



Saint Ignatius' College
RIVERVIEW

The Kircher Collection

MAJOR WORKS FROM THE CLASS OF 2017

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The Kircher Collection
Vol. 4, 2018

First issue published 2015

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Published by Saint Ignatius' College Riverview

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DVD Compilation created by Joseph Machart (OR2007)

Layout & print production

Somersault Group Pty Ltd | www.somersaultgroup.com.au

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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 telescropy 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. And 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, Drama 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, Ms Louise Arnott and Mr Dev Gopalasamy for their engagement in this project. The proof is in the pudding. Enjoy.

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- 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

“The last man who knew everything”

Athanasius Kircher, born in 1601, was the complete Renaissance man, the *uomo universale*, a polymath—widely regarded as the physical embodiment of all the learning of his age. Deservedly known as “the Master of One Hundred Arts”, he taught in the Colleges of Würzburg and Avignon, before being posted to Rome (where he died in 1680). In bridging the sciences and the humanities, Kircher has been compared to da Vinci. Stanford professor, Paula Findlen, entitled her recent biography of Kircher *The Last Man Who Knew Everything*. But as a young man Kircher was, according to his own account, an accident-prone dimwit.

Kircher wrote over thirty separate works dealing with widest range of subjects. He invented a universal language scheme, attacked the possibility of alchemical transmutation and devised a host of remarkable pneumatic, hydraulic, optic and

“

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



“
He understood
the evolutionary
process and
hinted at the
germ theory
of disease.
”

magnetic machines, which he displayed to visitors to his famous public museum (the first such institution), housed in the Jesuit Collegio Romano. His books, lavishly illustrated volumes, were destined for Baroque princes with a love of the curious and exotic explorations of their time.

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. Kircher and others like him taught in the Colleges and encouraged the appropriation of the sciences into the school curriculum.

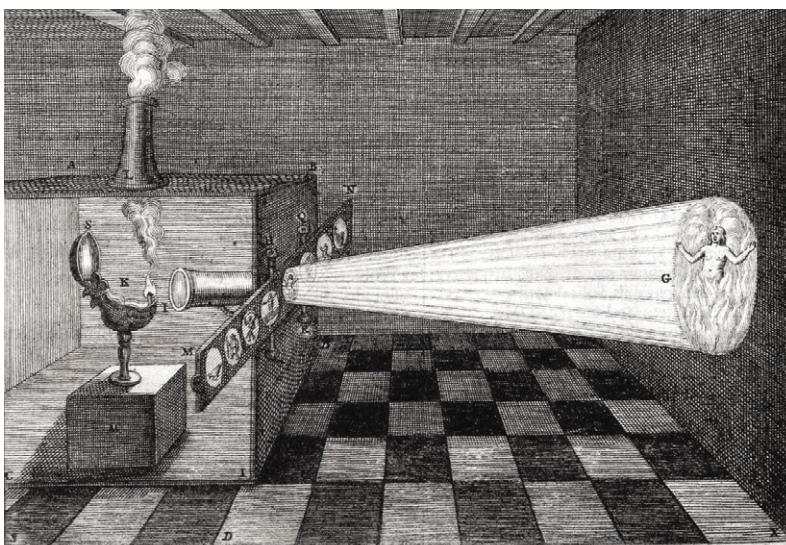
Kircher invented calculators, wrote on symbolic logic, and devised mathematical tables. He understood the evolutionary process and hinted at the germ theory of disease—he attributed the plague to tiny animals which he had observed under a microscope.

His first publication concerned magnetism. Then he wrote of sundials, next on the Egyptian language, then on calendars. He proposed a map of the city of Atlantis. He knew twenty 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.

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. 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, to work out the toxin. 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 and 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.



Left The precursor of the slide, overhead and digital projector

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.

In the Jesuit Archives in Rome there are more than 2,000 items of his correspondence with the most eminent scientists of his time, including Leibniz, Torricelli and Gassendi. In addition, Kircher harnessed the network of Jesuit missionaries in far-flung places to carry out natural observations and experiments on a global scale.

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". Because of his stature and high regard he was also the victim of a number of hoaxes where his enemies attempted to set him up, and occasionally did so.

However, in this postmodern era, many are being drawn again to his eclecticism, transcendence of academic boundaries, taste for trivia and technomania. In recent years his life and works have interested many biographers and authors revealing his myriad areas of interest. There is an Athanasius Kircher Society in Manhattan. Stanford University hosts an Athanasius Kircher Correspondence Project.

Perhaps Athanasius Kircher was not really "the last man who knew everything". But he might have come closer than most.

FR ROSS JONES SJ

MUSIC

Jacob Taranto

Tres Entre Cuatros

REFLECTION STATEMENT

Tres Entre Cuatros or “*Three Between Four*” explores the subtle relationship between Three-Four and Four-Four time signatures by using similar rhythmic cells in both time signatures to assist with the seamless transition between the two. Stylistically, I also wanted this piece to fit within the be-bop/post-bop jazz styles. Through switching between Swing and Latin rhythms, as well as utilising the stylistic jazz ideas from many of the jazz greats of the past such as Charlie Parker and Dizzy Gillespie, I feel that I have effectively achieved the intent.

The piece opens with a rhythm section in Three-Four. The use of many cross-rhythms and the syncopated figures as in the bass line adds to the ambiguity of the metre. The horns i.e, the trumpet, Alto saxophone and Tenor saxophones, then join the ensemble, and outline the chromatic nature of the harmonic progression, before the main melody is introduced at the letter B. The piece is written in a minor tonality.

The rhythmic ideas at B are more stable, and the beauty and complexity of jazz harmony is then explored through the use of dissonance and consonance spread between the horn parts. The development of a triplet motif helps catapult the piece into the bridge section, where the piece modulates to the relative Major key, and adopts more swing rhythms. This allows it to really come into its own and to sit clearly in the jazz style that I was aiming for. The melody is passed around the horns whilst the remaining horns voice lead into each successive chord, eventually building to the climax which returns to the main section and home key. In this section, an extended fugue is developed through each horn part successively before returning to the bridge but this time in Three-Four, where multiple counterpoints are developed between the horns. The piece then returns to the original A section feel before reaching a climax point and coming to a close.

All instruments are notated in concert pitch. Bass sounds octave lower than notated.

TRES ENTRE CUATRO (THREE BETWEEN FOUR)

28769423

♩ = 200

A

TRUMPET IN Bb

ALTO SAXOPHONE

TENOR SAXOPHONE

PIANO

Fm7 *C/E* *Fm/Eb* *Dm7(b9)* *Dbmaj7*

p *f* *p* *f* *p* *f*

PIZZ.

BASS GUITAR

mp

A ♩ = 200

DRUM SET

mp

6

TPT.

ALTO SAX.

TEN. SAX.

PNO.

BASS

DR.

Fm⁹/C

Ebm7(b⁹)

Ebmaj7(b⁹)

bFm7

pp

p

f

ff

p

10

TPT.

ALTO SAX.

TEN. SAX.

PNO.

BASS

DR.

mf *f* *mf* *f*

C/E Fm/Eb Dm7(b9) Dbmaj7 Fm9/C

15

TPT.

ALTO SAX.

TEN. SAX.

PNO.

BASS

DR.

ff *f* *ff* *f* *ff* *mp* *mp* *mf*

C7 C7ALT. Fm7 C/E

8 8

19

TPT.

ALTO SAX.

TEN. SAX.

PNO.

BASS

DR.

Fm/Eb

Dm7(b9)

Dbmaj7

22

TPT.

ALTO SAX.

TEN. SAX.

PNO.

BASS

DR.

Fm9/C

Bb7

C7(b9)

This musical score is for the song "The Way We Were" by Barbra Streisand. It is a piano arrangement featuring a saxophone quartet (Trumpet, Alto Saxophone, Tenor Saxophone, and Piano) and a drum set. The score is divided into two systems, each starting with a measure number (15 and 28). The key signature is B-flat major (two flats), and the time signature is 4/4. The piano part includes chord symbols such as Fm7, C/E, Fm/Eb, Dm7(b9), Dbmaj7, Em7, and B7. The saxophone parts are written in treble and bass staves, with the Tenor Saxophone part including a key signature change to three flats (B-flat major) in the second system. The drum part is written in a standard 4/4 pattern, with the snare drum playing a steady eighth-note rhythm. The score is presented in a clean, professional layout with clear notation and a white background.

32 C 6

TPT. *mp*

ALTO SAX. *f*

TEN. SAX. *mf*

PNO. *mf* *Bbm7* *Eb7*

BASS *Bbm7* *Eb7*

DR. C

35

TPT. *f*

ALTO SAX.

TEN. SAX.

PNO. *Abmaj7* *Dbmaj7* *Bbm9* *Eb7*

BASS *Abmaj7* *Dbmaj7* *Bbm9* *Eb7*

DR.

39

TPT.

ALTO SAX.

TEN. SAX.

PNO.

BASS

DR.

43

TPT.

ALTO SAX.

TEN. SAX.

PNO.

BASS

DR.

mp

*Ab*7 *Abmaj7* *Am7* *D7*

*Ab*7 *Abmaj7* *Am7* *D7*

Gmaj7/b *Bbm7* *Am7* *D7*

Gmaj7/b *Bbm7* *Am7* *D7*

47

TPT.

ALTO SAX.

TEN. SAX.

PNO.

BASS

Dr.

Gmaj7

G7(b9)

Fm7

mf

50

TPT.

ALTO SAX.

TEN. SAX.

PNO.

BASS

DR.

C/E

Fm/Eb

Dm7(b9)

Dbmaj7

54

TPT.

ALTO SAX.

TEN. SAX.

PNO.

BASS

DR.

Fm^9/C $8^{\circ}7$ $C7(\sharp 9)$

57

TPT.

ALTO SAX.

TEN. SAX.

PNO.

BASS

DR.

Fm^7 C/E Fm/Eb

60

TPT.

ALTO SAX.

TEN. SAX.

PNO.

BASS

Dr.

Chord progression for measures 60-62:

- Measure 60: $Dm7(b9)$
- Measure 61: $Dbmaj7$
- Measure 62: $Fm9/C$

63

TPT.

ALTO SAX.

TEN. SAX.

PNO.

BASS

Dr.

Chord progression for measures 63-65:

- Measure 63: $G07$
- Measure 64: $C7(b9)$
- Measure 65: $Fm7$

66

TPT.

ALTO SAX.

TEN. SAX.

PNO.

BASS

DR.

C/E

Fm/Eb

Dm7(b9)

69

TPT.

ALTO SAX.

TEN. SAX.

PNO.

BASS

DR.

Dbmaj7

Fm⁹/C

Bm⁷

72

TPT.

ALTO SAX.

TEN. SAX.

PNO.

BASS

DR.

mp

f

mp *Bbm7* *Eb7* *Abmaj7*

C7(#9) *mp* *Bbm7* *Eb7* *Abmaj7*

76

TPT.

ALTO SAX.

TEN. SAX.

PNO.

BASS

DR.

Abmaj7 *Bbm9* *Eb7* *Ab7* *Abmaj7*

Abmaj7 *Bbm9* *Eb7* *Ab7* *Abmaj7*

81 SWING.

TPT. *Am*⁷ *D*⁷ *G*^{ma}_{7/8} *ff*

ALTO SAX.

TEN. SAX.

PNO. *Am*⁷ *D*⁷ *G*^{ma}_{7/8} *G*^b_{ma⁷}

BASS *Am*⁷ *D*⁷ *G*^{ma}_{7/8} *G*^b_{ma⁷}

DR.

86

TPT.

ALTO SAX. *ff*

TEN. SAX. *ff*

PNO. *G*^{ma}⁷ *ff* *C*⁷_(F#) *ff*

BASS *G*^{ma}⁷ *C*⁷_(F#)

DR.

89

TPT.

ALTO SAX.

TEN. SAX.

PNO.

BASS

DR.

92

TPT.

ALTO SAX.

TEN. SAX.

PNO.

BASS

DR.

Chord symbols: Fm^7 , C/E , Fm/Eb , $Dm^7(b9)$, $D^b maj7$, Fm^9/C

Dynamic markings: mp , mf

Articulation: acc

Performance instructions: 3 (triplets), acc (accents)

JACOB TARANTO
TRES ENTRE CUATROS

VISUAL ARTS

Angus Clarebrough

Forget Me Not – Dorothy and Dementia

REFLECTION STATEMENT

Art offers an imitation of life.

My body of work expresses the debilitating effect dementia has had on my grandmother. Rust and wax are used metaphorically to represent the corroding memories and the disintegration of her autonomy.

The incorporation of her personal items within the body of work conveys the loss of functioning and the significance of these items.

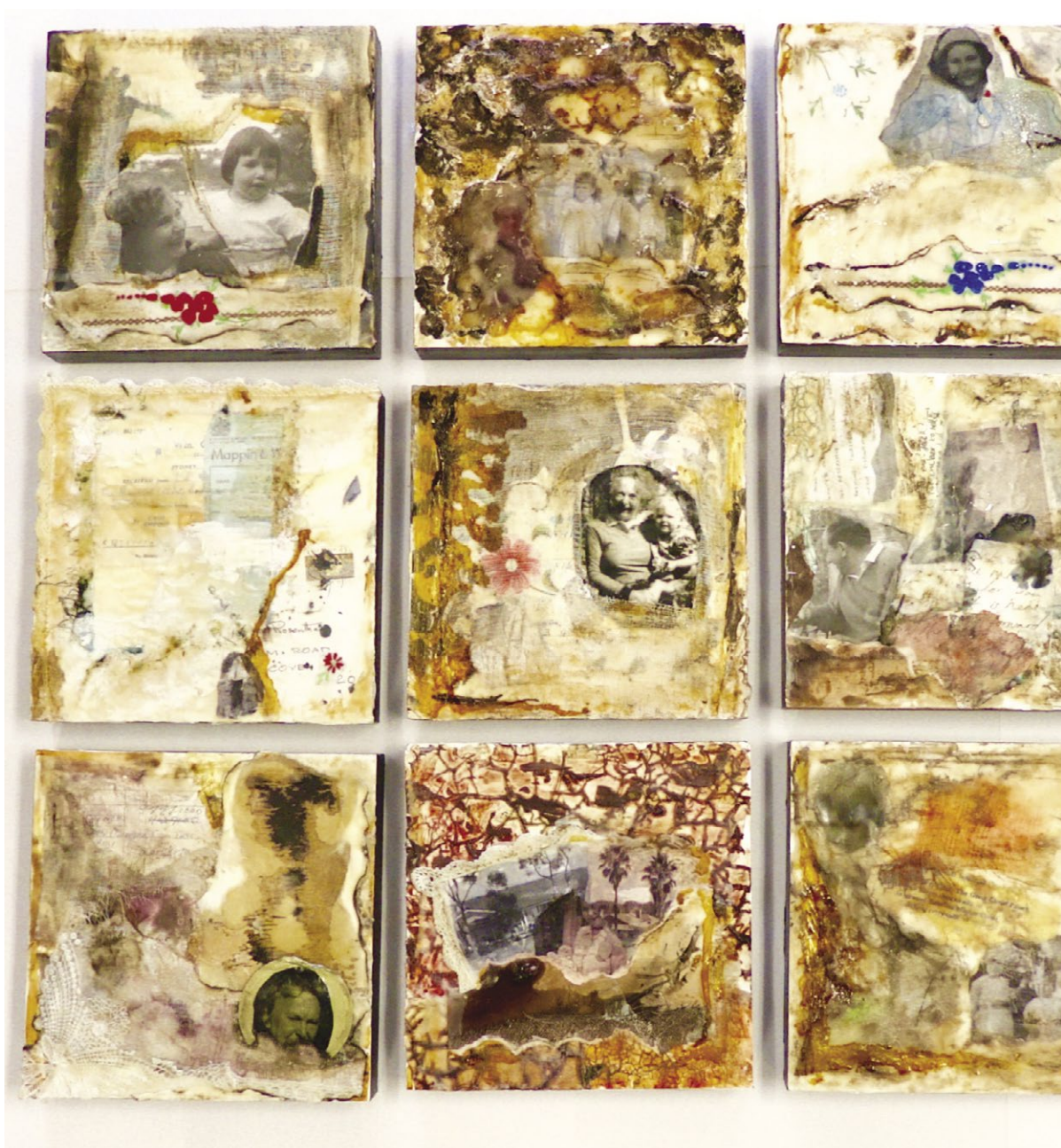
The destructive nature of dementia is portrayed in the use of bitumen and shellac thus resulting in these items becoming meaningless and worthless. Nails and weaving wire represent the disruption and confusion of thoughts and moods, which my grandmother suffered as a result of the disease.

The expressive works of contemporary artists, Sophie Cape and Pamela Campagna inspired me to experiment with different styles and materials which represent my grandmother's decline into dementia.









THE KIRCHER COLLECTION

HSC BODIES OF WORK FROM
THE CLASS OF 2017

VISUAL ARTS

NAILS, SHELLAC, BITUMEN
PAINT, ENAMEL PAINT, WAX,
WIRE, ACETATE SHEETS
AND FOUND OBJECTS ON
MDF BOARD AND CANVAS



Callum McManis

Shells

REFLECTION STATEMENT

Shells seeks to explore the impact of war on the arts by visually exploring the life and work of Ivor Gurney, a poet and composer, who suffered from Shellshock after serving in World War 1. My film challenges the audience to consider the literary and cultural destruction resulting from wars, both past and present, and by extension the misunderstood condition of Shellshock.

The study into W.B. Yeats' poetry, specifically *Easter 1916*¹, in the HSC English Advanced course prompted me to critically consider how "*Too long a sacrifice / Can make a stone of the heart*" and thus everything is changed and a "*terrible beauty has been born*". Such an understanding forms an important conceptual pillar of my film; the loss of humanity as a result of the excessive violence of war, more specifically the loss of art and culture, and the transformative potential associated.

Gurney is used as a representation of the wider community and the subsequent associated loss, reflective of a representative artist and soldier in the tradition of Sassoon and Owen as a protest poet. The narrative begins at Barnwood House where Gurney was admitted after his nervous breakdown in 1917 and continues to explore his past through flashbacks. Through these flashbacks, I aim to "*retrospectively re-order the fractured elements of plot into a new kind of story*"², representative of the effects of war on art and culture. Gurney is deprived of everything he once knew and his artistic potential is destroyed. Moreover, with the intention of furthering the film's purpose, liberties have been taken with the story of Gurney. Although he is representative

1 Yeats, W.B (1922). *The Collected Works of W.B. Yeats, Vol. 1*. UK: Random House Publishing.

2 Luckhurst, Roger. *The Trauma Question*. Abingdon: Routledge, 2013. Print, p. 189

of the real man he is also the archetypal figure of an artist destroyed by the war. This destruction of art is hence manifested in an implied partial deafness represented through the use of static, ear ringing and silences. This is further illustrated through my use of the blank page motif which symbolises his inability to produce that which he once could; poetry and music.

In *Shells*, I explore the potential of film as a medium to portray memory and depict the experience of Shellshock through a retrospective non-linear structure. Roger Luckhurst explores the potential for film to portray trauma through flashbacks and thereby enable viewers to experience it vicariously. He argues that cinema has “*helped shape the psychological and general cultural discourse of trauma into the present day*”. Furthermore, the “*marked disruption of linear... with plots presented disarticulated into mosaics that only retrospectively cohere*”³ refers to a film’s potential to “*convey the experience of traumatized subjectivity*”. I thus use flashbacks to Gurney’s life before the war, at war and at court to convey the trauma caused, creating an empathy within the audience essential to prompting them to consider the impact of war. Similarly, the juxtaposition of Gurney’s life pre and post war is emblematic of the greater issue with war; not only in the loss of life but also in those who ‘survive’ but are affected by shellshock and its capacity to ruin their creative potential. Mike Nichols’ film *Catch-22*⁴ serves as a practical example of this; a retrospective non-linear structure is used to tell a story of World War 1 in order to convey the associated psychological state.

By extension, the intended audience for my film is the American Psychological Association Film Festival. Its mission is to “*open minds and build bridges in the areas of psychology, film, social media, and contemporary social issues*”⁵. The ability of creative media to portray a psychological state and to raise a greater awareness is one particularly relevant to my film.

One method of treatment for shellshock, or PTSD as it is now known, during the early 1900’s involved rubbing one’s thumb with their index and middle finger, and in doing so soldiers were able to focus their attention on the small action which became a way to manage stress and maintain control. This is a major motif that runs throughout *Shells*.

3 Luckhurst, Roger. *The Trauma Question*. Abingdon: Routledge, 2013. Print, p. 178

4 Nichols, Mike. *Catch-22*. Hollywood: Paramount Pictures, 1970. film.

5 “Withoutabox”. *Withoutabox.com*. N.p., 2017. Web. 14 Jan. 2017.

The choice of film as a form that engages the audience both visually and aurally is essential for providing a greater sense of realism and hence heightening the empathy created with the audience. Film's versatility in incorporating both fact and fiction, allows it to reveal that which was lost. The dialogue in the 'Courtroom Scene' is constructed of what is predominantly a compilation of real testimonies from soldiers in World War I which adds a layer of realism and a deeper awareness of the universality of the experience represented.

Such intertextual storytelling was inspired by George Clooney's *Good Night and Good Luck*⁶, a period film like my own. It helped me realise the potential of incorporating real quotes, footage and music from history. This concept was further implemented into my piece through the incorporation of War Archives footage of a WWI Shellshock patient⁷ in the opening moments of the film thereby establishing the concept of Shellshock and introducing the rubbing hand motif. This is compounded again by my implementation of Gurney's song, 'Sleep', into the soundtrack as both a driving force of the narrative and a plot device that represents all Gurney has lost.

A further driving force of the film is the recurring audio motif of a low hum of static and being underwater, representing his artistic potential lost as a result of the corrupting force of war. This was influenced by the sounds used by Steven Spielberg in *Saving Private Ryan*⁸ and reports on shellshock that tell of a ringing in the ear or a blurring silence. Moreover, my visual and auditory portrayal of trauma was influenced by Tom Gunning's philosophy that "...credulity over-whelms all else, the physical reflex signalling a visual trauma..." and "...perception in the form of shocks..."⁹.

