HISTORY
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freedom

contents

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Head of School

I am delighted to welcome the Winter 2013 issue of *Retrospect*, the journal which, as ever, is an excellent vehicle for the display of the abilities of our School's student communities. The theme of this issue – Freedom – may seem very different from that of the Spring number: whereas failure is a key theme of life in general and thus the topics that our disciplines chart, it plainly lacks the heady, even intoxicating, attractions of freedom as a concept and subject, since the latter has been a key driver of so many great human endeavours. That said, freedom, and the multifarious quests to achieve it, do not escape entirely many other human responses. These can range across the bitter and bittersweet, as well as ones at the other end of our palates, both intellectual and emotional. On the one hand, there is the view propounded at the end of each stanza of William Norman Ewer's 'Five souls', written in the year of The Third Battle of Ypres, the carnage of which ended at Passchendaele in November 1917:

> 'I gave my life for freedom - This I know
> For those who bade me fight had told me so.'

On the other, there is the admixture of responses that can be detected in Mark Twain's view of his homeland's possession of:

> '… three unspeakably precious things: freedom of speech, freedom of conscience, and the prudence never to practice either.'

There are numerous, very different takes on freedom in the pages which follow. In the academic section, there is an interesting and thoughtful article on the freedom to excavate in archaeology, a topic which merits being returned to repeatedly because excavation is, quintessentially, a destructive process. The definition of freedoms now often leads to a consideration of rights; such matters are explored in a discussion about United Nations human rights conventions and interventions in other countries.

Features in this issue include an interview with one of the Freedom Writers about their work; this remarkable group of disadvantaged school students coalesced around schoolteacher Erin Gruwell in Longbeach, California. A Classics feature on the freedom of artistic licence in portrayals of Classical literature provides a further, different perspective on freedom.

In summer 2012, the School began – on a small scale - a new initiative: employing our own students as interns to carry out 'improving works' of a variety of kinds in the William Robertson Wing. In the reviews section, Alex Wood has written a piece about his Archaeology internship over that summer with Employ.ed. There are also film reviews on Blue Jasmine, widely considered to be Woody Allen's return to form, and Filth, which features one of the nastiest cops on the silver screen.

Congratulations are due to *Retrospect's* new editor, Lydia Willgress, for overseeing this issue, in which I am sure you will find much of interest.

IR

LYDIA WILLGRESS

Editor

It was not without trepidation that I took on the role of Editor at *Retrospect*. Having been involved with the publication for three years, I knew that I had large boots to fill. What if everyone had forgotten about us? What if I had no capacity as an Editor at all?

The first social of the term dispelled those anxieties. We packed out Lounge bar with 50 new writers and the room buzzed with ideas. We tripled our membership from last year and were inundated with students wanting to write, design, edit, *anything* for us.

Freedom has been accepted by writers in all three disciplines, and the range of articles that we have had submitted has been astounding. The breadth of articles has shown that freedom is defined by individuals in different ways – it is not just a release from slavery, nor only a synonym for liberty. It can mean hope, fear and happiness. It can be applied to literature, people, films, fashion. Editing this issue was a delight, and I hope the passion of the respective editors and writers shines through.

It is not without an excellent team, and an overwhelming amount of support from the University's History, Classics and Archaeology School, that this issue has come together. I am also eternally grateful for the hard work of Josh Peter, our fabulous designer, who does things with design that I am unable to imagine, let alone do.

We look forward to what the Spring edition will bring. For now, enjoy!

LW

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Edition of 1000

societies

HISTORY

ELLIE BACK

For anyone who's not sure exactly what we do, the Edinburgh University History Society is a society for anyone with an interest in history. We're proud to announce that our claim to be one of the biggest societies at the university has been confirmed again this year, with over 300 paid members. Many thanks go out to everyone who's come along to any of our events so far, we've had a great time organising them and hope you enjoyed yourselves.

We started off the year with a whirlwind Freshers' Week, including our Meet and Greet, an extremely well-attended pub crawl (we had to move you along in shifts!), and our annual trip (free to all members) to Edinburgh Castle, as well as getting to meet you all at the Societies' Fair.

Since then, we've hosted all sorts of events, including some casual meet-ups, a joint pub quiz with the North American society, a fantastic lecture by Dr. Cogliano and a walk to Duddingston to visit the oldest surviving pub in Scotland - the Sheep Heid Inn.

We're currently planning ahead for the rest of the first semester, in particular for our annual Winter Ball, which will be taking place in the Scottish Café of the National Gallery, a beautiful venue we're very excited to be hosting in. Our most glamorous, glittering event of the year, the night will include drinks, a three-course dinner and a traditional ceilidh. We've also got plans for a possible museum trip, and as always, our social secretaries are coming up with plenty of fresh ideas for socials. For the second semester, we're looking into the possibility of an overnight trip away, as well as a visit to Stirling Castle.

We also have lectures by Dr Julian Goodare, Professor Carole Hillenbrand and Dr Adam Fox lined up, so keep an eye out for details of these talks, which are always great for hearing in more detail about an area of history that might be of interest to you, or helpful for a course. Alongside all this, we'll have the usual assortment of pub crawls, nights out and daytime meet-ups where you can get to know new people on your course, or just have a chat with our welcoming committee.

We also have our very own sports teams (women's netball, men's rugby and football), open to any member of the society – so please get in touch if you'd be interested in playing.

CLASSICS

DAVID MCGINLAY

This year we've tried to install a sense of ancient competition to the Classics Society, organising members into tribes that take their names from some of the great cities of the Ancient World; Alexandria, Athens, Rome and Sparta. Following in the style of the Olympics, we combine many aspects of the Greek lifestyle into our events promoting some friendly rivalry in the fields of athletics and drinking. Though we have still to insist our members recite, in the name of their tribes, on stage in the manner of the great poets and playwrights of the Great Dionysia. On that note, we have also managed to avoid the nudity of classical athletic events - here's to keeping it that way? As it stands, going into the second semester, Rome narrowly leads Alexandria in points, following a glorious display from both tribes at our infamous Olympic Flat Crawl of October.

This semester, for the Classics Society, will hopefully see the production of a spectacular tragedy as has become tradition for the second half of the academic year, following the success of last year's Electra by Sophocles and last semester's comedy, Aristophanes' The Birds. Auditions will take place early in the semester and all are welcome to try out.

Innovative Learning Week plans are also already underway. Our hope at the moment is to put on a series of events that will immerse the attendees in the everyday life of the Ancient World and culminate in a feast and perhaps even our own staging of the Dionysia, with various productions - I personally hope for Euripides' Medea.

If we have as nice a spring as last year, we hope to revive the Meadows' edition of the Olympics from its brief hiatus. It will be the final event where one tribe will clinch victory from the hands of the others. Suggestions for more 'modern' events are welcomed by the Committee. Having said that, 'Compact Discus' is not necessarily something we will go ahead with.

ARCHAEOLOGY

ASHLEIGH WISEMAN AND TYLER MACKIE

Archaeology Society (ArchSoc) hold a variety of events throughout the academic year and would love you to get involved. Here is just a little summary of our biggest events we have had so far:

Our dig at Amisfield during Freshers' Week proved to be very interesting with one of our members managing to haul out an entire intact pot (what are the chances?!) whilst excavating. Some of our new members had the chance to excavate for the first time and thoroughly enjoyed it. We have also teamed up with the Amisfield Project to bring you a wonderful series of handy workshops and a chance to create an exhibition for a museum. This is an extremely rare opportunity so send us an email for more information.

Our themed pub crawl involved tigers, mice, reindeer and even water-fowl. We competed against each other in boat-races and ended the evening with a hip-hop dance-off: a definite zooarchaeological success.

Our Palaces of East Lothian trip went equally well, being shown around Dirleton Castle by a man dressed in Douglas Armour being the highlight of the trip, as well as our Academic Representative becoming the ad-hoc tour guide at Linlithgow Palace.

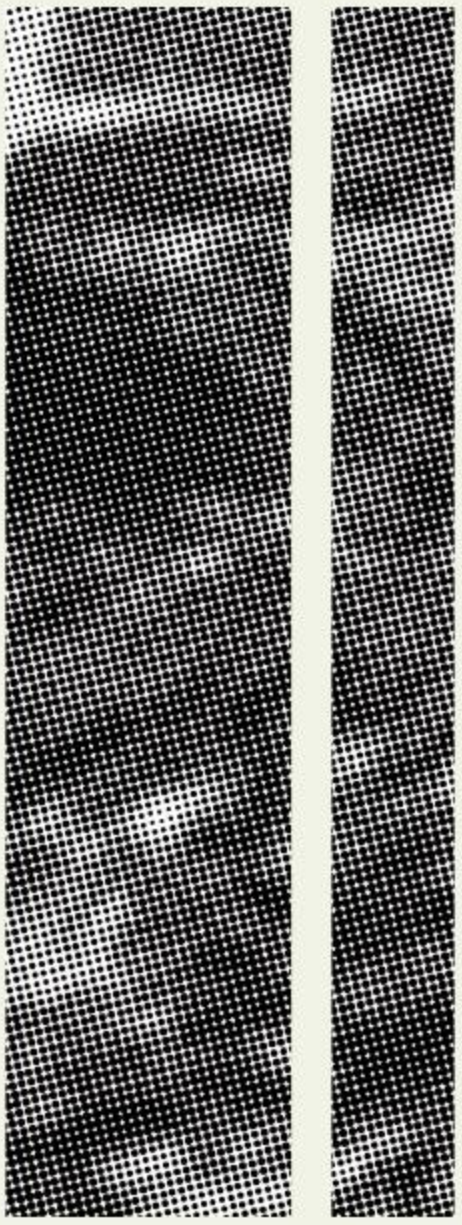
We had our first workshop on 18 September with John Wells taking us on a little tour around Arthur's Seat (although the ArchSoc Secretary accidentally sent people up the wrong side of the clifffor a scale up towards St Anthony's Chapel!) We soon ventured back down to a less windy place and started flying our kites. We managed to get some great pictures, had an accidental kite fight, and ended our day in the pub.

Our first lecture was a resounding success as we packed out the entire lecture hall for Dr Charlotte Roberts' presentation on palaeopathology. Needless to say the pub afterwards was equally as packed. Dr Roberts expressed how nice it was to be able to chat to some of our students, so thank you to all that attended and made the evening a massive success.

This term, we've also dabbled in a joint lecture with Classics Society. Dr Richard Bussmann gave a talk on Egyptology and temple cult after a wonderful gallery tour of the Egyptian exhibition in the National Museum.

Our Bioarchaeology themed week ended with a bang as we had our first flat party: Egyptians,scientists, "Syphilis" and "Leprosy" came together over some strong punch. This was followed by a trip the next day to the Surgeon's Hall museum, complete with a tour of the private section. They even had a Neolithic burial and cist, as well as some more pickled bits and bobs.

ArchSoc has also begun its own academic journal called InSitu. This peer reviewed journal will be for archaeology students as well as post-doctorate fellows to get their academic work out on a published platform.



RETROSPECT
LOUISE MORGAN

It has been a busy semester for Retrospect, spending two days at the Freshers' Fair in September getting to meet all of the newcomers to Edinburgh, and convincing a fair few of them to join Retrospect. This year was particularly successful as we trebled our membership compared to last year – a huge welcome and thank you to all of our members, old and new.

Our first social – a Meet and Greet night – allowed the new recruits to get a better idea of what Retrospect involves, as well as a chance to meet members of the editorial team. This also enabled our editors to get to know other members of the society, and allowed us to encourage as many people as possible to submit articles for publication. Filling most of the Lounge Bar in Teviot, we all had a lovely time getting to chat with many of the writers who are featured in this issue.

Our first fundraiser of the semester was a good old-fashioned bake sale. Despite the freezing Edinburgh weather, and some fierce competition, we toughed it out for the afternoon. Thanks to the Mary Berry-worthy contributions of the team, ranging from flapjacks to cupcakes and everything chocolaty in between, we raised over £60 to go towards printing costs.

At the start of October we had our first pub quiz. Our very own Editor and Academic Editor, Katherine Dixon, were the quizmasters for the night, with questions ranging from current affairs to, of course, the history, classics, and archaeology round. The top prizes of a lovely bottle of wine and some sweets went to very well deserving teams, despite the stiff competition. This was the first of two pub quizzes of the semester. Both were thoroughly enjoyed by all, and helped to raise around £100 each, which was a huge help in printing this issue.

Our final social this year was shared with the History, Classics and Archaeology societies and took place in Vodka Revolution. It was a really great night, as everyone got the chance to catch up and have an amazing time, whilst being heavily adorned with sparkles and glitter.

Planning is already underway for the spring, with some great socials in the pipeline. A launch party for this issue will happen in the first few weeks of the new semester, giving everyone a chance to celebrate the publication of the journal with the writers and editors. You can also look forward to more bake sales and pub quizzes, as well as a few other surprises, which will all be updated on the Retrospect Facebook page and Twitter. Hopefully we will have a chance to meet you all soon!

SCHOOL NEWS *HEATHER WALKER*

2013 was a momentous year. We opened our new undergraduate common room, introduced peer support advice surgeries and launched our fantastic £7,000 undergraduate scholarship scheme. In September the School awarded eight scholarships worth £7,000 each to third-year undergraduates across its subject areas. Head of School, Professor Ian Ralston, said: "These awards were designed to reward and encourage excellence, so I was proud but not surprised by the high quality of the applications we received. Clearly we have some very talented and promising scholars amongst our third year intake. Well done to all of them".

Successful students represented a variety of degree programmes, both single and joint honours and included students who are currently spending their year abroad on International or Erasmus exchanges. September 2014 will see us awarding up to 10 more scholarships to students entering third year, so keep an eye on the School website to find out when applications open. Details of postgraduate level school scholarships will also be available on the School website.

The common room was officially opened by Head of School, Professor Ian Ralston, with a canapé and drinks reception on 2 October. The event was attended by representatives from the undergraduate community, student societies and peer support. Located in room 2.30 on level 2 of the William Robertson Wing and with a capacity for 60 people the common room is open until 6pm. It offers comfy sofas, lunch tables, a snack machine, a tea preparation area with fridges and kettles, laptop tables and lockers. Richard Kane, School Head of Student Administration, said: 'Our students are at the heart of everything we do. We believe a crucial part of demonstrating that and providing a world-class student experience is making sure all our students have a 'home' in the School itself so they know they are an integral and important part of our larger community.'

