamiyan.*”¹⁷ He asserts that: “*any art lover who has read up on the real story will know that the collection of marbles in the British Museum would not exist without Elgin because they were being systematically destroyed in Athens.*”¹⁸

Another dimension of the ownership debate is the issue of precedent. As British parliamentarian and historian Tristram Hunt states: “*if we send back such an iconic collection as the Parthenon Marbles, we have indeed started down the slippery slope, which would rob our museums of their capacity to nurture a cosmopolitan sensibility.*”¹⁹ In essence, Hunt expresses the issue of who owns history: individual nation-states or larger “super-communities”.²⁰ His fear concerns the “emptying” of the British Museum’s galleries of other unique artefacts such as the Rosetta Stone, Ethiopian Tablets, and the Benin Bronzes. These hypothetical suppositions and approximations conflict with the view of Andrew George who believes returning the sculptures would

14 Smith, Helena (2014) ‘As a Briton I hang my head in shame. We must return the Parthenon Marbles’, *The Guardian*. Available: <http://www.theguardian.com/artanddesign/2014/oct/19/return-the-elgin-marbles-to-athens-helena-smith>. Accessed 8/11/14.

15 Selwood, Dominic (2014) ‘Amal Clooney should back off. Lord Elgin was a hero who saved the marbles for the world’, *The Telegraph*. Available: <http://blogs.telegraph.co.uk/news/dominicselwood/100289580/the-clooneys-should-back-off-lord-elgin-was-a-hero-who-saved-the-marbles-for-the-world/>.

16 *ibid.* note 14

17 *ibid.* note 15

18 *ibid.*

19 Send them back: The Parthenon Marbles should be returned to Greece. (2012) [Video], *iqsquared*. Available: <https://www.youtube.com/watch?v=YE7DpRjDd-U>

20 *ibid.*

not “*be a humiliating climb-down for Britain or the opening of floodgates leading to the emptying of the British Museum.*”²¹

The opposing sides have differing aims and purposes, with the use of popular history, in the debate surrounding ownership of the Parthenon sculptures. The British perspective focuses on the “world history” position. According to MacGregor the sculptures represent a key point in human history and have a revered place in the institution, which displays a global perspective of human endeavour. For the British they are some of the world’s most renowned, prestigious and priceless artworks. For the first time in over a century, some of the sculptures have been lent to other countries, such as France and Russia, for display. This is as much an expression of the British ownership over the sculptures, portraying how they believe they have the right to do what they want/wish with the art without the Greek approval/consent as they have no control, as it is sharing them with other audiences. The Hellenic perspective is focused on the history of the sculptures as part of the emblematic Parthenon temple. They are not freestanding sculptures but integral parts of the building, hacked off by Lord Elgin’s workers. For Hellenes, they have lost a key part of their history and identity. The temple’s history becomes the catalyst of their argument for the reunification of the marble creations.

Given the reluctance of the Hellenic state to pursue a legal case, a renewed focus on popular history has been introduced into the case for restitution. The primary aim is to expose this issue to younger generations, educating them about such cultural issues with the aim of seeking to shape future decision makers’ opinions.

The Parthenon sculptures’ debate illustrates how approaches to the construction and recording of history have significantly changed over the last two centuries. The new Akropolis Museum, completed in 2007, has become a key part of the Hellenic argument in favour of restitution. For the first time, Athens had a 21st century facility to properly house and display the 2,500-year-old sculptures. This removed a key British argument against restitution, something even British MP and historian, Tristram Hunt, conceded. The Museum building itself also serves to present the Hellenic arguments for the return of the artefacts. The Parthenon Marbles gallery on the top floor is built in the exact dimensions of the Parthenon, overlooked by the famous temple just some 200 metres away. This idea of the connection between the sculptures, their old and new homes to create an empathetic view and appeal to the value of pathos of the people of the world as emphasised by Akropolis Museum President Professor

21 *ibid.* note 19

Dimitrios Pantermalis: “it is not correct for a piece so important to have fragments in different places and not all the original together next to the original building.”

The top floor of the Akropolis Museum is on a different axis to the rest of the building in direct proportion with the original home of the sculptures on the Parthenon itself (Appendix A). This creates the idea of an infrastructural reflection of the sculptures and their place of origin. As Hitchens portrays, “*The building and its sculptures were conceived and executed together. They will be better understood and appreciated if they can be seen together.*”²² In an innovative approach to creating popular history, after the sunset, the Akropolis Museum’s Parthenon Gallery blacks out various panels to highlight where the original parts of the Parthenon are absent due to being placed elsewhere, including in Britain (Appendix B). The Akropolis Museum serves as a constant reminder and representation of this loss and emptiness of Greek history. This light of Greek history will not be rekindled until the sculptures are returned. The Akropolis Museum, built by the Hellenic state, was thus constructed and is being used as a physical and emotional reminder for all who gaze upon this sight.

Another way in which populist methodology is being used to promote the Greek perspective of cultural origin is through the film, *Promakhos*. Produced by American brothers Coerte and John Vorhees, *Promakhos* is named for the colossal statue of the goddess Athena that once stood outside the Parthenon. The Vorhees brothers state how the reunification of the sculptures is “*certainly a matter for pride for all Greeks.*”²³ When they were asked why they made *Promakhos*, Vorhees declared: “*we believe that by telling their story (the marbles) we are keeping it alive.*”²⁴ They represent how Americans of Greek heritage have taken a different approach to the official Greek case. This film, as a form of popular history, may be used to educate future generations. As Vorhees expresses, the sculptures “*are one of the most important works in the history of mankind.*”²⁵ By creating this popular history, the Vorhees brothers are doing their part to expose this issue of the restitution to younger generations at the present time to shape and mould their perspectives in the future. British broadcaster and comedian Stephen Fry described *Promakhos* “*as a magnificent and extraordinary piece of work*”²⁶

22 Acropolis Museum (2008) Christopher Hitchens on the Elgin Marbles, Publisher unknown. Available: <http://www.elginism.com/new-acropolis-museum/christopher-hitchens-on-the-elgin-marbles/20081007/1400/>.

23 Athanasiadis, George (2014) ‘Promakhos ... the movie—A shot chat with the directors Coerte and John Vorhees’, *Paroikia* (Greek newspaper translated to ‘Community’)

24 *ibid.*

25 *ibid.*

26 *ibid.*

depicting how this type of history can have an impact on popular perceptions of this and other similar issues.

Supporters of reunification are increasingly utilising social media including Facebook and other online forums. Groups in Great Britain, Australia, the United States and elsewhere who argue in favour of restitution have over 150,000 followers on their Facebook pages. Organiser Alex Matheakis decries the British possession of the sculptures as a “*shameful thing*.”²⁷ British resident Lazaris Filapedes voices his opinion by organising the distribution of fliers to Londoners, stating the repatriation argument. These fliers and other protests draw on academic history to shape the opinion of future decision makers in the hope of eventually securing the restitution of these unique cultural treasures. These Facebook pages and protest groups are prime 21st century examples of popular history being used in this sculptures' debate.

Ultimately, this debate over the reunification of the Parthenon sculptures comes down to the ideas of Lord Elgin being a “hero” or “thief” and a “legal” or “empathetic” view in terms of the context of the debate. These positions become the core of popular history expressions of the rival opinions across various forms including traditional and social media. The debates of the case will continue to evolve as each side's choices of representatives for their particular case, the aims and purposes of the history behind and in the future of the debate, the construction and recording of the history of the debate and the approach to the history in the case. The use of history in this case will constantly be exposed to the inevitability of change due to each side being willing to do anything to “keep” or be “reunified” with the Parthenon sculptures. Public opinion will only increase and become more important due to the role that various forms of history play in their lives.

27 Parthenon Battle. (2010) [Video], National Geographic. Available: <https://www.youtube.com/watch?v=J3MPqYKKRM>

APPENDICES:

- i. Appendix A: Aerial photograph of the Parthenon (front) and the new Akropolis Museum (rear).
- ii. Appendix B: The Akropolis Museum by night. The darkened spaces of the Parthenon Sculptures Gallery represent the pieces held in the British Museum in London.

