The Bristorian

The Bristorian

THE ESSENTIAL HUMANITIES MAGAZINE

IS THE FUTURE OF HISTORY DEAD?

Editor's Note

After joining the Bristorian as a sub-editor last year, I feel immensely privileged to have taken the reins this year as Editor-in-Chief. Alongside my incredible deputy editor, Lewis Goode, and the wickedly talented editorial team, we've produced some genuinely ground-breaking content, both on and offline. Previously keeping the Bristorian to merely an online and print publication, we've expanded to host careers talks, lecture evenings, and a fair few socials too.

So much of this expansion and innovation wouldn't be possible without the partnerships and collaborations we've forged along the way. Across the university, we've collaborated and challenged the content we produce, finding new forms through our work with the Croft, Classics and Ancient History Society, and LGBTQ+ society, to name but a few. We've equally found immense support and enthusiasm for our work across the Humanities department, with lecturers showcasing new research both online, and in our organised lecture series. I'd also like to give a special mention to the department's technical support team, who have provided us with much needed assistance across all our events and talks this academic year. And finally, a note on our incredible sponsors Gale Resources, Bristol PRINT services, and Bristol Historical Association, who have all made the printing and distribution of this very magazine possible.

For followers of the Bristorian, you'll notice a shift in our content from previous years. Coming to the Bristorian as a queer, female editor-in-chief, I felt the publication lacked the nuanced histories that historians of sexuality and gender so readily crave. Equally, as someone long obsessed by literature, arts and all things pulpy and pop culture, I've commissioned many works that strike at my own morbid curiosity. As a former gallery invigilator, Georgia Rowe's 'the temptation to touch', exploring why visitors choose to physically touch artwork and historical objects they're not supposed to, satisfied a question that's always loomed large. Equally, as a medieval scholar, Teagan Moehlis' piece on medieval monsters brilliantly examines the bizarre beasts lurking beyond middle age manuscripts. Straying away from this, I've also been keen to highlight local histories of Bristol. Katie Light's investigation into disability activism in Bristol has uncovered a past that historians have often forgotten in favour of able-bodied rebellion narratives. We've commissioned and edited some really great content, so if you're featured, thank you so much for sharing your words with us.

Overall, I hope you relish your copy of the Bristorian, and keep supporting all the work we do.

- ***Hope Talbot, Editor-in-Chief of the Bristorian***

Deputy Editor's Note

The Bristorian this year has made leaps and bounds in the amount and quality of the content that we put out. Thanks to our amazing team and contributors we were able to add to existing sections and create new ones too. In doing so we were able to open more opportunities for students and lecturers alike to contribute towards The Bristorian. The new lecturer series highlights the fascinating and ground-breaking research that our professors do here at the University and The Forum and History From Home, allow students to contribute ancient and local histories to the website. Our History From Home section was set up early in the term to allow students who were new to writing articles to write about something personal and well-known to them.

On top of this we have worked hard to make sure that existing sections were not ignored. The Past Today had a massive boost during this year informing more students about more historical dates – even the more obscure and unknown events, such as the Aberfan Disaster in 1966 and the Battle of Austerlitz in 1805. As you will see in our Past Today section in here that we really do have a fantastic range of well-written articles that cover a range of different topics. Though do make sure to check them all out on our website!

To reiterate what Hope said, I really do hope you enjoy the brilliant content that our team and contributors have written for you, and we hope to see one or more of your articles soon too! ***- Lewis Goode, Deputy Editor of the Bristorian***

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With thanks to…
The Bristorian Editorial Team

Editor-in-Chief: Hope Talbot
Deputy Editor: Lewis Goode

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Vanessa Lace, Saiba Haque, Charlie Ramos, Lola Wright, Abbie Thomas, Natty Croucher, Teagan Moehlis, Will Haynes, Reea Soz, Bella Nunnery, and Reuben Scotter-Mainprize

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Katherine Wade, Designer of Our Front Cover
The Bristol University History Society

History Society: Year in Review

Following three years of social distancing and staying at home, History Society has finally returned to a reality where pub socials don't have to be limited to groups of six and we can finally return (without restrictions) to the hecticness that is student committee life. With the majority of the student population vaccinated and the government advice to 'return to normal', History Society started the academic year with the goal of increasing socialisation and coming together once more as a society.

Starting off with our Freshers social at the Den & Terrace (where so many 1st years attended that it took fifteen minutes of queueing to even get a drink!), History Society has taken the new academic year by storm, increasing our membership significantly from the previous years and raising our presence as a society. Only two weeks later our first 'Family Social' of the year took place at the Brass Pig, where over twenty different sets of parents and children were paired up together, so as to encourage friendships between the year groups. Moreover, for the very first time in the history of our society, we implement an 'Adoption Scheme'. Although this did lead to some very large families (some numbered 10+!), it gave everyone the opportunity to take part and be included – something we prioritise heavily. Our social successes of the year culminated in the History Society Winter Ball, where over a hundred members donned black tie and journeyed down to the Harbour Hotel for a classy night of wining and dining.

In order to achieve these levels of participation, we've begun promoting more heavily on our Instagram, @uobhistorysoc, and have subsequently seen our followers increase by over 600! Through posting regular updates on the different events and talks that we are holding, engagement with our account have never been higher – we even have a few staff members following! We believe it is vital for our society to stay updated on current affairs. Our Instagram has allowed us to share important infographics on a number of serious topics. Ranging from our 'Influential Black Bristolians' posts during Black History Month, to providing students with more information on why lecturers are striking, we place a great importance on playing an active role on informing the student community.

So what's in store for the future?

Without revealing too much, a post-exam trip to Bath is in the works. As the first History Society trip ever, we are aiming to making this inclusive to all our members, with affordable pricing and fun activities. As well as this, we've got a number of career talks lined up, many of which we are collaborating with other societies on. Finally, keep an eye out on our Instagram for more information regarding the History Summer Ball – because what's a better way to celebrate the end of exams than a night of dressing up and partying with your friends!

On a final note, a big thank you to this year's wonderful committee, for without them, none of this would be possible!

Sylvie Phillips
President of History Society

In the past year, we have worked on a plethora of exciting collaborations with other publications and societies. Here's a look at some of our collaborations so far...

The Bristorian x The Croft: A History of Food

In Collaboration with Food section The Croft Magazine (University of Bristol's Lifestyle Magazine)., we present to you the history of Food. The historical rundown of the articles would be published in the Bristorian website and the Recipe recreation of the article would be published in The Croft website in their Food section. The articles would be interlinked with one another to utilise user engagement. We have so far published The History of Yorkshire Puddings and The History of Chicken Tikka Masala.

The History of Chicken Tikka Masala:

The widely accepted theory is that it was the creation of one Ali Ahmed Aslam at his restaurant Shish Mahal, which he opened in Glasgow, Scotland, in 1964. Born in Pakistan (British India at the time), Aslam arrived as a child in Glasgow when his family emigrated. Like all great inventions, necessity had been the key to the invention of Chicken Tikka Masala. According to Aslam when a patron complained to him about the dry texture of a chicken dish that was served, Aslam experimented with few ideas to make the chicken tender, moist and succulent. His eureka moment came when he managed to achieve the desired texture using a yogurt based tomato sauce to accompany the meat. Both a culinary and cultural phenomenon has begun and reached the four corners of the world where it is widely represented as the quintessential Indian dish despite its origin in the United Kingdom. Chicken Tikka Masala beloved to have come from Glasgow in early 1970s. - ***Milan Gregory Perera***

Image Credit: Saiba Haque

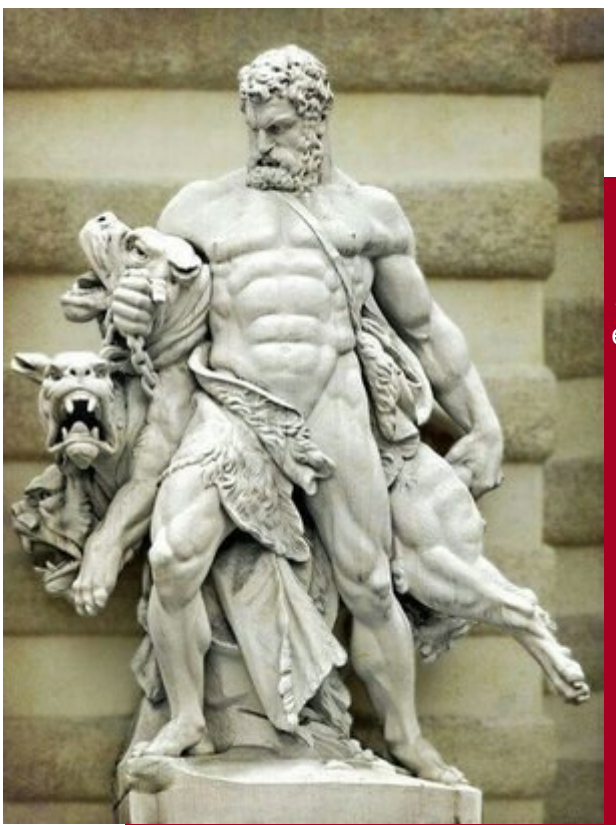
The Bristorian x LGBTQ+ Society

Celebrating History of Queer Horror: Dr Frank N. Furter in The Rocky Horror Picture Show:

A vital aspect of his character of Frank is his sexuality. Like many depictions of queer people in cinema he is portrayed as a highly sexual being, showing the trope of queer characters "turning" other characters gay. However, I would argue that this is different from other uses of this trope as Frank is written by queer people, and this expression of sexuality is not seen through the usual lens as a form of degeneracy but as liberating. Flirtatiousness and sexual liberation are a key aspects of the character. He is clearly a character who is attracted to multiple genders and attracts seemingly all genders. Within the first 30 minutes of the film, Frank flirts with both of the monogamous, presumed straight characters whose wedding begins the entire film. During this scene and the rest of the film, Frank is seen to liberate people sexually. His purpose is to challenge the taboo head-on no matter what it is and come out the other side with everyone having broken it too. This representation of a liberated queer character who is sexually active was a groundbreaking one at the time and is part of the reason Frank N Furter is an icon of queer culture today. However, aspects of the portrayal do fall into the problematic, such as the predatory way in which he approaches each member of the couple, the portrayal of him as controlling and someone who desires power sexually - all of which are common negative tropes of queer characters - ***Oscar Appleyard-Keeling***

The Bristorian x Ancient History and Classics Society: The Forum

We have dedicated a whole section on our website to feature all things about the ancient past. This section was created in collaboration with the Ancient History and Classics Society. We've published pieces such as "*Using Coins to Analyse the Role of Agrippina The Younger in the Julio-Claudian Dynasty*" and "*Disney's Hercules and the Vilification of Hades*".



Disney's Hercules and the False Villification of Hades:

As a Disney villain, Hades is presented as an inherently evil force than must be overcome in order to rebalance the world. The narrative depicts him as the antithesis of Zeus, who is presented almost as a modern-day God. It also centres around Hades' greed and jealousy, as he hires his minions 'Pain' and 'Panic' to kill Hercules in a bid to overthrow to 'good' gods of Olympus. While obviously altered to follow the standard Disney narrative of 'plucky hero's plight against evil', wherein good ultimately triumphs, the portrayal of Hades as 'The Bad Guy' wildly contrasts Hades in myth. For starters, in the myth, it was Hera, Zeus' enraged and jealous wife and goddess of marriage, who ordered the death of infant Heracles, who was Zeus' son by a mortal mistress. It, again, was Hera who taunted Heracles his whole life, by sending him into an enraged madness that resulted in him murdering his wife, and ultimately had to embark upon his twelve labours (set out by Hera) to repent. Rather than obstruct, Hades actually aided Heracles' twelfth labour, which was to retrieve Cerberus (Hades' guardian of the gates) from the underworld. In Apollodorus' narrative, Hades allowed this on the condition that no weapons were used and the subsequent return of Cerberus. In another myth, he also aided Orpheus, allowing him to venture to the underworld to retrieve his wife, Eurydice (an action in itself that ultimately undermines the natural balance of life and death), and even warns him not to look back at her until they had reached the land of the living. Therefore, within myth, Hades is not pitted against these heroes, but alongside them. Furthermore, this leniency and justness contradicts the evil agenda driven by greed that is often depicted in popular culture. - ***Carys Lloyd***

An Interview with Keith McLoughlin

The charming Irishman agreed to an interview for the Bristorian's annual print edition.
One of our editors, Vanessa Lace, sat down to chat with him about being taught by nuns, the importance of unions, and his pure love of history.

VL: Keith, you have a pretty legendary status in the department. One of the things you are known for is always drinking coffee in seminars, so my first question is how much coffee do you drink in a day?

KM: Well this is water actually (points to flask) and this obviously was coffee (points to cafetière) but no this, this ballistic missile shaped thing is water. I only drink around two coffees in the morning - I'm big into hydration actually.

You are also known for your Irish accent, what was it like growing up in the Republic of Ireland and how did you come to crossing the water?

So, I grew up in a close family and pretty tight-knit rural community in County Sligo (now famous because of *Normal People*). The church had a strong grip on things in the 90s, everyone went to mass and it was conspicuous if you didn't. I went to a state school convent where we were taught by nuns.

I think that is an interesting point of difference, because I think many tend to see religion and education as two separate institutions but in many cases they were combined.

The nuns would say things like 'there's a lot of courting going on'. But my cultural reference points growing up were mainly English ones, Premiership football was a big thing in Ireland, and we knew the geography of obscure towns like Yeovil and Shrewsbury.

Many people in England don't even know where they are!

Yeah exactly! As a teenager I was interested in music, I bought some music magazines when I was 16/17 that spoke about The Jam as a band; I spoke about The Jam in my book. You never think when you pick something up at 16/17 that you're going to be using that later in your career.

You joked in a lecture that you always get landed with teaching four-nations history. At school Irish history was something that wasn't really touched on at all, but I would love to have learnt more about it, what do you think about the content on the curriculum?

Your curriculums are essentially extensions of politics, you know, a history curriculum is deeply contested. The concern that the British history curriculum is quite episodic, critics of that want a longer arc of history. It would be great to see more Irish history but at the same time it's quite tricky to fit in. Nineteenth century is probably one of the more straight-forward ones because it is so essential to Westminster and Gladstone, but in other units it is actually quite challenging. A lot of students I think of Irish descent in this country would really benefit from conversations around diaspora because they are absolutely part and parcel of Irish history.

As someone interested in labour relations, I must ask your thoughts on the UCU strike action.

I think a lot of learning that students do at university is outside the classroom and the things you'll remember are often what happens outside of formal learning spaces. When you're in the thing it's about marks and assessments which is understandable. But when you are in a situation at work and your conditions are being attacked and supressed, then you should organise and fight for your rights as a worker.

(continued) We appreciate that it can be very frustrating. But the bigger picture is that what we let happen today is going to have an impact on you tomorrow and I think we are at a crucial tipping point as a society.

Moving on now slightly, how did get interested in Concorde?

I was one of those children that didn't travel a great deal! Going to the airport was a huge novelty, and because aircraft were such a novelty I probably developed this interest in them. So, again back to one of your earlier points, you never know that this interest is bubbling away in the background and then later you're like, I just love airplanes!

Yeah I think one of the nice things about history is that you can study the history of anything.

Yeah, and when I went to the previous cohort's graduation in November, I was really impressed at the variety of work that people are doing, like especially things like education, social care or moving abroad. I have to say I would use the word 'proud' to describe how I felt about the graduates that day.

Yeah I think especially since historians are now studying a much more diverse range of subjects than ever it makes sense that we can go into other fields.

Well, what are we doing as historians? For me, we are trying to understand why things are the way they are, to understand the causes of things, so we find it baffling when people say they don't have an interest in the past. And for me it always comes back to the contemporary applications of what we do in society today.

Why do you think history is such a hard subject?

It is daunting because it is the entirety of the past. The National Archives have been described as a vast ocean; there is over 200km of paper. To people on the outside, I think it would seem that to be a good historian one would need to have a lot of knowledge, and they would be right. But, I do like a Chinese proverb, and Allen Ginsberg said if the student does not know more than the teacher then the teacher has failed. The more I have taught, the more I have realised how much I learn from students, and that is the way it should be.

I have heard that you carpool with Sarah Jones, please tell us what that is like.

It is non-stop chatter for an hour and a half! We leave Exeter around half 6 and arrive in Bristol at 8 just before traffic. And she has the most amazing electric car, she zips up the M5. We just discuss how we are the oracles of knowledge and that everyone should follow our example.

I have one final question, I am a lover of a visual source, what do you think the importance of visual sources are to the historian?

I have only come round to them relatively recently as I had put so much emphasis on textual sources in my own research. In one seminar in the Picturing the 20th Century unit, I almost cried. When we were talking about family photographs, it occurred to me that photography is what our family members leave behind, essentially fragments of their lives. It is incredibly powerful, and I remember I had an unexpected lump in the throat moment.

One of the most influential books I read was by Laurent Binet called HHhH, he was an amateur historian trying to find sources in the 90s and he was looking for this book, pre-internet. He found himself out of pure chance in some Walmart in Illinois in some discount bargain basement and saw the book he was looking for. He said what meant nothing to everyone meant the absolute world to him.