The common room is also the venue for the new peer support scheme advice surgeries. Third or fourth year student volunteers are available Wednesday (2.00-4.00 pm) and Friday (12.00-2.00 pm) during term-time for first year students to consult for general information and advice. The volunteers will be able to share their experience and add to the support already available to students through their Personal Tutor and the Student Support Office.

academic

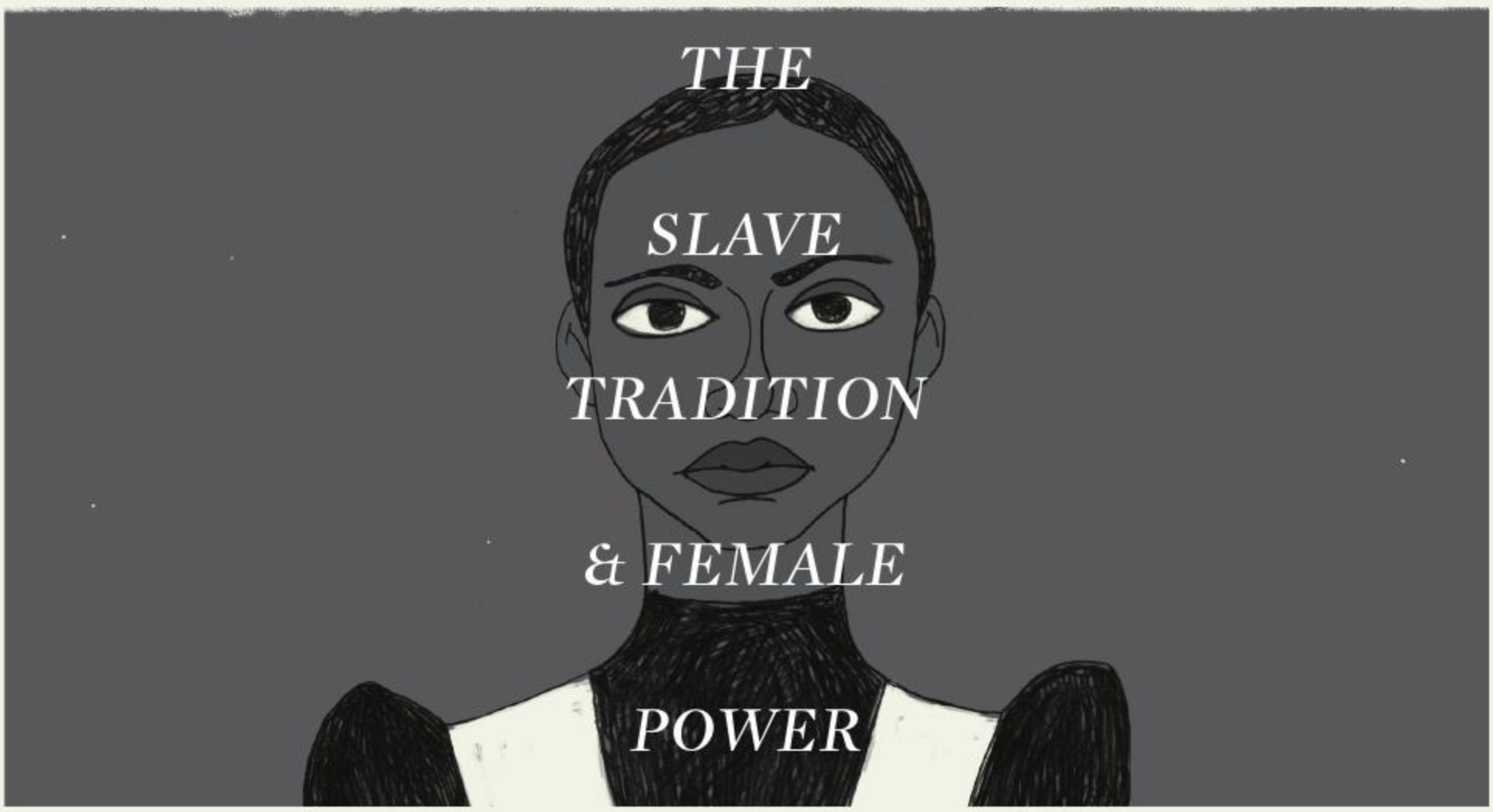


illustration Maria Stoian

LUCY SCOTT

'The success of African-Americans in maintaining a life of their own has dictated a recognition that slavery is always a negotiated relationship. Human beings find ways of asserting their humanity despite all efforts to reduce them to mere animals without a will of their own. Slavery can never be as absolute as slave-owners might claim it to be and wish it to be and legislate it to be.'

Edmund S. Morgan: American Slavery, American Freedom

The system of slavery in the American South sought to enforce complete control over every man, woman and child held in bondage. Within the confines of their bonds, however, many slaves managed to find a small amount of autonomy, enabling them to create lives in their quarters that were distinctly and remarkably their own. Away from the watchful eyes of their masters, slaves found small measures of freedom to build relationships with one another and, as Morgan argues, preserve and develop some of their African cultures such as music and dance. Within this article I will be focusing on some of the ways in which slave women were able to prevent their total enslavement and pursue what freedom they could using various methods of resistance.

Slaves, female slaves in particular, have often been presented as passive victims of slavery; they were typically referred to by historians through the actions of their surrounding whites and it was only a few individuals who rebelled against the system. In actuality, slaves put up a constant battle against their enslavement in the hope of freedom. These acts may not have been grand but when the sources are studied, they are consistently present. White owners and earlier historians tended to overlook black female presence and it has only been since the 1960s that a concerted

« female slaves faced a 'dual form of oppression' as they were exploited both sexually & economically »

effort to 'find' them in the archives has been undertaken. From these studies we can see that some of the female slaves who have been recorded were the bravest and most rebellious of those on the plantation.

Unlike male slaves, women were less likely to attempt methods of resistance such as running away to another plantation or escaping to North America. Fearing punishment, and often tied into slavery by family responsibilities, slave women became adept at finding chances to resist their plantation roles, often through opportunities presented to them during their work. They also took control of their own bodies, ultimately their master's property, and their decisions regarding work and pregnancies created an effective way to rebel against their enslavement. Within their quarters, female slaves were able to assemble networks of support allowing them to create a fragile buffer from the absolute cruelties of slavery. While we can only attempt to construct an understanding of what they faced on a day-to-day basis, what shines through is a continued display of tenderness and warmth towards each other and their families. In what were often painfully hopeless situations, slave women showed a great tenacity to create their own worlds and while physical freedom may have been denied them, they showed that they could take charge of their own behaviour and exercise a small but crucial amount of free will.

Darlene Clark Hine argues that African-American female slaves faced a 'dual form of oppression' as they were exploited both sexually and economically. Their most important role on the plantation was as 'breeders' of the next generation of slaves. From the moment they stood on the auction block to when they arrived and worked on the plantation, this role was impressed upon them. Healthy slave children would have provided a

substantial return on a planter's investment. Moreover, the ban preventing further importation of slaves from Africa in 1807 placed an even greater emphasis from white control on female slaves to reproduce. Some masters, in order to encourage their slave women to become pregnant, would arrange unions between their slaves. Rose Williams, for example, was forced by her master to sleep with another slave, Rufus, who she hated. Interviewed after emancipation and when she was over ninety years old, her resentment towards her owner was still present: 'I allus holds it 'gainst him. What he done am force me to live with Rufus 'gainst my wants.' Rose attempted to resist Rufus, however threats of being whipped and separated from her own family made her change her mind. Rose's story was not uncommon and many slave women found it the safer option to submit to the wishes of their masters. Those who could not fulfil their role would be punished and sold on to another plantation. However, there were women who chose not to submit to the pressure of their owners. Through manipulation of their job roles or their brave attempts at going against masters, these women used what methods were open to them to rebel against the system, risking severe punishment if caught.

'Most meant also, of course, to live through it, and survival is a form of struggle. But everything – from songs, to tales, from heroes to villains, from religion to music to action – shows that the central idea and the never absent dream was to end slavery, to be free.'

Herbert Aptheker, American Negro Slave Revolts

Out in the fields, female slaves would often work in the same jobs as men, however in the Big House domestic roles were seen as quintessentially feminine tasks. Within roles such as cooks and nurses opportunities to resist, even so far as causing physical harm to their masters, could be easily found. Incidents of female slaves poisoning their owners have been noted in records going back to as early as 1755. Even just by disobeying orders domestic female slaves could, as Elizabeth Fox-Genovese comments, make the lives of their owners 'an unending war of nerves.' Slave women were aware of their opportunities and became skilled at creating schemes and excuses in order to twist situations to their advantage. When Alcey's master, for example, prevented her from changing from a cook's job to a field worker, she became disruptive and stole or destroyed much of the provisions that were meant for the table. Similarly another slave, Maria, complained so much that she was 'in a very bad condishon every thre or fore weks' that she was eventually moved by her overseer to the less demanding job weaving. Maria then went on to make a strong recovery enjoying 'as good health as any person.' As Deborah Gray White argues, complaining of symptoms which sound like menstrual complaints, feigned or not, allowed her to be moved to an easier job. Maria informed her owner on her recovery that her new found weaving skills had probably increased her worth by around thirty dollars. By manipulating their positions and taking advantage of the chance to resist their roles, slave women created opportunities to enforce their own choices. Moreover, from the accounts of their actions we can see how they knew that they could do this. They were not the passive victims that they were often portrayed. As Aptheker argues, the dream to be free was a constant force.

Maria is also an example of the slave women who used their gender and their own bodies to try and loosen some of the restrictions placed on them by slavery. Little was known regarding women's health, especially what could cause and exacerbate symptoms. White argues that this meant planters would sometimes give female slaves an increased food allowance or a lighter workload. This encouraged some slaves to feign or exaggerate menstrual complaints or even falsely claim to be pregnant. On his plantation, Landon Carter wrote that he suspected one of his slaves, Sarah, to be attempting to trick him. Believed to be pregnant she was given a lighter workload. However she then proceeded to lie up for eleven months before giving birth. Sarah, like other female slaves, understood her main function as a reproducer of slave children. She then used this against her master. As Fox-Genovese comments, this resistance presented 'a marvellous challenge' to masters: 'you want me to reproduce as a woman, treat me as a woman.' Women such as Maria and Sarah demonstrate how some female slaves were willing to take the risks; Sarah could only pretend to be pregnant for so long before she would be found out and punished. But what is also important is that masters like Carter were aware of these incidents. As Eugene Genovese argues, at times slavery forced planters to recognise that their slaves had their own free will and, furthermore, the ability and capacity to enforce it.

Some slave women who wished to resist getting pregnant, also practised methods such as abstinence, contraception and abortion. However, because these acts were from within the female slave network it cannot be known how many acts such as these took place. Interviews with former slaves reveal some of the methods they believed would prevent unwanted pregnancies: sucking copper coins whilst having sex or lying completely still for the duration, for example. On one plantation, three slave women interviewed spoke of how pregnancies could be terminated by drinking gunpowder mixed with sweet milk, or swallowing a teaspoon of turpentine every morning for nine days. Furthermore, many slave women who were unable to have children during their enslavement went on to have several after their emancipation. Through such methods of resistance slave women were again showing that they were unafraid to take control of their own bodies and attack the slave institution by refusing to bring another child into it. The choices they had to make however must have been painful as well as dangerous.

'The intricate web of mythology which surrounds the black women, a fundamental image emerges. It is of a woman of inordinate strength, with as ability for tolerating an unusual amount of misery and heavy, distasteful work. This woman does not have the same fears, weaknesses and insecurities as other women, but believes herself to be and is, in fact, stronger emotionally than most men. Less of a women in that she is less "feminine" and helpless, she is really more of a woman in that she is the embodiment of Mother Earth, the quintessential mother with infinite sexual, life-giving, and nurturing reserves. In other words, she is a superwoman.'

Michele Wallace: Black Macho and the Myth of the Superwoman

Through their actions, slave women showed that they were capable of taking opportunities available to resist; enforcing their own choices on to their masters and preventing the complete control that slavery claimed to have over them. They were the backbones of their plantations, both in the fields and in the Big House; they cared for the white families as well as their own in their quarters. Within their lives they faced an extraordinary amount of fear, hard work, and pain and yet they were not passive: they constantly struggled and fought against their bondage, always aiming to find freedom.

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THE UNITED NATIONS HUMAN RIGHTS CONVENTIONS:

Are There Universally Accepted Freedoms?

KATRIN HEILMANN

Freedom is the 'absence of inference or impediment' and freedoms feature prominently alongside rights in human rights, which are defined by A Dictionary of Law as: 'Rights and freedom to which every human being is entitled . . . It is sometimes suggested that human rights (or some of them) are so fundamental that they form part of natural law, but most of them are best regarded as forming part of treaty law.'

Today, when we refer to human rights we often refer to those spelled out in the United Nations' Universal Declaration of Human Rights in 1948 or the 1966 revision of the former in two Covenants: the International Covenant on Civil and Political Rights and the International Covenant on Economic, Social and Cultural Rights. Over the years, human rights have changed; they are not transhistorical, but very much testimony to the values of their time. For example, more recently in the wake of postcolonial thinking, the African Charter of Human and Peoples' Rights of 1981 and the Arab Charter on Human Rights (1994) were proclaimed, whilst new rights were added to the United Nations' catalogue of rights, such as the right to self-determination, the right to a new international economic order and the right to development. Yet, the very notion of 'universality' has been called into question by cultural relativists. It has also been questioned from the point of view of international law with regards to its role in the justification of humanitarian interventions. Especially, with regards to the latter, it needs to be emphasised that not all human rights are negative rights, given that they not only tell governments what not to do, but also set out government tasks like the provision of education, medical care or protection.

Franz Boas was the first to establish the principle of cultural relativism in anthropological research, though Alain Locke is usually credited with giving it its name. Cultural relativism holds that 'there is no universal standard to measure cultures by, and that all cultures are equally valid and must be understood in their own terms.' In denying the existence of universal standards, cultural relativists deny the existence of universal human rights. One of the most famous examples for a cultural relativist position is the American Anthropological Association's (AAA) Statement on Human Rights of 1947 issued in response to the UN Declaration. The AAA argued: 'if the essence of the Declaration is to be, as it must, a statement in which the right of the individual to develop his personality to the fullest is to be stressed, then this must be based on a recognition of the fact that the personality of the individual can develop only in terms of the culture of his society.' Consequently, according to the AAA an individual is defined by their culture, but there also needs to be a respect of cultural differences.

This respect entails an acceptance of difference that according to the AAA in 1947 goes against the universality of Human Rights. As a result, cultural relativists support regional or nation-based human rights conventions like the 1994 Arab Charter on Human Rights, which is seen as more suitable because it takes different cultural values into account. Conversely, the relativist argument gives legitimisation to regimes that oppress their people and disregarding their basic rights. For example, Lyotard criticised the fact that cultural relativism can be used by Holocaust-deniers to claim that their position is as valid as any other. The abuse of the underlying idea of the cultural relativist argument, that differences trump similarity, has also been popular with politicians today; especially post-9/11.

