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UNIVERSITY OF LEEDS

HISTORY STUDENT TIMES

Expression Through The
Material



Contents

- | | | | |
|----|--|----|--|
| 4 | Letter From the Editor
Charlotte McDonnell | 15 | Are You a Mod or a Rocker?
British Subculture's
Expression Through the
Material
Markos Kitsios |
| 5 | Expressing Victory: Elizabeth
I's <i>Armada Portrait</i>
Hannah Moore | 17 | Power and Isolation: The Iron
Lady's Fashion
Bradley Wilson |
| 6 | Dressing Diplomatically: The
Importance of Fashion in the
Cold War
Lily Birch | 19 | The Burning of the Bra: A
Damaging Myth or a Symbol
of Liberation?
Isabel Barrow |
| 7 | Why is Art the Most Effective
is the Most Effective Form of
Political Expression
Katie Hudson | 21 | Love, Actually; Material
Expressions of Love
Throughout History
Sylvia Carrington |
| 8 | Gloves Make the Man
Karolina Glasek | 22 | The Varangians and the
Balkans
Ben Allerston |
| 10 | Karelianism: How Landscape
Built a Nation
Eban Raymond | 24 | "Women, Life, Freedom": An
Iranian Fashion Rebellion
Aimee Bartman |
| 12 | Andean Talking Threads
Francesca Pinchard | 25 | Power Dressing: How
Women's Suits Became a
Symbol Of Female
Empowerment
Isobel Tompkins |
| 13 | Women's Fashion: Finding
Freedom Through the Flapper
Dress
Molly Cockerill | | |
| 14 | The Evolution of Propaganda
Manon Dean | | |

Contents

- 26 White, Purple and Green: The Colours That Defined the British Suffragettes
Kinga Glasek
- 27 Unspoken Messages: A Look Into the Hidden History of Queer Expression Through Materials
Joshua Foreman
- 29 The Monomachus Crown – Questions of Change and Continuity
Isla Defty
- 31 A New Combination of Burqas and Bindis: Fashion in the CAA Protests in India
Sanath Sha
- 32 The Mania of Mao's Mango Cult: How Fruit Became Symbolic of a Dictator's Authority
Ruby Blaseby
- 34 Manchester United and the anti-Glazer Movement
Louis Blyth-Bristow
- 35 Empty Spaces: Colonial Landscape Paintings
Alexander Carey
- 37 Letter From the HisSoc
Henna Ravjibhai

Expression Through The Material



Letter From the Editor

Material objects make up the world around us and yet, how often do we truly think about them? Far from making someone 'self-obsessed' material objects give us an avenue to truly express who we are from proudly wearing our identities and allegiances to keeping them more hidden yet still visible. This was the case all throughout history as well, for both good and bad purposes.

In this issue I would like us to take a look back into history and understand the ways that people have used expression through the material to convey ideas about both themselves and larger issues during their time. From the hidden history of Queer expression through material objects to the diplomatic dressing of the Cold War this issue should hopefully provide great insight on a variety of topics.

Finally, a big thank you goes to all the writers and assistant editors who worked on this issue and made it what it is!

I hope you all enjoy reading through this issue.

Charlotte McDonnell

Note: This issue contains discussions of themes that some readers may find distressing or uncomfortable. In these cases I have tried to clearly mark where this is so with the warning (CW).

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Expressing Victory: Elizabeth I's *Armada Portrait*

Hannah Moore

For centuries, portraits were one of the only ways for many people to see a (semi)realistic image of the monarch. These portraits not only allowed subjects to see an image of their monarch, but also allowed rulers to communicate ideas and messages to their people. The image of the monarch has been used throughout history on a variety of material objects to convey certain political messages, particularly those of a victorious ruler after battle. We can see the expression of these messages in materials other than portraiture, for instance in the stone *Behistun Inscription* or the *Bayeux Tapestry*. These messages could be made implicitly or explicitly through the image of the monarchs themselves, their outfits, objects within the portrait or the title of the portrait itself. Elizabeth I was one such monarch who used her paintings to portray specific messages to her subjects through the materials of the painting. This article will explore how she did this by looking in depth at her *Armada Portrait* (painted in 1588 by an unknown artist to commemorate the English victory in the Spanish Armada) to see how she expressed herself and her power through the materiality of the portrait and the objects within it.

Earlier portraits of Elizabeth had focused on presenting her as a real Tudor and a fertile woman in her prime. By the 1580s she was unmarried and was keen to promote herself as a queen sacrificing herself for her people and her country. Therefore, in this portrait she is still portrayed as the youthful and vibrant queen, but a shift has now taken place to also portray her as victorious. The symbols of a virgin queen are still there too with strings of pearls.

In the Armada, Elizabeth had proven herself to be a formidable monarch and,



due to the dazzling effect caused by the jewels covering her dress, she appears as powerful as a king would in full armour ready for battle. She is following in the footsteps of her father, Henry VIII, who also used his portraits to portray his military strength. Her extraordinary outfit is not exaggerated and depicts the opulence and extravagance one would expect from a victorious country. She is therefore not just demonstrating the military victory, but the wealth and prestige that comes from winning wars.

Elizabeth's hand is placed on a globe with her palm over the Americas, which were being colonised by England. Her fingers are extending across the globe, symbolising how far reaching her power is. The Spanish had the most influence in the Americas at this time, so Elizabeth posing like this with the globe is sending a direct message to the Spanish. She is claiming that she will not only defeat them in Europe but in the colonies too.

Overall, Elizabeth is using the materiality of this portrait to demonstrate that she is now not only the virgin queen but also a victorious queen. She is drawing on the tradition of monarchs expressing themselves through portraits in a variety of materials to make this a statement to her own subjects, the Spanish and the rest of the world.

[Image Link](https://nonsite.org/wp-content/uploads/2017/07/Elizabeth_I_Armada_Portrait_British_School-600x550.jpg)

https://nonsite.org/wp-content/uploads/2017/07/Elizabeth_I_Armada_Portrait_British_School-600x550.jpg

Dressing Diplomatically: The Importance of Fashion in the Cold War

Lily Birch



Throughout her brief tenure as First Lady, Jacqueline Kennedy's wardrobe was a point of fixation for the American press and public alike. The elegance and glamour that came to define her style even after she left the White House was often lambasted as vain and wasteful during her husband's election as well as his presidency. However, the history behind the outfits tells us a different story.

By the spring of 1962, relations between India and the United States were increasingly fraught. India's annexation of Goa a few months earlier had put the Americans' planned goodwill tour in jeopardy, but the administration decided to push ahead anyway with the First Lady travelling alone in a show soft diplomacy to emphasise America's desire to smooth over relations. It was exactly this style of soft diplomacy that Jackie Kennedy was uniquely able to deploy, using her interest in art and history to engage with various political leaders along with one secret weapon, fashion.

Life Magazine estimated that across the nine-day tour the First Lady wore no

fewer than twenty-two different outfits, each uniquely tailored to reflect Indian culture which sent a message to Prime Minister Nehru that America still valued the country's partnership and contributions. Renowned designer Oleg Cassini worked closely with Kennedy in studying the artistry of Mughal miniatures and the styles of the Maharajas to ensure that the outfits paid homage to India's rich cultural history. A consistent feature of his designs for the tour was a focus on vivid colours which had been a defining characteristic of Indian clothing for centuries, largely inspired by religious iconography, nature and even food. This flattery of the country's traditions was incredibly well received by the Indian Prime Minister who was described as being captivated by Jackie Kennedy and was particularly receptive to this softer approach to diplomacy at a time of cooling relations.

Another reason for the choice of bold colours was the initiative to create a series of films documenting the tour. The theatrical choice of the clothes' colours meant that in each shot the First Lady was always easily identifiable, ensuring she remained the focal point of the picture which tied her directly to the film's themes of blossoming US-India relations. These films also meant that her outfits reached global audiences and in doing so became very effective in promoting American glamour to not only India, but the world.

Jackie Kennedy's iconic style of pearls and gloves had, by 1962, become an undeniably American image and so its fusion with traditional Indian styles created a symbol of the potential of partnership between the west and south Asia, a highly political message in the context of the power struggles that

defined the Cold War. The reason that fashion was able to play such a successful role in the tour is partly because it subverted expectations of what diplomacy looked like in a politically unstable period, as well as because image had become vital to the success of Cold War diplomacy as a whole. The subtle

messages of partnership and cooperation that these outfits communicated gives us valuable insight into the priorities of an entire government, making fashion much more than the flippant object of vanity it is often reduced to and instead showing it to be a real cornerstone of public diplomacy in the 20th century and beyond.

Why is Art the Most

Effective Form of Political Expression

Artwork is usually perceived as a form of escapism from the world events that surround us. We look to art to be the calming presence in our lives and act as an inspiration in the mundanity of our daily routine.

However for some, art bares a greater significance. Throughout the world, artwork manifests as a form of political expression. Whether this is as a published cartoon, graffiti, or even exhibition art, the ways in which art can be used to demonstrate are limitless.

Political art affords qualities that other forms of political expression do not, and these can range from successful anonymity to increased accessibility. So, what exactly makes political art so special?

Art as a Critique of Governments

Unfortunately, many people do not have the luxury of free speech and free political expression. Therefore, street art has played crucial roles in the spread of political messages and dissonance during times of political unrest.

During the Arab Spring of 2011, street art found its place within society. In Egypt, the Mubarak regime had previously cracked down on critical artwork. The fall of the regime changed this – the temporary military government were often slow to crack down on political art, so street art became a medium of expressing discontent.

Katie Hudson

The power of artwork in Egypt was immense – Murals became shrines for the fallen, artwork inspired people to go out onto the streets and chant in demonstration against the military government.

The wall on Mohamed Mahmoud Street acted as a newspaper – graffiti artists such as Ammar Abo Bakr used that space as a canvas to display their political messages. Instead of considering it as artwork, the artists considered it as news and a way to send messages to their fellow protesters.

For Egyptians, street art underpinned protest efforts, and the murals that still stand continue to narrate the dissonance of the Arab spring. In countries that have greater political freedom, exhibition art has been used to display discontent.

Pablo Picasso's *Massacre in North Korea*, 1951, depicts his frustration with the U.S. government's involvement in the Korean War in the 1950s. At a domestic level, Norman Rockwell's *The Problem We All Live With*, 1964, portrays the real life-events of an African-American school girl being escorted to school by U.S Marshalls against a context of volatile race relations.