Sumeet Sharma's *Inevitable*¹⁰ uses visual and auditory links to justify cutting between time, effectively exploring her central character's "*inner psyche*" and ultimately the destruction of one life for another. Similarly, *Shells* opens with Gurney's life and its artistic potential in ruins and uses symbolic triggers through a mixture of jump cuts and auditory links, to cut back to the past that both haunts and eludes him in the present. It is this aspect of the short film that allows for a more succinct message; "*cultural form closely attuned to representing the discordances of trauma*"¹¹.

6 Clooney, George. *Good Night, And Good Luck*. Hollywood: Warner Bros., 2005. film.

7 War Archives. *World War 1 Shellshock Victim*. Youtube: War Archives. Film.

8 Steven Spielberg. *Saving Private Ryan*. 1998. Feature Film.

9 Luckhurst, Roger. *The Trauma Question*. Abingdon: Routledge, 2013. Print, p. 179

10 Sharma, Sumeet. *Inevitable*. Youtube: indirectfilm, 2011. film.

11 Luckhurst, Roger. *The Trauma Question*. Abingdon: Routledge, 2013. Print, p. 177

Through my research, I discovered John Corcoran's 2013 short film *SHELLSHOCK*¹². The film's use of close ups and overlapping of audio was something I incorporated into my own piece to create a sense of sophistication in story-telling and confusion during the war shots. This was further elevated by filming 'handheld' and adding further camera shake and blur in the post-production process to develop the sense of anxiety and trauma in catalysing shellshock.

To highlight the juxtaposition of life before and after the war, I have used a series of contrasting techniques to accentuate the differentiation between the two periods. Before the war, the camera is steady in its focus, using more stationary tripod shots accompanied by a bright, vibrant and highly saturated colour grade, achieved through '3 Point Colour Wheel' and adjusting 'Brightness and Contrast' in Premier Pro. Furthermore, this is accompanied by the use of Beethoven's 'Moonlight'¹³ which represents creative artistry at its prime. These stylistic choices were influenced by the colour pallet and cinematography of Baz Luhrmann's *Romeo + Juliet*¹⁴ which uses warm colours with a high contrast and saturation. Whilst at war and after however, the camera is often shaky, the frame rate drops and the colour grade is lowly saturated. This stylistic choice was influenced by the colour grade of Michael Radford's *1984*¹⁵ which uses neutral colours and the cinematography of David Ayers *Fury*¹⁶, which symbolically portrays the nature of war through shot composition. The earlier period thus represents a scenario in which creativity is nurtured whilst the latter represents the destructive forces that often overwhelm the creative potential in man. Both binary forces inherent in the human condition, constructive and destructive, are juxtaposed and held in tension, as they often are in real life.

In reflecting on the initial intent of my major work, I believe that my final product serves as an effective challenge to society to consider the extent of the effects of war; shellshock and the subsequent potential artistic and cultural loss associated with it. Through the process of independent investigation, I believe my film, '*Shells*', has achieved its philosophical and filmic purpose.

12 John Corcoran. *SHELLSHOCK*. Youtube: Dublin Institute of Technology, 2013. Film.

13 *Favorite Beethoven sonatas: Moonlight, Appassionata, Pathétique*[CD]. (1984). CBS Masterworks.

14 Luhrmann, Baz. *Romeo + Juliet*. Hollywood: Bazmark Productions, 1996. film.

15 Radford, Michael. *1984*. Germany: Virgin Films, 1984. film.

16 Ayer, David. *Fury*. Hollywood: QED International, 2014. film.







VISUAL ARTS

Jake Pollard

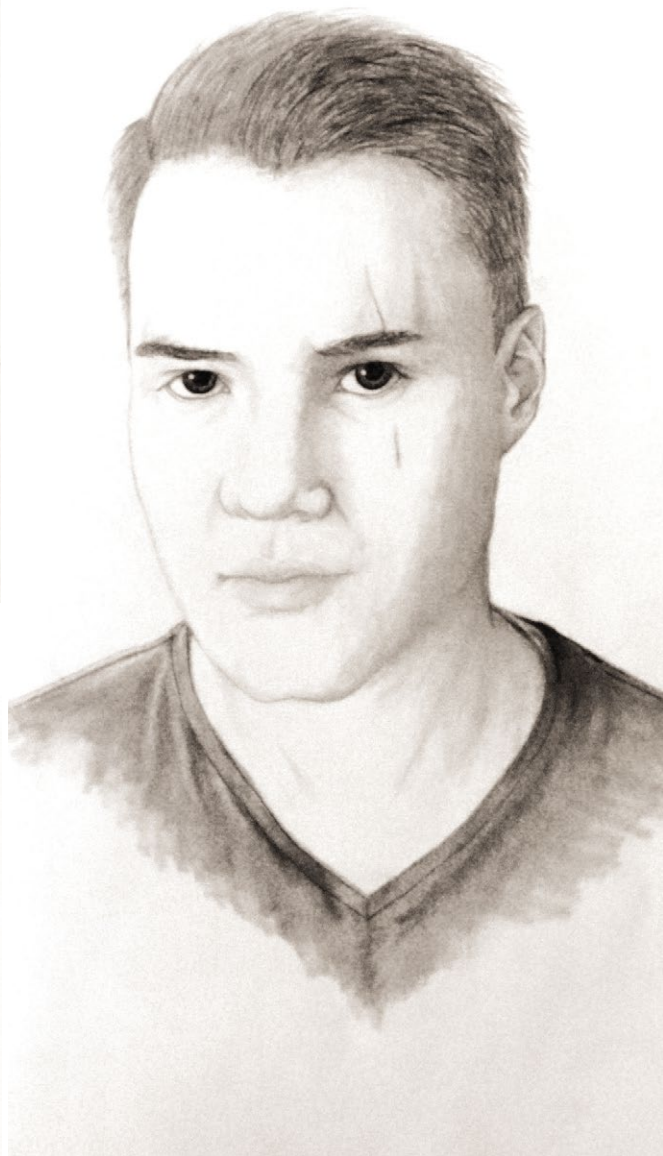
Those we cherish

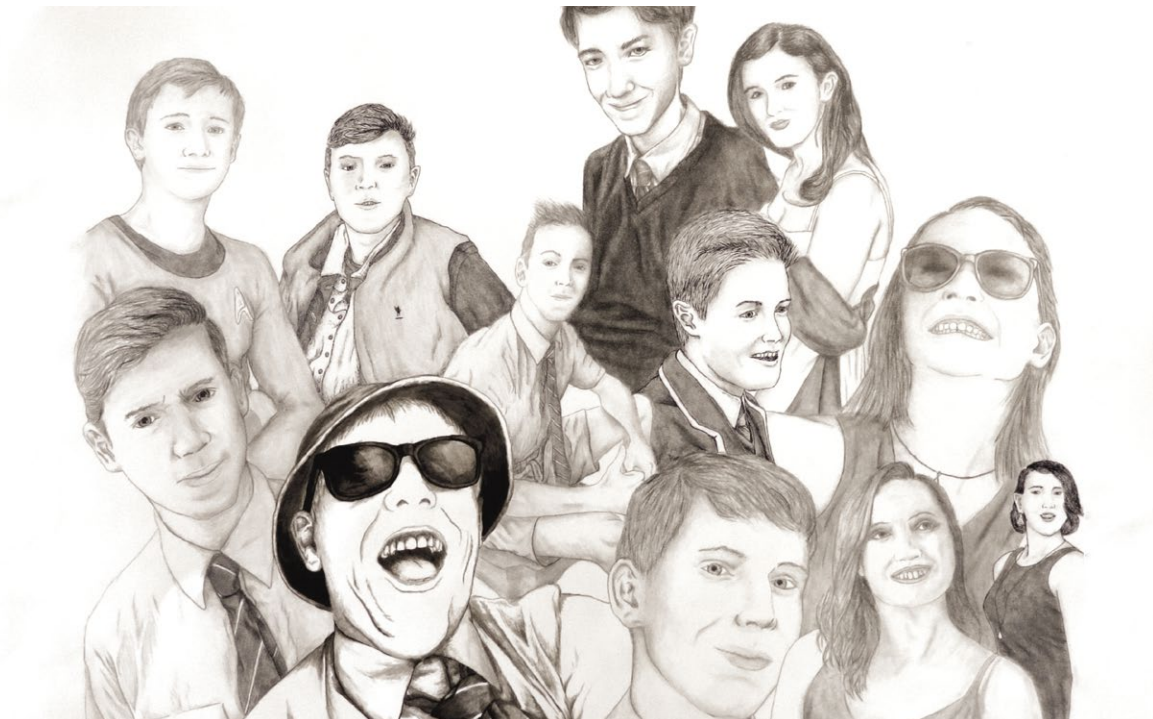
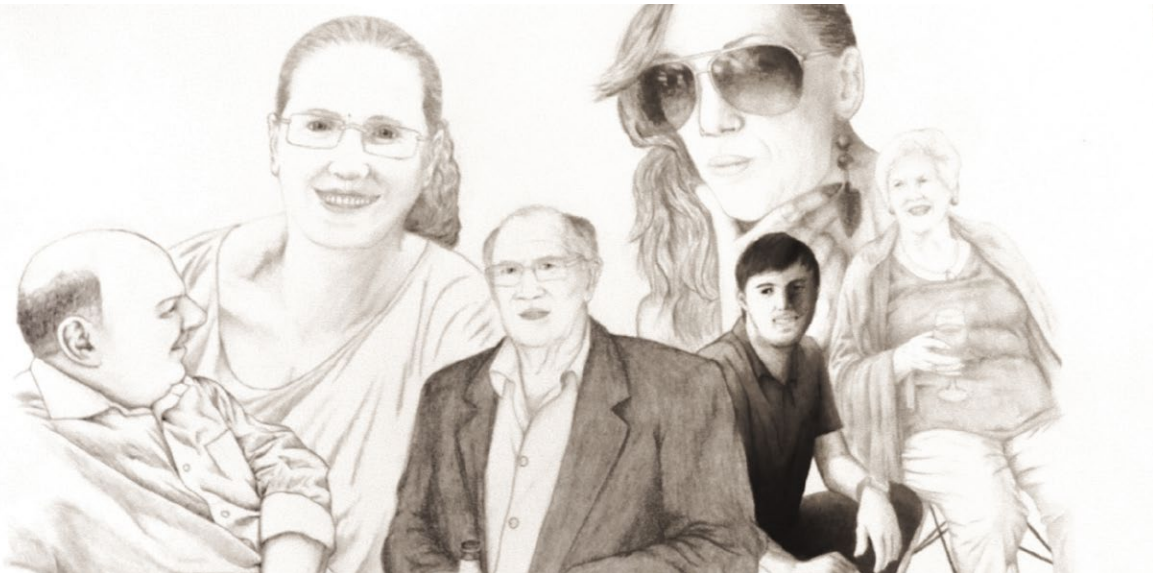
REFLECTION STATEMENT

My artwork depicts the people in my life whom I regard as the most important through a series of portraits combined into one work. The portraits are all arranged around a self-portrait to convey my relationship with these people. The self-portrait suggests a reflection of my own life and my own thoughts.

The rest of the portraits are arranged into identifiable groups: my nuclear family, my mother's side, my father's side and friends. The inclusion of my friends in the same collage implies that they have become like a sort of de facto family to me. The original images that the portraits have been based on have been taken from a variety of different photos. The non-linear way that they have been arranged, as well as the varying size of each person, suggests that each person is unique and has had a distinct impact on me. Their arrangement has also been done to convey that each portrait is a memory that I am recalling.

I have chosen to depict friends and family in my major work because these are the people, in my life, who I cherish.





DRAMA

Callum McManis, Liam Hurley, Charles Rorke, Nicholas Stillone, Samuel Rigney

The Australian Dream?

SCRIPT

SCENE 1:

The cast stand behind on each other. They all look up in unison and begin to sway left and right, they are on a ship. Coloniser 1, at the front, pulls out a telescope and looks ahead.

Coloniser 1: Land ahoy!

Coloniser 5 pokes his head out.

Coloniser 5: Land?!

He works his way up to the front and crouches next to Coloniser 1.

Coloniser 5: Are you sure it's not another mirage. The chaps in the brig weren't happy at the last time you saw "land".

Coloniser 1: Who cares what that filth think, they're felons, brutes, a disgrace to the crown.

Coloniser 5: I say, spot on you are there.

Coloniser 1: Truly, it is land.

Coloniser 5: By George, I see people.

Coloniser 1: By Lloyd, what were we supposed to do in the case of residents?

Coloniser 5: His majesty said that any natives encountered we were to make peace with.

Coloniser 1: Well, after eight months on this cramped coffin I can finally say....
Ready the anchor

*All lean forward and then back, like a ship docking as they drop Coloniser 2 as the anchor.
Together they march off and onto the land carefully exploring until...*

Coloniser 5: This gentlemen, this is divine.

They begin to march around with more vigor.

Coloniser 3: Look at all this open space

Coloniser 2: There's boundless plains, to share... (To himself) Or not.

Coloniser 1: Look at this golden soil.

Coloniser 4: What's more, it's girt by sea.

Coloniser 5: Why yes, England was a tad too...

(act out)

Coloniser 2: Rats, rats, look out for the rats!

Coloniser 1: Bread, here not stolen I swear it.

Coloniser 3: London's Times: anyone caught stealing will be executed.

Coloniser 4: The machines taken our jobs they have.

Coloniser 5: Sod it! Sod the Queen who wants a pint ay?

Cut back to settlers

Coloniser 1: So, gentlemen... How do we tiptoe around the issue of this not being “our land”.

Coloniser 3: I believe I may have a way around it chaps. Terra Nullius.

Coloniser 5: Terra Nullius?! That’s-

Coloniser 2: How dare you! We were told to make peace.

All actors except Coloniser 4 converge and begin shouting at one another, it is inaudible to the audience

Coloniser 4: So is it settled then?

Everyone nods.

Coloniser 2: Fine.

Everyone makes their way towards the table.

All: We declare this land....

Flip it and slam it down.

All: Terra Nullius!

SCENE 2:

Cut forward in time. Everyone surrounds the table and clinks their tea in unison and then proceed to sip.

Coloniser 5: No, no, no the colony has become stagnant!

Coloniser 1: I thought it was doing fine.

Coloniser 5: To you it seems fine, but you’re at the top of the hill. I’m down in the flats.

Coloniser 3: Well what do you propose we do, old sport?

Coloniser 2: Gentlemen, I have the most divine idea, this land why are we just giving it away?

Coloniser 4: So that we can increase the prosperity of the colony.

Coloniser 2: Yes but why do so for a few barrels of rum?

Beat.

Coloniser 1: Are you suggesting we sell the land for hard currency?

Coloniser 3: Yes because that would encourage immigrants to pay the transport costs for immigrants to come to the colony.

Coloniser 4: Of course, then immigrants will sell their labour and with the sum they earn, buy land!

Coloniser 2: Indeed.

Coloniser 3: What should we call this?

All sip their tea, take a beat and then look to the audience.

All: Real Estate

Break fourth wall.

Coloniser 2: They didn't actually call it that, but you see where this is going.

MONTAGE OF TIME PASSING:

Everyone lifts the table up above Agent 2 as he begins to auction off property.

Agent 2 Steps under the umbrella

Agent 2: Alright you sorry lot we're starting the selling of this plot of land for 50 shillings... 50 shillings – 100 shillings – 150 shillings – 200. Sold the fine gentlemen in the front

Agent 2 walks out from under the table

Agent 2: Congratulations sir, you've just bought yourself a slice of the dream...

Agent 2: Another one for....

All: Mcgrass real estate

Agent 1: Gentlemen, what was once this.... Has now increased astronomically. Here in the newly federated Australia, at the turn of the century, life can only get better!

Pop champagne, all look up at the sky as bomb passes by.

Bomb drops, everyone takes refuge under the table.

Agent 3: On this day, Emperor Hirohito of Japan has signed the treaty aboard the USS Missouri, the war is over.

Agent 4 throws the coins.

Agent 4: Come in spinner!

He turns to the counter.

Agent 4: Two thanks.

Agent 1 and Agent 4 skull.

Agent 4: So now the wars over, it is probably time to start focussing on Australia again.

Agent 1: Yeah we need to start building a... Property. Owning. Democracy.

Agent 5 and Agent 2: A what?

The Commercial begins. All turn their backs to the audience except for Agent 3, who begins to sing Waltzing Matilda.

After a while the all other actors turn around.

Agent 5: Ah “Waltzing Matilda”, how bloody Australian is that?

Agent 2: But you know what’s more Australian?

Agent 4: Owning your own property.

Agent 1: That is exactly right

Agent 3: Our expects have, claimed...

Have... measured...

Have.. quantified...

(someone blurts out “oh big word”)

And distributed...

Agent 1: Land ready for sale. Your own little slice of..

All: The Australian Dream.

All freeze.

Agent 3: Annnnddd.

All: Cut.

Agent 3: Good job guys.

Agent 5: I'm forward to selling some houses.

Agent 2: I'm look forward to meeting the clients.

Agent 4: I hope they like us.

Agent 1: Remember the client's always first.

Proceed to selling houses to imaginary families in the audience.

All doors slam in actors face.

Agent 3: Boys I'm sick of it.

Actors begin to walk around stage talking to each other on the phone.

Agent 5: We're selling houses at affordable prices.

Agent 4: But that's just the problem. We're missing out on the big leagues, so the question is how do we get there?

All slam phones down on table

Agent 2: Well we can't, not unless we raise prices, raise commission and we don't want to be like every other bloody firm.

Agent 5: Yeah we're not Ray and Black, We're Mcgrass.

Beat. Everyone thinks about it and agrees.

Agent 1: Well, why can't we have the best of both world's gentlemen? Rise prices and raise commission... but maintain the Agent 3e customer service. Still Mcgrass realestate, just different numbers, that's all.

Agent 5 and Agent 2 walk down stage.

Agent 3: Well I agree with you but I'm not too sure about this lot.

Agent 1: Oh they'll come around they always do.

All actors smile and say...

All: Another one for Mcgrass realestate

Agent 3e as earlier seen with the selling of housing but is now in a more overt, confident manner

Agent 3: What?!

All: You want to rent the place out?

Agent 3: Gentleman, times have changed gentlemen the age of renters looms overhead.

Agent 4: Jeez, can we charge commision on rent?

All cut from being stoked to really anxious. Agent 5 breaks the tension.

Agent 5: Maybe not now, but we Australians always find a way around this sort of stuff. Think back to the first fleet. – "Terra Nullius"

Agent 1: But. The courts did recognise the legitimacy of indigenous land ownership in the Mabo and Wik cases.

Agent 2: But. The point is there's always a way around things.

Agent 3: But really gentlemen... How did things get this good?

All laugh then Agent 4 says with a straight face...

Agent 4: Well, to begin we were a little niave.

He forms the base of a pyramid.

Agent 2: But to be fair we were trying to do good by the clients.

Adds to the pyramid.

Agent 1: But then we came to our senses and realised that what's the point of winning if we don't benefit too.

Forms the third layer of the pyramid.

Agent 5: And so with a little advertising...

Makes the final layer of the pyramid.

Agent 3: And charisma. Our paychecks went boom!

Agent 5 flips off Agent 3. Pyramid of Agent 1, Agent 2 and Agent 4 explodes.

Agent 2: One million dollars!

All actors begin to shout progressively increasing sums of money

Agent 4: 11.6 million dollars. Another one for!

All drop down except Agent 2.

SCENE 4:

Agent 2 waits for the elevator... Proceeds to get into the elevator.

Agent 2 waits in the elevator.

Agent 5: Hold that lift.

Silence.

Agent 4: Just hold that up boys.

Silence.

Agent 1: Hold up a second there boys

Silence.

Agent 3: Just a minute there fellas.

Silence.

Agent 5: So how are the wives

All: Not as Good as the girlfriends.

Begrudging laugh from all, followed by awkward silence

Agent 2: So are we all going to the Agent 3e place?

Agent 3: Yeah top floor.

Murmurs of approval from the rest.

Agent 2: Only place we haven't sold in this entire complex

Ding.

All walk up and do up their top buttons.

Agent 1: Remember gentlemen, the market is booming, let's capitalise.

Everyone begins fake smiling. All walk to different spots on the stage.

Agent 5: Mrs Johnson I've got kids too, you can fight this tooth and nail but the only way to get this house is if you get a mortgage.

Agent 4: Renting? Mate you want to be the guy who has the house in uni.

Agent 1: Of course Mr Xang. There's absolutely no need to worry about that new legislation, everything has a loophole... So I can expect to see your signature on the lease then?

Agent 2: Native title? Didn't the Howard Government overturn that with his.... 10 point plan it was. Roughly speaking?... I can work with that, sign here.

Agent 3 Rises.

Agent 3: What?! I haven't made the necessary repayments. The bank is taking the car, the fridge, the couch, even the trampoline?... Well, what about the Australian Dream?

Beat.

All: The Australian dream?!... Mate, it's never been better.

Beat.

All begin to walk to Agent 3.

All except Agent 3 (signing): But no matter how far or how wide I roam. I still call Australia.

Beat.

Agent 3: Home?

Turn to the audience.

End.

Benjamin Short

Evaluate the historiographical debate surrounding the Spanish Inquisition as a demonstration of Foucault's panoptical theory.

ESSAY

The historiographical debate surrounding the Spanish Inquisition reveals the flaws of various historiographical approaches in recording the history of disciplinary societies, according to Michel Foucault's panoptical theory. Though first published in 1975, postdating the majority of Inquisition histories used in this project, Foucault's ideas are the only relevant definition that may be applied in assessing disciplinary societies. Foucault posits that an unseen group can achieve absolute obedience over another group by inducing a 'state of visibility', where the watched cannot determine whether they are watched or not and must adopt 'passive discipline' to avoid punishment.¹

In determining applicability to the Inquisition, recording History as progress, results in a moral debate on whether Panopticism is good or bad, rather than whether it occurred. Rankean empiricism, exemplified by Juan Antonio Llorente, is no better, as the subjective selection of primary evidence results in disparate accounts of the historical truth of a panoptical Inquisition. Presentism, like that of Benjamin Netanyahu, ignores contextual concerns of the time in what is a debate on social psychology, invalidating such arguments. The solution to the debate is an annalist focus on *mentalités*, exemplified by Henry Kamen, revealed through quantitative evidence of social behaviour, which demonstrates the Inquisition never imposed 'passive discipline' in Spain.