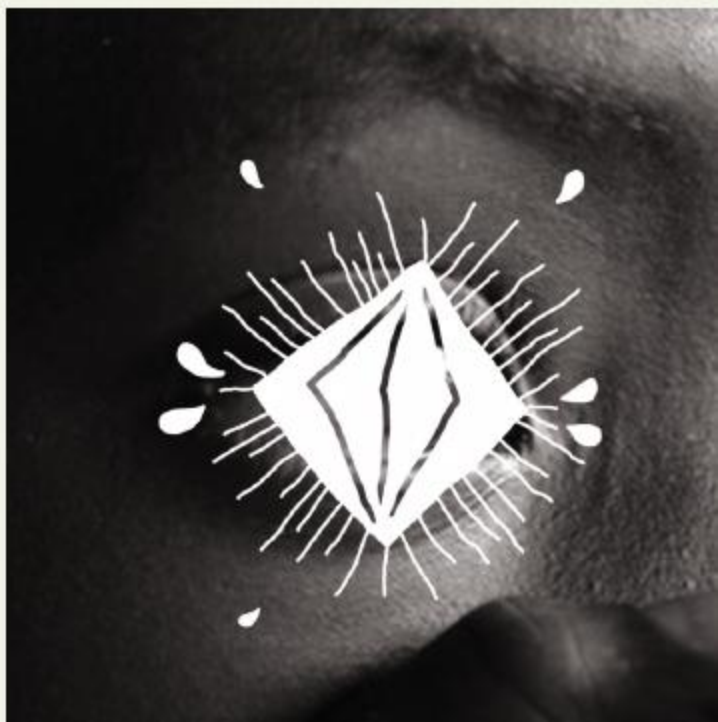
Against the backdrop of 9/11 and the war against terror, Samuel Huntington's famous 'clash of civilizations' has contributed to the debate concerning the compatibility of Islam and Universal Human Rights. Huntington argued that in the Post-Cold War era, 'civilizations' would increasingly replace ideologies or economic interests as main parties of international conflict. He conceived of eight different 'civilizations' as peaks of

« over the years, human rights have changed; they are not transhistorical »

cultural groupings characterised by a distinct language, history and religion. In emphasising difference rather than similarity Huntington's conceptualisation has proved a useful tool to the promotion of the 'Islamic fear' that characterised the early war against Terror. On the other hand, similar to cultural relativism, Huntington has had to face scrutiny as to the extent to which culture informs our values as well as to the underlying definitions of key terms like 'civilization' or culture. Broad terms like 'civilization', culture or freedom are often used for political purposes. Huntington's conceptualisation of eight different 'civilizations' is, for example, political in that his civilizations are per default prone to conflict in shared border regions, which underemphasizes the possibility of peaceful multicultural coexistence.

Internal and cross-cultural dialogues, in addition to peaceful coexistence, are at the centre of contributions to the Universal Human Rights debate by Muslim scholars. One such scholar is An Na'im who left Khartoum for Atlanta when the regime turned increasingly fundamentalist in 1985. An Na'im has pointed out that the debate about universal human rights and Islam is not just about cultural agency but in the end also about representation, legitimacy and ultimately political and civil rights: 'civil and political rights are vital because they create the space in which this debate can occur.' Consequently, different factors influence the standard of human rights. Among them are the form of government, the level of economic development, and access to communication and resources.

Yet, his view is just one of many given that both the great diversity within Islam with regards to the different schools of thought. Most notable of these are the different thought schools of Sunni and Shia and the varying strictness of their implementation of Islam; that is to say the degree to which the state in question defines itself as secular. For example, while most Arab countries would probably face difficulties when it comes to gender equality as stipulated in the Human Rights Bill. This would especially hold true for stricter adherents to the Sharia such as Saudi Arabia where the hijab is the official dress code for women. Similarly in Iran, the government has restricted female mobility, limited their work in the legal sector and allowed husbands to prevent women from working. In contrast, overtly secular countries like Turkey had gone as far as to forbid headscarves at universities until 2008 when the ban was lifted, though not without widespread public controversy. In the case of Iran or Saudi Arabia strong religious belief is one of the main causes behind the violation of gender equality whereas the Turkish government, with its insistence on secularism impinges on the freedom of thought, conscience and religion. As a result, human rights' universal character is contestable given that cultures are relative. The definition of culture itself however is controversial, as are the limits of tolerance and cultural acceptance. In an attempt to find an individual answer, cultural dialogue, both internal and inter-cultural, can help promote understanding between different cultures and might help adapt collectively traditions to modernity.



Religion has increased in importance post 9/11, which contributed to the justification of humanitarian interventions. Humanitarian Interventions are:

'A range of unilateral or collective actions taken by the international community to provide assistance to the population of a target state experiencing unacceptable and persistent levels of human suffering caused by natural disasters, deliberate government policy, or state collapse.'

According to Pattison, there are two main arguments for intervention: positive and negative duty. The positive duty argument posits that states have duties to people beyond the borders of their own state on the basis of their common humanity regardless of current institutional arrangements, or refers to shared practices of sovereignty, legal obligations under human rights. In contrast, the negative duty arguments view is based on the notion of redressing prevision violations of the duty not to harm those beyond your borders – which ultimately leads to a situation, in which it is 'impermissible not to intervene.'

Humanitarian interventions are often justified with reference to the freedoms contained in the UN Universal Human Rights Convention, even though interventions strictly speaking violate Isaiah Berlin's concept of negative freedom. For example, in the wake of the recent Human Rights abuses in Syria there have been calls by, amongst others, British Prime Minister David Cameron for an intervention on humanitarian grounds. Besides the use of chemical weapons against civilians and the prolonged government disregard of article 20, the right to peaceful assembly and association, there have also been severe violations of articles 2 (equal rights and freedoms), 3 (right to life, liberty and security of person) and 5 (no one shall be subjected to torture, inhuman or degrading treatment).

It has to be emphasised however that it is not just governments who have solely committed human rights violations, but also the rebels. Yet deadlocks in the United Nations Security Council as well as lack of public support in the wake of past experiences with US-led interventions in Afghanistan and Iraq have tempered states' willingness to intervene. One of the reasons for the difficulties associated with trying to justify intervention is that interventions stand on shaky ground as far as international law is concerned. This is because they essentially constitute an encroachment on state sovereignty, thereby undermining the state's credibility of holding up the terms of the respective social contract. According to the Rousseauian normative social contract, citizens trade in freedom for basic protection. By subordinating themselves to the general will, citizens escape anarchy. This simultaneously contributes to the formation of a state bearing republican characteristics. However, at the same time as rule through general will, there exists a rule of the majority over the minority, which can effectively be forced to be 'free.' In such a state, human rights aim to improve the position of the minority while simultaneously encroaching on the power of the majority. If now one of the other states were to intervene in another states' territory, that state might be tempted to try to replace the existing structures with its own.

Motives of interventions are often questionable. For example, the motives of the 2011 intervention by the USA, Great Britain, France in Libya under the umbrella of the 'responsibility to protect' have been questioned with regards to Libya being one of the major oil exporting countries, as well as taking into account Gaddafi's plan to introduce the Gold Dinar as African currency. Hence, universal human rights' status both with regards to its universality as well as to its legal basis will continue to be contested and spark debate. This is actually beneficial, as human rights cannot be written diachronically; they can only be written for today.

photo illustration Josh Peter/United Nations.org

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IS THERE A DIFFERENCE BETWEEN GRAVE ROBBING & ARCHAEOLOGICAL EXCAVATION?

ASHLEIGH WISEMAN

Human remains can offer an insight into past life; from this we can learn a great deal about health, diet, social relations, hierarchy, and belief systems. The most direct evidence comes from the excavation and scientific examination of remains by specialists. Yet, many members of the public are opposed to the excavation and/or display of human remains, calling it 'unethical.' Many even refer to this as grave robbing. The Oxford English Dictionary refers to grave robbing as an act of uncovering one's tomb or resting place and personal effects: archaeologists do just that. I hope to define the difference between grave robbing and archaeological excavation, with the overall discussion surrounding the ethical debate of ancient human remains.

The World Archaeological Congress represents archaeologists from around the world and, in 1989, adopted the Vermillion Accord on Human Remains for the respect of all remains; regardless of origin, date, religion, custom or nationality. This recognised the concerns that were raised by various ethnic groups, called for respect for the scientific value of remains and stated that the disposition of remains must be met with the agreement from ethnic groups. The Vermillion Accord has been recognised in both Britain and the United States of America (USA), and has made a considerable difference in the treatment of human remains in the past two decades. With an international implementation in place, one must be critical that many members of the public are still referring to archaeologists as 'grave robbers.'

Historic Scotland has laid out the guidelines for the care of human remains in the Treatment for Archaeological Human Remains: Historic Scotland Operational Policy 5 (2006), with the intent of setting a simple framework for the care and ethical treatment of remains by archaeologists within Scotland. The issues that surround this are a rather delicate matter to discuss, as they deal with both professional and personal beliefs. With the recent international debate of the reburial of Native American remains in the USA and of Aboriginals in Australia, it is impossible for the repercussions not to be felt in Britain. Many have called for the repatriation of human remains from museums and institutions across Britain, resulting in the need of many laws to be instated. Under Scot's Law all remains have the right to sepulchre and violation of this is punishable by the Theft Act of 1968. The common law of sepulchre protects the unlawful treatment and exhumation of human remains. The basic premise of this is that all remains are sacred and should be treated with the upmost respect, regardless of when they were interred. The act of sepulchre may seem great in theory, but it lacks in practise; the last recorded violation of this was in 1899 – 114 years ago. If archaeologists within Scotland abide by these laws and guidelines, and promote the ethical treatment of remains, then I am of the opinion that this cannot be defined as grave robbing.

Pagan groups within Britain are increasingly asking for human remains to be reburied. This has led to the establishment of groups, such as Honouring the Ancient Dead (HAD). HAD is an ethical body working within Britain to ensure the respectful treatment, and hopeful re-interment, of ancient human remains. In an interview with The Guardian Paul Davies, a member of the general public, stressed that remains deserve the same rights as living people, and that archaeologists and museums should respect this. However, this statement has been met with much criticism. If these remains are reburied, then future generations will not have access to the materials that can provide a great insight into the past. In 2010, HAD have stated that the no new knowledge could be gained by scientific research on remains.

Yet, what must be borne in mind is that archaeology and scientific methods are advancing on nearly a daily basis – what we cannot understand now about these remains, may be understood in years to come as technology advances.

Archaeologists in Britain are permitted to open graves, whereas the public are not, as graves archaeologists are advancing public knowledge of the past. However, Bahn (1984) has stressed that this often ignores the wishes of the dead – but surely this must only be applied to more recent burials, as who are we to say what the deceased's burial wishes were? What if an individual had his/her burial wishes ignored, are we then permitted to excavate their grave? Take the case of Charles Darwin for example, he wished to be buried in a village of his choosing, but instead was buried in Westminster Abbey. Similarly, Lenin stated in his will that he wished to be buried modestly, in accordance with the egalitarian principles. His wishes were ignored as his body was exploited for the political purpose of his successors.

And what about the opinions surrounding bog bodies? There is much debate surrounding the origins of bog bodies. Many are of the opinion that these individuals were human sacrifices; whereas others argue that they received this as a form of punishment. If this was a form of punishment, then that individual's rights were revoked by their own society. So why can we not place their remains on display in museums and use them for scientific research? The individuals were not intended to have a peaceful burial, so there should be no objection to excavation by archaeologists and for the remains to then be placed on display. Regardless, a letter was submitted to The Times stressing that the anonymous individual believed that displaying bog bodies (in this instance, Lindow Man) was 'tasteless and repellent . . . and he should be given the respect accord[ing] to the more recently departed.' Yet, there is a vast difference between the deliberate excavation of a grave and the accidental discovery of a body. If bodies are found during commercial peat cutting, as Lindow Man was, then the body must be exhumed and examined to clarify that this is an ancient body, and not the illegal disposition of a recent individual. Excavation of remains can then be crucial to legal practises.

« his wishes to be buried modestly... were ignored »

A survey was conducted in which thirty-six participants were asked if they agreed that bog bodies should be placed on display in museums (see Fig. 1). Nineteen of the participants (53

per cent) had background knowledge in archaeology and were aware of debates surrounding the ethical treatment of remains. Seventeen of the participants (47 per cent) had no prior knowledge of archaeology. All participants were aged between eighteen to thirty years old. 61 per cent of the participants believed that bog bodies should be placed on display. When asked why this option was chosen, the general answer stated that the remains were not dignified with a peaceful burial immediately after death, so why should that change now? Only 19 per cent of the participants objected to this, stating that the remains were once people and everyone should receive a peaceful burial. In general, the public are intrigued by bog bodies and wish to see them on display.

Grave robbing was a common act in Victorian Britain with the race to advance medical knowledge by universities, for example, the infamous Burke and Hare body snatchers. After interment, bodies were being exhumed from their graves and sold to medical schools for large quantities of money. This became such a problem that numerous laws were put in place to halt this, such as the Anatomy Act in 1832. Today, the benefit of archaeological excavation has been recognised by the government and the public as educational and relevant. Any museum survey proves just how fascinated the public are by seeing human remains on display. Grave robbing and archaeology therefore cannot be the considered the same practise as they aim to achieve different outcomes – one for educational purposes, the other for personal profit.

In the USA the laws regarding the display and excavation of human remains vary according to state. For example, in California all excavations must have a Native American observer on site, who will monitor the excavations to ensure that any remains that could be disturbed are being treated with respect. The National American Graves Protection and Repatriation Act (NAGPRA) is a federal law passed in 1990 that applies to all states; this calls for the re-interment of Native American remains held within museums and Federal agencies. Repatriation means that remains must be given to the lineal tribe for reburial, rather than being reburied by the institutional body. This law has recognised the ethical debate surrounding these remains, and states that all remains must be surrendered to tribes upon request.

However, this law has been met with much criticism, as it remains rather undefined. For example, if the remains are millennia old then how can a tribe affiliate themselves with said remains? Kennewick Man is estimated to be around 9000 years old and his discovery spurred a legal battle that lasted nearly nine years over the ownership of the remains. Five tribes claimed ownership to Kennewick Man, proving how unstable NAGPRA can be. US senator John McCain proposed an amendment to NAGPRA, asking for the definition of 'Native American' to be changed to that of 'what is indigenous to the United States'. This would classify remains of a certain age, such as Kennewick man, as non-Native American, allowing for these remains to be subject to scientific research to aid the educational knowledge of the past. However the amendment was never enacted, as it was thought that the amendment would not clarify these issues, but rather make them more complicated. One must be rather critical of this. If remains are over 9000 years old, then can anyone ever claim lineage? Belief systems, cultural practises and daily life may have changed drastically within that time frame, suggesting that modern day tribes cannot claim these remains as their heritage.

Grave robbing within the USA is harder to define. A quick search online will produce millions of results stating that all archaeologists excavating on Native American ground are grave robbing, not for scientific research. Perhaps, this is where the Oxford English Dictionary gained its definition of grave robbing, and that it is not applicable to case studies within Britain. In Britain there have been changing laws over the past few decades, which have sought to appease both sides of the arguments. In the USA this is still a rather delicate issue, for example, Native American remains can still not be placed on public display within museums – they must be copies. This argument has even had repercussions in Britain: The Burial Act which was first put in place in 1857 was reinstated in 2008, dictating that all human remains must be reburied within two years. Despite this being met with much criticism from archaeologists, it still allows for remains to be studied and to be reburied – appeasing both sides. Perhaps a similar law should be implemented within the USA.