Artwork can act as a critique of policy in a simplistic yet powerful way that can be understood by all.

Increased Accessibility

Political expression can be portrayed as something which should be left to an educated elite. Complicated ideologies and theories can have an alienating effect to those who have limited access to education – so art has the ability to bridge this gap and encourage people back into politics.

At the time of the 1917 Bolshevik Revolution, 60% of the Russian population was illiterate. Bolshevik propaganda therefore played a crucial role in keeping Russian revolutionary spirit alive amongst the working classes. Statues, murals, and posters were amongst the artistic devices used by the Bolshevik regime to foster socialist sentiment.

At the same time Russia was experiencing an influx of Western propaganda which attempted to discourage revolution and promote capitalism and democracy. The rise of the motion picture allowed for the diffusion of political sentiment to those without education. American films shown to Russian people depicted thriving American life and work under democracy and capitalism in an attempt to discredit the spread of communism.

Art therefore had the ability to engage a majority illiterate population into a wider ideological political debate.

Advocacy Through Anonymity

The beauty of anonymous political art is that it puts the message at the forefront of our minds, rather than the artist. The Anonymous Design Group (ADG) are a UK based collective who create anonymous stickers and posters designed to display political messages in the streets. Their 'Water for Rojava' poster campaign for women and local municipalities in Syria was an anonymous campaign designed to raise funds for civil war devastated Syria.

The campaign raised £105,542 for its cause, and is an example of the effectiveness of fundraising and advocacy through anonymity. This serves as an inspiration for those who have reason to fear overt political involvement, as even without putting your name behind a cause, you can still make a difference.

Political art is by no means the only successful form of political expression, but its versatility makes it one of the most effective. Whether you wish to fundraise whilst protecting your anonymity; ease yourself into the world of politics without getting caught up in heavy terminology and theory; or share political messages or create calming places for reflection in times of acute political unrest, artwork is the form of expression that can provide us with exactly what we need.

Gloves Make the Man

Today, when we think of gloves we imagine woolly ones worn only during the winter for the purpose of keeping our hands warm. However, gloves were a much more significant and versatile item in Gilded Age America. They allowed people to adhere to middle-class respectability, namely the possession of the correct items and proper behaviour. In this sense, middle-class respectability was a driver of consumer society because individuals used material possessions to aid them in their desires to display proper behaviour and their knowledge of what it

Karolina Glasek



Image Link

<https://collectionapi.metmuseum.org/api/collection/v1/iiif/157481/preview>

meant to be respectable through owning the correct items.

Clothing can transmit information about the wearer and is often the first line of societal judgement, based on which assumptions are made about the person's character. This can be dated back to aristocratic Europe, where a formal system ruled what kind of clothes one could wear depending on their social rank.

Accessibility to clothes was facilitated by the growth of the ready-to-wear industry aided by the invention of the sewing machine in the 1830s, which not only allowed for mass production of garments in factories but also eased the process of making clothes at home, and the invention of the cotton gin and steam-powered loom which made fabric more affordable while maintaining its high quality. An important invention specific to the glove industry was the introduction of standardised sizes by Xavier Jouvin, first in France in 1838 and then in England in 1849, which eventually spread to the United States.

Middle-class respectability was influential on consumer society because individuals were expected to possess correct items in order to be deemed respectable, which drove consumption. Product catalogues sold gloves made out of kid leather, wool, dogskin leather (not made from actual dogs) and associated them with images of gentility and promises of durability. Similarly, etiquette guides informed readers about the necessity to own multiple pairs of gloves of different colours and fabrics to be worn during different occasions.



When looking at diaries and letters, and at the fact that gloves were often sold in sets of multiple pairs, it is evident that possessing many pairs of gloves was the reality for middle-class individuals. For example, Isabella Maud Mayne, a teacher and a writer, recalls in her diary that her mother bought her 'four pairs of light kid gloves' in September 1883. Similarly, she received 'a handsome red plush glove-box containing two elegant pairs of soft, fine ten-buttoned gloves, imported too, Frenchy as France' from a friend in May 1884. The dates the gloves were bought might suggest something about the seasonal aspect of fashion.

On top of possessing the correct items, middle-class respectability also guided the social behaviour. For example, gloves were used to hide one's hands so that no sign of physical labour could be spotted. This is because the middle classes expected the husband to provide for the family, while the wife took on the role of household manager without participating in any physical labour, an expectation which did not always translate into reality. In this sense, by wearing gloves, those women who did work physically were able to conceal the fact that they did not adhere to the proper behaviours expected of them. Therefore, consumer society allowed individuals to fulfil the desires of being perceived as respectable, through consumption.

Gloves were also needed in social situations as men and women were not supposed to dance together if not wearing them. Dancing was a social event, where people could build relationships and strengthen social cohesion. It was also a form of courtship. Consequently, a glove which might seem trivial especially in today's society, was an indispensable tool without which the middle class could not be full members of society, one which had the potential to impact their life's trajectories.

According to the emulation argument present in historiography, the lower classes emulated the lifestyle of the higher classes but adjusted them to their own needs. For example, those of limited means bought ready-made gloves as they

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could not afford made-to-measure ones worn by the upper classes. In this sense, the desire to be perceived as respectable was contingent on the possession of items which copied or imitated items used by the upper classes, meaning that consumption helped individuals in displaying their desired social status.

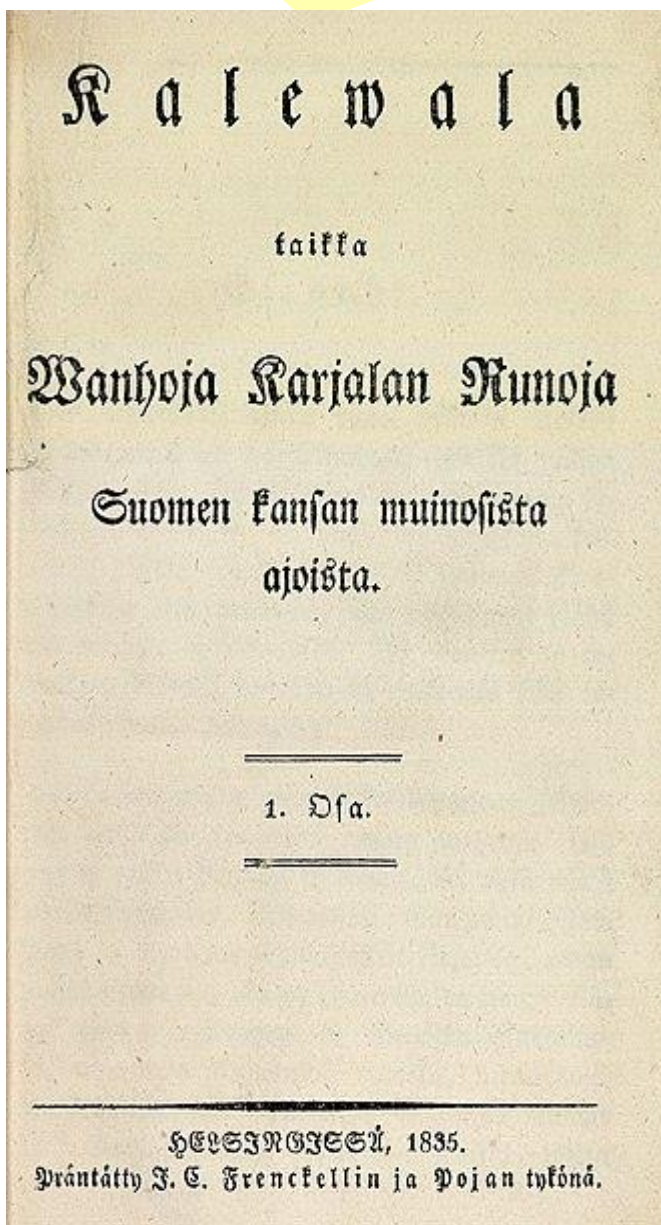
The clothing choices of the middle class acted as an inspiration for the working class; consequently, increasing the desire for certain types of clothing and tempting consumption. This is evident in the example of the New York Garment District where immigrant women working on ready-to-wear clothing, whose target consumers were members

of the middle class, were able to copy this fashion albeit using cheaper items. The way they dressed made them look American, which helped them to find jobs and become full members of society through employment. In this sense, the possession of correct items aided not only the middle class to present their refinement, but also the working class to improve their place in society.

Before we dismiss gloves as highly seasonal and largely unimportant, let's not forget that there was a time when they were so powerful as to portray and influence one's place in society.

Karelianism: How Landscape Built a Nation

Eban Raymond



Europe in the 19th century was a region in the grips of an identity crisis. With war and revolution sweeping the continent and rising nationalism threatening to tear the old order apart, nations sought to answer an age-old question: who are we?

Indeed, Europe at this time was a land of multi-ethnic empires, kingdoms and principalities, comprising an ancient status quo that had endured for centuries. Amidst the dozens of peoples living under the authority of such massive polities, questions of independence and self-determination came to the forefront of intellectual discourse. In an era of paternalistic autocracies, the notion of national identity was at best treated as a nuisance, and at worst, treason.

In the face of aggressive efforts to wipe out cultures, well-educated intelligentsia took to their roots, examining local folklore, dialects and fashion in an effort to discover the essence of their people. For some nations such as Finland, the

[Image Link](#)

<https://upload.wikimedia.org/wikipedia/commons/thumb/6/64/Kalevala1.jpg/330px-Kalevala1.jpg>

natural landscape was viewed as the quintessential representation of the people, resulting in countless works of art, literature and even entire architectural styles, part of a wider movement later termed romantic-nationalism.

For Finland in particular, this inspiration was taken from a region known as Karelia. Part of the Swedish Empire for close to 600 years, Finland had never been seen as an independent state and neither did this status change when Finland was ceded to Russia in 1809 as the autonomous Grand Duchy of Finland. Yet the seeds of nationalism had been sown. Under the Russian Empire's relatively liberal oversight, Finns were able to cultivate their own image as a people distinct from Swedes and Russians, with their own customs, language and heritage; this is best summed up by the old motto "Swedes we are no longer, Russians we cannot be so let us be Finns."