1 M. Foucault, *Discipline and Punish: The Birth of the Prison*, trans. A. Sheridan, New York City, NY, USA, Random House Publishing, 1975, p.200-201

Approaching History as progress, is disruptive for the debate surrounding the Inquisition as a demonstration of Panopticism as historians thus write to prove their political agendas rather than finding historical truth. As 'progress' is subjective, histories that record linear narratives become demonstrations of the historian's beliefs rather than an investigation into the historical accuracy of 'passive discipline' in Spanish society. Inspired by the eschatological focus of the Judeo-Christian traditions, teleological histories dominate early historiography of the Inquisition, postulating the progress of History is toward the sanctification of humanity under the 'Kingdom of God'.² Such a view placed the panoptical interpretation in a positive light, as, in the Inquisition's enforcement of orthodoxy, the Holy Office promoted God's will.

Reviving the teleological method for a modern context, Michael Voris in his video essay *The Inquisition* argues the history of the Inquisition represents the progress of European law "from the gross injustice of secular leaders" to better reflect God's will.³ Positivist historian Voltaire disputed this, interpreting the Inquisition as an impediment to the inevitable progression of human liberty and reason. In its rejection of divine intervention in History through secular interpretation of primary sources, positivism served Voltaire's political purpose in eradicating ecclesiastical authority on free thought.⁴ In the fashion of Enlightenment, Voltaire applied positivism to societal development, viewing the historical process as the inevitable increase in liberties as religious constraints on reason weakened.⁵ The Inquisition is therefore depicted as an anachronistic obstruction on Spain's intellectual development. In the *Inquisition* entry of the *Dictionnaire philosophique*, Voltaire cites the *Directorium Inquisitorium*, the doctrine of the Inquisition, as evidence. He selectively arranges quotes from throughout the *Directorium* to create the impression that the sole purpose of the Inquisition was to instil 'passive discipline', arresting Spanish intellectual development beyond unquestioning faith. For example, Voltaire cites how the Inquisition was never to declare a prisoner innocent but merely proclaim there was insufficient evidence at the time to prove their guilt.⁶ The effect would be that the released prisoner would consciously conform to Catholic orthodoxy, believing they were still under investigation. In his conclusion, Voltaire guides the reader into

2 E.H. Carr, *What is History*, Melbourne, VIC, Australia, Penguin Group (Australia), 1961, p.111

3 *The Inquisition-Faith Based Investigations*, [online video], 2011, <https://www.churchmilitant.com/video/episode/the-inquisition>, (accessed 1/5/2017)

4 J.B. Shank, *The Stanford Encyclopaedia of Philosophy* [website], 2015, <https://plato.stanford.edu/archives/fall2015/entries/voltaire/>, (accessed 10/3/2017)

5 Voltaire, 'Inquisition' in Voltaire, *Philosophical Dictionary*, trans. William F. Fleming, Adelaide, SA, Australia, University of Adelaide, ch.279, <https://ebooks.adelaide.edu.au/v/voltaire/dictionary/chapter279.html> (accessed 10/5/17)

6 *ibid.*

placing the Inquisition into the context of History as progress, by zoomorphising the Inquisition as a monstrous anachronism. He records how though restrictions on the Inquisition by Count Aranda – “filing the teeth of the monster” – brought Spanish society further along the historical process towards liberty and reason; the oppressor of free thought “breathes, however, still”.⁷ Voltaire’s purpose in constructing History as a linear narrative of progress toward Enlightenment, is that such a view of History portrays the ecclesiastical authorities he sought to disempower as anachronistic and regressive. However ‘progress’ is subjective as evident by the disparity between Voris’ interpretation of the Inquisition as progressing humanity’s course to Catholic orthodoxy, and Voltaire’s interpretation of the Inquisition as limiting Spain’s natural progress towards Enlightenment.

Writing History as a linear narrative towards progress results in oversimplification and hinders the search for historical truth, according to E.H. Carr. This is because such histories ignore events that do not fit the progress narrative.⁸ Voltaire ignores the *Suprema* of the Inquisition’s 1526 decision that ‘witches’ were mentally ill persons in need of care and education, with no witches being executed after 1535.⁹ Yet in supposedly further progressed Voltaire’s France, the last execution of a ‘witch’ occurred in 1745.¹⁰ Thus, in evaluating the Inquisition as a demonstration of Panopticism, recording History as progress is seemingly unhelpful as the historian makes the facts suit an *a priori* hypothesis rather than analysing them and determining an *a posteriori* conclusion.

Rankean empiricism protests against the subjective moralising of the historian in treating History as progress, yet fails to find historical truth in the debate surrounding the Inquisition as a demonstration of Panopticism. Leopold von Ranke argued the purpose of the historian was to ‘simply show how it really was’ and to achieve this only official primary documents should be utilised.¹¹ Juan Antonio Llorente¹² applied such an empirical approach in his *Historia critica de la inquisicion de Espana*, which he wrote using notes made from his full access to Inquisition records from 1808

7 *ibid.*

8 Carr, *What is History?*, p. 116

9 H. Kamen, *The Spanish Inquisition - A Historical Revision*, New Haven, CN, USA, Yale University Press, 1998, p.294-295

10 M. Carlson, *Witches and Witch-trials in France* [website], 2004, <http://www.personal.utulsa.edu/~Marc-Carlson/witchtrial/france.html> (accessed 1/6/2017)

11 J.D. Braw, ‘Vision as Revision: Ranke and the Beginning of Modern History’ *History and Theory*, vol. 46, no. 4, 2007, p.46-47

12 Logroño, Spain 1756 - Madrid, Spain 1823

to 1813.¹³ Llorente's access was a result of his *afrancesado*¹⁴ status.¹⁵ A committed Bonapartist, Llorente wrote *Historia crítica* in exile in France,¹⁶ arguing all Spain's problems derived from the Inquisition's repression of modernity. These were both in a plea for reform in his country and to praise the Enlightenment ideals of his French patrons. Llorente criticised the 'shackling of human knowledge', which had occurred as a result of the Inquisition's panoptical presence in Spain's intellectual community. He refers to the Inquisition's case against Jose Clavijo y Farjado, the Director of the Royal Cabinet of Natural History in Madrid as an example. Clavijo had been accused of 'anti-Christian philosophy' and Llorente sought to show he had been persecuted on insubstantial evidence in an attempt to frighten other intellectuals into strict observance of Catholic dogma. Paraphrasing the Inquisition records, Llorente presents Clavijo's conviction as based exclusively on his friendship with Voltaire. Persecuted on such circumstantial evidence, Llorente justifies the comparatively minimal scientific progress by other Spanish intellectuals at this time. However, Llorente selectively chooses his sources to suit his reform agenda, failing to mention the Inquisition's other evidence against Clavijo: that Clavijo was an editor of the anti-clerical *El Pensador* magazine, or that he had translated Buffon's *Histoire naturelle* and praised its contradiction of Christianity with evolutionary theories.¹⁷

No less selective with their sources were empiricist defenders of the Inquisition. Marcelino Menéndez y Pelayo¹⁸ and his histories formed a 'white legend' of Spanish history, seeking to refute liberals who drew heavily from Llorente's scholarship and their 'black legend', which blamed Spain's problems on continuous repression by the Inquisition.¹⁹ In *la Ciencia Española*, Menéndez refutes Llorente's panoptical interpretation of the Inquisition's role in Spanish intellectual life. He argues, "that Tribunal punished no one for having expressed metaphysical doctrines" but simply persecuted ideas which would destabilise Spanish society like "materialism or pantheism".²⁰ Listing hundreds of Spanish innovators who had worked unmolested under the Inquisition, he argued the perception that the Inquisition had repressed Spanish contributions to science was a facet of the 'black legend', a Protestant

13 E. Peters, *Inquisition*, Berkeley, CA, USA, University of California Press, 1989, p.281

14 Spanish partisan of the Bonaparte regime

15 Peters, p. 280-81

16 E. Peters, p. 281

17 D. Goodman, 'Intellectual Life under the Spanish Inquisition: A Continuing Historical Controversy', *History*, Vol. 90, No. 3, 2005, p.379-380

18 Santander, Spain 1856 - Santander, Spain 1912

19 D.W. Foard, 'The Spanish Fichte: Menéndez y Pelayo', *Journal of Contemporary History*, Vol. 14, No. 1, 1979, p.90

20 M. Menéndez y Pelayo, *La Ciencia Española*, Madrid, 1876, XIII, p.26-27, p.88-89. in D.W. Foard, p.89

propaganda myth.²¹ In *la Historia de los Heterodoxos Espanoles*, Menéndez presented his own panoptical interpretation using the Inquisition archives. Menéndez blames Spain's decline in the 19th century on the encroachment of secularism on the Catholic Church's traditional authority, including the 1834 abolition of the Inquisition. Thus, without the panoptical presence of the Inquisition in observing and publicly punishing "everything wicked, everything anarchic", Menéndez expected a collapse of the Spanish kingdom.²²

Menéndez and Llorente both applied Rankean empiricism, examining the same archives. Yet their conclusions of the historical truth of Panopticism are diametrically opposed. Carr explains that this is because the historian's selection of facts in whatever order and context reflects the *a priori* belief of the historian in what is historically accurate.²³ Llorente's liberalism influenced his selection of facts, as he sought to provoke shame in Spanish readers and drum up support to abolish the Inquisition. Conversely, Menéndez, using the same body of evidence, selected facts to include in his histories, which would provoke nostalgia, based on his goal of reinstituting stronger Catholic authority in Spanish society.

Thus, Rankean empiricism is flawed in the debate, as the historian is treated as the sole interpreter of truth, interpreting facts from the primary evidence, without contextual explanation by secondary sources, and selecting these to suit their biases.

A further issue in the debate surrounding the Inquisition as a demonstration of Panopticism is presentism, which invalidates the historian's search for historical truth by superimposing their context onto that of the subjects. Presentism has afflicted Inquisition history due to rise of the modern police state, creating an easy opportunity for comparison at the expense of objective consideration of Spain's cultural context at the time. Empiricist Benzion Netanyahu²⁴ uses presentism to advance Zionism through *The Origins of the Inquisition in Fifteenth Century Spain*. The moral of Netanyahu's history is that assimilation is impossible for Jews, as he portrays how *conversos*²⁵ were still persecuted by the panoptical Inquisition.²⁶ Drawing parallels between Nazi Germany and early modern Spain, Netanyahu suggests the

21 Foard, p.89

22 Foard, p. 90

23 Carr, p. 11

24 1910-2012

25 Jewish converts to Christianity

26 Brian Chalmers, 'The 'Jewish Question' in 15th and 16th Century Spain: Historian Sustains Spanish Inquisition Myths', *The Journal of Historical Review*, Vol. 16, No. 1, 1996, http://www.ihr.org/jhr/v16/v16n1p-2_chalmers.html (accessed 18/5/17)

Inquisition was motivated by the concept of *limpieza de sangre*²⁷ rather than religious orthodoxy.²⁸ Netanyahu's panoptical interpretation is that they provoked 'passive discipline' in Spanish society by discouraging contact between 'pure' Spaniards and persecuted 'impure' *conversos*. Shaped by the memory of the Holocaust, Netanyahu ignores the highly religious context of early modern Spain, where ethnic criteria was not a theologically legitimate delineator of social groups.²⁹ Brian Chalmers contests that if the Inquisition lived up to Netanyahu's *Einsatzgruppen* comparison, every *converso* would have been executed.³⁰ Netanyahu's presentism is linked to his Zionist beliefs, as, in demonstrating that assimilation is impossible for Jews, he makes a case for the State of Israel as the ethno-religious home of the Jewish people.

Netanyahu falls into D.H. Fischer's *fallacy of false analogy*, whereupon the presentist framework by which the historian records history serves as political justification rather than revealing historical truth.³¹ Similar to the inaccuracies of Voltaire's progress history, Netanyahu's relating of the past to the present means analysis of whether 'passive discipline' was instituted in Spanish society is undermined. This is because, just as Voltaire inaccurately applies his Enlightenment morality to the *Directorium Inquisitorium*, Netanyahu's framework of racial theories means analysis within the context of early modern Spanish attitudes is anachronistically supplanted by the application of contemporary judgements. In their sketch 'Nobody Expects the Spanish Inquisition', the Monty Python troupe derides this flaw of presentist Inquisition histories. When the Inquisition burst into a modern English setting, their panoptical ability to come through the door 'when nobody expects' bemused the English characters and seemed ridiculous to the 1970s audience, influenced by Enlightenment ideals of tolerance and secularism.³² Therefore, presentism has no place in the debate surrounding whether the Inquisition demonstrated Panopticism as its ignorance of contextual concerns undermines accurate psychological depiction of 'passive discipline'.

In determining whether the Inquisition was panoptical, History must be written from the psychological perspective of the watched, to determine if they felt 'passive discipline', thus making an annalist approach to History most applicable in the debate. Such an approach finds precedence in Marc Bloch's *Les Rois Thaumaturges*. Confining himself to answering the historic question of why people believed

27 'purity of blood'

28 *ibid.*

29 *ibid.*

30 *ibid.*

31 D.H. Fischer, *Historians' Fallacies: Towards a Logic of Historical Thought*, New York, NY, USA, Harper Perennial, 1970, p.248

32 *Spanish Inquisition' Compilation - Monty Python's Flying Circus*, [online video], 2016, https://www.youtube.com/watch?v=Nf_Y4MbUCLY (accessed 18/5/17)

in thaumaturgy, Bloch writes accordingly in terms of *mentalités*, employing psychoanalysis to determine historical attitudes.³³ In seeking to rehabilitate Spanish history for a post-Franco world, annalist Henry Kamen sought to answer to what extent the Inquisition lived up to its panoptical reputation in *The Spanish Inquisition: A Historical Revision*.³⁴ His method for determining this was to write ‘history from below’, analysing statistical research to disprove any ‘passive discipline’ in the behavioural patterns of ordinary Spaniards of the period. Quantitative history was favoured over traditional textual evidence as this ensured Kamen could focus on overall patterns rather than use anecdotal references, which as evidenced by Llorente and Menéndez, can be selectively arranged to suit pre-conceived biases. Moreover, the majority of primary sources available are Inquisition documents, which risk producing bias towards the panoptical interpretation, as Inquisitors were susceptible to overemphasising successes in their records.³⁵ Thus, statistical research minimises the influence of this bias. Kamen uses statistics to assess that visitations, where an Inquisitor would travel to rural areas to hear denunciations and which took up half of their work, “palpably failed to impose fear”.³⁶ This is because, with the geographic and infrastructural realities of early modern Spain, it was impossible for Inquisitors to visit anywhere beyond major urban centres with any degree of frequency. Kamen draws attention to Galicia, where there are almost no records of visitations due to its inaccessibility.³⁷ Moreover, the arrival of an outsider (Inquisitor) hardly saw close-knit rural communities turn to denouncing one another. For example, one season of visitations in twenty-three towns produced only fifty-three denunciations, five of which were against Inquisition officials.³⁸ Additionally, the practice of *auto-de-fé*,³⁹ used to encourage orthodoxy by humiliating heretics, is shown to have been so infrequent for most of the Inquisition’s history that to ordinary Spaniards they were “once-in-a-lifetime” events.⁴⁰ Even when *auto-de-fé* were held the attitude toward them was apathetic, not fearful. Kamen refers to Spanish art of the period as evidence, where not a single depiction of the supposedly terrifying *auto-de-fé* exists.⁴¹ Thus, Kamen’s history comes closest to historical truth in the debate surrounding

33 University of Toronto, *Annales d'histoire économique et sociale* (1928–), [website], unknown date of publication, http://individual.utoronto.ca/bmclean/hermeneutics/braudel_suppl/Annales_school_dir.htm (accessed 22/5/17)

34 Kamen, p.ix

35 Kamen, p.270

36 Kamen, p.268

37 *ibid.*

38 *ibid.*

39 ‘act of faith’, involved a Mass, public procession of those found guilty of religious crimes by the Inquisition, and their public punishment which could include burning at the stake

40 Kamen, p.271

41 Kamen, p.273

the Inquisition as panoptical as he disproves the 'passive discipline' of early modern Spain with the most relevant evidence, that of the *mentalités* of the watched.

Evaluating the historiographical debate surrounding the Spanish Inquisition as a demonstration of Foucault's Panoptical theory evidences the shortcomings of various historiographical approaches and attests to the applicability of annalist historiography for recording the history of disciplinary societies. Progress histories, like those of Voris and Voltaire, due to the subjective nature of 'progress', oversimplify the portrayal of panopticism to suit political agendas. Similarly, Rankean empiricism fails to find truth as historians such as Llorente and Menéndez, interpret and select historical facts from the primary evidence, out of context, to suit their *a priori* ideas of political reality. Presentism, shown by Netanyahu, invalidates judgements of panopticism by anachronistically applying contemporary ideas to the past, resulting in inaccurate depictions of 'passive discipline' in early modern Spain. Instead, most applicable to determining whether the Inquisition demonstrated panopticism are annalist methods focussing on *mentalités*. As Kamen demonstrates, annalist methods like quantitative history in examining behavioural patterns, reduces the influence of the historian's bias and allow a sound judgement that 'passive discipline' was never imposed, suggesting the Spanish Inquisition did not demonstrate Foucault's theory.

VISUAL ARTS

William Dougall

Disintegrating Pearls of Knowing

REFLECTION STATEMENT

My body of work depicts the deterioration of a loved one with dementia. It expresses the emotional anguish my grandmother went through when losing not only her memories, but also herself. This representation of her journey, focuses on both her external and internal demise by showing how dementia changed her appearance as well as her emotional well-being.

The tonal shift from warmer to cooler water colours utilised in the wet on wet background are intended to portray the increasing sadness and listlessness which consumed her. Her change in expression more overtly maps the emotional journey from a vibrant and present grandmother to a bewildered, absent one. The leaf like fragments moving away from the missing portions of her face, underline the hastening motion of her memories floating away, which is indicative of the crumbling of her internal landscape. Some flakes are dark in colour to reflect the decaying nature of dementia. I have also used parts of photos and newspaper to reference this loss of memories and words.

The garment used in each of the portraits gradually declines in colour complexity, which reflects her mind increasing in simplicity across the five portraits.

My Grandmother was a vivacious, intelligent and well-groomed woman. For this reason I have included her favourite pearls as a key feature in this visual story. The pearls, and with them her wisdom and beauty, disappear as her dementia takes a firmer hold.











ENGLISH EXTENSION 2

Julian Madden

Under the Umbrella

TRANSLATIONS

Mandarin (traditional)

志向: Ambition

脾氣: Temper

勇氣: Courage

第一手報告: First hand report

證人報告^o 對於香港新聞界^o: Witness report. For the Hong Kong press

Cantonese

Puk gai: A common Cantonese curse phrase that roughly means “drop dead” in English

Mat mong cocung/勿忘初衷: A commonly used phrase during the 2014 Hong Kong Umbrella Movement, translated by students into English as “don’t forget our original intention.”

志向

It was both amusing and depressing to observe the digital chaos from behind a computer and coffee cup. Offers of seemingly clear-cut solutions to a problem unsolved were posted every few seconds by writers unable to fathom why such seemingly simple issues were still issues at all. Christopher's pale eyes met the light of the monitor, flicking through the preaching:

#istandwithHK.

His Twitter feed had transformed itself into a linguistic highway. In normal conditions, the azure glow of the computer screen would entertain him for all of ten minutes, but today he couldn't move away from the screen.

"China should back out of Hong Kong already this is disgraceful" – socra50

Noble yet empathetic, seemingly aware, yet so very clueless. Each Tweet seemed to function only as a reminder for the world, that each poster was capable of empathy.

"My favorite city in the world. I pray for unity for #HongKong." – dyna345

Why they felt the need to constantly reaffirm their morality, he could not tell you. Yet here they were, helping "raise awareness" of well-known issues that were clearly important in some way or another.

"Awful day for Hong Kong, my thoughts and prayers" – momotin

Surely they felt their good deed of the day was done, satisfied as they sat complacently on their couches. Of course, not one of these digital directives offered a single insight or solution to the situation occurring in the streets, and those that did, did so with such misinformed zeal. Virtual filler for a feed full of furious righteousness.

"We are born of the self-same root, why must we torment each other so?" – caohi34

The tab retreated to the confines of his MacBook Air toolbar as he minimised it. He moved towards the window of his office, watching dots move on streets below. Haze clung to the skyline, the grey filter it cast unable to mask the colours below. Yellow umbrellas moved as a hive mind against an army of black knights, armed with rectangular plastic shields. The two shifting creatures screamed abuse at one another, separated only by a border of feeble metal fences, erected months ago by the protestors. Bustling bodies moved up the eight lane highway, reinforcing the frenzied frontlines. Cars, buses, and bikes, had all abandoned the lanes: The Occupy Movement now called the tarmac its home.

It was not unwarranted, their reactionary, frustrated temperament. The mainland governments numerous interferences in recent legal matters were disturbing to say the least. For the first time ever Beijing had interpreted Hong Kong's rule of law in order to expel two democratic politicians, who had been banned from joining Hong Kong parliament after refusing to pledge loyalty to China. A locally known author had disappeared when visiting China, shortly after attempting to publish a book denouncing Xi Jinping. Talk of the new "election" process, involving China pre-selecting candidates to lead Hong Kong, circulated the city. By Beijing's revived authoritarian hand, the tenuous balance of the city between the East and West was being slowly, but steadily, chipped away.

Was his place among those umbrellas, supporting the surges of the crowd? It was a question he frequently interrogated himself with, always greeted by the same internal retort:

"No, you have a job to do."

Christopher slid his phone into his hand, the screen unlocking with a click as it scanned his fingerprint. Twitter, open. Type new message. What to write? Something to keep his distance. Fingers poked at the virtual keyboard with haste:

"You all look awfully tense today. Relax, it's only your city at stake." **Post.**

"It's like you're glued to that phone or something."