That I think speaks to the pursuit of being a historian, when you see something that no one else is interested in but it means the world to you. And I am itching to go back into the archives as a consequence, that thrill is hard to emulate.

And then you know you're hooked, and then you know you're f*****!

This is only a fraction of their almost hour-long discussion! Head to our website to read the full version.

The Bristorian is proudly sponsored by Bristol Historical Association

Our History

The Bristol Branch of the Historical Association was founded at Bristol University in 1907, and has since published a range of pamphlets researched by both the University of Bristol and the University of the West England.

The association has received enormous help from Bristol University's History department, particularly Ronald Hutton, Josie McLellen, Tim Cole, and Evan Jones. Since 2017, 20 lectures have been delivered by Bristol University staff.

What We Do

The primary aim of the Bristol Historical Association is to reach out to the wider Bristol community and involve them with the university. Our audiences range in age from local sixth formers, all the way up to people who have picked up History in their retirement.

What's On

We meet once a month on a Wednesday during term time at 7:30pm in the humanities lecture theatre (B.H05LT) at 7 Woodland Road. The atmosphere is always friendly and after the 45 minute talk there are lively and informed questions from our audience.

We endeavour to have a diversity of lectures both in terms of time periods and types of History– local, economic, social, political, and military History. In the autumn of 2018 we had a popular lecture on 'statues' by Madge Dresser who also led a slave trade walk through the centre of Bristol, two year prior to the removal of the infamous Colston statue. A list of prior talks available on our website under the 'Previously on Bristol HA'.
As well as lectures, we have staged events such as guided walks, a wine lecture with tastings, pub quizzes, and this year a cruise on the Matthew ship. As of the time of publication, these are our future events to look forward to.

26th April 19:30 lecture	**Dr Keith McLoughlin, University of Bristol. 'Supersonic City: Bristol, Concorde and Modernity, c1960-c2020'**
3rd May 19:30 lecture	**Dr Ronald Hutton, University of Bristol. 'Did Elizabeth I lose control in the 1590s?'**
17th May 19:30 lecture	**Dr Ben Phillips, University of Exeter. 'Tsarist Russia'**
28th May	**Visit to the Vickers Machine Gun Collection**
21st June	**The Matthew boat trip & fish 'n' chips on the harbour**

Our 2023-24 season begins in September. Here are just a few of the fantastic speakers we have booked.

- ***Professor Robert Gildea from Oxford University whose oral history project on the 1984-85 Miners' Strike is soon to be published.***
- ***Professor Hilary Carey on 'The Only Good of an Execution': The Condemned Sermon at Newgate, 1799-1865.***
- ***Professor Robert Bickers on 'The Scramble for 19th Century China.'***
- ***Professor Ilam Pappe from Exeter University***
- ***Local historian Eugene Bryne on 'Urban Yarns about Bristol.'***
- ***Professor Beth Williamson of the History of Art Department***
- ***Professor Brendan Smith on 'Migration in an Age of Plague and Warfare: England in the Late Middle Ages.'***

Do come and join us.

Find us at: https://bristolha.wordpress.com/

BLACK HISTORY

The Black Panther Party and the Radical History of Self Care

By Hope Talbot

Often thrown away as a fluffy term used by the wellness industry and aggressive marketing campaigns, self-care has strayed far from its origins. Whilst much has been done to promote self-care as a staple of good mental health, it is important to understand its origins as firmly grounded in Black female activism.

Whilst indeed the concept of self-care existed in medical communities prior to the Black Panther Party, it was popularised and politicised by the party in the wake of its immense struggles against racism in America. Inspired by various existing Black Power movements, the Black Panthers were unafraid of dangerous and, at times, violent practices to further their cause. Whilst these actions were deemed necessary to their activism; they also came to be highly emotionally taxing. In order to continue their work, intervention was necessary to provide adequate care and health support, not only to the group but also to the wider Black communities they were advocating for.

The beginnings of health activism

As awareness grew around medical racism, community care became a significant agenda for the party. Prior to the Black Panther Party's intervention, existing medical centres either excluded Black people or gave them highly segregated care.

A few years after its inception in 1966, the party created a national network of free health clinics. This element of its activism was such a staple that, by 1970, all new Black Panther party chapters were required to run a free health clinic. Beyond purely advocating for the community's physical health, the Black Panthers also advocated for the mental health and emotional well-being of activism. In 1972, the party released their 10-point program on the importance of community care in their fight for social justice:

"We want completely free healthcare for all Black and oppressed people…health facilities which will not only treat our illnesses, most of which have come about as a result of our oppression but which will also develop preventive medical programs to guarantee our future survival."

This idea of caring for oneself and the admission of activism as emotionally taxing was a radical perspective at the time. Through engaging with both self-care and community care, Black activists could remain sustained and energised in their fight for social justice. Similarly, the idea of collective action on the medical well-being of Black activists and the community allowed for health to go beyond the personal to the politic, further fuelling the movement.

Black LGBTQ+ influence in Radical Self-Care

Whilst LGBTQ+ influence usually falls at the waste side of contemporary conversations around self-care, queer ideology was essential at the inception of self-care.

An LGBTQ+ figure who often fails to be credited is Audre Lorde. A Black lesbian woman, Lorde remained adamant that self-care was essential, always stressing the need for daily self-reflection and health autonomy as a civic duty. Whilst she is now heralded as a critical Black academic voice, much of her influence was only recognised following her death. For Lorde, she saw the very act of caring for oneself, as a Black lesbian woman who consistently faced state oppression, as a radical act.

In 1988, Lorde expressed this, writing: "Caring for myself is not self-indulgent. It is self-preservation, and that is an act of political warfare."

Beyond Lorde, Black queer figures have consistently advocated for community care practices.

(Continued) Once a member of the Black Panther Party and now famed for her continuing contribution to gender, class and race studies, Angela Y. Davis has similarly advocated for self-care, stating: "(Practising radical self-care) means we're able to bring our entire selves into the movement. It means we incorporate into our work as activists ways of acknowledging and hopefully moving beyond trauma. It means a holistic approach."

Despite the cultural dominance that white, wealthy women such as Gwyneth Paltrow have over self-care, we must continually pay homage to self-care as a radical practice. In doing so, we should be keen to approach self-care as a key dimension of activism, and social change more broadly, rather than purely a marketing buzzword.

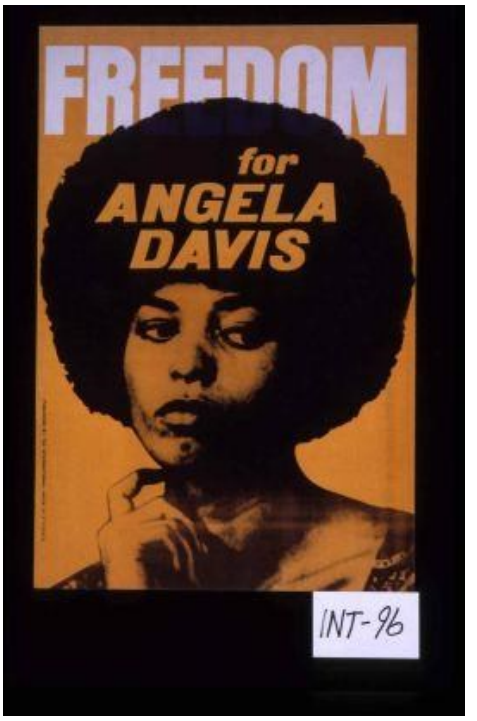
"It's Important to Be Radical": The Life of Angela Y. Davis

By Maia Heywood

A black power icon: Afro Marxist, intersectional feminist, remarkable Academic... and past member of the FBI's Most Wanted List, lives a life that does not fall short of her words. Angela Davis is a figure known for playing a radical role in fighting against the state's superstructure, a society that uses capitalism as the primary mode of oppression. Angela was a key actor in instrumental developments in the Black Power movement and Communist movements. Davis was a member of the SNCC, Black Panther Party, Che-Lumumba Club (the all black branch of the communist party) and has been a professor to world-renowned universities. Most recently, Davis has been primarily concerned with abolishing the prison incarceration system globally.

Still today, she serves as a model of an intellectual freedom fighter. Davis' work closely follows the intersections between disparate groups of oppressed people in order to generate true power against the state. Davis despite being known as an 'extremist' member of the Black Power movement of the 70's/80's. She believed what was even more important than mobilising action in order to negate racial aggressions in society, was the need to theorise; she saw the circulation of ideas within a community as pivotal in accessing liberation for all oppressed groups. It is for this reason that Angela discredits herself as being a singular emblem of the struggle and instead sees herself as the product of her comrades. Davis was adamant to move her narrative away from the neo-liberal obsession with individualism which places too much of an emphasis on a singular person to retell a complex narrative. Taking this into consideration, I would like to emphasise Angela's importance as a cog instead of a singular machine in the social justice movements of her time.

Angela Davis was born on January 26th 1944. From the beginning Davis found herself situated on the frontline of racist American politics. She lived in Southern America on Dynamite Hill in Alabama. 'Dynamite Hill' was coined as a result of the street being famous for Klu Klux Klan bombing black families' houses.



Via Hoover Institution

Despite this, Davis used academia as a tool to inform and break the barriers of structural racism just enough, so that she could have a leading voice in directing the effort to mobilise her fellow comrades against the barbarity inflicted on the black community. By the age of 26, Davis was lecturing philosophy (mostly Marxism) at UCLA. Her communist background consolidated the base for most of her ideas regarding power; she states in her autobiography after reading the *Communist Manifesto*: 'What struck me so empathetically was the idea that once the emancipation of the proletariat became a reality, the foundation was laid for the emancipation of all oppressed groups in society.

Davis after this started to think that the route to ripping down traditional institutional bodies that perpetuate systemic oppression, was through group collaboration. The institution she sought most to dismantle was the prison. Angela Davis' thoughts on the abolition of prisons highlights the ways she conceived the relationship between race, power and gender. She believed

> "Antiracist and other social justice movements are incomplete without the attention to the politics of imprisonment"

Davis was vehemently known for her abolitionist perspective towards prisons. Davis saw prisons as 'racism's incarnate'; the prison was a microcosm of the oppression experienced by any marginal group. Davis believed the prison closely followed the model of capitalism. She coins this model: the 'prison-industrial complex'. Davis knew, first hand, the extension of prison's structural racism as Davis was placed on the FBI's most wanted list and almost charged with three counts: kidnapping, murder and conspiracy. She faced the death penalty. These charges were a result of the Soledad Brother Trial of 1970 and Jonathan Jackson's attempt to escape. Evidence supported the fact that Davis had purchased the guns that were used in Jonathan's attempt to escape. . Davis managed to acquit herself of the charges and prove her innocence to an all-white jury. It is from this experience in prison her passions really focused on the incarceration system.

When Davis was incarcerated she saw prisons as an extension of slavery. She explains the incarceration resembled chattel slavery because it required: 'a total dependence on superiors for basic human services, forced subjects to work for longer hours and less compensation and conspicuously the unequal power dynamic with constant surveillance' Davis uses the utilitarian philosopher Jeremy Bentham to explain how incarceration was a profitable system. It exploited the proletariat which were disproportionately marginalised groups. Again, the proletariat and workings of Marxism being at the foundation of her ideas around true liberty. Bentham's model 'Panopticon' claimed that criminals could only internalise productive labour habits if they were under constant surveillance. Because of this, prisons were not only extending the legacy of slavery but also capitalising on it, by creating a system that needed prisoners in order to generate a financial profit. Instead of offering prisoners rehabilitation. These origins form the basis of problems with the police as recent events have shown with movements like Black Lives Matter: it is the discrimination that comes from an institution reminiscent of slavery.

Angela Davis is known for applying feminism more as a methodology to life. In the case of prisons, Davis stresses the implications of seeing prisons as inherently a male entity when women in American prisons make up ⅓ of all women incarcerated As a feminist who had herself been imprisoned, Davis was ardent in her determination to shed light on the lesser discussed plight of women in the system. She stressed the negative implications of viewing prisons as an inherently male entity when women in American prisons make up a third of all women incarcerated globally, and as she knew firsthand, women of colour were and are to this day as disproportionately imprisoned within the American justice system as their male counterparts, with Department of Justice statistics demonstrating that African American women are twice as likely to be imprisoned than white women (The Sentencing Project, 2018). Davis advocated for better social care in lieu of the prison system as she knew that many of these women, and particularly women of colour, were and are victims of an oppressive system, domestic violence, substance abuse and other circumstances out of their control. She was conscious of, in her own words, 'the tendency towards masculine representations of struggle' and consistently fought against the patriarchal grain for every cause she advocated for.

Angela Davis On Trial, via the Bettman Archive

The temptation to touch: Why do we love touching artworks in museums?

By Georgia Rowe

As humans, we all share in a peculiar ability to know what something will feel like before we touch it – it's almost a strange form of synaesthesia. Imagine yourself stood before Monet's 'The Water-Lily Pond' or Jan van Eyck's 'Arnolfini Portrait' in The National Gallery. It is not difficult to conceptualise the sensation of the oil brushstrokes on your fingertips. One can almost traverse the centuries-old impressions in their mind, without having to reach out and physically touch the artworks. Whether this sixth sense is down to the brain's physical muscle memory, or indeed a strange psychological phenomenon, is fascinating. However, what is even more mystifying is that, in spite of knowing what these paintings may feel like, we still persist in touching art. Why? Our answer, of course, lies not solely in our desire to touch the art for its physicalness, but in something far more compelling.

For many, the impulse to touch a work of art is not about establishing a connection to the piece itself, but rather to affirm a connection to its artist. We see this more readily with especially esteemed or revered artists, such as Van Gogh, whose success has engendered a long-running and global interest that goes beyond his artworks and into his personal life. In this respect, the artwork serves as a strange touchstone for the viewer to connect with the venerated artist. To touch Vincent van Gogh's 'Sunflowers' is to have interacted with Van Gogh himself, to be able to say: 'van Gogh has touched this, and now so have I'.

For others, the urge to touch a work of art arises more so from a desire to connect with the actual work itself. Part of the pull and power that art has is its formidable ability to invoke emotional responses in us as the viewer. So often art has transportive, even transcendental qualities. I can remember the first time I ever stood before my favourite painting, Delaroche's 'The Execution of Lady Jane Grey', and how emotional it made me. So much so I bought the print in the gift shop, and now it hangs in my house, albeit a less grandiose version.

In some sense, by having my own little version, I was able to extend my connection to the artwork. In my own space, I could step closer to the print and examine the art in a manner that the blockade of barriers and alarms in The National Gallery did not permit me with the real painting.

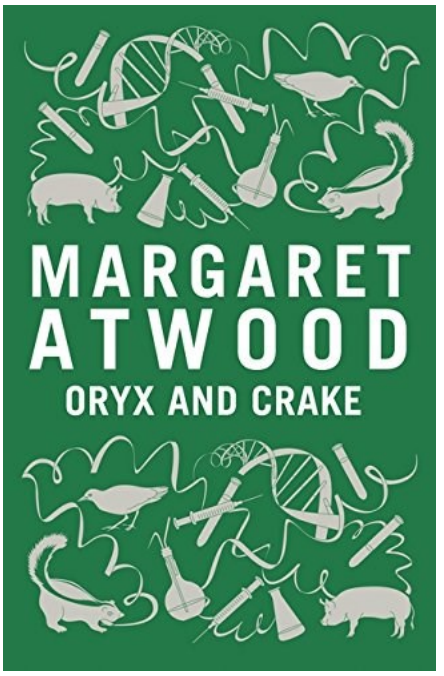
However, museums, by their nature, are built to store and conserve, with lack a significant level of sensory interaction. Speaking to former Curator Manager and Heritage Specialist Jane Mcardle, it becomes clear how inhibitive this practice is for developing our connection to artworks. Having worked in a heritage house - a more interactive setting for the experience of art and history - Jane has seen first-hand how a living connection with art can produce a more visceral and enjoyable experience for all. By sitting in the chairs or tracing the

handrails of the centuries-old stairways, she remarks that you are "living and breathing within that space and therefore connecting with its history". Considering Jane's comments, it becomes apparent that a huge part of this desire to physically connect with art comes from wanting to feel some form of ownership or relationship with it.

Recently, the 'immersive experience' has come to dominate exhibitions. This rise in a new way of exhibiting our most beloved artists and their work, wherein artworks are projected throughout a large space, shows an increasing interest in viewers wanting to involve themselves in art in a more tangible way. Having been to a few myself, what is most striking is the number of people, especially children, who sit on the floor and trace the patterns of the art with their hands. Some even dance amongst the projections, utterly enamoured with them.

This interest in touch is a signal that we should begin dismantling traditional ways of viewing art. We are now in a world that demands constant stimulation and connectivity. The concrete 'no touch' rule of traditional museums and art galleries is no longer serving a society increasingly reliant on interactivity. Whilst the need to conserve art will nevertheless always remain, we need to place greater value on the delight gained from physical interaction with art and, where possible, encourage this increased interaction.

The Artwork That Changed My Life:
Oryx and Crake by Margaret Atwood



By Yasmin Ione

For me, literature is one of the most intense art forms. Between the pages of books, I have lived in so many different places, universes, and periods of time. It was the book, Oryx and Crake, by Margaret Atwood, that continues to affect me profoundly.