In 1835, a national epic known as the *Kalevala*, collating folkloric tales and oral myths, was published in the Finnish language by Elias Lönnrot. Having made trips to Karelia, which lay on the eastern fringes of Finland, Lönnrot was taken in by the beauty of its snow-laden pine forests and frozen lakes, collecting information on the people that lived there and their unique traditions. The *Kalevala* disseminated amongst elites, bohemians and craftsmen the desire to pilgrimage to Karelia to further study its natural splendour, soon spawning countless romantic paintings, books and music compositions. In particular, the compositions of Jean Sibelius occupied a cornerstone of Finnish musical tradition, serving as a patriotic call to arms against the ever-intensifying Russification policies that Saint Petersburg imposed on minorities throughout the empire.

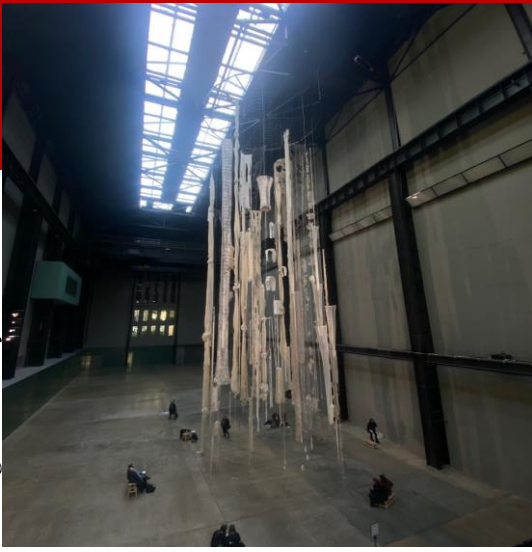
By the turn of the 20th century, Karelia was venerated as the perfect embodiment of Finnish authenticity despite efforts to eliminate Finnish culture. This national-romantic obsession was dubbed Karelianism and would foster Finnish nationalism and irridentism in the decades to come, from Finland's civil war and independence in 1917 to the Winter and Continuation Wars of the 1940s which saw Karelia divided with the

Soviet Union.

Since then, this small but vital region has become a tourist attraction, renowned for its beauty and sledding, but above all, for its role in constructing the national identity of an entire people.

Further Reading

Meinander, Henrik, *A History of Finland*, 2nd edn (United Kingdom, C. Hurst & Co. Ltd.)



Andean Talking Threads

Francesca Pinchard

(CW): Mentions of colonialism

You may have heard of the Inca Empire; you might even know the Ancient Kingdom of Cusco. But have you ever heard of their rare and mysterious technology called *quipu* or *kipu*?

What are Quipus?

Translated simply as *knot* in Cusco Quecha, quipus are long pieces of material, often made from camelid fibre or alpaca wool, tied in various knots, colours, lengths and patterns used by people of the Ancient Inca Empire. According to one Khipu expert, Magdalena Setlak, there are eleven categories of Khipus. There are the following: historical, religious, calendrical, judicial, local, censuses, corvee, tax, accounts, maps and letters. However, some researchers have also suggested that quipus were also capable of recording stories, folk tales and poetry. It is also important to note that the material used was viewed as sacred as was the act of writing.

Quipus under Spanish Empire

Under the Spanish Empire, most quipus were actively destroyed in 1583, at the Third Council of Lima, and instead European writing and numeral systems were introduced. This is so revealing of how useful and powerful the Incan technology was. Why else would the Spanish destroy quipus unless they recognised the immense intelligence of the Inca's technology and suggests a real concern that such an organised nation would pose a real threat. The Poet Garcilaso de la Vega, son of an Inca princess and Spanish conquistador noted

in 1609 that "recorded on knots [were] everything that could be counted, even mentioning battles and fights, all the embassies that had come to visit the Inca, and all the speeches and arguments they had uttered" ..

Scientific Study of Quipus

Quipus were so detailed and intricate that they could only be read by elite members of society called Quipucamayocs or Khipukamayuc which explains why there are still so many quipus that experts today are still unable to translate. In 1912, scientific study of khipus began when the American anthropologist Leland Locke analysed quipus housed at the American Museum of Natural History in New York and realised that they were organised in rows almost like beads on an abacus. He shortly published 'The Ancient Quipu, A Peruvian Knot Record' which was the first western work to show how quipus were used for accounting and mathematical record. Today, the Khipu Database Project has digitised as many surviving khipus as they can in order to expand the academic field and continue to decipher the numerous encoded khipus.

Quipus Today

Quipus are still very important to Andean communities today and the technology is still used by local farmers in Peru, Chile and Bolivia to account for their herds. In 2022, the Tate Modern in London hosted an exhibition by Cecilia Vicuña, a Chilean artist and poet, who hung from the ceiling of the Turbine Hall huge quipus of frayed wool and debris scavenged from the River Thames. *Brain Forest Quipu* is an ode to the Quechua people of the Andes who have kept the technology alive after the Spanish conquest in the 16th century. Together with composer Ricardo Gallo, Vicuña created an eery, morbid soundscape of human and animal, to emphasise the human erosion of the natural world.

Women's Fashion: Finding Freedom Through the Flapper Dress

Molly Cockerill

When we think of the Roaring Twenties, with their Gatsbyesque parties and America's prohibition era, the renowned flapper girls and their flapper dresses undoubtedly come to mind. But how did they come into being when less than 20 years earlier, women were wearing almost the opposite: floor-length, corseted dresses? Fashion has always been changing and the flapper's shorter skirt and boyish cut represented the gradually lowering waistline and rising hemlines that had been making their way into society since the first decade of the 20th century, but what happened to make the shift quite so dramatic?

The outbreak of the First World War threw Britain into an unprecedented situation and altered the course of society. With the majority of young men going off to fight, women took on work no one ever imagined they would, and in a war-torn world where there was little time or energy to be spent thinking about the aesthetics of clothes, the focus shifted to their practicality. The war left people with a new view of the world, one that wasn't constricted by social class and ever-increasingly outdated Victorian rules. As the people of Britain started to reassess and question the value they had been placing on the strict roles people play in society, women's ability to vote was also thrown into the questioning – and was slowly successful with the first change to women's voting being made in 1918.

So, how did this affect women's fashion? The war did not create new styles and fashion freedom for women by itself, but rather it was a catalyst for many new ideas that were already in place. Paul Poiret, a French fashion designer of the time, was already fashioning looser skirts and promoting an uncorseted silhouette before the war broke out, but the new



appreciation for practical clothes and women's liberation meant that these new designs caught on quickly. Poiret also experimented with an Orientalism influenced range in 1909 which included harem pants and kimonos. These loose and flowing designs made a complete change from the corseted and structured Victorian silhouettes, which carefully separated the upper and lower body. Gradually, this fluid and continuous look picked up and influenced the "garconne" look which is accredited to Coco Chanel and her fashion house who made the masculine silhouette of the flapper dress so famous. The flapper dress allowed women to display a lot more skin, with their arms and legs not covered up, and favoured bras and lingerie over corsets.

For women, the more relaxed and looser-fitting clothes were about more than just the fashion; these designs represented a more liberated and independent woman who was capable of working, voting and being in control of her own life. It was evident, post-war, that the pre-war lifestyle wasn't coming back, and as fashion gradually transformed into that of the 1920s, so did the rest of Britain; jazz reached Britain soon after the war and the Victorian woman gave way to a modern one: flirty, fashionable, and free.

Image Link

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The Evolution of Propaganda

Manon Dean



Commonly referred to as the ‘father of modern linguistics’, Noam Chomsky once stated that: “propaganda is to a democracy what the bludgeon is to a totalitarian state”. The evolving nature of modern society has brought about an increase in the significance of government propaganda in its attempt to maintain the political security of democracies through the dissemination of both true and false information, yet its character has changed overtime. This article will point out some key dates and periods that demonstrate the gradual evolution of propaganda into its current form.

The earliest expression of propaganda can be traced back by historians to the Behistun Inscription created in 515 BC. The inscription is found on Mount Behustun in the western Kermanshah Province of Iran and was created to commemorate and establish the right of Darius I’s accession to the throne. The story of the monarch’s conquest was told in three different languages - Old Persian, Elamite, and Babylonian alongside life-size carved illustrations of Darius and other figures. This form of grandeur propaganda was significant in providing autobiographical, historical, royal, and religious information on this historical event.

In Ancient Greece, particularly during Alexander the Great’s reign, visual symbols were one of many popular ways to characterise his ‘heroic’ rule. Such symbols related ideas of Greek mythological characters, such as Heracles, Athena, and Zeus, to Alexander’s military victories, spreading ideas of strength, war, and protection through coins, which would continue to be circulated amongst the population. In drawing parallels between the King and Greek mythology, this soft display in power retained persuasive value, which can be seen in the continuation of the use of similar coins in this period. Coins were a way of communicating civic pride, in promoting the strengths of the regime and its leadership.

Despite propaganda’s presence dating back to years before Christ, the term itself was only coined for its meaning in 1622 by Pope Gregory XV. In this religious frame of reference, the Pope established the sacred congregation ‘*de propaganda fide*’, translating to the ‘propagation of faith’. This organisation was created to spread the Catholic faith to non-Christian countries, using methods of Catholic missionary activities. Thus, the world itself stems from goals of religious dissemination, and so in this initial stage of use, the word became associated with doctrines on faith, rather than reason.

The non-religious use of this term is believed to have stemmed from America in the mid-19th century and was in turn used by some to define the spread of political opinion which was unfavourable to most governments. During the American Civil War, certain newspapers, such as ‘The Gazette’, carefully propagated their revolutionary views to not to focus on the abolition of slavery. Rather, they homed in on the negative aspects of the British colony in

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maintaining slavery as a part of their empire. In doing so, propaganda can be viewed in this form as distorting the reality of current affairs to focus on the spread of certain information over others.

Both World Wars were pivotal events which resulted in the popular usage of propaganda, with new forms of communication that had developed in the turn of the century leading to the first 'media' war. The radio had been recently developed and was a popular medium for spreading propaganda: it was cheap and easily accessible, reaching a widespread proportion of the population. Not only was the media central in encouraging the mobilisation of young men to defend their nation, but it also aimed to keep morale high and continue support for the war. In America, the media referred to the symbol of 'Uncle Sam' to personify and propagate patriotic values across the country.