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VISUAL ARTS

Stan Nowlan-Full

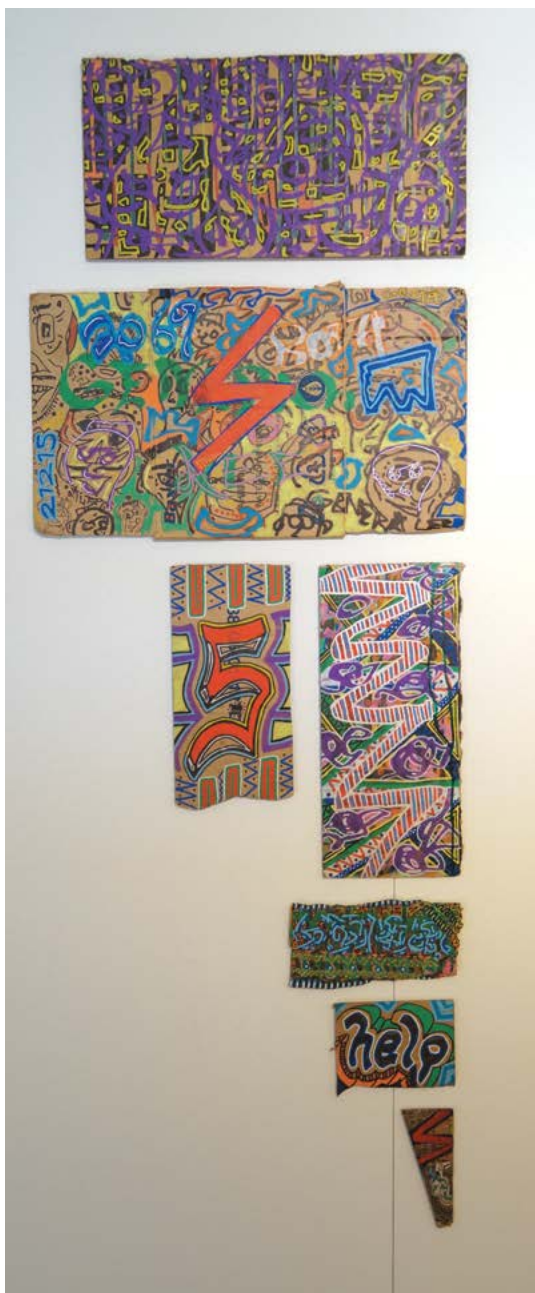
Sixties City Grunge

REFLECTION STATEMENT

My work is about the disposable nature of cultural fragments that are scattered across the city. It represents the continual metamorphosis that our society goes through with references made to 1960s culture through obscured and manipulated photographs derived from a former society, making due reference to both nostalgia and a by-gone era.

The vibrant colours, lines and symbols reflect the city's chaotic and vivid nature and epitomise the inspiration I gathered from the diversification of colours that are forever changing and present in the city. Such intense and constant visual stimuli bombard the senses of the audience removing the clarity of meaning that is associated with single stand-alone visual items. The decay and destruction that occurs to objects in the city because of vandalism and the elements, have been captured through my choice of the medium of cardboard. In the city environment cardboard is a ubiquitous material and its rough and craggy nature has a unique beauty that I wanted to incorporate in my work. The compilation of found objects provides a three-dimensional quality. It also further emphasises my concept that dis-regarded cultural fragments can be re-purposed. Photographs of famous musicians and cutouts from old magazines are intentionally contrasted with information signs and deteriorated cardboard to represent the metamorphosis of our society.





THE KIRCHER COLLECTION

MAJOR WORKS FROM
THE CLASS OF 2015



VISUAL ART

PERMANENT MARKERS, PAINT
MARKERS, INK, PENS, CARDBOARD,
WOOD, METAL SIGNS, PAPER, FOUND
OBJECTS AND MAGAZINE CUTOUTS





THE KIRCHER COLLECTION

MAJOR WORKS FROM
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VISUAL ART

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OBJECTS AND MAGAZINE CUTOUTS

Dylan McGirr

An evaluation of the role of empiricist historiography around the proposition that the dismissal of NSW Premier Jack Lang was justified politically and economically

The dismissal of Jack Lang as Premier of New South Wales in 1932 has been the subject of much debate. Lang himself was a controversial figure whose radical policies and ideas have divided opinion across the community, and historians have grappled with the political and economic issues of his dismissal. Empiricist historiography is central to the writing of histories of Jack Lang: historians have manipulated empiricist sources to present their own interpretations of Lang's tenure in government. However, despite this approach which emphasises an objective analysis of primary source material, no clear consensus on his dismissal has emerged. The variation of opinion may be accounted by differences in the selection of material, and each historian's personal ideologies.

Frank Cain's *Jack Lang and the Great Depression* (2005) is written with Marxist and empiricist focus. Cain belongs to a school of critical, archives-based economic history¹ and attempts to grapple with the issues of the Depression and Lang with more sophistication than earlier accounts. In the Marxist tradition which places an emphasis on economic determinism², he considers the financial implications of Lang's proposals and their political interrelationships. This is in contrast to historians such

1 UNSW/ADFA, 2015, <http://hass.unsw.adfa.edu.au/staff/profiles/cain.html>—This page gives some background detail on Cain and his works. Particularly, it details his interest in economic history and records his extensive list of publications.

2 A theory that economic relationships are the foundation on which all other social and political arrangements are built.

as Bede Nairn and Bethia Foott who do not consider the economic conditions of his dismissal in any depth. Instead, they argue a social or political line. Cain's work defends Lang, portraying him as a man who battled opponents in both Canberra and London as he attempts to put Lang's responses to the Depression into an economic and historical context through in-depth study of the financial structures of the time.

Contextually, Cain's work was published in 2005, after ten years of the conservative government of John Howard.³ Following the Bob Hawke and Paul Keating governments (1983–1996), the Labor party was becoming an institution that had to contend with capitalist and economic issues that were once seen as the domain of the conservative parties, and there was a significant policy convergence between the two parties. There was also an increased sophistication in understanding economic issues. Hence, Cain's account of Lang is orientated towards economic issues, and his work is less influenced by any prevailing ideology. In this way, his motivations as an historian are not heavily impeded by his temporal context.

Although most of the historiography surrounding Lang “*slips easily enough into the more sensational episodes of Australian history*”,⁴ Cain's achievement is an analytical empirical study of the events and is primarily concerned with Lang's financial proposals and dealings. In the introduction, Cain acknowledges several reliable sources including the National Archives of Australia⁵. Cain gained access to important economic documents from the departments of trade and treasury. Moreover, in the classic empiricist tradition he constructed his history through “years of research”⁶ of finance guard books and treasury correspondence documents⁷. These empiricist sources are central in supporting Cain's interpretation of Lang's tenure. In contrast, while Nairn and Foott also used empiricist sources to support their interpretation, these were mainly political and social documents. Furthermore, historians such as Nairn dismiss Lang's policies without systematic analysis of his proposals detailed within the “Lang Plan”.

Cain argues that Lang's policies, including the abolition of the gold standard and reduction of the interest on overseas loans, were economically legitimate. Lang was merely reacting to “*a restrictive loans council, a vindictive federal government and an*

3 Labor History, 2015, <http://www.laborhistory.org.au/home.html>- this website was utilised for contextual notes on the Labor party history.

4 Frank Cain, 2005, page 10

5 Frank Cain, 2005, page 342

6 Frank Cain, 2005, page 15

7 However, Cain's research was not restricted to the National Archives of Australia. He acknowledges the use of multiple bank archives from Australia and London such as Westpac, ANZ, Bank of England, and the Reserve Bank of England.

authoritarian governor".⁸ Although one could argue Cain's focus on economic history may have led his focus away from political issues, it is important to consider that economic solutions were central to the Depression and Lang's dismissal came about, at least in part, as a result of his alternative economic plan.

Cain's focus on the economic conditions allows him to judge Lang's policies without personal attachment and outside the realm of personal politics. In contrast, Nairn was a leading Labor historian who was intimately involved with the Labor Party and this must have influenced his views. Although his aim may have been to write an objective history through the use of empirical documents, Nairn's personal antipathy towards Lang lends itself towards a subjective stance. Cain's history should not be mistaken for sympathy; more precisely, it is his wish to dispel previous historical representations and to depict the reality of a man who, "*struggled against all the odds*".⁹ Cain's work refrains from overt politicisation and, is the closest attempt by an historian to write colourless history regarding Lang¹⁰.