His heart jumped before slowing at the sight of his grinning coworker, "You had me worried."

Ethan snickered as he leaned against the doorway, his suit maintaining a sort of disheveled elegance that barely adhered to the dress code. His hastily styled raven-coloured hair possessed a similarly chaotic quality, haphazardly framing his rounded face. A piece of paper see-sawed slowly to the carpet as he seated himself in his coworker's chair, watching the concerned Australian expat stand before the thick glass window, typing away on his iPhone 5.

"You know, no one gives a shit what you think right?" Ethan jeered.

"I'll have you know I have seventy followers now, I'm practically a political commentator."

"Honestly, why do you bother?"

"It's a trending hashtag, thousands of people are tweeting about it. If I want followers this is how I'll get them."

"Oh right, for the followers, of course it is," Ethan snickered.

“I’m not one to miss out on a good opportunity. Besides, there’s a spotlight on the city right now, it’s the perfect conditions for growth,” Christopher explained casually, still mindlessly typing away.

“How long do you think that’ll last?”

Christopher glanced back at Ethan, “A day or two.”

“Seriously?”

“People don’t want to follow news anymore Ethan; they want easily obtained entertainment. They’ll be pissed off another day or two, till someone posts about something ‘equally’ as outrageous, then they’ll go rally behind the new cause.”

“You care too much about all that, you should’ve stuck with journalism,” Ethan replied as he paced over to his friend’s side. Christopher shrugged. Maybe he should’ve. Nothing had engaged him quite like those early days in first-year media studies. It wasn’t until his second year at university that he understood its downside; the law graduates had found work almost immediately. All but the top ten performers of his class had remained isolated from their industry. Jobs at the Sydney Morning Herald were constantly being axed while employment at Buzzfeed had doubled, and jobs locally were scarce. The industry’s days were numbered.

A hand tapped his shoulder, Ethan inviting his gaze to the streets below. Earlier insults had escalated into action. The police now pushing against metal fences, the barriers resembling a Macedonian phalanx guarding against an oncoming horde. Ancient power struggles pressed against a modern city backdrop. Umbrellas braced the front lines, shielding students and braver citizens from clouds of pepper spray.

Silence loitered about the room, the two transfixed on the fray below.

“You support them don’t you?” Ethan asked. Christopher paused, checking his shoulder for any stray colleagues that may have been lingering by the doorway.

“Officially, no,” he muttered. “Otherwise...maybe.”

Fully aware of the company’s economically pragmatic attitude towards pro-Occupy sentiment, the two young lawyers seldom discussed the touchy subject.

“So, you want to be in the middle of all that?” Ethan asked, waving to the crowds below.

“No. I don’t care for the chaos of it all. I just think it’s fair enough, they want what I grew up with.”

"This isn't about fair, I've lived here my whole life and I know as well as you do they won't change shit."

"And if they do?"

The faint screeching of car horns caught his attention below, the traffic growing increasingly frustrated with the waves of humanity that now blocked their path.

Ethan continued, "That's a big 'if'. You think Beijing cares? This is nothing but a nuisance to them, they can just wait this out."

"But surely if the UK were to say something, anything on this—"

"It's not that simple. That'd jeopardize trade with the mainland, and if you think they'd risk that for some irrelevant little city then you're dumber than you look."

Ethan paused to glance at his watch: 6:01 pm.

"Shit, isn't there a function on at quarter-past?"

Christopher glanced at his own Rolex, before rapidly moving for his jacket.

Within seconds Christopher's blazer was on his shoulders. Ethan paced through the office to the elevator lobby. Floor 36, IFC. Ethan's hasty hand shot out to halt closing doors. The two young lawyers adjusted their suits as the lift sealed itself.

"You really need to chill on the swearing," Ethan smirked before uttering Cantonese at his coworker; "*Puk gai.*"

They exited the marbled lobby of the IFC. Winter's cold stung their skin, their scarves unable to mask them from the bitterness of it. Vibrant light radiated from buildings above, draping them in soft light as they hurried onwards. He hid his hands in the pockets of his blazer as he trailed Ethan, their glossy leather shoes clicking on the smooth concrete, the streets deserted but for a few pedestrians. Shouts echoed against the steel bodies of skyscrapers, amplifying as they approached their destination. Stray protestors rushed past them, wide eyed and focused on the clash ahead, ignoring the two suits in their path. Ethan was right, what *they* ran towards was futile. For all their actions and their calls, they were unlikely to change a thing.

Christopher cursed as they rounded the street corner. Ahead lay *The Mandarin*, where senior lawyers lingered in wait on the 4th floor, anticipating their arrival. Before them a human blockade barred the road, cutting them off from the foyer of the 5-star hotel. Christopher knew a lack of punctuality was considered a sin amongst the firm partners, late arrival was not an option.

The two suits swam through a sea of bodies, a symphony of disarray assaulting their ears. Nearby umbrellas constantly threatened to gouge out Christopher's pale blue eyes. Calls for freedom and justice washed over deaf ears. They could barely move.

Christopher began gaining attention as he stopped asking people to get out of the way, instead choosing to use his capable shoulders to plow through the horde.

Two lanes to go. A body refused to yield as he pushed against it. Christopher was ensnared in a hive of sweaty, screaming figures. A young protestor before him howled through a megaphone. A soldier, who'd chanted slogans for months on end, yelling at an unseen force that didn't care what he thought. Questions erupted from the megaphone. The crowds would howl back. White, deafening noise.

It was oppressive. The heat. The swelter. He reached for his scarf but could not take it off. His feverish forehead was coated in a layer of furious sweat.

Finally, in a fervor of minor delirium, Christopher shoved the immovable mass before him. The megaphone man fell. He ran for the hotel lobby. Smooth marble greeted him underfoot as he finally found solid ground on the hotel's front steps. Peering into the crowds he could see the young man against the gritty tarmac, unmoving. Bystanders rushed to his side. Ethan grabbed his shoulder as he caught up. His eyes followed Christopher's gaze.

"Let's go. Leave him be. He'll be fine".

Film of that yellow shirted soldier played without permission in his mind, the look of initial surprise, then fear, anger, and then pain. Why did this stranger hate him? He was no warrior; he was just doing his job. Eyes from the crowd tracked Christopher as he stood still. Ethan grabbed his shoulder, pulling him into the glass lobby.

As they entered the luminescent lobby through glass doors, a bell boy cloaked in crimson greeted them, hastily showing them to a lift. As the bronze lift doors moved together, he searched for his victim, peering through the glass doors one last time, to be greeted only by a flurry of yellow shirts. He checked his watch. 6:16 pm.

"Welcome gentlemen, I hope the timing of our dinner has not inconvenienced you," an elderly partner admonished, peering at him through rounded glasses.

"No, not at all, sir," Ethan replied sheepishly.

A vibration sounded from his phone.

"Excuse me for a moment," Christopher said quietly.

Christopher pushed open the doors, pacing down the ornately carpeted hallway, stopping before a window. As he glanced at his phone it greeted him with a brilliant light.

“Twitter: you have one new follower.”

Before him the city folded in polarity, the two sides still clashing in furious passion. Checking his shoulder for coworkers, he swiped left on the notification, thumbing the print scanner to open Twitter once more. He hadn’t posted in a full hour. Was his victim well? It was done, he told himself. He would be fine. Scanning the crowds, he could see nothing of note, save for a lone figure rushing to the back of the crowds of protestors, the bag on his back jiggling as he ran, his hand coming up every few seconds to push up his glasses. Click. He uploaded the fresh picture of the lone student in the sea of umbrellas. He began to type,

“You ran with such haste...”

脾氣

...Anything but slow, you zig zag through the canary crowds, the street lamps above barely illuminating your sneakers as they tap upon the tarmac.

“Matmong cocung,” they chant.

You break free from the herd, navigating past the odd student here and there. Your foot catches. *Shit*. The stray foot of a faux corpse made of black tape lies on the road. Its head is riddled with holes, its mouth covered in duct tape. At its feet, a message scribbled in chalk,

“never again.”

How melodramatic, you think.

Anxious activists stand on a block of concrete separating the six lane highway into two. They stare at the fray you run from almost perversely. They should quit standing around and do something.

A lone street light stands at the top of an arch in the highway, fabric draped upon it, the pole now resembling an umbrella. Joshua Lee is loitering under its shadow, flicking through his phone every few seconds. He looks up and you see his black brow furrow as he spots you. Your shoulders tighten. Twenty minutes ago he’d called, frantically asking you to come to the protest for a reason he would not disclose to you. Something urgent.

You mention something about being caught up. You weren't. You'd just delayed your arrival checking for updates on every social media platform you had, Whatsapp, Twitter, Facebook, Reddit; constantly screening news bulletins for anything of interest. You checked the BBC website once. Only once. To say that their coverage on the matter was few in number would be a generous statement. There was one piece on that missing author that vanished in the mainland but that happened almost a week ago. It was ridiculous. And of course, local media outlets were about as reliable as they were impartial. The South China Morning Post had published an editorial piece on the day's events that someone high up in the mainland had very clearly paid for. The snakes.

You ask what's going on. Your social media scouring only revealed the police were harassing street vendors. Which hardly surprised you. Brutish behavior was hardly out of character for them. True, you'd never seen such behavior first hand, but such things were common knowledge online.

You ask Joshua why the police are so riled up. Puzzled eyes scan you. Didn't you hear? The police closed down technically illegal food vendors who survived solely off of noodles sales. It was unprecedented. How didn't you know that? Then again Twitter had described it, just a little differently, more along the lines of, *"Cops tear down innocent vendor's shops in crackdown"* but it was the same sort of thing.

You ask the perennial question; why? Joshua begins to explain the political complexities of such a move. You don't catch much of what he says. As one of the leaders of Occupy, his understanding of the political grey was both what made him perfect for his position and extraordinarily boring to listen to. That's okay though, his political interest stems from elsewhere. His was born out of his study of the law, he'd always loved the heat of debate. But your fixation stemmed from elsewhere. For you it was a hobby, having involved yourself in the online world of fiery clashes and conflicts. It got you in trouble before graduation last year, an incident involving screaming at a classmate who'd suggested China's sovereignty overrode Hong Kong's in 2014. Even Andrew, a friend since Grade 8, had suggested you separate from politics for a bit. He was wrong, and probably a Beijing apologist, but you didn't want to face another lecture.

Joshua stops talking. You ask why he called. Without a word Joshua starts down the arch in the road. As the two of you walk in silence, you can hear Cantonese cries echo off the rows of soaring skyscrapers above. You look up at the looming buildings and night sky. The lights seem unreachable tonight, cloaked in smog and smoke.

As you enter the large event tent you can feel your breath quicken. Students move swiftly in panic, a young man in his twenties almost bumps into you with a handful of bandages. Before you can ask, Joshua leads you to another tent, its entrance veiled with

a cheap piece of cloth. A figure lies on a sleeping bag below, attended to by three young adults with what seemed to be barely a year's worth of combined medical experience. Thin scarlet rivers flow from a head wound.

Joshua turns to you, placing an anxious hand on your shoulder. Andrew, your best friend of six years lies before you, his body limp. You can't think. Carrying him would be fatal if he has any sort of spinal injury, Joshua explains, and the nearest hospital is two kilometres away.

"I don't know what to do," he confides in you, "I don't know what to do."

Your hands brush against the black prickled hairs on your head, your fingers shaking ever so slightly. Your glasses aren't sliding down your nose but you keep pushing them up over and over. Sweat trickles from your forehead, your fingers coming up every few seconds to dab it off your skin. You know every surrounding road was gated. No way an ambulance can get in. *Fuck fuck fuck.*

This wasn't supposed to happen. He wasn't supposed to be here. Why was he here? Why didn't he call? You ask who's to blame. Joshua tells you that doesn't matter right now. It does. He sighs. Looks to his colleagues nearby. He still won't answer.

"Who?"

"A tear gas canister hit him."

"Who threw it?" you ask. Silence.

"The crowds were getting loud and a cop-"

You fucking knew it.

He begs you to come back to the tent.

You can't let this go.

Please.

No.

Don't do something you can't reverse.

You tell him to shut up.

Movement after movement, protest after protest, Beijing heard each demand afresh. They never budged. You begged for democracy. They handed you badly made puppets. Three Beijing approved candidates would be put forward for you, the public to “choose” from. It was pathetic. Vilification and slander had targeted you for months, and now those you knew suffered at the hands of these forces, all the while they wrote a narrative, that the corrupt, capitalist ways of the West had turned you against your “motherland”. They’d destroyed your reality; this was the only home you knew, there was no Plan B, nowhere else to live. But that wasn’t important right now. You feel a heat rise to your cheeks.

You slide the phone out of pocket, placing your fingerprint on the scanner. You open Whatsapp;

“Now calling Ray Wong Toi-Yeung.”

The leader of Hong Kong Indigenous answers almost immediately, his voice barely audible. You tell him of your plan, to scare the cops off. He understands, it has to be done. You hang up.

Joshua catches up with you again. He beckons you to look at him. You turn to him. “I know,” his eyes tell you, “I know.”

You do know; you’ve heard his speech a million times over; *‘We cannot sink to their level no matter the cost; we have the moral high ground and it must stay that way.’*

He tells you that someone rang the hospital, they can be here in half an hour.

No, it wasn’t enough to escape and let be. Tactics of tolerance had no place in this anymore. Tolerance simply allowed those thugs with plastic shields to persist in their quest to destroy you, Andrew, and every man and woman here.

No, Joshua insists, they’re not thugs, they’re men, doing their jobs. You wonder if he’d seen those “men” up close, the way their faces disappeared behind those ebony masks.

The actions of the few do not determine those of the many he tells you. But they do. Oh they do.

You spot a scaffold of bamboo that had been propped up to build another yellow umbrella on a street light. You pull a loose stick no bigger than your arm from the scaffold. Joshua continues to call after you. Your hands feel damp, the stick lax in your hands, your breath leaving you in a steamy mist. He calls for you. You glance back for a second as you pause, about to move into the crowds. You see him stop, watching onwards. He knows he cannot chase you. He knows he can not sway you. He knows he cannot stop you. You dive into the fray.

He didn't get it. That there was no time to fix this. Maybe you could've, had you followed the politics of it all, made a plan, compromised. But there was no time. You knew one thing for certain; the time for tolerance had long since passed.

Booming voices meet your ear. No individual sounds, just a unified voice of passion. Police push against the gates that separate activist and enforcer. Near the frontier you spot the perfect target: an officer clad in riot gear – save for his helmet. Sweat trickles down your forehead. Your fingers are still so clammy. The street lights above seem to scald you, bathing you in a ferocious glow. Students nearby move as you load your arm. They see what you're about to do, but they knew it was right, surely. Those on the other side of the fence, they were the enemy. It was all of you versus them.

The stick flies through the air. It rasps against the officers face. In a splash of crimson and a turn of his torso, he falls to the floor. For a second, silence accompanies stunned soldiers. Then, movement. A strange, almost sub-conscious change, the noise from both beasts distorts into a mix of furious black and white. Protestors follow your suit; grabbing bits of junk on the side of the road and lobbing it at the black knights. The shouts to disperse become increasingly desperate. Protestors climb the barrier as the debris continues to fly. Police run in any direction they can as the crowds cheered on the chaos. You stalk a police squad, jeering at them as they retreat. The man you wounded earlier struggles to keep up with the patrol, his face bruised. Your veins feel hot, your breath a harsh vapor permeating the winter's night. You drop to the ground, grabbing a broken piece of brick. You lob it at them. It crushes the wounded officer's ankle. Waves of heat overwhelm you. He hits the ground, starting to crawl towards the squad. A small, orange rubbish bin flies towards him, smacking against his head with a dull thud. The officer's head drops. The squad stops. An unmasked riot officer stands before the crowd, staring at this colleague, terrified.

Your breathing slows, everything around you not quite real, a blur. You did what had to be done. Before you, your victim lies still. A small scarlet river flows from his forehead. Was he dead? No, surely not. How would he get out of here? You can feel the cold biting at your cheek. He would be fine, surely. He had to be. You aren't a murderer or a criminal. You were fighting. For justice. Then why do you feel guilty?

An explosion. A shot rings off in your ears. A riot officer stands before the crowd, his gun still smoking in the air. The mob quivers. Soaked in sweat he stands, the gun still facing the sky, as his anxious hands attempt to hold steady...

第一手報告

(證人報告° 對於香港新聞界°)

Tangerine plastic clattered on the concrete, the bin decorating the street with its papery entrails. Dazed, Officer Xiang lay upon the tarmac, unable to move. He attempted to crawl towards me from the fray, his chestnut eyes watering through his balaclava. *Smack*. A stray wooden board bounced off his helmet, delivering the blow that would put him to a sudden temporary rest before me.

My Smith & Wesson faced the roaring crowds. I watched them lurch back, protestors jittery at the rare appearance of a firearm on Hong Kong's streets. Some still continued to hurl debris at me, their tempers merely exacerbated by the discharge. Among the swarms lay fifty or so individuals cloaked in azure; the colours of the Hong Kong Indigenous protesters. The boy in blue that lobbed the first projectile, tracked me from the front of the crowd.

I wanted to aim the gun at him, just to see terror, regret, and confusion take hold in his eyes. Fury raged against reason. Jaded eyes blurred all within vision. In my mind scattered images of the young assailant dropping to the floor, his bloody body taking the place of the unconscious officer that lay before me. I paused, my eyes closed for mere seconds. I slowed my breathing. Everything around me seemed to stop, caught in a balance. Cold

授權報告

Plastic clattered on concrete. Dazed, Officer Xiang lay on the tarmac, unable to move. He attempted to crawl towards safety from the fray. *Smack*. A stray wooden board bounced off his helmet, put him to a sudden temporary rest.

The Smith & Wesson faced the roaring crowds. A riot officer pointed the pistol, watching them lurch back, protestors still continued to fire debris at the riot officer, tempers merely exacerbated by the discharge. The boy in blue that lobbed the first projectile, watched the officer from the front of the crowd.

Terror, regret, and confusion in the officers' eyes. Jaded young assailant paused, seemed to stop, caught the eyes of the

winds cut at my cheeks. I opened my eyes once more to witness the expressions of those before me, terrified of what the unprecedented appearance of a pistol on Hong Kong's streets would lead to. A shot into those crowds would divide the city once and for all. Perhaps another officer would, and this city would be condemned to that fate. But I would not be the one to condemn it. With one arm, I aimed for the heavens.

The explosion from the gun chamber rang in my ears. The second skyward shot had rendered the masses before me petrified. Yellow and plain shirts crept back. Blue shirted extremists raged on. The boy in blue looked to his comrades, his face contorted into a mask of animalism by the affliction of adrenaline. Suddenly he pierced through the masses, running forward to heave one final brick towards me. The projectile exploded in a flurry of dust on the road. Two black clad bodies shot forward from my flanks. They slammed him to the ground before he could start backward. A fist flew into his sternum as another launched to his head; pure fury infecting the two 'keepers of peace.' I tried to call them off but they would not submit to reason. Only as bottles came hurling at them did they initiate their retreat, leaving the bruised boy in blue fumbling for a broken pair of glasses on the road.

Four riot units sprinted out before me. I darted forward grabbing the fallen officer under his arms, dragging his sizeable figure behind the newly assembled wall of plastic. Blue shirts continued to track

squadron. [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED] With one arm, *the riot officer* aimed for the sky.

The explosion from the gun chamber rang in [REDACTED] ears [REDACTED] second skyward shot [REDACTED] rendered the masses [REDACTED] *wary, the crowd almost* [REDACTED] crept back [REDACTED] *but* raged on. The boy in blue looked to his [REDACTED] *associates*, his face contorted [REDACTED] by [REDACTED] adrenaline. Suddenly [REDACTED] pierced through the masses, running forward to heave one final brick towards [REDACTED] *the riot officer*. The projectile exploded [REDACTED]. Two *officers* [REDACTED] shot forward from [REDACTED] flanks *and lawfully arrested* [REDACTED] him [REDACTED] before he could start backward. [REDACTED]
[REDACTED]
[REDACTED] *Bottles* came hurling at them [REDACTED] *leaving them with no choice but to* initiate their retreat, leaving the [REDACTED] boy [REDACTED] fumbling for a broken pair of glasses.

Four riot units sprinted out [REDACTED] darted forward grabbing the fallen officer under his arms, dragging [REDACTED] figure behind the [REDACTED] wall of plastic. [REDACTED] *Protestors* continued

us; their appetite for rage unfulfilled. In hindsight we should've suspected the HK Indigenous; tactics of aggression and antagonism were utilized consistently by the blue shirts and such methods were not at all characteristic of Occupy. We shuffled to the sidewalk as bricks pelted against plastic shields, the whole patrol in a survival fueled defensive state. Steel shutters groaned as stray projectiles rapped against the faces of long closed stores. An officer yelled at me, pointing towards a narrow alleyway, signaling to move ahead with haste. We veered down the darkly lit back street, moving around ventilation units as incandescent lamps from above bathed us in a feeble light. A riot officer held a shield up to our quarters, but the pelting had stopped. I looked back to see the blue mob gathered round the alley entrance, hesitant to follow us through the thin concrete corridors of the city.

A gloved hand hammered on the back door of the Mandarin.

"Police!" Feet scurried behind the metal entry as we stood awkwardly in the empty back street. A lock unlatched from its place. An ancient man donning a cardinal-colored bell boy's outfit greeted us.

"We have injured," an officer stated almost boorishly. Tired eyes spotted the limp body on my shoulder. Without a word he waved us in, hobbling towards the hotel lobby.

to track *them*; [redacted] appetite for rage unfulfilled. In hindsight [redacted] should've suspected [redacted] tactics of aggression and antagonism [redacted], utilized consistently by [redacted] and [redacted] [redacted] characteristic of Occupy. [redacted] *Shuffled* to [redacted] sidewalk [redacted] bricks pelted against plastic shields, the whole patrol in a survival [redacted] state. [redacted] *Stray* projectiles [redacted] *hit nearby* [redacted] closed stores. An officer yelled [redacted], pointing towards a narrow alleyway, signaling to move ahead [redacted]. [redacted] *Veered* down the [redacted] back street, [redacted] [redacted] riot officer held a shield up to [redacted] *the squadrons* quarters [redacted]. *The patrol* looked back to see the blue mob gathered round the alley entrance, [redacted] scared to follow [redacted] the squadron through the [redacted] city.