In conclusion, there is a vast difference between grave robbing and archaeological excavation; one seeks to make a personal monetary benefit, whereas the other seeks to advance public knowledge of the past – they are not the same. The freedom of an archaeologist lies within the freedom of excavation and scientific research. As many fight for the freedom of speech, archaeologists will continue to fight for the freedom of excavation.

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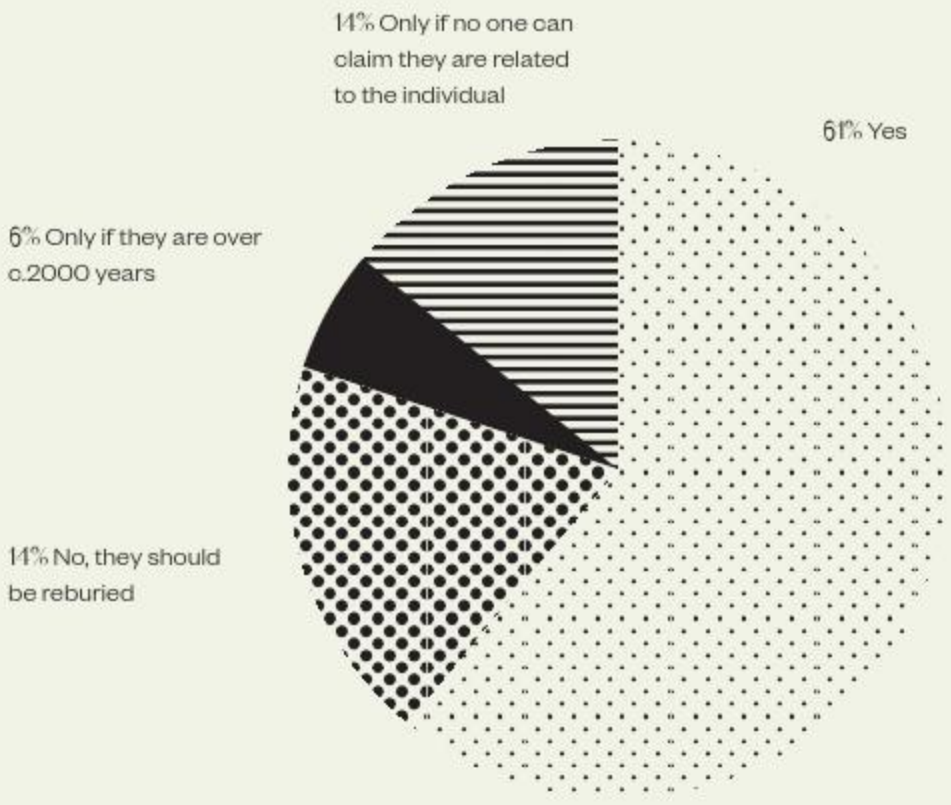
Should bog bodies be put on public display?



VIVAMUS ATQUE AMEMUS

Let us live, let us love: the fear of freedom in love.

EMILY RUSHTON

"If you love someone, set them free" - a platitude in literature created to give solace to those unlucky in love. As classical authors prove, this is hardly ever the true state of affairs. Classical literature has always grappled with the juxtaposition of freedom and love, continuously writing between a desire of male freedom against a secret wish of fidelity. Much as today, the secret desire of exclusivity and continual fear of infidelity began to cripple the loves of iconic authors, Ovid and Catullus. They begin their collections with entirely contrasting intentions. Ovid makes no mistakes of publicising his sexual encounters and the lothario-esque image he wishes to promote. Catullus conversely, from the very start emphasises his intense love for one woman, succumbing to his exclusive feelings. Although both authors begin in contrast, the one concurrence that shows is the rising envy of love that begins to consume them both.

Ovid's career as a writer was always littered with sexual controversy, from his rumoured affair with the emperor's daughter, to his writing of the Ars Amatoria. Arguably one of his most infamous collections, The Art of Loving catalogues Ovid's secrets of where to find women and the best ways to 'catch' them. Catullus' most famous poems, How Many Kisses, Lesbia and Let's Live and Love, both catalogue his affections for Lesbia alone, his married lover, and his desire for their exclusivity. With the beauty of hindsight, and as Zarker plainly puts it in his criticism, that the small-town boy Catullus really never had a chance against the "well-born, witty, sophisticated, lady about Rome," and perhaps should have adopted some of Ovid's initial insensitivity, while Ovid himself adopted a more Catullan appreciation of women.

Although countless criticism on Ovid's works, Clarvoe's criticism in particular has a perfect grasp on the message of behind Ovid's works, especially the Amores, the collection that preceded the famous instruction on love. She herself was drawn into his playful lines, and being absorbed by the love affair of himself and Corinna. In Amores 1.4, he himself is absorbed by the presence of Corinna's husband, reeling off a list of hysterical demands in desperation for her to show him affection. 'Arrive before your husband...secretly touch my foot!' he pleads, searching for some small recognition of their relationship. His erratic behaviour and contradictions concur with the type of hysterical behaviour that would have been expected of women in classical literature. Ironically for the author, the woman he found to put his masculinity to good use, is in fact emasculating him before his eyes. His insecurities leave him with a need to readdress their love-making, requesting to Corinna that 'when the lasciviousness of our lovemaking occurs to you, touch your radiant cheek with a delicate thumb.' As Clarvoe herself remarks, it is indeed the "emotional truth of these contradictions in which the Amores are built."

In Amores 1.5 however, when he finally gets the later-described 'hesitant Corinna' in his own grasp, his hysterical tone takes a sharp return back to his boastful and egotistical manner of before, portraying Corinna in not only an unflattering way, but in a tone that is overtly disrespectful from a man who we believed was so in love. He remarks on her entrance: 'Behold Corinna comes, hidden by her loose slip scattered hair covering her white throat.' Here he lacks in admiration, but flourishes in objectification. He claims her to be 'effortlessly conquered', similarly to the captured Briseis in the Illiad. Both women beautiful, and both women used as an affirmation of male strength.

It would be wrong to ever suggest Ovid's intentions were in anyway harmful, but more appropriate to suggest that he tries to employ classic, adolescent-style behaviour, trying to disguise his emotions unsuccessfully through a guise of insensitivity. As he seemingly feels more comfortable with her, he begins to lessen his misogynistic tone, claiming he 'saw nothing lacking praise' which causes him to let go and 'hug her naked body' against his. Catullus sums this transgression of mood perfectly in one of his later works for Lesbia (Amores 1.5). 'I am continually complaining' he says, but verum dispeream nisi amo literally meaning 'let me be destroyed, unless I truly do love her.' Ovid too eventually accepts this fate, concluding that he too is 'tormented by [the] fear' of losing love. Considering the Amores were written before the Ars Amatoria, it could be suggested that Ovid was so affected with a

fear of love, the newer text was protecting him from becoming hurt again.

After his loss in love, he believed that love should in fact surrender its freedom to his masterful hands, believing it's literally apta regi - fit to be ruled (Ars. Am 1.1). His allusions to love's need for caging are continuous, alongside his comparisons to the surrendering imagery of Homeric epic. His overpowering use of language shows the first signs of emotional weakness and his fear of freedom, rather than his known abilities to conquer it. This appears worlds away from the healthy relationship Catullus holds at the time, viewing freedom as something to be enjoyed, rather than feared. In the early stages, he seems to love freedom itself, as the lovers traverse Libyan sands sharing untold kisses; using basia, a word he personally invented to separate their love from any other.

Ovid's collection is still driven by his new, fabricated views of love and freedom, continuously intertwining the themes to evoke images of his desired sexual freedom with his underlying fear in love. He emphasises the fleeting nature of sexual freedom, and the advantages of roaming on a loris solutis - 'loose rein.' He reuses the theme of conquer, comparing courtship to a 'hunter' searching for a stag, and evokes uncomfortable images to a modern reader of the advantages of catching them, as he says crescentibus annibus 'growing in age,' or 'very young' (Ars. Am 1.2). His evocation of a child, juxtaposed to merciless images of capture and hunting suggest a true resentment for freedom, and makes his collection seem less informative, and lonelier.

« he believed that love should in fact surrender its freedom to his masterful hand »

Later poems in the collection begin to echo this more sorrowful and insightful side to Ovid's memoirs, reversing his thoughts from his ability to capture love, to love's ability to capture sexual desire. He uses an unusually solemn metaphor to describe true love's ultimate strength, over desires bullish power: 'often rosy Love has clasped Bacchus' horns' (Ars. Am 1.7). His change of tone, from describing his own 'captures' to love's 'clasping' creates a gentler image of his surrender to love, and how love itself has no want to violently capture freedom, but only to clasp it. In the second book of instruction, he begins to give into love, remarking that 'if [a woman] flirts, endure it...let her come from where she wishes and go where she please too' (Ars. Am 2.15). His arrogant attitude towards the disposability of lovers has disintegrated, and it seems in later poems he wishes to reconcile his problems with the freedom of love, as he states, 'What can I do? I'm less than my own instructions... my love's full of barbarities' (Ars. Am 2.15). This admittance marks the change in true tone in Ovid's poetry, and lends back the entrance of Corinna, the woman who not only changes the tone of his poetry, but also becomes a visual echo of how his own barbarities come back to spite him.

In opposition to Ovid's attempts to embrace amorous freedom, Catullus solely focuses his whole love collection on one woman. Moral or not, as Copley remarks, the point of Catullus' works is to see past the accepted adultery, and to concentrate on the strength of their love. Paired with the continual theme of his married lover, Catullus also incorporates the playful and 'sweet' symbolism of Lesbia's pet sparrow. Mary Innes write an excellent commentary on this which summarises the characters of both relationships I discuss:

> *"The humble sparrow which cheered Lesbia's heart would have been regarded with disdain by Ovid's Corinna"*

Playfulness aside, there has always been a strong, phallic symbolism behind Lesbia's sparrow, an depiction romanticising the adulterous relations between the pair. He describes her sparrow (or perhaps more relevantly his sparrow) as a 'delight' that darling Lesbia 'plays with,' that might be a 'small relief from her pain' (Cat. 2). The true meaning of this falls to two suggestions: this is either simply an Ovidian ego boast, or a much deeper recognition of the freedom that this affair offers to Lesbia. This second idea lends more appropriately to the classical topos of effectively taken women emasculating definitely free males, which can be believed to be the root of the allegory.

Although Lesbia's sparrow has long been declared to be Catullus' symbolic penis, it should be open to interpretation that Lesbia's sparrow acts at times as an epithet for the liberated Lesbia. The couple's affair gives her both freedom as well as power, which transfers the focus of the poetry. The idea of strong, male control that we see often in Ovid's Ars Amatoria has been reduced to a portrayal of a smitten man, desperate to cage something destined to fly away. The death of Lesbia's sparrow, only two poems later, furthers the suggestion, as his language could either describe a 'lull' in their sex life, or a simultaneous foreboding to the relationship breakdown. The 'shadowy road' (Cat. 3) the small sparrow has embarked upon may represent the not only the dark times in their relationship, but may also suggest an idea of Catullus in Lesbia's shadow, continually enticing her with a freedom he believes he could give her, but which she could only truly get from herself.

Whereas Catullus has set his sights on the emphatically not free Lesbia, Ovid is confronted with a different battle, trying to cage the very free Corinna. It has been debated whether Corinna is a true identity or a creation of Ovid to mark the turning point into his late-blooming sexual maturity. I myself take Jennifer Clarvoe's view:

> *"the work these poems do, the games they play, why should they depend on Corinna's reality?"*

He depicts Corinna in his poetry, not in a Catullan rose-tint, but as an enigma: to Ovid, she's a whole range of characters, none of which he can seem to contain. She is a wife, but disloyal to her husband; she is a promiscuous lover, but impossible to get hold of. She is the embodiment of the freedom Ovid wished to have, but was willing to surrender to completely when he found her.

It still remains unclear whether the loves of Ovid and Catullus are liberating or debilitating. The only continuous truth is that freedom is the certainly the most prominent fear in love. The concept of freedom evokes fear of being left, fear of infidelity, torment behind knowing their actions, and ultimate sorrow at being left as free men against their own will. Catullus is tortured by not knowing of what Lesbia is doing with her husband, while Ovid is filled with sadness by physically seeing what Corinna does with hers. These authors encompass the idea that just because you love someone enough to set them free, it doesn't mean you would ever truly want to. As freedom remains, it unhinges love, and produces emotions that still resonate over two thousand years later.

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THE STRUGGLE FOR FREEDOM

Cretan Rebellions Against the Venetian Occupation

IAN AMOROSI

The island of Crete lies to the south of modern day Greece in a narrowing chokepoint in the Mediterranean Sea. Its naturally protected harbours and surprisingly fertile lowland areas, as well as its strategic location, made the island a prime target for many civilizations throughout history. The island was home to the ancient Minoan civilization, who fought and lost against the Mycenean invasion from mainland Greece in the thirteenth century BCE. Later the Romans seized the island, followed by the Byzantines after the dissolution of the Roman Empire. The Byzantines successfully held the island until the Andalusians seized the island in the 820s and created the Emirate of Crete, which lasted barely a decade before being reconquered by the Byzantines with the help of native Cretans in the late 890s. In 1669 the Ottoman Turks would seize the island and hold it for 120 years before the native Cretans successfully forced them out. This left it free from over-lordship until the Nazi invasion during World War Two.

However, one period of conquest stands out in the history of Crete; the Venetian occupation of Crete which lasted from around 1211 until 1669. During the first two centuries of the Venetian occupation the Cretan natives attempted to rebel and gain their freedom from the oppressive and tyrannical rule of the Venetians. While they were ultimately unsuccessful, the fighting spirit of the natives eventually won them the respect of the Venetians and gained them a measure of freedom to express themselves and to worship Eastern Orthodox practices again. This article will firstly provide a short narrative of how Venice came to possess the island of Crete, in order to provide a background to the numerous rebellions, and then will examine several of the main rebellions against the Venetians by the native Cretans to highlight their desire for freedom while also qualifying their failure.

In 1201 the leaders of the Fourth Crusade approached Doge Enrico Dandolo of Venice with the proposal of having receiving transport and supplies for their coming crusade to the Holy Land. After passionate debate amongst the council the Doge agreed to provide ships for the entire army as well as the provision of food, weapons, and pay for the men and horses for a year. This was on the condition that Venice received one half of all spoils gained upon the success of the Crusaders. Scholars have debated on how much the Venetians were planning ahead of time to steer the Crusade off its intended target in order to expand their territorial gains; however the general consensus is that this was in fact meant to only provide monetary compensation for the goods Venice was providing to the army. It was not until later in 1202 when the crusading army began to stall due to leadership disputes then the Venetians added further clauses to ensure that they would make a profit from their deal. To make sure that the Republic would receive its fair share of profit from the venture, the city's council made the crusading leaders, particularly Boniface of Montferrat who had been elected as the leader of the crusading army, agree to take the city of Zara on the Adriatic Sea. The attack on Zara was the first step that led the crusading army away from their intended target of the Holy Land and instead led to Constantinople. Some historians blame the shift to Constantinople on the greed of the Venetians, an unlikely reason as the Venetians gained little immediate benefit from the capture and gained most from further negotiations with the newly created Latin Empire of Byzantium. Others point towards ties to Boniface who wanted to seek vengeance against the Byzantines for his murdered brother, Renier. Other historians point towards the arrival of Alexius, son of the deposed Greek Emperor Isaac II who approached Boniface multiple times in an attempt to use the crusading army to regain his throne. Whatever the cause, in 1204 Constantinople fell to the crusading army and the Latin Empire was formed in modern day Greece and Bulgaria up to the Bosporus Straits, while the Byzantine Empire continued to rule in western Anatolia. For its involvement Venice was granted numerous islands in the Aegean and later purchased the rights to the island of Crete from Boniface, who needed the money in an attempt to seize the newly created Latin Imperial throne. By 1211 the Venetians had the resources needed to begin colonization of the island. Shortly after the arrival of the first newcomers to the island, the natives began their long struggle for freedom.