By contrast Nairn, who was a Labor party member from the age of fifteen, and an experienced Labor historian,¹¹ utilises an annalist approach to assess Lang's tenure as Premier. Nairn's *The Big Fella* (1987) is a demonising account drawing on political and social empiricist documents, which argues that his dismissal was justified on a political basis.

Nairn is highly regarded as a historian. According to Gerald Walsh, Nairn "*wrote history according to the evidence and not according to an ideology: his canons were integrity and common sense*".¹² Furthermore, "*to him, honesty was never old-fashioned, and certainly not to be abandoned in the pursuit of some post-modernist artifice*".¹³

Despite these positive views, it would appear that Nairn's book is the product of an intense dislike for Lang. In his *Australian Dictionary of Biography* entry, Nairn

8 Frank Cain, 2005, page 13

9 Frank Cain, 2005, page 210

10 Cain's analysis of the factors that combined to bring Lang undone is conducted from a stance that is for the most part an economic one: he attributes Lang's downfall to the pressure of conforming to the NSW Loan council, the fall of the GSB and Lang's struggle to overcome the problem of repudiation amongst other things. This takes a complete diversion from the histories of Nairn and Foott, who argue a political or social line.

11 Gerald Walsh, 2008, <http://rsss.anu.edu.au/documents/bede.html>—This is a tribute to Nairn written after his death by one of his colleagues Gerald Walsh, who worked with Lang on the Australian Dictionary of Biography project.

12 Gerald Walsh, 2008, <http://rsss.anu.edu.au/documents/bede.html>

13 Gerald Walsh, 2008, <http://rsss.anu.edu.au/documents/bede.html>

writes that Lang would “*die without a friend*”¹⁴. This lack of objectivity and Nairn’s motivation to demonise Lang can be explained through examining his upbringing. Born in 1917 into a family with strict, impeccable Labor credentials,¹⁵ who adhered to a stringent Catholic tradition, Nairn’s upbringing led him to “*champion the Labor Party as the main civilizing political force in Australia*”.¹⁶ Perhaps it was the destabilising effect of Lang’s period as Premier that leads Nairn to highlight Lang’s political maneuvering and depict him as a demagogue, linking his historical importance to “*the negative results of his drive for Party Power*”.¹⁷ Although not an official historian of the Labor party, it is undeniable that Nairn’s experience as a party member would have led him to take sides. Although empiricist history lends itself towards an objective stance, the reality is that historians’ perspectives are formed by their personal ideologies.

Nairn utilised empiricist sources, such as the records of parliamentary debates, to justify his stance on Lang’s dismissal. In keeping with the empiricist tradition, he cites policy speeches and the records of parliamentary debates.¹⁸ Nairn focuses on empiricist documents as Cain does, but he chooses political documents and this hinders his ability to see Lang “in full perspective”.¹⁹ In this way, he focuses on the political aspect of Lang’s tenure while refusing to consider the implications of his economic proposals like Cain, which were central to his dismissal.

Nairn’s focus away from economic issues wasn’t uncommon for historians in this time-period, who may have had a less-developed understanding of the economy and its importance in history. In contrast, Cain was writing in a time where the population had an increased understanding of financial matters. Historians’ methods of constructing history change alongside contextual shifts.

Don Rawson²⁰ accurately suggests that “*Nairn’s essential fair-mindedness struggles with his basic antipathy towards his subject*”.²¹ Nairn magnifies his faults and depicts Lang as a demagogue without considering his policies in-depth. This mindset is shown in Nairn’s recount of Lang’s Policy Speech for the State Elections. Nairn asserts that

14 Bede Nairn, 2002, <http://adb.anu.edu.au/biography/lang-john-thomas-jack-7027>
Nairn has contributed this Australian Dictionary of Biography entry for Lang.

15 Gerald Walsh, 2008, <http://rssh.anu.edu.au/documents/bede.html>

16 Gerald Walsh, 2008, <http://rssh.anu.edu.au/documents/bede.html>

17 Bede Nairn, 1987, page 210

18 Bede Nairn, 1987, page 360 (bibliography)

19 Don Rawson, 1990 http://www.jstor.org/stable/27509118?seq=1#page_scan_tab_contents

20 Professor of Political Sciences at the Australian National University

21 Don Rawson, 1990, http://www.jstor.org/stable/27509118?seq=1#page_scan_tab_contents

Lang realised “*that his political career was about to reach its zenith*”, providing him an opportunity “*to drive out all the evil spirits that were menacing the nation*”.

*His references to Niemeyer, whom he regarded incorrectly as a Jew, were always accompanied by a special twist to his snarl, an extra rapidity to his swinging hands and stabbing fingers, and a conspiratorial tone to his staccato delivery.*²²

Nairn’s language is aggressive and overtly negative. Cain is more measured. Through this annalist approach which attempts to understand the psychology and complex leadership of Lang, Nairn develops an antipathy towards his subject. Most tellingly, Nairn argues that “*Lang was now firmly at the head of the irrational forces in the Labor Party that were seized by the belief that the pervasive economic woes could be banished by some kind of incantatory formula*”.²³ Nairn makes assumptions about the economic policies of Lang that are in fact questionable. This hinders his ability to consider the proposal that Lang actually may have had a reasonable case. In this way Nairn’s account fails to consider the economic conditions of Lang’s dismissal.

Jack Lang’s *The Turbulent Years* (1970) seeks to demonstrate that his dismissal was not justified. Lang seeks to defend himself against the men who have criticised his actions through a Marxist approach which considers the economic conditions and their relevance within the political context. In the Marxist tradition, his work contains elements of economic determinism—the belief that a society is shaped by its economic relationships. In a similar approach to Cain’s archival history, empiricist historiography is at the centre of the work.

As Cain details, Lang’s plan which led to his dismissal, included controversial measures such as the reduction of interest on overseas payments. Lang constructs history through the use of statistics on government expenditure which takes into account interest, salaries and wages and pensions. Published several decades after the events, *The Turbulent Years* is replete with statistics, tables, and other empirical data. Through his Marxist-economic approach, Lang provides justification for his actions, promoting his position as a defender of a rigid authoritarian regime. And while Lang is clearly defending his own actions, his economic arguments are consistent with Cain’s analysis.

Despite this, Lang’s history is hindered by his aim for self-justification, and this is often revealed in his language. In his response to his differences with the federal government, he simply states “*they were prepared to carry out the dictates of Sir Otto Niemeyer. We were*

22 Bede Nairn, 1987, page 150

23 Bede Nairn; 1987, page 150

not”.²⁴ Lang’s stubbornness generated antipathy within government, as he was not afraid to push his agenda. His stubbornness is shown in his recount of a meeting with the state premiers: “I told them I had no intention of being a party to the reduction of wages.”²⁵ However, although Lang’s language is not entirely measured, his use of empirical evidence does provide some support for his argument. Lang’s history is his attempt to prove that he was right, “a declaration of war”,²⁶ against those who opposed him.

Foott’s *Dismissal of a Premier* (1968) recounts the political activities of the early 1930s, arguing that the dismissal was entirely justified. A mixture of political and social history written by an “*extremely intelligent woman with a lively wit and strong social consciousness*”,²⁷ Foott constructs her history in an annalist and empiricist way, through the use of personal letters and official documents.²⁸ *Dismissal of a Premier* tells of the political activities and immense pressure placed on the Governor, Sir Phillip Game, to resolve the conflicts in which the Lang government was involved. The letters, which often recount the governor’s troubles, led Foott to sympathise with the governor, describing the governor as a “crusader beset by doubts”.²⁹ Furthermore her father was Governor Game’s secretary and held him in high regard. In this context, subjectivity was inevitable and Foott was inclined to dismiss Lang and support the governor.

Although empiricist history emphasises an objective perspective, the reality is that history is formed by personal ideologies. Foott also utilised primary documents and empirical sources to substantiate her own interpretation of events. However, her selection of personal letters which describe the plight of the governor and his wife hinders her ability to see Lang in full perspective. Foott adopts a more superficial argument for Lang’s dismissal which is centred on social and political aspects of his tenure.

