

Science & Mathematics Education Centre

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Thomas Kuhn, Paradigm revolution possibilities, and *Frausein*:
Patriarchy seen yet unseen

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Declaration

To the best of my knowledge and belief this thesis contains no material previously published by any other person except where due acknowledgment has been made.

This thesis contains no material which has been accepted for the award of any other degree or diploma in any university.

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Date:

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ABSTRACT

Using the themes, ‘a new way of seeing’ and seeing ‘clearly in the light of day’, this thesis interrogates patriarchy as a phenomenon that has continually reinvented itself and changed its form so that it emerges as that which is ‘seen yet unseen’, in the lives of successive generations of men and women in their life-worlds. Two principles guided this interrogation. The first was that this was a quest motivated by a desire to understand patriarchy as a phenomenon and that there was no room within for laying blame at the feet of any group of men or women. The second principle was that while patriarchy has occupied a significant place in feminist research and writing, this thesis does not claim to be a feminist tract. Instead, it invokes the use of Thomas Kuhn’s (1962/1970/1996) theory of paradigms as articulated in his essay, ‘The Structure of Scientific Revolutions’, and introduces the notion that there is a patriarchal paradigm that has been an obdurate phenomenon on the human landscape and one whose primary agenda has been, and continues to be, the maintenance of ideologies and structures which function to deny to women full and equal participation in the public sphere.

A key argument is that there have been moments in human history — usually coinciding with times of crisis, such as those which engulfed the world during the two World Wars of the twentieth century — when patriarchal paradigm boundaries, which prescribed to women their role and status in society, were relaxed. Necessity, fuelled by the drive to maintain equilibrium in the face of potential upheaval caused by the emergence of crises in human life-worlds, gave rise to the phenomenon whereby

women were called forth from ‘their kitchens’ and into fuller and more active participation in the public sphere. Using Kuhn’s theory, I contend that within these moments there lay the germ for paradigm revolution that would turn the world for women ‘on its head’ and from which point forward, there could be no going back to ‘old ways’. Yet, I will show that as soon as each moment of crisis had dissipated, patriarchal paradigm boundaries, which had been ‘relaxed’ to allow women to assume new roles and embrace new possibilities, were once again reinforced, and women found themselves being ‘encouraged’ to retreat from the public sphere, and to return once again, to ‘their kitchens’. I argue that these moments which contained paradigm revolution potential went unfulfilled. Instead, they are deemed to represent nothing more than paradigm shifts on the landscape of the patriarchal paradigm, which has been tenacious in its ability to avoid being transformed as a consequence of paradigm revolution.

The themes ‘a new way of seeing’ and seeing ‘clearly in the light of day’ are also used to explicate and illuminate the relationship between patriarchy and the lived experience of women in their life-worlds. Beginning with Martin Heidegger’s concept of *Dasein* [*Da* — there, *sein* — to be] which claims “inquiring as one of the possibilities of its Being” (Heidegger, 1927/1962/ 2008, p. 27), I propose that as a woman, I can only inquire through my ‘being-woman’ and to do this, this thesis introduces the concept of *Frausein* [*Frau* – woman, *sein* – to be], which captures the experience of being that is unique to the ‘Being-of-Women’. Once defined, *Frausein* is used as the lens through which the experience of women in human life-worlds governed by the patriarchal paradigm is examined — across centuries, in events that had paradigm revolution possibilities, at home, and at work. For women, who lived in times long ago, in the recent past and

today, historical and other chronicles are used to construct narratives as the way by which to explore aspects of their lived experiences as encounters with the patriarchal paradigm of their time. The significance of these narratives emanates from the premise that “as human beings we come to understand and give meaning to our lives through story” (Andrews, Squire, & Tambokou cited in Trahar, 2009, p. 1). The narrative dimension of this thesis also includes autoethnographic reflections on the experience of my ‘Being-of-Woman’, my *Frausein*, as one living within a life-world deeply influenced by my Australian context, and also by my work as a woman who is a teacher.

This thesis wields a challenge to contemporary men and women, who may, like me, consider that we live in an age “when patriarchy is in decline and increasingly deemed passé” (James, 2015, p. 61). While all around us we can see evidence that things have become better for women, the challenge is to reconsider this perspective, by contemplating journalist and novelist, Joan Smith’s (2013, pp. 8-9) paradoxical observation, “There’s never been a better moment in Western history to be born female. So why doesn’t it feel like that? Why is it still so uncomfortable to be a woman? What is it about this public world that makes us feel so anxious, marginal, unwelcome?”

Chapter One

TO SEE MORE CLEARLY, TO UNDERSTAND MORE DEEPLY

Inquiry as a kind of seeking, must be guided beforehand by what is sought.

(Heidegger, 1927/1962/2008, p. 25)

As the First Voice in Dylan Thomas' (1954) play *Under Milk Wood*, very softly says, "To begin at the beginning" (Loc 6 of 769). Yet, even as I say this, I am acutely aware of an internal dialogue which tells me that this beginning could really be an ending — a convergence of possibilities, actualising, never fully revealed, and all the while curbed by the limitation of my human understanding and the constraints of language.

Paradoxically too, I know that this beginning also represents a point, of whence I know not where, on a continuum of emerging dialogical possibilities. Like Frodo Baggins in *The Fellowship of the Ring*, I find myself gazing into the distance and humming softly,

The road goes ever on and on.

Down from the door where it began.

Now far ahead the road has gone,

And I must follow, if I can.

(Tolkien, 1954/1981, p. 86)

Perhaps, as Bilbo warned his nephew Frodo, stepping "into the road," which like a "great river: its springs were at every doorstep, and every path was its tributary," is "a

dangerous business” (Tolkien, 1981, p. 87). It is, however, “into the road” that I must step, creating a beginning, which, like all other beginnings, is so inextricably woven into an ending that it is almost impossible to separate one from the other (Gadamer, 2001, p. 15). And, if “inquiry as a kind of seeking, must be guided beforehand by what is sought” (Heidegger, 1927/1962/2008, p. 25), then the ‘seeking’ and the ‘sought’ of this inquiry had its genesis in the most unlikely of sources — a single word whose power was so intense that it seemed to cut me more deeply than could “any two-edged sword” (adapted from Holy Bible, NIV, Heb 4:12, p. 852). If, as Hans-Georg Gadamer (2007) suggests, “a word introduces itself” (p. 105), then this word whose impact was seemingly so sharp, ‘introduced’ itself to me as an unforeseen corollary of my family history research — that particular form of research which has allowed me to reclaim the stories of my ancestors, and consequently, has shaped my understanding of who I am (Lerner, 1997, p. 116).

I remember clearly the eager anticipation that I felt when I collected ‘the’ envelope which, bearing a government insignia, told me that contained therein was the certificate I had been eagerly awaiting. This envelope, whose contents would reveal the details of my great grandmother’s birth, would also acquaint me with her parents and any older siblings. With all of the suspended expectation that one has as Christmas approaches, I unsealed the envelope, removed the carefully folded, parchment coloured copy of the original birth certificate, and held my breath, as unfolded, its secrets were revealed. Immediately I recoiled, as if wounded deeply by a single word that wielded the same destructive force as would a two-edged sword. Twice as large as any other word on the page and spread across two columns was written a word that literally screamed an accusation at the brand new baby that I now claim as my great grandmother.

“ILLEGITIMATE!” There could be no mistaking the meaning, nor the intention, of this word – my great grandmother was not rightful, not lawful, not lawfully begotten (Chambers Dictionary of Etymology, 1988). In the absence of a father who would claim her and name her, my ‘not lawfully begotten’ great grandmother was so branded, until she was ‘legitimised’ — being made ‘lawful’ by the taking of the name of her husband, my great grandfather, in marriage. In that moment I became acutely aware of the historical assumption that it is the privilege of the male to bestow names — or, in my great grandmother’s case, in the absence of a male who would name, to elicit shame. In her text, *Reading, Writing, and Rising Up: Teaching About Social Justice and the Power of the Written Word*, Linda Christensen (2000) claims that according to the Swamp Cree Indians, a First Nation people of Canada, “To say the name is to begin the story” (p. 10). Thus it was, that out of the ending that came as I read my great grandmother’s name — that which was shamed because it was her mother’s and not her father’s — was predicated the beginning of a deliberate and intentional inquiry into patriarchy. That which I sought as the purpose of my seeking was ‘to see more clearly’ and ‘to understand more deeply’ the way that patriarchy as that phenomenon which “unites the crucible of the human mind in the family and public life” and as that which “enjoy[s] the power it has had because it has framed the human mind in a psychology at once personal and political” (Gilligan & Richards, 2009, p. 10), has functioned to shape the ‘Being-of-Women’, in their life-worlds — their *Lebenswelt*, their “world-of-life” (Husserl cited in Smith & Smith, 1995, p. 324) — in the past and in the present.

So it is, that I heed Hélène Cixous’ (1993) call to “give [my]self to writing, ... [and] to do the work of digging, of unburying” (p. 6). As I do so I call to mind St. Anselm of Canterbury’s (1033 – 1109) description of his inquiry to establish an ontological

argument as an *a priori* proof for the existence of God (Placher, 1988, pp. 144-145) as *fides quaerens intellectum* — “faith seeking understanding” (Migliore, 2014, p. 2). While far removed from the world of theology, I think that Anselm’s statement became present to me as I contemplated ‘beforehand’ the ‘kind of seeking’ that would guide my inquiry, for I am a *mulier quaerens intellectum* — a ‘woman seeking understanding’. The object of my quest and that which will determine the nature of my seeking is the phenomenon of patriarchy, past and present. Like St Anselm who began his quest with the premise that God did exist, I begin my quest with the premise that patriarchy has been a permanent presence, and continues to this day to be a presence within human life-worlds. As classicist, Thomas McGinn (2008) observes, patriarchy as a phenomenon “is virtually universal” (p. 2) — it “constructs itself differently over time, shows significant variation from one society to the other, and rarely if ever exists as a monolithic entity in any given culture” (McGinn, 2008, p. 2). Perhaps, it is patriarchy’s chameleon-like ability to ‘change its colours’ so that it is camouflaged, and thereby indistinguishable within its surrounds, that has facilitated its pervasiveness and also rendered it “relatively impervious to analysis” (p. 2). Even though this may be the case, patriarchy is obdurate in nature, and as such, it is the phenomenon that is the object of my ‘seeking-of-understanding’— I seek ‘to see more clearly’ and ‘to understand more deeply’ how patriarchy has shown (or not shown) itself on the human landscape. I want ‘to see more clearly’ the ways in which it has shaped relationships between men and women in their life-worlds, and I want ‘to understand more deeply’ what it was and is like for women to live their lives and experience their ‘being’ within societies which have been fashioned by patriarchal worldviews. I want ‘to see more clearly’ and ‘to understand more deeply’ how it is that patriarchy has been able to prevail and to reinterpret itself in time and place, in the past and in the here and now. Each new ‘seeing’ and each new ‘understanding’ that will be revealed to me as I pursue this quest will add a new

dimension to my ability to open up possibilities that others too, may ‘see more clearly’ and ‘understand more deeply’, and in so doing, contribute to a global dialogue that can effect change in human life-worlds so that through raised awareness, both men and women, though different, will be valued equally.

Two guiding principles

It is important at the outset of this inquiry, which has as its subject the phenomenon of patriarchy, that I name a principle which I held close during my seeking to ‘see more clearly’ and ‘to understand more deeply’ — the same principle, too, that I tried to uphold during the recording of that which I ‘saw more clearly’ and ‘understood more deeply’. Perhaps, in a manner akin to that phenomenological attitude, the *epochē*, whereby “we suspend the intentionalities we now contemplate” (Sokolowski, 2000, p. 49) and “we *bracket* the world and all things in the world” (p. 49), I was intent on writing by suspending any wonderings about who was, or is, culpable for patriarchy and the way that it has worked to both define and prescribe the lived experiences of women — and men — within human life-worlds. Thus, with all of my intentionality — my “imagining”, my “perceiving”, and my “orienting” (van Manen, 1990, p. 182), my focus was on the active contemplation of women’s lived experiences as ones which unfolded, and continue to unfold, within human life-worlds steeped in patriarchal understandings about women and women’s nature. The aim of my ‘seeking’ is to ‘see more clearly’ patriarchy at work in the world, and to ‘understand more deeply’ how patriarchy has influenced the life experience of women in their worlds, and within this place of ‘seeking’ and ‘understanding’, I claim that there is no ready niche for ascribing blame to any particular group of men — or women for that matter. This intentional suspension of an attitude which could easily lapse into one of naming, blaming, and shaming,

emerges from the context of my understanding that simply by virtue of being human, it is inevitable that we will all ‘fall short of the mark’ in some way, and that for the most part, we simply do what we know best, and sometimes that best is not good for ‘another’, or for another group of human persons.

A second declaration must also follow this first one and this is that this inquiry, despite foregrounding women and women’s experiences within their life-worlds as they have been shaped by patriarchy, is not one that I would claim to be a feminist study. This being said, I must however, declare that it was with full intention, that I embraced the fundamental principle of feminist inquiry according to which absolute priority is given to “women’s lives, experiences, and concerns” (Hesse-Biber & Leavy, 2007, p. 4) as legitimate purveyors of truth. Thus, while the epistemologies and methodologies of feminist research and writing have occupied a part in this inquiry, my ‘seeking’ of that ‘which I sought’ necessitated that I move beyond a single field of research and writing and instead move into a number of realms, each of which has its own way of ‘seeing’ and ‘understanding’ the world.

Engaging an eclectic mix of inter-disciplinary knowledge, epistemologies, and hermeneutics

So it was that when contemplating the methodological approach that would underpin this inquiry, I knew that if I was going to succeed in finding that which I sought — to ‘see more clearly’ patriarchy at work in the world, and to ‘understand more deeply’ how patriarchy has influenced the life experience of women in their worlds — it would be necessary for me to engage with what I consider to be an eclectic mix of inter-disciplinary wisdom and methods. It was in this context that I found Linda Finlay’s

(2006) use of the analogy of a dance (p. 1) — that combination of separate steps which merge together to become the flow of the dance — to describe her experience of phenomenological research, as an analogy that I too, could use as an apt descriptor for my research and for my quest as a *mulier quaerens intellectum*, a ‘woman seeking understanding’. I believe that it is in and through engaging this eclectic mix of ‘dance’ steps, that this inquiry has provided a unique space within which the knowledge, epistemologies, and hermeneutics, from a number of disciplines — each of which has the capacity to inquire into patriarchy using the lens of its own perspective — can come together in a dance of meaningful dialogue. Within my ‘dance’, each of the specialist perspectives represents a step and it is out of the cumulation of steps which have merged together into a seamless flow of movements that is the dance, that possibilities are revealed — “possibilities that may excite, inform or point the way to the future” (Finlay, 2006, p. 1). It was this hope that inspired my ‘dance’ and it was the specialist perspectives from the following (amongst other) disciplines, which added the ‘steps’ that became the ‘dance’ and out of which emerged my “research process” (Finlay, 2006, p. 1) — a research process that I came to experience as one which “involve[d] a gestalt both ambiguous and layered” (p. 1). And so, the voice of one who works within each specialist discipline, will, as it enters the dance, announce its contribution to the eclectic mix of steps that merged together to become the dance that has been ‘guided by that which is sought’, to ‘see more clearly’ patriarchy at work in the world, and to ‘understand more deeply’ how patriarchy has influenced the life experience of women in their worlds.

As I have acknowledged, ‘the step’ that is feminist research has been engaged because it will allow me to examine the ways in which “female subordination is rooted

in a set of customary and legal constraints that block women's entrance to and success in the so-called public world" (Tong, 2014, p. 2). It will also make possible a wondering about the extent to which discrimination "against women in the academy, the forum, and the marketplace" (p. 2) is influenced by "beliefs that women are, by nature, less intellectually and physically capable than men" (p. 2). 'The step' that is history, as that which represents the archival accounts of human experiences, will allow me to explore the collective (even if, selective) memory of past generations (Lerner, 1997, p. 52) and 'the step' that is historical ontology will provide insight into the ways in which the possibilities for choice, and for being, arise in history (Hacking, 2002, p. 7). 'The step' that is phenomenological philosophy will present me with a space within which I can seek understanding in lived experience, in the lived expressions of life experience (van Manen, 1990, p. 25) and in the interplay of presence and absence in lived experience (Sokolowski, 2000, p. 33). 'The step' that is theology, will allow me to examine how androcentric discourses have been used "to legitimate patriarchy and sexism in society's institutions" (Carr in LaCugna, 1993, p. 8) and it will provide me with a means by which to scrutinise the ways that "religious and theological views of women have helped to shape social structures which promote not only their subordination, but also give rise to women's own negative self-perceptions" (Carr in LaCugna, 1993, p. 9). 'The step' that is the philosophy of science, in particular the application of the ideas about paradigms that Kuhn (1922 – 1996) presented in his essay, 'The Structure of Scientific Revolutions' (1962), will provide me with a model which presents me with 'a new way of seeing' and understanding how patriarchy has been able to prevail. And, 'the steps' from the fields of narrative research and autoethnography will allow me to imagine women's (including my own) "lives and their experiences [in] the telling and [through] the told" (Denzin, 2014, p. 1) as they are "represented in stories [which] like pictures that have been painted over ... when [the] paint is scraped off ... something new becomes visible" (p.

1) — and that which “is new is what was previously covered up” (p. 1). The dance is made complete by the addition of smaller ‘steps’ from other specialist disciplines — from sociology I can see that “gender differences ... [are] a central feature of patriarchy ... as the social system in which men have come to be dominant over women” (Holmes, 2007, p. 2) and that education and schools have always been considered as important agents for socialising “members of society into its political culture” (Saha in Demaine, 2001, p. 176). Finally, from psychology, I can glean insights into the ways that our behaviour is determined by our need to conform to gender roles that are based on “norms, or standards, created by society” (Boundless, 2016), and it is these norms which have traditionally associated masculine roles with the character traits of “strength, aggression, and dominance, while feminine roles have traditionally been associated with passivity, nurturing, and subordination” (Boundless, 2016).

The voices of each solo specialist who announced the ‘step’ that his or her field will bring to the dance, will be joined ‘in the dancing’ as it unfolds, by other specialists from the same fields, who will add a sequence of steps to the movement that is ‘the dance’. And, when the dance is finished, as the researcher, I will ‘try on’ “different interpretations ... like dance steps” until I “eventually ... settle on particular meanings [which] reveal possibilities that may excite, inform or point the way to future research” (Finlay, 2006, p. 1).