A gloved hand hammered on [redacted] back door of the Mandarin [redacted]

[redacted]
[redacted]
[redacted] *a* lock unlatched [redacted]
[redacted]. A [redacted] man [redacted]
[redacted] greeted [redacted]

[redacted] *the* officer, [redacted]
[redacted] spotted *Xiang's* limp body [redacted]
waved *the squad* in, hobbling towards the hotel lobby.

Patrons and staff alike looked on in dismay; clearly the clean-cut guests of the fine hotel were unaccustomed to the violence beyond their windows arriving at their doorstep. I lay him down on the floor gently, peeling his mask off to reveal a bruised and bloodied face. A receptionist in a slim red dress moved swiftly towards me, “We have medically trained staff on site.”

Within ten minutes a rough but reassuring diagnosis had been given; his injuries were minor and although he’d sustained a rather brutal concussion, any sort of long term damage was unlikely. Riot gear, ripped off my overworked frame, lay in a circle around me as I sat on the hotel floor, my head resting on the cold stone walls. I’d been informed the injured was James Xiang, a sergeant, and father of two. Dry blood caked his forehead as he awoke. What had rendered him injured was not debate nor disagreement; it was brutality. One of the safest cities on the planet now housed beasts of all kinds, those with black armored pelts, those with umbrellas for fangs, and those that howled from removed, invisible platforms, as various factions threw the peaceful city into turmoil. It was too much.

A colleague arranged for our extraction, “Yes we have injured...I’m not sure, they may be outside waiting for us...rubber bullets? Yes, sir...I understand.”

Nods of approval. A chandelier dangled helplessly from the ceiling, illuminating the black marble walls of the lobby.

Patrons and staff █████ looked on █████ unaccustomed to █████ violence █████ at their doorstep. *Xiang was laid* down on the floor gently, *his mask was taken* off to reveal a bruised and bloodied face, receptionist █████ moved swiftly *to assist the brave officers*, “We have medically trained staff on site.”

Within 10 minutes a █████ diagnosis had been given; █████ he’d sustained a rather brutal concussion, █████ long term damage was █████ likely. █████ *The injured was noble James Xiang, an █████ officer of prestige and father of two little girls.* █████ What had rendered him injured was █████ disagreement; it was brutality. One of the safest cities on the planet now housed beasts █████, those █████ umbrellas for fangs, █████ threw the peaceful city into turmoil. █████

A colleague arranged for █████ extraction, “Yes we have injured...I’m not sure, they may be outside waiting for us...█████ Yes, sir...I understand.”

Nods of approval. █████

Around me, my fellow officers lay disgruntled and increasingly frustrated, so I turned my eyes to the foyer before me. I'd always wanted to stay here. Never could afford it. Maybe one day. It was nothing like the hotels I'd visited so many times before, cramped rooms in apartments, barely enough space to get to the lifts. In here space was abundant and elegantly utilized; fine artwork hung from the walls, positioned meticulously to blend in against the wall. Red velvet lined a white staircase that trailed off to a Michelin star restaurant. Guests hovered near the stairs. A group of men draped in suits and Rolexes stood from atop the staircase, watching. One of them very young, far too young to be present with men of such stature surely.

His bright blue eyes searched for the source of the commotion heard prior. Smooth, pale hands slid into his suit pockets, retrieving an iPhone from its depths with thin fingers. He held the device up, filming Xiang as he regained consciousness, catching every second of pain, confusion, and anxiety that swept across Xiang's features in those few fleeting seconds. Candid footage for a media far away, he could only assume awaited scenes from the fray. But no, it was not that, but his lack of concern that struck me. There was something disturbing about the way he watched it all so passively, with such indifference, like he'd seen this all before. His eyes tracked his phone screen, inspecting his catch, before darting towards the glass doors.

[REDACTED]

[REDACTED]

I followed his gaze to find that shirts of blue and yellow had blocked the transparent entrance to the hotel, chanting outside. Riot officers darted up as they spotted them, some drawing weapons and aiming them at those behind the glass doors. A chubby bruised face stuck forth from the crowd, unwilling to join the chants of his fellow comrades covered in blue, watching Officer Xiang intently. Maybe he regretted it. Maybe he didn't. Behind these glass barriers it was impossible to tell.

The chants grew louder, slightly audible now through the shut doors. Officers yelled louder, taking aim at the doors as the chants outside grew increasingly audible, the lawyers atop the staircase all ignored the fray, save for the youngest amongst them, continued to film.

I'd seen many a fight in years of service, but never one like this. This was different. These political brawls had a hostile, unforgiving nature to them. Attention was plenty, inquiry scarce, passion abundant, empathy rare. Truths were well established but facts discarded. Debate banished, understanding dead. Long live polarity.

Officers soon realized that shirts of [REDACTED] yellow [REDACTED] blocked the [REDACTED] entrance to the hotel, screaming abuse outside. Riot officers darted up as they spotted them, [REDACTED]

[REDACTED] watching Officer Xiang [REDACTED]

The chants grew louder, [REDACTED] through the shut doors. Officers on the scene tried to dismiss crowds outside via lawful drawing of weaponry, but they would not disperse. Those inside feared for their lives, but were thankfully protected by our loyal, law abiding keepers of the peace.

REFLECTION STATEMENT

My major work, *Under the Umbrella*, seeks to investigate the factors that have led to rising polarity in contemporary political spheres. Throughout my piece, I explore the role of political infantilism, growing social media presence in relation to polarity, and the role of censorship in exacerbating this trend. In utilising Aristotle's rationalist moral system, Virtue Theory¹, I use certain virtues in each story as a lens to examine irrational elements of this growing political polarity and how they prevent balanced and productive political discourse and debate from occurring.

The piece is set during the Mong Kok riots in Hong Kong that took place in 2016,² several months after the main protest site established by the Occupy movement was taken down.³ Police shut down local illegal food vendors despite never having taken action against them before, a move which many saw as a political move by Beijing⁴. Riots began after individuals started to protest the eviction of these vendors, and reports emerged that the riots escalated into “*violence not seen even during the height of the 2014 Occupy Central campaign*.”⁵ Footage emerged of a mob assaulting a group of police, resulting in one officer becoming unconscious from his injuries, driving another officer to fire his weapon in the air to stop the protestors⁶. This incident with the injured officer is described in the third story⁷ and drove me to investigate further the circumstances and views which pressured the Hong Kong people to abandon previously peaceful means of discourse⁸, and how the two sides involved in this conflict became so polarised. Also, this major work also explores the causes of political polarisation that have been occurring recently worldwide, including polarising political events that have taken place in America and England in the last two years.

1 Explored in Aristotle's work on Ethics; Nicomachean Ethics

2 'Shots fired and bricks thrown in Hong Kong', Chris Lau, 2016, South China Morning Post (SCMP)

3 'Hong Kong Umbrella Movement One Year On, 2015, ABC

4 'Hong Kongs fishball revolution is about a lot more than just street food', 2016, QZ

5 'Shots fired and bricks thrown, Hong Kong tense after Mong Kok riots', 2016, SCMP

6 'Hong Kong Police fire warning shots in bloody street clashes', Clare Baldwin, 2016, Reuters

7 Major work, page 12

8 The piece does not try to recreate the day exactly, instead establishing a longer protest before the riot to characterise the movement.

Connected by both setting and by their relation to Aristotle's Virtue Theory, each vignette addresses one of Aristotle's twelve stated virtues⁹ exploring the irrational elements of contemporary political polarization through this classical and rational moral system. Aristotle's Virtue Theory reveals "*it is the nature of such things to be destroyed by defect and excess,*"¹⁰ and goes on to state "*that which is proportionate both produces and increases and preserves it.*"¹¹ Through this, Aristotle concludes that to live well; one must act virtuously, meaning to be neither deficient or excessive in one's behaviors. He argues that through this way of living virtuously, one can attain *Eudaimonia*¹². Through connecting a virtue to each character and exploring the way they act in virtue or vice, the reader is shown the factors that make balanced discourse and action impossible within each character. A motif of heat is also used when each character is tempted to take in vice to emphasize the factors that cause them to act the actions they do.

The structure of this narrative, a series of connected short stories, was selected to individually address the factors that led to the polarization of Hong Kong's political climate. The Tweets included in the first story, use of the second person in the second story and the censored form of the 3rd story utilize ideas raised by Patricia Waugh in her book on metafiction: "*Metafiction is a term given to fictional writing which self-consciously and systematically draws attention to its status as an artefact in order to pose questions about the relationship between fiction and reality. In providing a critique of their own methods of construction, such writings not only examine the fundamental structures of narrative fiction, they also explore the possible fictionality of the world outside the literary fictional text.*" Through various forms, the stories aim to criticize the way political events are represented, with polarized or biased viewpoints claiming to be objective. In drawing attention to the tension between fiction and reality, and the '*possible fictionality of the world outside the literary fictional text,*' the story explores the way this relationship affects political polarization. This metafictional form draws from Jennifer Egan's *A Visit From The Goon Squad*, which is also a metafictional work consisting of short stories.

The separated story form also assists the narrative in achieving an idea expressed by Roland Barthes in *Image, Music, Texts*, in his chapter on narrative theory *The Death of the Author*; in which Barthes outlines the flaws of more classical ways of approaching literature; "*Classic criticism has never paid any attention to the reader; for it, the writer is*

9 "Aristotle's Ethics, Table of Virtue and Vices",
https://www.cwu.edu/~warren/Unit1/aristotles_virtues_and_vices.htm

10 Book 2, Chapter 2, Nichomachean Ethics

11 Ibid

12 A Greek word that has no direct translation but in English means "life fulfilment".

the only person in literature." From this idea I created the thesis of this story, to explore only the factors that have led to increased political polarization and allow the reader to contemplate this contemporary phenomenon. The aim of this piece is not to present a solution to political polarization, but to encourage discussion in regards to the issue, a role which only the reader can fulfill.

The first vignette deals with "*proper ambition*"¹³ and the role of Western media in the political clashes within Hong Kong. Although the first character, a lawyer called Christopher, sympathizes with the protestors at first, he does not join them due to the risks it may pose to his career, a wider commentary on the West's actions during the conflicts¹⁴. The story is written in 3rd person to further emphasize the detachment between the media of the West and the realities of the political conflict in Hong Kong, while also exploring the role of Western social media in political events through formatting 'Tweets' into the story. Symbolism also reinforces the detached nature of said commentary on political climates; "*And if they do? The faint screeching of car horns caught his attention below, the traffic growing increasingly impatient.*"¹⁵ This serves to reflect the absurdity of passive political rhetoric within Hong Kong that detracts from physical action and activism. Christopher sacrifices his empathy for his ambition by assaulting a protestor, and in doing so acts in vice. This further emphasizes the origins of the West's actions and views on the Hong Kong protests.

The second story explores political infantilism amongst young adults involved in politics with the virtue of "*good temper*."¹⁶ Through the use of the present tense second person, the reactionary and immediate nature of those suffering a politically infantilized mindset is demonstrated, the unfiltered nature of which is displayed by the constant after thoughts the second character has, revealed in a stream of consciousness, a form drawn from "Out of Body" in Egan's novel. Following the injury of one of his close friends, the second character, fueled by ideas about police obtained from social media "echo chambers" that vilify and simplify the conflicts, assaults an officer with a bamboo stick, driving the protestor into the vice of anger. The use of the bamboo stick to trigger violence is in itself satirical considering the bamboo sticks status "*the symbolization of virtue*"¹⁷ in Chinese culture. The protest then becomes

13 In Book IV of Nichomachean Ethics, proper ambition is a virtue defined as a balance between lack of, and excess of "ambitioness"

14 South China Morning Post. (2016). *Why political apathy is a bigger threat to Hong Kong's future than independence calls.*

15 Page 3, Major Work

16 Defined in Book IV of Nichomachean Ethics as the balance between the excess of "irascibility" and the deficiency of "lack of spirit"

17 Chinatravel.com. (2017). *Chinese Bamboo Culture, What Bamboo Symbolize In China.*

violent, with mob mentality over taking rational and coordinated protest and debate, displaying a physical demonstration of the echo chamber effect. The actions of the second character demonstrate the core definition of political infantilism; the tendency to simplify the complexities inherent to politics.

The third story explores censorship and the way individuals deal with those affected by political infantilism. It explores the virtue of courage through a riot officer, who becomes the only character out of the three not to sacrifice his empathy, due to his ability to deny his rage. The left-hand column of the story is the officers first-hand personal account of the events to be released to the Hong Kong press. Hence the use of the first person; to emphasize the importance of understanding the complex personal factors that lead individuals to form the views, and making the decisions they do in regards to politics. However, the right-hand column is a version of the story that has been redacted, to be sent to the Beijing press, the purpose of which was mentioned prior.

The intended audience for this piece is 18-26-year-old university students; political engagement in universities is high, and many students are passionate to rally behind causes for social justice. Also, the thesis behind this major work is geared towards people within the above age bracket, making commentary on the actions of those involved in 'politics of polarity' and in presenting this case, hope to provoke discussion and thought amongst this age group about the phenomenon. As a result, the work would be submitted to Voice Works, an online journal that publishes works written by authors under 25, whose audience consists mainly of teens to young adults.

This narrative features many links to the HSC English courses. Utilizing fiction for more political purposes was very much inspired by George Orwell, studied in Module A of the Advanced course, with many of the satirical elements in the first story drawing inspiration from *1984* to explore elements of political spheres. The link between representations of truth and fiction mentioned prior also explores themes studied in Module C of the Advanced course.

Through this piece, I aim to explore the increasing polarizing state of politics, and through the selected story form, utilize varying perspectives of those present at the 2016 Mong Kok riots in Hong Kong, to explore the factors that have led to irrational behavior in macro and micro political spheres.

Lachlan Raper

An historiographical assessment of physical and literary memorialisation of indigenous Australian experiences of frontier violence

SYNOPSIS

Just under three percent of Australia's population is Indigenous and they are some of the most disadvantaged people. It is because of this issue briefly seen on both my experience in Central Australia for Year 10 Country Placement and Borroloola for Year 11 immersion that led me to the idea of questioning what happened during Australia's colonial history that made for the extreme lack of Indigenous cultural presence throughout most parts of Australia. This task allowed for the opportunity to investigate and further my knowledge on the colonial history of Australia.

I initially explored the history of Genocide in Australia. Whilst completing this research, I began asking, why has there been so little popular illustrations of the Indigenous experience following the arrival of the British in 1788? Henry Reynolds is at the forefront of this debate. The physical construction of history has had a profound influence on the popularising of Australia's history. I found that there has been an intentional denial of the honouring of the Indigenous Frontier experiences and the motives surrounding this essay are to understand the context surrounding this.

In February of 2017 the Australian War Memorial opened the "For Country, For Nation" exhibition, which honours the Indigenous people in their contributions to a nation that did not consider them as human. My essay surrounds the debate on the honouring of the Indigenous experience throughout the frontier era. The physical and literary forms of history, upon extensive research have both formed argument as to the existence of memorials. What has remained at interest is the debate between Keith Windschuttle and Henry Reynolds and the contextual reasons surrounding their works.

ESSAY

There has been limited honouring of Indigenous Australia's experience of frontier violence over the last two centuries. The over-popularising of Australia's military history and social beliefs of moral immutability are the two most significant factors denying the popular, physical and literary honouring of Genocide in Australia. The disparity in historians' philosophical approaches to history and historiography, as well as their personal and political motives ultimately govern Australian memorialisation of the Frontier Wars. Amongst the leading voices are Keith Windschuttle and Henry Reynolds, who hold diametrically opposing views in documenting what occurred during the colonial era as the frontier of European colonisation expanded from Port Jackson/Eora Country. Windschuttle, Reynolds, Colin Tatz and others disagree on the impacts of this era on Indigenous people due to their historiographical context.

Between 1788 and the 1920s, tens of thousands of First Nations' men, women and children died in defense of their country. The resistance of First Nations' peoples to European colonisation is not widely acknowledged, neither with physical memorials nor through literature. Pre-Boer War (1899-1902) there was little physical memorialisation for those who lost their lives to such violence. Europeans were often honoured with proper graves, while First Nations' people were left in the open. Herodotus' work regarding the Greco-Persian Wars provides an interpretation of the construction of literary and physical memorialisation of the Frontier Wars: these act as an attempt to preserve the actions of men so that they may not be lost.¹ Both literary and physical media have established their own historical debate.

The limited memorialisation is a result of the consistent Government denial of the extremities of the Frontier era. In May 2017, Tatz released his latest book, *Australia's Unthinkable Genocide*. The launch coincided with Reconciliation Week and a panel discussion at NSW Parliament House that included Rachel Perkins and John Maynard. Tatz stated early in the discussion his motives for writing the book as derived from a quote by Leslie Harley,² "we are a moral people".³ This arose during parliamentary discussion of Australia's ratification of the UN's Genocide Convention. Tatz postulated the role society plays in understanding and accepting the immoral actions of the past and suggested that the lack of physical memorialisation is based off a general social denial, as fused by the Australian Government. This pattern is evidenced by

1 Personal notes from launch of *Australia's Unthinkable Genocide*, Parliament House of New South Wales, 30 May 2017.

2 Tatz, Dr. Colin. *Research Discussion Paper: Genocide in Australia*. Rep. Canberra: AIATSIS, 1999. Print.

3 Tatz, Colin. *Australia's Unthinkable Genocide*. Xlibris. 2017. Print. p 30-65

the Australian War Memorial's denial and furthered by a lack of prioritising of the Recognition campaign⁴, which looks to recognise the First Nations people in the Constitution as the first people in Australia. Throughout the discussion, Rachel Perkins illustrated how extensive Government changes have made for a prolonged campaign and thus, limiting the social desire for the memorialisation of frontier violence.

The nature of the philosophical approaches of Windschuttle and Reynolds governs the content of their histories and their use of sources, influencing their portrayal of the frontier era. The motives, content and sources behind much of Reynolds' writing correspond greatly to the Annales school of thought, with great emphasis placed on the notion of total history, the relationship between current economic, social and civil patterns to an element of history.⁵ In *The Mediterranean and the Mediterranean in the Age of Phillip II*, key annalist historian Fernand Braudel explicitly suggests how the patterns identified stem from an era before his own.⁶ The influence of this thought on Reynolds is clear in *The Other Side of the Frontier*: "I became convinced that everyday violence, and the casual acceptance of it, must have deep historical roots".⁷ Reynolds found himself looking to investigate a perspective of Australian colonial history, that had not previously been explored. Tatz held a similar approach to the writing of Aboriginal history. His memoir *Human Rights and Human Wrongs* illustrates Tatz's motives and inspiration for the conveying of history. He suggests that much of his work was based on an ability to empathise with the people he was writing about: "I found that I belonged on some levels and was very much a stranger at so many others".⁸ South African-born Tatz developed a deep respect for the Indigenous people of Australia and looked to honour and memorialise the actions of men, women and children in a wide variety of perspectives. Tatz shared the same experience with Reynolds of having a desire to understand the contextual social patterns – Tatz's being one of social and physical isolation – and related this throughout his various works on Indigenous Australia and South Africa. In a lecture at the Monash University celebrating the 50th Anniversary of the opening of the Indigenous Centre, Tatz suggested that many of the issues regarding Indigenous Australians derive from the physical isolation of Aboriginals seen in Queensland. Tatz's personal background of being brought up in South Africa in a Jewish family of Lithuanian background and

4 Personal notes from launch of *Australia's Unthinkable Genocide*, Parliament House of New South Wales, 30 May 2017.

5 Green, Anna, and Kathleen Troup. *The Houses of History: A Critical Reader in History and Theory*. Manchester: Manchester UP, 1999. Print. Accessed May 2017

6 Ibid., p. 65-80

7 Reynolds, Henry. *The Forgotten Wars*. New South Books. 2012. Print. p 0-10

8 Tatz, Colin. *Human Rights and Human Wrongs*. Monash University Publishing. Print. 2015. p 0-30

feeling the outsider effects, illustrates the historian's inability to separate oneself, not only from their philosophical approach, but additionally from their personal context.

An avowed empiricist, Keith Windschuttle's histories limit the literary memorialisation through the desire of empirical form of constructing history. Windschuttle seeks to achieve scientific quality history, firstly, through treating the writing of history as a science, and secondly, through an emphasis upon the 'importance of methodology over theory'.⁹ Methodology as directly impacting the approach to material and theory corresponding to the ideology underlying the approach. Both of these elements make for the motives of empirical writing, as the proof of historical absolutism. As revealed in the Introduction to *The Fabrication of Aboriginal History: Volume 1 Van Diemen's Land 1803-1847*, Windschuttle very much abides by this perspective. He states his purpose for writing as an investigation into 'the truth' regarding Australia's Aboriginal colonial history. According to Windschuttle, *The Fabrication of Aboriginal History* 'series examines the credibility of the received interpretation'¹⁰ from Reynolds and Lyndall Ryan. Thus, by this justification of the purpose of writing and wide use of 'records', Windschuttle conveyed an empirical perspective of Indigenous history. The nature of empiricism relies on documents and relics and it's difficult to see how empiricism is a credible approach in relation to an era where documents and relics are limited, unless one admits so. As a philosophical approach to the writing of history, Empiricism limits the memorialisation of Aboriginal experience of the frontier era, due in part to the lack of contemporary First Nations' literary sources.