The book is set in the future; climate change has worsened, biological experimentation has caused an explosion of hybrid creatures, and a plague has killed the majority of humans on Earth. Atwood never strays too far from our contemporary reality, moving real-world crises further on to play out their consequences. Labeling her work as 'speculative fiction', Atwood has said that although it is fiction 'it does not include any technologies or bio-beings that do not already exist, are not under construction, or are not possible in theory'. For example, the novel features animals being used to grow spare organs for humans, something that occurs today and it is ethically sensitive. I like that Atwood confronts us with different situations that are very close to reality, without necessarily disambiguating the morality, leaving it to us to consider. The careful precision of the dystopia she constructs in *Oryx and Crake* is made all the scarier by the fact that the roots of that world are present in ours. It isn't hard to imagine this bleak future ravaged by climate change and human hubris if we don't change our current trajectory of climate devastation and materialism.

An element of the novel I really admire is the sheer creativity of the creatures Atwood imagines. From ChickieNobs (chickens with twelve drumsticks and no eyes or beak) to Rakunks (rats crossed with skunks), the novel charts an expansive ecosystem of creatures. In search of a perfect human, Atwood explores the Crakers, a species who are UV resistant, have digestive systems similar to a rabbit's allowing them to eat leaves and grass, and are pacifist, among other things. For long after reading this book my thoughts would drift back to this question of what a 'perfect' human might look like. In creating the perfect human, a central character Crake attempts to remove humans' ability to create or appreciate art, which in my mind is fundamental to what it means to be human. Despite this inability to create art, the Crakers cannot help but be enthralled by the cryptic stories they are told. Throughout the novel, we see how these creatures become obsessed by stories and narrative construction, thus massively affecting their worldview. This emphasis on the importance of storytelling was deeply inspirational, helping me understand the impact how arts provide a lens to understand the world but also myself, my nuances and hypocrisies.

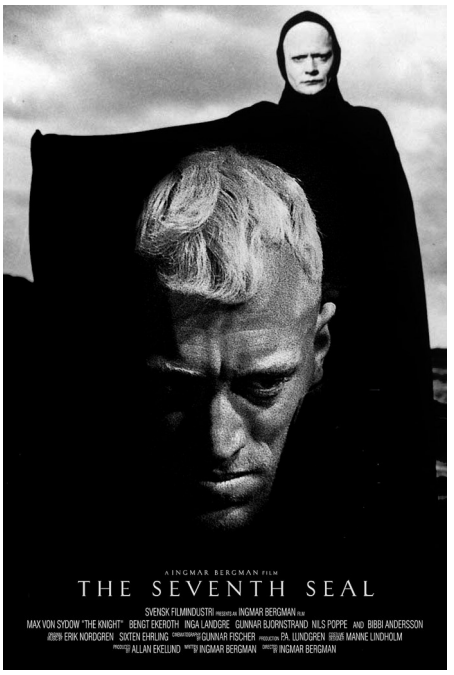
I really like Atwood's masterful construction of flawed characters in Jimmy and Crake, whose choices we can loath, but equally sympathize with at times These characters are fleshed out, and feel real, adding to the impact of the novel.

If you have an interest in immersive storytelling, Oryx and Crake presents a world both wildly different and eerily similar to one's own, bringing attention to the way corporate powers and materialism may lead to destruction.

The Seventh Seal by Ingmar Bergman

By Charlie Standen

To write about what's 'changed my life' seems a self-indulgent task that will inevitably end up sounding false. But I like books and so I chose this assignment excited to write about one of my favourites. However, I soon realised that I don't know what books have changed my life. I only know what has interested me, what has forced me to re-read, or what has adjusted my perspective for a short while until I've forgotten its message.



So, naturally, I have chosen to write about a film. Films are easier. To make it easier still, I will talk about a film I saw recently. This will be for both our benefit as I actually remember what I'm writing about.

Recently, with a housemate, and some boxed wine, I watched *The Seventh Seal* (1957). Ingmar Bergman's classic is just that: a classic. It's classic status is based in its expansive ideas, affecting everyone regardless of time and space. Setting, characters and plot are simply ways to get at the good stuff, the meat, the marrow.

When you are confronted with such ideas, about death, love, and the sought made beautiful in Shakespearean sonnets, you're forced to challenge them with your own experience. I don't know if that changes your life, but it certainly makes you think a bit.

The Seventh Seal is a historical fiction set in Sweden during the Black Plague. A knight called Antonius Bloch and his squire Jons return from the Crusades to find their homeland in despair and disarray. They themselves are no better: Jons in particular is overcome with a God-hating nihilism. At the film's opening, Antonius is met by a personification of death played by Bengt Ekerot, who wears a great black cloak with a painted white face. Death has come to collect Antonius but he resists, challenging Death to a game of chess. The terms of the game are simple: if Antonius wins, he lives, if he loses, he does not.

The game of chess carries throughout the film as Antonius and Jons travel through the plague-ridden land, befriending an acting troupe, a mute girl, and a cuckold named Plog. Antonius tries to evade Death via the chess game for his relatable struggles with faith. He sees no meaning to life and before he goes, he wants a certain proof of God or his unreality.

God hides himself well. The plague has brought out the worst in people. Flagellants stagger from town to town, punishing themselves hysterically and condemning all to the wrath of God. Clergymen burn a young girl they deem to be a witch. People steal from the dead. Poor Plog suffers the infidelity of his mischievous wife Lisa. And God says nothing.

Death is a good chess player. Better than that, he is a cheat, and he catches onto Antonius' strategy by pretending to be his confessor when the knight visits a church. For Antonius and his companions, the game is up. Only the endearing couple who head the acting troupe, Mia and Jof, are saved along with their baby.

There is no obvious denouement. God is not revealed to Antonius, nor is he disproved. There is no 'intention and obstacle' on which the plot hinges. Death comes for what he wants, gets it, and goes.

The film made me think of Kierkegaard's *Either/Or*. They both address the same basic idea: how do you keep faith, and how do you deal with doubt? The answer from both Bergman and Kierkegaard are the same. Faith is something chosen, as the object of faith will always remain obscure. It is a choice made knowing you will never be proven.

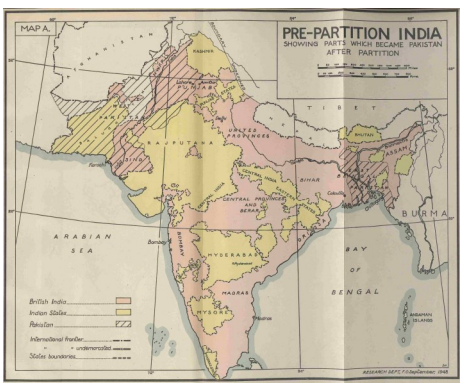
Jof, a clairvoyant who sees Death playing chess with Antonius, immediately leaves the group with his wife and child. When he espies the Virgin Mary, he immediately tells his wife of the wonderful thing he has seen. He and his family are the embodiment of faith. He sees and he reacts unquestioningly. The doubt that eats at Antonius never crosses Jof's mind for he chooses to believe and does so unwaveringly.

However, while Jof receives these visions and reacts intuitively to them, he still hasn't got a clue what's going on. Life's answers haven't been revealed. He simply acts according to faith. This 'Leap of Faith', Kierkegaard's quality of believing in spite of fear, is something the film does well to encapsulate.

I warm to the film and its efforts to laugh in the face of mine and others' attempts to order reality. This is well deserved. I remember when I read Nietzsche for the first time and thought myself a thing reborn, finally able to see way things really were. Of course, I was wrong. But faith by choice doesn't require too much reasoning, and is something we're all readily striving for, in our own way.

The Partition of India and Religious Nationalism

By Saiba Haque



The History of the Partition of India is a brutal one. Which is why it is all the more shocking when such atrocities are not taught in-depth in history classes in Britain. The Partition not only resulted in displacement of approximately 15 million people, but it also resulted in chains of religious and ethnic conflict along with violence.

When Britain granted India independence from the British Raj, the whole territory of South Asia that Britain ruled over, was divided into India and Pakistan. Britain could no longer afford to administer the country and therefore decided to grant India its independence in 15th August 1947; announced by the last viceroy, Lord Mountbatten.

British civil servant, Sir Cyril Radcliffe drew up the borders between India and Pakistan, in 1947, dividing the sub-continent very roughly. This certainly resulted in complications as the borders were drawn up and divided in such a complicated way. The Central and Southern part of the sub-continent mainly consisted of a Hindu majority population, which we now know as India and also Sri Lanka. The two parts of land on either side of India (North-West and North-East) mainly consisted of a Muslim majority population; which would be referred to as East Pakistan and West Pakistan at the time. Until the Liberation War (1971) between West Pakistan and East Pakistan, where East Pakistan wanted to maintain their language and West Pakistan wanted a homogenously Islamic Urdu speaking nation. India also intervened to support East Pakistan in its war of independence against Pakistan, in 1971. The independence resulted in present-day Bangladesh (formerly East Pakistan).

Nevertheless, even amongst the majority religion-categorised nations, there were Hindu and Muslim communities scattered all over the sub-continent. Which led to 15 million people travelling hundreds of miles to cross the new borders, with many being driven out of their homes with instigation of violence.

This also led to many minority Hindu groups in majority Muslim areas and many minority Muslim groups in majority Hindu areas. The minority groups in such regions have dwindled over the years with the continuous rise of violence justified by polarising religion-based nationalism.

As said by Professor Navtej Purewal, Indian fellow for the Arts and Humanities Research Council "The British used religion as a way of dividing people in India into categories." Under British rule, the voters lists were segregated to Hindu and Muslim voters and same would go for the seats reserved in events. This is a crucial example of religion being weaponised to keep a nation divided. As India would gain independence from the partition, many Muslim Indians, including All-India Muslim League Leader at the time, Muhammad Ali Jinnah, were worried on living in a Hindu Majority country, and demanded partition as a part of the independence settlement. Hence, during and after the process of partition, this lingering and growing sentiment of Religious Nationalism has led to ethnic conflict and violent clashings. The violence ensued and would continue till this day. "The Muslim League formed militias and so did right-wing Hindu groups," says Dr Eleanor Newbigin, senior lecturer in South Asian history at SOAS, University of London.

In fact, this sentiment would often arise in arbitrary and non-arbitrary ways. For instance, in India, the Bollywood film industry would often make movies show-casing and propagating “Hindutva” which “equates religious identity with national identity such that to be Indian is to be Hindu” (Rieffer, 2003: 234). Hence the ideologies of religion, culture and in many cases the political spectrum would be conflated into one large movement to appeal to the Hindu majority of the nation. Or how in Pakistan, nationalistic narratives would be heavily incorporated into their history textbooks after the partition (Butt, 2016).

Although these may seem like Banal concerns surrounding Nationalism, both examples highlight the political influence instilled amongst the masses of the religious nationalistic ideology. Bollywood still continues to make their films of Hindutva and Pakistan still continues to spread nationalistic narratives through their textbooks, even though an attempt was made in the early 2000s for a reform to de-radicalise history books. Hence the conflict still persists even till this day.

Medieval Monsters

By Teagan Moehlis

Medieval monster illustrations are one of the paratextual novelties of print culture, and an inspiration for the art of ornamentation. They can also be puzzling and hilarious as even the most commonplace animals are rendered in illustrations which are far from anatomically accurate, at least in the way that, say, a zoologist would demand. However, these images may give more insight into the Medieval worldview than first meets the eye. In the medieval period, animals (whether foreign or native; mythical or real) signified deeper lessons about the teachings of Christianity, interpersonal relationships, and what it means to be human. In the medieval time the outside world itself was interpreted as the "book of nature." This meant that nature was understood as the material manifestation of biblical teachings, and it was the role of religious officials to provide commentary on their meanings. Like the margins of manuscripts, fantastic monsters occupied the mysterious edges of the known world.

Today, historians can find references to monsters in medieval art as well in texts such as the Libre Monstrum, Marvels of the East, and the Bestiary. The monsters listed in these sources were drawn together from 'eye witness accounts' on foreign travel, classical pagan myth and folklore, biblical stories such as the book of revelation, and stories of saint's lives. These stories, especially the animals in the Bestiary, were drawn on in sermons and the stories of monsters were able to reach lay audiences. The stories were framed as lessons with Samantha Riches pointing out that the word 'monsters' comes from the Latin root 'monstro' meaning 'to show,' which highlights their symbolic, didactic function. In their

book Medieval Bestiaries, Deborah Hassig writes "Multivalence is the true leitmotif of the Middle ages, and the Bestiaries are no exception." Indeed, as explained in the bestiaries, the animal kingdom is presented not in scientific terms, but like an overly-exuberant literary criticism where details down to the color of feathers are used to denote Christian allegory. In the Aberdeen Bestiary we can even find an explanation of this role of the religious official in an interpretation of the role of the dog, saying "a dog's tongue, licking a wound, heals it the way that sinners, laid bare in confession, are cleansed by the correction of the priest" While today this may seem a quite unflattering view of the role of the priest, it goes to show how meaning was constantly created through interpretations of the natural world. There is also a tradition of fascination with fantastic animals such as dragons, unicorns, and sirens. The dragon may be one of the most visible medieval monsters which still is associated with fantastic depictions of the middle ages. The dragon symbolized the devil, and was set at odds with the values of Christianity. As Samantha Riche points out, the dragon is generally set as the threatening "other" in the stories of Saints lives which consolidate narratives of good vs. evil.

Similarly, the book of Revelation reads "the great dragon was thrown down, that ancient serpent, who is called the Devil and Satan, the deceiver of the whole world—he was thrown down to the Earth, and his angels were thrown down with him." The dragon as a symbolic threat to the integrity of Christians is even outlined in the Bestiary. It states "as doves are safe from their enemy the dragon as long as they stay in the shelter of the peridexion tree, so Christians will be safe from their enemy Satan as long as they stay in the shelter of the Church."

Features

(continued) In these depictions, nature is framed as a dangerous, untamed place with the Church as necessary shelter.
Similar distinctions between civilization and nature are drawn upon in the figure of the 'Green Man,' 'Wild Man,' or 'Jack in the Green' which is a curious figure found in medieval church carvings and supposedly associated with pagan springtime festivals.
These bearded human faces either made out of leaves or covered in hair occupy an interesting niche between civilized humanity and the monstrous imagery of nature.
Interpretations of 'Green Man' carvings either explain their presence as guards of the church which nonetheless must remain on the outside, or as devilish pagans which prefer untamed nature and are subhuman. Like other humanoid creatures in the Medieval world, the 'Green Man' seems to be an example of Christianity and the dehumanization of the other.

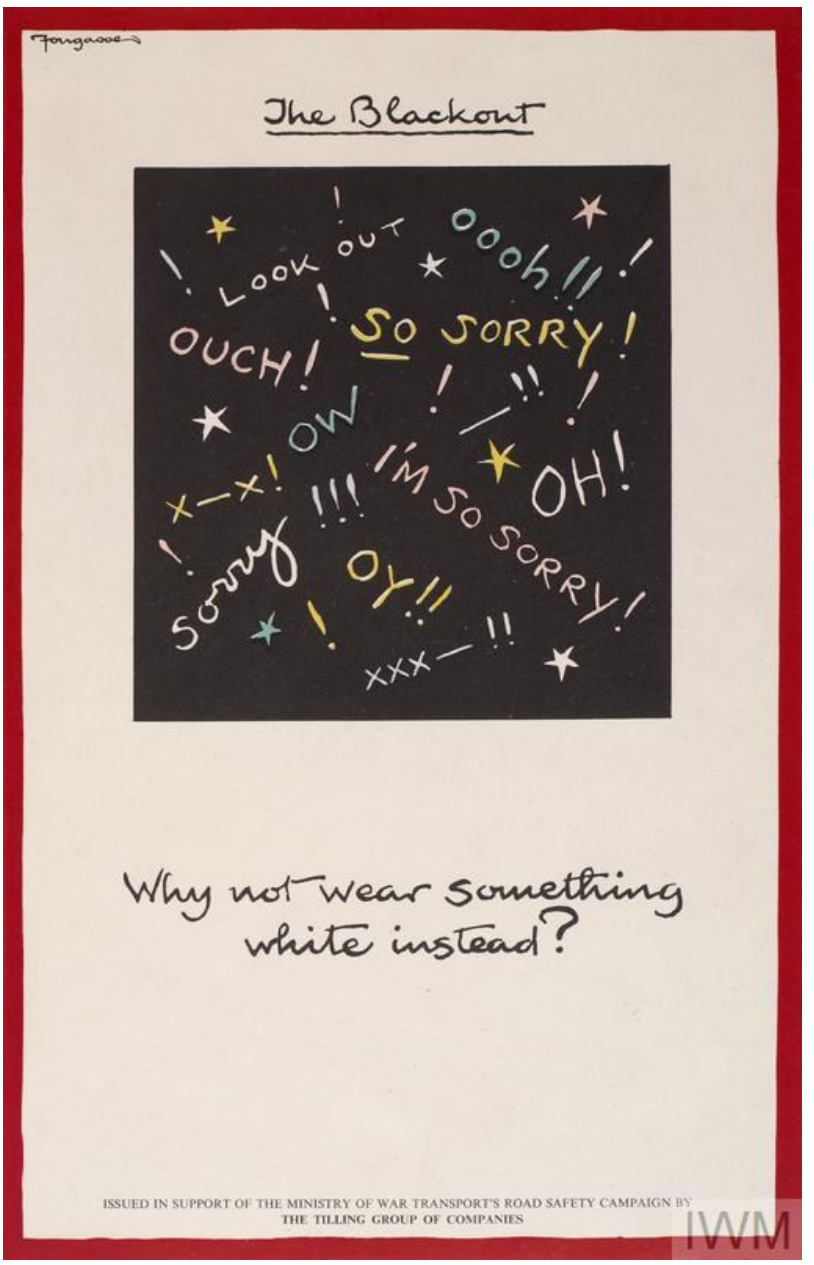
How did the Blackout Change Relationships between People and Place?