Acts of interpretation

It is from engagement with the combined wisdom of these disciplines in my eclectic mix that meaning will emerge and present itself to me. In contemplation and through the action of writing, I am excited as I consider the possibility that these acts of

interpretation could create spaces within which rich and meaningful dialogue about new ways of 'being-in-the-world' may be opened up. The kind of dialogue that I envisage is the kind of liberating dialogue that educator and philosopher, Paulo Freire (1970/1993/2000) describes as an "encounter among women and men who name the world ... [not in] a situation where some name on behalf of others. It is an act of creation ... it is the conquest of the world for the liberation of humankind" (p. 89). So it was, that as I pursued my quest to 'see more clearly' patriarchy at work in the world, and to 'understand more deeply' how patriarchy has influenced the life experience of women in their worlds, I turned to hermeneutics because they "enable a much deeper understanding of people in their settings" (Rukwaru, 2015, p. 163). Elizabeth Kinsella (2006) claims that in practising hermeneutics, researchers are actually engaging in "the art of interpretation" (p. 1) — an art in which "understanding is as important as explanation ... interpretation is situated ... language and historicity inform interpretation ... inquiry can be viewed as a conversation between scholars, and ... ambiguity is inevitable" (p. 9).

When I embarked on this hermeneutical journey — one which did involve seeking understanding, interpreting, recognising the influence of language and historicity, inviting conversation and welcoming ambiguity — I did so with few preconceived ideas about which women as individuals, or which particular groups of women would be the subject of my acts of interpretation. Yet, in a way that defies explanation, they seemed to reveal themselves to me as my research was brought to life and I felt an inexplicable compulsion to allow their stories to unfold in the action of my 'writing down'. I must acknowledge here, that in making choices about who to include as subjects, in and of my writing, at the very same time, I was obviously also making choices about excluding

stories that could easily have had a legitimate place in this thesis. In actuality, as I have come to see and to understand it, all women's lives have unfolded within patriarchal cultures and societies and in this sense the story of any woman would find a place of welcome in this inquiry. My hope would be that the possibilities that this thesis opens up for the 'telling' of women's lives, could invite any and all, into a new dialogue as it unfolds.

So choices were made, and these choices I know, reflect my academic background which is steeped in studies of history and theology — disciplines which in many ways are interrelated, and both of which, have very clear understandings about the nature of women and their capacity to extend their influence beyond the domestic realm and into the public arena. There are stories, too, which reflect my distinctly Australian context — a context that is also coloured not only by my lived experience as an Australian woman, but as an Australian woman with a distinctly European heritage. Thus, the women whose stories occupy the pages of Chapter Four of this thesis — stories which 'tell' the lives of women as encounters with patriarchy — include the biblical woman, Hagar, mathematician and philosopher, Hypatia of Alexandria (c. 355 or c. 370 – 415 C. E.), witches from the medieval period, and Tasmanian Aboriginal woman, Truganini (Trugernanner) (c. 1812 – 1876). These women, however, are not the only women who appear in this thesis. Instead, its pages are filled with the 'telling' of the stories of the lives of many women and of their experiences in life-worlds imbued with patriarchy. So it was, that as I pursued my quest, beginning in Chapter Two and continuing throughout the entirety of this thesis, to see patriarchy at work in human cultures more clearly, and to understand more deeply what it was and is like for women to live within patriarchal life-worlds, I added to my exercise in hermeneutics 'acts of interpretation'

about the experience of women across time, across cultures, and across continents — Chapter Six ‘tells’ the lives of women who played significant roles in the formative years of Christianity, Chapter Eight ‘tells’ of women who more than adequately ‘filled the shoes’ of men away fighting in wars on foreign soils, while Chapters Nine and Ten ‘tell’ the lives of women at work and of women at work as teachers. I also ‘tell’ stories from the lives of my women ancestors and from my ‘woman-ly’ experience too. In doing all of this ‘telling’ and ‘re-telling’, I was mindful to as authentically as possible, ensure that each of my ‘acts of interpretation’ was done in the true spirit of hermeneutics. Tracing its etymology back to the story of the ancient Greek god Hermes, whom Zeus sent to persuade the “Lord of the dead [Hades] ... to send Persephone back” (Martin, 2003, p. 82) to her mother Demeter, so that she would once again allow crops to grow and spare the people from starvation, hermeneutics is, by its very nature, concerned with “bringing and translating messages from one world to another” (Simon & Campano in Rowsell & Pahl, 2015, p. 480). Thus, as I move between ancient, medieval and contemporary worlds, I keep as a focus hermeneutics’ imperative that prioritises “honouring alterity and negotiating meanings across temporal, historical, cultural, and linguistic horizons (Simon & Campano in Rowsell & Pahl, 2015, p. 480).

As I engage in my ‘acts of interpretation’ by turning my attention to the active interpreting of the lived experiences of all of the women who will make themselves present in this thesis, and with a view to examining “closely the hidden realm of activity behind the scenes” (Porter & Robinson, 2011, p. 2) in their lives as encounters with patriarchy, I set off on what has unfolded before me as a ‘narrative hermeneutical adventure’.

A “narrative hermeneutical adventure” (Viljoen & Müller, 2012, Abstract, p. 1)

In their paper, ‘A narrative hermeneutical adventure: Seafarers and their complex relationships with their families’, Chris Viljoen and Julian Müller (2012) used “thick or rich narrative” as a means by which to paint a picture with a “thick description” of the lives of sea farers across Africa, and their relationships with their families (p. 1). It was in and through my reading of this paper that I realised the potential inherent in the use of ‘thick description’ in narrative as a means by which to ‘see patriarchy more clearly’ and to ‘understand patriarchy more deeply’ as it was, and is, experienced by women in their life-worlds. Thus, it is that through the use of thick description I have been able to provide a place wherein the “voices, feelings, actions, and meanings” (Denizin in Viljoen & Müller, 2012, p. 2) of women could be ‘heard’, because ‘thick description’

... presents detail, context, emotion, and the webs of social relationships that join persons to one another, ... [It] evokes emotionality and self-feelings, ... [and] inserts history into experience ... [Thick description] establishes the significance of an experience, or the sequence of events, for the person or persons in question.

(Denizin in Viljoen & Müller, 2012, p. 2)

Thus, my inquiry unfolded before me as one with possibilities as I, too, embarked on a “narrative hermeneutical adventure” (Viljoen & Müller, 2012, p. 1) which would use the telling of stories as a way “not to discover something objective” (Viljoen & Müller, 2012, p. 2), but rather as a way to “construct an understanding” (p. 2) of women’s lived experiences as encounters with patriarchy — that which has “turned biological differences between men and women into ontological differences” (Chukwu in Ukagba, Des-Obi, & Nwankwor, 2010, p. 561). In this ‘turning’, the “biological assertion (women are differentiated biologically from men)” (Chukwu in Ukagba, Des-Obi, &

Nwankwor, 2010, p. 561) has been ‘turned into’ “an ontological assertion (women are differentiated ontologically from men)” (Chukwu in Ukagba, Des-Obi, & Nwankwor, 2010, p. 561). These ontological understandings have, in turn, come to full expression in the “politicised human ontology” of patriarchy as that which has all through human history “defined women’s identity” (Chukwu in Ukagba, Des-Obi, & Nwankwor, 2010, p. 561).

In pursuing my ‘narrative hermeneutical adventure’ as that which is ‘guided by that which I seek’, I do so by invoking what Bentz and Shapiro (1998) call “mindful inquiry” as that which “focus[es] on understanding the consciousness of one’s self and others and on the accurate and deep interpretation of meanings” (in Rehorick & Bentz, 2008/2009, p. 23). I would also like to think that in the pursuit of that which I seek, I do so by adopting the guise of the “scholarly practitioner” (Bentz & Shapiro in Rehorick & Bentz, 2008/2009, p. 23) as one who ethically reconciles the world in which I actively and intentionally engage in thesis writing — the same world too, within which I live and work — with the world “of scholarly, scientific, and academic knowledge and discourse” (p. 23) within which this activity constitutes “part of a larger enterprise of knowledge generation and critical reflection” (Bentz & Shapiro in Rehorick & Bentz, 2008/2009, pp. 23–24).

Creating narratives using historical, phenomenological, and autoethnographic ‘acts of interpretation’

I recognise that “knowledge takes many forms — personal, practical, artistic, scholarly, political, and spiritual” (DiStefano, Rudestam, & Silverman, 2004, p. 394). I believe that each of these forms of knowledge has a place in both my inquiring and in my writing for

they allow the possibility that the “subjective voice, situational nuance, and societal perspective” of any time or place, can be examined as those features of the human landscape which have been “socially and psychologically constructed and used” (DiStefano, Rudestam, & Silverman, 2004, p. 395). As the eclectic mix of disciplines that informed this research indicates, I deemed that there was no single discipline whose knowledge-base, alone, would allow me to achieve my aims — hence, the multi-disciplinary nature of my research ‘dance’. This being said, it is important to note that while an eclectic mix of knowledge and applications were used, pivotal to this inquiry was the application of knowledge and methods from the fields of history, phenomenology, narrative research and autoethnography. While I use the word ‘pivotal’ to indicate that these were of particular importance, this could only be so because the wisdom and methods of these fields were enriched by the addition of ‘steps’ from the other disciplines which merged together into ‘the dance’ that became this research inquiry.

Acts of interpreting historical events and contexts

A saying that has become something of a mantra in my ‘toolbox’ of history — ancient, medieval, and modern— teaching skills is this verse from the Book of Ecclesiastes, “What has been will be again, what has been done will be done again, there is nothing new under the sun” (Holy Bible, NIV, Ecc. 1:9, p. 467). I am motivated to oft-iterate this saying by a deep desire that my students will ‘see’ that while the life-worlds of human beings from times long ago may look vastly different from the world that they inhabit, not much has really changed between ‘then and now’. I want them to ‘see’ that the people whose stories fill the pages of their history books, were men and women just like us — they were motivated by the same things, felt the same emotions, had the same fears and concerns, laughed, loved and cried, just like us. So it is that I try to create in

their imaginations the idea that history is not something fixed and dull, but rather something that is “a dynamic process” and one that engages “a rich, varied and intellectual system that allows us to achieve a better understanding of our world, ... [and] of ourselves” (Brundage, 2013, p. 2). This is the view of history that I embrace as I pursue my quest to ‘see’ and to ‘understand’ what it was, and is like for women to live within worlds that have been, and are shaped by patriarchy. I am convinced that this verse written by “the Teacher ... a man who reflected deeply on how short and contradictory human life ... with its mysterious injustices and frustrations ... is” (Introduction to the book of Ecclesiastes, Holy Bible, NIV, p. 467), is highly applicable to my inquiry into patriarchy and its impact on the lives of women across centuries and across continents. Increasingly, as I pursued ‘that which I sought’, I became convinced that the story for all women in their life-worlds — shaped according to the dictates of patriarchal understandings about their ‘proper’ role and status — has been and continues to be one which attests to the fact that “what has been will be again, what has been done will be done again, there is nothing new under the sun” (Holy Bible, NIV, Ecc. 1:9). And so it is, that this philosophical concept came to underpin my quest to first retrieve from the annals of history, and then to authentically and ethically ‘tell’, the stories of women, past and present.

In light of the fact that this inquiry into patriarchy and the way that it has shaped the lives of women, literally spans thousands of years, it was critical that historical research and the collection of information from a wide range of documents and records informed my ‘telling’ of women’s lives. In this process of ‘retrieval’, I have been influenced by historian, Gerda Lerner’s (1997) claim that one of the great lessons that we can learn from history as “the archive of human experiences” (p. 52) is that “actions have consequences and that certain actions and certain choices once made are

irretrievable” (p. 52). Lerner (1997) also observes that sometimes, our histories are guilty of “forgetting”, and by omission, neglect to include accounts of “the dark side of events” that have shaped our past — the very events from which we need to learn in order to shape our future (p. 52). She voices her concern that it is because we heed not the lessons inherent in the collective of human histories, that time and again our experience is one in which “what has been will be again, what has been done, will be done again, there is nothing new under the sun” (Holy Bible, NIV, Ecc. 1:9, p. 467). In particular, Lerner (1997) who traced the development of patriarchy in *The Creation of Patriarchy* (1986), and also the rise of feminist consciousness from the medieval into the early modern period in *The Creation of Feminist Consciousness: From the Middle Ages to Eighteen-seventy* (1993), claims that the “great forgetting” of history has especially impacted the lives and the ‘Being-of-Women’ (p. 52). She asserts,

... women are half of humankind; they have always carried out half of the world’s work and duties and they have been active agents in history. Yet in recorded history they have appeared only as ‘marginal’ contributors to human development. What we see here is selective memory on the part of male historians which is grounded in the patriarchal values they hold. (Lerner, 1997, pp. 52–53)

So it was, that with the intention of retrieving stories about women, I ‘waded into’ historical tomes that have for the most part, been written by men as those who have been designated as the recorders of the human story, in each historical era and within each civilisation. Going back, where possible to original sources from what was then, ‘the present’, was a priority in my inquiry because I know that from the perspective of ‘my present’ the past which I sought “is something that [I] can never have” (Gaddis, 2002, p. 3), but, that by going back to the sources, I could, albeit from the perspective of a foreigner, enter just for a moment, worlds beyond my reach. Accessing both primary

and secondary sources allowed me — at least, to the degree that it is humanly possible — to reconstruct an accurate and authentic ‘picture’ of the historical circumstances which shaped women’s lives and experiences. I acknowledge that I could not do this in a state that was devoid of some sort of bias, for not only are all “human beings ... routinely, consistently, and profoundly biased ... we also almost never know that we are being biased” (Ross, 2014, pp. xi-xii). However, I believe that I have worked in accordance with the imperative that historians be mindful to “choose *reliable* sources, to read them *reliably*, and to put them together in ways that provide *reliable* narratives of the past” (Howell & Prevenier, 2001, p. 2).

Imaginatively interpreting lived experience

Lived human experience occurs within the human construct that is history — that which provides each man and woman with his and her historical context. Thus, once the historical sources had revealed details about the society and the culture within which the events and concerns that shaped the lives of the women who are the subjects of my inquiry were identified, it was time to orient myself towards what Edmund Husserl (1900/1970) described as *zu den Sachen selbst* — to the things themselves (p. 270). In turning ‘to the things themselves’, I did so believing that since “what has been will be again, what has been done will be done again, there is nothing new under the sun” (Holy Bible, NIV, Ecc. 1:9, p. 467), that as a human being, and as a woman, I could in part, “adopt an insider’s perspective” (Smith, Flowers, & Larkin, 2009, p. 36) as I imagined what it would have been like to “stand in the shoes” (Smith, Flowers, & Larkin, 2009, p. 36) of the women whose stories form part of my narrative. Thus, I engaged phenomenology as that which “is used to answer questions of meaning ...

[and] is most useful when the task at hand is to understand an experience as it is understood by those having it” (Cohen in Cohen, Kahn, & Steeves, 2000, p. 3).

Invoking a hermeneutical phenomenological approach, this inquiry followed the process outlined by John Creswell (2007) as one which would support my intention to engage in research and writing about lived experience. I believe that the process that I have followed is consistent with what Creswell (2007) describes as a “dynamic interplay” (p. 59) between parts of the overall research activity. Thus, I began by orienting myself towards a phenomenon that seriously interested me — patriarchy. As I did so, I actively contemplated essential themes that would be integral to this research — the nature of women’s lived experiences as those which are shaped by patriarchy. My orienting and my contemplating then came together in the writing — an action which was done, all the while, with the intention of keeping women’s experiences of patriarchy as the focus of my inquiry. Finally, since phenomenology is concerned with moving beyond the merely descriptive and into a sphere within which the meaning of lived experience is interpreted, I sought to interpret what it has been, and is like, for women to live their lives in life-worlds shaped by patriarchy (Creswell, 2007, p. 59). Thus, this step brought to the ‘dance’ that is this research inquiry, the capacity to “use ... rich descriptive language” (Ajjawi & Higgs, 2007, p. 616) to give voice to that which has emerged from an “increasingly deeper and layered reflection” (Ajjawi & Higgs, 2007, p. 616), about women’s lives in life-worlds shaped by patriarchy. In using this method, my aim was produce “rich textual descriptions” of women’s experiences of patriarchy that were “able to connect with the experience of us all collectively” (Smith in Ajjawi & Higgs, 2007, p. 616).

‘Telling’ women’s lives

Max van Manen (1990) declares that “the act of human science research” (p. 124) requires of researchers that they write mindfully, by engaging in the “act of writing that orients itself pedagogically to a notion that is a feature of lived experience” (p. 124). Thus it is, that each of the steps which came together in the ‘dance’ that is this research inquiry, made possible first the ‘composing’, and then the ‘telling’, of the lives of women as they unfolded in life-worlds shaped by patriarchy. Donald Polkinghorne (1988) asserts that “experience is meaningful and human behaviour is generated from and informed by this meaningfulness” (p. 1). Furthermore, he claims that “narrative is the primary form by which human experience is made meaningful” (p. 1). In her paper, ‘Reflections on the Narrative Research Approach’, Torill Moen (2006), also observes that the use of story in research and writing is important because it breaks down what can seem to be the overwhelming complexity that is human life, into smaller and more meaningful units such as stories and narratives (p. 2). Moen (2006) elaborates on the importance of story in the ‘telling’ of human lives when she observes that “for most people storytelling is a natural way of recounting experience, a practical solution to a fundamental problem in life, creating reasonable order out of experience” (p. 2). Most pertinent for the aspect of this research inquiry that seeks to understand more deeply how patriarchy has shaped women’s lives, is Moen’s claim that “we create narrative description about our experiences for ourselves and others, and we develop narratives to make sense of the behaviour of others” (2006, p. 2).

I add to the narratives of the women whose lives have unfolded in the pages of this thesis, a narrative dimension that is autoethnographic in nature. This dimension represents my continually emerging ‘seeings’ and ‘understandings’ of the ways in which

patriarchy has shaped, and continues to shape my life — and, it also allows me to interrogate the ways in which I have been, and continue to be complicit in patriarchy. My imagination has been captured by the idea that each human person is an artist “engaged in that act of creation that engages all of us — the composition of our lives” (Bateson, 1990, p. 1). This idea sits comfortably with the activity of autoethnographic writing which views “selves and lives [as] storied performances” (Denzin, 2014, p. 35). Autoethnographic ‘tellings’ provide a space with rich potential for interpretation of personal lived experience. From this space, writing that weaves into the narrative “literary and poetical devices like repetition, pauses, meter, rhymes, diction and tone” (Denzin, 2014, p. 85), can emerge. The choice to include autoethnographic aspects in my inquiry was deliberate and reflects the specific purposes of such writing — to move beyond writing a “traditional research essay” as one that is “impersonal ... [and] perpetuate[s] hegemonic ideals” (Jones, Adams, & Ellis, in Jones, Adams, & Ellis, 2015, p. 32), “to use personal experience to create nuanced and detailed ‘thick descriptions’ of *cultural* experience in order to facilitate understanding of those experiences” (p. 33), and to write with the specific intention of “breaking silence, (re)claiming voice, and writing to right” (p. 37).