The rise of new medium in expanding the influence of propaganda continued into the period of the Cold War and was used to disseminate ideological beliefs from both sides. In its new political appearance, propaganda was used by each side to

belittle and reduce the influence of the enemy, whilst expounding their own ideology. Notably, propaganda in the USSR promoted the 'new Soviet man' which characterised their communist ideals, through Bolshevik-controlled institutions. In America, propagandists focused both on the promotion of liberal culture and free-market-capitalism, and also in exploiting these values at an operational level, through the circulation of Western goods.

The evolution of propaganda over the course of the centuries has adapted to the realities of society and modernised alongside societal developments to exert optimal influence. Its original Latin roots of 'propogare', define it as spreading ideas widely for positive or religious purposes. Yet overtime, the use of propaganda has been attached to negative connotations, through the spread of partial information or fake news. In its modern form, especially within social media, we recognise propaganda as being associated with political disinformation in attempts to control thought and generate support for alternative methods, a world away from its original state.

Are You a Mod or a Rocker? British Subculture's Expression Through the Material

Markos Kitsios

The expression of identity through the material is a practice which has existed for thousands of years. From Ancient Rome's Tyrian purple togas to Marilyn Monroe's Jean Louis crystal dress, the clothing we choose to wear has remained "a form of imitation of one's social body". While the examples above demonstrate the use of the material by the social elite, where the sheer exclusivity and value of clothing evokes one's 'extreme importance' in society, it is often more insightful to look at the expression of identity through clothing and the material in a young working-class environment. By approaching the topic from this angle, the use of clothing and the material as a medium of communication or formation



of an ideology can be truly understood. The notorious youth subcultures of mid to late 20th century Britain successfully demonstrate this concept and aid the understanding of expression through the material on ideological and even political levels.

In 1960s Britain, amidst a period of economic upturn following the end of post-war austerity, two groups of young people emerged from Britain's working class, the Mods and the Rockers. The abolition of Britain's obligatory military service had offered the nation's teenagers a sense of empowerment; unlike their parents and grandparents, the youth felt they no longer had to submit themselves to a higher authority. The rejection of traditional values especially resonated with the Mods and their expression of identity through the material. Mods took inspiration from Italian and French fashion, dressing themselves in tailored suits contrasting to the popular bland suits at the time, and rode continental scooters such as the Lambretta or Vespa. For the average Mod, expression through the material signified an effort "to get away from the council estates, the pits and the factories". An identity was created within the mod subculture which offered a 'different way' of being working class, where traditional working-class clothing and values were being ignored and individualism could thrive. On the opposite side of a 'divided generation' were the Rockers, whose outfits comprised of black leather jackets, straight leg jeans and heavy boots. Motorcycle riding Rockers adopted traditional notions of machismo and embraced working class culture of the past, something which clashed heavily with the Mod's new working-class culture fuelled by consumerism.



Image Link

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The separate identities and ideologies of each subculture, arising from either group's expression through the material, resulted in both physical and verbal conflict at times. Mods "hated the rockers raw conception of masculinity" as well as their "plainness and clumsiness", while the Rockers felt that Mods were self-obsessed. Clashes between the two groups occurred in the seaside towns of Britain in Spring and Summer 1964, beginning with scuffles in Clacton during Easter, and most famously, 'battles' in Brighton and Margate on May Bank Holiday 1964. While the two groups hated for each other outstood as the primary reason for these occurrences, many Mods and Rockers would agree that the one entity they hated more than each other was the police, and with the media exaggerating the severity of violent behaviour in these seaside towns, the distaste for authority by both subcultures increased. John Braden, a Mod at Margate in 1964, spoke to the press; "You want to hit back at all the old geezers who try and tell us what to do. We just want to show them we're not going to take it." Not only was a Mod or a Roker adopting a different philosophy to the other by putting on a certain outfit, but both were also adopting an anti-authoritarian position in society through the choice of their clothing.

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While Mods and Rockers battered each other on Britain's beaches and showed elements of support for an anti-authoritarian ideology in the '60s, the

expression of a solid political identity through the material can be explored through the Punks, who emerged in the late 1970s. In terms of expression through clothing and the material, Punks wore skinny ripped jeans and motorcycle jackets, often having several facial piercings and vibrant colour in their hair. The philosophy behind Punk fashion was to challenge societal norms and not conform to mainstream culture or the status quo. Through this, the subculture displayed aggression, individualism and a sense of rebellion. This aggression originated out of "working-class angst and the frustration that many young people were feeling about economic inequality and the hypocrisy of the ruling class". The Punk subculture was heavily political, promoting ideologies in support

of anti-war, civil rights and the freedom of expression. Unlike the Mods and Rockers, the Punk subculture has survived and has been picked up by generations youth in the 21st century. While there's no doubt that Mod and Rocker subcultures expressed their own identities and a shared anti-authoritarian ideology through the material, there was a lack of any political direction of the two groups, which could explain their demise in the late '60s. Therefore, the clear political and ideological direction of the Punk movement can be heralded as the significant factor for its survival, distinguishing the difference between itself and many other subcultures in 20th century Britain which failed to keep their popularity.

Further Reading

Mods, Rockers and Bank Holiday
Mayhem – BBC Documentary

Power and Isolation: The Iron Lady's Fashion

Bradley Wilson

In November 1990, after failing to secure the full support of her party, Margaret Thatcher announced her resignation as British Prime Minister after eleven-and-a-half years. Those present recalled the 'absolute torture' of watching her read out her resignation statement in the Cabinet Room of Number 10. The short statement was painfully drawn out as Mrs Thatcher repeatedly broke down and sobbed, surrounded by a Cabinet that she believed had engaged in treachery. All they could do was watch awkwardly as the sense of betrayal and loss of dignity hung heavy in the air.

When Mrs Thatcher appeared later that day for Prime Minister's Questions however, she looked as powerful and invincible as ever. Since 1987, Mrs Thatcher's appearance had very much started to reflect the Iron Lady motif. This

was due to the influence of Margaret King, a director at the Regent Street tailors Aquascutum, a company which had previously provided their services to the British army and members of the Royal Family. Mrs Thatcher had become an internationally renowned figure and Aquascutum had given her the costume to match; a feminine take on the traditional male suit with a broad, padded shoulder jacket, all in a single block of colour. Blue on the day she resigned.

Mrs Thatcher's downfall had been anticipated as early as 1987. Despite winning a third consecutive victory for the Conservatives in that year's general election, the campaign had taken its toll and there were growing tensions between Mrs Thatcher and members of her Cabinet. Earlier that year, she had made a highly successful visit to the Soviet Union in which her warm relationship with

Soviet leader Mikhail Gorbachev contributed to a sense that the end of the Cold War was in sight. Part of the success was the enormous personal impact Mrs Thatcher was able to make on the Russian public, thanks in part to Gorbachev's new policy of openness. Her commanding appearance, from camel-hair coats to crocodile skin handbags, resulted in Soviet ladies 'dressed and hair-cutted à la Margaret Thatcher', turning her into a fashion icon internationally. This image was a calculated one. With a general election imminent, Mrs Thatcher was projecting and embracing the role of senior stateswoman and champion of the West.

Following her visit to the Soviet Union, her clothes became more majestic. She began to wear more furs and on one memorable occasion in 1989, looking rather like Cruella de Vil in a purple trimmed fur coat, Mrs Thatcher stepped out of Downing Street following the birth of her grandson and declared 'we have become a grandmother'. The use of the royal *we* here was concerning to some and made her appear out of touch. Mrs Thatcher had also taken to wearing quasi-Elizabethan necklines in her last year as Prime Minister, with jackets that were ornate, silk and embroidered. Charles Moore, her official biographer, writes that she had in some respects come to dress like the Queen (Elizabeth II). By this stage Mrs Thatcher was the longest-serving Western leader, so was it possible she had become overconfident?

There was a sense that Mrs Thatcher had overstepped; she was admired abroad but the feeling was not shared at home. The consequence of her power, expressed in one way through her clothing, was to increase her isolation, and an isolated Prime Minister is unsustainable. Throughout the late-1980s, a steady trickle of resignations from her Cabinet culminated in the loss of her Chancellor, Nigel Lawson, and her former Foreign Secretary, Geoffrey Howe, whose resignation precipitated her own. Lawson hated her 'authoritarian' way of running meetings, and Howe believed that she was 'prepared to test her will to destruction' and that she grew 'more dependent on a narrow circle'. Caroline

Slocock, a civil servant who worked in Downing Street during this time, recalled that Mrs Thatcher liked being around 'men who respected her power, appreciated her charms and made her feel good'. This she compared to Elizabethan courtiers.

This perception of the Thatcher Court existed within the public imagination too. In the satirical show *Spitting Image*, Mrs Thatcher was shown as a mannish dominatrix wearing a men's suit. In response, Mrs Thatcher was open to changing elements of herself. For example, softening her appearance by not carrying a handbag and instead using clutch-bags under her arm so as not to be accused of 'hand-bagging' her male colleagues. Nonetheless Mrs Thatcher believed that sometimes a Prime Minister should be intimidating, it was part of her job, and her clothes became an expression of this.

As Britain's first female Prime Minister, Mrs Thatcher had a unique relationship with clothes. They allowed her to express power in a way male politicians' could not. But she resented the outsider status that was inherent in her sex. The consequence of her power was isolation and this would be her undoing as Prime Minister.



The Burning of the Bra: A Damaging Myth or a Symbol of Liberation?

Isabel Barrow

(CW): *Misogyny*

The Miss America Protest, September 7th 1968, allegedly marks the day that the man-hating 'bra burners' began destroying and subverting society...

The event in question was the protest against the Miss America pageant, something that had been contested since it began in 1921. Originally, contestation surrounded the appropriacy of such a pageant, with conservative men flummoxed at the concept of women showing some skin. Yet as the century went on this state of quandary shifted and re-surfaced from the second wave of liberal feminists who ultimately saw the pageant for what it was- a way to objectify and demean women.

As a result, the New York Radical Women organised a protest and comprised a 10-point statement. Two of the most resonant points included the comparison of these women to animals at a fair; to illustrate this they even crowned local sheep, and the pageant being called out for only crowning white women, "racism with roses", as they described it.

It was a lively and impactful protest, there was a high turnout, a myriad of inspiring posters: "I am A Woman, Not a Toy, Pet, or Mascot", as well as the now infamous "Freedom trash can". This 'trash can' was for women to throw away any objects they deemed oppressive. Yes, this included bras but also mascara, dishrags and mops, to name a few. Unsurprisingly, the protest was a roaring success. The freedom trash can was invigorating and inspiring. Yet not one bra was burned,

and not an ounce of the inspiration this rally incited derived from a bra aflame...