By Lewis Goode

At the start of the film, '*London Can Take It!*' the American narrator, Quentin Reynold, states, "I'm speaking from London. It is late afternoon, and the people of London are preparing for the night. Everyone is anxious to get home before darkness falls. Before our nightly visitors arrive.". After nearly a century of illuminated nights; Britain was plunged into a unique and deadly crisis of darkness.

Terence H. O'Brien stated that the Blackout had 'transformed conditions of life more thoroughly than any single feature of war.' The Wartime Directive No. 4, conducted in 1939, stated how the Blackout was one of the most significant wartime inconveniences beating petrol rationing and food shortages. Not only was travelling during the night time dangerous due to the war, but the lack of light emphasised and impacted the sensory experience of the night and darkness.

The introduction of the Blackout made travelling dangerous and unsafe as the darkness alienated familiar movements within spaces. One of the main problems civilians encountered during the Blackout was moving around as they were unaccustomed to the darkness. The lack of streetlights and lights on public transport and private cars made streets full of unseen static and moving obstacles that could potentially be hazardous. Fatalities during the Blackout as a result of the darkness were not uncommon. The case of Jinny Thomas, a 67-year-old in Kidderminster, who tripped over a step in the Blackout that she had stepped

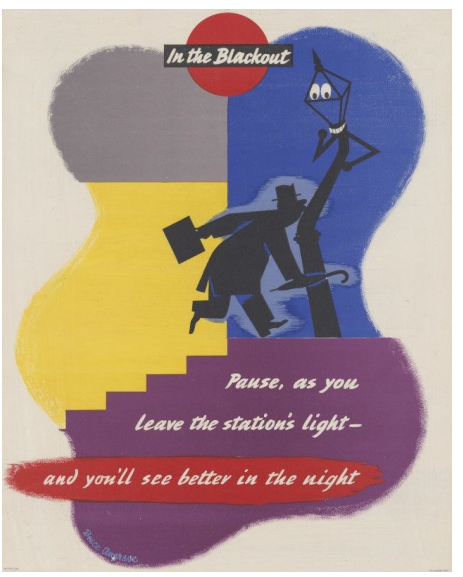


over 'thousands of times before,' causing her to break her hip in the fall and later dying due to her injuries demonstrates not only the alienation of place within the dark but also the fatal consequences of this. Urban historian James Greenhalgh states that it had 'produced a different pattern of movement' for civilians living and moving within the Blackout.

"As humans are predominately diurnal beings, we rely heavily on vision to understand our surroundings; the Blackout during the Blitz reveals an almost archaic retreat into darkness"

The lack of vision alienated familiar spaces and constructed barriers and obstacles to navigating in the dark.To make the streets safer, the government and shops started to produce aids and informational posters to help those travelling in the dark. Selfridges started to sell luminous buttons and canes to the public, and the government produced posters to help people develop habits to prevent collisions with other pedestrians. Wearing white clothing, which is more visible in the dark and waiting in the dark after leaving a lit room to adjust your eyes to the darkness were all promoted by the government to help with travelling in the dark. Similar advice was given to drivers and cyclists on how to modify their vehicles safely to be seen by other drivers and pedestrians and not defy the Blackout. Streets were painted with bold white markings to help aid drivers, and curbs were striped with white paint to prevent collisions. The street became a place of danger and unfamiliarity.

While these helped with travelling during the night, they did not alter the mood of civilians towards the Blackout. People's habits had to change entirely or be adjusted to account for the Blackout. Evening activities such as going to the public reading room, cinemas, seeing friends, and even spending time at home were all constrained by the darkness and imposition of the Blackout. Mass Observation respondents complained about this disruption, straining otherwise positive relationships between person and place. Families, especially those who could not afford adequate



blackout material, were confined to certain rooms of the house, changing daily routines and removing the opportunity for privacy at night.

Furthermore, the household was encroached upon by the presence of blackout provisions as well as ARP Wardens enforcing them. Contemporaries report how the blackout provisions made rooms feel 'stuffy' and 'troglodytic.' The government intervention in the household further removed the privacy and control that households once had. ARP Wardens could come into houses unannounced to enforce the Blackout, which often caused fractious and unfriendly relations between wardens and residents. The household was now incorporated into Britain's war effort, making it feel more like a dark bunker than a warm home.

Overall, the dark nature of the Blackout impacted relationships between people and place by changing how people operated, moved and interacted within these spaces and the feelings and associations attached to these specific environments. The two main spaces impacted were the street and the home. Feelings of alienation, fear, discomfort, and a general lack of safety. Many of the attempts to alleviate these feelings were ineffective. Nonetheless, those involved adapted to the situation as they had to comply with the Blackout – the dangers of showing a light might have cost your life and many others. Now, put that light out!

Exploring the Representation of the Lesbians and Gays Support the Miners movement in the Film Pride Using Gale's Archives of Sexuality and Gender

By Ellen Boucher

Via: Left Voice

The film *Pride* depicts the Lesbians and Gays Supports the Miners (LGSM) movement, with critics such as Richard Schneider suggesting the film was true-to-life, according to its creators.[1] While this might not be the case, many people only know of the LGSM movement through the film. With this in mind, I turned to the Gale *Archives of Sexuality and Gender* to explore how accurate the film is in depicting the movement and its relation to the miner's strike of 1984-85. I used the collection in the Archives of Sexuality and Gender LGBTQ History and Culture since 1940s, to explore how the LGSM movement is presented.

The collection of reviews in the Gale manuscript on LGSM about the film Pride includes comments such as 'the story would make a terrific musical'.[2] The reviewer David Denby uses this comment to highlight that the political and historical context of the film are lacking. Indeed, the film does not cover the strike itself. Although the review critiques the film's disengagement from politics, it ultimately concludes that the film acts as an excellent representation of queer activism.

However, Geoff Pevere's review of the film goes further, actively criticising the film for downplaying the more serious aspects of the LGSM movement.[3] If we take the film to be a representation of the whole LGBTQ community, as the title Pride implies, then this is perhaps a fair comment. But, simply as a representation of the movement, the film is successful in celebrating successful queer activism.

However, upon reading an interview given by Ray Goodspeed, a founding member of LGSM, we see that his memories of the LSGM are not of oppression and hardship, but of the acceptance and fun in the movement.[4] If anything, the interview suggests that the film exaggerates the hostility of the mining community toward the LGSM for dramatic effect: 'In the film there is a frostiness when we first arrive in the hall. In fact […], we got a round of applause.' This suggests that although the miners were unfamiliar with urban, openly gay activists, they accepted their aid more willingly than the film suggests.

This is further demonstrated by the film's portrayal of the miners voting not to take any more money from the LGSM after the movement is attacked by the press. Goodspeed counters this point as well, stating that, after initial concerns, the miners committed to their support of the LGSM through accepting the money: 'and they certainly never, ever went back on it.'.

Despite this, it was difficult for Goodspeed to perceive the wider implications of the movement within LGBTQ+ activism. He is very explicit about the fact that the movement supported the miners unconditionally and 'we absolutely did not do it in order to get anything back.' While it may have been the case that the founding members did campaign to improve their own position, both the film and other primary sources point to positive implications that the movement had for the LGBTQ+ community. However, the film's suggestion that the movement swung the whole trade union movement in favour of queer communities is something of an exaggeration.

FILM

Random Acts of Kindness

RICHARD SCHNEIDER JR.

Pride
Directed by Matthew Warchus
Calamity Films

EARLY ON IN *PRIDE*, after the leader of a ragtag group of London gay activists has proposed that they raise money for the striking coal miners—the year is 1984—one member protests: "Yeah, like they've done so much for us." In the end, persuaded by their charismatic leader Mark, they decide to go ahead with the plan. A new name for the group is chosen—LGSM (Lesbians and Gays Support the Miners), donation buckets are fashioned, and the eight or so members start soliciting contributions on the street. All that's needed now is a random coal-mining town to serve as the recipient of their largesse, so a phone book is used to select the lucky winner: a town named Onllwyn in the south of Wales.

The film is about what happens when this group of urban gay hipsters descends upon a socially conservative town in the Welsh highlands at the height of the coal-miners' strike during the Thatcher era. The fact that these strangers have come bearing gifts sets up a moral dilemma for the miners and their families, who must decide whether to accept these freaks for who they are or send them packing along with their bounty. Inevitably, the townsfolk are divided, with some embracing the outsiders almost immediately and others needing a bit more time and prodding—the promise of dance lessons softens up some of the men. And of course there have to be a few spoilsports who don't want their stinking money and set out to sabotage the campaign in any way they can.

Based on actual events from the miners' strike of 1984-85, *Pride* offers a mostly lighthearted interlude set against the backdrop of a dire time for British workers as the Thatcher government sought to break the power of the labor unions, especially that of the coal miners, whose strike lasted for almost a year before the miners, broken and demoralized, returned to work. In this respect *Pride* belongs to a genre of film that mingles the personal and the political by showing what happens when individual lives become caught up in events outside of their control. To compare this film to *Casablanca* or *Doctor Zhivago* might be a reach, but it does provide a vivid glimpse into the lives of a few people who lived through what was a wrenching period for the UK as a whole.

At the personal level, *Pride* spotlights a few individuals in both camps—members of LGSM and the people of Onllwyn—and shows how they were transformed in this whirl of events. As the movie begins we meet Joe, a cute student of twenty who's just coming out and isn't quite ready to tell his stern parents, much less the world; all that will change. Soon we meet Gethin, the owner of the gay bookshop where the group congregates and a man with another kind of secret: his Welsh roots and his estrangement from his mother, which these events bring to a head. Among the many people we meet in the town, the story settles on a respected older gentleman named Cliff (played by veteran actor Bill Nighy), who becomes a principal defender of the gay group and just might harbor a secret of his own.

On the political side, apart from its somewhat heavy-handed pro-union and anti-Thatcher biases, the film is a case study in the kind of coalition-building that's often discussed as a goal of political action groups but rarely attempted in practice. The rejoinder cited at the top—"What have you done for us lately?" in effect—may resonate for gay activists who've ever tried to build bridges to other civil rights movements only to be rebuffed. For that matter, one can easily imagine the initiative depicted in *Pride* falling flat on its face—or even ending in bloodshed, a possibility that is in fact touched upon in the movie. Perhaps the reason the gambit worked so well is precisely because what the London group did was so unexpected, so exceptional, that the townspeople were simply too astonished to protest—or too desperate to turn them down.

In any case, if the events depicted in the film are true to life, as claimed, the actions of LGSM may have played a role in shifting the coal miners union's position on gay rights, which in turn nudged the whole trade union movement in the UK toward official acceptance of GLBT equality. No one could have predicted that things would work out that way, least of all the handful of activists who threw a dart into the air. At a time when the GLBT rights movement has settled into an almost bureaucratic routine, the message is clear: do something unexpected, even a little crazy, for a change; you never know what might come of it.

Richard Schneider Jr. is the editor of this magazine.

50 The Gay & Lesbian Review / WORLDWIDE

In a documentary, *Dancing in Dulais* , a female member of the mining community discusses how the LGSM has helped produce positive perceptions of the LGBTQ+ community.[5] Similarly, David Norris' article calls the movement 'a landmark in lesbian and gay political history.'[6] This is because it banded marginalised communities together in a way that ensured support for future issues. Moreover, the LGSM movement must be included in the history of gay rights, whether this was the original intention or not.

Beyond the gay community, LGBTQ+ support for the miners' strikes has not been widely reported. Despite this, Gale has been able to group archival materials to showcase this vital activism. This called all be found under the search term: 'Lesbians and Gays Support the Strike'. While there are some articles from mainstream newspapers such as the Sunday Times and the Daily Mail, most articles are from publications such as Capital Gay and Gay Scotland. Moreover, with a majority of LGSM's representation being found in gay newspapers and journals, this highlights the need for films such as Pride to bring histories of gay rights movements into the mass media.

This is not to suggest, however, that the movement was unopposed within the queer community. Goodspeed discusses the opposition to the movement in his interview, through homophobia but also hostility from inside the queer community. Many people suggested that they should have been collecting for the AIDS crisis and many people did not understand the desire to help miners who did not openly support the gay community. The motivation for helping the miners is clear in the Gay Scotland manuscript article published by LGSM, describing their struggles as being 'inextricably linked to those of other oppressed groups.'[7]

"Moreover, this demonstrates how the LGSM strove to improve the lives of all oppressed groups, rather than focusing solely on internal struggles within the queer community."

While Pride may not be as 'true to life' as Schneider suggests in his review of the film and should not be treated as a historical source on the Lesbians and Gays Support the Miners movement, the film Pride is still a positive step in representing gay history and highlighting the important work of the LGSM.

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[3] *Geoff Pevere 'History Retrofitted for the Present' The Globe and Mail, 2014*

[4] *Colin Wilson 'There Was No Question of Anybody Walking Out' Interviewing Ray Goodspeed, Jacobin, p7*

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Gender and Sex History

World War I Masculinities

By Silvia Shahini

Masculinity was forever changed by the First World War. Prior to conflict, British masculinity was premised on a construction of the stiff-upper-lip, with men defined by their restraint and self-control. Yet, the outbreak of war acted as a watershed moment for masculinity, with this former rigidity collapsing under the collective psychological traumatisation of conflict. Thus, a vital process of renegotiation was heralded.

A major aspect of this renegotiation was the gendering of emotion. While women were largely associated with hysteria and high emotionality, this same standard didn't exist for men. However, upon men's return from the horrors of war, it was necessary to make space for a type of masculine emotional release, which still upheld class elements of masculinity, such as comradeship and fraternity. This was achieved through the gendering and diagnosis of 'shellshock', with masculinity now framed as being based in struggle and self-sacrifice in the name of comradeship.

Shellshock, as a medical diagnosis, was a method used by doctors and by society to find the masculinity within emotion and to validate emotional responses within men. In *Uncovered Fields*, Meyer looks at the impact of shellshock on heroic masculinity in Britain and how entrenched ideals of masculinity were threatened by the reality of trauma. Meyer defines masculinity in this period as being based in the concept of heroic masculinity, the 'imperial male' and the quality of self-control. Meyers states that the diagnosis of 'shell-shock' allowed men to be heroically masculine while suffering. Through the language of diagnosis, doctors were able to validate male trauma within masculinity.

This is seen in how doctors used language related to conflict to diagnose trauma. For example, terms such as 'soldier's heart' defined men through their involvement in conflict, framing men's emotions by linking physical exertion in conflict to mental health. This created a distinction from female 'hysteria', solidifying men as retaining their masculinity through conflict, despite expressing emotion. The diagnosis having a link to physicality within medical terminology allowed emasculated men to reconfigure their identity by finding comfort within the diagnosis. This diagnosis made emotion not an inherent part of masculinity, but instead tied it to large event, distancing its impact from the sufferers and being a way to remove personal blame or shame. Soldiers themselves used different language to the medical world and began to see the quality of comradeship as increasingly important. This can be seen through using words like "nerves" or "fear" amongst themselves to explicitly address their emotions. This collective acceptance of feeling and increasing empathy shows how soldiers validated each other's emotions, allowing each other, and therefore themselves, to falter. However, this acceptance of emotion was only marginal, existing purely within a framework of conflict. Despite this sharing of emotions, there was still a distinction between valid fear from trauma and cowardice. Although the war allowed for emotionality in masculinity, this was only allowed through highly specific language, and contexts. By creating specific contexts and language, this allowed men to distance themselves from female hysteria and emotionality, also. Stryker argues that shellshock was "proof of an underlying commitment to the ideals of

courage and duty" and this allowed emotions to be masculine which demonstrates how because emotion wasn't tied to men the same way it was women that it could be treatable. Soldiers themselves used different language to the medical world and began to see the quality of comradeship as increasingly important and included it as part of the framework of the post war masculine male. Using words like "nerves" or "fear" amongst themselves to explicitly address their emotions was an important aspect of the masculine identity. This collective acceptance of feeling and increasing empathy they all shared shows how soldiers were validating each other's emotions and allowing each other and therefore themselves to falter. The acceptance of feeling strictly remained acceptable within masculinity if it was tied to the trauma of the war and there was still a distinction between valid fear from trauma and cowardice. Emotions were allowed to be a part of masculinity as a consequence from the trauma of masculine activity and to protect masculinity from the threat of feminisation, but emotions were still not tied to what it meant to be a man inherently as seen by the language of the diagnosis and the treatment of soldiers.