Significantly, because “individual stories and histories that emerge in the creation of human narratives are available for direct observation” (Polkinghorne, 1988, p. 1), I hope that through the creation of the narratives in this thesis ‘telling’ the lives of women, and of my life too, as a way in which to ‘see patriarchy more clearly’ and to ‘understand patriarchy more deeply’, opens up for others the possibilities that they may join a new dialogue about patriarchy and women — and men, too.

Scaffolding shape, form, cohesion, and coherence

Something that I became increasingly aware of as I pursued this “inquiry as a kind of seeking [that] must be guided beforehand by what is sought” (Heidegger, 1927/1962/2008, p. 25) is that in terms of its scope, it was potentially nothing other than expansive. Thus, the danger that was always inherent in writing a thesis which responded to my quest to ‘see more clearly’ patriarchy at work in the world, and to ‘understand more deeply’ how patriarchy has influenced the life experience of women in their worlds, was that it would lack shape, form, cohesion, and coherence. If these aspects were absent, then the writing would fail in its primary aim, which was to ‘invite’ the reader into a space where dialogue about patriarchy and its affects could be rich, meaningful, and transform the life-worlds of both men and women, individually, and maybe collectively too. To this effect, I devised a scaffold of themes and concepts which functioned to not only ‘keep me on track’ with my wonderings, but which also brought cohesion to my exploration of patriarchy. I believe that each of the following themes and concepts have worked effectively to weave many threads into the one fabric that is this thesis, and that it is the threads themselves that hold the key to the original contribution that this thesis can bring to our understanding of patriarchy and the way that it gives shapes to the lives of women in their life-worlds.

“Any problem can be made clearer with a picture” (Roam, 2012, p. 13)

My aim was to begin by identifying ways in which patriarchy is a presence in the world that I inhabit, a twenty first century world — a world that seems to have outgrown the concept of ‘global village’ as technology now allows seemingly instantaneous transmission and reception of an almost unfathomable volume of information and ideas. As I considered the world in which I live, I came to ‘see’ that which previously was ‘unseen’ to me — the reality that my world and the world within which women

everywhere live, is infused with patriarchal ideologies, practices, and structures. It was during the initial stages of my interrogation of ‘my world’ for signs of patriarchy, that I realised the potential power contained within images to convey what a thousand words could do less effectively. To this end, I invoked the promise inherent in Dan Roam’s (2012) claim that “any problem can be made clearer with a picture” (p. 13) and consequently, I have used pictures throughout this thesis as a means by which to make the ‘problem’ of patriarchy — in the past and in the present — clearer. Another of Roam’s (2012) principles, that which he calls the “Garage-Sale Principle” (p. 62), provided me with a means by which to examine aspects of patriarchy and the way that it affected women in different historical and cultural contexts, by “laying [a collection of pictures] out on the table in order to really look at [them]” (p. 61). Thus, in and through the ‘looking’, which “ma[d]e ... invisible connections visible” (p. 62), I came to ‘see more clearly’ patriarchy at work in the world, and to ‘understand more deeply’ how patriarchy has influenced the life experience of women in their worlds.

Introducing *Frausein*

Pivotal in the writing of this thesis was my intention to examine how women experienced patriarchy in their life-worlds. I saw within Heidegger’s (1927/1962/ 2008) concept of *Dasein* [*Da* — there, *sein* — to be] which claims “inquiring as one of the possibilities of its Being” (p. 27), the potential to explore the ontological nature of ‘being-in-the-world’ in a way that reflects what it is like to ‘be’ as a woman in the world. Thus, in Chapter Three, I introduce *Frausein* [*Frau* – woman, *sein* – to be], as the means by which I will explore the experience that is unique to the ‘Being-of-Woman’ (with its ontological opposite, *Mannsein*, the ‘Being-of-Man’) in a world coloured by patriarchal understandings. Examining the world through the eyes of *Frausein* also provided me with an original way to explore a question central to that of epistemology, ‘what are

women's ways of knowing?' As I read, first Heidegger's (1962/2008) *Being and Time*, and then Gadamer's (1960/1975/1989/2013, p. 349) *Truth and Method*, it seemed to me that the German language — the language that gave shape to the writings of Husserl, Heidegger, and Gadamer, all of which have been influential in the development of this thesis — seemed to have the capacity to convey deeply philosophical concepts in a way that my language, English, does not. Thus, it was that I chose to pair the themes that I use to bring cohesion to my exploration of patriarchy with their German counterparts — 'seen yet unseen' / *gesehen noch ungesehen*, 'a new way of seeing' / *eine neue Art des Sehens*, 'in the light of day' / *im Licht des Tages*. *Frausein* and each of these themes reappear throughout this thesis as themes that remind the reader of the focus of my inquiry. As an afterthought, I consider the possibility that perhaps, in a way that defies explanation, my affinity with the German language and the decision to use it in this thesis, has been influenced by my, even though long ago, German origins.

Thomas Kuhn, paradigms, and paradigm revolution possibilities

Kuhn's (1962/1970/1996), *The Structure of Scientific Revolutions*, is not the kind of book that would usually find its way onto my list of 'must reads'. Yet, it made itself present to me by way of another book that, for similar reasons, would also not have been on my 'must read' list of books — Denise Breton and Christopher Largent's (1996) *The Paradigm Conspiracy: Why Our Social Systems Violate Human Potential — And How We Can Change Them*. Yet, it was the latter that I read first, and it was as I read the proposal contained therein, that paradigms as the "mental models ... that shape everything [we] think, feel, and do" (p. 5) sometimes conspire to keep us trapped in dysfunctional social systems, that I began to contemplate the possibility that there exists a patriarchal paradigm — one steeped in androcentric worldviews and one which keeps human beings, men and women, 'trapped' 'inside the frame' of its dysfunctional life-world. I

knew that in order to pursue this possibility, it was essential that I turn to Kuhn himself and read with a view to understanding, his ideas about paradigms. In light of this reading and of my subsequent interpretation of Kuhn's ideas about paradigms and how they work, throughout Chapter Five I develop and articulate the conceptual framework that I refer to as 'the patriarchal paradigm'. It is in this chapter too, that I consider Kuhn's idea that paradigm revolutions sometimes occur, and that when they do, they literally turn the world 'on its head' — in the face of a paradigm revolution, there is no way of returning to 'old ways'. In light of this, I propose the conceptual possibility that within crises in human life-worlds, such as those encountered during wartimes when women's efforts in the public arena were needed, welcomed, encouraged, and actively supported, there were paradigm revolution possibilities as far as women were concerned.

The 'patriarchal paradigm' has therefore been used throughout this inquiry to describe the nature of the life-worlds within which women have, and continue to, experience their *Frauseins*. It has also allowed me to identify moments in human history within which paradigm revolution possibilities abounded, but within which paradigm revolution possibilities were doused — specifically, this inquiry identifies and examines the world of early Christianity and moments when human life-worlds were engaged in armed conflict, as periods in history with paradigm revolution potential that went unfulfilled.

An inquiry in the spirit of critical qualitative research

Finally, if I had to locate my inquiry into patriarchy and the way that it has shaped women's experiences in their life-worlds within one 'school' of inquiry, I would claim

that it finds a 'ready home' within the field of critical qualitative research. The scholarship which comes under this banner has as its "first concern ... the existence, performance, and impact of power relations" (Cannella in Cannella, Pérez, & Pasque, 2015, p. 7), and researchers working with this as their model have demonstrated its capacity to "expose complex, intersecting, power relations that both privilege and oppress" (p. 7). I believe that in this inquiry, I have made some progress towards identifying the complex web of interconnected relationships, institutions, philosophies, and practices that emanate from the heart of the patriarchal paradigm as that which conspires to privilege some and oppress others.

In his text, *Qualitative Inquiry Under Fire: Toward a New Paradigm Dialogue*, Norman Denzin (2009) identifies "at least four directions" in which an inquiry conducted in the spirit of critical qualitative research "must move at the same time" (p. 29). Thus, as I conclude my articulation of the 'kind of seeking' that was guided by that which was sought — to 'see patriarchy more clearly' and to 'understand patriarchy more deeply' — I will use Denzin's 'four directions' to locate this inquiry as one that has been conducted in the spirit of critical qualitative inquiry. Firstly, as Denzin stresses, I began "with the personal and the biographical and my own location within the world" (p. 29). Through engaging in this inquiry, my aim was to create a space for dialogue between men and women alike, with the hope that "it will contribute to an ethical self-consciousness that is critical and reflexive" (Denzin, 2009, p. 29) and one which might engender an awareness that will lead more people to dream of a world in which gender equality is a reality. Secondly, in accord with Denzin's imperative that critical interpretive discourse must be "launched at the media and the ideological, including discourses on war ... and the silences surrounding peace, human rights, and nonviolence" (p. 29), I would argue

that not only do I address the notion of war in Chapter Seven, I also establish a clear connection between patriarchal ideologies and war, while examining the impact of war on women — as well as on men. Thirdly, my hope would be that this inquiry will contribute new insights to an “(inter)national conversation” (Denzin, 2009, p. 33) which seeks to not only ‘see’ and ‘understand’ patriarchy, but which also works to achieve for women a position in humanity, as full and equal with their ‘brothers’. Fourthly and finally, I would hope that this thesis has, contributed some perspectives that have

combine[d] theoretical rigor with social relevance, moving critical, interpretive practices beyond the ... [dominion] of ... specialists to the streets, the realm of the everyday, the battleground of heartfelt struggles springing forth from a pedagogy of love, not hate.

(Denzin, 2009, p. 34)

Chapter Two

PATRIARCHY SEEN YET UNSEEN — GESEHEN NOCH UNGESEHEN

The problems were hard to see ... That's where visual thinking came in: Any problem can be made clearer with a picture ... (Roam, 2012, p. 13)

Roam claims that his international best-selling book, *The Back of the Napkin* (2009), which extols the use of pictures as a means by which to “clarify complexity and banish confusion” (Dan Roam’s Napkin Academy, 2014), had its genesis in a brainstorming session and a drawing on a paper napkin. Roam (2012) maintains, that if used properly, a “simple drawing on a paper napkin” has more power to convey ideas than does either Excel or PowerPoint (inside front cover). Implicit in Roam’s rhetoric, is the idea that it is the ‘seeing’ of pictures that allows us to recognise problems, for a picture has the capacity to make ‘seen’ that which might otherwise be ‘unseen’ (2012, p. 75) — *gesehen noch ungesehen*. In referring to the visual tools of a twenty-first century world, whose inhabitants are oft-beleaguered by sensory overload due to incessant bombardment with images and information, Roam has used the media with which we are intimately familiar, to drive home his message about the power innate in the visual image to convey information and to confer meaning. Arguably, there is nothing new in this. After all, the power of images — be they the ancient rock paintings of Australian Aborigines or the artworks of the ancient civilisations of the Mediterranean, the masterpieces of the great artists of the Renaissance or the drawings of Vincent van Gogh, or in more recent history, photographs, cinematic images, satellite imagery and even ‘the selfie’ — to

evoke emotion, to impart understanding, and to communicate ideas has been an enduring part of the lived experience of all peoples in all times. As Charlotte Brontë's (1847/2013) character, Jane Eyre, the young orphaned girl who lived with her aunt and cousins at Gateshead Hall mused, "each picture told a story; mysterious ... yet ever profoundly interesting ..." (Loc 97 of 7537).

Every picture tells a story

This idea that a picture could tell a story, evoke interest, and capture human imaginings, was cultivated by early twentieth century advertisers to promote the sale of products, as innocuous in their ordinariness, as "Doan's Backache Kidney Pills" which laid claim to being able to cure everything from rheumatism to diabetes (*The Illustrated First World War*) and "Royal Baking Powder" which would make the perfect cake "for Bobby" (Barnard in Mieder, 2004, p. 82). Advertisements such as these may appear amateurish, comical even, to those of us who live in a time when our visual senses and perceptions are almost hedonistic in their urgent and insatiable devouring of a plethora of sophisticated and even contrived images. Yet, in spite of our apparent sophistication, there is something deep within our psyche that is enchanted and captivated by the idea that, to use the chorus line of a Rod Stewart (1971) song, "every picture tells a story don't it?" The fact that the property of every picture to "tell a story" has manifested itself in several incarnations and become ensconced in our vernacular speaks volumes for our enchantment with pictures and their capacity to tell a story without the use of a single word. The human fascination with images, which preceded the development of written texts, finds fertile ground in what van Manen (1990) refers to as "the experiential lifeworld of human beings" (p. 96).

It is to this “experiential lifeworld of human beings” (van Manen, 1990, p. 96) that I turn as I invoke Roam’s (2012) claim that the use of pictures can make any ‘problem’ clearer because of their innate ability to “represent complex concepts and summarize vast sets of information in ways that are easy for us to see and understand” (p. 14). Roam uses the word ‘problem’ in the context of its contemporary usage, which, derived from the Latin *problēma* and the Greek *problēma*, literally means “a question proposed for a solution” (Chambers Dictionary of Etymology, 1988, p. 842). Before 1382, however, the word ‘problem’ was understood to mean a “puzzling question”, a “riddle” (Chambers Dictionary of Etymology, 1988, p. 842). Thus, while I will use the word ‘problem’ as it is customarily understood, I will also invoke the fullness of its etymology for my foray into what looms before me as an intricate, complex and almost impenetrable web of human life-worlds. I will make clearer through the use of pictures something that has been an enduring and puzzling question for me, something that I have considered to be as enigmatic as the answer to riddles often are for me, something to which I will proffer a ‘solution’— ‘a new way of seeing’, *eine neue Art des Sehens* — an age-old and perennial ‘problem’.

The puzzling question of patriarchy

The use of the pronoun *something*, is perhaps a somewhat banal way to introduce a phenomenon that has not only been an enduring part of my experiential life-world, but also a persistent and pervasive part of the experiential life-worlds of human beings regardless of when and where they lived. This *something* is the ‘problem’, the ‘puzzling question’, the ‘riddle’, of patriarchy — that phenomenon which has manifested itself in the ideologies and institutions of human societies, and that which has functioned to ensure the subordination of women throughout history (Lerner, 1986, p. vii). As a

phenomenon, 'patriarchy' is the umbrella term used to describe complex social systems which "promote male privilege by being male dominated, male identified, and male centred" (Bennett, 2006, p. 56). This foregrounding of all things male as the norm has an obvious converse, and that is that all things female somehow fail to reach to the unattainable standard set by the 'norm'.

Perhaps, this understanding is no accident and is instead, one of the many legacies that we, in the Western world at least, have inherited from the Ancient Greeks. After all the name of Xanthippe, the wife of Socrates (c. 470 – c. 399 BCE) lives on and to this day is synonymous with a nagging and ill-tempered wife, a shrewish woman. It seems that Xanthippe was a woman with a temper, but, given that her husband claimed that he married her, because "just as a horse-trainer must practise on the most spirited and awkward, rather than docile animals ... he, whose ambition was to be able to deal with all sorts of men, had chosen her as his wife in the knowledge that, if he could tame her, there would be no one whom he could not handle", who can blame her? (Guthrie, 1971, p. 65). Plato (c. 427 – c. 347 BCE), too, wrote disparagingly that, "it is only men who are complete human beings and can hope for ultimate fulfilment; the best a woman can hope for is to become a man" (cited in Wijngaards Institute for Catholic Research, n.d. a); while arguably the most influential of the ancient Greek philosophers, Aristotle (trans. revised & re-presented 1981), considered women to be defective by nature, inferior to men, and 'creatures' who therefore must be ruled by men (p. 92). The primacy of all things male according to which man is the Subject lies at the heart of the patriarchal worldview. As French philosopher and novelist Julien Benda (1867 – 1956), declared, "Man thinks himself without woman ... [S]he is the inessential in front of the essential. He is the Subject; he is the Absolute. She is the Other" (cited in de Beauvoir, 1949/2011, p. 6).

This idea that ‘man’ is a totality, complete in ‘himself’, is brought into fullness of expression in social, legal, economic, religious and political systems that legitimate and enforce relations based on dominance (Clifford, 2001, p. 18) — the dominance of that which is ‘complete’, man, over that which is ‘incomplete’, woman. Patriarchy and its adjuncts of paternalism, androcentrism and misogyny is not a phenomenon that can be examined as a fixed, static, and unchanging entity, but rather, it must be scrutinised as one that has historically manifested itself, and continues to manifest itself, in multiple forms (Miller, 1998, p. xiii). As writer and sociologist, Allan G. Johnson (2005), somewhat wryly observes, “patriarchy is a *legacy* that’s been handed down to us without our ever being asked about it” (p. 216). The ‘problem’ is that this legacy ‘lives on’ and as Johnson (2005) elaborates, “since everyone participates in patriarchy, everyone shares in the legacy ... and [in the] responsibility for it”, albeit in different ways (p. 216). The legacy that is patriarchy has been a part of the experiential life-world of my life, of the lives of my ‘foremothers’, of the lives of all women, and of the lives of all men, for that matter.

Awakenings and encounters with patriarchy

My awakening to the reality that girls were not quite as ‘equal’ as boys happened in a most matter-of-fact way when my great-uncle told my parents that spending money on my education would be a waste because I was a girl and was only going to get married. He had, after all, asked me what I wanted to be when I grew up and my twelve-year-old response was simply that “I wanted to go to university”. I want to understand why his response applied to me and not to my brother after his announcement of his grown-up plans, for I was sure that even though he was a boy, he too was going to get married one day. Four decades later as I call forth this exchange from the place where it lives in

my memory, I can still feel the surge of indignation at the ‘unfairness of it all’ that rose up from somewhere deep within the being of my twelve-year-old self. Indignation it was, but it was an indignation that was subsumed by the experience of being utterly and totally devoid of both voice and power. To express my outrage would have been seen as insolent for I was more than familiar with the admonishment that ‘children should be seen and not heard’. Somewhat ironically, in its original form this saying instructed young women rather than children, of the expectation that they were to keep quiet. It appeared in the late 1380s, in what is considered to have been the most widely used vernacular sermon collection in later medieval England — Augustinian canon John Mirk’s, *Festial* (Fleming, 2012, p. 966). By the 1500s, Mirk’s “a mayde schuld be seen but not herd” was prefaced with “this also must honest maids provide, that they be not full of tongue ...” (Speake, 2008, p. 53). That this saying could morph from a proverb counselling ‘maydes’ to one admonishing ‘children’ should come as no surprise since patriarchy “grant[s] the father nearly total ownership over his wife or wives and children” (Millett, 2000, p. 33). In the years that have passed between my twelve-year-old self and now, I have met patriarchy many times and in many different guises and each encounter has added a thread to what has become a tapestry of memories of experiences whose images are imprinted indelibly somewhere deep within my consciousness and speak to me at the core of my very ‘being’ as a woman about the ‘Being-of-Woman’.