This begs the question of why public memory of the Miss America Protest remains overshadowed by something that never even happened. Facts were twisted, some may say, yet how can this be so when nothing was burnt that day?

The seemingly everlasting myth of the 'bra burners' derived from New York Post reporter Lindsay Van Gelder. Before the protest began, organisers understandably agreed to only converse with female reporters. Van Gelder was put forth, yet she had a tough job to do. Ultimately well-meaning, she was all too aware that in order to spread the word and gain publicity for the movement she had to placate her editors. Her idea was to assimilate the made-up concept of bra burning with the burning of the draft cards in opposition to the Vietnam war in a bid to gain traction. The editors revered this idea, going on to create a headline that Van Gelder did not agree to: "Bra Burners Plan Miss America Protest". They then took this one step further and, following the protest, chose Art Buchwald to write an article. He garishly falsified the events of the protest, with the aims of these women being brutally subverted. In his words, they were not looking for an advancement in the respect and rights of women but rather to "destroy everything this country holds dear", sparking an everlasting hesitancy towards these women's intentions...

Therefore, we cannot ignore that

expression through material is often intrinsic to the success of monumental political movements. From rubber ducks in Thailand, 2018, to the yellow umbrellas in Hong Kong, 2015, material goods unify protesters, making their voices heard in the most memorable way.

If bras really were burned that day, if they were burned in a society not crippled by an inherent need to maintain patriarchal control and belittle female concerns, this could have been an act of liberation- a powerful expression through material. Yet not only did this never happen but it was fabricated and clung to in a bid to assist the damaging narrative of female futility. This myth became entrenched in public memory and ensured that, as said by Ariel Levy, feminism became “plagued by a kind of false-memory syndrome”.

Further Reading

Moi, Toril, “‘I Am Not a Feminist, but...’: How Feminism Became the F-Word,” *PMLA*, 121 (2006), 1735–41

This can be seen today through the hesitancy surrounding laying claim on the word ‘feminist’. Often, when people are asked if they support equality, their agreement is unwavering, yet when asked if they would call themselves a feminist, that conviction wavers. They don’t agree with the ‘bra burning’, with the man-hating and ultimately, they say no. Why? Because of the myths that plague our public memory of feminism. By definition, feminism is concerned with all genders being granted equal opportunities and equal rights. In essence, belief in equality equates to a belief in feminism.

Therefore, the next time you find yourself saying ‘I’m not a feminist’, remember that your hesitancy derives from a myth carefully orchestrated to emulate this exact response. There was no ‘bra burning’ and man-hating but rather a civilised stand against injustice, a stand that would irrevocably change the lives of women.

Love, Actually; Material Expressions of Love

Throughout History

Sylvia Carrington

The phrase to 'wear your heart on your sleeve' conjures the image of someone's innermost emotions being revealed physically on the outside. This encapsulates how, for centuries, people have striven to show intangible feelings of love and affection in different physical ways. The phrase itself is thought to have originated from medieval jousting matches, where knights would tie an item belonging to a lady of the court, such as a handkerchief, around their arm to symbolise fighting in her name. So, in some sense objects can become extensions of the self, depending on the symbolism we place on them.

Love tokens in the early modern period, exchanged between ordinary people and their loved ones, are an example of material expressions of love as well as forms of disembodied memory. Locks of hair, coin halves, or articles of clothing, otherwise very low in value, were among the items exchanged between lovers to serve as physical reminders of each other's love, especially before long periods of being apart, such as during war, where even their physical appearances may have changed on return. The symbolic value of these items therefore greatly surpassed their physical value, demonstrating the power of emotion over materiality.

Love tokens were especially important in this period as many were illiterate and could not write letters, nor could they afford expensive gifts, such as miniature portraits, which would have been more common among the wealthy elite. The giving of a lock of hair, for example, was a small but arguably more meaningful act that physically devoted 'a piece of you' to your loved one. Furthermore, the symbolism attached to these love tokens only existed for the two people it was between and disappeared thereafter, making them intrinsically personal expressions of love.

Throughout history, ways of materially expressing love have shifted, especially

Since the rise of Valentine's Day as a public holiday. In the seventeenth century, a folk tradition of drawing lots on the eve of 'Saint Valentine's Day' to match pairings for the feast day evolved. However, the eighteenth century saw a shift towards increasingly private expressions of love as opposed to communal traditions; more personalised items such as 'puzzle purses' - intricately folded letters with rhyming messages inside - became more prevalent.



This cultural change could be attributed to the increased commercialisation of leisure that began in the eighteenth century. Novels and magazines became increasingly mass-produced, aided by printing innovations, as well as theatre and sports events being marketed to consumers. You could now hire Valentine's message writers for a sixpence, as well as purchase pre-made Valentine's cards. The Royal Mail also introduced the 'penny post' in the nineteenth century, making the cost of sending letters more affordable.

While mass-produced Valentine's cards became increasingly prevalent, in response to this cultural change, handmade cards began to be seen as far more meaningful in the face of the increasingly industrialised society of the

eighteenth century. Themes of nostalgia and romanticism were common in handmade cards, for example through imagery of idyllic countryside scenes.

To take a cynical view, consumerism could be seen as making tokens of affection less personal and thoughtful, with pre-packaged gifts and commercial card designs being aggressively marketed for the same day each year. However, while the consumerist drive in society is pronounced, the persistence of material tokens of love throughout history, whatever the form, suggests that the desire to 'wear one's heart on one's sleeve' has always prevailed in some shape or form.



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The Varangians in the Balkans

The Scandinavian and Slavic migrants, known as the "Varangians" in the Byzantine sources, have a long-lasting history within the Balkan region, which has led to the finding of several material objects, particularly in Bulgaria. While their presence in the Balkan Region is well documented by both Byzantine and Scandinavian sources, it is only recently that the material evidence of their presence is being found and being analysed. With artifacts such as weapons, religious objects and objects of everyday life being recently found, they are allowing historians to generate a better understanding of the Varangians and how they operated.

The trading voyages of the Scandinavians to the Eastern Baltic and Northwest Russia predate any written sources to our understanding, but by the end of the ninth century, Scandinavians had established their rule stretching from Novgorod to Kiev. The control of the trading waterways of the Volga and Dnieper let them become major migration and trade routes within the trade network between the Baltic and the Black Sea, allowing Varangians to trade and war within the Balkan region. Weapons such

as swords and axes have been found in Bulgaria which could be associated with the Balkan campaigns of Kievan Knyazes (princes) Igor I and Svyatoslav I within the 10th century. The design of the weapons reveals that they are of Scandinavian influence rather than of local Byzantine influence, which strongly suggests the association with Igor I and Svyatoslav I. Their wars with the Byzantine and Bulgarian Empires took place in the 10th century, the weapons are also dated to, which means that they have an even stronger association with these Kieran princes.

Religious objects and objects of everyday life have also been found in the Balkan region being defined of Scandinavian origin, objects such as bracelets and wooden horse toys. These objects have suggested to historians the presence of settlements within Romania close to the Danube delta, dating from around the 11th century. This therefore suggests that some Varangians migrated into the Balkan region for peaceful settlement as well as for trade and for war which is usually understood, challenging our understanding of Scandinavian and Slavic migrants in the Balkans in the Early Medieval Period.

The Varangian Guard was a particular mercenary unit within the Byzantine imperial army which was formed by Basil II in the early 11th century. While Scandinavians and Slavs had served as mercenaries in the imperial army since the 9th century, the establishment of a designated Varangian guard unit saw Varangian ties with the Balkans become further entrenched. Over the next centuries, large numbers of Scandinavians and Slavic peoples migrated to the Byzantine Empire to serve as mercenaries and in the Varangian Guard. Possibly the most famous of these Varangians was Haraldr Sigurðarson, later King Harald III (Hardrada) of Norway, who served within the Varangian Guard in the early 11th century (1035-44) and fought Asia Minor, Sicily and the Balkans. The material presence of the Varangians within the Balkans is also found through a runic

inscription within the Hagia Sophia that roughly translates to “Halfdan was here”, who possibly served as a member of the Varangian Guard while in Constantinople.

The Scandinavian and Slavic Varangians had a significant presence within the Balkans through the Early Medieval Period, serving in the Byzantine imperial army and settling on its frontier borders.

With both opportunities for trade and mercenary employment, which saw them migrate in great numbers to Constantinople and the Balkans searching to make their wealth. Their material presence within the Balkans is currently being better understood through the finding of new artifacts and their analysis to understand how they fit within the history of the Varangians.

Ben Allerston

“Women, Life, Freedom”: An Iranian Fashion Rebellion

(CW): *Police Brutality, Misogyny*

Aimee Bartman

For almost 100 years, there have been horror stories of repression coming out of Iran, especially since Ayatollah Khomeini came to power during the revolution of 1979. Most recently, news broke of the death of 22 year-old Mahsa Amini. Mahsa, from Kurdistan, was visiting family in Tehran with her brother when morality police arrested her for a ‘bad hijab’ because a few strands of her hair were visible from the front. She was in police custody for two hours before she collapsed and was rushed to hospital where she lay in a coma until she passed away on the 16th September 2022. The authorities claimed she died of a pre-existing condition, but her family testify that she was covered head to toe in bruises from being beaten.

Mahsa’s death sent shock waves through her hometown of Kurdistan, where despite 250 arrests and 5 deaths in just 2 days, protests and demonstrations only grew stronger. In fact, they started to spread country wide. What began as a demonstration against the historic mandatory hijab rules imposed on Iranian women soon became a demand for freedom.

The slogan “Women, Life, Freedom” rang loud through Iran in the first ever revolution led solely by women.

Mahsa’s death was the match in the powder barrel for the fashion revolution, but these fiery protests are also the product of decades of oppression and repression of Iranian women. After the 1979 revolution, dictator Ayatollah Khomeini imposed a mandatory dress code on all women requiring them to wear the hijab, deeming himself the “government of god”. In doing this, the regime stripped away the religious value of the hijab, turning it into a symbol of oppression and a way to control women. These rules have been vehemently enforced for over 40 years and this is the

first time that a revolution demands something positive, rather than an end to a regime or death of someone in power.