In the annalist tradition, Reynolds initiated the literary trend of the honouring of the Indigenous experience in the frontier era. His incorporation of avant-garde sources provides an insight into the responses to, and impacts of, the 'Australian invasion'. Reynolds' 1981 publication, *The Other Side of the Frontier* was the first major piece of writing to suggest the removal of 'white' branded forms of history,¹¹ ones lacking indigenous content. Previous trends had explored empirical evidence from European perspectives and mythologised the Australian colonial legend. Historians including Russel Ward and John Vader desired to meet the 'demands of patriotism'¹² in the illustration of epic acts of courage, such as depicted in Vader's glorification of the ANZAC legend and Ward's conceptualising of the 'noble bushmen'. Samuel Hynes

9 Green, Anna, and Kathleen Troup. *The Houses of History: A Critical Reader in History and Theory*. Manchester: Manchester UP, 1999. Print. Accessed May 2017. p 23-45

10 Windschuttle, Keith. *The Fabrication of Aboriginal History: Volume 1 Van Diemen's Land 1803-1847*. 2002. Macleay Press. Sydney. p 1-42

11 Gray, Louise. Henry Reynolds. *The Other Side of the Frontier: Aboriginal Resistance to the European Invasion of Australia*. University of New South Wales Press. 2006. Print

12 Macintyre, Stuart and Clark, Anna. *The History Wars*. 2003. Print

connotes Vader's illustration of the Great War as 'a great imaginative event'. Manning Clarke's *A History of Australia* (1968) however formed arguments to suggest the subject of violence in his 'epic tragedy', of Australia's pre-colonial history, but fails to honor 'the actions of men'. Windschuttle chose to ignore the coalition of sources, continually critiquing their validity. Where Ward illustrates the great 'Australian Bushman', so too does Windschuttle. Although free of the narrative voice, Windschuttle chose to place ignorance in the failed recording of these 'bushmen's' actions, and hence this same pattern of the "mythologising of the bushmen [becomes] blind to the pervasive violence towards Indigenous people that characterised the frontier".¹³ Through the annalist perspective, Reynolds has made manifest the construction of a literary history, which honours the Indigenous experience of the Frontier Era.

Windschuttle, Reynolds and others portray their perspectives of the experiences of the First Nations' people. While there is a divide in the literary conveying of Indigenous Australian history, what is clear is an historical impasse, where the debates of historians have remained the same, with limited consensus. In the drive for such historical consensus, the extent of the violence between the Europeans and First Nations peoples is at the forefront¹⁴. Not only is there a divide between the acknowledgment and denial, but there is a divide in the perspectives of the prominent genocidal and colonial historians, who place emphasis on their respective areas. Being a Colonial historian, Reynolds limits the use of the term 'genocide'.¹⁵ Rather, he suggests genocidal impacts and never explicitly illustrates the intentions of the Europeans as genocidal. *The Forgotten Wars*, Reynolds' most recent book, criticises the current emphasis placed on the honoring of Australia's overseas military endeavors.

To cast them [overseas wars] as the epitome of national experience and central source of identity, crowds out any possibility of a national reconciliation with our own domestic history of violent usurpation.¹⁶

13 Woollacott, Angela. *Russel Ward, Frontier Violence and Australian Historiography*. Macquarie University. 2008. p 23-24

14 Ryan, Lyndall and Philip Dreyer. *Reflections on Genocide and Settler-Colonial Violence*. Journal of the History Teachers' Association of NSW. December 2016.

15 Ibid., p. 10-14

16 Reynolds, Henry. *The Forgotten Wars*. New South Books. 2012. Print. 229-250

Reynolds illustrates the influence of the Australian War Memorial as:

Saluting their Service implicitly suggests that the most important events in Australian history took place elsewhere, far from our border in wars fought in places and against enemies chosen by Britain or the United States.¹⁷

Tatz's *Genocide in Australia* utilised the only legally binding definition of genocide in order to characterise the frontier violence as genocide. The United Nation's 1948 Convention on Genocide defined genocide as any one of the following acts committed with the intent to destroy, in whole or in part: 1. killing members of the group; 2. causing serious bodily or mental harm to members of the group; 3. deliberately inflicting on the group conditions of life calculated to bring about its physical destruction in whole or in part; 4. imposing measures intended to prevent births within the group; 5. forcibly transferring children of the group to another group.¹⁸ Tatz came to the conclusion that the frontier violence can only be described as genocide. According to Tatz, 'killing of members of the group' with intent to destroy the whole population was widespread in Tasmania only three years after the European arrival in 1803. He cited Ryan's *The Aborigines in Tasmania* to illustrate the systematic killing of First Nations people in Tasmania. Tatz emphasises the intentions of the European settlers, something Reynolds fails to do. "They were killed with intent," "because they belong to that group".¹⁹ The academic background established a divide, however both perspectives of history suggest the immense impact on the First Nations people and effectively honour Indigenous peoples experience in the colonial era.

The limited physical memorialisation of frontier violence in Australia has come under increased scrutiny by journalists and historians. Paul Daley and Larissa Behrendt of *The Guardian* as well as Alan Stephens are in consensus that the Australian War Memorial should make explicit physical acknowledgement of the Frontier Wars. To date, the Memorial has refused to do this. In an editorial piece for the ABC Stephens wrote in opposition to the Australian War Memorial's stand, stating that the mission of the Memorial – as professed on their website – is 'to commemorate the sacrifice of those Australians who have died in War'.²⁰ The question is the lack of acknowledgement amongst both parties prior to the South African War. Stephens suggested that a means of reconciliation is sought through this acknowledgement of the indigenous people, citing works by John Conner and Reynolds, both of whom state the position of the

17 Ibid., p. 229-250

18 U.N Convention on the Prevention and Punishment of the Crime of Genocide. 1949. p 280.

19 Tatz, Dr. Colin. *Research Discussion Paper: Genocide in Australia*. Rep. Canberra: AIATSIS, 1999. Print.

20 Stephens, Alan. "Reconciliation means recognising Frontier Wars." *ABC*. 7 Jul. 2014

frontier violence as a war. Australian War Memorial Director Brendan Nelson denied the identification of frontier violence as a war, and hence, the inability of the Memorial to make physical recognition of the violence within its commemorative spaces.

In recent years, the Australian War Memorial has moved to incorporate recognition of First Nations' service in the Australian Defence Forces. Reg Saunders who was the first Indigenous man to be commissioned as an officer in the Australian Army, summed up the contribution of First Nations' people in a piece titled 'The first defenders of Australia'. Saunders is quoted as stating: 'We were the first defenders of Australia – the English never defended Australia at all; we did and we suffered very badly for that – decimated to hell',²¹ a reference to the Frontier Wars. On Remembrance Day 2015, about seventy of Saunders' family gathered for the opening of the Captain Reg Saunders Gallery and Courtyard – the first space inside the memorial to be named after any Indigenous Australian. First Nations' historian Dr Jackie Huggins described Captain Saunders as "a legend amongst our people" and linked the re-naming of the gallery and courtyard with the country's broader reconciliation efforts. "For all Australians, seeing the importance of having an Aboriginal soldier and his gallery recognised here in Canberra, the national capital, does great things", she told Canberra Times journalist Emma Kelly.²² Reynolds explicitly suggested in *The Forgotten Wars* that the denial of the whole Australian narrative – by namely omitting the frontier wars – is enhanced through the over-popularising of Australia's military history. The Memorial's militarisation of history failed to make any mention of the frontier wars. Instead there is a focus on the role Indigenous people have played in overseas campaigns – as seen by the funding of the *For Country, For Nation* exhibition. The Memorial's active ignorance, as Reynolds, John Conner and Peter Stanley suggest, is exemplified by the placing of Australia's history offshore.

There are however examples of private and public institutions constructing monuments in recognition of massacres of the Indigenous People. The National Museum of Australia commissioned *The Aboriginal Memorial for the Bicentenary of (European) Australia*. This form of physical memorialisation through an artistic medium, opposes the explicit denial by the Australian War Memorial. Arguably, the most significant privately constructed memorials commemorates the Myall Creek

21 Personal notes from *For Country, for Nation* exhibition, Australian War Memorial, ACT, 18th of February 2017.

22 Emma Kelly "Australian War Memorial gallery named in honour of Indigenous soldier Reg Saunders" *The Canberra Times* 11 November 2015.
<http://www.canberratimes.com.au/act-news/australian-war-memorial-gallery-named-in-honour-of-indigenous-soldier-reg-saunders-20151111-gkw2zb.html> Accessed 19 June 2017.

Massacre at the site where forty Indigenous people were murdered. The inscription on the memorial states:

In memory of the Wirrayaraay people who were murdered on the slopes of this ridge in an unprovoked but premeditated act.
Erected on 10 June 2000 by a group of Aboriginal and Non-Aboriginal Australians in an act of reconciliation, and in acknowledgement of the truth of our shared history.
We Will Remember Them
Ngiyani Winagay Ganunga²³

Particularly potent about this message is the final statement – ‘we will remember them’ – which wields a heavy association to the Anzac Legend. Having recognised the Indigenous subjection to frontier violence, an embracing of Australia’s history is acknowledged. Therefore, the largest denial does not come from the social sphere, but rather it is the lack of Government support to various campaigns that makes Colin Tatz and Henry Reynolds motives for writing and honouring the Indigenous subjection to Frontier Violence particularly recognisable.

The construction of physical and literary histories of Indigenous experiences of frontier violence has been heavily influenced by the historiographical context surrounding key historians; Henry Reynolds, Colin Tatz, Keith Windschuttle, Brendan Nelson and furthered by social context to the Australian Indigenous narrative. The physical construction of history, thus has an equal importance to the perceived traditional literary conveying of history and has limited the honouring of the Australian Indigenous experience of frontier violence.

23 Design, UBC Web. “Myall Creek MassacrePrint Page.” Myall Creek Massacre | *Monument Australia*. N.p., n.d. Web. 10 June 2017. <http://monumentaustalia.org.au/themes/conflict/indigenous/display/22435-myall-creek-massacre>.

Laurence Shaw

Cerebral Swell

REFLECTION STATEMENT

This artwork serves as an exploration of the conscious state of the human mind; it's processes and the overriding role it plays in the formation of the 'human disposition'.

This artwork explores both the physical and intangible aspects of our cognitive processes. The vectors that splay across the surface of the work, covering the inner areas, are similar to pia mater that covers the brain tissue, further to this they act to represent the perceivable surface of our brain. Underneath this lays empty space, a deliberate decision representing the vastness and incomprehensible complexity of our brain. The filled sections radiating from the centre area to represent our need to acquire, whether it be satisfaction, knowledge or rather our inherent need for influence.

However beneath this tranquil study, I also wished to represent the fractious nature of the mind. The wave or teardrop shape rising to a pinnacle illustrates these fluctuations; this exemplifies the waves of influence that override our perception. The choice of wood as a medium was obvious in the representation of the organic and primitive nature of our biology.



Stuart Crosbie

“The theological and historical prisms through which the Land of Israel is viewed are indivisible.” Assess the applicability of this statement to the notion that the land was promised to the Jewish people.

SYNOPSIS

“It is not an issue specifically between religious believers and nonbelievers, but about the discourses that surround a discipline that combines religious and secular elements to a peculiar degree.”

– William Dever (Ph.D, Harvard: *Archaeology and Biblical History of Israel and the Near East*).

Histories and Non Histories of Ancient Israel, Bulletin of the American Schools of Oriental Research, 1999.

In commencing this project, my initial intentions lay in the extent of relevance to, and role of religion in relation to the Arab-Israeli Conflict. This initial vision encompassed a historiographical comparison of Islam and Judaism, and an examination of the extent to which history and theology are intermingled, distorted, and exploited to justify conflict and territorial claims. However, deep into the research process, I soon came to the realisation that such an assessment of both Islamic and Jewish religious historiographical interpretations, within the context and complexity of the ensuing Arab-Israeli conflict and the confines of the word limit, was unrealistic.

This lead to the redevelopment and narrowing of my focal point to the relationship between the seeming dichotomies of theological and secular history, and how these two prisms of interpretation interact, intermingle, and are ultimately inextricable indivisible. This argument is applied to the foundational, centermost premise that The Land of Israel was promised to Abraham, on behalf of the Jewish people, for eternity. Throughout this process I have been particularly drawn, as Noam Chomsky asserts, to the “unique anomaly” of Jewish historiography. This fundamental question relates to the concept of Jewish identity and the fundamental, vexed question: what is a Jew? In doing so, the following essay consists of four main areas: Jewish geographical origins, differing strands of Zionism, Post-Zionism and ‘New History’, and Israel’s political amalgamation of Synagogue and State.

This will be critically analysed in depth alongside a variety of congruent and conflicting schools of historiographical thought, approaches and methods beneath the broad areas of revisionism, traditionalism, secularism and religion.

ESSAY

“The theological and historical prisms through which the Land of Israel is viewed are indivisible.”

Assess the applicability of this statement to the notion that the land was promised to the Jewish people.

The notion of ‘Jewish Historiography’ is a unique anomaly¹, constructed and viewed upon two centrally opposing, yet conjoined concepts, theology and history. These prisms of interpretation are construed around the context of the fundamental notion that the land was promised to the Jewish people. The very notion of a tradition of Jewish secular thought might seem paradoxical given the religious basis of Jewish identity. There are four core points of debate around the applicability of this statement, related to the recording and construction of history over time. First, the secular and religious historiographical understandings and interpretations of a geographical Jewish presence in the ancient *Land of Israel*². Second, the Zionist Dream strands of religious and secular Zionism regarding the notion that the land was *promised*. Third, the modern emergence of post-Zionist historiography Jewish/Israeli “New History” and the “New Historians” a rejection of the religious premise of *The Promised Land*. Finally, the Jewish State anomaly the indivisibility of Israeli Synagogue and State.

Both secular and religious historiographical interpretations of a Jewish presence in the ancient *Land of Israel* commence with geographical aspects. According to the *Torah*, the Twelve Tribes of Israel formed the first constitutional monarchy in the land between the Jordan River and Mediterranean Sea around the 10th century BC. ¹ The capital was established by its second king, David, at Jerusalem, the region's highest point. Jerusalem continues to be the focal point of Jewish faith and cultural-Zionist connection to the '*Promised Land*'. In his essay "Histories and Non Histories of Ancient Israel"², William Dever compares the usefulness and reliability of two central sources of ancient Jewish historiography, the *Torah* and archaeology. In spite of accusations of "ideological bias"³ by secular historians such as Philip R. Davies, Dever asserts that Biblical and archaeological histories are co-dependent, and thus indivisible from Jewish historiography⁴. In doing so, Dever draws upon the writings of L.L. Grabbe's '*Ancient Israel: What do we know and how do we know it?*' which asserts "a great deal of interpretation of artifactual and other evidence has directly or indirectly depended on information found in the biblical text"⁶. Davies, however claims that Dever "holds a view of history that is theistic" due to his significant reliance on Jewish "biblical history"⁷. In promoting this co-dependence as a necessity, alluding to archaeological evidence as a mere "illumination" of traditional 'biblical history', these schools defend a Rankean, 'positivist' approach to Jewish history concerning the notion that the land was *promised*.⁸

The indivisibility of these polarising approaches to Jewish historiography concerning an ancient Jewish presence and geographical connection to the territory remains a factual reality. Dever cynically labels Davies a "postmodern revisionist" concerning his empirical, non-emotive methods, reliance on artifactual evidence and "arbitrary ruling out" of the theistic narratives of Jewish "historiography"⁹. Despite this, Davies agrees with Dever that such Biblical and secular historiographical interpretations are fundamentally inseparable¹⁰. It is not an issue specifically between religious believers and nonbelievers, but about the discourses that surround a discipline that combines religious and secular elements to a peculiar degree¹¹. This is hence indicative of the distortive capacity of such 'Jewish historiography' and its application to the theological notion that the land was promised to the Jewish people.

Similarly, secular historians of the "Biblical-Revisionist school" including Baruch Kimmerling, deride the theological lenses through which the ancient Jewish presence is viewed. Kimmerling asserts that "Jewish historiography heavily stresses the ancient roots of the Jewish people in Eretz Israel...by the reconstructing and invention of specific myths"¹². As opposed to Davies' approaches, Kimmerling denotes this notion of "Biblical history" as irrelevant to a valid historiography of Judaism and its ancient presence in the specific territory. Referring to widely accepted historical events including the Exile and the settlement of Jerusalem as mere "historical narratives"

of “semi-historical and semi-mythological occurrences of 3000-3500 years ago... still used and abused as *historiography*...”¹³ Collectively, such opposing, inseparable approaches and interpretations of Jewish historiography prompt the fundamental question, is it possible to transcend the religious premise that the land was ‘*promised*’ and the ideologies that continue to influence Jewish Israeli historiography today? According to secular-Jewish historian Yoseph Yerushalmi, the proposition of whether or not “a synoptic history of Jewish culture might still be possible”, remains unfeasible¹⁴. This affirms the inseparability of such theological interpretations from Jewish history concerning the premise that the land was *promised*. For Zionists, the symbol of Zion expresses an ideal, according to B. Halpern: “a historical vision whose exact physiognomy was not defined by what appeared on the map of Palestine”¹⁵. Such vision entwined theological and historiographical origins, its character derived from a history of Jewish presence in the geographical ‘*Land of Israel*’, shaped by the narratives of Jewish religion and its interpretation over time. In the *Torah*, the specific content of the central Jewish notion of ‘Exile’ was, and remains, experienced by Jews as a “concrete historical reality”¹⁶. It is upon the conflation of such theological and historiographical interpretations that *Zionism*, despite its diverging strands, is conceived.

Derivative of the writings of Heinrich Graetz, “the true father of modern Jewish historiography”,¹⁷ fellow theorist Shimon Dubnov’s secular form of Zionist nationalism eliminated God, the *Torah*, and the foremost notion of the Promised Land. Dubnov therefore sought to construct a secular conception of history as the alternative foundation for a Jewish identity, holding that its’ basis was an empirical historical consciousness. Accordingly, Graetz’s essay ‘Construction of Jewish History’ which began the secular modern field of Jewish historical studies in the mid 19th Century, promoted an empirical emphasis on the rational aspects of Jewish culture, neglecting the Hasidism and classical Jewish messianism associated with contemporary schools of cultural Zionism and Jewish revivalism¹⁸. This new brand of sociological, non-spiritual, approach to Jewish historiography thus attempted to constitute the most important manifestation of Jewish nationhood, nationalism, and identity, whereby Jewish culture and religion, rather than representing the history of Jewish existence, were merely superstructural expressions of a more fundamental national and social reality¹⁹. Israeli anti-Zionist political sociologist Avishai Ehrlich asserts that while such secular-Zionist notions opposed traditional ways of living according to the *halacha* (Jewish Law), and rejected rabbinic authority, these were still in effect inseparable from centrally religious-Zionist conceptions.

In defining the “central theme of Jewish mythology”²⁰ as the *galut* and the *geula*, Ehrlich explains that the secular Zionist theories of Dubnov, Graetz, and others have remained fundamentally affixed to the very religious themes central to the Jewish faith. Elrich, himself a secular Jew, asserts that despite it’s attempts to reject the central themes of

Jewish theology, such as the Promised Land, *galut* and *geula*, secular Zionism fails to “sever its umbilical cord with Jewish mythology”²¹. Despite the secular ideals promoted by the early Zionists, it was impossible to avoid Jewish history and deny that the Jewish past had an inextricably indivisible religious context. In light of this reality, a religious-Zionist ideology developed from the writings of Ahad Ha’am (1870s – 1927). Ha’am developed a “Cultural Zionsim”, which called for the reconstruction of religious Jewish traditions in order to form a national-cultural identity that hinged upon the spiritual premise of *The Promised Land*.

From the establishment of the State of Israel in 1948, the initially intended separation of Synagogue and state were entwined. A critical premise of the Jewish people in exile was that, if they remained faithful to God and religious practices and precepts, the Jews would return to the ‘Land of God’ as promised to Abraham. As Jack Schechter has noted, this was a “never-rescinded, eternal promise...an irrevocable right and a permanent possibility”²². As recorded in Genesis (13:15): “All the land that you see I will give to you and your offspring forever”. The corollary of this creationist narrative is an indivisible theological and historiographical interpretation of Jewish history which has defined Zionism. The academic arguments among religious and ‘Religious Cultural Zionists’²³ such as Will Herberg and Martin Buber, show the internal debates that are a part of what we often think of as an unrelenting, unified rhetoric. In Buber’s relation of modern Israelis to their historical and religious past, and thus to God, the defining relation of the Jew to the divine is adumbrated in the Biblical covenant²⁴. Buber stresses that the modern historian, the “man of today” has “two approaches to history... to contemplate it as a free thinker, or to view history dogmatically...as though the main lines were already traced on some roll which need merely unroll”²⁵. Such an awareness and acknowledgement of the potentially historically distortive intermingling of theocratic interpretations over time are essential in assessing the notion that *the land was promised* to the Jewish people.

The Jewish Bible has always approached, and still does, every generation with the claim that it must be recognized as a document of the true history of the world²⁶. As evident in his 1948 essay “The Man of Today and the Jewish Bible”,²⁷ Buber’s historiographical interpretation of the *Torah* is largely selective. A pervasive religious literality associated with post-Zionism is subdued through a clear disregard for the allegorical aspects of the Hebraic text: “If biblical history does not recall actual events, but is a metaphor or allegory, then it is no longer biblical.”²⁸. This underlines Buber’s emphasis on Jewish history as a *divine* centre-point of Jewish Religious-Cultural faith and identity, a distinctive hallmark of the Religious Cultural-Zionist brand, whilst disparaging the potentially distorting nature of allegorical biblical allusions to Jewish historiography. Buber’s historiography is inextricably linked to Jewish religion and identity²⁹. It is a personal, Biblical interpretation. Herberg analyses this in his critical essay “The

Writings of Martin Buber'. He consistently refers to the books of the *Torah* and the imperative conception of the *galut*, in criticism of Buber's biblical selectivity and his lack of theological literality. Herberg insists that, in failing to "categorically"³⁰ employ biblical allusions to the Jewish *galut* period, Buber's historiographical interpretations are flawed and his religious, Zionist preconceptions are apparent.