If, through the experience of remembering, we come back to the things that matter (Casey, 2000, p. xxii), then this memory brings me to what Husserl described as *zu den Sachen selbst* — to the things themselves (1900/1970, p. 270). Rather than “things”, Scott Churchill (2010) claims that a truer translation of this phrase of Husserl’s, which has

become the “battle cry of phenomenology” is a call to turn “to the affairs of consciousness ... what matters to us as human beings” (in Embree, Barber & Nenon, 2010, p. 81 or Loc 1596 of 8841). What matters to me as a female human being is my lived experience, my life-world (and the lived experience, the life-worlds of all women) where and in which, despite gains made, women everywhere continue to live their lives in neighborhoods, communities, societies, and cultures, which are awash with patriarchy. The reality is that patriarchy is so much a part of the fabric of our lives that unless it literally ‘hits us in the face’ as it did to the twelve-year-old me in my conversation with my uncle, we see it but we do not see it. Our encounters with patriarchy are ‘seen yet unseen’ — *gesehen noch ungesehen*.

Of course, there can be no doubt that things have changed since Benda made his declaration. Arguably the feminist movement can be lauded for promoting and progressing the cause for women’s equality. As a woman living in this century, I am grateful that I can enjoy the ‘spoils of the wars’ that have been fought and won by all those women who have gone before me — women who fought the good fight, finished the race and kept the faith (*Holy Bible*, adapted from 2 Tim 4:7). I am not sure that I would have had the courage or selflessness, or have been willing to bear the burden of the sanctions that were applied to those women who dared to step over the boundaries which ascribed to them their rightful place within society. I am not a Christine de Pezan (1365 – c. 1430) whose *The Book of the City of Ladies* (1405) is recognised as being the “first major feminist tract in the Western tradition” (Bennett, 1989, p. 251). Invoking the power of the pen, she dared to rebuke thirteenth century French poet Mathéolus (*The Lamentations of Matheolus*) for writing “so many wicked insults about women and their behaviour” (in Freedman, 2007, p. 4). I am not Arcangela Tarabotti (1604 – 1652) who wrote *Paternal Tyranny* as a polemic against patriarchy and the evils of forcing young

girls into a cloistered life. Blaming men for women's lack of learning, she admonished them thuswise, "do not scorn the quality of women's intelligence, you malignant and evil-tongued men!" (2004, p. 99). I am not Anna Büschler (c. 1496– 1552), denounced by her father, the Bürgermeister as "an evil serpent" (Ozment, 1996/1997, p. 3) because, after he forced her from her home she brought a suit against him, charging him with abandonment. He responded by taking her captive and chaining her to a table for six months, before she escaped and took up her case, adding abuse to the charges. Thus began a thirty year court battle between Anna and her father, her siblings, and the local authorities as she fought disinheritance, impoverishment and imprisonment (Ozment, 1996/1997). Nor, am I, Mary Wollstonecraft, Virginia Woolf, Simone de Beauvoir, Betty Friedan, Kate Millett, Germaine Greer, Starhawk, bell hooks, nor any of the hundreds of other women throughout history who have risked much by daring to transcend the strictures imposed on them by patriarchy.

Yet, the lived experience, "the starting point and the end point of phenomenological research" (van Manen, 1990, p. 37), that I share with these and with all women, is an experience defined by "universal sexual asymmetry" which plays out in societies which differentiate by gender and which value the male more highly than the female (Rosaldo in Freedman, 2002, p. 19). The progress that has been made as far as women's rights, opportunities, and abilities to participate at every level of society, has not precipitated a radical re-visioning of historically enduring and deeply entrenched core beliefs about woman's nature and her function as something bereft, wanting, and in need of firm controls. As Barbara Evans Clements observes, "no matter how far back in the past [historians] looked, or how close to the present they came, society granted men the right to rule women" (in Paludi & Steuernagel, 1990, p. 105). That such can, despite all of the

rhetoric to the contrary, still be a ‘given’ for women, is testament to a patriarchal worldview that is so deeply internalised by all of us that our eyes fail to see it, our vision is blurred, blinded even. Patriarchy is ‘seen yet unseen’ — *gesehen noch ungesehen*.

It is time to let pictures, those “peculiar and paradoxical ... concrete and abstract ... specific ... [and] symbolic form[s] that embrace a totality” (Mitchell, 2005, p. xvii), do what Roam (2012) claims they do best — make a problem clearer (p. 13). The ‘problem’ is patriarchy and pictures will allow ‘the unseen to be seen’ — *das Unsichtbare zu sehen*. In using pictures, or in this case, photographs, the ideas about patriarchy that I have expressed in words will become visible in image. Each picture will ‘speak for itself’, will ‘tell its own story’ will evoke interest, will capture imaginings and will allow a picture of the life-world of patriarchy to emerge, to move from the realm of ‘the unseen’ (*der Unsichtbare*) into the realm of ‘the seen’ (*die Gesehen*). The pictures belong to the world of ‘now’, a world in which many would say women can do anything, be anything, they choose to be. Journalist and novelist, Joan Smith (2013) is perhaps stating the obvious when she says, “there’s never been a better moment in Western history to be born female” (p. 8). This does not mean that patriarchy is ‘dead and buried’, for Smith (2013) proceeds with an antithesis to this statement in the form of these paradoxical questions, “So why doesn’t it feel like that? Why is it still so uncomfortable to be a woman? What is it about this public world that makes us feel so anxious, marginal, unwelcome?” (p. 9). The answer to these questions is that the fabric of all societies - politics, religion, economics, education, and culture – has always been, and continues to be, held together by threads of the web that has been woven by patriarchy. In the natural world, webs are created by “preeminent silk craftsmen” who weave together “multiple types of silk threads to construct a dizzying array of structures” which are multifunctional — providing lifelines, support, shelter, protection for the young, and food, for webs are the

perfect snare for those insects unfortunate enough to get caught in them (Blackledge, Kuntner, & Agnarsson, 2011, p. 176). In the human world, patriarchy, “as a socio-political graduated male pyramid of systemic dominations and subordinations” (Fiorenza, 1990, n.p.) has, in generation-upon-generation of human life-worlds, been able to weave a web of such fine craftsmanship that ‘everyday’ human consciousness is mostly incognisant of the expansive spread of its threads as it crosses boundaries of geography, race, ethnicity, and permeates every aspect of human societies — and women and men are enmeshed in this web. Patriarchy is more than complex, it is multiplex, and if Roam’s (2012) claim that the use of pictures can help us to imbibe, to see, and to make sense of vast sets of information, and identify ‘the problem’, then the pictures that follow should allow us to see the way that the phenomenon of patriarchy shows, yet does not show, itself.

The pictures that I have chosen, relate to the aspects that I have identified as forming part of the fabric of all societies — politics, religion, economics, education, and culture. After each has ‘spoken for itself’, ‘told its own story’, I will use words to provide a broader context for each area as it contributes to the ‘whole’ problem, the puzzling question, the riddle, of patriarchy.

In the world of politics



Picture 1. G20 Leaders at Brisbane meeting 2014

(Source: ABC News)



Picture 2. The Australian Cabinet 2013

(Source: The Shake)

These pictures allow us to see that the statement that “women are underrepresented in politics” (Paxton & Hughes, 2014, p. 1) not just in Australia, but across the globe, is at best, an understatement. It is obvious that women are the minority in both pictures which are instead dominated by the presence of ‘men in black suits’. The Group of 20 (G20) which is “the premier forum for international economic cooperation and decision-making ... [and which] accounts for 85 per cent of the world economy, 76 per cent of global trade, and two-thirds of the world's population, including more than half of the world's poor ...” (Australian Government, Department of Foreign Affairs and Trade) and which gathered in Brisbane, Queensland, in November 2014, counted only four women in the ranks of what is arguably the most powerful and influential group of politicians in the world. The picture of the Cabinet of the Australian Government gathered with the former Governor General, Quentin Bryce, allows us to see a similar dearth of women amongst the ranks of key policy and decision makers in this country. This situation caused Sex Discrimination Commissioner, Elizabeth Broderick, to declare that the “lack of women in Parliament has a direct impact on major issues affecting women” (in King, 2014).

The absence of women in both of these photographs is indicative of a global pattern. Despite the fact that women account for up to half of the population in every country of the world and despite a significant increase in the participation of women in politics and government in the last one hundred years, these statistics provided by Paxton and Hughes (2014) tell the same story as the two photographs.

The percentage of women in national parliaments is only 20%. Of the more than 190 countries in the world, a woman is the head of

government (president or a prime minister) in only 13. Women are 15% of ambassadors to the United Nations and 17% of the world's cabinet ministers. (p. 1)

Read in conjunction with Broderick's declaration, these statistics are even more alarming since the greater majority of the world's estimated one billion people who live in poverty are women (UN WomenWatch). Given that governments administer most of the infrastructure that makes contemporary societies work — social security and welfare, legislation, transport, communications, housing, public order and safety, health, education, defence, and public services (Australian Government – National Commission of Audit), then their power to make decisions that impact on and control the lives of human beings, men and women alike, and from cradle-to-grave, is enormous. That this power around the world rests predominantly in the hands of men, must as Broderick declares, “have a direct impact on issues affecting women”. Patriarchy, ‘seen yet unseen’ — *gesehen noch ungesehen* — is part of the web of interconnectedness that links contemporary local, regional and global politics.

In the world of religion



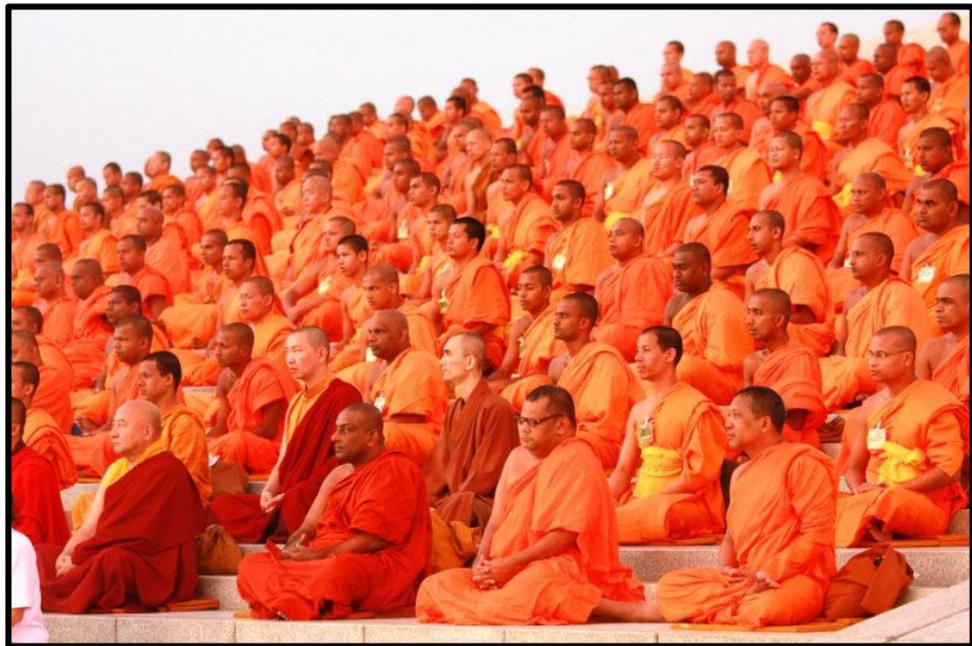
Picture 3. The College of Cardinals of the Roman Catholic Church (Christianity)
(Source: National Catholic Reporter)



Picture 4. Muslim Clerics (Source: The Times of Israel)



Picture 5. Jewish Rabbis (Source: Daily Mail Australia)



Picture 6. Buddhist Sangha
(Source: World Buddhist Sangha Youth of Sri Lanka)



Picture 7. Hindu Brahmins (Source: The Hindu)

Religion is a particularly tricky thing to discuss at the best of times because more than any other phenomenon, it seems to give rise to apologetics. As the character, Linus, in the *Peanuts* (1961) comic strip said, “there are three things I have learned never to discuss with people: religion, politics and the Great Pumpkin” (Lind, 2015, p. 85). Yet, if I am to examine patriarchy, then I must discuss religion. It is not the part of religion that is a deeply personal faith commitment and a lived expression of faith on the part of both men and women of a religious tradition that I am examining; but rather, I will identify patriarchy as an integral dimension of all religions. Karen Armstrong (1986), author of several texts on comparative world religions, takes as a given the reality that religion everywhere has been a male affair and has kept women in a subordinate position (p. x). Arvind Sharma (1987) refers to this as the “enduring factor of patriarchy” (p. 8), which typically has as its corollary a deep ambivalence regarding women (p. 14).

This is the story that these pictures tell, for the reality is that for the most part in world religions the roles which enshrine the authority to preach, teach, interpret, lead ritual and prayer for communities of men together with women, are roles reserved for males. Perhaps, the most significant of all the reserves of male privilege within religions is that of intercessor, mediating between humans and the divine — a very powerful position indeed. Apart from this centrality and promotion of all things male, Marilyn French (2008c) also identifies the function of religion as that which men can, and do invoke, to repress women (p. 365). To support her claim, French (2008c) cites these examples: the President of Pakistan (1978 – 1988), Zia ul Haq, limited female legal and civil status in response to militant Pakistani Muslim complaints about women’s growing independence; just as the Ayatollah Khomeini had done earlier in Iran, and insurgent Muslim militants continue to do to this day (p. 365). French claims, too, that individual men, threatened by women with independent incomes, use religion to restore them to their “proper” subordinate position in the family — in the West as well in the East (French, 2008c, p. 365). Within the Judaeo-Christian tradition, Carol Christ and Judith Plaskow (1979/1992) identify the deep sense of exclusion borne by women who felt called to be rabbis, priests, and ministers, only to find themselves barred from these vocations (p. 3) — for no reason other than the fact that they were women.

The story of my lived experience within the Roman Catholic tradition is one in which sexual asymmetry and male dominance is ‘just the way it is’, ‘the way it always has been’. Within this religious tradition it is ordained, celibate men who mediate between the laity and God. It only takes a cursory glance at the historical development of Christianity to come to the conclusion, that like its ‘parent’ Judaism, it has mostly been a male dominated religion. The Hebrew Scriptures tell the story of God’s historical intervention in the human story, yet very rarely is this explored from a female

perspective. After all, the majority of this text was written by men, about men, and for men. The Christian Scriptures repeat this pattern. This male bias within Christianity is cemented absolutely in its core belief in the Incarnation — God became ‘man’ in Jesus Christ. Almost as soon as the Church Fathers from the Patristic period through to today began articulating and codifying Christian belief and practice, they began ‘putting women in their place’. Men theologised about women. They used words as weapons — as powerful as the double-edged sword that St. Paul mentions in his letter to the Hebrews (Heb 4:12) — to vilify and denigrate women. There is little room to misinterpret these words used by Tertullian (c. 160 – 220) to remind women of their real place in the fledgling Christian church of his time.

In pains and anxieties dost thou bear (children), woman; and towards thine husband (is) thy inclination, and he lords it over thee. And do you not know that you are (each) an Eve? The sentence of God on this sex of yours lives in this age: the guilt must of necessity live too. You are the devil’s gateway: you are the unsealer of that (forbidden) tree: you are the first deserter of the divine law: you are she who persuaded him whom the devil was not valiant enough to attack. You destroyed so easily God’s image, man. On account of your desert – that is, death – even the Son of God had to die.

(in MacHaffie, 1992, p. 27)

While polemics like this one may have vanished from religious discourse, the underlying sentiment which reflects a deep disdain and suspicion of women continues to exist somewhere deep within the psyche of all religions. Christ and Plaskow (1979/1992) declare that in light of the historically enduring centrality of religion in all cultures, “an enormous sense of injustice” must follow the discovery that religions which exert “a powerful influence on society” (p. 3) are riddled with patriarchal sentiment which

promotes all things male over all things female. Patriarchy, ‘seen yet unseen’ — *gesehen noch ungesehen* — continues to find a familiar and comfortable niche within religion.

In the world of economics



Picture 8. APEC Economic Leaders' Meeting (Source: ChinaDaily.com.cn)



Picture 9. G20 Washington Finance Ministers and Central Bank Governors (Source: International Banker)



Picture 10. Finance Ministers in Washington for 2014 International Monetary Fund and World Bank Spring Meetings

(Source: Government of Malta)

These pictures show that just as the world of politics is inhabited by a proliferation of ‘men in black suits’, so too is the realm of ‘movers and shakers’ who control the sphere of human activity that is concerned with the global accumulation and distribution of wealth, and the production, distribution, and consumption, of goods and services — economics. While the great disparity between rich and poor across the world makes a one-size-fits-all discussion seemingly impossible, what can be said with certainty is that regardless of where they live in the world, using indicators such as “earnings, income, poverty rates, hours of work, and other standards used by economists to determine economic well-being, gender differences lead to different economic outcomes” for men and women (Jacobsen, 2007, p. 3). This is not to deny the considerable gains in terms of economic well-being that have been achieved for women across the world in the last twenty-five years (World Development Report, 2012, xiii). In her book, *Patriarchy and*

Development: Women's Positions at the End of the Twentieth Century (1996), feminist scholar, sociologist, activist, and author, Valentine Moghadam (1996) reels off a long list of areas in which measurable improvements in women's lives have been achieved. This list includes life expectancy, literacy, educational attainment, labour-force and political participation, the numbers of women seeking roles in national and international decision making arenas, control of fertility, increases in the numbers of women entering the professional-managerial class, and increases in the numbers of women who have entered the world of law and who are pushing for legal reform and the promotion of legal literacy amongst women (Moghadam, 1996, p.1). No doubt, this is impressive and supports Smith's (2013) proposition that there has probably never been a better time to be born a woman (p. 8).

Yet, as always seems to be the case when talking about women, there is a 'But'. Maria Mies (1986/1998), Professor of Sociology, and feminist activist who established the Women and Development programme at the Institute of Social Studies in The Hague, identifies entrenched patriarchal ideologies, institutions, and practices which promote "men's dominance over women and the dominance of one class over others" (p. 36), as being a major factor in creating and maintaining the unequal economic position that is occupied by women world-wide. Mies (1986/1998) alleges that the systemic entrenchment of patriarchy as that which includes the "rule of husbands, of male bosses, of ruling men in most societal institutions, in politics and economics" (p. 37) is indissolubly wedded to economic systems whose primary purpose is capital accumulation.