Judith Butler's Feminist Philosophy, Queer Theory, and Gender in the Digital Age

By Teagan Moehlis

Part 1: Understanding 'Gender Performance'

Judith Butler is a highly influential philosopher and queer theorist whose theory of 'gender performativity' is a key for understanding the meaning of gender as a social construct 'that regularly conceals its genesis.' Their theories have retained cultural significance and are expanding with new discourses of feminism, especially as they continue to advocate for the inclusion of trans women in modern feminism, despite the vocabulary of this inclusion not being available at the beginning of their career. They prove that an inclusive theory of feminism can maintain solidarity and a unified strategy, even while encompassing diverse gender identities.

'Gender performativity,' first proposed in Butler's '*Performative Acts and Gender Constitution*' (1988) interrogates how gender expression is socially learned. According to Butler, gender performance becomes a habitual act which is positively reinforced by our external culture. It does not mean that gender doesn't exist, only that we cannot attribute our actions to essential features of assigned gender. Instead, one must recognise how gender is socially conditioned. These ideas then become interesting to historians of gender, since these performances of gender in the mainstream are based on historical context, with Butler describing gender as "an historical situation rather than a natural fact." Therefore, Butler questions these actions and the way that they are taken for granted and proposes an alternative to essentialist beliefs, instead holding that there is no innate way of being a woman.

"For some people who are socialized feminine, the performance of 'womanhood' comes naturally, but for those who have been historically marginalized *within* feminism and the norms of feminine identity the performance of gender can be either an empowering reclamation of identity or a survival instinct to avoid dehumanization."

Through Judith Butler's framework, feminism becomes a more inclusive space for those who express their gender in non-prescriptive ways.

Part 2: Philosophical context: 'French Feminism,' and Existentialism

Given this focus on subjective experience, Judith Butler demonstrates how the private experience of gender mediates our relationship with culture at large, reaffirming that 'personal is political'.
Ultimately, Butler is drawing on a larger tradition of French philosophy which they address

in the introduction to *Gender Trouble* saying "*Gender Trouble* is rooted in 'French Theory,'" which is itself a curious American construction. Only in the United States are so many disparate theories joined together as if they formed some kind of unity. Butler often references French writer Simone De Beauvoir's famous quote "One is not born, but rather becomes, a woman.".

This also recalls the broader French Existentialist context in which De Beauvoir was writing, specifically Jean-Paul Sartre's assertion that "existence precedes essence." To Existentialists, exertion of freedom to create oneself was an important way of affirming one's own existence. As Butler explains in a 2021 interview, if labels and the experience of gender can be understood as integral to the way that we behave and how others receive us, then the misuse of these labels can be a deeply disruptive negation of the individual on the existential level, which can have dangerous consequences.

Part 3: Gender Performance and Ironic Internet Culture

In their work, Butler praises 'Speech Acts', a 'mode of making something happen or seeking to create a new reality' via language, vocabulary and discourses. This is important since it signifies the ways that gender dynamics are constantly being constructed through action at the individual and institutional level.

In current society, the internet fuses the public and private in ways that allow the exploration of an individual relationship with gender to transcend interiority. There seems to be an increasingly polarized situation where online cultures provide ways of navigating gender in an increasingly accessible way while in the 'real world' there is the unsettling reality of the overturn of Roe v. Wade, and even the recent restriction of Drag performances in Tennessee. Still, internet vernacular gives users a new vocabulary of irony to reforge communities across much more fluid gender lines.

The popularity of Ru Paul's Drag Race in mainstream culture has made diverse gender expression significantly more visible than ever before. Drag, the ultimate performance of gender, also provides a medium for critically engaging with what it means to be a woman. Many Drag queens play on archetypes of femininity in their drag as an exaggerated spectacle of what it means for those who identify as women to perform femininity.

Additionally, we how the emergence of words such as 'girlie' have allowed for ironic gender expression and exploration. Having transitioned from online to IRL vernacular, 'girlie' allows for an ironic approach to gender, creating community around the fluidity of language.

However, the 'girlie' may not be all good. In their article, 'We're All Girlies Online… It's Not That Deep,' Nana Baah considers the implications of this online phenomenon saying "essentially, if you can group people together, they can be girlies." Despite the word itself, being a 'girlie' has much more to do with your participation in gender-less activities (using tote bags, going out for drinks, being lactose intolerant) and therefore is used ironically to apply to just about everyone.

Baah adds "The fact that literally anyone from your dad to your best friend can be girlies is the main part of its allure." She concludes that "It might be that 'girlie' has nothing to do with reclaiming anything. Maybe being a girlie means nothing at all." Similarly, in a piece for Australian Vogue about 'Hot Girl Books," (in which Judith Butler's *Gender Trouble* is mentioned as an example), Annie Brown writes "just like hot girl walks and hot girl pasta eating, it's more a vibe than anything…a Hot Girl Book is any book you want to read."

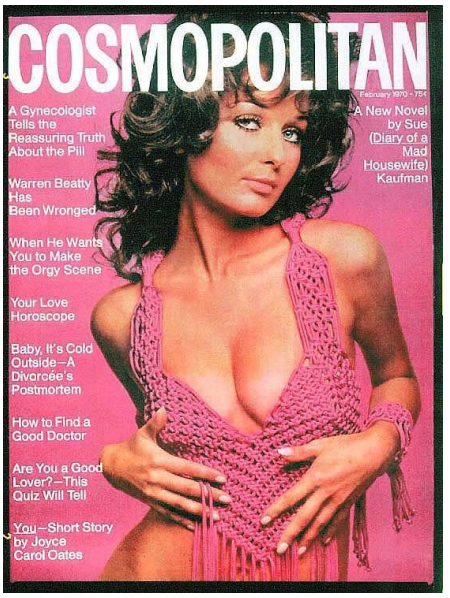
It's worth interrogating the way that gendered labels have been adopted as part of youth culture, and how this might be reconciled with the history of gender theory. It is in some ways refreshing to feel that gendered terms are now a way of denoting a sense of community through shared interests or simply a "vibe" as opposed to rigid binaries based on gender roles and prescriptive femininity. Still, reading Butler allows us to critically engage with the history of feminism and the way that labels continue to shape feminist discourse.

Women's Magazines and 'Normal' Sex

By Lola Wright

'Break the Bed Sex'. 'We've discovered the double orgasm'. '16 Moves So Hot He'll be Begging for Seconds'. Browsing the magazine isle today there is certainly no shortage of intimate advice. Want an explanation for why the bedroom has lost its spark? Flick to page five. Need tips to elevate your orgasm?

(continued) That will be page three. Sex certainly sells. But is this a recent phenomenon?
Since their conception women's magazines have perpetuated social constructions of what 'normal' sex should look like. Beginning with antebellum tales of the devoted wife and evolving into the commandeering single woman of today who takes charge of her own orgasms, we are fed an idea of what sex should look like despite how uniquely individual sexual experiences are.
The role that these publications have played in preserving sexual norms is exemplified in the reaction of American women's magazines to the publication of two revolutionary studies, *Sexual Behaviour in the Human Female* by Dr Alfred Kinsey in 1953 and *Human Sexual Response* by Masters and Johnson in 1966.
The work of both Kinsey and Masters and Johnson, although not without their flaws, used scientific empiricism to undermine the long standing Freudian narrative that 'normal' sex for women involved vaginal orgasm alone, and that women experienced lesser sexual desire than their male counterparts. This notion served patriarchal ideals of the woman as an orifice for male pleasure, dehumanising them as 'frigid' if unable to achieve this, deemed to be 'suffering from failure to mentally adjust to her natural role as a woman.'
In asserting the presence of virile female sexuality on par with their male counterparts, as well as the rarity of the vaginal orgasm and, indeed, the insensitivity of the vagina compared to the clitoris, Kinsey and Masters and Johnson theoretically eroded the restrictive boundaries of what was considered 'normal' sexual behavior and traditional constructions of female sexuality.
However, this revisionist wave of sexological thought was not



translated into extensive sexual liberation. One of the leading women's magazines of the 1950s and 60s, *Cosmopolitan*, criticised both the Kinsey Reports and Masters and Johnson for promoting premarital sex and generally 'subversive' sexual practises.
Indeed, an article published in *Cosmopolitan* in September 1953 that responded to *Sexual Behaviour in the Human Female* explicitly criticized Kinsey for giving 'an approving nod to nonvirgins' and instead expressed the continued importance of the experiences that 'have a great deal to do with a woman's sexual behaviour: motherhood- and love'. Rather than championing female sexual agency as one would expect a women's magazine to do, readers were encouraged to maintain conformity to standards of 'good' sex: inter-marital, reproductive and emotional intercourse.
Despite entering a time of Sexual Revolution and in the wake of the publication of Human Sexual Response in 1966, Cosmopolitan's 1969 article *The Ostentatious Orgasm* upholds the same concept of 'normal'. Acting as a user-guide to the female orgasm, the article describes 'Earth-Mother Style', achieving orgasm through vaginal penetration which concludes praising the 'Earth Mother' for 'today you are a women', suggesting that a woman's value is intrinsically linked to her ability to achieve the almost unachievable, creating feelings of inadequacy and deformity.
Instead of embracing Kinsey and Masters and Johnson's deconstruction of the very concept of normal, and disseminating how harmful attempts to conform to constructed sexual standards are, popular women's magazines have upheld restrictive sexual definitions and behaviours.

"Society today likes to imagine itself as liberated from expectations to conform and notions of normal. Yet, current headlines remain splashed with 'This is How Long Sex Should Actually Last' and 'How to Be Good in Bed'."

Normal sex is still attempted to be defined which creates the same feelings of inadequacy present in an ostensibly more sexually liberated era.
In the persistence of definitions of 'good' and 'normal' sex, the question is raised of whether or not we can ever rid our society of sexual expectations, or if boundaries of 'normal' sexual behaviour will continue to be expanded yet defined, dictated and consumed.

Lecturer Series: IS THE FUTURE OF HISTORY DEAD?

Playing on Fukuyama's 'End of History' thesis, The Bristorian considers the future of history as a discipline. Is the discipline doomed? Ready for a revival? Or simply just repeating itself? To answer this question, we've invited lecturers from across the department weigh in.

"Historical thought will survive long enough so long we care enough about thought itself"

- Dr John Reeks

Senior Lecturer in Early Modern History

I'm not too worried about whether history has a future, because in the event that it doesn't, we'll have bigger things to be concerned about. History, like all academic disciplines, is a form of structured inquiry – in our case, into the past. All individuals, peoples, and organisations have a past whether they like it or not, and it's hard to imagine a world where knowledge of that past is no longer valued by anyone, or 'dead'. Those worlds only exist in dystopian fiction. The real question is whether the great levelling of knowledge production that occurred with the introduction of the internet, and which has recently been taken to new heights with Artificial Intelligence, renders the academic discipline's formal training and inquiry redundant. It wasn't so long ago that Deans of Arts Faculties would question why anyone would study history at university when they could watch YouTube. There's certainly been a lot of recent chatter about AI, ranging from pragmatic concerns about the integrity of assessments to full-blown panic about the algorithm taking over.

The past few months have shown us, if anything, the continuing value of structured human inquiry. The future lies not in 'skills' and 'attributes' which can be faked and mimicked by machine code, but in ideas and analysis, which cannot. Feed the machine a set of sources for analysis and what do you get? A bland summary of the contents. Ask for an essay on the causes of a major event? A stupefying list of 'factors'. At the lower end the references are made up, while at the upper end they're dredged from blogposts, company websites, and online dictionaries. If, as a society, we do indeed want to continue to think, then AI poses no threat to us. Historical thought will survive so long as we care enough about thought itself, and if we collectively give up on thinking then it'll probably be time to put away the books and start digging a shelter.

"History is bursting with life in all its astonishing diversity"

- Dr Andrew Flack

Senior Lecturer in Modern and Environmental History

The evidence contradicting Fukuyama's declaration of the 'end of history' is everywhere and should bring historians right down to earth. Planetary environmental crises present existential challenges to supposed status quo, and illustrate in no uncertain terms that things are not and were never somehow destined to get 'better' forever. Environmental change is already expanding the planet's uninhabitable zones and displacing peoples in the process. It is inspiring extreme political responses, exacerbating gendered and racial inequalities, and disrupting global economies. The COVID-19 pandemic is, for many of us, among the better examples of this, where environmental degradation and increasing species proximity created the conditions for zoonotic pandemic which fractured globalised systems, and, generally speaking, rattled the affluent West's faith in a predictable and stable world that exists *for them to enjoy*. Responses to environmental change is itself highly politicised, from the youth-driven movements of Extinction Rebellion, to climate denialists. The battleground of nature is filling with forces primed for an existential, political, social and economic fight to come. This reality speaks to major evolutions in the discipline of history itself. Indeed, environmental historians would argue that the future of history is bursting with life in all of its astonishing diversity, and this

should prompt students of history to ask new kinds of questions. Certainly, environmental crisis illustrates the central significance of building upon the traditional pillars of an historical education to think deeply about human history within its broadest possible context – the relationships between peoples, societies, cultures, *and their wider natural environments*. The natural world is not merely the stage upon which human affairs play out. It is active in *making history*, *in making us who we are*. Accepting this approach gives us ways of explaining the roots of planetary environmental degradation, and of understanding the systemically unequal impacts of such changes. All of history has environmental dimensions. We are animals, after all (though we still pretend that we are something different - better – entirely) and we are always rooted in and moving through our wider worlds. Frankly, I do not think that an historical education that does not embed an understanding of the environmental dimensions of our pasts is fit for the world in which we live and will have to live in the years to come. In part, that is why we at the University of Bristol have established an MA in Environmental Humanities, where students can encounter and interrogate past and present cultures of human-nature relations, develop ways of communicating the gravity of our present situation, deploy humanistic approaches to nurture hope for an imperilled world.

"Give the past its futures back!"

- Dr Will Pooley

Senior Lecture in Modern History

Just because history is dead does not mean it doesn't have its whole future ahead of it.

Shakespeare: dead. Cleopatra: dead. Alexander the Great: not so great he didn't die like the rest of us. In fact, take any person born before 1900, no matter how uncertain their fate, they are – in Daniel Mallory Ortberg's 'Update to Wikipedia's "List of People Who Disappeared Mysteriously' memorable words– 'probably dead by now though'. The *deadness* of most of the subjects of history is the foundation upon which historians have built their houses.

Without planning consent, of course. As Voltaire (RIP) put it, 'Historians are gossips playing tricks on the dead.' There's no question that this one-sided conversation is fair. Michel de Certeau (deceased) pointed out that the dead are only allowed to appear in our histories on the condition of remaining 'forever silent'. They can't hurt us now. And yet.

We do the past the worst disservice when we say it has no *future*. If there is one thing the past was never short of, it was futures. You can bet that every child whose life was cut short, every person killed in a conflict no-one remembers today, and even a great many people who died at home in their beds shuffled off this mortal coil with plans left unfinished.

'In imagination,' Hilary Mantel (I regret to inform you, also dead) declared, 'we chase the dead, shouting, "come back!" We sense the dead have a vital force still — they have something to tell us, something we need to understand.'

Some societies have been more willing to listen. Some governments invest in archives, museums, libraries, schools and universities. These institutions form a community to gossip about the dead. Every defunded archive, shuttered museum, and terminated department of history is a blow to the whole community. No amount of wishful chasing after the dead replaces properly funded, free institutions.

In the face of these foreclosures, historians – including every graduate of a history degree – go out into the world bearing the same radical possibility: give the past its futures back!

Is the future of history dead? Or are we just needing to look a little harder?

Let us know your thoughts by writing your own response and send it in to us!

Lecturer Series

LGBTQ+ History

Judy Garland as a Gay Icon

By Jake Tickle

From the nineteenth century adoration for the operatic 'prime donne', to the twentieth century Hollywood stars and the twenty-first century pop goddesses, queer people have always had an enthusiasm for divas. The rise of the diva is steeped in history, and their nuanced relationship with their queer fans has been around for just as long.

Of course, each diva has their own fanbase and I simply cannot cover all of them, so I will be taking a closer look at just one of my all-time favourites, Judy Garland.

I find Garland's career particularly interesting; it has been defined by so many highs and lows – she had suffered just as her marginalised audiences had, and that is what made her resonate so widely with her fans. Garland's breakout role as Dorothy in *The Wizard of Oz* is what she is most known for, but it wasn't until well into her career that she was solidified as a gay icon/diva.

Judy Garland had gone through multiple divorces as well as a mental health issues and suicide attempts in the public eye. Her struggles were juxtaposed by her tenacity and her ability to not only survive, but to flourish on the stage. This unapologetic determination to continue surviving resonated with her queer audience, as well as other marginalised groups.