With her annalist approach, Foott offers interesting psychological and cultural insights into the characters of Lang and Game. However, she only considers the economic conditions of the Depression and Lang’s policies in a limited way, focusing on depictions of the unemployed and the sympathy the governor had for them. In the annalist tradition, she writes a more human history which embraces social and cultural aspects of Lang’s tenure.

24 Jack Lang 1970 page 129

25 Jack Lang 1970, page 130

26 Jack Lang 1970, page 210

27 Bethia Foott, 1968, page 5

28 These were given to her by Lady Game; the wife to Sir Philip Game who was the governor-general responsible for dismissing Lang.

29 Bethia Foott, 1968, page 30

Foott rejects Lang's policies, dismissing them as "financial disasters" apparently "due to a lack of knowledge of economics" and Lang's blind "desire to help his own people".³⁰ Lang's governance was a polarising force, due to his unusual methods and persuasive oratorical skills. His dislikable nature and discourteous determination did not help him in his plans for the state. Just as Nairn struggles to maintain a fair-minded approach, so too does Foott. This leads her to adopt a very narrow viewpoint on Lang as a political manipulator, and she uses the empirical data of Game's letters to support this viewpoint.

Gerald Stone's *Hell of A Year* (2007) is a populist and empiricist historical source which utilises a combination of cartoons, photography and narrative. An American journalist who moved to Australia in 1962,³¹ Stone retells the major events of 1932 including the Lang dismissal which is "at the heart of the book"³².

Stone constructs his history with the use of primary-sources including cartoons and photographs from the time which entertain the reader. He aims to elicit an emotional response from the reader, shown in his portrayal of Lang as a "misunderstood man".³³ The method of writing this history is less critical and lends itself towards a populist description of Lang's tenure. Although Stone has utilised empirical data to support his interpretation of Lang, his selection of empirical data has restricted his perspective.

Lang comes across as a "misunderstood goody"³⁴ struggling against the conservative ministers of the Federal government and the British bondholders. Although this interpretation of Lang is consistent with Cain's assessment, the popular source compares poorly with the balanced history of Cain. Carl Bridge identifies the flaws of Stone's approach, stating that he "*is clearly a present-day populist Republican with little comprehension of the constitutional difficulties of the time*".³⁵ An inaccurate history leads to the creation of unjustified conclusions, which cannot realistically be compared to the more factual histories of Cain, Nairn and Foott.

30 Bethia Foott, 1968, page 35

31 After moving to Australia, she produced the popular current affairs programme 60 minutes for Sydney's Channel 9, and became editor-in-chief of the Bulletin.

32 Carl Bridge, 2007, <https://www.nla.gov.au/openpublish/index.php/ras/article/viewFile/416/448>

33 Gerald Stone, 1932, page 20

34 Carl Bridge, 2007, <https://www.nla.gov.au/openpublish/index.php/ras/article/viewFile/416/448> [Accessed 10th May 2015]

35 Carl Bridge, 2007, <https://www.nla.gov.au/openpublish/index.php/ras/article/viewFile/416/448>

Another popular history of Lang's government is Wendy Hughes' documentary film *Constructing Australia* (2007). It attempts to elicit an emotional response from the responder. Focusing on the construction of the Sydney Harbour Bridge, the documentary depicts the archetypal image of Lang as an "intimidating presence",³⁶ one of those characters who you could 'hate and love at the same time'.³⁷

The development of media, in particular film, has facilitated the rise of different approaches to constructing history. As an historian's context changes, their methods to constructing history also change. The film interweaves archival and shot footage, empirical photographs, and parliamentary records. Through the use of archival footage, empiricist data is again at the centre of histories on Lang. Although empiricist historiography supports an objective stance, this is not always achieved, depending on the motivations of the author and the selection of material. In the case of *Constructing Australia*, the desire to create an entertaining story for a popular audience leads to a concentration on limited and superficial material.

Empiricist historiography is central to the writing of histories of Jack Lang; historians have manipulated empiricist sources to present their own interpretations of Lang's tenure in government. Despite this approach, which emphasises an objective analysis of primary source material, no clear consensus on his dismissal has emerged and historians have formed their own, unique perspectives. This variation of opinion may be accounted by differences in the selection of material and each historian's own individual ideologies, ultimately revealing the limitations of empiricist historiography.

36 Wendy Hughes, 2007. DVD

37 Wendy Hughes, 2007. DVD

VISUAL ART

Thomas Mulhearn

I, eye, see, sea

REFLECTION STATEMENT

My work is surrealist in nature and open to interpretation. Some people may interpret an eye, others may purely find a floating rock. The artwork for me attempts to open a perspective, from behind the eye. The floating rock placed directly in the middle of the composition, evokes an unreal setting, symbolic of a single vision. This work is similar in composition to work of the Surrealist artist Rene Magritte. The contrast between the tranquil and free flowing water, the floating rock and a structured balcony setting creates a tension and ambiguity meant to be strange and fascinating.





HISTORY

Thomas Guihot

Fact or Fiction: Examine the role of historiography in attempting to develop public understanding in regards to the use of the atomic bombs in World War Two

SYNOPSIS

A personal fascination with the clandestineness of the Manhattan Project drew me towards an analysis of how key elements of historiography have been used throughout the seventy-year controversy over the use of atomic bombs on Hiroshima and Nagasaki to develop “historical truth”. After innumerable changes to my question as it simply did not deal with the historiographical fundamentals of my debate, I arrived at the question “Examine the role of historiography in attempting to develop public understanding in regards to the use of the atomic bombs in World War Two.”

My essay aims to examine just how much of the current legacy surrounding the atomic bomb is the product of historical interpretations. To make the distinction between ‘fact and fiction’, I focused my examination on the central historiographical elements characterising the debate. These include assessing the current state of public ideology as well as existing perceptions; selecting and interpreting evidence to justify historical findings; and distributing conclusions to a sizeable audience.

To clearly express this distinction in my essay, I focused on the pro-bomb “Orthodox” school, which includes President Harry Truman, Henry Stimson, Karl Compton and Robert Maddox, in addition to the anti-bomb ‘Revisionist’ school, which includes Walter Trohan, Harry Elmer Barnes, Gar Alperovitz, Laura Hein and Mark Selden, and Mark Weber.

To demonstrate the inherent subjectivity of 'historical truth' I included an examination of the contextual influences of three distinct periods to show that 'truth' is consistently changing. Additionally I addressed the influence of the empirical historiographical methodology of the "Orthodox" school and the Annales, Empirical and Post-modern blend of the "Revisionists" to evidence that the active choices made by historians, including the methodology they adopt, subsequently prevents impartiality and exemplifies their inherent aim of establishing a particular understanding through the creation of historical interpretations.

ESSAY

Question: Examine the role of historiography in attempting to develop public understanding in regards to the use of the atomic bombs in World War Two.

Historiography is best defined as the methodology in the creation of a historical interpretation. In the debate surrounding the justification of the United States government to drop the Atomic Bomb on Hiroshima and Nagasaki on 6 and 8 August 1945 respectively, the role of historiography is inextricably linked to public understanding of historical events. The central elements of historiography characterising the debate in an attempt to dictate history include assessing the current state of public ideology as well as existing perceptions; selecting and interpreting evidence to justify historical findings; and distributing conclusions to a sizeable audience.

Variations in the capacities of historians to fulfil these criteria has generated debate surrounding the justification of the bombs use, centring on two historiographical schools labelled for the purpose of this study: the "Orthodox" and the "Revisionists".

The "Orthodox" interpretation of the historical record is based on empirical research methodology. These 'academic' historians including Harry Truman, Henry Stimson, Karl Compton and Robert Maddox, rely largely on the use of sources with government association, such as official reports. The belief being it affords historical writing greater reliability, consequently translating into wider acceptance of their vindicating interpretation of the bombs' use among the public.

Conversely, the "Revisionist" interpretation is constructed through a blending of methodical characteristics of Annales, Empiricist, and Postmodern historiography. This grants the historians including Walter Trohan, Harry Elmer Barnes, Gar Alperovitz, Laura Hein and Mark Selden, and Mark Weber, the ability to draw on a broader supply of evidence such as museum exhibitions, diaries, artefacts and newspapers, in addition to the empirical sources of the Orthodox school. This enables the construction of a holistic interpretation of the justification for the bombs' use,

and highlights the inconsistencies in the “Orthodox” account to achieve the aim of ‘historical cleansing’.