The protests taking place across Iran are truly powerful. Images of girls tearing off their headscarves and waving them around symbolises the oppression of the regime and sends a message, not of the opposition of Islam, but of the opposition of state power. Iranian women and girls are parading the streets in Western clothing and their hair down, no hijab in sight. School girls are tearing down and swearing at pictures of the elderly Ayatollahs, they are baring their hair and openly criticising representatives of the regime. In Iran, women make up 65% of university graduates and it is time their voices are heard instead of being stifled by morality police and a regime where men’s words are worth double.

These women are heroes and role models, their bravery in risking their lives every day for the right to live how they choose is inspiring and is the pathway to bringing real change to Iran.

Power Dressing: How Women's Suits Became A Symbol of Female Empowerment

Isobel Tompkins

Today, it is common to see many Western women in the workplace wearing suits, from politicians and entrepreneurs to fashion week runways, outfits like this are an everyday occurrence. However, the history behind this is much more complex, and the way women in the workplace dress is reflective of a much deeper fight for equality that became a key part of the feminist movement of the late twentieth century.

Instances of women defying gender norms came much earlier than this movement, with one of the first examples coming as early as the 1870s when French actress Sarah Bernhardt began wearing trouser suits that she dubbed her 'boy clothes', a move that openly defied French law at the time. Although Bernhardt's attitude inspired individual cases of women dressing more masculine, it was not until the early twentieth century that this challenging of gender expectations became more widespread. As the status of (mainly white, higher-class) women expanded in the UK with the Suffragette movement and the granting of the right to vote, these women began engaging in activities that were typically only reserved for men; voting, smoking, and of course, wearing trousers.

This trend continued in the inter-war years, with Hollywood icons such as Katharine Hepburn and Marlene Dietrich revolutionising women's fashion and defying gender norms both on and off screen, despite accusations of their 'female perversion'. The onset of the Second World War also brought with it an influx of female workers, who began working in factories and driving delivery vehicles in order to contribute to the ongoing war effort. This female inhabitation of typically male roles was also reflected in

(CW): Discussion of forced gender roles their clothing, as more heavy factory work required a shift to wearing overall-style trousers that soon became associated with women's increasing presence in the workplace, however temporary.

Although the post-war period largely saw a return to more typically feminine styles of clothing, this was not always the case, as is demonstrated by London's teenage 'Teddy Girls'. This fashion trend, that originated in the East End in the early 1950s, was mainly sported by working class London women, who incorporated styles from aristocratic male fashion to put a spin not only on their economic status, but also on their gender. This post-war fascination towards a more masculine style of clothing continued into the 1960s, when Yves Saint Laurent created the first women's tuxedo, 'Le Smoking'.

Despite these changing trends, it was not until the 1970s and 80s that women's trousers truly took off and began to be associated with the idea of female empowerment. The rise of women entering the workplace brought with it the need for these women to be taken as seriously as their male counterparts, one aspect of which involved dressing like them. The straight-line trousers and bold shoulder pads of the 80s mimicked this masculine appearance, creating an image of authority and giving its wearer a sense that they belonged in what was otherwise a typically male dominated sector. This phenomenon became known as 'power dressing', as more and more women began to incorporate a more masculine flare into their appearance in order to better assert their authority in the workplace. This trend paved the way for women's modern workplace attire, and still today plays significant role in the ongoing gender equality movement.

White, Purple, and Green: The Colours that Defined the British Suffragettes

(CW): Discussion of misogyny



The campaign for female enfranchisement began in the United Kingdom in the 1860s. The demands for women having the right to vote were partially met in 1918 when women over the age of 30 who met a property qualification were able to vote. A decade later, the 1928 Equal Franchise Act lowered the voting age for women to 21, meaning that they have achieved the same voting rights as men. A number of different groups, who all fought for the same cause, emerged during the decades prior to this. The National Union of Women Suffrage Societies, led by Millicent Fawcett, was founded in 1897 and adopted the colours of red and white. This organisation used peaceful methods, such as petitions, in their campaign. Another history-changing organisation, the Women's Social and Political Union was founded in 1903 and was led by Emmeline Pankhurst. The WSPU were willing to take direct and militant action to fight for their beliefs. The colours of white, purple, and green were adopted by the second organisation in their campaign for female enfranchisement, which can be attributed to the treasurer of the WSPU, Emmeline Pethick Lawrence. The colours were chosen due to the symbolism they carried. White symbolised purity, purple stood for loyalty and dignity, and green for hope. Supporters of the cause used these three colours to help shape the public perception of them and of the movement.

It is safe to say that women who wanted to have the right to vote were often

Kinga Glasek

criticised and made fun of. This is clearly evident when looking at the ways in which they were portrayed in the media. Media presented them as “unfeminine” by putting them in masculine clothing, thick glasses and galoshes. These women were frowned upon due to their use of “violent” tactics, such as giving speeches in public, vandalising public property, chaining themselves to statues and railings, and cutting telephone wires. It is important to note that men who used similar tactics did not face such heavy criticisms. Thus, the clothes that they wore were important in creating a feminine image.

Many of the campaigns relied on creating a spectacle. Hence, the call out for women who were planning to attend the marches to wear specific outfits is not surprising. Supporters of the movement were encouraged to wear the official colours to create a sense of unity, especially during official marches where women were asked to wear white dresses with purple and green details. For instance, during the “Women’s Sunday”, a meeting that took place in June 1908 in London’s Hyde Park, 30,000 participants were encouraged to dress this way. This was the first time that the colours were implemented, and they have been associated with the movement ever since. The idea was that a sea of women dressed in this way would create an impressive effect, portraying the strength of the movement. Moreover, as the media often portrayed Suffragettes in an unfavourable way, the women wanted to present themselves as stylish in order to go against the common image. Additionally, as white was associated with purity, the women were not only able to present themselves as respectable, but could also suggest that they will vote for politicians that will make the society better.

White fabric was relatively cheap and

easy to maintain, meaning that many women could afford to dress this way. On top of this, the colour scheme was quickly commercialised as different forms of merchandise, such as sashes and ribbons, were being sold in order to raise funds for the movement and to advertise the cause. Department stores like Selfridges and Liberty stocked items that featured the tricolours as they would appeal to the women. Over time, as the number of WSPU members grew, it became fashionable to wear the tricolours.

Thus, by wearing a costume, the women created a political spectacle that aimed to draw attention to their cause. Members of the movement understood the importance of this and of being portrayed in the media as “womanly” and “feminine”, which contrasted with the caricatures of “hysterical women” in illustrated press. Importantly, these women were able to control the ways in which they were perceived. The adoption of white, purple and green played a large part in this.

Unspoken Messages: A Look into the Hidden History of Queer Expression Through Materials

Joshua Foreman

Throughout history, queer people have had to communicate discreetly in order to protect themselves from discrimination, violence, and legal repercussions. At its core, this behaviour is an essential part of survival. All species must communicate to better understand their shared habitats and coordinate efforts to ensure their survival. For queer people, this means avoiding persecution, stigmatisation, and marginalisation. In the present day, those who openly self-identify as queer or part of the LGBTQ+ community in Western civilisation and more tolerant societies tend to communicate and express their identity in more overt forms such as fashion choices and identification on social media, but in the past, these activities had to be exercised discretely to cope with the hostile environment around them.

The queer community has historically used flowers as a covert method of communication, known as the 'language of flowers', where particular flowers have been used to signify love between two members of the same gender. A notable example is the green carnation, which was popularised by Oscar Wilde at the opening night of his play "Lady

(CW): Discussion of anti-Queer attitudes

Windemere's Fan" in the late 19th century. It has been theorised that from that point onwards, wearing a green carnation was a subtle indication of one's homosexuality. Violets and lavender have similarly been used to signify lesbian love. Their origins date back to the 6th century BCE, when they were depicted by the Greek poet Sappho in her works centred around love between women. This symbol persisted and these flowers were also present in the 20th century, where members of the lesbian community would gift them as a coded expression of love and solidarity. Thus, flowers have been a key form of material expression for the queer community, providing a subtle and covert way of expressing love and solidarity.

In the same way that materials have been used as a means of expression and communication for the survival of the queer community, they have also been used by others to ensure the exact opposite. In Nazi concentration camps, a triangular pink badge was made of fabric and sewn onto the jackets and trousers of primarily homosexual and bisexual men as well as transgender women. Shockingly, paedophiles and sex offenders were also grouped under the same category. This symbol was used to identify

and ostracise these people, marking them as fundamentally different. While the queer community have used materials such as flowers to celebrate and express themselves, the Nazis deployed materials to discriminate and oppress, demonstrating how the same concept of identification through materials can be used for both good and ill.

It is important to note that the rich history of materials and colours that have been associated with the queer community have not disappeared into the void of history. Many of the colours associated with covert communications and queer oppression are still seen in modern day representations of queer identity. The purple/lavender colour has become one of LGBTQ+ empowerment; most famously, the colour was strapped to the arms of protesters commemorating the Stonewall riots in the late 1960's. The pink triangle used by the Nazis has also been reclaimed as a symbol of positivity, love, and pride for the queer community.

The resilience of LGBTQ+ people is evident in the creativity they have demonstrated throughout history in their expression through materials whilst protecting themselves from hostile environments. While tremendous progress has been made towards the acceptance of queer people, in certain areas covert expressions and communications are still essential. To ensure that future generations no longer have to resort to covert communication, it is essential to acknowledge and evaluate the history and reasons for this practice.



The Monomachus Crown – Questions of Change and Continuity

Isla Defty

When I first saw the Monomachus Crown I was stunned. Seven bright gold plates, each crafted into a little arch at the top and all coming together to form a perfectly symmetrical gradient down from the centre. These plates are decorated with the most beautiful cloisonné enamel artwork. Intense blue and green birds dance through intricate swirled foliage that encases each plate's central figure. The figures themselves are heavily decorated in their clothing and exceedingly realistic, down to pink cheeks and curly hair. As spelt out by the inscriptions, the central figure depicts Byzantine Emperor Constantine IX Monomachus (from whom the crown gets its name). He is joined on his sides by his wife, Empress Zoë Porphyrogenita and her sister Theodora Porphyrogenita. From these figures we can date the existence of the crown to Monomachus' rule between 1042 to 1055. The remaining figures are not recognisable people; they include two dancing women each with her right leg kicked up billowing her adorned skirt, and two purely symbolic figures labelled respectively as 'sincerity' and 'humility' bookending the crown.