Herberg, however, references Deuteronomy 5:6 – "I am the Lord your God, who brought you out of the land of Egypt" – citing a "focal point in the crises of crises for which all redemptive events in the history of Israel are understood"³¹. Thus, whilst denoting a more literal reading of Jewish sacred text, Herberg directly conjoins the very theological notions and understandings derived from the Torah with that of empirical fact and historiography. Herberg's approach is a stark counterpoint to Buber's selective, more pragmatic methodology, which prioritises Zionist, religious nationalism at the forefront of Jewish spirituality and Biblical readings. Hence, in citing "wider implications for his thinking", Herberg disparages Buber's "unwillingness"³² to fully embrace and incorporate the literality of such theological interpretations, predominantly regarding the Exile, within the Religo-Cultural Zionist brand as a spiritual, nationalist embracement of the *galut* and conception of the Promised Land³³. Herberg's historiographical interpretation hence becomes indivisible from a fundamentally theological basis, supporting the accuracy of the statement. In his essay *Zakhor*, Yoseph Hayim Yerushalmi argues that the historian serves no purpose but to "sever us [Jews] from tradition" and that the historian thus provides "little basis" for a Jewish identity in the modern world³⁴. In his own words: "The future can only promise disappointment or the emergence of a new sort of Judaism"³⁵. David Biale rejects Yerushalmi's assertions within the context of the current, widening rift between secular-modern and traditionalist Religo-Cultural-Zionist conceptions and the pre-State genesis of secular Zionist theory. As Biale records, "The historian can play a different role, can expose our myths about the past... and thus liberate us from the burden of tradition, while presenting us with a new past we may not have yet considered."³⁶

Modern, post-State theories of Jewish "New history", led by primarily Jewish-Israeli self-proclaimed "New Historians", was, in essence, a reaction to the historical rigidity of cultural-Zionist historiography and its establishment of a religious Jewish identity, separated from premise of the *Promised Land*. As mentioned by cultural theorist Walter Benjamin, through "brushing history against the grain", these "New Historians" attempt to "construct" a new Jewish historiography, and, concurrently, a Post-Zionist identity through a contrarily empirical, secular lens³⁷. As Yoram Bilu³⁸ suggests, "If the very phrase "new past" appears to be an oxymoron, it is the task of the historian, in his or her constructive creativity, to give it legitimacy and life"³⁹.

Whilst such secular reactions to ‘traditional’ Jewish historiography have grown considerably since Israel’s establishment in 1948, they are largely unable to disassociate from Jewish theological historiography and the premise that the Land was promised. Prior to the 1948 establishment of the Jewish State, the primary aims of the Zionist movement lay in the re-establishment of Jewish sovereignty in the so-called ‘Land of Israel’⁴⁰. Early Zionist theories, such as Moses Hess’s 19th Century publication *Rome and Jerusalem*, claimed that Jews were ‘a nation’ independent of religion.⁴¹ This is correlative in the writings of founding Zionist political theorist Theodor Hertzl, of whom ardently envisioned a ‘secular Jewish’ government, a complete separation of church and state. “We shall prevent any theocratic tendencies from coming to the fore...we shall keep our priests within the confines of their temples”⁴². Yet, Karsh points to the ‘problem of the territories’ the West Bank and the Gaza Strip. Here, the prevalence of a theological interpretation and its indivisibility from Israel’s political edifice has persistently resurfaced. As noted by Effriam Karsh in his 1994 *Israel at the Crossroads*, “The doves on all religious-clerical questions...whose very position on the problem of the territories is founded on a particular reading of what all hold to be compelling, divinely inspired texts”⁴³. The application of this theocratic historiographical lens⁴⁴ can be seen in the rhetoric of Israel’s religious, academic and political spheres. As declared by Chaim Weizmann⁴⁵ “You imagine that the mandate is our Bible. It is the Bible that is our mandate”⁴⁶. Weizmann’s rhetoric, hence, clearly displays the historiographical interpretation and incorporation of theological ideals that dominate the context of Israel’s establishment and governance. The genesis of such Religious-Cultural interpretations of Jewish historiography is alluded to by anti-Zionist historian Noam Chomsky⁴⁷, who refers to the founding of the Jewish state as one of fundamentally theocratic footings:

“From 1948 on, Zionism meant the ideology of the state. A state religion”⁴⁸.

Much like the Religious-Cultural Zionists of his time, Chomsky principally maintains a Zionist support for a Jewish ethnic homeland. However, he distinguishes between the concept of a “Jewish ethnic homeland in Palestine” and that of a “Jewish ethnic state”, disparaging Israel’s politicised intermingling of synagogue and state⁴⁹. In referring to the Jewish state ‘concept’ as a “complete anomaly”, Chomsky argues that such intermingling foundations of theological and historiographical interpretation directly contradict the concept of a democratic State, as it is understood in the Western tradition, whilst accepting its indivisibility⁵⁰. Such centrally religious Jewish and Cultural-Zionist concepts are, to a great extent, affixed to Israel’s historical and contemporary political sphere, an outcome directly influenced by the premise that the land was promised to the Jewish people.

The unique anomaly of Jewish historiography is categorised by the conflicting, yet inseparable religious and secular prisms of its interpretation. This notion is clearly evidenced in relation to the opposing yet fundamentally conjoined schools of thought that encompass Jewish history, and its construction over time. These ideas collectively derive from, and are inseparable from the fundamental, Jewish premise that the land was promised, a notion manifested throughout the geographical origins of the Jewish people, differing strands of Zionism, 'New History', and the political amalgamation of Synagogue and State.

(to add to endnotes)

¹ According to Noam Chomsky in 2004 article *"Israel and the Palestinians"*: *"Israel is based on a fundamental and so far irresolvable contradiction...as the 'Jewishness' of the Jewish State is no mere matter of the symbolism, but is built into the institutional structure and ideology in a fundamental manner and is subject to little internal challenge or debate..."*

² James Parkes, in the preface to his book *"Whose Land?"* acknowledges the dilemma of any writer who attempts to write 'objectively' about the territory at the center of the 'Jewish-Israeli issue'. He notes that: *"If I call it the Land of Israel, Judea, The Promised Land, The Holy Land or Palestine, each name has a slant in favor of one hypothesis or another..."*

"biblical historiography", these historians defend a Rankean "Positivist" approach to Jewish history.⁸

Footnote definitions:

Galut: Jewish diaspora

ENDNOTES

- 1 S Dufoix, "Dispersion: A History of the Word Diaspora", in *Brill's Specials in Modern History*, vol. 1, 2016, 83.
- 2 W Dever, L Grabbe & K Whitlam, "Histories and Nonhistories of Ancient Israel", in *Bulletin of the American Schools of Oriental Research*, , 1999, 89-96.
- 3 Ibid., p. 92
- 4 Ibid., p. 89-96.
- 5 Emeritus Professor of Hebrew Bible and Early Judaism
- 6 J Stökl, "Reviewed Work(s): Ancient Israel: What Do We Know and How Do We Know It? by Lester L. Grabbe", in *Brill*, vol. 1, 2010, 157.
- 7 Dever, Grabbe, Whitlam, op. cit., p. 89-96.
- 8 Ibid., p. 89-96.
- 9 Ibid., p. 94-96.
- 10 P Davies, *Rethinking Biblical Scholarship*, in , 1st ed., New York, NY, Routledge, 2014, p.
- 11 Ibid., p. 26.
- 12 B Kimmerling, "Academic History Caught in the Crossfire: The Case of Israeli-Jewish Historiography", in *Indiana University Press*, vol. 7, 1995, 55.
- 13 W Dever, op. cit., p. 89-96.
- 14 R Patai & Y Yerushalmi, "Zakhor: Jewish History and Jewish Memory", in *The American Historical Review*, vol. 88, 1983, 1239.
- 15 B Halpern, *The Idea of the Jewish State*, in , 2nd ed., London, UK, Harvard University Press, 1969, pp. 95-101.
- 16 Ibid., p. 95-101.
- 17 C Lancu, "From the "Science of Judaism" to the "New Israeli historians": Landmarks for a History of Jewish Historiography", in *Studia Hebraica I*, vol. 1, 2003, 3-6.
- 18 "Die Construction der Jüdischen Geschichte (The Construction of Jewish History)", in *Ein Skizze*, vol. 3, 1846, 81-97.
- 19 Ibid., p. 81-97.
- 20 N Ehrlich & N Yuval-Davis, "The Work of Avishai Ehrlich: Political Socialist, Activist", in *Cambridge Scholars Publishing*, vol. 1, 2013, 80.
- 21 Ibid., p. 80.
- 22 J Shechter, "Journey of a Rabbi: Vision and Strategies for the Revitalisation of Jewish Life", in *University Press of America*, vol. 2, 2014, 321.
- 23 W Herberg, "The Writings of Martin Buber", in *Meridian Books*, vol. 1, 1956, 26-53, <<https://archive.org/details/writingsofmartin006933mbp>> [accessed 18 March 2017].
- 24 Ibid., p. 26-53
- 25 Ibid., p. 26
- 26 Ibid., p. 26-53
- 27 M Buber & A Biemann, *The Martin Buber reader*, in , rev. ed., New York, Palgrave Macmillan, 2002, p. 55.
- 28 Ibid., p. 55.
- 29 Ibid., p. 55.
- 30 Herberg., op. cit., 26-29.
- 31 Herberg., op. cit., 26-53.
- 32 Herberg., op. cit., 26-30.

- 33 Herberg., op. cit., 26-53.
- 34 Patai, Yerushalmi, op. cit., chapter 4.
- 35 Y Jobani, "David Biale. Not in the Heavens: The Tradition of Jewish Secular Thought. Princeton, NJ: Princeton University Press, 2011. xiii, 229 pp.", in AJS Review, vol. 35, 2011, 454-456.
- 36 D Biale, "Confessions of an Historian of Jewish Culture", in Jewish Social Studies, vol. 1, 2017, 40-51.
- 37 W Benjamin, "On the Concept of History", in N/A, vol. 1, 1940, 7.
- 38 The Hebrew University of Jerusalem
- 39 Biale, op. cit., pg. 40.
- 40 T Hertzl, The Jewish State, in , 2nd ed., N/A, American Zionist Emergency Council, 1946, p. 146.
- 41 H Becker, M Hess & D Goldblatt, "A Study in Jewish Nationalism. Rome and Jerusalem.", in American Sociological Review, vol. 8, 1943, 608.
- 42 T Hertzl, op. cit., p. 146.
- 43 E Karsh, Israel at the crossroads, in , 1st ed., London [etc.], British Academy Press, 1994, p. 15.
- 44 Ibid., p. 15.
- 45 Former President of the Zionist Organization and first President of Israel
- 46 Shechter, op.cit., p. 321.
- 47 N Chomsky & I Pappe, On Palestine, in , 2nd ed., Chicago, IL, Haymarket Books, 2015, pp. 35-110.
- 48 Ibid., p. 6.
- 49 Ibid., p. 35-110.
- 50 Ibid., p. 35-60.

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Herberg, W., (1956) *The Writings of Martin Buber*

This source has proven largely useful due to its clear demonstration of the theological and historiographical debate within the most religious strands of Cultural-Zionist historiography, essential to answering the set question.

Firstly, this source inadvertently highlights the changing nature of Jewish historiography relating to religious-Zionist academia around the period of the state of Israel's 1948 establishment. In doing so, the author challenges Buber's writings as an early rift in Jewish cultural-Zionist historiography, concerning a separation from academic religious literality, and its applicability to Jewish historiography. Secondly, the author's refutation of fellow cultural-Zionist historian Martin Buber's approach to Jewish historiography, in relation to his partially secular-leaning theological interpretations, targets a selective historical approach. This is principally in relation to a disregard for the core Jewish premises of the 'Exile' and the notion of the 'promised land' as recorded in his 1936 publication "The Man of Today and the Jewish Bible."

Here, the supposed selectivity of Buber's portrayal, or lack thereof, of such central intertwining religious and historical aspects of Jewish historiography, according to Herberg, hence imply a lack of religious literality and, thus, historical validity. Whilst such accusations are, largely, biased and somewhat unreliable concerning the author's clear religious predispositions, the nature of this debate demonstrates an invaluable, early example of internal religious-Zionist academic challenge and inquiry into Jewish biblical revisionism.

Dever, W., (1999) *Histories and Nonhistories of Ancient Israel*

Histories and Nonhistories of Ancient Israel is a useful source as it presents both religious and secular perspectives surrounding the co-dependent historiographical nature of the Torah and archaeological, artifactual evidence to Jewish history.

An expert on sacred Hebraic text and an archaeologist specializing in Jewish antiquity, Dever presents a unique and multi-faceted perspective of Jewish history. Yet, in ardently promoting the foremost validity and usefulness of Jewish sacred text, he expressively dismisses empirical, secular historiographical approaches, including "Biblical-Revisionism". However, usefully, whilst presenting the greatly differing approaches of secular Biblical-Revisionist Philip Davies, including the very criticisms of his own methods, he makes the integral connection with Davies' writings and his own, concerning the inseparability of religious influence from a historiographical study of Jewish antiquity. In doing so, his approach allows one to contrast Dever's

historiographical methods with a variation of historiographical approaches: both religious and secular. However his meticulous selections of varying academic historical judgments are inherently poised towards an advancement of his own theologically informed historiographical approach. Moreover, in prioritising the 'traditional', 'narrative history' of Jewish sacred text, the author asserts a secondary role of archaeological evidence as "mute", and a mere means of "illumination" of biblical Jewish historiographical evidence, an arbitrary dismissal suggestive of the limitations of his objectivity.

Chomsky, N., & Pappe, I., (2004) *On Palestine*

This source was greatly useful, principally due to its direct and relevant addressing of the set question, and specific focus on the project's final point: the lacking separation of Synagogue and state.

On Palestine, a recorded debate between leading anti-Zionist and secular Jewish historians Ilan Pappe and Noam Chomsky, discusses the key Jewish premise that the land was promised relating to the political ramifications of the intermingling of Synagogue and state, through a secular historiographical lens. Regarded as an ardent anti-Zionist and outspoken advocate for secular Judaism, Chomsky's perspectives are inherently guided towards an opposition to religious Jewish historiography within an Israeli political context. Yet, Pappe, through a promotion of Jewish 'New History', examines the "anomaly of Jewish historiography" via a challenging of the 'traditional' and 'narrative', histories of Jewish sacred text. However, whilst such historiographical approaches essentially differ, their usefulness in a debate setting are limited due to a lacking variation of perspective, and thus fail to holistically present both religious and secular facets of Jewish historiographical interpretation.

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James Young

ALLIANCE HUB

REFLECTION STATEMENT

“The fact that all of this was happening in virtual space made no difference. Being virtually killed by a virtual laser in virtual space is just as effective as the real thing, because you are as dead as you think you are.”

– Douglas Adams

My purpose in *ALLIANCE HUB* is to examine the impact of virtual worlds on identity and assess whether the tenets of earlier philosophies maintain relevance within contemporary society. To this end, I will employ *EVE Online*, a science-fiction video game of a virtual world, as a background. *EVE Online* aims to emulate the complexity of the real-world, including relationships, occupations, economy, government and more, within an imaginative setting of fantasy and outer space. The growth of people joining and interacting within virtual worlds reflects their contemporary significance. Accordingly, I have constructed *ALLIANCE HUB*, in the form of a website for TEST Alliance, a faction within the virtual world of *EVE Online*.

To ascertain if previous philosophies exploring identity are still valid for virtual worlds, it became necessary to define the role that factions play within *EVE Online*, exerting great influence upon people in virtual worlds. The *ALLIANCE HUB* website allows me to present disparate aspects of personal and group identity, enabling effective communication of factional events and developments within *EVE Online*.

My audience is intended primarily for those who use virtual worlds and subscribers to the *EVE Online* video game, while remaining accessible to a wider audience, as identity, the formation of the self, in virtual worlds is a burgeoning contemporary phenomenon. Problematically for many users though, many faction websites such

as TEST Alliance¹ and The Empire² have minimal graphics, confusing interfaces and navigation, and densely packed information. As a result, I had to make some changes to the construction of *ALLIANCE HUB* in order to maintain clarity and avoid confusion. The articles by Deborah Rosen and Elizabeth Purinton³, with their reference to “a cognitive landscape” inspired me to look beyond aesthetic qualities, towards the construction of a website that is engaging and accessible. Additionally, the article by Gek Woo Tan and Kwok Kee Wei⁴ enhanced my understanding of techniques of subtle suggestion and reading paths. These guidelines allowed *ALLIANCE HUB* to communicate clearly to a wider audience, providing a logical path of progression.

The multimedia elements of *ALLIANCE HUB* are in the form of video and audio. My primary inspiration was popular videos from YouTube which outline and document a broad range of ideas within the virtual world of EVE Online. These internet sources, such as vlogs and faction journals, provide significant information and news to EVE Online subscribers; as such, I decided to mirror this media form in *ALLIANCE HUB*, rather than emulate high production values such as graphical fidelity and audio elements contained within comparable professional websites. As a result, the audience viewing *ALLIANCE HUB* will experience and engage with more familiar media, thus affording clearer understanding of the underlying theme of identity formation.

The conceptual development of *ALLIANCE HUB* vacillated amongst several exciting ideas. My initial interest was to explore the foundations of governmental power because I was intrigued by current debate surrounding the trade-off of personal liberty in exchange for enhanced security, inviting consideration of the extent to which society has departed from this foundation of societal governance. Further research into Hobbes⁵, Locke⁶ and Rousseau⁷ developed my understanding of differing definitions of the boundaries of governmental power, offering diverse explanations of a supposed social contract that all people make with their government, specifically the acceptance of the rule of law. Rousseau asserts that a restrictive social contract can still easily

1 TEST Alliance forums: Test Forums Please Ignore. [online]
Available at: <https://forum.pleaseignore.com/>

2 SWC Galactic Empire. [online] Available at: <https://www.swc-empire.com/>

3 Rosen, D. and Purinton, E. (2004). *Website design: Viewing the web as a cognitive landscape*, 57(7).

4 Gek, W.T. and Kwok, K.W. (2006). *An empirical study of Web browsing behaviour: Towards an effective Website design*, 5(4).

5 Hobbes, T. (2010). *Leviathan: Or the Matter, Forme, and Power of a Common-Wealth Ecclesiasticall and Civill*. New Haven, CT: Yale University Press

6 Locke, J. (1980). *'Second Treatise of Government'*. Cambridge, MA: Hackett Publishing Co, Inc

7 Rousseau, J. (2003). *'On the Social Contract'*. New York: Dover Publications Inc

exist within a modern representative democracy, despite the influence of factional elements. Like members of TEST Alliance, contemporary citizens compromise their freedoms, including freedom of information, privacy and free will for the promise of security and structure.

Usefully, the philosophers also analysed the various forces that shape human moral and intellectual development. In response to these findings, *ALLIANCE HUB* explores how perception of the world coloured by social membership shapes identity. Of particular interest, John Shand's *Philosophy and Philosophers*⁸ introduced me to monism and dualism, notably explaining Hobbes' materialist ontology and *Cartesian Dualism* in Descartes' writing, ideas which influenced me to consider how humans formulate thoughts and subsequently, identity. *ALLIANCE HUB* attempts to convey this blurred duality of identity through melding emotions, relationships and other aspects of the real world together with the virtual. In the construction of *ALLIANCE HUB*, I considered these notions of dualism and the social contract, reflecting how a virtual world as a whole can influence an individual's identity, through explaining not only the macro societal influences such as economic shifts and global scale conflict, but also the micro personal influences such as individual tragedy.

Studying Kurt Vonnegut's novel *Cat's Cradle* for the "After the Bomb" unit in English Extension 1 was useful for implementing a progressive discovery about TEST Alliance, similar to the novel, in which subtle information throughout builds to inform the viewer. Furthermore, satire conveys the attempt to manipulate information, as does TEST Alliance. George Orwell's novel *1984* was inspiration for the darker science-fiction theme, where the underlying sinister aims of the rulers are scarcely opposed. This subtext of satirical literature is mirrored in *ALLIANCE HUB*, in which the true motives of the faction leaders are masked by distracting exterior conflicts, similarly to *1984*. Consequently, these texts influenced the tone of my content, being both persuasive in sinister motives and communicating these concepts to the reader with greater clarity, in a more exaggerated and satirical way.

I was initially determined to present these ideas through creative writing. However, attempting to limit the scope of my thinking to fit within a story while preparing my Viva Voce led me to conclude this concept would almost necessitate a critical essay. Wanting to utilise a creative form, I continued to look for inspiration.

8 Shand, J. (1993). *Philosophers and Philosophy: An Introduction to Western Philosophy*. Westminster, London: Penguin Books

A personal interest in science-fiction proved useful for a creative application to *ALLIANCE HUB*. I believe science-fiction has an inherent philosophical utility because it disassociates the reader from reality, partially suspending cognitive biases, leaving presented ideas unobstructed. *ALLIANCE HUB* was influenced by Cyberpunk, a sub-genre of science-fiction and the post-structuralist Baudrillard proved helpful here. In his notions of *Simulacra* and *Simulation*, he postulates the replacements of human understanding of reality with signs, symbols and representations, variously identified as ‘Simulations’ where the sign reflects reality, or ‘Simulacra’ where the sign is not grounded in reality. Virtual worlds, like *EVE Online*, act as a nexus between Simulacra and Simulation, as the science-fiction world represents a Simulacrum ungrounded in reality, simultaneously facilitating a simulation of real social processes. As social interactions become increasingly virtualised, human communication is melding within an invented framework not grounded in reality. Thus *ALLIANCE HUB* has explored how the self is increasingly connected with a virtual identity. The news articles, for example, contain personal responses to real-world events based on emotions grounded in the virtual-world.

I observed an increasingly critical focus on the media in 2016–2017, especially ‘fake news’ prevalent during the US election and Brexit. Considering the media within the context of Baudrillard’s *simulation*, our particular socio-moral judgments are dictated by a constructed media reality that intentionally obscures its biases. I determined to integrate elements of this obscured bias in *ALLIANCE HUB* through media reporting, to highlight the diverse forces that shape identity in my context.