The major clashes between these historiographical factions can be categorised into three distinct periods: 1 The initial bombing and the Japanese surrender, 2 The US—Soviet Cold War tensions, 3 The 50th anniversary of the bombing.

THE INITIAL BOMBING AND JAPANESE SURRENDER

United States President Harry Truman’s address immediately after Hiroshima began the manipulation of public understanding whilst laying the foundation of the “Orthodox” interpretation. In declaring, “[I]t was to spare the Japanese people from utter destruction that the ultimatum of July 26 was issued at Potsdam. Their leaders promptly rejected that ultimatum”, Truman provided the initial justification for the bomb’s use.¹ As the sole publication on the bombing’s justification, its contention that the decision was made to use the bomb only after the rejections of peaceful resolution by the Japanese government became the dominant opinion among the American population in the period immediately following. Truman makes no claims supported by clear material evidence, but rather relies on diplomatic negotiations to validate what is important to note is an intentionally conclusive statement.

To counteract the American public’s consumption of official claims as historical fact, Walter Trohan took to the 1940’s equivalent of social media, publishing an article in the *Chicago Sunday Tribune*, titled *Bare Peace Bid U.S. Rebuffed 7 Months Ago*.² His decision to cite empirical evidence in the form of leaked government documents compiled specifically for President Roosevelt, Truman’s predecessor, was made to provide equivalent authority to Truman’s declaration and increase the plausibility of his interpretation. This publication raised damaging questions to the “official narrative’s” justification that the bombings were an attempt at achieving peace, as he informs the public that the:

*release of censorship restrictions in the United States make it possible to announce that Japan’s first bid for peace was relayed to the White House 7 months ago.*³

While his argument was methodically supported, there were several factors hindering a significant adoption of this interpretation by the American public. Primarily, the incomparable systems of delivery limited its ability to achieve mass influence amongst the public. Through Truman’s speech, he was able to justify the decision to the entire

1 American Experience, (2015). WGBH American Experience. Truman’s address to the nation

2 Trohan, W. (1945). *Bare Peace Bid U.S. Rebuffed 7 Months Ago*. *Chicago Sunday Tribune*, pg.1

3 Trohan, W. (1945). *Bare Peace Bid U.S. Rebuffed 7 Months Ago*. *Chicago Sunday Tribune*, pg.1

nation, while Trohan's contradiction was constrained by its medium reaching only the metropolitan area of Chicago. Consequently, the "Orthodox" account had established a dominant foothold in public memory.

The *United States' Strategic Bombing Survey* (USSBS) published 1 July 1946, offered essential evidence for the justification Revisionist interpretations stating:

*Japan would have surrendered even if the atomic bombs would not have been dropped, even if Russia had not entered the war, and even if no invasion had been planned or contemplated.*⁴

This now public documentation compiled by a government institution (Appendix Two), subsequently gave the American population cause to question the propositions made by Truman that still lay relatively uncontested. As a result, two historians rose in defence of the official "Orthodox" narrative.

Firstly, Karl Compton made a defence of Truman's proposition in 1946 through hypothetical reasoning of events if the war were to continue and an extensive dismissal of any post-war accusations due to the distortion of context. Understanding that the majority of the American public detested the Japanese people in the period, he cites the depositions of a Japanese military official who stated: "*We would have kept on fighting until all Japanese were killed, but we would not have been defeated*".⁵

Through this portrayal of a probable 'last-man-standing' conclusion to the war, Compton strengthens support for the bomb and justifies its use as a decisive action by prompting fear amongst the American people, the majority of which were affected by the war.

To certify these hypothetical propositions as effectively an incontestable description of the war if it were to continue and legitimise the dismissal of "Revisionists" claims, he adopted the empirical research method of the "Orthodox" school, and established his credibility as an official who knew "*the pertinent facts from several angles*".⁶ The decision was made to publish the emotionally persuasive article in the *Atlantic Monthly*, which was at the time considered high quality fictional literature, and hence had a popular following to achieve the desired distribution of his justification.

4 US Strategic Bombing Survey: The Effects of the Atomic Bombings of Hiroshima and Nagasaki. (1946).

5 Compton, K. (1946). If the Atomic Bomb had not been used. *Atlantic Monthly*.

6 Compton, K. (1946). If the Atomic Bomb had not been used. *Atlantic Monthly*.

Mindful of their current capacity to monopolise public consciousness through mass publication, the United States government requested Henry L. Stimson, Secretary of War, to publish “*The decision to use the Atomic Bomb*”. The revelation of government communications exposed the article as a collaboration by influential American officials including Lieutenant General Leslie Groves, the individual who oversaw the bomb’s development in the Manhattan Project. This has provided modern “Revisionists” with empirical evidence to justify questioning what has often been described as an “*authoritative*”⁷ account.

The dismissal of contradictions to the “Orthodox” claims has subsequently seen this publication deemed the “official narrative”. This dismissal of “Revisionist” claims is made though the utilisation of his own authority on the matter and direct involvement in the decision making progress, as he states: “*No single individual can hope to know exactly what took place in the minds of all those who had a share in these events*”.⁸

To contradict the conclusions of the USSBS, which had sparked the need to finalise the dispute, the US government resorted to empirical justification. This methodology is highlighted in the citation of reports from the Interim Committee, whose responsibility was to make recommendations to the war departments. These recommendations included:

1. The bomb should be used against Japan as soon as possible.
2. It should be used on a dual target.
3. It should be used without prior warning [of the nature of the weapon].⁹

Stimson uses these excerpts to enhance the public perception of the decision-making process by insisting Truman’s actions were founded on extensive research. “*I am aware that much of it*”, wrote Stimson, “*in this time of peace, may have a harsh and unfeeling sound*”, to discredit claims made in the post-war period as stemming from contextual distance and hence shield public memory from “Revisionists” examination.¹⁰ Seeking to achieve mass-exposure, Stimson was advised to publish the statement in a “reputable magazine” (Appendix 1) and chose *Harper’s Magazine*, which maintained a large readership with a central focus on socio-political discussion, as well as an appreciation for contemporary literature. The desire to propagate this

7 Morton, L. (1957). *The Decision to Use the Atomic Bomb*. *Foreign Affairs*, [online] (January 1957 Issue).

8 Stimson, H. (1947). *The decision to use the Atomic Bomb*. *Harpers Magazine*

9 Stimson, H. (1947). *The decision to use the Atomic Bomb*. *Harpers Magazine*

10 Stimson, H. (1947). *The decision to use the Atomic Bomb*. *Harpers Magazine*

official justification saw the article's conclusion read: "*In view of the exceptional public importance of this article, permission is given to any newspaper or magazine to reprint it*".¹¹ Consequently, the majority of the population was exposed to the justification. The result was its effectiveness in achieving the establishment "Orthodox" interpretations as historical fact.

By the end of the 1940s, the assertion that the decision to drop the atomic bomb was made from consideration of alternatives and was a necessary reaction to Japanese refusal to surrender became the dominant perception. This acceptance of the "Orthodox" interpretation is attributable to the ability of "Orthodox" historians to understand that the public's collective perception was dominated by disdain for the Japanese, the ability to amass evidence, which can withstand the superficial criticisms of the public, and the means of distribution to the target audience.

THE COLD WAR

In *Perpetual war for perpetual peace* (1953), Harry Barnes challenges the government's actions, limiting the practicability of revisionism and hence preventing the reinterpretation of public memory. In attacking state censorship of sources regarding both world wars, he declares:

*If the complete official documents would support the generally accepted views with respect to the causes and issues of the war, there would seem to be no reasonable objection to allowing any reputable historian to have free and unimpeded access to such materials.*¹²

He identifies these acts as:

*(1) Excluding scholars suspected of revisionist views from access to public documents, which are freely opened to 'court historians'. (2) Intimidating publishers of books and periodicals, so that even those who might wish to publish books and articles setting forth the revisionist point of view dare not do so. (3) Ignoring or obscuring published material, which embodies revisionist facts and arguments. (4) Smearing revisionist authors and their books.*¹³

To demonstrate the application of these government practices, Barnes cites the example of the *Chicago Tribune* which published Trohan's article, attacking the Roosevelt and Truman administrations for not 'attempting peace'. He highlights the

11 Stimson, H. (1947). The decision to use the Atomic Bomb. Harpers Magazine

12 Barnes, H. (1953). Perpetual war for perpetual peace. Caldwell, Idaho: Caxton Printers.

13 Barnes, H. (1953). Perpetual war for perpetual peace. Caldwell, Idaho: Caxton Printers.

fact that “[T]hose who write on behalf of freedom of the press can always gain access to the columns of the *Chicago Tribune*”¹⁴ which stresses that, the ‘Macarthur communication’ was destined for classification as ‘Top Secret’ to be omitted from the historical record, thus limiting the availability of evidence for Revisionist reinterpretations.