But upon thinking about this title of 'crown' is where confusion started to arise. Firstly, the crown does not feature any of the opulent jewels we think of crowns having today, the enamel is its only decoration. If we compare it to a contemporary counterpart, the Holy Crown of Hungary which features large sapphires and rubies, then it seems plain in comparison. Secondly, if the crown was meant to be worn by Emperor Constantine IX Monomachus, then why does it feature his own figure? Imagine how strange it would be to see King Charles III walking around with a

tiny portrait of himself upon his head. Were the Byzantine emperors really that weird? This question has sparked significant debate amongst historians, with some even claiming the Monomachus Crown is a fake citing spelling mistakes on the inscription. The most convincing answer I've found is no, the Byzantines were not that weird because the crown is not in fact a crown and it was never intended to be worn by Emperor Constantine or any other royal. Timothy Dawson argues that the crown was instead intended to be worn as an armband and was presented to general Stephen Pergamēnos for leading a successful military campaign. The mistakes in the inscription can be explained by the makers of the object having to rush to complete it and the prominence of the emperor can be seen as Constantine visually asserting his authority in material form.



We must remember that there were not photographs or videos a thousand years ago so the sole representations of a person outside of physically seeing them, are confined to works of art. If you want to be remembered, as a likely vain Emperor almost certainly did, then these material objects act as your vessel to the future. They are your key to not fading into

Image Link



obscurity, so why wouldn't you plaster your image on every ceremonial object you could justify? In this sense the body also becomes a symbol, the image of the emperor serves not only to capture his likeness but to serve as a reminder of whom you serve under. Furthermore, the saintly halo surrounding his head is a reminder of who was divinely chosen to rule over you.

So, we've concluded that no, the Byzantines were not that strange in their headwear but in fact much more similar to us today. But this is not the boring answer it seems; in fact, it poses an interesting question about change and continuity through history. There is a popular saying that 'the past is like a foreign country' meaning that it is so different from our world today it becomes virtually unrecognisable. But this clearly isn't always true. A crown is still a crown, round in shape and decorated with many precious jewels and it still sits atop the ruler's head. This has not changed and the discussion around King Charles' coronation in May demonstrates that some still venerate these material objects as much as ever.

But this then poses the question of how far are the material objects that we supposedly view as so precious and revered today actually perceived that way by the typical (non-royal) person? Are they instead just a continuation of centuries-old traditions that we cannot fathom breaking? Are crowns as objects something we really admire as a society and are impressed by and what purpose do they actually serve in the modern era? The main function that comes to mind is perhaps similar to their Byzantine function, they are a display of wealth to let the people know whom they serve under. But in a cost-of-living crisis where many British people have to choose between heating their homes and eating, does this display of wealth not seem deeply insensitive? Are royal crowns, and other similar material objects, then simply just relics of history that have no place in modern society and should be kept in a museum or do they still hold significant value for us as a nation? Whilst it is important to honour traditions and stay connected to an ancient past, it is equally important to recognise that the Byzantine era is long gone, and a modern world should fit the modern people who inhabit it.

Further Reading

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[Image Link](#)

https://commons.wikimedia.org/wiki/File:Monomachos_crown_-_circa_1042_Budapest.JPG

A New Combination of Burqas and Bindis: Fashion in the CAA Protests in India

Sanath Sha

‘Brothers and Sisters, those who are setting off this fire, the ones whose images we see on the TV, the ones who set the fires can be identified by their clothes.’

~Prime Minister Narendra Modi in the
BJP Rally at Dumka

The CAA and NRC protests in India were a reaction to the National Registrar of Citizens (NRC) and the Citizen Amendment Act (CAA) introduced by the government in 2019. NRC was to be a list of all legal citizens who could provide prescribed documents that dated before a cut-off date. CAA an act passed by the Parliament that would make illegal immigrants from Afghanistan, Pakistan, and Bangladesh that faced religious persecution eligible for citizenship but only those who were Hindu, Christian, Sikh, Jain, Buddhist, and Parsi. Indian’s largest minority, the Muslims, were not included in the list. The move by the Government of India was termed draconian and people took to the streets pointing to the discrimination in the act. It also raised concerns among the Indian Muslims while viewing the NRC, fearing their names would not appear in the register. After intense protests that resulted in railway stations, trains, and buses being set on fire and protestors bearing the brunt of police violence, the Indian Prime Minister’s speech incorporated words that would bring into existence a new dimension to the protests in modern day India: fashion. Just on the onset of the protests, fashion was just a tool for the expression of discontent but later, the wardrobe was turned to for symbolising unity.

It can be said for history in general that revolution and fashion have always gone hand in hand. During the French Revolution, men wore earrings, green jackets and wide trousers whereas women

(CW): *Government and religious violence*

wore thin-gazed dresses and blonde wigs that were banned in the Paris commune to protest against King Louis XVI. Women marchers in the suffragette movement wore white with coloured sashes whereas denims became an important symbol of the working-class black man in the civil rights movements of the 20th century. These fashion statements did not stop and have moved into the current protests, even in the Indian protests of 2019-20. The clothes worn by those protesting showcased the diverse cultural heritage residing within India. An emphasis was now laid on the attire of those protesting and a renewed method to display the inclusive and secular nature of Indian Nationalism. Women in Assam, a northeast province in India chose the *gamusa*, a white and red Assamese dress whereas the Islamic headscarf was seen worn by women in the Jamia Islamia University, even under police charge. A day after a major sit in protest in the August Kranti Maidan in Mumbai, a call for ‘Scarves for Solidarity’, asking people to drape scarves or *dupattas* to protest the draconian act.

The comment by the Prime Minister associating arsonists with their clothes was soon picked up by the public as an attack on certain communities, accusing Modi of playing a communal card. This opinion was not unfounded as BJP’s (the ruling party) social media and certain media houses amplified the protests as ‘Muslim’ or ‘Anti-Hindu’ protests. This was not well received and changed certain elements of the protest. An example to begin with would be of a Dalit leader, the lowest social group in the Hindu caste system, Chandrashekhar Azad ‘Ravan’. His image of wearing a blue scarf and holding a constitution of India book in front of the Jama Masjid in Delhi became a popular symbol of protest. The blue scarf symbolising equality, Azad’s protest with

the Constitution in hand demanded the upholding of secularism. He would then be known as 'the man in the blue scarf'. But a direct response to this statement by the Prime Minister came the very next day from the city of Bangalore where protestors dressed in 'ambiguous clothing', men wearing bindis (usually associated with the Hindu Women), women wearing burqas and bindis and many wearing skullcaps irrespective of religion. Termed as the 'Burqa and Bindi protest', it spread to become a statement on Indian secularism. The aim of this kind of demonstration was simply put into words by Tara Krishnaswamy, one of the organisers of the Bangalore protest, 'so how are you going to identify them by their clothes?'

Azad's blue scarf, the Assamese gamusa, the headscarf, and the unconventional use of burqas and bindis became a symbol of protest not only against the act but a symbol for a secular India. It moved onto become the catalyst of a new section of protests that would demand secularism instead of communalism. It would showcase the acceptance of the diversity within the country, among its citizens of different religions and social groups and become a means to demonstrate equality and freedom.

Further Reading

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<https://www.arre.co.in/fashion/anti-cao-nrc-protests-fashion-identity-placards-shaheen-bagh-bindi-burqa-mehendi/>

<https://www.thenewsminute.com/article/know-me-my-clothes-wearing-bindis-and-burqas-bengaluru-protests-against-cao-115425>

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The Mania of Mao's Mango Cult: How Fruit Became Symbolic of a Dictator's Authority

Ruby Blaseby

With recent historical studies rightfully emphasising the extensive deaths and repressive policies enacted under Chairman Mao Zedong's dictatorship, the Cult of Mao's Mangoes instead provides a curious insight into the reverence and devotion that the 20th century Chinese leader amassed. The cult saw mango-inspired songs, religious altars, parades, and mango-covered memorabilia dominating Chinese society throughout 1968-69, becoming the temporary symbol of Mao's authority at the height of the Cultural Revolution.

(CW): Mentions of government violence

To understand the significance of this cult allegiance to mangoes, it is important to first recognise the context in which this frenzy emerged. From 1966, Mao began his Cultural Revolution and encouraged predominantly student paramilitary groups, named the 'Red Guards', to destroy any symbols of pre-communist China. This saw attacks on suspected dissidents, the destruction of temples, schools, private property and other religious sites and the promotion of Mao's cult of personality. Fundamentally, Mao's support for this project allowed the Red Guards to become representative of the

omnipresent authority of his Communist Party within China. However, as the Red Guards quickly became marred by factionalism and inter-group fighting, culminating in a violent clash in Tsinghua University in 1968, 30,000 Beijing workers were sent in to dispel their activities.

Whilst the workers' intervention was fruitless, Mao rewarded their loyalty with a crate of mangoes that inaugurated the hysteria around Mao's mango cult.

Inspired by the gratitude and spiritual reverence that quickly became associated with the gifted fruit, Mao ordered crates of mangoes to be delivered to factories and local communities throughout China. This represented a significant shift away from Mao's dependence on students and active revolutionaries to enact his despotic authority, instead prioritising workers and peasants at the centre of the revolution. Ultimately, this allowed Mao to both disband the ill-regarded Red Guards and restore greater allegiance from the masses who were disillusioned by his leadership and the recent famine and violence of the Cultural Revolution.



Furthermore, as the mangoes were gifted to Mao from Pakistan's Foreign Minister and were not native to China, many ordinary citizens were immediately enamoured and awestruck by the offering. Praising Mao's generosity, many vehemently defended its significance and persecuted those who failed to utilise the fruit as a means of exhibiting their loyalty. The hysteria oversaw the chemical preservation of mangoes, the production of tens of thousands of replicas that toured the country in parades, and the boiling of the skin to make 'holy' water. Coercive propaganda from the Communist Party further encouraged the

worship of mangoes through mandatory attendance to sacred exhibitions and celebrations. Thus, the cult came to represent a more effective rejection of the old religions of China, with greater success than the repressive tactics of the Red Guards.