The economic world that began to emerge at the end of the twentieth century was marked by two related phenomena — the globalisation of female labour and increasing

feminisation of labour (Moghadam, 1996, p. 1). This latter is an interesting concept in itself and one which suggests that labour has been traditionally understood as a male domain. Together both of these factors contributed to the emergence of women as the new proletariat worldwide (Moghadam, 1996, p. 1). As a workforce that has only its labour to 'sell', this group has traditionally been, and continues to be, greatly disadvantaged. Robert B. Zoellick, President of The World Bank Group (2011), while lauding the great gains that have been made towards gender equality, in both the developed and developing world, acknowledges that there is still much work to be done to achieve any semblance of gender equality for women and girls. He points to "excess deaths of women and girls, disparity in girls' schooling, unequal access to economic opportunities, differences in voice in households and society" as key indicators of this imbalance between men and women (2011, p. 21). While there is much rhetoric in support of reform in economic systems to ensure greater equity, Marcelo Giugale (2014) claims that these reforms will not happen because societies tolerate, what he calls, "these aberrations" and are "trapped in a status quo ... behind which is a complex web of vested interests of people, institutions, corporations – "actors" – who would be hurt by change, so they stop it" (pp. 8-9). In a globally interdependent economic system which is based on the commoditisation of human beings, the biggest group of losers is women, followed closely by that group of human beings for whom women assume most responsibility — children. Just as was the case with politics and religion, these pictures show that it is men who are primarily responsible for driving world economies and steering global economic development. Patriarchy is once again, 'seen yet unseen' — *gesehen noch ungesehen*.

In the world of education



Picture 11. WSU (Washington State University) – CTEP (Collaborative Teacher Education Program) holds commencement for 25 local graduates

(Source: WSU Learning Centres)



Picture 12. Key to Franco-Ontarian Education for 20 years: The Faculty of Education's Toronto campus

(Source: Ottawa Faculty of Education)



Picture 13. NWF (Northwest Florida) State College hono[u]rs teacher education graduates

(Source: Crestview News Bulletin)



Picture 14. Go8 (Group of Eight Vice-Chancellors) and C9 (China 9 research-intensive universities) build on strong partnership

(Source: Group of Eight Australia)

‘There’s many a true word spoken in jest’. This adage that speaks of the capacity inherent in comic — or more precisely for the idiom that I will use to introduce these pictures that tell the story of patriarchy and education — sardonic utterances, to convey popular sentiment. Perhaps, the fact that I have dedicated my working life to teaching, “woman’s ‘true’ profession” (Hoffman, 2003, p.2), accounts for my always prickly retort whenever I am on the receiving end of, “Those who can, do. Those who can’t, teach”. This idiom seems to have found a comfortable place in contemporary folklore and continues to transform into ever more nuanced expressions — “Those who can, do. Those who can’t, teach. Those who can’t teach, administrate”, or, “Those who can’t do, teach. Those who can’t teach, teach gym”, (Woody Allen, 1980). Playwright, George Bernard Shaw (1903/1950/2015), who wrote in his *Maxims for Revolutionists*, “He who can, does! He who can’t teaches!” (p. 2) has a lot to answer for. Shaw’s use of “he” with reference to teachers harks back to a time in the mid-nineteenth century when the transformation of teaching from the private to public domain and from the sphere of casual work for men into a “profession for women” (Hoffman, 2003, p. 3) was beginning. Nancy Hoffman (2003) says that this transformation was accompanied by a new discourse, a new way of “thinking, speaking, and writing, developed that bound stereotypic female qualities together with teacher qualities” (pp. 3-4). Thus, the feminisation of teaching and the growth of a predominantly female workforce had begun. The woman teacher came to be “mythologised as naturally suited to work as civiliser, moral exemplar, and caregiver, bringing the virtues of the pious Christian home into the schoolroom” (Hoffman, 2003, p. 4). As “hundreds of ‘lady teachers’ staked a claim to this new professional space” (Theobald, 1996, p. 130), bureaucracies with hierarchical structures occupied by men developed to control what had become ‘women’s work’. This trend was further cemented with the establishment of compulsory education which not only gave rise to bureaucratic and patriarchal systems of schooling,

but also to gendered practices of teacher training and employment (Trotman, 2008, p. xi). The newly emerging discourse was one based on separate spheres — women’s roles as teachers were viewed through a lens of domesticity and maternalism. They were not considered suitable for positions of administrative authority and were always subjected to regulation by male administrators (Trotman, 2008, p. xi).

If ‘seeing is believing’ then these pictures, all taken in the last decade, show that very little has changed. The first three pictures tell a story that women continue to ‘fill the ranks’ of teacher graduates from tertiary institutions. That this is the case in Australia is confirmed by the Australian Bureau of Statistics (2014), *Schools Australia, 2013* report which identifies that the “majority of in-school staff”, and in particular, teachers, were female — a whopping 81 per cent of primary teaching staff and 58.7 per cent of secondary teaching staff. At the same time, a New South Wales Department of Education and Communities report (2014) identified an Australia-wide decline in the proportion of male teaching staff in the last decade. This data is consistent with that from other Western countries. In November 2012, 73.3 per cent of full-time and part-time regular teachers in English public schools were female (UK Government, 2013, p. 3). A *Profile of Teachers in the U.S. 2011* noted,

despite much attention and some effort to get more males into K – 12 teaching, the public school teaching force in the United States continues to get more female. Eighty-four percent of public school teachers are female. This is up from 82 percent in 2005, 74 percent in 1996, 71 percent in 1990 and 69 percent in 1986.

(Feistritzer, 2011, p. 12)

The feminisation that is a characteristic of the teaching workforce is not reflected in the fourth picture of the Vice-Chancellors of the Group of Eight, a coalition of Australia’s

eight leading research-intensive universities with their nine Chinese counterparts (Group of Eight Australia, n.d.). This group, mostly men, reflects the sexual asymmetry that exists between the teaching ‘workforce’ and those who are concerned with the management, administration and governance of education and educational institutions. Indeed, the social institution that is education has been deeply influenced by male hegemony — that which constitutes the “whole series of separate ‘moments’ through which women have come to accept a male-dominated culture, its legality, and their subordination to it and in it” (Arnot in Thayer-Bacon, Stone & Sprecher, 2013, p. 19, Loc 488 of 12238). Madeline Arnot claims that women have become colonised within a male dominated world, through a wide variety of ‘educational moments’ through which they learnt not only “to lose”, but more significantly, they learned “how to lose” (2013, p. 19, Loc 488 of 12238). Hegemony can exist only within cultural relations and education is “one of the most vital sets of these” as it functions as “a mode of ideological reproduction” (O’Brien in Livingstone, 1987, pp. 44-47). Thus, instead of ensuring that the struggle for equality is a priority, education and schools actually serve as mechanisms for maintaining and perpetuating inequalities — gender included. The story that bell hooks (2000) who describes herself as “a writer, a feminist theorist and a cultural critic” (p. vii), tells of her experience in transitioning from her school for black children to a desegregated white school in 1950s America explains what this ‘looks’ like. Being taught, first, in a school where almost all teachers were black women ‘on a mission’ to nurture “intellect so that we could become scholars, thinkers, and cultural workers — black folks who used our ‘minds” (hooks, 1994, p. 2), hooks learned that “devotion to learning, a life of the mind, was a counter-hegemonic act” (p. 2). “Attending [this] school was a sheer joy” (hooks, 1994, p. 3). This joy was lost when hooks “entered racist, desegregated, white schools” where “obedience, and not a zealous will to learn, was what was expected of us” (p. 3). hooks’ experience taught her

that education was not about the “practice of freedom”, instead, education acted as an agent by which domination was reinforced (1994, p. 4). Herein lies a profound contradiction — education, which lays claim to ‘open up doors’ for both men and women, can at one and the same time, act as an agent of patriarchy by programing individuals into conformity. As educator and philosopher, Paulo Freire (1970/1993/2000), observed in his text, *Pedagogy of the Oppressed*,

one of the basic elements of the relationship between oppressor and oppressed is prescription. Every prescription represents an imposition of one individual’s choice upon another, transforming the consciousness of the person prescribed into one that conforms with the prescriber’s consciousness. Thus, the behaviour of the oppressed is prescribed behaviour, following as it does the guidelines of the oppressor. (p. 47)

The pictures are different, yet they tell the same story as do the pictures for politics, religion and economics — patriarchy, ‘seen yet unseen’ — *gesehen noch ungesehen*.

In the world of culture

There is no escaping it. Wherever human beings live, at one and the same time they are not only creating and re-creating, but are also tangled in the web that we call ‘culture’.

While the word ‘culture’ is often used to refer to the intellectual, musical, artistic and literary life of a society, it can also be extended to refer to the entire way of life of men and women — their values, practices, symbols, institutions, and relationships (Harrison & Huntington, 2000, p. xv). It is this broader understanding of culture that I have used to identify ways in which patriarchy, ‘seen yet unseen’ — *gesehen noch ungesehen* — is woven into every aspect of human life-worlds. I have allowed the pictures from the worlds of politics, religion, economics and education to stand-alone because they are

key cultural institutions everywhere. However, there are many cultural life-worlds beyond these institutions within which human meaning-making takes place (Geertz, 1973, p. 5). ‘Being in’ culture enables humans to ascribe significance to their lived experiences and to make sense of their lives for all human ‘being’ and ‘doing’ is culturally mediated (Renaldo, 1993, p. 26). Because the life-worlds of humans, men and women living together in communities, are so diverse and complex, if I am to do justice to the story of the ‘being’ and ‘doing’ of women in cultures defined by patriarchy, then I begin first by examining the phenomenon of culture itself and then I will use a range of pictures to complete this story-telling.

Any discussion about ‘human’ cultures is based on the understanding that they have been shaped by the presence and activities of both men and women. Beyond this, it starts to get ‘a bit tricky’, because we have come to understand the relationship between these two parts of humanity as dualistic — a relationship which has normalised ‘man’ and ‘other-ised’ ‘woman’ (Freedman, 2002, p. 204). John Gray (1992/2012) was tapping into this dualism when he wrote his guide for “understanding the opposite sex”, *Men are from Mars, Women are from Venus*. I think that anthropologist, Riane Eisler (1988), who claims that the advent of male domination was linked to the use of ‘the blade’ as a weapon of warfare and for the subordination of ‘the chalice’, which she uses as a metaphor to denote women’s ways of ‘being’, would find Gray’s title identifying men with Mars and women with Venus very telling. It is hard to miss the irony implicit in this, for while Mars and Venus are names of planets in our solar system, they were also names significant in the Ancient Roman pantheon of gods and goddesses — Mars, the son of Jupiter, the supreme god of the Ancient Roman pantheon and Juno, the goddess of childbirth, was the god of war and one of the most important military gods (Lindemans, 1999, in *Encyclopedia Mythica*), while Venus was the goddess of love,

beauty, pleasure, sexuality and fertility (Garcia, 2013, in Ancient History Encyclopedia). No doubt, this is an interesting choice on Gray's part and I wonder if the reverse, 'Men are from Venus' and 'Women are from Mars', would have been as effective a title?

It is this dualism which juxtaposes man and woman that keeps the heart of patriarchy beating, and, it is this dualism which underpins the scripts and storylines for the lives of men and women. As the nursery rhyme that I learnt as a toddler, to my delight informed me, "little boys [we]re made of snips and snails and puppy-dog tails" while "little girls [we]re made of sugar and spice and everything nice" (Edwards, 2013, p. 121). Evidently, it is the snip, snail and puppy-dog tail factor that makes all the difference and accounts for what Charlotte Perkins Gilman (1911) declared to be the "unbridled dominance of one sex" (p. 19). Perkins Gilman described her 1911 world as one in which "man was accepted as the race type", while woman who was considered to be "a strange, diverse creature, quite disharmonious in the accepted scheme of things — was excused and explained only as a female" (Perkins Gilman, 1911, p. 18). More than one hundred years lies between Perkins Gilman's statement and today, yet, her words seem strangely 'at home' in a world where men are still considered to be eminently more suitable than women to play the lead roles in the realm of human meaning-making that is lived 'culture'. Because we are born into cultures, we know nothing else — they are familiar, comfortable, we feel 'at home'. Yet, being born into cultures which have been formed by not just centuries, but millennia, of patriarchal ways of being and doing, means that we are born into cultures in which disparity is hard-wired. As cultural anthropologist Sherry B. Ortner (1974) observes,

the universality of female subordination, the fact that it exists in every type of social and economic arrangement and in societies of every

degree of complexity, indicates ... that we are up against something very profound, very stubborn, something we cannot rout out simply by rearranging a few tasks and roles in the social system, or even by reordering the whole economic structure. (in Rosaldo & Lamphere, pp. 67-68)

Ortner uses the indefinite noun, 'something', with reference to patriarchy, in the same way as I did earlier. 'Something', in contrast to 'nothing', 'anything', or 'everything' has an enigmatic quality about it. It suggests that whatever the 'thing' is, at best, it is a riddle. It is there, yet, it is a 'thing' that is elusive, difficult to 'put your finger on', a 'thing' that is 'seen yet unseen' — *gesehen noch ungesehen*. As Roam (2012) promised, these pictures from the world of human cultures — in the same way as did the pictures for politics, religion, economics and education — make the problem, the riddle, the puzzling question of patriarchy clearer (p. 13). They tell us 'something' about the 'something' of patriarchy as that which creates an “ideological warp” in which the “androcentric perspective” has become deeply entrenched in human culture and which has found expression in all human activities (Donovan, 2000, p. 61).

Sounding a little like the beginning of a fairy tale, I begin the story of patriarchy in culture as told by pictures, with the story of a prince and a princess. In the Principality of Monaco, on the 10th December, 2014, Princess Gabriella Thérèse Marie, twin daughter of Prince Albert II of Monaco and Princess Charlene, was born two minutes ahead of her brother Prince Jacques Honoré Ranier. Gabriella is the 'older' twin, yet, it is her brother, Jacques, who is the heir to the throne for in accord with the *Constitution of the Principality* (1962/2002), “succession to the Throne ... takes place by the direct and legitimate issue of the reigning prince, by order of primogeniture with priority given to males within the same degree of kinship (art. 10). Princess Gabriella will be heir

presumptive unless or until another boy comes along and it will then be the younger boy who will take her place in line for succession to the throne of Monaco (Bomboy, 2014).



Picture 15. Monaco's royal couple shows off Grace Kelly's grandchildren

(Source: CTV News, The Associated Press)

The production of the 'heir and the spare' is, without doubt, the most important 'job' for any royal bride and as Smith (2013) observed, at a time when the majority of English women were working outside the home, Kate Middleton "became famous not for her achievements but her willingness to play the most traditional role of all: waiting for a husband, getting married and not long afterwards becoming pregnant" (pp. 83-84).

Having fulfilled the first part of her 'job', the Princess of Wales gave birth to her second child, the "spare to the heir" (Lavender, 2014), in April 2015.



Picture 16. Kenya legalises polygamy without wife's consent

(Source: www.newsvision.co.ug)

The role of women and girls is potentially more complicated in cultures where polygamy is the traditional form of marriage and family life. In discussing a practice that is traditional in many African, Middle Eastern and some Asian communities, I am careful to suspend judgment lest I am guilty of “tak[ing] it upon [my]self to speak for [my] ‘inarticulate’ sisters” — something African woman and theologian, Mercy Amba Oduyoye (1995, p. 88), claims that many Western women are inclined to do. As an African woman from Ghana, Oduyoye (1995) has first-hand experience of polygamy and claims that it is problematic for women because co-wives often compete for the affection of their common husband (p. 88). Oduyoye (1995) also warns men of the folly of showing favouritism towards one particular wife (p. 88). As recently as April 2014, male members of the Kenyan Parliament “overcame party divisions” (New Vision Uganda, 2014) and voted in favour of an amendment to marriage laws, according to which men can now take more than one wife without the consent of first wives, who

have traditionally been required to give prior approval to any new marriage (BBC News Africa, 29 April, 2014). As one of the male MPs, Junet Mohammed, told the house, “When you marry an African woman, she must know the second one is on the way, and a third wife ... this is Africa” (New Vision Uganda, 2014). This new law was passed despite the outrage and fury expressed by women who consider that it is not only retrograde, but that it is also blatantly demeaning to every Kenyan woman. In his paper, ‘African polygamy: Past and Present’, James Fenske (2012), lecturer in Economic History at the University of Oxford, identifies a range of possible negative consequences of polygamy for African women, including low savings, widespread incidence of HIV, high levels of child mortality, and depression (p. 1).

Alarming, ‘The UNAIDS report on the global AIDS epidemic 2013’ identified that it is women and children who are affected disproportionately by HIV/AIDS and who have an elevated “HIV-related vulnerability” as a direct consequence of culturally embedded “gender inequalities and harmful gender norms” (p. 7). South African social worker, Maureen Kambarami (2006) confirms this in her paper, ‘Femininity, Sexuality and Culture: Patriarchy and Female Subordination in Zimbabwe’, which she presented as part of a series of seminars conducted by the Health Systems Trust, South Africa, in conjunction with the University of Fort Hare, and which aimed to improve understanding of the interplay between femininity, female sexuality and traditional culture. Kambarami claimed that the “patriarchal nature of our society has shaped and perpetuated gender inequality to the extent of allowing male domination and female subordination” (p. 9). Kambarami believes that this culture of male domination and women’s powerlessness results in women’s lack of control over their own sexuality. This has fuelled the alarming spread of HIV in the African continent. Kambarami sums up

this bleak situation with the warning that, “all women are ducks waiting to be shot, whether young, married, or single” (pp. 8-9).