Gar Alperovitz utilised these controversial governmental actions alluded to by Barnes, and adapted “Revisionists” arguments to the historical context of American foreign policy. Through an *Annales*’ approach at the construction of total history, Alperovitz utilised an interdisciplinary methodology incorporating the examination of historical documentation, economic theory and the current misconceptions in the public consciousness. Drawing on this broader classification of evidence, he critically examines government motives arguing that ‘*Truman and his advisors saw this bomb as a diplomatic lever*’.¹⁵

Further, to grant his publication a degree of authority equal that of “Orthodox” historians, whilst simultaneously undermining the credibility of “Orthodox” arguments, he placed significant weight on empirical evidence in declaring that as early as 1944 “*American cryptographers intercepted increasingly revealing cable traffic as Japanese officials began manoeuvring to end the war*”.¹⁶

These claims saw the acceptance of “Orthodox” justification decline in favour of critical judgement regarding the Truman administration, and adjustment of the historical record to account for the possibility of alternatives to the bombings as well as the motivations dictating its use. J. Samuel Walker attributes this to the fact that Alperovitz “*drew from recently opened sources to reconstruct events in unprecedented detail*”.¹⁷

In response Robert Maddox published *Atomic Diplomacy: A study in Creative Writing*. He demonstrates the ‘smearing device’ of “Orthodox” historians described by Barnes as ‘seeking to destroy the reputation of an opponent’ that ‘all too often effectively disposes of an opponent without involving the onerous responsibility of facing the facts’.¹⁸

14 Barnes, H. (1953). *Perpetual war for perpetual peace*. Caldwell, Idaho: Caxton Printers.

15 Alperovitz, G. (1965). *Atomic diplomacy: Hiroshima and Potsdam*. New York: Simon and Schuster.

16 Alperovitz, G. (1965). *Atomic diplomacy: Hiroshima and Potsdam*. New York: Simon and Schuster.

17 WALKER, J. (1990). *The Decision to Use the Bomb: A Historiographical Update*. *Diplomatic History*, 14(1), pp.97-114.

18 Barnes, H. (1953). *Perpetual war for perpetual peace*. Caldwell, Idaho: Caxton Printers.

Maddox writes:

*That historians have not responded more vigorously to revisionism as exemplified by Atomic Diplomacy is surprising, for an examination of the sources upon which it is based reveals that the book is unable to withstand close scrutiny.*¹⁹

Stating Alperovits omits inconvenient evidence seeking to discredit his reliability exemplifies the selectivity in regards to evidence between two schools, as well as the decontextualised use of seemingly supporting statements to justify historical interpretation. While this was effective in damaging the credibility of his publication, it was not effective in retaining “Orthodox” dominance.

The strengthening of the “Revisionists” interpretation during this Cold War period is largely attributable to: the ability to capitalise on the contextual anxiety of nuclear war amongst the American population, the expansion of available evidence and the increasing publication of criticism for the “Orthodox” methodology. Consequently the negative perception of the bomb as the causal factor of nuclear tensions gained an acceptance amongst public opinion.

THE 50TH ANNIVERSARY OF THE BOMBINGS

Large-scale commemorations of American wartime achievement were planned to mark the 50th anniversary of the bombings. Anticipating attempts to re-establish “Orthodox” interpretations in public memory, Alperovitz, stated that “*Americans are about to receive another newspaper and television barrage*”,²⁰ to effectively undermine the influence of government pageantry in constructing positive perceptions of the bomb.

The planned display of the Enola Gay, the aeroplane that dropped the bomb on Hiroshima began the post-modern dominance of contemporary historiography. In communication with exhibition director Martin Harwit, the “Physicians For Social Responsibility” made clear the stance of “Revisionists”. They argued that academic imbalances existed within the exhibition that provided a celebratory tone of the bombings, and requested the inclusion of historical materials to portray a balanced post-modern interpretation of events (Appendix 3). Large volumes of similar requests culminated in a controversy that led to the exhibit’s cancellation.

Writing in *Living with the Bomb*, Laura Hein and Mark Selden convey the effectiveness of a post-modern methodology, communicating history through artefacts, stating

19 Maddox, R. (1973). *Atomic Diplomacy: A Study in Creative Writing*. The Journal of American History.

20 Alperovitz, G. (1995). Hiroshima: Historians Reassess. *Foreign Policy*, (99), p 15.

that “Orthodox” historians were mindful of the “*moral weight of a child’s charred lunchbox against the gleaming super fortress bomber*”.²¹ The Enola Gay’s influence over historical understanding provides clear motivation for the “Orthodox” school to prevent its display in a revised context to the large crowds that would be drawn see such a significant historical artefact. The “Orthodox” aimed to preserve the wartime context of the artefact, which promoted their interpretation of historical truth.

Utilising the current attention of the debate, Mark Weber in *Was Hiroshima necessary?* examines the ethical criticisms raised as a result of the exhibit. He states that the US refused to negotiate the Japanese surrender and comments that “*sad irony that as it actually turned out the American leaders decided anyway to retain the emperor as a symbol of authority and continuity*”.²² Consequently exposing the illogical reasoning of Truman’s initial claims that the refusal of “unconditional surrender”—which hinged on the abdication of the Emperor—was the basis for justification of the nuclear attacks.²³

Consequently, the “Revisionists” case has secured its place in public memory alongside the “Orthodox” opinion. The latter has not been discarded but is no longer the sole interpretation in public memory.

In the debate surrounding the justification of the United States’ government to drop atomic bombs on Hiroshima and Nagasaki, the use of historiography is inextricably linked to public interpretations and understanding of historical truth. Within the debate there are countless attempts by “Orthodox” and “Revisionists” historians to assess the current state of public ideology as well as existing perceptions such as the wartime anxiety of the Japanese threat or Cold War fears throughout society; select and interpret various forms of Empirical, Annales or Post-modern evidence to justify historical findings; and distribute conclusions to a sizeable audience in the most effective medium, be it magazines, television addresses, books, academic articles or museum exhibitions. Hence there exist consistent efforts to restructure the historical record, effectively demonstrating that historical truth is contingent on the interpretations constructed and argued by the historian.

21 Hein, L. and Selden, M. (1997). *Living with the bomb*. Armonk, N.Y.: M.E. Sharpe.

22 Mark Weber, *Was Hiroshima Necessary?*. (1997). *The Journal of Historical Review*, 16(3), pp 4-11.

23 Mark Weber, *Was Hiroshima Necessary?*. (1997). *The Journal of Historical Review*, 16(3), pp 4-11

APPENDICES

Dear Mr. Bundy:

I am enclosing two separate drafts of an article which could be released over the signature of Mr. Stimson.

One of the drafts closely follows the one prepared by Arneson last month. The second draft is one prepared in my office using Arneson's draft, your own notes dated September 1946, and additional information gleaned from our review of the files. The second draft was prepared simply to afford you, Mr. Stimson, and his other advisors the advantages of two different approaches. The references to my own views have been inserted so that if you care to include them they will be in suitable form. It seems to me that it will depend upon the tone of the article and the general situation at the time of release.

I have personally spent considerable time on this draft and feel that of the two it presents a somewhat more complete picture. However, please feel that I have no pride of authorship and I welcome any alterations, major or minor that you care to make.

More than ever I am convinced that this subject should be presented to the public in the form of a short article in a reputable magazine having wide circulation, such as the Saturday Evening Post.

You are aware I am sure that the release of this material should be approved by Secretary Patterson after you have arrived at a final version. Until that time I feel it should remain classified secret.