« the fighting spirit of the rebels eventually won them respect »

The Cretan people did not accept foreign over-lordship willingly and quickly began to fight to regain their lost national identity and religious freedoms that were taken by the Venetian settlers. The first recorded revolt on the island happened in 1211, shortly after the arrival of the first settlers on the island. Unfortunately little is known about the revolt itself, though the leading family of the revolt were the Agiostephanites. The newly appointed Duke of Crete, Giacomo Tiepolo was unable to face the Cretan forces and requested help from the Duke of the Aegean, Marco Sanudo. Sanudo's ambition led him to agree to help Tiepolo but after putting down the rebellion later in 1211 or in 1212, Sanudo attempted to take the island for himself, rather unsuccessfully. Though

little information is known about the rebellion itself a few things can be inferred or assumed about it. The rebellion most likely erupted with the arrival of the new settlers who began claiming land and converting society and churches into more western European styles. The rebellion also seems to have been heavily supported by the natives around the island as the new Duke was forced to bring in reinforcements; however, this cannot be proven and the Duke's need for reinforcement may have been due to a lack of troops. Unfortunately, without further information about this rebellion nothing can be certain.

Between 1217 and 1235 there were three major rebellions led by the Cretan Skordiles and Melissenos families. More is known about these rebellions then those before them. All three were launched from the mountainous region around Rethymnon. It was these mountainous regions and villages around the island that became hotbeds for later rebellions throughout this period. The first revolt in 1217 was caused by the seizure of lands and livestock from several Cretan families including from the Skordiles family, one of the more prominent and powerful native Cretan nobility. This was further stressed by the cruelty against the Orthodox Church of Duke Paolo Curino and the revocation of church lands and services. After gaining major military victories against the Venetians the Cretans were able to hold much of the western end of the island. In 1219, the Council in Venice negotiated a peace with the natives; the Duke of Crete was replaced, lands were reated for those Venetians who treated Cretan natives poorly, and the Monastery of St. John the Divine was granted freedom from taxation and the right to worship the Orthodox faith. Despite the fact that these terms were not indefinite and were not wholly binding, the fact that the Venetian council was willing to grant these terms to the Cretans is indicative of the power that the rebels held. The Venetians thought themselves superior to the natives and even revoked the rights of Venetian citizens who married into Cretan families. Therefore, it is important to note the grant of freedoms after a rebellion, as they would not have been granted lightly. The other two major revolts of this period were fought more for the rights and property of the Melissenos and Skordiles families than for the freedom of the island and its people.

In 1262 a major revolt began a period of rebellion with an almost strictly nationalistic focus aimed at freeing the island of Venetian influence and returning the Byzantines to power. The impetus of this first rebellion was the recapture of Constantinople by the Byzantine Emperor Michael VIII, and the dissolution of the Latin Empire. Rebellion on the island erupted almost immediately and was even backed by the clergy of the island who recognized the Emperor as the sole head of the Patriarchate, a traditional role of the Byzantine emperor. The rebellion lasted for four years but was eventually betrayed by the failure of Michael VIII to provide the support he had promised to the rebels, as well as the refusal of Alexios Kallergis, the most prominent Cretan noble, to join the rebellion.

Following this revolt, four more major rebellions backed by the Byzantine throne erupted between 1272 and 1333. The first was led by the Chortazis family and rose to answer the increasing oppressive and arbitrary rule of the Venetians. The rebellion grew out of the mountains of Lasithi and won many battles against the Venetians and even slew the Duke of Crete. However, internal strife between leaders of the rebellion with the swift reinforcement of Venetian forces ended the uprising. Unlike previous rebellions which ended in treaties that attempted to appease the Cretan nobility leading them, the Venetians reacted harshly towards this rebellion. Its leaders George and Theodoros Chortatzis were outlawed and forced to flee the island to Anatolia along with many of the men who rose with them. Instead of personal gain, these new rebellions were focused on complete freedom from Venice and were less likely to be settled in a treaty and the granting of lands and titles. Punishments from the Venetians became harsher and more violent as this period of nationalistic rebellion grew. Alexios Kallergis, who refused to join the Chortatzis rebellion due to his desire to protect his own lands and titles, soon gave way. In 1282 he began his own massive rebellion that lasted nearly seventeen years. Both sides fought hard but the rebellion stalemated. The Venetians were able to bring in enough reinforcement to hold off the rebels, while the rebels gained support from native people and from the Byzantines.

Finally in 1296, the Genoese attempted to take advantage of the situation and attacked the island. The Genoese admiral Doria invited Kallergis to join him but was refused. This is due to the fact that Kallergis was fighting to rid the island of western influence and recognized that joining the Genoese would just replace one Italian overlord with another. However, his refusal to join the Genoese divided the rebellion's members and they were forced to a peace with the Venetians in 1299. However, during the rebellion Venetian punishment of Cretans who were suspected of helping the rebellion had become severe and much of this continued even after the signing of the treaty. The Venetians destroyed monasteries, which were often used by rebels as hideouts and gathering points and tortured, killed, or exiled rebels and those who were believed to have sympathies with rebels. They also actively attempted to remove all life from Lasithi which was often a hotbed of rebel ideas. For his part Kallergis kept rebellions from growing for many years after the treaty was signed in 1299.

The last great nationalistic revolt by the Cretans started years after Kallergis' death in 1333. The revolt began as a refusal to pay a new emergency tax levied by the Venetian duke and was led by Vardas Kallergis, a relative of the late Alexios. However, much of the rest of Alexios' surviving family aided the Venetians and the rebellion was quickly put down. Vardas was caught and executed while his sons were imprisoned for life and many of the rebels were exiled. Following the defeat of this last rebellion the patriotic side of rebellions faded. Four further major revolts arose for numerous reasons including revenge, property disputes, and representation; however none showed the drive for freedom that the revolts of the late-thirteenth and early-fourteenth century strived for.

The Venetian occupation of Crete proved to be a hard fought battle between the Italian settlers and the native Greeks of the island. The struggle from which the natives began to gain their freedom lasted from 1212, when the first rebellion began against the newly arrived settlers, until 1528 when George Cantanoleos rebelled against a new tax and was defeated. During this 300 year rebellion, the goal of freedom played no small role in urging the native population onwards and in some cases gaining them small victories while awarding them with harsh penalties in others. Nevertheless, the Cretan struggle for freedom is an important period in eastern history and one deserving of further study. Little is known about early rebellions and about how the common people of the island factored into the rebel movements. What is known about the rebel movements is from the viewpoint of the prominent families on the island, most of whom were in power before the arrival of the Venetians, were forced out of their lands and titles, and were struggling to regain them. Lastly, study of the role of the clergy could also be enlightening. It is known that after the recapture of Constantinople by the Emperor the clergy became leading supporters of rebellions. Their role is not known to a great extent, but is likely to be significant since the Venetians targeted many monasteries for destruction. These further studies would shed light on rebellions and their causes and effects in the medieval world, the role of commoners in society, how nobility were able to expound their influence on rebellious groups, and early attempts of colonization and their influence on the native peoples.

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features

THE BURDEN OF THE PAST

photo illustration: Josh Peter/Hugo Jaeger

What does it mean to seek freedom from the past?

FIONA KINGSTON

Today governments and social groups use collective memory of the past to define and legitimise their identity in the present. As Austrian essayist and Holocaust survivor, Jean Améry said, 'no one can become what he cannot find in his memories.' This is because the past lends credibility and legitimacy to causes in the present. A disturbing recent past therefore poses problems for the creation of positive national or social identity. It no longer provides legitimacy for these groups, but rather is a constant reminder of past conflict. The past (which others lived) becomes the burden of those living in the present.

If this memory of the past is so important for the present, how do governments or social groups incorporate a disturbing past, especially one in which that group has perpetrated violence against others? This question has been at the centre of many historical endeavours since the end of World War Two. Arguably, the concept of 'contemporary history' emerged as a response to the widespread lack of engagement with the recent past, as historians felt a duty to encourage a

confrontation with this history. After this period of conflict, many European governments were keen to suppress the past for fear that it would destabilize their regime, as in the case of Franco's Spain following the Civil War. There was also an attempt by governments to create a 'usable' past which was favourable to present circumstances, as in the case of the French government who focused on their role as part of the Allied countries, and downplayed their collaboration with the Nazis as part of the Vichy government. However, to gain freedom from the past means something slightly different. It suggests confronting the past, 'working through it,' and then moving on. It becomes a past which no longer defines a group in the present. But how does this freeing take place? And what, if anything, should historians have to say about it?

One of the most famous historical instances of this process was in West Germany after World War Two. The idea of 'mastering the past,' Vergangenheitsbewältigung, was first introduced by German philosopher, Theodor Adorno, in 1959. In this essay, Adorno argued that the German public demonstrated an inability to critically understand their past and face up to it. This was partly a result of the failure of Allied denazification efforts, which had gradually disappeared in order to focus on the rebuilding of the West German state. Key actors in the West German government regarded the Holocaust as the work of a 'Hitler clique' who had been brought to justice at the Nuremburg Trials. For Adorno, this lack of critical engagement with the widespread popularity of the National Socialist regime ensured that a current of fascism lived on in German society. The inability to understand this history meant that it was only likely to repeat itself.However, the emergence of a new generation meant that in the 1970s and 1980s there was a keen and sustained effort to confront the National Socialist past in West Germany. In 1978 a West German television channel aired a series called 'Holocaust,' which followed the lives of a Jewish family throughout the war. The series, aired to millions of West Germans, stimulated public debate about the Holocaust and addressed the role that 'ordinary' Germans played in the genocide. This coincided with the publication of academic books, which took a critical view of the German past, and the recognition of a broader range of specific victim groups under National Socialism. These changes were supported by Willy Brandt and the Social Democrats, who were voted into power in 1969. Slowly the German public developed a sense that they had a duty to engage with the past, which was most prominently highlighted by the emergence of public memorials. Willy Brandt marked this transformation when he knelt down at a commemoration event at the Warsaw Ghetto in 1974. It was one of the first vz times that a West German Chancellor had expressed remorse for the actions of the Nazi state. This confrontation with the past continues to be a feature of German society today. During the spring of 1995 thousands of Germans attended ceremonies at concentration camps to remember the crimes of the Nazi era. After a comprehensive engagement with this disturbing past, the German public no longer felt defined by their guilt for the Holocaust. Remembering continues, but it is no longer fraught with obsessive soul-searching.

« the German public no longer felt defined by their guilt »

This German process of 'mastering the past' can be understood as a wider European phenomenon. As previously mentioned, both Spain and France had contentious recent histories. The suppression of any history but the 'victors' history' continued long after Franco's death in 1975, indicating that people felt it was better to forget in order to live in the present. Helen Graham, a British historian, has traced how this began to change with the emergence of previously 'hidden histories' and the creation of the Association for the Recuperation of Historical Memory in 2000. In France, the history of the Vichy government remained unprocessed until historians like Robert Paxton challenged the post-war myth in the 1970s. This produced an official 'working through' as the French government brought known Nazi collaborators to trial in the second half of the twentieth century. Despite this European 'phenomenon,' no other society was as rigorous and critical in its approach as the German public, a public so aware of their historical duty they produced a term for it.

For German, French, and Spanish society, it was necessary to gain temporal distance from the historical events in order to engage with them critically. The impulse to 'return' to this history demonstrates the importance of collective memory today – even disturbing pasts must be incorporated into the present identity of a group of people. Therefore, it is the responsibility, and burden, of the historian to encourage, and sometimes instigate, this, as someone with the skills and expertise to tackle such a critical endeavour. There is no 'truth' to be found in history, but if the truth really will set you free, then historians, societies, and governments will have to continually strive for this goal.

An exploration of entrepreneur Hiroshi Yamauchi's life

TOM NASH

On September 19th 2013, a man named Hiroshi Yamauchi died in Kyoto City, Japan. Most in the Western world had probably not heard of him, but for a select few his death was like a hammer blow. They recognised him as a shrewd and intelligent businessman, capable of turning a small collectible trading card company into one of the biggest businesses in the world. But above all, they lauded his talent at recognising and cultivating creativity. By balancing an appreciation for intellectual freedom and a common business sense, Yamauchi ensured he would make his mark on the world.

So which company are we talking about here? None other than the video game giant, Nintendo. Yes, the same Nintendo that made so many precious childhood memories; playing on a Game Boy to try and catch 'em all, or overtaking your friends at Mario Kart only to get hit by a red shell seconds before the finish line. And Yamauchi, as President of Nintendo, was ultimately the man behind all of it. Let that soak in for a second.

But who exactly was Hiroshi Yamauchi? Born in 1927 in Japan, he was expected to have a somewhat ordinary career in law or engineering. Yet the unexpected death of his grandfather in 1949 meant that Yamauchi was asked to take over the family business, Nintendo, at that stage a small trading card company. After becoming President, Yamauchi was keen to expand and visited the US in 1956. It only took one visit for him to realise that the company could not be profitable in the long run, and there was little market for trading cards in the Western world.

« Nintendo was basically a prostitution business »

Yamauchi then explored other business ventures, including a taxi company, a fast-food outlet and even most strangely of all, a chain of 'Love Hotels' in Japan. It is hard to imagine that at one stage Nintendo was basically a prostitution business. None of these ideas were ultimately successful, and Yamauchi's position became increasingly difficult. With rising amounts of debt, he faced the possibility of declaring bankruptcy.

Luckily for him however, Yamauchi ended up meeting two individuals who would save his company, and ultimately transform it into something he could never have predicted. The first was a maintenance engineer named Gunpei Yokoi, who worked in one of Nintendo's factories. Yamauchi noticed that Yokoi had created an extending mechanical arm purely for his own amusement. Instead of firing the man for laziness and a lack of focus, Yamauchi immediately promoted him and ordered him to turn the invention into a marketable product. The extending arm was released as the 'The Ultra Hand' and was a huge hit in the toy market. The success of the toy eventually led Yamauchi to start investigating the emerging videogame industry, and he tasked Yokoi in leading new projects. He would go on to develop other successful products, his most famous being the Game Boy in 1989.