If you are a fan of Garland's and have not listened to the live album *Judy at Carnegie Hall*, I urge you to do so right now. It is almost impossible to articulate her sound, and there is nothing quite like it, especially in this album. *Judy at Carnegie Hall* is a recording of her performance at the renowned venue, where the 38-year-old sang the roof off in front of her loyal fans, including Marilyn Monroe. The album was released a couple of months later, winning 5 Grammy awards. It is like a time capsule that takes you right to that night in 1961 – you can listen to her voice explode on stage in her dramatic numbers, whilst listening to her gentle and kind voice in between songs when she talks to the audience. It is truly astonishing. Of course, that night, like so many other of her performances, was filled with her queer fans (you can hear them screaming 'we love you Judy' throughout the performance), who felt like she was a true friend, one who understood and loved them back. At face value, it seems arbitrary that the *Over the Rainbow* singer would have been such an influence in the queer world, but upon investigation, it is no surprise. When asked if she minded having such a large gay following – as if she ever would – Garland responded by saying: "I couldn't care less. I sing to people!" So many of her queer fans had suffered, living mostly in the shadows from fear of persecution and homophobia, and yet Judy had created a space that was safe and accepting by simply showing kindness and a mutual understanding of pain.

There are also debates over how much her death played into one of the most influential social movements in history – Stonewall. Her untimely death occurred on the 22nd of June 1969 due to an accidental overdose on medication she had been taking since she was young, just six days before the start of the Stonewall riots. What's more, Garland's funeral was held on the 27th of June, the evening before the Stonewall riots in the early hours of the 28th of June. Many claim that the heightened emotions caused by Garland's funeral earlier that day, just 4 miles from the Stonewall Inn in Greenwich village, provided some sort of spark that caused the riots to reach the scale that they did. The Stonewall riots were of course not caused by one single event or

person, however I do agree that it is highly likely Judy Garland's funeral just hours before played some part. This 'diva worship' exists across many communities, including many influential famous women, from Lady Gaga, Diana Ross, even Garland's daughter Liza Minnelli, and has existed as a way for marginalised communities to feel loved and accepted in a world that does not make them feel welcome. It is an almost ineffable way of projecting one's insecurities and suffering, turning it into joy and pure camp expression. Just like many others, Judy Garland's legacy lives on; she is constantly used as a reference in queer language and art. From the phrase 'friend of Dorothy' used as code for gay men, to drag impersonations of Garland, she will always live on as a culturally significant figure in LGBTQ+ history.

1969 Stonewall Riots

By AJ Birt

In the early hours of June 28th, 1969, the Stonewall Inn was raided by police. Raids were not unusual for LGBTQ+ establishments, particularly as they were mostly run by the Mafia and/or were unlicensed. However, an atmosphere of indignation and riot overwhelmed the night, cementing the Stonewall Riots in history.

This raid differed to the ones that usually targeted LGBTQ+ clubs in New York; it occurred at peak time (1:20AM), and the club wasn't warned in advance. The local police committed the raid, but it soon became clear that they had been sent by federal agents to investigate the bar and its contents, patrons included. Transfeminine individuals, or anyone crossing gender boundaries, were the majority of those arrested.

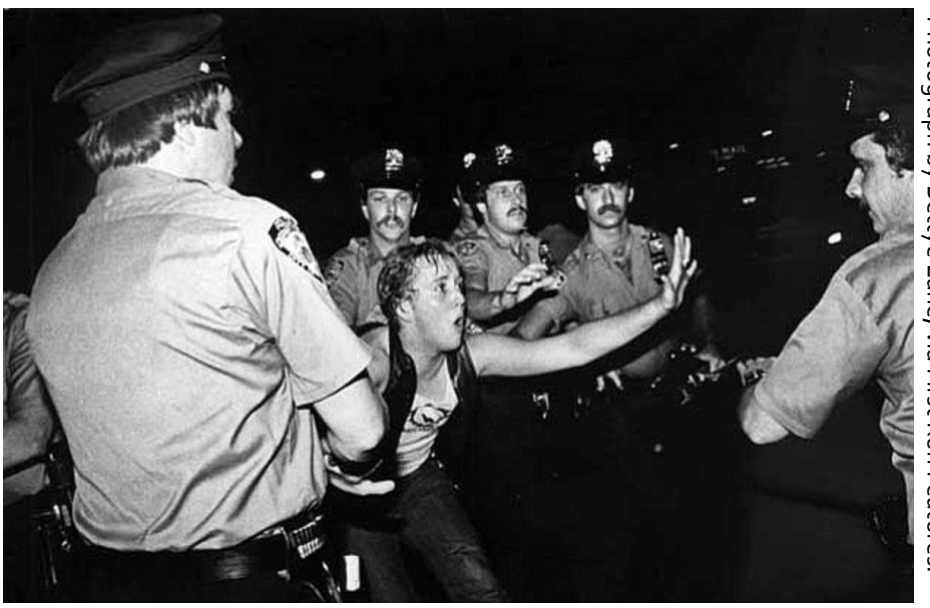
A crowd had gathered outside before the police barged their way into the bar, watching silently, an air of trepidation and anger hanging around the onlookers. It was the day after Judy Garland's funeral - an icon for many in the gay community. Emotions were high, and some argue that it was the sense of unease and grief that caused the assembled crowd to turn into a Mob.

The rioting began as the LGBTQ patrons responded to police aggression with violence. It is debatable who threw the first punch - a young gay man, or a 'street queen' - but regardless, chaos soon descended. A notable image remembered from the riots was of an arrested 'queen' (transfeminine person) kicking at a police officer from the back of the police wagon that they had been bundled into. The vision of a muscular, fishnet-stockinged leg sending a cop catapulting backwards embodies the rebelliousness of both the LGBTQ community at the time and the rioters as a whole; they were all fed up. Tired of being arrested for not having ID, tired of being scrutinised with assumptions being made about their gender and sex. As Sylvia Rivera put it at the time, this was 'the revolution!' (Martin Duberman, Stonewall, 2019).

The crowd became a mob, booing the police officers and hurling debris at the cops. The arrested patrons broke free, with one 'queen' stealing the keys to the handcuffs and freeing her compatriots. Terrified of the atmosphere of queer righteousness, the police retreated inside the Stonewall Inn.

Projectiles were tossed through the window of the bar, smashing the glass and opening a path for lighter fluid to be poured inside. Lit matches were thrown after the fluid, with the intent of burning the police out. Bricks, shoes, bottle caps and bottles were hurled through the window, resulting in the only uniformed police officer being wounded, her face slashed.

The mob violence had left evidence in the form of blood. It was the excuse the police needed to call in the Tactical Patrol Force (TPF).



Police clash with a protestor at Stonewall. Photograph by Bettye Lane, via First Run Features.

MANHATTAN-BRONX SECTION TWO

SUNDAY NEWS

NEW YORK'S PICTURE NEWSPAPER®

Largest circulation in MANHATTAN-BRONX

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New York, N.Y. 10017, Sunday, July 6, 1969

Homo Nest Raided, Queen Bees Are Stinging Mad

By JERRY LISKER

She sat there with her legs crossed, the lashes of her mascara-coated eyes beating like the wings of a hummingbird. She was angry. She was so upset she hadn't bothered to shave. A day old stubble was beginning to push through the pancake makeup. She was a he. A queen of Christopher Street.

Last weekend the queens had turned commandos and stood bra strap to bra strap against an invasion of the helmeted Tactical Patrol Force. The elite police squad had shut down one of their private gay clubs, the Stonewall Inn at 57 Christopher St., in the heart of a three-block homosexual community in Greenwich Village.

Queen Power reared its bleached blonde head in revolt. New York City experienced its first homosexual riot.

"We may have lost the battle, sweets, but the war is far from over," lisped an unofficial lady-in-waiting from the court of the Queens.

"We've had all we can take from the Gestapo," the spokesman, or spokeswoman, continued. "We're putting our foot down once and for all." The foot wore a spiked heel.

According to reports, the Stonewall Inn, a two-story structure with a sand painted brick and opaque glass facade, was a mecca for the homosexual element in the village who wanted nothing but a private little place where they could congregate, drink, dance and do whatever little girls do when they get together.

The thick glass shut out the outside world of the street. Inside, the Stonewall bathed in wild, bright psychedelic lights, while the patrons writhed to the sounds of a juke box on a square dance floor surrounded by booths and tables. The bar did a good business and the waiters, or waitresses, were always kept busy, as they snaked their way around the dancing customers to the booths and tables. For nearly two years, peace and tranquility reigned supreme for the Alice in Wonderland clientele.

The Raid Last Friday

Last Friday the privacy of the Stonewall was invaded by police from the First Division. It was a raid. They had a warrant. After two years, police said they had been informed that liquor was being served on the premises. Since the Stonewall was without a license, the place was being closed. It was the law.

All hell broke loose when the police entered the Stonewall. The girls instinctively reached for each other. Others stood frozen, locked in an embrace of fear.

NEWS photo by Hy Rothman

The Stonewall Inn

Only a handful of police were on hand for the initial landing in the homosexual beachhead. They ushered the patrons out onto Christopher Street, just off Sheridan Square. A crowd had formed in front of the Stonewall and the customers were greeted with cheers of encouragement from the gallery.

The whole proceedings took on the aura of a homosexual Academy Awards Night. The Queens pranced out to the street blowing kisses and waving to the crowd. A beauty of a specimen named Stella wailed uncontrollably while being led to the sidewalk in front of the Stonewall by a cop. She later confessed that she didn't protest the manhandling by the officer, it was just that her hair was in curlers and she was afraid her new beau might be in the crowd and spot her. She didn't want him to see her this way, she wept.

Queen Power

The crowd began to get out of hand, eye witnesses said. Then, without warning, Queen Power exploded with all the fury of a gay atomic bomb. Queens, princesses and ladies-in-waiting began hurling anything they could lay their polished, manicured finger nails on. Bobby pins, compacts, curlers, lipstick tubes and other femme fatale missiles were flying in the direction of the cops. The war was on. The lilies of the valley had become carnivorous jungle plants.

Urged on by cries of "C'mon girls, let's go get 'em!," the defenders of Stonewall launched an attack. The cops called for assistance. To the rescue came the Tactical Patrol Force.

Flushed with the excitement of battle, a fellow called Gloria pranced around like Wonder Woman, while several Florence Nightingales administered first aid to the fallen warriors. There were some assorted scratches and bruises, but nothing serious was suffered by these honeys turned Madwomen of Chaillot.

Official reports listed four injured policemen with 13 arrests. The War of the Roses lasted about two hours from about midnight to 2 a.m. There was a return bout Wednesday night.

Two veterans recently recalled the battle and issued a warning to the cops. "If they close up all the gay joints in this area there is going to be all out war."

Bruce and Nan

Both said they were refugees from Indiana and had come to New York where they could live together happily ever after. They were in their early 20's. They preferred to be called by their married names, Bruce and Nan.

"I don't like your paper," Nan lisped matter-of-factly. "It's anti-fag and pro-cop."

"I'll bet you didn't see what they did to the Stonewall. Did the pigs tell you that they smashed everything in sight? Did you ask them why they stole money out of the cash register and then smashed it with a sledge hammer? Did you ask them why it took them two years to discover that the Stonewall didn't have a liquor license?"

Bruce nodded in agreement and

(Continued on page M6)

The TPF were the riot police. When they arrived they moved into a shield formation, similar to a Roman legion. However, their might and militant organisation was undercut by a line of transfeminine individuals doing a can-can in front of them, singing:

'We are the Stonewall girls,
We wear our hair in curls,
We wear no underwear,
We show our pubic hair…'

The camp response to the serious police presence incited the TPF into further violence. Targeting 'feminine boys', including transfeminine individuals, they used their riot gear unceremoniously and indiscriminately. The night of the 28th ended with some LGBTQ people hospitalised and some arrested. Others, including Sylvia Rivera, left the scene to walk the streets for the rest of the night, riled up to the point of setting random bins on fire. The Stonewall Inn had its broken window boarded up, and the mob was fully dispersed by 4AM.

But the spirit of revolution didn't die out. The LGBTQ community in New York had a taste of the impact they were capable of making when they moved as one. On the evening of the 28th, a Saturday, a street party was set up outside the Stonewall Inn. The TPF appeared a lot sooner than in the early hours of the morning. They stormed the crowd, but this time the assembled mass was a lot larger. There were too many LGBTQ people to be quelled by violence alone and it was clear that their uncontrollable rebelliousness was unstoppable. Notable events from that night include Marsha P Johnson, who may or may not have been present at the riots the day before, climbing a lamppost and dropping a bag with something heavy onto a parked police car below. Queer outrage was very determinedly being targeted at their oppressors.

The 28th of June was just day one of several in the Stonewall Riots. The rioting itself calmed down after the initial skirmish, but the police were determined to incite further violence, looking for an excuse to hurt LGBTQ+ people. By the 29th local newspapers such as the New York Sunday News had reported on the riot, using homophobic language. The city was abuzz with the talk of the LGBTQ+ community daring to fight back against their historic oppressors.

The common theme throughout the Stonewall Riots was liberation. Queer people were seizing the opportunity to palpably fight instead of hoping for official left-wing groups in the city to do the job for them. It is undoubtable that the Stonewall Riots were a catalyst for further radical action. Following the riot the young LGBTQ community were consumed by a desire for change - change in leadership in gay groups, change in how they were treated. This impetus for change spawned groups such as the Gay Liberation Front and the Gay Activists Alliance; new, radical movements that were determined to fight for all kinds of liberation, including civil rights and feminist causes. This differed markedly from the old homophile movements, which emphasised peaceful, patient protest, and focused exclusively on homosexual/gay issues.

Further groups that popped up - largely including or started by people who were at the Stonewall Riots - allowed for further fights for gay and trans liberation. It was through the GAA that Sylvia Rivera and Marsha P Johnson were able to concoct a scheme for looking after young 'street queens' like themselves: S.T.A.R.

A few days of violence, abuse, media slander and destruction paved the way for the reform of the gay rights movement in America. The legacy of defiance and righteousness lives on in modern LGBTQ+ movements such as the U.K based 'Stonewall' charity. The dramatic change following the events demonstrate that the Stonewall Riots were truly a turning point in queer history.

Jewish History

Feminism and Judaism

By Charlie Ramos

Jewish feminism is a movement that seeks to make the religious, legal, and social status of Jewish women equal to that of men in Judaism.

According to Judith Plaskow, the first feminist theologian, once the feminist revolution expanded in the 1960s, it was only a matter of time before women's rising consciousness of social and economic inequalities would extend to religious communities as well. In its modern form, the Jewish feminist movement can be traced to this period in the United States.

Feminist theological reflection is often embedded in ritual and liturgy, fiction and historical research, textual interpretation, and *midrash*, which denotes the exegetical method by which the oral tradition interprets and elaborates scriptural text.

However, as theology us not a central mode of Jewish religious expression, there is not a great deal of formal feminist theology within Judaism.

In the works which have emerged, through influential figures such as Rabbi Margaret Wenig, Ahuva Zaches and Rita Gross, several important theological issues are present: the nature of God and the status of God-language, the nature and scope of Torah, the centrality of hierarchy to Jewish religious thinking, and the authority of Jewish tradition and of women's experience.

The nature of God and the status of God-language was given early liturgical expression in 1990 by Rabbi Margaret Wenig, who wrote the sermon:

"God Is a Woman and She Is Growing Older."

In an article first published in 1979 by Rita Gross, it was denoted that the Jewish failure to develop female imagery for God is the ultimate symbol of the degradation of Jewish women. Her work was written under the pretence that exclusively male language for God is central to reflecting and reinforcing a male-centred definition of humanity, where women would only be fully included in the Jewish covenant community if God were also addressed as "God-She".

The same way in which conceptions of God are profoundly male-centred, as is Torah. Jewish feminists now face the task of recovering women's voices within the tradition and reconstructing the contours of women's religious experiences through canonical texts written by men for a male audience.

In this "reconstruction", Judith Plaskow has emphasised the historiographical aspect of broadening Jewish memory, while Ellen Umansky has argued that women, in interaction both traditional sources and one another, must be open to "receiving" new understandings of themselves and of Jewish practices, concepts and stories.

Feminist advances predate the boom of mid-20th century America. In 1884, Julie Rosewald (see image below), became America's first female cantor, though she was born in Germany, serving San Francisco's Temple Emanu-El. Though never ordained, she served there as a cantor until 1893. 1935 saw the ordainment of the first female rabbi. Regina Jonas was ordained by the liberal Rabbi Max Dienemann, who was the

head of the Liberal Rabbis' Association in Offenbach am Main, Germany.

In 1939, Helen Levinthal became the first American woman to complete the entire course of study in a rabbinical school. Her thesis explored women's suffrage from the point of view of Jewish law, attending the Jewish Institute of Religion in New York. However, while the men receive a Master of Hebrew Letters and Ordination upon graduation, she only received a Master of Hebrew Letters; the faculty felt it was not yet time for women's ordination as rabbis.

The steps taken to equate the status of men and women in Judaism has not been without contest. Haredi Judaism maintains a strict and conservative stance on issues relating to feminism. However, the modern Orthodox denomination is favourable to certain advances for women.

The Life of Bella Abzug

By Cate Davison

Bella Abzug was a feminist, congresswoman and activist, who was colourful in both character and headwear. Born to Russian-Jewish immigrant parents in the Bronx, by twelve she was delivering public speeches on the New York underground, and defying conventions at her family's synagogue at thirteen. She spent her life opposing the notion that women should be seen and not heard. In the words of her iconic 1970 campaign slogan:

"This woman's place is in the House... the House of Representatives."