Picture 17. Burqa-clad Afghan women show identification cards as they wait to cast their votes (Source: ABC News)

While in African cultures with traditions of polygamy, “all women may be like ducks waiting to be shot” (Kambarami, 2006, p. 9), patriarchy in the extreme was brought to life during Taliban rule in Afghanistan between 1996 and 2001. Almost overnight, women and girls became the subject of worse than draconian rules. Rigid enforcement of an extremist interpretation of Islamic Sharia law ascribed to them a virtual non-human status. By law, women and girls were denied access to the public world, to health care, to education and to every aspect of cultural life. The story that the picture tells is that women became anathema and their dehumanisation and isolation was made complete with the enforced wearing of the burqa. To show the eyes — the ‘windows of the soul’, the face — the repository of human emotions that animate our person, or any

part of the body for that matter, was illegal. Failure to comply with the long list of Taliban restrictions and decrees resulted in state-sanctioned public whippings, beatings, verbal abuse and even stoning to death (Skaine, 2002, Loc 2735 of 3537). A Physicians for Human Rights report in 1998 noted that Kabul was “a city of beggars – women who had once been teachers and nurses [were] now moving in the streets like ghosts under their enveloping burqas, selling every possession and begging so as to feed their children” (Skaine, 2002, Loc 1237 of 3537). Latifa (2002/2008), an Afghani woman who lived through Taliban rule, dedicated her book, *My Forbidden Face*, to,

all those Afghani girls and women who have kept their dignity until their last breath; to those women who have been deprived of their rights in their country, and who live in obscurity, despite the fact that we are in the twenty-first century; to all those executed in public, without trial and without pity, and under the eyes of their children and loved ones. (Loc 29 of 2379)



Picture 18. Three Pakistani men rape, strangle, hang woman from tree
(Source: Daily News New York)



Picture 19. Still no trace of 200 kidnapped girls (Source: CBS News)



Picture 20. Too Young to Wed – The secret world of child brides
(Source: National Geographic)

Violence against women and girls, the “ultimate exercise of personal and political power” (Kramarae in Foss, Foss, & Griffin, 1999, p. 45), was not the reserve of the Taliban alone. As the newspaper headlines screamed, “Pakistani woman, 20, is gang-raped, killed and hanged from a tree in a chilling echo of attack on two young cousins in India” (Robinson, 2014). The picture that accompanied the article was a grave testament to the indignity and utter degradation that this young woman had endured even unto death — used, abused, murdered and left hanging ignominiously from a tree for all to see. A report to the United Nations General Assembly in 2006 declared that violence against women and girls is “one of the most systematic and widespread human rights violations” (UN Women, n.d. a). The picture of the kidnapped Nigerian school girls bears witness to the fact that enshrined deep within the heart of patriarchal traditions is not only the ordinance that men have the right to control “their” women; but that violence is a sanctioned means of achieving and maintaining this control (Johnson, 1995, p. 284). The use of violence to subdue and dominate women and girls is endemic in all societies and knows none of the natural boundaries of race, class, creed, age, or geographical location. The lived experience for thousands of women and girls around the world is one of abuse and murder by their families, rape in armed conflicts, physical and verbal attack for defending their rights, sexual assault, and domestic violence. Add to this collage, “child marriage, crimes committed in the name of honour, female genital mutilation, sexual exploitation, sex trafficking, trafficking, labour exploitation, female infanticide, economic abuse, political violence, elder abuse, dowry related violence, and acid-throwing” (UN Women, n.d. b), and the picture that emerges is a diabolical one indeed. At the heart of the story is the reality that being ‘born’ female can be a very dangerous thing. This is supported by the United Nations Women, National Committee Australia (n.d.) which names as the grim reality the fact that “one in three women across the world are or have been abused - That’s over a billion people”. As Cheris Kramarae

asserts, male violence against women is “a feature of the mainstream world for women” and it acts to ensure that women’s activities in every sphere are restricted (in Foss, Foss & Griffin, 1999, p. 45).



Picture 21.1. Manly Cheerleaders at ANZ Stadium

(Source: News Limited)



Picture 21.2. Manly Sea Eagles: NRL Premiers (Source: theage.com.au)



Picture 22. Winner: Bartoli was attacked by Trolls on Twitter criticising her looks and branding her ‘manly’

(Source: ninemsn Daily Mail Australia)

One of my earliest awakenings of feminist consciousness came as I read Anne Summers’ (1975) *Damned Whores and God’s Police: The Colonization of Women in Australia*. What Summers wrote ‘just seemed to make sense’ and awoke within me a dawning realisation that my ‘being’ as a young woman was shaped by a deep immersion in Australian culture which had foregrounded all things male. Summers (1975) examines the central role that sport plays in Australian cultural life and, in particular, identifies the pre-eminence of men’s sport as being a national preoccupation (pp. 69–75). While men who take to cricket pitches, ride the waves, use reins, whips and might to steer galloping race horses, ride wild bulls, battle each other on the football field, are pedestalled and hero-worshipped as were the warriors of old, women who play sport are rarely afforded the same status, for women’s sports are largely “ignored, marginalised or trivialised”

(Messner, 2002, p. 12). Male sports are played on hallowed turf and occupy prime television viewing time, and, if the sport section of daily newspapers and the sporting line-up on television is anything to go by, then, it seems that very little has changed since Summer's 1975 critique of Australian culture. Recent budget cuts at the Australian Broadcasting Commission have relegated women's sport to the 'chopping block' with the decision that it will "no longer be shown live on free-to-air television at all" (Grimm, 2014). This reflects the stubbornly persistent inequities that are inbuilt into the way that we view sport and perpetuates the situation whereby we devote more resources to the sports of men and boys than we do to the sports of women and girls (Messner, 2002, p. 12).

While women's sport may be secondary in importance, the pictures of the Manly Cheerleaders and the NRL Grand Final winning Manly football team tell the story that young attractive women, in particular, can play a 'decorative' role either on the sidelines or on the arm of a sporting warrior who enjoys cult-like status. Even in sports such as tennis or swimming, where women have achieved some recognition, and rank almost as highly as their male counterparts, and can generate an income which almost reaches the somewhat dizzy heights that male sporting stars can earn, the position of these women's sports is still secondary to that of men's. More than this, the picture of the 2013 winner of the Wimbledon Single's Final, Marion Bartoli, tells the story that high profile sportswomen, unlike their male counterparts, are under pressure not just to perform well but also to look good. BBC Presenter, John Inverdale, sparked controversy and was forced to issue an apology after he commented on-air, "Do you think Bartoli's dad told her when she was little, you're never going to be a looker, you'll never be a Sharapova, so you have to be scrappy and fight?" (Bervanakis, The Courier Mail, July 9, 2013).



Picture 23. Child Pageant headed Down Under
(Source: 774 ABC Melbourne)



Picture 24. Barbie Doll History – Types of Barbies (Source: Fashion Doll Guide)



Picture 25. Bratz (Source: Coloriage a imprimer.net)

The expectation that women be ‘pleasing to the eye’ extends far beyond the sporting arena. Deborah L. Rhode (2010), Professor of Law at Stanford University, goes ‘straight to the jugular’ of our preoccupation with looks when she asks, “given all the serious problems confronting women — rape, domestic violence, poverty, inadequate child care, unequal pay, violations of international human rights — why focus on looks?” (p. 2). In answering this question, Rhodes (2010) claims that while our rhetoric may be that looks do not matter, this is far from the truth, as even though discrimination according to looks is by no means “our most serious form of discrimination, it is far more invidious than we suppose” (p. 2). Even little girls’ toys contain implicit messages about how they should ‘dress up’, the look to which they should aspire, and the body type that is well worth starving for if they are to be acceptable. There is probably none more influential, nor successful, than the Barbie doll, in providing the symbols of gendered expectations for girls (Andersen, Logio & Taylor, 2009, p. 80). The more recent arrivals

on the doll market, Bratz, have added ‘cool’, ‘sassy’, and ‘attitude’ to this list of qualities of the ideal girl and woman.

Taken to the extreme, these expectations are transposed from plastic dolls to ‘living dolls’ in the form of child beauty pageant contests, which send a very clear message about what it means to be born female. Popularised in the television series, *Toddlers and Tiaras* (2008 and ongoing), and all of its spin-offs, and as the picture of the child beauty pageant contestant tells, little girls are taught “to preen and to strut, to look sexy for the judges, [and] to emphasise sexualised behaviours” (Tankard-Reist in Dalzell, 2014). Former child beauty pageant contestant Jeannie Myers (2014) in her book, *A Living Doll: Life of a Child Beauty Queen*, directs this message to the parents of the children, who as she knows from her own experience, have no voice and no power in this industry which sexualises them. Myers says,

I knew how to smile with my eyes ... knew how to walk on stage or enter a room ... knew how to make pretty feet ... knew how to flirt ... knew how to make eyes at the judges ... knew how to capture the attention of the room ... I was three years old ... I was a child beauty queen. (Loc 6 of 140)

She says that the lesson she learnt was that “beauty is what matters” (Loc 33 of 140). Sharlene Hesse-Biber (1996) claims that this demand that girls and women ‘look good’ and ‘are pleasing to the eye’, is a major manifestation of patriarchy according to which women must not only be good wives and mothers, but must also be objects of decorative worth (p. 5). Perhaps, the fact that the gains that women were achieving in political, economic and social spheres and for charting their own destinies, coincided with the enslavement of women into what Hesse-Biber calls the “cult of thinness” (p.

28), is no accident, but rather another manifestation of patriarchal prescription for the 'Being-of-Woman'.



Picture 26. 'Sexist' new SuitSupply ad campaign
(Source: ninemsn Daily Mail Australia)



Picture 27. Lily Allen Performs New Single 'Hard Out Here' For First Time
(Source: www.entertainmentwise.com)

The pictures from the world of advertising and the world of music may be different — but they tell the same story. The preening, strutting, looking sexy and emphasising of sexualised behaviours (Tankard-Reist in Dalzell, 2014) that little girls learn in preparation for the world of child beauty pageants find a ready home in these grown-up worlds. While it is common practice to use sexually attractive women — and, in the case of the SuitSupply advertisement, scantily clad women — in advertisements to sell products, it is a practice that ‘sells’ a very particular picture and story about the ‘Being-of-Women’. As Jyotsna Jha states, advertisements have “objectified and dismembered women’s bodies to sell products” and rarely show the “multi-dimensional person” that woman is (in Nigam & Jha, 2007, p. 3). Jha also claims that many of these advertisements trivialise women’s lives and portray them stereotypically either as “lustful, jealous and bimbos” or as “passive, dependent, insipid” wives and mothers who are “obsessed with cleanliness” (in Nigam & Jha, 2007, p. 7). If sex sells products, it is literally oozing out of the Lily Allen picture, which tells the story that sex also sells music, so much so, that it has the capability of catapulting women into the heady world of music stardom. Kristin Lieb (2013) says that more than any other cultural force, it was the advent of MTV in the early 1980s which “made beauty and sexuality a primary factor in a musician’s career” (p. xv). Lieb (2013) identifies the dualism between ‘good girl’ and ‘bad girl’ as that which can ‘make or break’ the career of female artists and claims that if women aim to have longevity in the industry they must begin their careers as ‘good girls’ (p. 99). Those who don’t — and Lily Allen, a “tower of self-destruction”, is an example of this — quickly find themselves on the music ‘scrapheap’ of forgotten stars (Lieb, 2013, p. 99).

Summing up

Roam's (2012) claim that hard-to-see problems can be made clearer with pictures (p. 13) has allowed patriarchy as that which is 'seen yet unseen' — *gesehen noch ungesehen* — to show facets of itself. Each picture speaks for itself and also adds an aspect to the bigger and elusive picture that is the problem, the riddle, the puzzling question of patriarchy in the lived experiences of women (and men). To my surprise, what began as an intellectual exercise has had a physical effect on me. I am very aware of a knot the size of a fist that has formed in my stomach and the muscles in my back and shoulders have tightened. Emotionally, I am affected too. I am deeply disturbed by the story of patriarchy that these pictures from around the world tell. Without exception, the collection of pictures tells a story of objectification, devaluation, dehumanisation, backgrounding, homogenisation, commoditisation, commercialisation, and exploitation of 'she' who is 'Other' — Woman. Johnson (2005) has 'got it in one'. It is the legacy in which we all share and it is the legacy to which we all contribute (p. 216) and the legacy is patriarchy. Perhaps, somewhere in these pictures lies an answer to Smith's (2013) antithetical questions which followed her affirmation that there never has been a better time to be born a woman — "Why doesn't it feel like that? Why is it still so uncomfortable to be a woman? What is it about this public world that makes us feel so anxious, marginal, unwelcome?" (p. 9). As a woman, these pictures of patriarchy 'seen yet unseen' — *gesehen noch ungesehen* — affect me deep within my 'being' and like Smith, they make me feel uncomfortable, anxious, marginal, unwelcome. If 'being in' culture enables me to ascribe significance to my lived experiences and to make sense of my life (Renaldo, 1993, p. 26), then as a *mulier quarens intellectum*, a woman seeking understanding, it is to the question of the 'Being-of-Woman' that I must now turn.

Chapter Three

IN SEARCH OF FRAUSEIN

Do we in our time have an answer to the question of what we really mean by the word 'being'? Not at all. So it is fitting that we should raise anew the question of the meaning of Being.

(Heidegger 1927/1962/2008, p. 1)

Heidegger (1889 - 1976) asked this question — a question which Simon Glendinning (2007) refers to as “the most baffling of questions” (p. 59) — at the beginning of what is considered to be his greatest contribution to twentieth century philosophical thought, *Being and Time* (1927/1962/2008). The question is about the meaning of Being and in particular, the meaning of being a ‘Human Being’. Speaking about this question, Heidegger (1927/1962/2008) himself observed that even though we know that ‘Being’ is “the most universal concept”, this does not mean that it is a concept that we can see, know, and understand clearly, but rather it is “the darkest [concept] of all” (p. 23). Rather than abandoning or ignoring the pursuit of that which is in itself paradoxical — elusive yet self-evident through our act of ‘being’ in the world, indefinable yet definable through our awareness of our ‘being’ in the world, and enigmatic yet explicit because of our ability to assert our ‘being’ in the world, Heidegger (1927/1962/2008) challenged us to “look th[e] question in the face” (p. 23) and to seek “the meaning of Being which must already be available to us in some way” (p. 25). For Heidegger (1927/1962/2008), even the act of asking the question is evidence of Being, for “Being is always the Being of an entity” (p. 29). He called this entity “which always understands itself in terms of its existence” (Heidegger, 1927/1962/ 2008, p. 33), and “which each of us is ... and which

includes inquiring as one of the possibilities of its Being”, by the name, “*Dasein*” [*Da* — there, *sein* — to be] (p. 27).

Frausein and the ‘Being-of-Woman’

As a *mulier quarens intellectum*, a woman seeking understanding of ‘being’, and the ‘Being-of-woman’, within patriarchal life-worlds, I will do as Heidegger urges and “raise anew the question of the meaning of Being” (Heidegger 1927/1962/2008, p. 1). I claim “inquiring as one of the possibilities of [my] Being” (Heidegger, 1927/1962/ 2008, p. 27), but I can inquire only through my ‘Being-Woman’ — and this entity I will name *Frausein* [*Frau* – woman, *sein* – to be]. While Heidegger (1927/1962/2008) was insistent that his “*Dasein*’s Being is not to be deduced from an idea of man” (p. 226), he was explicit in his identification of *Dasein* as that which, “the manner of Being that this entity – man himself – possesses” (p. 32). It is probable that Heidegger used the word ‘man’ inclusively to refer to all of humanity as this was the custom in early twentieth century literature — the historical context within which he introduced his notion of “*Da-sein*”, his “Being-there” (in Heidegger 1927/1962/2008, p 27). While the practice of using ‘man’ as a generic term for both men and women together, is deemed to no longer be appropriate, it does highlight the critical function that language can serve as that which “reinforce[s] the cultural importance of the male”, while at the same time, also making invisible, the female (Freedman, 2002, p. 307). The crux of the matter is that if I were to use Heidegger’s *Dasein* as that “manner of Being that th[e] entity – man himself – possesses” (1927/162/2008, p. 32), it would be at odds with my seeking to understand the ‘Being’-of-Woman’, *Frausein*, as that which like *Dasein*, is “ontically distinctive in that it is ontological” (Heidegger, 1927/1962/2008, p. 32), but, is so, in a uniquely ‘woman-

ly' way. *Frausein's* Being is simultaneously ontical, ontological and pre-ontological because,

in [her] very Being, [woman's] Being is an *issue* for [her] ... and ... in [her] Being, [she] has a relationship towards [her] Being — a relationship which itself is one of Being ... and ... [her] Being-ontological is to be designated as something pre-ontological because it signifies being in such a way that [she] has an understanding of [her] Being. (Heidegger 1927/1962/2008, p. 32)

The 'being' and 'Being-Woman' of *Frausein* is revealed to her and continues to reveal itself to her through her *Frau-sein*, her Being-there (in Heidegger 1927/1962/2008, p 27), for the "understanding of Being is itself a definite characteristic" of *Frausein's* Being (Heidegger 1927/1962/2008, p. 32). It is in light of this, that with full intention of focusing on the 'Being-of-Woman-in-the-World', I will explicitly refer to *Frausein* as that which speaks directly about 'the manner of Being that the entity – woman herself – possesses' (Heidegger, 1927/1962/2008, p. 32).

Reclaiming word power

In choosing *Frausein* as the lens through which to examine the effects of patriarchy on the 'Being-of-women', I am being as deliberate as was radical feminist, philosopher, and theologian, Mary Daly, who made it her crusade to "wrench back some word power" (1978/1990, p. 10) by "exorcis[ing]" words from patriarchy which 'controls' their meaning, especially with reference to women's experiences (Rich, 2007, p. 70). Through these 'exorcisms', Daly (1978/1990) redeemed words such as 'crones' — "the Great Hags of history ... the long-lasting ones ... the survivors of the perpetual witchcraze of patriarchy" (p. 16), 'hags' — "from an old English word meaning harpy [or] witch", and

a word which was used to refer to women “whom the institutionally powerful but privately impotent patriarchs found too threatening for coexistence and whom historians erase[d]” (p. 14), ‘haggard’ — “an intractable person: especially a woman reluctant to yield to wooing” (p. 15), ‘spinster’ — “a woman whose occupation is to spin” (p. 3), and ‘glamour’ — “a magic spell” (p. 4), from the patriarchal bondage in which they had not only been trapped, but in which they had also been turned into weapons used to denigrate women. The redemption of these words — and others like them — was made complete when Daly reclaimed for them their original meanings. She was equally as deliberate when she chose to “wrench back some word power” (Daly, 1978/1990, p. 10) by naming her text examining the practices that patriarchy uses to ensure women’s subordination and to ensure its own survival, *Gyn/Ecology: The Metaphysics of Radical Feminism*. Daly (1978/1990) explained her choice in this way,

It was quite near the beginning of this writing process when the Moment of the title of this book arrived. It popped into my mind seemingly out of nowhere. The spelling was not immediately clear to me, even though the sound of the word was clear. It would be, I knew, either *Gyn-Ecology* or *Gyn/Ecology*. Within a short time, it became clear that the slash, not the hyphen, was right. I really wanted to slash the male-controlled/woman-controlling “science” of gyn[a]ecology. (p. xvii)

Daly (1978/1990) claims that she chose this title to highlight that fact that “most gynaecologists are males [which] is itself a colossal comment on ‘our’ society ... [and] ... is a symptom and example of male control over women and over language, and a clue to the extent of this control” (p. 9).