The second individual Yamauchi met was in more formal circumstances. In 1977 he interviewed a young man named Shigeru Miyamoto. Impressed by his ideas and obvious creativity, Yamauchi hired him as Nintendo's first ever Concept Artist. Despite his lack of experience in programming, Miyamoto worked on numerous projects and creations, creating new characters and ideas. Perhaps his most famous creation came in 1981 with the release of the game Donkey Kong. It was incredibly simple in its story: a man trying to rescue his girlfriend from a giant ape. This man would later turn into the most recognisable video game character of all time: Mario. The game led to Nintendo's entrance to the American market, and was the first product they released to have a positive reception from the Western World. From this, the Super Mario franchise was born, and Miyamoto went on to create nearly every major Mario game you have ever heard of.

But what links these two brilliant men to Yamauchi? Ultimately it was the fact that he actively encouraged them to try new ideas and work with them. He gave them the freedom and financial support that they needed. In both Yokoi and Miyamoto's case, they were free to come up with their own ideas and so long as there was enthusiasm, Yamauchi would allow it to proceed.

Yamauchi was not completely hands off, however. He never lost sight of what his company was doing, and found ways to further cultivate creativity in his business. He set up three separate Research and Development units, which competed against each other to see who could develop the latest product. He also quickly promoted those with good ideas and put them in charge of projects. This amalgamation of ideas was highly effective in bouncing suggestions off each other, and resulted in revolutionary new hardware and software.

That is not to say Yamauchi was always totally successful. Perhaps his biggest failing was that he accidentally helped one of Nintendo's main competitors, Sony. The two companies had planned to work on a new CD-based console, but Nintendo pulled out of the project at the last minute. Yamauchi stubbornly refused to do business, disliking the way revenue would be split between the companies. This humiliation inspired Sony to develop their ideas into their first console: they called it the PlayStation.

Yet despite his failings, Yamauchi's biggest achievement was encouraging an ethos of freedom that surrounded his company long after he retired as President in 2005. Shigeru Miyamoto once stated that his creations came from the fact that 'I was clearly affected by the special atmosphere in Nintendo, the atmosphere of freedom and innovation.' Even though Yamauchi may be gone now, his influence lives on in the company. Despite financial hardships and increasingly strong competition from Sony and Microsoft, Nintendo will still always be viewed as a business that is not afraid to try new things, and one where creativity and freedom comes before profit.

Getting in Touch with the Past: 3D Printing & Archaeology

ALEX CLARKE

Slipping through a staff door – ignoring the starkly embossed 'NO ENTRY' – a patron of the Scottish National Museum began to explore its catacombs; corridors linking laboratories filled with all manner of expert brushing, filing, scraping and pondering our distant past. He wandered at leisure until he found two archaeologists holding a curious cube, at which he stopped, intrigued, and inquired. They explained that a carved, stone object had recently been unearthed at a site in the northern Hebrides, its origins and purpose unclear, and that a blueprint had been duly sent to the Museum and a replica had been fashioned using their new three-dimensional (3D) printer – a replica they showed him. He observed the small spheres on each of the cube's corners, the five ridges down each of its sides, and saw nothing more, said nothing – till he took it in hand. Holding it, he immediately announced that it must be a hand-held calculator; the ridges used to count to five, then each corner to mark, so the user could quickly count to twenty. As soon as he held it in his hand, he said, it became obvious.

3D printing is making the news with greater and greater frequency. This is partly because of the enticing mystery of possibilities. Most people do not understand entirely how it works, and even those who do are not certain where its limits lie. The 3D printer is, at least in theory, the freedom to create anything from a scanned or programmed blueprint. Firstly, a digital model of the desired object is created and divided into cross-sections. These cross-sections are printed in layers and placed on top of one another, building up the 3D object. The material – which can be plastic, metal, or any number of others – is often transferred through a nozzle that will heat up and lay the first layer before moving up a fraction of an inch to lie the second on top of it. This movement of the nozzle, from side to side before shifting up, is perhaps the part of this printer that will seem most familiar to those with the desktop version.

« freedom to touch the things that have too long been marked 'Do Not Touch' »

At Virginia Commonwealth University they are exploring the archaeological implications of 3D printing with the Virtual Curation Laboratory (VCL). Firstly they are creating a digital database of artefacts, which can be easily shared worldwide and reproduced at any 3D printer, and secondly they are looking locally at public curation opportunities for 3D printing. The results, which are regularly catalogued on their fascinating blog, are exhilarating. The VCL has been able to create platforms at local schools and events to reintroduce history into the hands of children as it is taught; to stock their 'virtual museum' with all the items there is not display space for; sharing items and knowledge without the peculiar physical limitations of archaeology in delicacy. Ideas are quickly springing up for further uses – what about mobile museums? Or entire displays for the blind? How about a global network of catalogued models that allows academics halfway across the world to be working on the same artefact? What about people getting in touch with the past?

Our focus in archaeology and all forms of historical engagement has since been limited to the visual – at a push the aural – but the advent of 3D printing is conferring a new freedom in the way we present and interact with the past. The ability to feel objects that have not been used or even seen for thousands of years – the freedom to touch the things that have too long been marked 'Do Not Touch.' Too long is not merely hyperbole. In pedagogical circles the existence of visual, aural, and kinesthetic learning is well known: how we engage very differently with information and our environment through these separate experiential lenses. The episode described with the stone cube shows how the way we feel something can engage our mind in a way that seeing it or hearing it might not. The tactile has enormous potential to change the way academic archaeology and public history function, with a newfound freedom of expression and experience based on touch not sight. Academics will be able to examine perfect replicas of artefacts, share them and explore them, without fear of damage, the phantoms of scarcity and rarity no longer an issue. The public, equally, could be on the brink of gaining a previously unthinkable level of proximity to the past. Our sense of touch liberated, and a new freedom of shared historical knowledge becomes possible.

Wandering through the barred door into a museum's private research space is not the kind of freedom that most academics would encourage. The reason, apart from safety and efficiency, is concern of damage, fear of accidental destruction of some priceless part of our past. It is not, vitally, a fear of the public having a tangible access to history, which is in fact increasingly promoted in museums. However interactive games and costumed tours pale in comparison to holding a model of a sixteenth century sword – though this does reintroduce rather sharply the above mentioned safety concern.

3D printing contains the potential for new freedoms in the way we engage with archaeology. Logistically, as the VCL public curation and digital catalogues, but also in how we connect with history. A sudden tactile engagement with our ancient past; the freedom to not just see history, but feel it. Every pair of hands suddenly an expert.

Casting Off the

Veil of Oppression

The Islamic veil has a multitude of meanings

LIZZIE KITTO

Though historically associated with subjugation and paternalism, the Islamic veil has become re-invented in Tunisia as a sign of liberty, sisterhood, and freedom in the wake of the Spring revolutions.

Taboo objects are powerful weapons. Whether we are cross dressing or inverting crosses, each age has embraced items stigmatised by the last and reinvented them to express new ideas, symbolise rebellion, or simply stand out from the crowd. These processes are not isolated to the Western world, as it turns out such ideas traverse oceans. So while we adopt guyliner and undercuts, a bolder message is being voiced in Arab Africa, as an object of notable controversy is being readopted. The Islamic veil is back in Tunis with a new and notable vengeance.

To begin, I should perhaps stress that veiling is a statement in Tunisia, not an expectation. After being deemed alien by the colonial government and dangerous by the independence movement of the 1950s, up until very recently the garment fell entirely out of fashion. However, this is not to say it lost meaning, in fact quite the opposite. While the previous regime ensured even the most basic form of headscarf remained subject to strict regulation in public places, the item gained a new meaning and became symbolic of Islamic conviction, political dissidence, and anti-establishment ideals. Far from removing power from the veil, attempts to eradicate the item offered it a strange and novel kind of shock value.

As the most recent wave of North African revolutions came and went, governments, dictatorships, and military regimes fell to the voice of the masses, and old laws became subject to new questions. The situation was no different in Tunisia, and from this moment the veil and expressions of personal identity seemed to alter for women across the region. As the legislation inhibiting the use of headscarves became defunct alongside the government enforcing it, the social norms of the state were pried open for change.

Since then, anthropologists, political scientists, and general onlookers have noted a marked rise in women wearing the veil. Though often dismissed as a mark of growing paternalism, religious fundamentalism, or victimisation, this is not the full story. In fact, these interpretations often toverlook one key factor, the opinion of the women themselves.

Post-revolution, the veil is still aligned with the priers of history and religious factionalists. However, the trepidation surrounding this item is being embraced by a number of women as a cultural tool which sends a powerful message. This group are not simply Muslim wives or the pious daughters but largely the middle class, young professionals, and pre-marriage intellectuals found on college campuses.

Their motivations for adopting the veil are numerous and not as straightforward as they might first appear. When questioned, one Tunisian student stated: 'I wear my hijab as I belong to a great and beautiful civilization with deep roots and a set of norms. It is this set of norms I have adopted.' Yet, conversely, one female lawyer explained: 'when I wear a hijab, men in the street leave me alone. The veil gives a message to men. It tells them a woman is not sexually available.' Alternatively, another noted it as 'simply a declaration of freedom.'

This array of statements seems less than specific, and indeed lacking a collective cause or shared goal. However, these messages appear to be voiced using the same object, and reliant on its acquired connotations to project a different, and seemingly youthful, form of revolt. To group these women together in a knee jerk reaction of a submissive stereotype would probably miss the point. Though their reasons may be varied, this fraction is using veiling to challenge current social trends rather than bow to them. They are creating unity in disunity, and in doing so exploring a new manner of self-expression.

These statements have not gone unnoticed by authorities, but have not gained wide support by governmental bodies. Quite the contrary, recently a fight to readopt the veil has been undertaken in areas previously subject to notable restrictions. Protests have taken place outside universities, governmental offices, and public buildings in an effort to readmit veiled women, and in the past year alone the Tunisian government has bent to surrounding pressures and allowed headscarves to be worn for ID card photographs.

Whether or not these changes are for the better is still up for debate, and I would hesitate to project any strong convictions. However, there are a few key matters to bring to the table. Primarily, we must adjust our pre-conceptions in relation to women and the veil. It appears that those often dismissed as victims are all too often subject to misnomers and under-estimation. In the case of Tunisia, it seems that those choosing to cover themselves are doing so with the intention of being noticed and projecting their identity in spite of their surroundings. And secondly, maybe it is time to become a little more aware of how our reactions to harmless objects shape the world around us. While veils remain feared, they will retain their status as powerful tools on a local, and in this case, global level. It seems banning simple objects does nothing but ameliorate their ability to disturb us. 'Things' have power, and the more we reject, dismiss, or stereotype them based on past assumptions, the greater their impact can become.

« taboo objects are powerful weapons »

Factual Freedom: An Epidemic?

JEAN MENZIES

This autumn our televisions and computers have been abuzz with the BBC's latest addition to the horde of classical adaptations and reinterpretations to make it onto the 'little' screen. If you have been living under a rock, or perhaps actually living, you might not yet have heard of Atlantis; the epic saga of Jason, born in 2013 only to find himself in the yet to be submerged city of Atlantis living in a flat-share with Pythagoras and Hercules (or Heracles) during some unspecified period of ancient Greek history. All because his submarine accidently stumbled into what was presumably a wormhole in the fabric of time, and reality, under the sea.

This show takes ancient philosophers and mythological heroes, however questionably heroic they may be represented, and blends them together against a factually uncomfortably backdrop. The abandoned facts need not be historical; no objections to the show have insinuated Jason and Hercules were genuine historical figures but that does not mean ancient writers have given us any less established stories of their lives. As television screenwriter's everywhere run in fear from the confines of the original tales, offended historians and classicists have crawled back out of the woodwork to once again object on the behalf of antiquity.

Television and film for a long time have been great lovers of antiquity and the rich story-bed that it provides. However, as much as they love ancient history and mythology no one seems to love it quite the way it is. Even if Suetonius' Life of Nero was not enough to satiate our desire for drama surely the original story of Jason's legendary quest for the Golden Fleece and his ill-fated love affair with the sorceress Medea makes for exciting television in itself; Jack Donnelly could still have spent the majority of his screen time in the buff.

So how would university ancient history classes have been different if delivered to us by television networks and screenwriters?

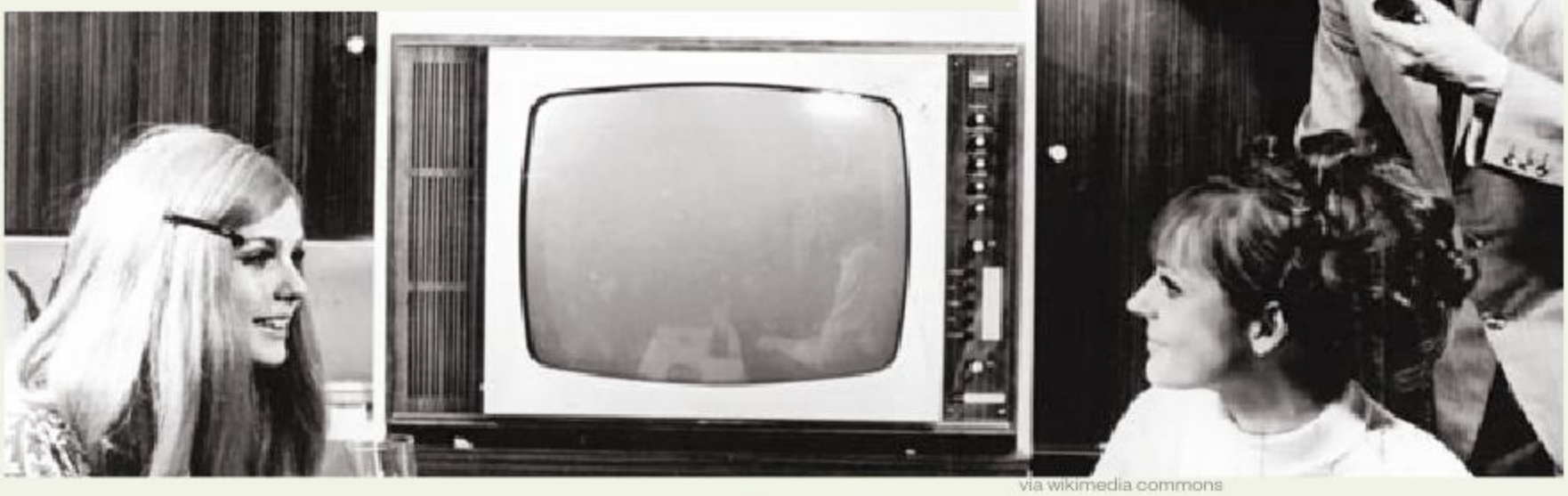
We would have learned that the Trojan War and the life of Julius Caesar both fell within the time frame of one woman's life: Xena the Warrior Princess. Even if we ignore the inconsistent casting of Cleopatra in Xena as two different actresses, both of different ethnicities, it might be a little more difficult to overlook the replacement of her entirely as the lover of Marc Antony (Xena again). Note that Xena was also in the arms of a besotted Ulysses on the verge of leaving Penelope for our ancient enchantress not long before.