It will be of interest to you to know that the New Yorker is publishing an article which includes a reference to this subject in an issue which will appear in the next few weeks.

Sincerely yours,



L. R. GROVES,
Major General, U.S.A.

Appendix one—Letter from Major L. R. Groves regarding the publication of Stimson's article.
Source: Leslie R. Groves to Harvey H. Bundy, drafts of "The Decision to Use the Atomic Bomb" (6 November 1945), Correspondence ("Top Secret") of the Manhattan Engineer District, 1942-1946, microfilm publication M1109 (Washington, D.C.: National Archives and Records Administration, 1980), Roll 3, Target 5, Folder 20, "Miscellaneous."

war. With the loss of Saipan, it was possible to build up sufficient pressure to force Tojo's retirement.

The government of General Koiso, who was chosen by the ever-cautious Kido to head the succeeding cabinet, did not have the strength to stand up to the military and was a disappointment to the more enthusiastic peace makers. In spite of original instructions to give "fundamental reconsideration" to the problem of continuing the war, his only accomplishment in that direction was the creation of a Supreme War Direction Council, an inner cabinet which supplied the mechanism through which the problem of surrender was eventually resolved.

The conviction and strength of the peace party was increased by the continuing Japanese military defeats, and by Japan's helplessness in defending itself against the ever-growing weight of air attack on the home islands. On 7 April 1945, less than a week after United States landings on Okinawa, Koiso was removed and Marquis Kido installed Admiral Suzuki as premier. Kido testified to the Survey that, in his opinion, Suzuki alone had the deep conviction and personal courage to stand up to the military and bring the war to an end.

Early in May 1945, the Supreme War Direction Council began active discussion of ways and means to end the war, and talks were initiated with Soviet Russia seeking her intercession as mediator.

The talks by the Japanese ambassador in Moscow and with the Soviet ambassador in Tokyo did not make progress. On 20 June the Emperor, on his own initiative, called the six members of the Supreme War Direction Council to a conference and said it was necessary to have a plan to close the war at once, as well as a plan to defend the home islands. The timing of the Potsdam Conference interfered with a plan to send Prince Kono to Moscow as a special emissary with instructions from the cabinet to negotiate for peace on terms less than unconditional surrender, but with private instructions from the Emperor to secure peace at any price. Although the Supreme War Direction Council, in its deliberations on the Potsdam Declaration, was agreed on the advisability of ending the war, three of its members, the Prime Minister, the Foreign Minister and the Navy Minister, were prepared to accept uncondi-

tional surrender, while the other three, the Army Minister, and the Chiefs of Staff of both services, favored continued resistance unless certain mitigating conditions were obtained.

On 6 August the atomic bomb was dropped on Hiroshima, and on 9 August Russia entered the war. In the succeeding meetings of the Supreme War Direction Council, the differences of opinion previously existing as to the Potsdam terms persisted exactly as before. By using the urgency brought about through fear of further atomic bombing attacks, the Prime Minister found it possible to bring the Emperor directly into the discussions of the Potsdam terms. Hirohito, acting as arbiter, resolved the conflict in favor of unconditional surrender.

The public admission of defeat by the responsible Japanese leaders, which constituted the political objective of the United States offensive begun in 1943, was thus secured prior to invasion and while Japan was still possessed of some 2,000,000 troops and over 9,000 planes in the home islands. Military defeats in the air, at sea and on the land, destruction of shipping by submarines and by air, and direct air attack with conventional as well as atomic bombs, all contributed to this accomplishment.

There is little point in attempting precisely to impute Japan's unconditional surrender to any one of the numerous causes which jointly and cumulatively were responsible for Japan's disaster. The time lapse between military impotence and political acceptance of the inevitable might have been shorter had the political structure of Japan permitted a more rapid and decisive determination of national policies. Nevertheless, it seems clear that, even without the atomic bombing attacks, air supremacy over Japan could have exerted sufficient pressure to bring about unconditional surrender and obviate the need for invasion.

Based on a detailed investigation of all the facts, and supported by the testimony of the surviving Japanese leaders involved, it is the Survey's opinion that certainly prior to 31 December 1945, and in all probability prior to 1 November 1945, Japan would have surrendered even if the atomic bombs had not been dropped, even if Russia had not entered the war, and even if no invasion had been planned or contemplated.

Appendix Two—Extract from the US Strategic Bombing Survey

Source: Summary report (Pacific war) Washington, D.C., 1 July 1944. Available at: <https://archive.org/details/summaryreportpac00unit>

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PSR



PHYSICIANS FOR SOCIAL RESPONSIBILITY

1101 Fourteenth Street Northwest Suite 700 Washington DC 20005

telephone (202) 898-0150 facsimile (202) 898-0172

December 15, 1994

TO: Dr. Martin Harwit
FR: The *Enola Gay* Working Group
RE: "The Last Act: The Atomic Bomb and the End of World War II."

As representatives of 17 national organizations long concerned with public education concerning nuclear weapons, we now have had the opportunity to review carefully the most recent script of the *Enola Gay* exhibit that you shared with us after our letter of October 19. We have compared that script to the original script of January, 1994 -- prepared by professional curators and museum staff in collaboration with professional historians -- and with an interim script of August 1994 provided to us by others. We have also consulted with the nation's leading historians who are familiar with the script and who expressed their concerns to you in person and at a November 17 news conference.

We are agreed that the *Enola Gay* exhibition and the script as it now stands is unbalanced and historically inaccurate in matters of fact and omission, of emphasis and interpretation. As it now stands, the display takes a one-sided, dehumanized, and somewhat celebratory tone unsuited to the National Air and Space Museum. The current script will make it impossible for viewers to understand why the bombings still remain so controversial in the United States and around the world. Similarly, visitors to the National Air and Space Museum, if the display remains unchanged, will be unable to grasp the serious post-war consequences of the decision to build, test and use atomic weapons. These were covered in the original script and should be restored. The *Enola Gay* not only helped end the war in Japan, but also unleashed a weapon whose destructiveness, power and after-effects have been widely condemned.

We particularly object to the main message and tone of the display as currently conceived: That the bombing of Hiroshima and Nagasaki was necessary to end the war in the Pacific speedily; no serious alternatives existed or were considered; no dissent or protests were put forward before the use of the Bomb or immediately after its use; all civilians in Hiroshima, many of them women and children, were legitimate targets and could properly be punished for the heinous Japanese crimes outlined in the initial section of the exhibit; and that the use of the Bomb had no serious consequences for the post-war world in which we live -- including a nuclear arms race, the continuing threat of proliferation, and serious human health and environmental problems from nuclear weapons production and testing.

There were alternatives to the atomic bombings in order to end the war promptly; indeed, they might have brought surrender even earlier than the bombs were available and before the Soviets had entered the war. Chief among these was the recommendation to assure the Japanese

Appendix Three--Letter from the Physicians For Social Responsibility to Martin Harwit.

Source: The Last Act: The Atomic Bomb and the End of World War II. (1995). 1st ed. [PDF] Available at: http://digital.lib.lehigh.edu/trial/enola/files/round3/3_121594.pdf [Accessed 4 Jun. 2015].

publicly that they would be allowed to keep the Emperor. This was strongly urged by Grew, Forrestal, Stimson, Leahy, Bard, McCloy and the JCS, among others. We still live with the consequences today of failing to test this and other advice.

Our immediate and specific recommendations are:

1. Indicate in the exhibit in a prominent and unmistakable way that why the Bomb was dropped and whether it was necessary to end the war are matters of vigorous scholarly and public debate on which Americans do legitimately disagree. We believe that the exhibit should be true to the goals of the original NASM planning document, which called for an exhibit that "is nuanced and causes the public to debate the dropping of the bomb, especially in light of recent scholarship." The opening of the original script "To this day, controversy has raged about whether dropping this weapon on Japan was necessary to end the war quickly" should be restored. There should also be a panel that reflects what the most recent review of the historical literature describes correctly as "the consensus of scholars" that "the bomb was not needed to avoid an invasion of Japan and to end the war within a relatively short time. It is clear that alternatives to the bomb existed and that Truman and his advisors knew it." (J. Samuel Walker in Diplomatic History, Winter 1990).