Through the act of reclaiming for words their original intent and meaning, and through the act of creating neologisms, Daly highlighted the function of language as a vehicle via which patriarchy has been transported from one generation to the next. She maintains that our language is underpinned by the cultural and social assumptions necessary to maintain patriarchal power and that as we use our language we unconsciously internalise patriarchal values and thereby ensure that they are perpetuated (Daly, 1978/1990, p. 18). As philosopher, writer, and speaker, Alan Watts (1966/1989) observes, “we seldom realise ... that our most private thoughts and emotions are not actually our own ... [f]or we think in terms of languages and images which we did not invent, but which were given to us by our society” (p. 70). In this way, the machinations of patriarchy, ‘seen yet unseen’ — *gesehen noch ungesehen*, fuel the thinking and speaking that animates politics, religion, economics, education, and culture, as those phenomena within which the ‘Being’ and the worldviews of men and women within human life-worlds are birthed, nurtured, assimilated, and perpetuated. It is also this thinking and speaking that shapes for women, the nature and the experience of their *Frausein* — their ‘Being-Woman-in-the-world’.

Commenting on Daly’s desire to purge language of the patriarchal sentiments which permeate it at every level, Jennifer Rich (2007) asks the question — “how can anyone escape the mental fetters of thousands of years of conventional thinking and meaning without seeking a new language?” (p. 70). Rich (2007) claims that Daly’s response to this question is twofold — not only does she “instantiate a new vocabulary”, she develops with it, “a new epistemology — a new way of thinking about women’s experiences both in the past and in the present” (pp. 71–72). This new way of thinking seeks to reclaim and to celebrate the authentic ‘her-story’ of ‘crones’ and ‘hags’, past and present, by embracing “the tradition of ... hag-ography” which has as its starting point “woman-

identified writings” in the form of “chrone-olog[ies] and chrone-ographies” (Daly, 1978/1990, pp. 16–17). Daly maintains that in and through the purposeful actions of writing and recording, creating and studying, women can break the silences of the past, live “in existential courage” and reclaim the power that is inherent in the stories from their life-worlds (pp. 16–17). Rather than simply “add[ing] women ... and stir[ing]” them ‘into-the-mix’ (Wiesner-Hanks, 2011, p. 1) of male historical categories which promoted male experience as universal, through the action of un-burying, revealing, and foregrounding women’s voices and stories, the power of patriarchy can be unmasked, diminished and rendered obsolete (Daly, 1978/1990, p. 21). Compositions in the ‘hagographic’ tradition allow the question of the meaning of ‘Being-Woman’ — *Frausein*, to find authentic expression as the entity that is woman “can show [her]self in [her]self and from [her]self ... in [her] average *everydayness*” (Heidegger, 1927/1962/2008, pp. 37–38). The concept of ‘everydayness’ means that “whenever [*Frau*]sein tacitly understands and interprets [her] Being, [she] does so with *time* as [her] standpoint (Heidegger, 1927/1962/2008, p. 39). Heidegger (1927/1962/2008), stressed that the question of the meaning of Being must be approached phenomenologically with the imperative that we turn “to the things themselves” (pp. 49–50) for, “every disclosure of Being” is a disclosure of transcendental phenomenological truth, “*veritas transcendentalis*” (p. 62).

As a way of ‘doing philosophy’, phenomenology has undergone many transformations since it was first introduced “at the dawn of the [twentieth] century” (Sokolowski, 2000, p. 3) by Husserl (1859 – 1938) in his two volume, *Logical Investigations* (1900, 1901). The “pathbreaking work” (van Manen, 2014, p. 72) of Husserl and those who followed him, including “disciple ... colleague, and later rival” (Sokolowski, 2000, p. 3), Heidegger, signified the beginning of a movement within philosophy that has become “a living body of practices ... that constantly reinvents itself” (van Manen,

2014, p. 72). van Manen (2014) claims for phenomenology “a dynamic impulse of continuous creativity” — a creativity that refuses to be stymied or boxed in by prescriptions which govern what can or cannot belong to the traditions that have come to constitute phenomenological philosophy (pp. 72–73). It is this pliability of phenomenology, along with the preeminence that it gives to “rich descriptions of experience ... [as the] departure point[s] for phenomenological analysis” (Rehorick & Bentz, 2008, p. xvi), and its understanding of human persons as “agent[s] of truth” (Sokolowski, 2008, p. 1) that makes it the most appropriate method of inquiry for my interrogation of *Frausein* “in her average everydayness” (Heidegger, 1927/1962/2008, p. 38). My interrogating will be guided by the spirit of ‘hagographic’ writing, and in particular, by its aim of “break[ing] the silences of the past, living “in existential courage” (Daly, 1978/1990, pp. 16–17) and reclaiming the power that is inherent in the stories of ‘Being-Woman’, *Frausein*, in life-worlds imbued with and shaped by patriarchal ways of thinking, speaking, being, and doing.

In the spirit of ‘hagographic’ writing

There is nothing more akin to a sacred entrustment than the intentional turning of my gaze towards the lives of my ‘foremothers’ as that which marks the entry point for my journeying into the realms of ‘hagographic’ writing. These are the women, most of whom I know not, yet whom I honour, for it was their generativity in long ago and forgotten times, that has given form to my life and to my ‘Being-Woman’, my *Frausein*. What began as a very ‘regular’, and rather mechanical genealogical exercise of simply collecting names, and birth and death dates, for my ancestors, and adding them to a family tree diagram, gradually transformed into what has become an overwhelming desire to know the women who answered to the names that I recorded on paper. Yet, how can one ever really know the depth of mystery that is a living human being, let

alone one whose living is long past, and with whom I have never been acquainted except as ‘the’ name in ‘their’ box on my family tree? And, how can one avoid disappointment if the name and the life, and the imagined and even idealised ‘Being’, do not match up? I smile to myself as I recall seeing a photo — the only photo that has been uncovered to date — of my great grandmother who was named Clara. Ever since I read Johanna Spyri’s, *Heidi* (1880), when I was a little girl, I have carried an image in my mind that associates the name Clara with a very pretty, fair skinned girl (or woman) with long blonde hair and rosy cheeks. As the name seems to have faded in popularity and I had not met any Clara’s to challenge my ‘Heidi-an ideal’, I imagined ‘my Clara’ in this way too. I remember that it took me some time to digest the Clara who was looking out of the photo at me like a startled rabbit looks into the headlights of an oncoming car — as every picture tells a story, the first story that this picture told was a story about how rare and bewildering an experience it was in the ‘everydayness’ of the lives of ‘ordinary’, working-class folks, who lived in the ‘backblocks’ of country Queensland, to ‘sit’ for a photographer at the turn of the twentieth century. Beyond this, looking into Clara’s face, it was her angular features, her pale complexion darkened by years of exposure to the harsh Australian sun, and her very dark hair, tied back tightly in a bun as was the custom of the day, that shattered my idealised imaginings about what ‘my Clara’ looked like. For a moment or two, all of my thoughts were suspended as I struggled to reconcile the real Clara with my imagined, idealised and ‘Heidi-ised’, Clara. It was the reflection on this experience that allowed me to make sense of Gadamer’s (1960/1975/1989/2013) claim that “experience is a process ... [that] is essentially negative” because,

if a new experience of an object occurs to us, this means that hitherto we have not seen the thing correctly and now know it better ... It is not simply that we see through a deception and hence make a

correction ... We ... gain better knowledge through it, not only of
itself, but of what we thought we knew before.

(Gadamer, 1960/1975/1989/2013, pp. 361–362)

This ‘negative’ experience of studying ‘the’ photo of my great grandmother for the first time, allowed me not only to ‘see’ ‘my Clara’, but it also created within me the realisation that if I am to honour my ‘foremothers’ impeccably, as I ‘meet’ each one of them, I must consciously suspend judgment, withdraw from the natural attitude (*epoché*) and examine each *Frausein* as she is revealed to me in my consciousness (Husserl, 1900/1913/1970/2014, Loc 7462 of 8014).

I am driven in this ‘hagographic quest’ by a desire to really know, to connect with, to dwell in the energy of, and to understand the life stories of the women who have gone before me — women who laughed and cried, felt love and grieved over loss, harboured hopes and dreams, failed and experienced regrets, worried about their children and going grey, cooked cakes and tended their gardens, washed clothes and polished the floors, dressed-up for special occasions and dressed-down when no-one was around, women just like me. I want to transform their ‘Beings’ from inanimate and lifeless words on paper, into real, living, breathing, feeling women who collectively have given ‘birth’ to my existence, my ‘Being-Woman’. I have come to understand my *Frausein* as that which is part of the continuum of unfolding *Frauseins* of all the women who have gone before me and whose collective memories “literally make up [my] own flesh, their every detail packed tightly away within the twists and turns of [my] DNA” (D’Aoust, 2008, Loc 24 of 1200). Their lives, and the lives of all women, have been what writer and cultural anthropologist, Mary Catherine Bateson (1990), describes as “discontinuous and contingent” (p. 13) for women’s lives everywhere, have been and continue to be, intrinsically moulded by,

the physical rhythms of reproduction and maturation ... the shifts of puberty and menopause, of pregnancy, birth, and lactation, the mirroring adaptations to the unfolding lives of children ...the ebb and flow of dependency, the birth of grandchildren, the probability of widowhood. (Bateson, 1990, p. 13)

Bateson (1990) highlights the aspect of *Frausein* that has as its source, the indissoluble connection between her 'Being-Woman', her body, and her biological rhythms. As Paul Ricoeur (1990) observes, "possessing bodies is precisely what persons do ... what they actually are (p. 33). For women, this body is not only the "place of belonging", the 'place' in which her 'self' "finds its anchor" (Ricoeur, 1990, p. 319), it is also the place from which her *Frausein* ascends. Connected intimately and indissolubly to *Frausein's* physical and metaphysical 'being' is the role that her body plays in conceiving, nurturing, and giving birth to new generations – a role which can seemingly take the control of the body and the 'Being-of-Woman' 'out of her own hands'. Comic, yet serious at the same time, American television weatherman, actor, and author, Al Roker (2000/2001) speaks of his experience of his partner's 'carrying of' his child in this way,

In the pregnancy process, I have come to realise how much of the burden is on the female partner ... I know the stork doesn't bring the baby and drop it down the chimney ... the female partner has a lot of work ahead of her ... She's got a construction zone going on in her belly. She's doing all the heavy lifting ... [she's] bearing the brunt ... (pp. 152–153)

It is that aspect of the "average *everydayness*" (Heidegger, 1927/1962/2008, pp. 37-38) in the *Frauseins* of my women ancestors that revolved around the bearing, the rearing, and more often than I could ever have imagined, the burying, of children —

sometimes followed closely by the burying of the mother — that has had a profound and lasting impact on me. While in today’s world the reality that ‘being born’ a female can be a very dangerous thing because of poverty, violence, economic enslavement, unequal access to education, health, housing, and other resources (see Chapter 1, p. 35), I came to realise that while all of these have been a part of women’s stories historically as well as today, the addition to this ‘mix’ of pregnancy, birth and postpartum health has had, and continues to have in some parts of the world today, significant implications for the life-worlds of women. To be born female meant that in order to fulfil the role that biology exclusively reserved for her, each time she fell pregnant, her life literally ‘was on the line’ — I cannot even begin to imagine the fear and the dread that women must have felt as the time of their ‘confinement’ drew near. Medical writer and journalist Randi Epstein (2010) aptly named a chapter in her book examining the history of childbirth from “the Garden of Eden to the Sperm Bank”, *Dying to Give Birth: Maternal Mortality in the Twentieth Century*. The stories that she tells of women dying as a result of giving birth are chilling. One cause of death postpartum was Childbed or Puerperal fever (*Puer*, Latin for “child” and *parus*, “to bring forth”) (Epstein, 2010, Loc 753 of 7607) which “killed women delivered by midwives and women delivered by doctors” alike, as,

Typically, fever struck within days of delivery, followed by sharp pains that radiated from the belly upward. Autopsies revealed thick fetid pus suffocating the ovaries, uterus, and abdomen. New mothers rotted away ... doctors were utterly baffled. How could healthy women die so suddenly? It was as if childbirth consumed them ... There was no way to know who was going to catch the illness, who would survive, and who would go from delivery room to morgue. (Epstein, 2010, Loc 765 of 7607)

I must digress here, for I cannot move on from a discussion of Puerperal fever, the fever linked to “bringing forth children” (Epstein, 2010, Loc 753 of 7607) without pausing to pay homage to my ‘foremother’, Margaret, who died on November 15, 1865 — the official cause of her death being Puerperal Peritonitis. Margaret was thirty-seven years old. The baby boy that she had given birth to eleven days earlier did not survive, and on the tenth day after her death, he too was buried. At the age of eighteen in 1846, she had married Lawrence, a cotton weaver by trade. I know that she had not had the opportunity to learn to read or to write for it is her ‘mark’ that appears in the place reserved for signatures on her marriage certificate. Margaret gave birth to her first child, a baby girl called Eliza, in 1847. When Eliza died at the age of two in 1849, Margaret had already given birth to her second child — another daughter, Mary. Thus began for her a cycle of ‘births-deaths-more births’ until the final birth, whose death, she did not survive long enough to grieve. In the nineteen years between her marriage and her death, Margaret birthed nine children and buried six. Having left Lancashire at the height of the Cotton Famine (1861 – 1865), she did not live in her new land, Australia, long enough to know that the leaving behind of her dead children in their resting places in a Lancashire churchyard, the saying goodbye forever to all of her kinfolk, and the taking of the great risk of sailing from one end-of-the-earth to arrive at an end that was unknown and completely foreign to anything that she knew or could have imagined, with dreams of establishing a much better life, had been ‘well worth it’. Just as I cannot even begin to imagine what my great-great-great granddaughter will be like, what she will look like, where she will live, what will be the circumstances of her life, I am sure that this was the same for Margaret, but, as her great-great-great granddaughter, I have enjoyed the ‘better life’, a life that she could never have imagined, so I thank her — and Lawrence too, for daring to move so far from the world of their birth and into the unknown world that, because of them, I know so well. Margaret’s story of ‘Being-

Woman’, her *Frausein*, was intimately linked to the cycle of seasons of a woman’s life. This journey through these ‘seasons’, which lasts longer for some than for others, is eloquently described in the foreword that Tony Evans wrote for his wife, Lois Evan’s (2000/2013) book, *Seasons of a Woman’s Life*,

I have watched her move through the seasons of a woman’s life ...
seen her endure with strength the trials of winter ... seen her grow
and flourish in the beauty of springtime ... seen her struggle in the
heat of summer, and ... seen her change with the cool of [autumn].

(in Evans, 2000/2013, p. 11)

Margaret’s ‘Being-Woman’, her *Frausein*, was “laced with the blood, sweat, and tears of real life” (Evans in Evans, 2000/2013, p. 11) — a real life which, as Bateson (1990) described, was “discontinuous and contingent” (p. 13). It is the power of ‘hagographic’ (‘woman-identified’) writing that has allowed me to eradicate some silences of the past and to give voice to the *Frausein* of Margaret “in [her] average *everydayness*” (Heidegger, 1927/1962/2008, p. 38). I know that the meaning and purpose of her living and her dying continues to be revealed in and through the lives of her descendants. By turning my attention “to [her] issues ... I [have] turned [her] from a ghost [a name on a family tree diagram] into an ancestor” (D’Aoust, 2008, Loc 213 of 1200) — a woman who died through the very act of giving life.

Patriarchal control over the ‘being’ of *Frausein*

As with every other aspect of human life-worlds and as Daly (1978/1990) highlighted in the title of her book, *Gyn/Ecology: The Metaphysics of Radical Feminism*, the realm over which women by nature of their ‘design’ had exclusive claim — childbirth, was commandeered by what Epstein (2010) refers to as “men with tools” (Loc 323 of 7607).

She claims that ‘pre-forceps’ births were ‘women only’, ritualised, social, and spiritual events. This situation was gradually reversed in the late 1500s when the Chamberlen family of doctors quickly gained a reputation for “getting the baby out safely and keeping the new mother alive, thanks to their secret tool” – the obstetric forceps whose design they guarded closely (Epstein, 2010, Loc 323 of 7607). While there can be no doubt that the forceps wielded by “man-midwives” (Loc 380 of 7607) represented a great advancement from the gruesome gadgets and procedures that had previously been used to remove babies (often dragged out in pieces) who were stuck in the birth canal (Loc 345 of 7607), patriarchy, ‘seen yet unseen’, *gesehen noch ungesehen*, was ‘at work’ as this represented the beginning of the male defined and male dominated field of medicine, that we know as Obstetrics and Gynecology. This ‘conquest’ has been made complete for as Barbara Ehrenreich and Deidre English (1975/2010) claim in their book, *Witches, Midwives and Nurses: A History of Women Healers*, “the medical profession is not just another institution which happens to discriminate against [women]: it is a fortress designed and erected to exclude us” (p. 99). Commenting on the ‘state of play’ in the health care system in the United States, they claim,

health care is the property of male professionals. [Most] doctors ... are men, as are almost all the top directors and administrators of health institutions ... [T]he majority ... of health workers are women — but we have been incorporated as *workers* into an industry where the bosses are men. We are no longer independent practitioners known by our own names, for our own work. We are, for the most part, institutional fixtures filling faceless job slots: clerk, dietary aide, technician, maid. (Ehrenreich & English, 1975/2010, p. 26)

Historically, the extent of patriarchal control over *Frausein’s* biological Being extended beyond the confines of the birthing-chamber to include “the right to control the

sexuality and the reproductive functions of women” (Lerner, 1993, p. 5). Historian, Linda Gordon (1974/1976/1990/2002), claims that while the connection between social patterns of sexual activity and female activity are complex, they are closely related.

In particular, she notes,

there has been an especially strong connection between the subjection of women and birth control – the latter has been a means of enforcing the former and conversely there has been a strong connection between women’s emancipation and their ability to control reproduction. (Gordon, 1974/1976/1990/2002, p. 8)

The practice of birth control may be an old one, but the notion that women have the right to control their reproductive capacity is a relatively new one. In the not too distant past, the practice of birth control was stigmatised on moral and religious grounds and was considered so illicit that information on the subject was “whispered, or written and distributed surreptitiously ... and birth control advocates ... served jail terms for violation of obscenity laws” (Gordon, 1974/1976/1990/2002, p. 7). While it is still not a universal right for women, the right to access safe methods of birth control and the right to control their own fertility, has been recognised as an important way of empowering them and promoting their struggle for social justice and human dignity (Shalev, 1998). The act of denying women the right not only to control, but also to access knowledge about and to gain understanding of their biological Being as that which their *Frausein* knows intimately — historically, and in the present — is perhaps the most arrogant of all patriarchal impositions of the male right to ‘rule’ over women. It is somewhat ironic that the expectation that all women embrace motherhood as their natural destiny is situated in the reality that it is “mostly or exclusively men [who] decide the policies and laws that regulate women’s reproductive choices (Jaggar in Tong, 2014, p. 110).