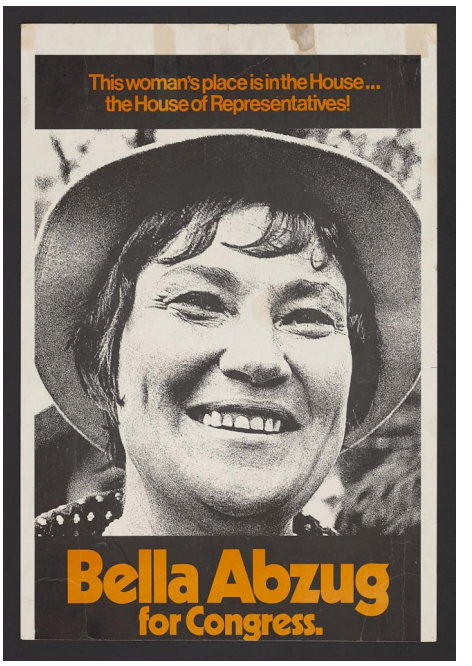
Abzug excelled as a lawyer after graduating from Columbia in 1947, representing those who she described as being "on the outside of power". In viewing herself as "struggling for the rights of all peoples", she founded the Women Strike for Peace (WSP) in 1961. On November 1st of that same year, Abzug led 50,000 women in over 60 US cities under the slogan "End the Arms Race not the Human Race". The WSP's anti-war rhetoric shifted from the Cold War to opposing the US presence in Vietnam, outspokenness which proved vital to her securing a seat in Congress in 1970.

Her appreciation of the political power of the anti-war button is discussed in Alan H. Levy's *The Political Life of Bella Abzug, 1920-1976: Political Passions, Women's Rights, and Congressional Battles*. Knowing that the anti-war campaign resonated particularly with the youth, and the sense of coolness that was attached to the hippie-like ideals of the anti-war activist, Abzug's position on Vietnam proved fruitful in garnering support.

In order to secure her seat in Manhattan's Upper West Side, Abzug had to first challenge and unseat the seven-term incumbent Leonard Farbstein. A core pillar of her success was Abzug's public image, conceptualised by Geraldine Ferraro in 2004, stating "Bella is . . . a real New Yorker. New York is in her voice, which has a raw street hoarseness; it is in the way she walks with a bold swagger."

Unsurprisingly, Abzug earned fifty-five percent of the vote in the primary election, later defeating Barry Farber in the general election with fifty-two percent of the vote to Farber's forty-three percent.

January 3rd, 1971, saw Abzug inducted into the 92nd Congress. Nicknamed "Battling Bella", she continued to represent New York's 19th district in both the 93rd and 94th Congresses. An avid supporter of the Equal Rights Amendment, Abzug also co-authored "Title IX", a bill prohibiting sex discrimination in educational opportunities by schools receiving federal funding. All the while, Abzug co-authored the Child Development Act and introduced the Equal Credit Opportunity Act in 1973, passed in 1974, while simultaneously arguing for an amendment to the 1964 Civil Rights Act "to prohibit



discrimination on the basis of sexual or affectional preference." Alongside Gloria Steinem and Shirley Chisholm, Abzug cofounded the National Women's Political Caucus in 1971. The Caucus aimed to increase the number of women in government by endorsing and encouraging female political candidates.

Abzug continued her commitment to the feminist movement and political change, taking a brief role as President Jimmy Carter's co-chair of the National Advisory Committee on Women from 1978-1979. In 1990 she co-founded the Women's Environment and Development Organization (WEDO), a non-governmental organisation working i internationally to strengthen local and global advocacy networks to achieve full economic rights and equal representation for women. In 1997 she received the highest civilian recognition and honour at the UN, the Blue Beret Peacekeepers Award, a year before her death due to complications arising from breast cancer.

An interview with Daniel Haines

Dr. Daniel Haines discusses, with Reea Soz— one of our editors— his work with the Foreign, Commonwealth and Domestic Office, his time in Pakistan, and the duties of a Historian.

RS: Dan, where did your interest in South Asian Environmental History come from?

DH: Growing up, my family were quite eco-conscious, particularly my mum – long before it was cool, back in the 80s and 90s. But the real impetus for Environmental History came in the first year of my PhD because I was hanging out with a lot of Geography PhD Students, whose projects sounded a lot cooler than mine. So, I changed my PhD topic to the irrigation barrage dams that were built in the 30s and the 60s. Three years later, I found out that Environmental History existed and started calling myself an Environmental Historian. The South Asia bit – I went backpacking in India when I was 19 and loved it!

Your work has had a large focus on the Indus water dispute. For our readers, could you give a brief explanation of what this dispute was?

India and Pakistan used to be the same colony under the British, and then they were split up in 1947. One country turned into two independent states, and that involved splitting a major irrigation canal network in the Indus basin. In 1948, Indian engineers shut off the water flows into one of the important Pakistani canals and that started a dispute between two local governments, that then escalated into an international dispute between the Indian and Pakistani central governments. The World Bank got involved formally and less formally, the US and the UK and various other international actors. There was about 12 years of really intense negotiations and eventually a treaty was signed in 1960, which is often thought to be one of the few high points of India and Pakistan relations – I argue, in my book, that the treaty is not nearly as sound as a lot of people think and, in fact, India recently wrote to Pakistan that they want to re-negotiate parts of the treaty. It's still a fairly big point of tension in bilateral relations today.

Would you say that the prioritization of economic growth over the environment, in India and Pakistan is a consequence of colonial Britain's lack of care for said environment?

(DH) In some ways the British didn't care about the environment, but in other ways the colonial state really cared about the environment. The colonial state, particularly in forest management, often prioritised preserving 'natural resources' over people who lived there. In the mid-19 th century, the colonial government effectively closed the forest commons – so Adivasi, 'tribal', communities who occupied forest areas were effectively banned from using any forest resources, such as cutting down trees and hunting animals. In a way, the colonial state was about excluding Indians from land to protect natural resources, which the colonial state wanted. These trends have continued through the post-colonial period in India and Pakistan. But I don't want to downplay the agency of Indian and Pakistani decision-makers after Independence. Indian leaders, in particular, are quite adept to talking about colonial legacies in a way that justifies what they want to do. I think we could recognize that colonial legacies are often a matter of argument and debate.

Can you tell us about your decision to study Urdu? Would you say you're any good?

I would say I'm very bad. When I concentrate and put lot of effort in, I get a lot better. I haven't had a lot of success in using Urdu as a research language because the

sources from the period I work with tend to be either in English or in regional vernaculars – and I don't speak any Sindhi or Punjabi, much less Pashto or Baloch, or any of the other many languages that're from Pakistan.

How was your experience in Pakistan – why & where did you go, was language a struggle?

When I first went to Pakistan, I spent 6 months in Karachi— as you know, Karachi doesn't have many *goras* so it was relatively easy to speak Urdu there. Why — I studied India and Hindu nationalism a lot in the context to the run up to the Partition and I wanted to see what happened on the other side of the border.

Slightly off-topic but, what would you say your favourite Pakistani food is?

I'm vegetarian, so that's a bit of a tough one. Honestly, it's going to sound boring but dhal is one of my favourite foods, and there are lots and lots of good types of dhal in Pakistan.

Moving on, can you explain what the FCDO is and what exactly your role during your secondment?

The FCDO is a government department, it's the Foreign Commonwealth and Development Office. It handles a lot – although surprisingly not all – of the UK's relationships with other countries. I was embedded with the India analysts on the South Asia and Afghanistan research group. My job as an India analyst was firstly to know a lot of stuff about India, and then more specifically to write research papers, which were about present-day policy issues. Those would go out to decision-makers, desk-officers, senior officials – in theory they'd get up to the Foreign Secretary, although I don't think any of mine did.

Do you think it's essential for historians, as you did, to venture outside the academic setting, and offer their knowledge/skills to other sectors?

I think it's a very good idea – 'essential' is complicated. One thing working in policy has given me is an appreciation that there are really important, valid uses of History – be that interdisciplinary work with scientists, policy debates, or guiding decision-makers. But there is also valid historical work, which is not policy focused. There is useful important work going on, which will eventually filter out into other conversations. In my undergrad and masters, I was really interested in post-colonial theory and gender theory, now, in the wake of Me Too and Black Lives Matter, that public debate – I would argue – is better informed and more sophisticated because academics have spent 50 years doing it. I'd certainly say to History students, what you learn is more transferable than what you might think. We're magpies – we pick any sources or any methodology that can help us get to what we're trying to find out about. That's our biggest overall strength, our intellectual flexibility and ability to choose the kind of research we're doing based on the kind of question we're asking.

Do you think it's a historian's duty to participate in public debates?

I think we should approach them with a mixture of enthusiasm and humility. Everyone has a right to participate in public debate. If the debate involves history, I'd say Historians have more of a right than most other people. But I do not think we should sit on the high-horse and dictate what the public should think about the past. It's our job to present persuasive cases.

Absolutely. My final question to you is that if you could invite 3 guests – dead or alive – to a dinner party, who would they be and why?

Gandhi, Nehru, and Jinnah – I'd ask them how they think things worked out and what they would do differently if they had another crack.

Puzzles

The Bristorian Riddle:

I am a common haunt of History students. You come to me in search of knowledge, but are often left cold.

What am I?

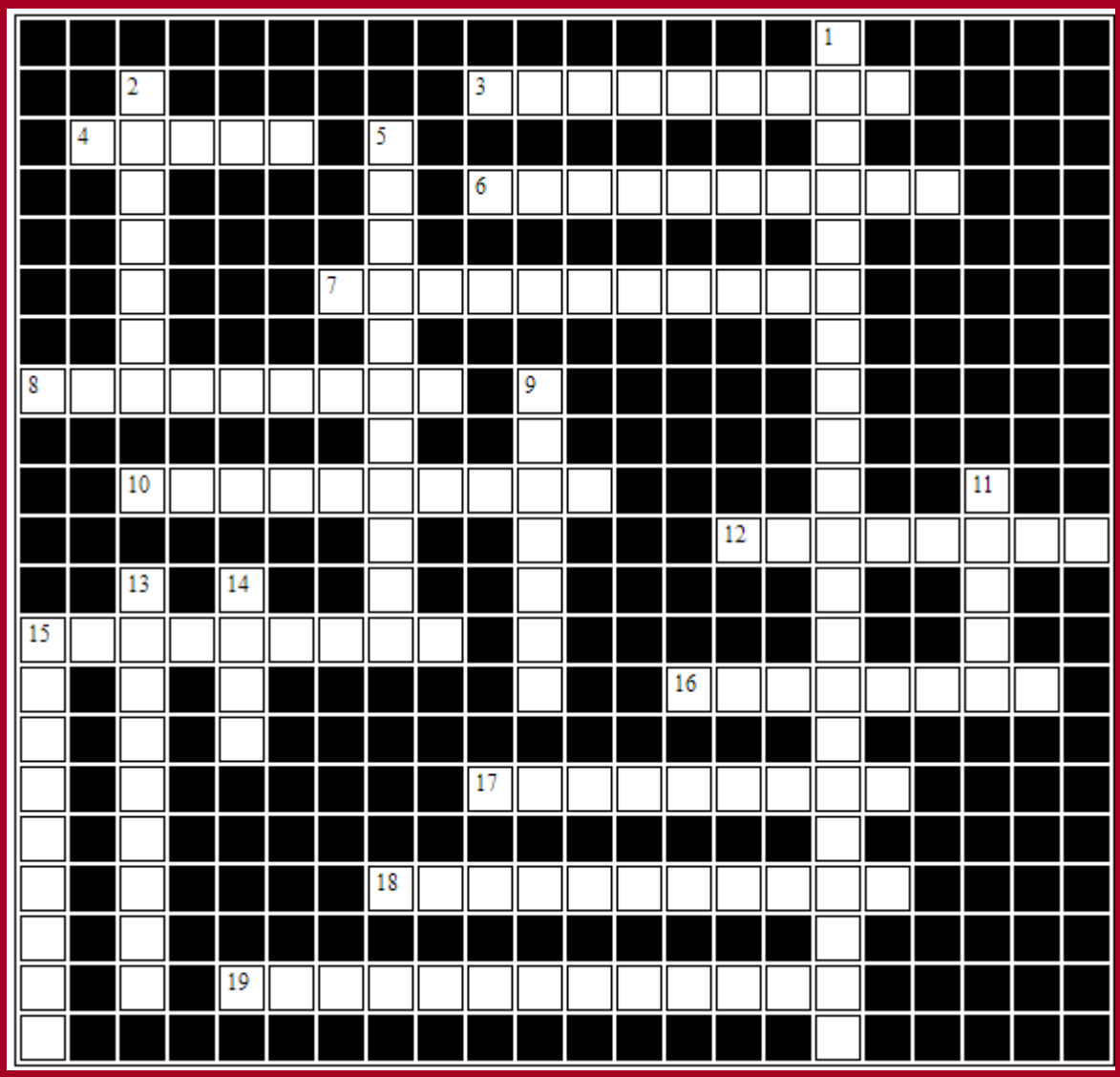
DM us your answers on Instagram:
@ the_bristorian_

The Great Bristorian Word-Search

(There are 15 words to find, good luck!)

K	N	P	O	L	I	T	I	C	S	L	T	F	D	J
M	X	A	S	U	F	F	R	A	G	E	T	T	E	I
T	D	R	T	P	D	U	N	K	I	R	K	O	C	R
K	L	T	O	I	I	U	O	A	A	L	S	P	O	E
H	T	I	N	A	O	T	X	D	T	T	V	A	L	N
X	O	T	E	T	N	N	C	L	H	D	D	O	O	A
N	O	I	W	W	T	C	A	G	A	I	T	A	N	I
R	E	O	A	V	A	V	I	L	I	S	S	O	I	S
D	A	N	L	I	E	R	L	E	I	O	M	E	S	S
N	T	I	L	I	L	L	G	R	N	S	J	A	A	A
C	G	I	D	I	N	V	B	B	I	T	M	T	T	N
C	R	E	V	O	L	U	T	I	O	N	N	E	I	C
D	M	I	M	A	G	N	A	C	A	R	T	A	O	E
D	C	L	I	O	I	N	A	E	I	H	O	R	N	X
P	D	S	E	M	M	O	S	L	A	F	M	D	G	C

The Bristorian Crossword Of History



Across

3. Huge Protest and Massacre in Beijing, 1989. (8)
4. "The struggle itself ... is enough to fill a man's heart. One must imagine Sisyphus happy"-_____ (5)
6. Aka Edward Teach. A pirate. (10)
7. Cunningly strategic, reputationally villainous. Italian. (11)
8. Natural Selection or social. (8)
10. Remember, remember? (3, 6)
12. Successor of Caligula. (8)
15. Allegedly the Great. (8)
16. Greek Mythology, Daughter of Oedipus. (8)
17. Inner conflict, 1861-1865. (8)
18. Divide and conquer...and exploit the masses too while you're at it. (11)
19. First Female Prime Minister of India. Not Related to Mahatma. (6, 6)

Down

1. When you hate both options but one is slightly less worse than the other, so that's what you choose. (8, 12)
2. India and Pakistan still fighting over this territory. (9)
5. Enlightenment and rebirth. (11)
9. Landslide disaster in Wales. (7)
11. Not a crook. (5)
13. Queen, 18th Dynasty of Ancient Egypt. (9)
14. Pioneer of Surrealism. (4)
15. System of institutionalised racial segregation. (9)

Answers to crossword and word search on bottom of page 46.

THE PAST TODAY

The Past Today looks at the headlines of the past on the day they happened.

Fall of the Berlin Wall, 1989

November 9th

By AJ Birt

On November 9th 1989, the Berlin Wall started its collapse. Berliners were allowed free movement between East and West Berlin after twenty years of segregation. It was the beginning of the end of Communism in Eastern Europe.

I spoke to two Germans who were in their mid-twenties at the time of the Wall falling to find out the effect it had on their lives. Sigrid Trier was born in West Germany, but most of her family were born in East Germany. Her parents emigrated illegally with her sister in 1951, leaving her cousins and grandparents in the East. For Sigrid, the Wall was more than a literal divide; it emphasised the cultural and social isolation across the halved country.

'As a teenager, I felt I had more in common with the music I was listening to, the clothes I was wearing, where I was going on holiday, what I aspired for in life with teenagers from the US, the UK and France…than with my Eastern German cousins, my own family.'

The 'cruel' imposition of 'a political experiment' evidently still holds some bitterness for Sigrid, whose familial issues with the Wall are emblematic of the pain so many Germans experienced thanks to the Cold War.

The scars of the Berlin Wall are still visible in Berlin, but are fortunately no longer felt across the country, with the collapse of the USSR freeing most of eastern Europe from Soviet tyranny.

Many thanks to Sigrid Trier and Arnim Friess for consenting to be questioned for the Bristorian.