Just as Mao's cult of personality induced a spiritual following, the fruit came to embody Mao himself, as Adam Yuet Chau suggested 'not only was the mango a gift from the Chairman, it was the Chairman'. Despite this momentary significance, the mango fever dissipated after 18 months as the Communist Party had effectively dismantled the Red Guards and no longer relied on its propaganda importance. Therefore, the mango cult was both a reflection of the immense personal devotion that citizens under the Chinese Communist Party gave to Chairman Mao, and the effectiveness of the propaganda team that fortified his governance. Although short-lived, Mao's mangoes were an interesting case of how food was used to both instil political power, and exhibit mass devotion to an authoritarian leader.

Manchester United and the anti-Glazer

Movement

[Image Link](https://upload.wikimedia.org/wikipedia/commons/thumb/e/e5/Love_United_Hate_Glazer.jpg/1280px-Love_United_Hate_Glazer.jpg)
[https://upload.wikimedia.org/wikipedia/commons/thumb/e/e5/Love_United_Hate_Glazer.jpg/1280px-Love_United_Hate_Glazer.jpg](https://2.bp.blogspot.com/_eVOsvi7Tokc/S5-fo3kFj4I/AAAAAAAAAAC-U/wDZJi_vF4h4/w1200-h630-p-k-no-nu/anti+glazer.jpg)



LOVE
UNITED
HATE
GLAZER

Manchester United are the second most successful English football club with 66 professional honours. Whilst most fans don the traditional colours of red, white, and black, since 2010, it has not been uncommon to find supporters at Old Trafford (the club's home ground) wearing yellow and green scarves.

To understand the significance of the green and yellow scarves, we must go back to the formation of *Newton Heath Lancashire and Yorkshire Railway Football Club* in 1878. A collective of railway workers from the Newton Heath department of the *Lancashire and Yorkshire Railway* formed the side, competing against other departments and railways. This was at a time in late 19th century Britain when football was quickly becoming the recreational sport of the working class. The club adopted the yellow and green colours of their employers. Fast forward 103 years, a period in which the club evolved into Manchester United and slowly rose to the highest echelons of world football, American tycoon Malcom Glazer bought a majority stake worth £790 million. Controversially, the bid was financed through a series of loans that were harnessed against the club's assets. At the time, United supporters raised concerns that the nature of the takeover would

force up ticket prices to the point that many fans would be forced out of the club. The takeover of the club by Malcom Glazer was so strongly opposed by a section of the United fanbase that in 2005, they set up a new team, *F.C. United of Manchester*, in protest.

After 5 years of accumulated debt (estimated at £700 million by 2010), increased prices, and non-existent communication from the ownership, a United fanzine *RedIssue* used its online forum to encourage club supporters to swap their colours to that of the original Newton Heath side. In turn, unofficial merchandisers began to sell yellow and green scarves outside the ground, with the colourway adopted on other forms of merchandise as well. 2010 was a pivotal year for the movement with large sections of supporters adorning the colours in a Wembley fixture in February, before United legend David Beckham donned one of the scarves when he returned to Old Trafford with *AC Milan* in March. As the movement began to gain momentum, the owners tried to clamp down on the effectiveness of protests by limiting the ability of players and staff to speak out in favour of grassroots action. Additionally, they also benefitted from public endorsement by legendary manager Sir Alex Ferguson.



[Image Link](https://2.bp.blogspot.com/_eVOsvi7Tokc/S5-fo3kFj4I/AAAAAAAAAAC-U/wDZJi_vF4h4/w1200-h630-p-k-no-nu/anti+glazer.jpg)
https://2.bp.blogspot.com/_eVOsvi7Tokc/S5-fo3kFj4I/AAAAAAAAAAC-U/wDZJi_vF4h4/w1200-h630-p-k-no-nu/anti+glazer.jpg

However, this was not enough to stop toxicity from the fans slowly developing towards the owners in the years following the movement's outbreak. This exploded in April 2021 after the announcement of a new European Super League in which 12 of the biggest European club sides, including Manchester United, formed an alliance to break away from their traditional domestic league structures, to form a new competition solely owned and controlled by the participating members. This was seen as a power grab by the respective owners and would have undoubtedly led to the death of grassroots and local football. Former United fullback Gary Neville directly referred to the rail workers in his condemnation of the plans, stating:

"Manchester United, 100 years, borne out of workers from around here, and they're breaking away into a league without competition that they can't be relegated from? It's an absolute disgrace. Honestly, we have to wrestle back the power in this country from the clubs at the top of this league..."

Ultimately, the plan for a breakaway league failed with the backlash from club supporters enough to spark a domino of pull-outs from the involved clubs. This hostile reaction saw United fans force

their way into Old Trafford prior to their clash with Liverpool, setting off yellow and green smoke bombs and forcing the abandonment of the fixture. However, to regular fans, the move served as the biggest reminder yet of the existential threat caused by ownership far detached from supporters' values.

The scarves have come to provide multiple different purposes. At surface level, they have come to represent anger at the mismanagement of the club. However, a more astute observation is that they have come to symbolise issues with the state of modern football more generally. The scarves have allowed fans to reconnect with their history (through the popularisation of *Newton Heath's* colours) triggering a reappraisal by fans of their clubs' identity in the wake of threats to the game. Finally, the scarves act to counter attempts by the club to censor discontent. At the time of writing, United are up for sale and have been the subject of bids from prospective new owners. It will certainly be interesting to see whether United's ownership issues will become a thing of the past, or whether the yellow and green scarves are here to stay.

Louis Blyth-Bristow

Empty Spaces: Colonial Landscape Paintings

Alexander Carey

(CW): Discussion of colonialism and racism

For many, the British Empire and its frontiers in Africa were a dominantly vicarious experience. Quite simply, it is something to consider how many British people would ever witness the vast plains of the Cape or hear the thunderous roar of the Zambezi River for themselves?

Today, it is hard to imagine a world without google. We can access a place through thousands of images or even video, yet never even have to leave our sofa. But prior to this, without modern

photographic technology, the visual representation of foreign and never-before-seen landscapes was through the medium of material paintings. Consequently, these paintings formed a dominant and important part of contemporary colonial conceptions about Africa and the wider British Empire at the time. British artists such as William Hodges, Samuel Daniell, Thomas Bowler, and Thomas Baines have garnered much attention for their landscape paintings and artistry surrounding the beginnings

of colonial expansion into Africa in the late 18th and 19th centuries. Indeed, many artists understood their mission as to make these incredible exotic sights accessible to those who could never witness them for themselves. The artist's mission was to explore and express the essence of Africa they thought they knew and transfer it back home to Britain. Thus, when creating artwork, they viewed themselves as mere unbiased journalistic recorders of the landscape. However, in reality, their art represented an Africa from a deeply colonial perspective, an Africa which never truly existed except in their imaginations.

But how exactly was this done? Colonial landscapes were often depicted as falsely exotic, empty, and uninhabited. By removing those already present in the cultural space, colonial painters were able to not only depict Africa as rich and plentiful, but also spacious and untamed. This, in turn, created an image of Africa as an empty continent, ripe for the taking by white European explorers and settlers.



Clifton Crais has termed this representation of Africa in Landscape paintings as uninhabited, the 'myth of the vacant land'. For instance, a quick comparison of the two paintings below can exemplify this. As an earlier landscape representation, in Samuel Daniell's 1804 painting (1st photo), native Africans occupy an important space in the painting and are represented as intrinsically part of the landscape. However, over time, artistic interpretation of the landscape and representation of native African populations shifted. In Thomas Baines's 1849 painting (2nd Photo), the landscape is shown to be scarce, boundaryless and infinitely

expansive. Unlike Daniell's work, behind Baines's portrayal of Southern Africa was the false implication that the land in South Africa was barren and full of empty space. An empty space in which, to Baines, could and should be filled with white European settlers.

Landscape paintings, thus, represented ideas of colonial thinking and ideological justification of the empire building project. By display or publishing of images of African Landscapes, colonialists were able to remove the presence native populations and subsequently create a false narrative surrounding Africa. This narrative was used to expand the empire by encouraging migration. Painted images, by what they purposefully highlighted and obscured, were thus a good example of a material object used to create incorrect colonial mythology and disseminate wider social and racial ideas.

Due to copyright issues the second image of Thomas Baines 'The Artist and his mount overlooking a valley in the Eastern Cape, with a wagon train passing a farm below' was unable to be put in the article.

Instead you can access the image with this link: [The Artist and his Mount overlooking a Valley in the Eastern Cape Painting by Thomas Baines – Fine Art America](https://www.fineartamerica.com/featured/Thomas-Baines-The-Artist-and-his-mount-overlooking-a-valley-in-the-eastern-cape-painting-by-Thomas-Baines-Fine-Art-America)

Image Link

[https://upload.wikimedia.org/wikipedia/commons/thumb/3/34/A_Kaffer_village_-_Daniell%2C_African_scenery_and_animals_\(1804\)%2C_4_-_BL.jpg/180px-A_Kaffer_village_-_Daniell%2C_African_scenery_and_animals_\(1804\)%2C_4_-_BL.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/3/34/A_Kaffer_village_-_Daniell%2C_African_scenery_and_animals_(1804)%2C_4_-_BL.jpg/180px-A_Kaffer_village_-_Daniell%2C_African_scenery_and_animals_(1804)%2C_4_-_BL.jpg)



UNIVERSITY OF LEEDS HISTORY SOCIETY

Hey Historians,

We hope you had a restful (-ish) Winter break and it has been so nice to see you all again at our refresher's pub quiz!

We understand that this semester is busy for a lot of us, so there are a small number of socials coming up. As it's Women's History Month, we have two wonderful lecturers giving a talk on their special subjects and women's role in the medieval and modern worlds. See you there on 29th March from 12pm – 1pm.

To those of you who are going to the Budapest trip at the end of the month, we wish you a safe journey and can't wait to see the pictures!

We will be planning a couple more socials after Easter and... it's coming up to re-election month. So, if you fancy taking up one of the roles, don't hesitate to reach out to any of the committee members and ask more about our roles in the committee. We would love to see how you make HistSoc even better next year!

That's all from me,

Henna

(President 2022/23)

Thank You to the 2022/23 Issue Two Assistant Editors!

Hannah Moore, Alexander Carey, Lily Birch, Karolina Glasek, Eban Raymond, Francesca Pinchard, Molly Cockerill, Manon Dean, Bradley Wilson, Isabel Barrow, Sylvia Carrington, Ben Allerston, Isobel Tompkins, Kinga Glasek, Joshua Foreman, Aimee Bartman, Ruby Blaseby, Isla Defty and Sanath Sha.



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