The NASM should also restore and expand a panel from the third script quoting Admiral Leahy and President Eisenhower that said "After the war, it was not considered unpatriotic to question the use of the atomic bomb and a few senior U.S. military leaders were among those who did so." (EG:511-L1, August 31, 1994, p. 16a.) The conclusion of the current exhibit featuring letters from World War II veterans praising the bomb's use since they believe it saved their lives should be balanced with other contrasting personal views, or the section should be replaced with a section or series of panels featuring the historical and moral debate that surrounded the first use of atomic bombs.

2. Restore and emphasize material from two separate deleted sections labelled EG 500 from scripts one and three (January and August 1994) on the post-war arms race and opposition to the bomb, especially three panels on "A Different View", "Nuclear Waste and Human Experiments", and "Ban the Bomb". A display that shows the creation and use of atomic weapons without revealing the American victims of nuclear production and testing, the environmental and radioactive hazards left at production sites and the rapid increase of proliferation of such weapons is incomplete and morally numb. NASM visitors must understand that the United States today still lives with a dangerous legacy from nuclear weapons. Additional materials about American concern over the bombings and the post-war arms race including many of the organizations represented today is essential. We will be glad to provide documentary, archival, photographic and other materials for such a section, including the effects on over 250,000 American GIs and over 600,000 nuclear weapons production workers.

3. A section on the immediate and contemporaneous religious, moral and political protest and concern over the bombings must be added. Americans were neither united nor unanimous in their reaction to the bombings. Indeed, opposition to the bomb grew rapidly throughout 1945 and 1946. Include documentation of the editorials of Norman Cousins and Dorothy Day, the denunciation of the bombings by the Federal Council of Churches along with

Truman's reply, the moral concern expressed by the Vatican. Radio broadcast descriptions of the bomb's destructive power by Dr. Philip Morrison of the Manhattan Project, which highlighted public concern over the bomb, are also available from archival sources. Dr. Morrison continues to this day to be concerned about the effects of nuclear weapons proliferation and nuclear weapons effects. Similarly, recordings and texts of John Hersey's *Hiroshima* are available. These were part of an immediate post-war wave of concern that led directly to Henry Stimson's 1947 *Harper's Magazine* article justifying the bombings.

4. Change the treatment of Japanese killed in Hiroshima and Nagasaki to reflect clearly their individuality and primarily non-combatant status. (some 95% of the deaths at Hiroshima were civilian non-combatants). Photographs and text about individual Japanese victims of the bombing should be restored, especially the historic Yamahata photos showing a mother and child, and a small boy in Nagasaki the morning after the bomb. The removal of these two photos alone is clear indication of a pattern of editing and censorship that removed individual human suffering. Similarly, the deleted section of the script that stated that the bodies of those closest to Ground Zero were never recovered but were vaporized must be restored.

5. Return the current script to the original advisory board for peer review and discussion at a face to face meeting of the NASM Advisory Board. We object to the politicization of history and believe that public review or comment on the exhibit, including our own, should be judged on the merits by curators and historians. All Americans should abhor censorship and one-sided review.

Even if these changes are made to the current exhibit, additional efforts to fairly present the bombing of Hiroshima and Nagasaki in full context must be carried out.

1. The NASM must make a formal commitment to mount an exhibit on the post-war nuclear arms race, its environmental and health consequences, and opposition to it that has led to various attempts to control, limit and now reduce nuclear arms.

2. The NASM must plan public programming during the Enola Gay exhibition focused on those areas poorly presented or deleted from the exhibit such as the historical controversy over the dropping of the bomb, the human consequences, radiation effects and suffering involved, including fuller treatment of the "hibakusha", the moral and political protest over the Bomb both before, immediately after and continuing since its use. In addition to lectures, debates and panels, the NASM should consider film showings or festivals, additional printed materials such as a catalogue or study guide for the exhibit that contains a fuller, more nuanced treatment, and so on.

SOURCE EVALUATIONS

The decision to use the Atomic Bomb

Stimson, H. (1947). The decision to use the Atomic Bomb. Harpers Magazine, [online] (1161). Available at: <http://harpers.org/archive/1947/02/the-decision-to-use-the-atomic-bomb/> [Accessed 27 April 2015]

This article provides an invaluable insight into the construction and purposes of “orthodox” history. It clearly demonstrates strict empirical methodology by citing government documents, yet further reveals the biases inherent to the early “orthodox” historians as a significant portion of evidence stems from his personal and predictably prejudicial accounts. I found its main contribution to my project was the clarity with which it expressed its arguments and the extensive disputing of potential revisionist claims. This subsequently provided not only the insight and understanding as to why the bomb was a justifiable decision, but detailed from the “orthodox” perspective why other interpretations are invariably incorrect. Additionally the medium of publication (magazine) and the articles reputation as the foundation of the orthodox interpretation provided me with my initial understanding that throughout this debate, mass publication was a key component in the construction of Atomic history.

Perpetual war for perpetual peace

Barnes, Harry Elmer (1953). Perpetual war for perpetual peace. Caldwell, Idaho: Caxton Printers. [Accessed 17 April 2015]

Barnes’ book was extremely valuable to the formation of my understanding of revisionist perspectives. Writing with the clear intention to counter the effective spread of “orthodox” understanding, he identifies the key preventative measures taken by the United States government against revisionists and their desire to alter the historical record to contradict the initial claims. From his “revisionists” perspective he emphasises the imbalance between the two schools and the effectiveness of “orthodox” domination of public understanding by preventing revisionist examination and damage of the limited pool of authoritative empirical evidence relied upon to justify their position. However what is considerably the most useful component of this source is his demonstration of the bias of the “orthodox” school in claiming that *“if the evidence truly supported orthodox claims, there stands no logical justification to prevent revisionist examination of the supposedly supporting sources”*. Additionally the links that can be made between Walter Trohan’s article allowed me to integrate this argument into my essay to clearly address my question by evidencing that historians

recognise truth as simply interpretations supported by evidence and by limiting the available evidence, devalues revisionist interpretations as historical truth. However the usefulness of this source to my essay was somewhat impeded due to its divided focus between both World War I and II meaning that unlike other sources I have examined, it is less in depth on specifically the justifications of the atomic bomb.

The Last Act: The Atomic Bomb and the End of World War II

Appendix 3: The Last Act: The Atomic Bomb and the End of World War II. (1995). 1st ed. [PDF] Available at: http://digital.lib.lehigh.edu/trial/enola/files/round3/3_121594.pdf [Accessed 4 Jun. 2015].

This letter to Martin Harwit, the curator of the exhibit, was instrumental to my essay in terms of the questions it raised concerning the role of a museum in the presentation of history and the power of artefacts to manipulate public understanding. What I found extremely interesting was the consideration that this source gave to not only the implications of the post-modern representation of history, but also the implications of the display on public understanding. By arguing that the celebratory tone of the museum display presents a clearly bias “orthodox” dominance, detracting from the appreciation of the weapons widely condemned destructiveness and after-effect, it indicates the purpose of the “orthodox” and revisionist schools, highlighting there exists real-world implications as a result of creating historical truth. Further the variety of the source proved valuable. As a letter regarding the contents of the display it clearly expresses the viewpoint in my essay that historical truth is a pre-mediated decision of the historian and once this historical truth has been determined it is simply the selection of evidence that authenticates an interpretation and subsequently public understanding.

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VISUAL ART

Xavier Fitzpatrick

A Tempestuous Scene of Hope and Despair

REFLECTION STATEMENT

My work depicts the blurred relationship between the physical and internal realms of the human psyche. I focused particularly on how the weather, atmosphere and natural world can have a significant effect on determining an individual's emotional status. By relying heavily on colour theory and its effects on human emotions, I was able to produce an expressionistic landscape derived (internally) from a variety of sources and influences.

To create a sense of the correlation between the external and internal worlds of the mind, I utilised a combination of expressive mark making, fast painting techniques, deep tonal contrasts, and brilliant otherworldly colours to develop a landscape painting that evokes opposing sensations in the audience. For instance: travelling from left to right, the reds, bright greens and yellows, primarily attached to warmth and comfort, generate an uplifting sensation, while the dark blues and purples, often associated with coldness and darkness, instigate a more sombre and depressive reaction. This confliction creates an underlying tension and confusion in the work, and enhances its effect on the viewer's intellect.









Saint Ignatius' College
RIVERVIEW