The same writers of Xena do however perhaps deserve a pat on the back for acknowledging Hercules' strained relationship with his step-mother in Hercules: The Legendary Journeys rather than going down the Disney route of deleting his illegitimacy all together and instead having him fawned over by a rather luminous pink depiction of Hera. Nor do they have him attending an Americanized high school in ancient Greece with Cassandra, the seer, and Icarus, the boy that did not listen to his father (although Disney has him only mildly scolded rather than incinerated from his altercation with the sun).

Should shows that present themselves as 'based on history or mythology' take artistic freedom to such an extreme? Or should the 'based on' in that statement be an indicator that audiences should be prepared for utter freedom from the 'facts' when viewing. In fact ITV's comedy Plebs, set during the early Roman Empire, may be the most accurate antiquity 'based' show for any budding historians and classicists. With its eerily accurate nod to the ever popular 'dirty' vase painting in antiquity and the successful absence of the Colosseum before its time, a common television mistake.

All jokes aside, should this freedom from the facts really offend? Maybe the BBC is contributing to the misinformation of young minds or maybe it is inspiring the next generation of classical archaeology and ancient history students. Sure they will get a shock when they sit down in their first lecture only to discover Theseus slayed the Minotaur and Atlantis was not an Ancient Greek city-state. But maybe just maybe they will be pleasantly surprised by what they do discover because despite the artistic liberties taken by television they definitely got one thing right, the stories antiquity has to offer are certainly not disappointing.

There is certainly no lack of exciting stories provided by antiquity so why do we need to alter and muddle the originals to such an extent to inspire interest in modern viewers? Or is it perhaps this sheer abundance of material that results in scriptwriters typing themselves into complicated, nonsensical knots desperately trying to squeeze as much of the classics as possible into one episode of a television show?



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THE FREEDOM WRITERS

ELLIE BYRNE

Throughout history, freedom has been a key theme in human encounters. From centuries of crusades in the name of religious freedom, to fraught revolutions of the later centuries. Through two world wars and multiple civil rights movements, today freedom is still very much an obsession. In a society where terms such as freedom of speech, freedom of religion, and freedom of sexuality are used on a daily basis, little is really known of how to fully achieve it. For the historian, the focus on absence from subjection or oppression has had very real consequences for those involved, but with arguably little genuine achievement overall.

As integral as freedom is, representing different ideals to various groups and peoples, it is refreshing to find such a genuine account of what freedom means to an individual's reality. The Freedom Writers Diary tells the story of an American high school, where together both pupil and teacher create a group of journals telling a story about the importance of freedom. This freedom comes not only in relation to their own reality, but can also be used in a wider context.

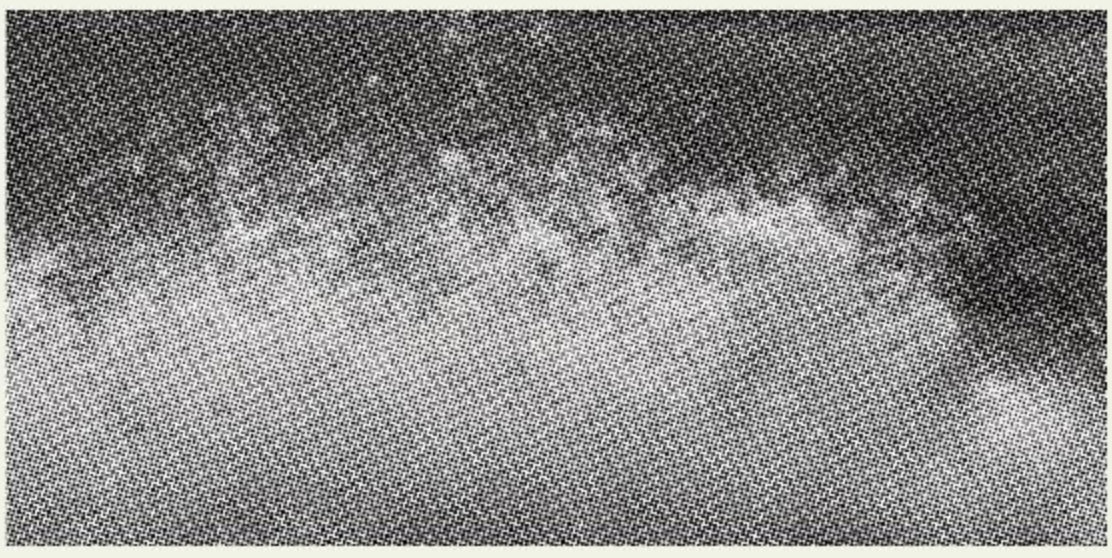
In 1994, Erin Gruwell began teaching at Woodrow Wilson High School in Long Beach, California. She was assigned the apparently 'unmotivated', 'unnoticed' and above all 'unteachable' students. What makes the stories of the Freedom Writers so special is how their thoughts, ideas and perceptions evolve as Gruwell enriched their curriculum with stories of famous freedom fighters from history, most notably, the 1960s American Freedom Riders, Anne Frank, and Zlata Filipović . The students were encouraged to bring their own histories of racial conflict into the classroom to help them create an educational philosophy that promoted tolerance and forced them to rethink their beliefs about themselves. The real accounts take form in anonymous extracts from these students' actual diaries penned from freshman to senior year.

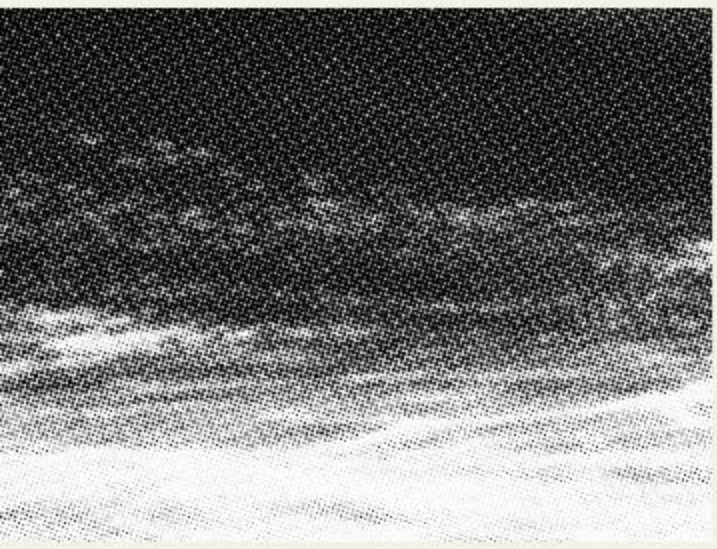
Speaking to one such Freedom Writer myself, Tiffany Jacobs, I was struck by the matter of fact way she described the story of her life. Tiffany described to me her definition of freedom as freeing the bars around your mind and allowing yourself to be open to others around you, no matter how difficult or uncomfortable that may be. As she described the frankly harsh reality of her childhood her main message was the power that education gave her for escaping a world where she was just another statistic. For Tiffany, the opposite of freedom is simply ignorance. She talked about Gruwell's classes as highlighting the stories that needed to be told, the story of her life and those of her classmates. An important lesson to her would be that freedom isn't just the toleration of others and their ideas, but giving those others respect and by doing so detracting from the 'them and us' mentality which overpowers society today. In some respects, Tiffany agreed that freedom can be taken for granted. In her own country of the United States, Tiffany recognises how many live in this ignorance that all people enjoy the same rights as they do, a lesson she learnt was simply not true from the biographies of other freedom fighters.

Historians are often detached from the worlds they write about. What is unique about the Freedom Writers is their personal experiences of violence and abuse allows them to relate to the stories of great freedom fighters in a way most cannot. Their stories, whilst being a personal history, have also come to make up a wider part of cultural and social history for an era which is not yet over. The historical accounts of Anne and Zlata, well known to most, were initially uncharted territory for the writers, many of who had suffered through little relevant education before Miss G's class. Yet these powerful stories recognized the emotions, thoughts, and experiences Anne and Zlata described as teenagers growing up amidst violence. The diaries, whilst being cathartic for the writers themselves, channel hope to students who have struggled with violence, abuse, the loss of a family member, or learning disabilities, and in reading the book will see that they are not alone. As with the famous stories of the Freedom Riders, Anne, and Zlata, much can be learnt from the Diaries that will influence the study of present day when it soon becomes real history. The courage of the writers parallels the icons modern historians hail as the fighters of freedom. They challenge freedom as a concept and take the reader in to the 'undeclared war-zone' that had become their reality. For many of us, even imagining the tensions caused by race, money, and street law is, if not impossible, certainly marred and trivialised by popular culture representations.

« what freedom means to an individual's reality »

Today the Freedom Writers Foundation's mission 'is to empower educators and students to positively impact their own lives and the world around them.' Over the years, the outpouring of interest from teachers and students across the world who have read The Freedom Writers Diary has been overwhelming. By 'holding a mirror to their lives,' the Freedom Writers were able to touch on universal truths, illuminate the lives of teenagers, and provide hope for the future of freedom. Their own stories, whilst being a personal history, have also come to make up a wider part of cultural and social history for an era which is not yet over.





Establishing Freedom in the Face of Adversity

ALEIRA REDONDO

Connecting material evidence with abstract concepts poses a difficult challenge, since artefacts are generally related to physical activities. They can only provide an idea of certain beliefs insofar as the materials are present. Fortunately, the archaeological site 'The Hill' is a unique example of combining archaeological and historical methodologies, in which specific practices supplement one another to create an accurate description of past individuals and communities. I had the opportunity to work with local archaeologists and witness the potential of an up and coming project that openly involved the current community. The significance of this project ranges from accurately illustrating the daily lives of newly freed African Americans within a predominantly white community, providing tangible evidence for the concept of freedom, whilst connecting the modern community with its once historical counterpart.

'The Hill' is potentially the first free African American community located on the eastern coast of the United States in the small town of Easton, Maryland. Its origin dates back to 1790, approximately seventy years before the abolition of slavery in Maryland in 1864 (the Emancipation Proclamation was created in 1863). The small community only comprised of eight short streets across and four streets down, within the larger town of Easton. During this time of oppression, slaves were only considered to be part of a person; therefore tracing records of individuals is a difficult task. Census records in 1790 from Maryland archives demonstrate that slaves, if recorded at all, only existed by their first name. The process of purchasing ones freedom through manumission; however, was usually recorded in land records because the slave was considered to be property. Manumission was rare and almost impossible to acquire given that a slaves owner had to give permission and allow the collection of wages. It is believed that the community had the possibility of originating because of unusual social conditions on the eastern shore of Maryland, in which a large population of Quakers lived, and disavowed slavery. The current project involves comparing these types of records with the artefacts found on site to determine the daily routines and activities that individuals would have experienced in such a challenging time.

Recent excavations began in the summer of 2012 and continued into this past summer, which were conducted at a local women's club residing on the potential property of a white landowner, who sold his property to a newly freed African American woman. This summer we worked on a larger scale, opening more units and allowing more visitors to explore the site. Each unit is roughly 1.5 meters by 1.5 meters, and usually reached a depth of 1 meter if it could be achieved in the three week excavation period. This process allows for the possibility of more artefacts to be gathered. More artefacts mean a broader context of material to create a more accurate depiction. Artefacts found lead to the determination of land use, daily routines, and personal objects of those that lived or used the land. Theories for the particular site involved a manufacturing area or domestic use, based on records prior to excavation which included land records between James Price and Grace Brooks.

As previously stated, the act of manumission was a difficult task, yet Brooks achieved freedom for herself and a few members of her family during a time when it was seemingly impossible. Historical records combined with the material evidence procured on site were significant in establishing the type of life that one had to endure when living as a freed slave. Brooks bought her freedom in January 1788 from John Singleton, as well as the freedom of her daughter and granddaughter. She became a midwife in the local area and purchased a home from Price for herself, her family, and a friend. She overcame remarkable feats and in addition to living an abnormal lifestyle compared to other slaves in the area, Brooks was accepted into the community and publicly acknowledged in the local newspaper as an upstanding and pious citizen. Artefacts from the site reveal the type of lifestyle that Brooks and other free African Americans might have maintained with simple careers and simple living arrangements.

A range of material was excavated from the site, which is still being analysed for its historical value in determining the type of objects newly freed slaves would have been able to obtain and, in this case, original housing material and landscapes. Within the unit that I was working with, most excavated evidence came in the forms of glass, porcelain, rusted nails and hinges, and a few children's toys. Although little time was allocated to analysing materials while excavating, most material seemed to be of the equivalent of other members of the historic community. In regards to the original housing, it was suggested that a path once lay beside the current standing house due to the amount of brick and pea gravel that appeared in a straight pattern within the unit. A large planting hole was also revealed where a large tree once stood; information corroborated by local members of the current community who remembered significant details of the previous landscape.

Local residents were an important part to the excavation, a factor that is not usually integrated into the historical process. I was fortunate enough to be able to talk to some of the residents who not only were related to some of the ancestors from 'The Hill,' but also those who provided oral histories regarding stories and information they heard while growing up. Hundreds of locals and those passing through the town of Easton visited the site to witness what was being uncovered as we discovered it ourselves. The prospect of a group of individuals obtaining their freedom and then living in a predominantly white community prior to any federal support astounded current residents, local historical societies, and news agents across the country.

Dead Beauty Queens and Wheelchair Falsetto

JACK MURRAY

Bill Clinton's penis saved television. Or Monica Lewinsky's lips. Whether the fault of a phallus or Monica's mistake, the immediate impact of The Most Famous Blowjob of All Time was one of phew and sigh for comedians and writers. A sense of renewed liberty was palpable in the corridors of media power. In the words of talk show host David Letterman, it was 'so easy' – Lewinsky left jokes on your lap, so to speak. After all, when the President of the United States of America (USA) admits to lewd behaviour live on television, it is not big government, but cosy entertainment that is over.

What it meant, aside from sarcastic jokes aplenty, was a generation of television executives feeling as though they could take more risks and reach deeper into the alcoves of morality, particularly that strange shape of adolescent morality. That is to say that Clinton's presidency and its smatterings of cool smut bled into a new wave of creative talent who used teenagers and their concerns as the focal point of their stories, much like Clinton had used them in his election campaign. Clinton's first election slogan in 1992 read 'Don't Stop Thinking About Tomorrow' and in 1996 he offered to begin 'Building A Bridge to the Twenty-first Century' – this white haired dude of languid jazz was as intent on moving forward as TV was.

Never before had fellatio been this well timed.

Television was already changing, and in particular the way it positioned teenagers was changing. David Lynch's *Twin Peaks* (1990) begins with the discovery of a dead beauty queen, a teenage torture victim wrapped in plastic and mystery. The series goes on to suggest that the American teenager of television past was unrepresentative of the contemporary scene with Lynch's set of postmodern darlings primarily concerned with sex and booze and surreal picnics. To what extent Lynch's masterpiece can be considered as giving teenagers 'freedom' is, however, debatable. One is dead and the others are enclosed in a claustrophobic town where cherry pie is their only sweet relief. Compared to the Cosby kids and Prairie daughters of yester-television-year though, there was a definite sense of progression and of greater emotional, or at least erotic, development.