22nd November 1718: Blackbeard Dies

19th January 1966: Inauguration of Indira Ghandhi

2nd December 1805: The Battle of Austerlitz

Tsering Topgyal/AP Images

Bhopal Disaster, 1984

December 3rd

By Sayoni Ghosh

On the night of 2nd December 1984, citizens of Bhopal in the heart of India, who were residing near the pesticide plant of Union Carbide India Limited (UCIL), unknowingly inhaled Methyl isocyanate (MIC), a highly toxic chemical for which there is no known antidote till date.

Rajkumar Keswani, one of the first journalists to report on the inadequate safety standards of the plant, had made several pleas of warning of an impending gas leak that would affect the city. His articles started appearing in 1982, two years before the catastrophe took place. Even after writing four articles for local publications, titled: Save Please, Save This City, Bhopal Sitting on the Brink of a Volcano, If you don't understand, you all shall be wiped out, and Bhopal: On the Brink of a Disaster and Carbide's auditors warning of a possible 'runaway reaction' in 1982. All cries were unheeded.

On the fateful night of 2nd December 1984, while attempting to unclog a water piper, water penetrated the MIC tank units, and an exothermic chemical reaction took place, and due to an instantaneous pressure change, 30 tonnes of MIC escaped into the atmosphere within one hour. All technological systems and safety machinery which should have been responsible for preventing the leak were either deactivated or malfunctioning.

Over 8,000 people died from gas inhalation within 24 hours. The ones who started showing symptoms invaded the Hamidia Hospital, the only main healthcare centre in Bhopal at the time. But due to the hospital's limited emergency response could not limit the death toll, as thousands died by the following morning. Up to 10,000 bodies were counted in the first 72 hours.

Around 150,000 survivors remain chronically ill. They still grapple with the long-term effects on their mental and physical health.

Assassination of Caligula, 41 AD

January 24th

By George Leggett

Caligula was one of the most notorious emperors of Ancient Rome, he was also the first to be assassinated. Caligula was assassinated by the Praetorian guard, who, ironically, was made to act as the emperor's bodyguard. Claudius, his uncle, succeeded him as emperor on January 24, 41 AD, the very same day. Although it has never been proven, it has been theorised that Claudius had a hand in the assassination of his nephew. However, most accounts argue that Claudius was not involved in the assassination.

Caligula was allegedly stabbed 30 times, the same number of times that his great-grandfather, Julius Caesar, was supposedly stabbed. The first blow was struck by the chief plotter of Caligula's murder, Cassius Chaerea. Like Claudius, Chaerea was said to have been taunted by Caligula, particularly for his apparent effeminacy.

After a successful start to his reign, Caligula had soon become ill and unhinged; his character changed, and he became thoroughly unpopular with the Roman public. Some of his actions included declaring himself a living god, living a debauched and sexually deviant lifestyle.

Claudius would go on to become a far more successful emperor than his nephew. However, according to historians in antiquity, Claudius, like Caligula, is thought to have been assassinated. The killing of Claudius was thought to have been engineered by Agrippina, the sister of Caligula and the wife and niece of Claudius himself.

Check out the full articles and more on our website!

8th February 1587: Execution of Mary Queen of Scots

16th February 1923: Howard Carter opens the Tomb of Tutankhamen

Death of St. Thomas Aquinas, 1274

March 7th

By Milan Perera

Without the faintest whiff of hyperbole, Thomas Aquinas could be considered one of the greatest thinkers and philosophers during the Middle Ages who still cast long shadows. He gave rise to a school of philosophy named after him: Thomism. A clergyman, a liturgist, a philosopher, a thinker and a theologian, Thomas Aquinas's philosophy is discussed with considerable detail and nuance by the likes of Bertrand Russell, who cared little for religion or the religious. To Christian philosophy, he was what Maimonides was to Jewish thought or Averroes was to Islamic philosophy. At the Council of Trent (see details from past posts), his Magnum Opus, the Summa Theologica, was placed by the side of the Bible. Such was the importance of Thomas Aquinas's synthesis of Christian thought during the Middle Ages. Perhaps, one of his greatest contributions to Western philosophy is bringing back Aristotle from oblivion to the forefront of the philosophical discourse. He somehow managed to accomplish the impossible - to marry Aristotle with Christ.

His complete works make up a staggering 20 large volumes that include the *Summa Theologica* and the *Summa Contra Gentiles,* but in 1273 he abruptly halted his writing as he felt that what he had written seemed "as much as straw" compared to the revelations he experienced. He died the following year at the age of 49, on March 7, 1274, as he was preparing for the Council of Lyon.

Disabled History

‘Piss on Pity’: An Exploration into Bristol and Disability Activism

By Katie Light

The Avon Coalition of Disabled People protesting outside Arnolfini

From the 1980s until the present day, there have been a series of movements and actions from disabled people in Bristol. However, their narratives appear to be almost invisible in academic articles and even in the archives of Bristol. Currently, there is a small exhibition in MShed, which opened in October 2022, which is in collaboration with the Bristol Disability Equality Forum. The themes, design and feel of the museum display have all been guided by the experience of disabled young people local to Bristol. This exhibition has acted as a foundation for representation of historic disability activism in Bristol due to the sheer lack of evidence elsewhere, which speaks volumes to the attention that these narratives have received.

Disability Rights UK is the UK's leading organisation led by, run by, and working for Disabled people.The Disabled People’s Movement occurs on a wide scale, from focusing on language, to everyday actions, to larger demonstrations. However, all action follows the same ethos: to ‘piss on pity’.

Language has become a foundational area for the Disabled People’s Movement to take place. This firstly happens with terming themselves as ‘disabled people’ rather than ‘people with disabilities’. The rejection of ‘people with disabilities’ stems from a dislike of being viewed as a person with a medical issue that has to be pitied. Focusing on their medical issue leads to the responsibility of this placed on the person, and more importantly society’s refusal to not cater for them.

A key group that must be mentioned is the Avon Coalition of Disabled People, that act to make Bristol more accessible. Penny Germon, a disability activist, and the first paid worker for the Avon Coalition of Disabled People, wrote that ‘We were making history. We shook Bristol’. This earthquake of activist action happened on a multitude of levels but has been quietly forgotten in histories of Bristol. Examples of their protests are in 1989, when Arnolfini made their café inaccessible. This was the first instance of protest, as Ian Popperwell (Founding Member of the Avon Coalition of Disabled People) wrote that ‘it was the first time that disabled people were being publicly angry’. Popperwell continued to say that this anger arose from the fact that ‘the people that talk to me in a different kind of voice if I go into a shop, are in about the same proportion as they were when I was a child’. Due to this, the coalition had a demonstration outside the gallery, calling for change.

However, this only scratches the surface of the Disabled People’s Movement.

“A fascinating area of the movement that appears to be fully absent from public memory, aside from the MShed exhibition, were the Anti-Children in Need protests in the early 1990s.”

In 1980, the BBC aired the first Children in Need telethon to raise money. However, the intentions of the BBC were protested against. Alan Holdsworth told The Independent in 1992 that Children in Need ‘portrays us as tragic, pathetic victims who long to be non-disabled, or plucky heroes who deserve a pat on the head for triumphing over adversity’. The demonstration, called ‘Block Telethon’, included individuals wearing t-shirts, with the phrase ‘Piss on Pity’ emblazoned across the chest.

Via NDACA disability arts collection

This is mostly remembered to have occurred in London on Tuesday 7th July 1992. Yet, this event in Bristol has been forgotten. The Avon Coalition of disabled People played a vital role in this, as well as the West of England Coalition of disabled People. David Mendelsohn shared in 1991 that there was a 'sort of pre-launch event' on Whiteladies Road, as people were marching outside the studio centre in Bristol. What began as a march, led to a blockade, as demonstrators locked arms and blocked Whiteladies Road, as well as putting up banners challenging Children in Need. Mendelsohn furthered that this happened for a 'good few minutes', but then 'the cavalry were mustered'. A more graphic story of this event comes from Alun Davies, who went on these demonstrations, but was punched in the face and told not to be 'such an ungrateful bastard'. Davies argued that this was because they did not like the charitable approach being challenge, but Davies saw this charitable approach as opposing the self-determination of disabled people.

The Anti-Children in Need demonstrations are vastly revealing for the attitude towards disabled people in Bristol. This is shown both in the events, but also in memory. The 'cavalry' brought against the demonstrators, and Davies getting punched in the face establishes that Bristol does not truly understand the aims and concerns of disabled people. However, what speaks higher volumes, is the absence of this in historical articles, and more importantly the Bristol Archives. Furthermore, has anything changed since the 1990s demonstrations? Arguably, little. Laura Welti (Disability activist and forum manager for the Bristol Disability Equality Forum) spoke in 2010 on how there was a view of disabled people as being 'idle scroungers', which led to a rise in hate crime. Welti recalls being in a café, where someone said, 'Do you need that? Can't you walk at all?', in regard to her mobility scooter. This language evidences a continued lack of sympathy from Bristolian society in the 2010s. Welti does see that things are slowly changing, however, this is emerging from disabled people themselves, rather than relying on other companies. An example of this is PROPS, a Bristol business that supports adults with learning disabilities. PROPS has a network of businesses in Bristol, such as the Vassall Centre Café. This café is staffed by adults with learning disabilities, which acts to target barriers within the workplace.

Throughout the Disabled People's Movement since the 1980s, there has been an ongoing theme of rejecting the pity narrative. This first took place through demonstrations that targeted companies to become more accessible. However, recently this desire has led to disabled people taking matters into their own hands, as shown by PROPS.

A key takeaway from this research is to question why demonstrations, such as the Anti-Children in Need protest, have been hidden in Bristol's past. It begs the question of whether Bristolians are ashamed, or fear discussion of disabled histories, and disabled peoples more broadly. On a wider scale, it highlights the fundamental need to question charitable organisations that claim to advocate for disabled people, such as Children in Need.

NDACA disability arts collection

Public History

Academic Ivory Towers: Public History and Podcasting

By Charlotte Vosper, host of the 'History Remastered' Podcast

HISTORY (REMASTERED)

Public History does what it says on the tin – at least in theory. While noting its complexity, Faye Sayer defined it as 'the communication of history to the public' in her Public History: A Practical Guide.[1] What's ironic is that Sayer was inspired to write this after teaching at Manchester Metropolitan University, deciding to declare her sentiment in an academic book. This is not to accuse Sayer of being incorrect in her definition - Public History truly is about communicating history to a wider public. Instead, what I want to highlight is that much of the discussion around the significance, method, and impetus of Public History as a practice continues to happen inside university walls and within academic publications. The 'Ivory Tower' stands tall.

Of course, this 'Ivory Tower' does not materially exist. It is a metaphor for academic institutions which produce and discuss knowledge and prevent it from escaping its walls. Scholars like Judith Rosenbaum have noted that there is a tendency to define 'Ivory Tower' history as 'academic' history, opposed by public - or even popular - history.[2] Such generalisations are in fact too general. Today, many academic historians straddle the boundary between the university and the outside world, including the University of Bristol's very own Professor Ronald Hutton and Professor Robert Bickers. While such efforts are worthy of congratulation, the boundary between History's ivory tower and the Public History domain is not yet porous enough.

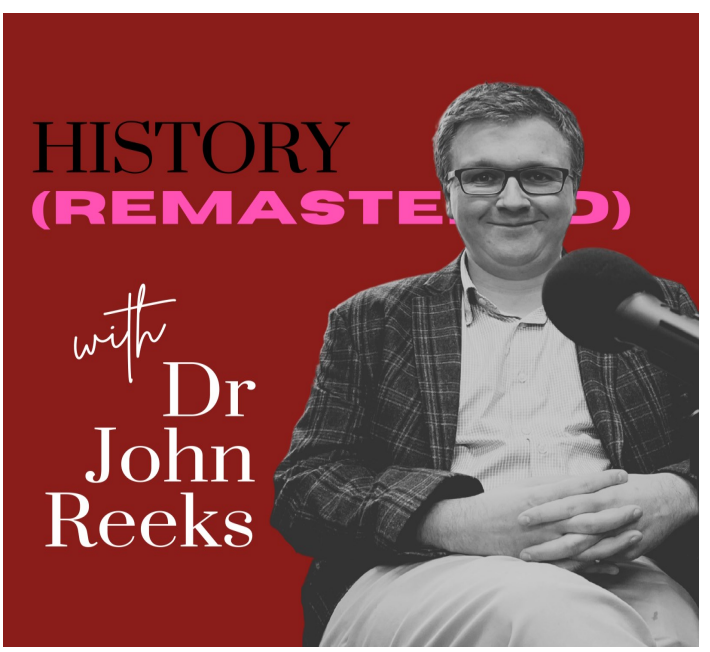
Problems remain. For one, as I hinted towards in the case of Faye Sayer, academic historians often discuss the necessity of Public History (rather hypocritically) within academic publications and spaces. For example, Laura King and Gary Rivett convincingly argued that universities have a 'potentially paternalistic' relationship with the public, as knowledge flows in one direction only, outwards from the educated academics to the more passive members of the public.[3] Non-academic collaborators would be necessary to make changes to this, yet King and Rivett argued their case in an academic journal. In doing so, they failed to reach out to a non-academic readership. When calls to action remain inside academic spaces, there is a risk that academics might feel a false sense of security as talk of public history circulates without action being taken. In such a case, the academic Ivory Tower transforms into an echo-chamber.

Hypocrisy manifests itself in another issue: academic historians can be a tad snobby. Within academic institutions, historians sometimes view themselves as superior in comparison to inferior public historians in terms of their methods and practices. Yet, public historians work within the public domain, meaning that their methods and practices are tailored to effectively communicate with the public – so why should the academically-trained historian assume that they know better? Beyond this, academic historians occasionally complain that the non-academic public does not understand the complexities of history or appreciate historical topics beyond those which headline the school curriculum, such as the Tudors and the World Wars. Academic historians lament the lack of understanding of issues like the sensitive terminology used to discuss the history of enslavement, or the confusion around medieval religious discourses. And yet, no-one is explaining these historical complexities to the non-academic public. So, how can they be expected to engage with these histories if this information isn't accessible to them?

In recognising these problems, we come to an even greater one: how can these issues be solved? Unfortunately, there is not an obvious answer. One suggestion, however, comes from James B. Gardner and Paula Hamilton. They recommend that historians, academic and public alike, should embrace new digital media to communicate history to a wider audience in an accessible way.[4]
To demonstrate how this might work in practice, I draw on an example from my own work: my creation and production of the history podcast, History (Remastered).
Other history podcasts which might be familiar to you are The Rest is History and History Hit. Both podcasts cover an impressively vast range of historical topics, from Alfred the Great's battle against the Vikings, to the 'truth' about Area 51. And yet, History (Remastered) began with a slightly different aim. Instead of simply communicating historical knowledge, it challenges the narratives which circulate in the Public History domain. To do so, the podcast takes historical topics which are discussed in academic spaces and interjects them into this domain. Above all, History (Remastered) makes an effort to explain why a given history is relevant to today.
Let me give you some concrete examples. At the time of writing, the podcast episodes cover topics including the harrowing experience of Kenyan Gĩkũyũ women under British colonial rule, whether or not we should brand medieval people as racist, and if we can escape the 'Tudormania' of today. Not only do these topics sit outside the normal remit of history documentaries that you might catch on a Sunday night, but they are also topics which academics debate. To translate these subjects of debate to a non-academic audience, History (Remastered) produced interview episodes with academic historians, including the University of Bristol's Dr Beth Rebisz and Dr John Reeks. These interviews, along with the podcast more widely, help historical topics to transcend the walls of the Ivory Tower in an accessible, popular format.
Obviously, to claim that History (Remastered) has solved all of our Public History problems would be far-fetched. Yet, it hopes to take a metaphorical step in the right direction, away from History's metaphorical Ivory Tower. To finish, I encourage you to consider other ways that we might break down those tower's walls, and, in an unashamed self-promotion, to give the podcast a listen.

History (Remastered) is available on Spotify now.

[1] Faye Sayer, Public History: A Practical Guide, 2nd edn., (2019), p. 6.
[2] Judith Rosenbaum, 'Beyond the Ivory Tower Doing Public History in the Digital Age', American Jewish History, 98:2 (2014), 55 – 59.
[3] Laura King and Gary Rivett, 'Engaging People in Making History: Impact, Public Engagement and the World Beyond the Campus', History Workshop Journal, 80:1 (2015), 218 – 233.
[4] James Gardner and Paula Hamilton, 'Introduction The Past and Future of Public History: Developments and Challenges', in The Oxford Handbook of Public History, (2017), pp. 1 – 22.



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Word-Search Answers: Ancient . Bristol. Magna Carta. Civil Rights. Decolonisation. Medieval. Suffragette. War. Dunkirk. Partition. Nationalism. Politics. Renaissance. Stonewall. Revolution.

Crossword Answers:

Across: 3 Tiananmen, 4 Camus, 6 Blackbeard, 7 Machiavelli, 8 Darwinism, 10 Guy Fawkes, 12 Claudius, 15 Alexander, 16 Antigone, 17 Civil War, 18 Colonialism, 19 Indira Gandhi

Down: 1 Negative Partisanship, 2 Partition, 5 Renaissance, 9 Aberfan, 11 Nixon, 13 Nefertiti, 14 Dali, 15 Apartheid


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