Personal experience with virtual gaming worlds, particularly Massive Multiplayer Online Role Playing Games (MMORPGs) such as *EVE Online*, *Star Wars Galaxies* and *Ultima Online* contributed to the consideration of virtual identity. The death of Sean Smith, a member of the US Foreign Service killed in the 2012 Benghazi embassy attack, known as ‘Vile Rat’ in *EVE Online*, demonstrated the interaction between virtual worlds and virtual identity. Real world memorials and tributes from the *EVE* community flowed in response to the death, genuinely mourning his passing, presented in the achievements section of *ALLIANCE HUB*, raising \$25,000 for his family within twelve hours. This blurring of his real-world and virtual identities exemplified the real-world responses elicited in a community that interacted exclusively with his online alter-ego. Other examples of in-game behaviour manifesting as real-world actions include players purchasing in-game goods and services with real money, some living comfortably off it. This raises a significant question about players’ sense of identity, as their real-world emotions, friends and sometimes income are all derived from an entirely separate digital existence, confirming that the online realm is, for them, as formative as the real-world, reflected in *ALLIANCE HUB*’s characters.

Creating the website *ALLIANCE HUB* for my major work placed me well outside my comfort zone, yet was deeply enriching and rewarding. The creative process required a melding of philosophy and science-fiction with a non-traditional multimedia form. Additionally, I have had to learn skills in website development and media production, including film and sound design to effectively engage my audience. Simultaneously, the way I read and extrapolate information from academic and fictional texts has dramatically evolved, heightening my ability to synthesise distinct ideas into a cogent creative piece.

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ALLIANCE HUB

ABOUT NEWS ACHIEVEMENTS STRATEGIES

OUR HOME




Welcome to Alliance Hub, the official site of Test Alliance. We are one of the largest factions in EVE Online, governing hundreds of worlds and tens of thousands of citizens. Be sure to examine the [dictionary](#). For seekers of the truth, go to the [news](#). For seekers of virtue, go to [achievements](#). For seekers of destiny, go to [strategies](#).

ALLIANCE HUB

ABOUT NEWS ACHIEVEMENTS STRATEGIES

OUR HOME



Face it, you are lost

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ALLIANCE HUB

ABOUT NEWS ACHIEVEMENTS STRATEGIES

OUR HOME



You have chosen wisely

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ALLIANCE HUB

ABOUT NEWS ACHIEVEMENTS STRATEGIES

OUR VIRTUE


Alliance Achievements #200 Transcript

This month's achievements are especially noteworthy. Our first piece is an interview with Chribba, a well-known philanthropist and middleman in Test Alliance. He tells us his story of how he came to middleman over USD \$6 million in trades, as well as his view on some other groups.

Piece #1

Our second piece will look back at the legacy of the legendary Vile Rat, and his diplomacy, which Booda Booda of Test Alliance intends to re-gain.

Piece #2



ALLIANCE HUB

ABOUT NEWS ACHIEVEMENTS STRATEGIES

OUR DESTINY

Manifesto

Conduct Directives

Black Ops Directives

Leadership Decisions

ALLIANCE HUB

ABOUT NEWS ACHIEVEMENTS STRATEGIES

OUR TRUTH

Next Page



Rogue Faction Claims Responsibility for Funeral Attack



Allegations of EVE Online Managers Colluding with Goonswarm Faction Rampant



Record Setting Mercenary Heist in Tessera Sector

VISUAL ARTS

Oliver Lee-Young

Stages of Grief

REFLECTION STATEMENT

As I grow older, the concept of death is becoming more familiar. Death has rippled through my family and peers. Consequently, I am acquainted with grief and with the journey it mandates.

My body of work explores the different stages of grief that I have experienced and endured.

These stages are shock, anger, denial, sorrow and acceptance.

Each individual artwork reveals my emotion that is relevant to each stage.

These works do not rationalise grief, but inhabit it.

Charcoal was used for its capacity to smudge and evoke a rawness.

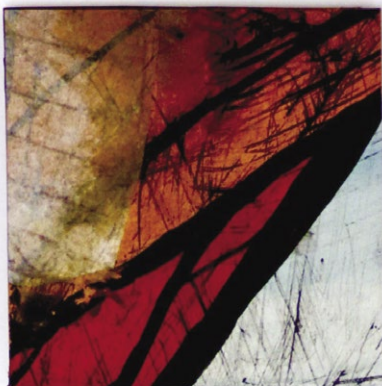
The machinations effectively convey the chaotic nature of “anger”. The use of inks, conversely, flows freely and easily. This allowed me to delineate more precisely a dystopian and melancholic atmosphere.

The use of gouache was a contrasting technique used as I became more attentive to the pattern and colour rather than “what it looks like”.

After it was fragmented and arranged, the gouache added another dimension to my body of work.

I was significantly influenced by the contemporary artist, William Kentridge.

His artworks were inspirational as they leave much to the interpretation of the viewer, allowing for a thought-provoking experience.





THE KIRCHER COLLECTION
HSC BODIES OF WORK FROM
THE CLASS OF 2017

VISUAL ARTS
CHARCOAL, INK
AND GOUACHE ON
WATERCOLOUR PAPER

115





Joseph Ghiazza

A not so brief criticism of history and the ambiguity that 'truth' brings

ESSAY

"Yeah, well, you know, that's just, like, your opinion, man."

Jeff Bridges [The Dude] *The Big Lebowski* (1998)

The forerunner of the social sciences, History, is primarily concerned with discerning the actions of the past and trying to create an understanding of that which has happened is, at its core, defective. The notion of a historical truth has often been heralded as the fulcrum of History, upon which a string of concepts are attached; creating a single streamlined historical narrative. The very nature of 'truth' should be fact, but not in the case of History, where the opinion of the historian becomes the primary reference point, rather than the facts on which the truth is built. This imperfect model can only work in a perfect system. Outside of that vacuum, the pursuit of a singular truth is impossible due to the great expanse of interpretation, resulting in a state of perpetual revisionism, one where no definitive conclusion on a particular issue can ever be derived. This changes the dynamic of History in such a way that it becomes almost exclusive to post-modernism, although still incorporating elements of other schools of thought through the selection of sources. Hence, the pursuit of a historical truth itself is a "preposterous fallacy". Due to the current desire for historical truths, the academic community has created a system of enquiry, with so few parameters, that it becomes impossible to set any boundaries as to what is relevant to the study and what is not. This allows for the 'truths' being formed to take precedence over the facts. Hence, in its current form, the historical method has broken down due to the nature of historical enquiry, the existence of multiple schools of thought and the need to be selective when choosing sources, all of which further the ambiguity of 'truth'.

1 E.H. Carr *What is History* (1st ed., p. 6)

The primary flaw of History is the methodology that is used to produce historical accounts, as it has established a system that enables the distortion of the notion of truth. As History is a social science, it combines both elements of the humanities (interpretation and opinion) and the sciences (objective fact), creating what E.H. Carr describes as “stone fruit”², consisting both of a “hard core”³ and “fleshy pulp”⁴. Both humanities and sciences seek for a truth, meaning that what is accepted will be a universal truth until it is either disproved or elaborated upon⁵. Where these two fields differ greatly is that while a scientific truth is objective, a historical truth is not, as it relies heavily on the values and beliefs of both the historian and the time period when it was established, to allow the interpretation to be accepted. Therefore, as Sigmund Freud theorised, what is a ‘truth’ in History, is not always a fact.⁶ In the case of the Battle of Hastings, all historians can agree that it occurred in 1066. That is a fact which may be objectively proven and therefore follows the investigative principles of a science. However, unlike the facts, the ‘truths’ of the battle such as its causes are heavily disputed. Some historians such as Michael Lawson⁷ and Christopher Gavett⁸ state that it was the decision of King Edward (the Confessor) to change his heir to the English throne from William of Normandy (William the Conqueror) to Harold of Wessex. Others state that it was purely as a result of the Norman desire for expansion and their fear of an eventual English invasion and victory over Normandy.⁹ This ambiguity of ‘truth’ has allowed for radical ideologies to justify their actions through the use of the past as a defence for the actions of the present. This can be seen throughout history. Pope Urban II’s 1094 speech was used by Fulcher of Chartres and Balderic, Archbishop of Dol, to justify the largescale mobilisation of a fighting force from Western Europe to the modern day Middle East to “humble the hairy scalp of those who resist [the West]”.¹⁰ More recently, Islamic fundamentalists use the destruction that the Crusades brought to the Eastern Roman Empire and the Islamic settlements in the region as a reason for their jihad against the West.¹¹ Margret MacMillan writes in *The Uses and Abuses of History*, that the historical method itself has allowed for people, throughout

2 Ibid.

3 Ibid.

4 Ibid.

5 S. Freud *International Zeitschrift für Psychoanalyse: Konstruktionen in der Analyse* (vol. 23, reprint, p. 399) (1937)

6 Ibid. (p. 397)

7 M.K. Lawson *The Battle of Hastings, 1066* (1st ed., p. 219-220)

8 J. Trigg *Battle Stories: Hastings 1066* (1st ed., p. 29-31)

9 E. Freeman *History of the Norman conquest for England: its causes and its results* (1st ed., reprint, p. 743-751)

10 Robert the Monk (c. 1100-1101)

11 Al Hayat Media Center *Rumiyah: The Ruling on the Belligerent Christians* (Issue 9, 2016, p. 4-10)

all of History, to construct outrageous arguments due to the inclusion of truths that are not necessarily fact.¹² In his speeches to the German population prior to his Reichstag electoral victory in 1932, Adolf Hitler often focused on how, even before the conception of the Weimar state, the democratic system had failed the people. He, as well as a large portion of Germans believed that they had been “stabbed in the back”¹³ when the Socialist government signed the Armistice (November 1918) and Treaty of Versailles (June 1919). The Socialist politicians were labeled the “November Criminals”¹⁴, destroying any chance for redemption. This historical ‘truth’ overrode the then governments’ ability to use facts to rebuke Hitler and the NSDAP’s claims as society had sided with the emotionally charged ‘truth’, rather than the objective fact that the German military could no longer compete in the war or protect the nation’s borders. The historical method itself presents such grossly vague guidelines that the historian can create a historical ‘truth’ that is not completely factual, leading to the rise of ambiguity surrounding the concept of truth as it loses its connection to fact. This ambiguity can be used to justify the actions of extreme ideological groups, turning history into a weapon, highlighting the defective nature of its current form.

The second factor that tarnishes the current understanding of History is the existence of multiple schools of thought, such as post-modernism and empiricism as they conflict with each other, not allowing for a single ‘truth’ to be established. Since the conception of an academic pursuit of history by Herodotus c. 425 BC, historians have had different understandings of the notion of history; how to apply historical method and the selection of sources that they wish to use. At a superficial view, the availability of multiple perspectives seems a positive as it encompasses all elements of the historical debate. This constant process of thesis and antithesis has resulted in the continuous reinterpretation of the past and provides no real, definitive outcomes. Hence, the multiple perspectives and schools of thought create a system of historical revisionism, one which expels the pursuit of historical truth as it becomes impossible to derive a singular statement of fact. The earliest academic historians, Herodotus and Thucydides, established this notion of school of thought, with the former preferring to write texts that were commonly considered a “popular” history,¹⁵ a historical narrative that is designed as entertainment and financial reward, while Thucydides preferred a more academic stance, attempting to place greater emphasis on fact rather than his personal beliefs. Due to the division between the two, the earlier research that Herodotus had undertaken was ignored by Thucydides, who stated that the former

12 M. MacMillan *The Uses and Abuses of History* (1st ed., p. ii)

13 A. Hitler *Mein Kampf* (1st ed., reprint, p. 12)

14 Ibid.

15 G.M. Pflitzer *Popular History and the Literary Marketplace, 1840-1920* (1st ed., p. 54)

merely focused on “matters of contemporary history”,¹⁶ and didn’t believe that his research was “safe to be relied on”.¹⁷ As a result of their different schools of thought, a synthesis of the two’s interpretations was not undertaken, meaning that the works of Thucydides could never create a truly factual ‘truth’ about the First Peloponnesian War.

This conflict progressed throughout time and can now be seen with the debate between Peter FitzSimons, a Herodotean subscriber, and Peter Stanley, an empiricist, both of whom write about Australian military history. Stanley served as Professor at ADFA, Principal Historian at the Australian War Memorial and Head of the Centre for Historical Research at the National Museum of Australia. His repertoire comprises primarily of academic research, publishing sixty journal articles, thirty-six chapters in books and anthologies, two novels and twenty-nine books. A journalist, FitzSimons’ sole purpose is to entertain and to sell to the masses for financial gain. His body of work includes such publications such as *Victory at Villers-Bretonneux: Why a French town will never forget the Anzacs*, *Gallipoli*, *Tobruk and Kokoda*, all of which Stanley has described as “a graphic novel without the pictures; cartoon history by the kilogram”,¹⁸ stating that FitzSimons “can tell a story, but he really doesn’t understand his subject”.¹⁹ In their publications, Stanley and FitzSimons provide different arguments and evidence of research about the activities of the Australian military, while largely ignoring the other, due to the school of thought that they subscribe to, ensuring that historical truths cannot be achieved. The existence and acceptance of multiple schools of thought presents a troubling reality; that a unified statement can never be achieved, therefore, removing any chance of achieving a definitive historical truth. Instead, a range of conflicting perspectives that prevent historians from synthesising arguments at the fear of receiving a blow to their ego. Hence, the current practice of recording history is defective as what is ‘true’ to one historian will not be to another, meaning that History’s desired outcome of a state of total historical truth can never be achieved.

Another limitation of the historical model is the need to be selective with sources. When engaging with a historical enquiry, the historian is made privy to copious amounts of information which they must review, interpret and discern. Lytton Strachey’s 1918 *Eminent Victorians* provides an apt insight into the rationale of an historian, stating,

16 Thucydides *History of the Peloponnesian War* [translated by Richard Crawley] <http://classics.mit.edu/Thucydides/pelopwar.1.first.html>

17 Ibid.

18 P. Stanley *Three Great War histories review: Was the slaughtering really worth it?* (12th of November 2016) <http://www.smh.com.au/entertainment/books/three-great-war-histories-review-was-the-slaughtering-really-worth-it-20161107-gsj05o.html>

19 S. Matchett *Legends of the fall or fallacy in Anzac legend?* (6th of October, 2009) <http://www.news.com.au/news/legends-of-the-fall-or-fallacy/news-story/c6d9067f1cbbaa9ac16eae2e324dd638>

“ignorance is the first requisite of the historian – ignorance which simplifies and clarifies, which selects and omits”.²⁰ This selection (and omission) of sources is often dictated by the desired perspective the historian wishes to portray and the school of thought that they subscribe to. While the omission of particular sources may seem as though it has little impact on the outcome of the enquiry, it can drastically distort the true nature of an event when it is taken to an extreme. Australian historian Keith Windschuttle has produced a range of academic works during his career, with five of them discussing the fabrication of Aboriginal history, which he believes attempts to “dupe”²¹ the modern Australian political and social systems into compensating for the “past that [the Aboriginals] have created”.²² To justify Windschuttle’s controversial stance on Aboriginal people, he has embraced empiricism, which only accepts empirical evidence such as government documents and verifiable statistics and facts, therefore omitting every element of folk art, law and culture, the only media through which Aboriginal history was recorded. Similarly, across all of his body of work, Elliot Sperling also adopted an empirical eye, though to a lesser extent than Windschuttle. Sperling attempted to use history to justify the notion of a free Tibet by stating that it was never a Chinese territory. To justify this, Sperling states that government or other official documents from the period must be used to support a claim, stating that, “it is important to focus on the fact, not the myth, so discount anything that cannot be proven to be true like relics, stories and other nonsense”.²³ In this way, Sperling is similar to Windschuttle as he too ignores folk art, law and culture, but also emphasises the point that Domäpa Yöntän Gyatso makes in *Proof that Tibet Can Absolutely Not Be Called a Part of China: The Quintessence of Truth*, that ethnography and trade maps cannot be included as they do not present an accurate representation of the state’s borders and inhabitants as migration between the two states (China and Tibet) was common practice and traders had not established trade borders between the two, considering them one state. It is not only empiricists who distort the understanding of the past through the omission of sources, it is common across all schools of thought: Israeli historian Benny Morris only uses Israeli sources, Susan Sontag only includes and acknowledges sources that show Leni Riefenstahl as a Nazi sympathiser, and Saint Bede the Venerable, an early Christian historian believed that he should only use sources that show how God is working through history. The selection and omission of sources has meant that historians can essentially justify any claim that they make by placing emphasis on particular pieces of evidence and

20 L. Strachey *Eminent Victorians* (1st ed., p. i)

21 K. Windschuttle *The Fabrication of Aboriginal History, Volume Three: The Stolen Generations* (1st ed., p. 34)

22 Ibid.

23 Appendix A

ignoring others, often using their school of thought to justify this selection process. It is this ability of the historian to create any historical narrative possible, creating many different perspectives, resulting in a state of revisionism, furthering the ambiguity of truth under the current historical model.

In isolation, the shortcomings of history provide little impact. It is only when they are considered together that the current model fails as a result of the inability to create historical truths. In a statement of disdain to this failure of history, Dag Hammarskjöld, past Secretary-General of the United Nations stated in 1960 that “historical truth is established; once an allegation has been repeated a few times, it is no longer an allegation, it is an established fact, even if no evidence has been brought out in order to support it”. He emphasized that the notion that in the pursuit of establishing a historical narrative, the historian will take liberties to ensure that what they produce is considered the ‘truth’. The process of history has been broken since it was established, due to the few restrictions that have been put on it, such as the nature of historical enquiry, the existence of multiple schools of thought and the selection of sources. While this freedom does allow for a greater range of perspectives to be evaluated, it remains that it has meant that a consistent narrative has and will never be produced due to the blurring of the distinction between fact and opinion. At its core, the current model for historical enquiry is defective.

APPENDIX A

Personal correspondence with Elliot Sperling (sperlin@indiana.edu) from 1st of January, 2017

1. *You are often considered an empiricist in reviews of your works and often advertise yourself as such. How can you be an empiricist if you are so blatantly pro-Tibet and why do you not use any sources that come from the average person at the time, why focus on the word of the ruling class?*

“... [Historians are] the product of their own research and careful deliberation. While yes, I do sympathies to a greater extent with the Tibetan people, I always stay true to the history, and the danger that you risk is inserting your own personal bias. It is important to focus on the fact, not the myth, so discount anything that cannot be proven to be true like relics, stories and other nonsense.”

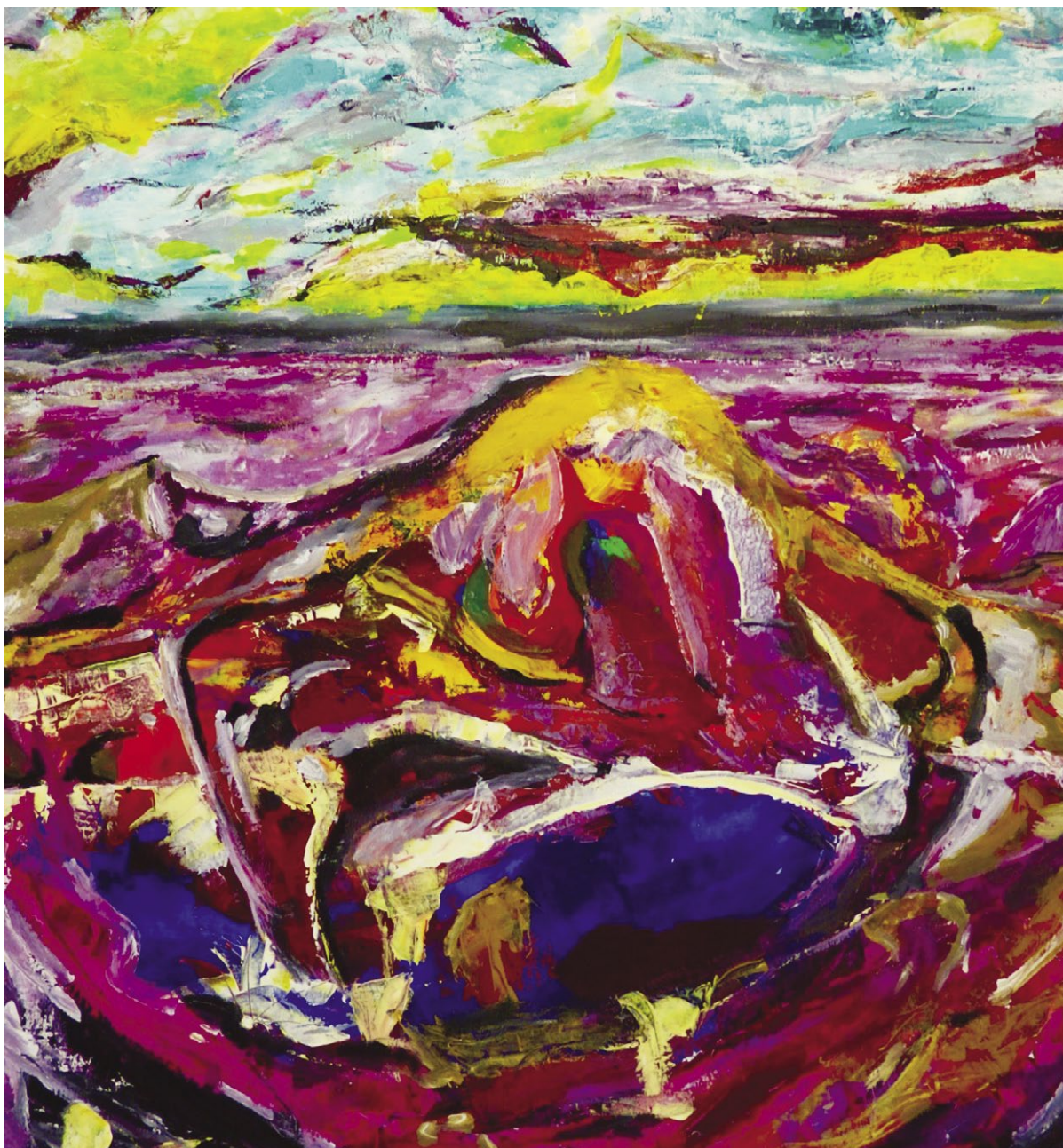
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Jackson Twomey

Minimalist nature

REFLECTION STATEMENT

Exploration of landscapes through construction and deconstruction of form, allows me to explore the meaning people derive from experiences between them. The use of action painting techniques and pictorial space emphasise the various emotional interpretations of landscapes. Thus, through differing representations in artworks one comes to deeper understandings of societies' wide and varied understandings of landscapes.







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