Referring to another landmark show which offered teenagers similar sexual freedom, *Beverly Hills*, 90210 Mary Ann Watson wrote that 'the show essentially glamorised what it professed to caution kids against.' Whilst New York Times columnist John J. O'Connor observed that moving into the 90s 'virginity is decidedly unfashionable' – television then bought into a second sexual revolution, just like it had done in the 1960s when innuendo ran ragged. Moving into the Clinton administration, teenagers on television were already hopping beds, sexually at least, freer than ever before. His scandal would heighten this racy temperament – the challenge would be to allow these teenagers space to contemplate as well as copulate.

Indeed, the fight for freedom, for autonomy, the freedom to think for oneself, had provided a reliable trope in American fiction long before the small screen, and ever since Huck bobbed down the river in The Adventures of Huckleberry Finn. Huck's voyage, like his creator's was to carry him down the river into a world complex enough in its social strata to delight a modern sociologist. Since television became a barometer of cultural and social significance, it has sought to mirror Twain's vision and create in the teenager a microcosm of the turbulent strife of a country that has always felt burdened by its own indefinite identity.

This is why the tone of American teenage television lacks coherence; it is ultimately an act of political posturing. *Buffy The Vampire Slayer* (1997) sees teenage concerns transformed into monsters, with a sexy assortment of kissing cool kids responding to these crises in typically hip ways. It is a product of a looser time in American history, in which Bill Clinton's mantra for entertainment to 'reshape the culture' had been considered, and then subverted from his original expectations into something sleeker and sexier than ever. In 1998, when the Lewinsky Scandal emerged, Buffy could have hardly been a more appropriate hit. A scandalous expression of new creative freedom in a sordid era of tainted political discourse. These wild teenagers were wild America.

« Bill Clinton's penis saved television »

Under the administration of George W. Bush, a presidency of compassionate conservatism and silent violence, a spring of sunshine soaked shows about super rich kids with white teeth and sad parents emerged. *The O.C.* and *One Tree Hill* both stand as series of quiet Republican propaganda in which the handsome prevail and the odd are squashed. This new slew of serialised middle class deification positioned America's youth as a collection of orange statues with "issues" – issues usually solved by money. These dullard teenagers were dullard America.

Five years into Barack Obama's premiership and the most striking set of teenagers on television are the ones that were ostracised in the Bush years; the kids of *Glee*. Ostensibly a show about the outsider, *Glee* is an optimistic musical romp of wheelchair falsetto and heartbroken cheerleaders. It shouldn't have ever been successful. It is modern, jarring with a political elite. It is Obama, baby. If Clinton's era was Buffy and Bush's a gruesome Californian landscape about to burn, Obama's era will be remembered, and is able to stand like Glee does, as triumphant and optimistic but crucially stunted by the shadows of the past.

And so, just as each President becomes a slightly altered version of the next, teenage-centred programmes rush to perform a similar regeneration, to neatly align. They rush to represent the right or the left, rush to offer ultimate freedom and supernatural sex, or a limited landscape of life on the coast or something limply in-between. American television was previously a silly and chaotic minefield unable to recognise a myriad of political possibilities. The medium of 90s television reacted like a political party would, latching quickly onto a generation fascinated by its own newness.

For teenagers to finally find freedom on American television, freedom to be more than holograms of a nation's ruling force, free to just be themselves and not spotty metaphors: well, they will just have to grow up.

review

Wadjda
The Butler
Filth

Blue Jasmine
Employ.ed on Campus

WADJDA

When Freedom Comes in the Shape of a Green Bicycle

ANITA KLINGER

In this timely and brave film, the first feature film ever to come out of secluded Saudi Arabia, freedom and a young girl's rebellion against a restrictive society are symbolised by a green bicycle. It is love at first sight when Wadjda (Waad Mohammed's brilliant acting debut) first sets eyes on the bicycle, whizzing along on a delivery truck. She could finally race her best friend Abdullah! And why should she not have it? Wadjda wears Converse and jeans, listens to pop music and plays video games, like any youngster. But this is Saudi Arabia and bicycles, a 'threat to virginity', are off limits for females. For Wadjda's mother (Reem Abdullah) a bicycle is out of the question. So Wadjda sets out to earn the money herself, selling bracelets and other "forbidden items" at school. When the strict headmistress (Ahd) discovers her activities, the only way for Wadjda to fulfill her dream is winning the school's Qur'an recitation competition; no mean feat for the rebellious girl.

Shooting this Saudi-German co-production was no mean feat either. The streets of Riyadh are a hostile place for women, including the film's debuting director, Haifaa Al-Mansour. Women cannot be seen working with men in public (directing them, even!), forcing Al-Mansour to frequently sit in the back of a van and direct from afar via walkie-talkie. Until the mid-1970s Saudi Arabia was ruled by liberal King Faisal; following his assassination, however, the country witnessed a dramatic return to strict Islamic rule. Women are not supposed to be seen or heard by men and the sexes exist in strictly separated spheres in this society full of contrasts. The film captures beautifully the reality of female life in Saudi Arabia, without indignation or accusation; instead providing a rare, authentic glimpse into a secret world, both cheerful and contemplative, entertaining and touching. It is not spoiling too much to say that, in the last scene, viewers can physically feel Wadjda's joy and the wind on her face as she finally rides her dream bike through Riyadh. Realistic or not, the film radiates optimism without being tacky. Al-Mansour believes in the power of small steps and seeing this film, directed by a woman in Saudi Arabia, come to fruition, is certainly one notable step towards female emancipation. Indeed, recently Saudi women have been allowed to ride bicycles, albeit under male supervision. The fact that no cinemas even exist in Saudi Arabia to screen the film hardly matters. It fills Saudis with pride that a film depicting their society and culture has won numerous international awards and will be their country's first ever entry to the Oscars. It remains to wish this remarkable film about a remarkable girl the best of luck.

one notable step towards female emancipation in Saudi Arabia

THE BUTLER

A Servant to Freedom

KERRY GILSENAN

Wil Haygood's *The Butler* explores the thirty-four years of Eugene Allen's service in the White House, working amidst the contention and fire of the politics of eight presidents. Hired due to the merit of his 'air of quiet dignity,' Allen held a unique position as an integrated member of the White House staff, unlike the segregated reality permeating American culture. From the rise of the Jim Crow Laws to the South African apartheid, Allen witnessed a struggle for freedom with monumental impact for the future of black Americans such as himself, eventually leading to the election of President Barack Obama in 2008.

So strong was Allen's integration in to the White House, that he and his wife were invited to attend a state dinner by Nancy Reagan herself, an honour worlds away from the suppression of freedom outside the White House's doors. However, Allen was no stranger to this world, working on a plantation in his youth, while his wife Helene hastily fled the 'Jim Crow South' of North Carolina, seeking a life of self-determination. Today, the happy acceptance of Allen in the White House seems only natural as Haygood pays tribute to Obama, victor of the 'demons' of history and champion of freedom, a true symbol of the success of the Civil Rights Movement.

Throughout Allen's thirty-four years of service, the boundaries of freedom were challenged and shaken. He possessed a persevering spirit, accepting that 'White House butlers did not dare enter the political fray,' and continuing to loyally serve each President despite contentious racial prejudices. From the 1957 Little Rock Nine incident, in which Allen witnessed a heated phone call between President Eisenhower and Arkansas governor Orval Faubus, to the protection of James Meredith upon entry to the University of Mississippi in 1963, Allen witnessed first-hand the gruelling fight for racial equality.

Far from being a passive witness to these momentous events, Allen plays an admirable role in the pursuit of freedom, fuelling the biggest powerhouse in the world. With a stack of memorabilia hidden in his basement, it is evident that this ordinary man was incredibly proud of his remarkable place in a prejudiced, hierarchical society. From a 'house boy' at birth to a 'maître d'' at the White House, Allen's astonishing story has inspired Lee Daniels 2013 motion picture The Butler, securing his place amongst the history of America's pursuit of freedom.

FILTH

Mental Illness as the Thief of Freedom

AUGUSTA ANTHONY

Based on the 1998 novel by Scottish writer Irvine Welsh, *Filth* follows the mental breakdown of cocaine addicted, bipolar, police detective Bruce Robertson (James McAvoy). The film centres around a murder investigation headed up by Robertson, and the potential job promotion resting on the investigation's success. Robertson systematically derails as he builds a web of lies and Machiavellian schemes, leading to a dramatic twist at the film's climax. Edinburgh provides an uncharacteristically gritty backdrop for this fast paced piece of British cinema, in which McAvoy's performance powerfully dominates.

Robertson's psychosis underpins the film, and the bounds imposed upon personal freedom by mental illness are made pertinent. Mental illness debilitates Robertson so that he is no longer in control of his own actions. Freedom of choice and decision is denied to the mentally ill and the injury to Robertson's sanity throughout the film highlights this. Robertson's actions become increasingly deranged and he begins to have visions of animals in place of human faces; the viewer is left with the lasting impression that Robertson's drug abuse has robbed him of the freedom to operate as a human being.

Filth is an unnatural portrayal of the bounds that ambition and devastation can have on mental freedom. Robertson begins the film seemingly able to control his situation; he takes under his wing a younger detective and fellow drug user, played by Jamie Bell, and manipulates the police force by playing individuals off of one another in order to secure the job promotion. As the impact of his lies cascades beyond his control, Robertson is left without the freedom to act within reasonable bounds – further divergence into morally repugnant behaviour seems inevitable.

Towards the beginning of the film, Robertson tries to save a man suffering a heart attack on Grassmarket. The man's widow, Mary, (*Dounton Abbey's* Joanne Froggatt) and young son revisit Robertson to thank him for his efforts. Robertson's interactions with Mary slow the pace of the film somewhat, and act as reminders as to how far Robertson's mental state has deteriorated. Whilst Mary has the freedom to lead her life, Robertson, alone and artificially driven by drugs and violence, has no alternative than to follow the mantra of his mental illness.

Despite the aid offered by colleague, Amanda Drummond (Imogen Poots), Robertson seems unable to accept intervention. Filth thus dramatically illustrates the breakdown of a man being constantly robbed of his personal freedom by addiction and mental illness.

via wikimedia commons

an unnatural portrayal of the bounds that ambition and devastation can have on mental freedom

BLUE JASMINE

Freedom vs. Financial Hardship

JONATHAN FALCONER

In director Woody Allen's latest cinematic offering, *Blue Jasmine*, comedy is turned down a notch in exchange for almost perfect drama in the tradition of Tennessee Williams. Transition being an important theme in the film, it seems appropriate that it should open on an aeroplane. Jasmine (Cate Blanchett) is an ex-New York socialite, left in denial and disgraced. After a life of luxury, Jasmine is supposedly penniless after her businessman husband Hal (played with sleazy aplomb by Alec Baldwin) is gaoled for fraud.

The central storyline of the film focuses on her having to move into the small, but homey San Francisco apartment of her sister Ginger (Sally Hawkins), and her rough-and-ready, but ultimately kind-hearted lover Chili (Bobby Cannavale). Not only are the dubious nature of Jasmine's financial situation and her snobbishness at her sister's basic life and boyfriend causes of tension, she would also appear to be on the brink of a total nervous breakdown. Whereas many other directors would have taken Jasmine's situation within this film, exaggerated and exploited the juxtaposition of her uppity outlook at her new surroundings for some fairly straightforward laughs, Allen is on top form at utilising the contrasts and conflicts between the lead characters to create fascinating, and often touching drama.

Allen is at top form utilising the lead character to create touching drama

Blanchett is sublime, giving a performance so intense that it can often leave the viewer exhausted from attempting to soak up every nuance of her twitching and panicked, yet subtle performance. Flashing back and forth from Jasmine's privileged past, uncomfortable present and uncertain future, the character becomes easier to empathise with as we become more and more aware of her fragile condition and delusions. The most likeable character of the film is without a doubt Ginger. Hawkins' performance is warm and compliments Blanchett's infuriating 'Blanche DuBois-esque' imposition on her life wonderfully.

Viewers expecting a farcical comedy based around Jasmine's fall from grace, or a 90 minute bitch-off between herself and her sister may be disappointed, Allen's script is far more nuanced and displays a more tragic angle. The comedy lies in the audience's slow-burning understanding of Jasmine's pitiful nature.

Woody Allen's most poignant motion picture since *Hannah and Her Sisters*, Blue Jasmine is a master class in script writing with Cate Blanchett's magnificent performance making this 'riches to rags' story both intensely tragic and mirthful in equal measure.

Employ.ed on Campus

Summer Archaeology Internship Programme

ALEX WOOD

This summer, I was lucky enough to be chosen to be the Archaeology Intern for the History, Classics and Archaeology (HCA) department at the University of Edinburgh. Applications for the internship were open to second and third year students with an interest and accompanying knowledge in archaeology. The intention of the internship was to curate the Vere Gordon Childe Collection - the school's artefact teaching collection - over a 10 week period. Needless to say, the project provided fantastic experience and skills for the future.

Throughout the summer of 2013, there were twenty-seven internship placements across the entire university, three of which ran in the HCA department; in addition to the Archaeology Intern, the Exhibitions and Displays Intern catalogued the items on display, and the Book Collections Intern made the book collections more accessible to students.

The relocation of the Archaeology department in 2010, from High School Yards to the Old Medical School, is part of the reason why curation has been required in the collection. Consequently, the cupboards holding the artefacts are no longer in their original order due to logistical issues. There was a large amount of uncatalogued material - over 1000 artefacts - which are now included in the computer database of the collection. As a result, I have gained experience in physically labelling artefacts and working with collection databases, such as Adlib, as well as improving my organisational skills. More work is still required to take place; thus, it is likely that there will be another Archaeology Internship for summer 2014, and if possible, I suggest you apply. Applications should open in February 2014, so watch this space.

Referring to the additional work, I ideally wanted to reorganise the entire collection with a system by period, which would then be sub-divided into geographic location. Unfortunately, due to the time spent labelling artefacts, I was only able to make a proposal for a new organisation rather than reorganising the collection myself. A new intern next year could easily make such a change happen, hopefully thereby making the collection more accessible and user-friendly, and ultimately ensuring more frequent use within the department to the benefit of the students. It is the Vere Gordon Childe Teaching Collection after all.

Another benefit of participating in the Employ.ed on campus internships is that every intern was paid. This in itself is admirable of the internship organisation, as it is likely most students would have applied for a voluntary placement in order to gain invaluable experience. It shows an awareness and appreciation that the work undertaken by the interns has value, and provides real benefit to their relevant departments. Furthermore, £300 a week is a welcome addition to the archaeological experience. As I am now in my 4th year and taking the Archaeological Fieldwork Course, the internship contributed towards my 'fieldwork' experience requirement, emphasising an awareness and appreciation of the work.

All in all, if the opportunity for you to apply for an Employ.ed on Campus internship presents itself, throw yourself in. However far you get in the application process, whether to interview stage, or to doing the internship itself, it is very educational experience.