I find myself returning to and nodding in agreement with Smith's (2013) observation that "there's never been a better moment ... to be born female" (p. 8). More than any other time in history, the fact that women have the capacity to be self-determining and to make educated choices about childbearing and childrearing and the fact that their *Frauseins* are no longer captive of that which is intrinsic to their nature, should suggest that the influence and control of patriarchy has diminished. But, for some reason, it "doesn't feel like that ... it [is] still uncomfortable to be a woman" and the public world still "makes us feel ... anxious, marginal, [and] unwelcome" (p. 9). The words of singer, Helen Reddy's 1972 anthem, celebrating the triumphs of the feminist movement and the steps that women had taken towards achieving equality,

I am woman, hear me roar ... In numbers too big to ignore ... And I know too much to go back an' pretend ... 'Cause I've heard it all before ... And I've been down there on the floor ... No one's ever gonna keep me down again. Oh yes, I'm wise ... But its wisdom born of pain ... Yes, I've paid the price ... But look how much I've gained ... If I have to, I can do anything ... I am strong I am invincible ... I am woman ... (Burton/Reddy, 1972)

seem strangely at odds with these lyrics from Jordin Sparks' 2011 song which bears the same title,

I am woman ... Yes I am ... Ain't nobody else can do it like we can ... It ain't easy walkin' in stilettos ... But somebody gotta do it ... It's so rigorous doing what I do ... always on point, always on cue I need fashion ... elegance is a passion ... I built this body to relax it ... Don't need to talk I speak with actions ... I've perfected the laws of attraction ... I'm the whole package plus satisfaction ... I am woman. (Pierre, Josiah & Tedder, 2011)

Even taking into account the almost forty years that have elapsed between the production of the video clips for both of these songs, it is impossible not to notice a stark contrast between the dress and the style of performance of these two women singing about the 'Being of Woman-in-the-world'. Patriarchy, which is firmly entrenched in all cultural systems, cannot cope with women who 'roar' and as Jacqueline Rose (2014), Professor of Humanities at the Birkbeck Institute for the Humanities at the University of London asserts, it has been "very efficient in countering the noise of feminism with epithets — 'shrill', 'hysterical' — intending to send women's voices scurrying back, abject, underground" (p. 5). She contends that the backlash against feminism and the promotion of the 'ideal' woman, and increasingly the 'ideal' young girl, as a highly sexualised 'Being', is,

not just aimed at restoring the ascendancy of man in the material world, but also, and no less forcefully, directed at women's speech. An outspoken woman is a threat, not just because of the content of what she says, the demands she is making, but because in the very act of speaking, her presence as a woman is too strongly felt.

(Rose, 2014, p. 5)

The projection of the image of women as those who have 'perfected the laws of attraction' and who have been able to produce a 'whole package that satisfies' is symptomatic of the ascendancy of the phenomenon that is the sexualisation of women's and young girls' bodies — a phenomenon that seems to be increasingly finding comfortable places to rest in contemporary cultures. "There is nothing new under the sun" and this is not new, but rather a new manifestation of patriarchy, 'seen yet unseen' — *gesehen noch ungesehen*. As Rose (2014) states, the focus on women's 'looks' and the objectification of their bodies is just another "form of lethal control" according to which women are 'told' that their bodies must not only be perfect, but that they must

also shrink them to the point where they more or less disappear (p. 5). Maria Mies (1998) refers to this as the process whereby women's bodies have become "alienated from them and ... turned into objects for others, [they] have become 'occupied territory'" (p. 25). I think that herein lies another of the reasons why Smith (2013) still feels "uncomfortable" about being a woman in a public world that still "makes us feel ... anxious, marginal, [and] unwelcome" (p. 9). Oddly, it is to the world of Science that I will turn as I offer an answer to Smith's conundrum, for it is in this world that I believe I have found a model that allows me to understand the pendulum swings in movement both forwards and backwards for women, for their *Frauseins*, in their quest to have restored to them their rightful place beside men as 'equal', rather than as 'other'.

Chapter Four

A NEW WAY OF SEEING – EINE NEUE ART DES SEHENS

It is difficult to see the picture when you are inside the frame.

(Author unknown)

Every picture may tell a story, but for those ‘captured’ inside the picture, “inside the frame”, ‘in moments in time’, there really is no way of knowing, comprehending, or understanding the ‘whole’ story, for their vision, their ‘seeing’, is restricted by the boundaries of the frame — that rigid and inflexible structure which envelops them and limits their ability to move freely beyond that in which they are effectively corralled. For those who live within, the frame functions to limit their possibilities and potentials in much the same way as the cave in Plato’s account of *The Allegory of the Cave*, functioned to prescribe reality for those who dwelt therein. Plato’s story line revolves around a group of people who have never seen sunlight because they have lived their whole lives deep inside a cave. It is not just sunlight, however, that they have not seen, because they have lived “since childhood with chains on their legs and necks ... so that, because their bonds ma[d]e it impossible to turn their heads they [we]re able only to look forward” (Plato in Spyridakis & Nystrom, 1997, p. 119). They could see light which came from a fire burning in the distance behind them. In front of them was a long wall, “which resemble[d] the low screens which puppeteers put up between themselves and their audiences and above which they show[ed] their puppets” (Plato in Spyridakis &

Nystrom, 1997, p. 119). Out of sight of the ‘prisoners’ hid a group of people, who like puppeteers, paraded a range of “vessels ... and statues of men and other animals made of stone and wood and material of every kind” (Plato in Spyridakis & Nystrom, 1997, p. 120), which due to the light from the flame of the fire, cast shadows on the wall in front of them. The ‘prisoners’ watched the stories in the shadows unfold and because this was all that they had ever seen, they “believe[d] reality to be nothing other than the shadows of the objects” that appeared before them on the wall (p. 120).

Like the ‘prisoners’ in Plato’s cave, men and women, past and present, have been shackled ‘within the frame’ of cultures, that have enshrined and made sacrosanct, the assumptions which underpin patriarchy — that men are superior to women and because of this should rule over them (hooks, 2000, p. 9). Women have always experienced their *Frausein*, their ‘Being-Woman’, within this patriarchal ‘frame’ — a ‘frame’ which has actualised itself as their ‘frame of reference’, dictating to them the criteria that they should use when making judgments about themselves, other women, their relationships with others, their ‘being’ and all of their ‘doing’. Conversely too, it was, and continues to be, through this ‘frame of reference’ that judgments were, and are made about them. Frances O’Connor and Becky Drury (1999) in their book, *The Female Face in Patriarchy: Oppression as Culture*, claim that patriarchy creates in women a ‘frame-of-mind’ which reinforces patterns of dependency and passivity, and which “robs them of their full personhood” (O’Connor & Drury, 1999, pp. 7–8). To stress what they consider to be the pervasive and detrimental impact that patriarchy, ‘seen yet unseen’, *gesehen noch ungesehen*, has had, and continues to have on women, O’Connor and Drury (1999) liken the impact of its entrenchment into human cultures — human life-worlds everywhere

— to the toxic, and sometimes lethal effect that carbon monoxide has on human beings,

Patriarchy, like carbon monoxide is insidious because it is colourless, odourless, and invisible. The human body does not detect the presence of carbon monoxide: it interprets the gas as oxygen. Likewise, women are not even aware that they are absorbing patriarchy into their systems. As with the air they breathe, they take the patriarchal system for granted, [they] rarely think of it at all ... (p. 6)

Human life-worlds and human ‘frames-of-reference’, have at their core, the hard-wired mechanisms of patriarchy, which operate to limit our vision and blind us to other possibilities, other ways of ‘Being’, for all human ‘living’, ‘being’, and ‘doing’, occurs ‘inside the frame’ that has been constructed by patriarchy. Since we are all ‘inside the frame’, and our vision is limited by the frame, it is difficult for us to ‘see the picture’ of the full extent of patriarchy and how it works in ways which are ‘seen yet unseen’ — *gesehen noch ungesehen*.

I have always struggled to understand how this situation could have developed, and as a *mulier quaerens intellectum*, I have been seeking an explanation that would satisfy my wonderings about how it could come to pass that patriarchy has not only survived, but has thrived — co-opted women to act as agents in their own oppression, continually transformed itself, used subterfuge to avoid exposure, and if necessary, ‘exterminated’ anything that threatened to diminish its flourishing. As seems to have often been the case in my life, answers to problems, riddles, and puzzling questions, appear when I least expect them, and in the most surprising of ways — and an answer to the problem,

the riddle, the puzzling question of the endurance of patriarchy presented itself to me when I literally ‘wasn’t looking’.

An encounter with a ‘must read’ book

The prospect of a ‘day out’ — of the classroom — always promised to be a pleasant interlude from the ‘day-in-day-outed-ness’ of the routines of my work in front of the blackboard, which really was a white board by the late 1990s when this ‘day out’ took place. On days such as the one of which I speak, I got to meet interesting people, share ideas, participate in ‘big-picture’ thinking — and, to escape the ‘tyranny of the bell’, the clanging of which ordered my day and demanded movement of military-like precision on the part of both teachers and students alike. If, “our lives unfold like dominoes [and] if every piece that falls in an action ... creates a reaction” (Cimei, 2009, p. 13), then I could never have anticipated the outcome of ‘the’ reaction that was precipitated by my action — which, in my remembering, constituted nothing more than a passing comment about the content of the unit on feminist theology that I was studying. In my recollecting this ‘event’, an action that Sokolowski (2008) describes as “engaging imaginative displacement” (p. 141), I wonder that my memory has not been selectively censorial — perhaps, given that on occasions, I am not averse to a ‘soap box’, I may well have been about to launch into the “Hear ye! Hear Ye! Hear Ye!” that preceded the announcements made by Town Criers in days of old. Perception aside, it is the ‘reaction’ that my ‘action’ precipitated, and the outcome of that, which was pivotal in the ‘revealing’ to me of ‘a new way of seeing’, *eine neue Art des Sehens*, the question about the tenacity of patriarchy.

To this day, the events that unfolded remain one of those ‘things’ that happen in life seemingly for ‘neither rhyme nor reason’, but whose impact is profound. I vaguely recollect that it was while I was ‘waxing eloquent’, that one of the group gathered, left the room — but, it is what happened next that is etched in the archives of my memory. He returned with a book which he presented to me saying, “You must read this”. The cover of the book gave away no clues as to its contents, for its dustjacket — that which is often more important than the cover because “it is designed by an artist to be eye-catching and to project a conscious and subconscious message about the contents” (Doyen, 2006/2007) — had, I guessed by looking at its state, been long gone. My colleague told those of us gathered around the table the ‘story’ of the book and how it had ‘found him’ — already in this rather dilapidated state. He had recently been to a conference in New York, and as you do when you are at a conference in New York, after hours, you take on the guise of a tourist. So it came to pass that he was on the subway heading from his hotel in Times Square to Yankee Stadium to take in a baseball game, when a fellow traveler disembarking from the carriage, handed him ‘the’ book, saying, “You must read this”. Like Alice, who in her ‘adventures in Wonderland’, had “got so much into the way of expecting nothing but out-of-the-way things to happen”, I found myself thinking, “curiouser and curiouser” (Carroll, 1865/2007, pp. 20-21). It is not every day that a stranger literally places a book in the hands of a tourist, with the instruction to “read it”, and it is not every day that I am out-of-school, nor is it every day that I engage in conversation about women in theology. Yet, it was on this day, that an action and a reaction brought together the convergence of all of these possibilities. I realised that I must read ‘the’ book that had, thanks to my colleague and his conference in New York City, ‘found’ its way to me, here ‘down under’, in Australia — and I did read the book, and ‘the reading’ gave birth in my consciousness, to a ‘new way of seeing’, *eine neue Art des Sehens*, the ‘why’ and the ‘how’ of the tenacity of patriarchy.

Turning to the title page, the name of ‘the’ book, *The Paradigm Conspiracy: Why Our Social Systems Violate Human Potential — And How We Can Change Them* (Breton & Largent, 1996), revealed itself to me. I know that my ‘seeing’ of this title that had hitherto been hidden from me, “involve[d] a mixture of the present and the absent ... [for] my perception, my viewing, [wa]s a mixture of filled and empty intentions”, and therefore, my activity of perceiving was also a mixture of what was present and what was absent (Sokolowski, 2000, p. 17). What first and foremost was present to me was the word ‘conspiracy’ — with reluctance, because I would like to think that I ‘know better’, I have to admit that there is nothing like the word ‘conspiracy’ to ‘grab my attention’. It seems, however, that I am not alone in being captivated by the prospect of a good conspiracy theory, for as Cass R. Sunstein (2014), Professor at Law at Harvard claims, “conspiracy theories are all around us” (p. 1) and while most of us “do not accept false conspiracy theories, [we] can nonetheless hear the voice of [our] inner conspiracy theorist at least on occasion ... [for] conspiracy theorising is, in a sense, built into the human condition (pp. 2–3). My interest piqued, I wanted to know what particular conspiracy was to be the focus of this text written by teachers and philosophers, Breton and Largent, who claim that the writing of ‘this’ book that had ‘found’ me and that ‘I must read’, had itself “evolved through ... the conspiracy ... of many people” (1996, p. xi).

A plethora of paradigms

In this moment when the word ‘conspiracy’ was present to me, absent from me was the meaning of the word ‘paradigm’, for while it seems to ‘pop up’ everywhere today, in the early part of the twenty-first century it was only just beginning to make itself known. In

the time between ‘then and now’, it seems to have taken on a life of its own, and has become ‘right at home’ in just about every domain of human thinking and speaking — a simple search of the world wide web reveals the great gusto with which paradigms have been adopted and assimilated into every sphere of human activity ranging from paradigm wealth management, paradigm geophysical, paradigm salary management, paradigm software, paradigm lighting, paradigms for business, primate paradigms, sexuality paradigms, paradigms for education, research paradigms, treatment paradigms, qualitative versus quantitative paradigms, paradigms of international relations, paradigms in sport, and even religious paradigms. Daily newspapers and television news and current affairs programs have also embraced paradigms, and in particular, political reporting often resorts to the use of the word ‘paradigm’, especially with reference to current directions in state and federal politics. During the lead-up to the Australian Federal Election in 2010, references to ‘old paradigms’ and ‘new paradigms’ abounded — Gerard Henderson (2010), Executive Director of the Sydney Institute noted that “there are clear signs that talk about a new paradigm [in Australian politics] is now all the rage”, while Dennis Shanahan (2010), Political Editor of *The Australian* posited that the, “new paradigm look[ed] like old-fashioned politics” and Chris Berg of the Australian Broadcasting Commission pondered, “new paradigm: strange that a phrase coined by Bob Katter could get so much currency” (ABC *The Drum Unleashed*). In 2014, Jonathon Kent of the University of Toronto, titled his critique of the Australian government’s Operation Sovereign Borders policy, ‘The Politics of Australian Asylum and Border Policy: Escaping the Duelling Paradigms’, and Australian Minister for Foreign Affairs, The Hon Julie Bishop MP (2014), titled her speech delivered at the National Press Club, Canberra, ‘The New Aid Paradigm’ and introduced it with the words, “Today I am pleased to launch the Government’s new aid policy and

performance framework, which I do refer to as the ‘new aid paradigm’ ” (Minister for Foreign Affairs).

The realisation that the word ‘paradigm’ could be applicable to so many areas of human ‘being’ and ‘doing’ in all the aspects of their life-worlds, has seen it emerge from the world of scientific academia in which it had its genesis, spread like wildfire, and re-emerge in both likely and the unlikely of contexts. Once ‘released’ into the public domain, it found and continues to find, a ready home in contemporary culture. Its assimilation into everyday usage appears to be not only complete, but to have been accomplished with the fervour that is usually reserved for religious zealotry. As writer and editor, Todd Sallo (1999), observes,

some words take on a life of their own ... They seem to run wild ... seeping deeply into the fabric of popular culture ... One of the best examples in recent memory is the word ‘paradigm’ ... descending far from the hallowed halls of higher education, insinuating itself into everything from government publications to the Oprah Winfrey show ... Politicians hoist it like a sword in order to ... lend earth-shaking importance to their positions or proposals ... [for] a ‘new paradigm’ trumps a ‘good idea’ any day ... [It] became crystal clear that ‘paradigm’ had truly made the big time when it started to appear on bumper stickers ... of Bugs and Beamers alike ... entreat[ing]: ‘Subvert the Dominant Paradigm!’ This may sound good ... But what does it actually mean? (in *National CrossTalk*)

This was the very question, whose answer was absent to me as I opened ‘the’ book that had ‘found’ its way into my hands — a book that I now knew to be about ‘paradigms’ and ‘conspiracies’. I was interested. My attention had been ‘grabbed’. It was time for

both the absent meaning of ‘paradigm’ and the absent reason ‘why’ this book had ‘found me’, to become present through the revealing action of the reading — an “event” through which, Gadamer (1960/1975/1989/2013) claimed, “the content [would] come to presentation” (p. 160).

‘A new way of seeing’, *eine neue Art des Sehens* — a patriarchal paradigm

I did not have to read far to discover that “back in 1962 — so long ago John Kennedy was still alive” (Breton & Largent, 1996, p. 5), American physicist, historian and philosopher of science, Kuhn (1922 – 1996) introduced the word ‘paradigm’ in what is considered to be “not only his best known work, but also one of the most widely read works in the history and philosophy of science” (von Dietze, 2001, p. 1), *The Structure of Scientific Revolutions (SSR)*. Kuhn addressed his essay — in which he “pursued two different, interrelated ... objectives ... first[ly] to do the history of science properly ... [and secondly to] reconstruct the philosophy of science” (Sharrock & Read, 2002, pp. 5–6) — specifically to the scientific community. In the same vein as have so many others in the time since Kuhn’s writing, Breton and Largent (1996) recognised that his proposal about paradigms and their function as the “mental models ... that shape everything [we] think, feel, and do” (p. 5), could also be applied to human systems outside of the scientific community. Thus, they transliterated Kuhn’s (1962/1970/1996) ideas about paradigms and how they work, from a discourse conceived within a scientific ‘frame-of-reference’, into a discourse for their world of social science and philosophy. They were aiming to expose what they consider to be the endemic ‘ills’ of contemporary society and concluded that the “mental models [paradigms] that shape” all of our social systems, rather than working together for our benefit, actually ‘conspire’

to “violate our potential” (Breton & Largent, 1996, p. 5). This violation — this ‘paradigm conspiracy’ — has given rise to what Breton and Largent (1996) claim to be a “global crisis of addictions” (p. 1) to substances such as alcohol and drugs, food and caffeine, and to processes such as addictions to working and winning, perfectionism and shopping, making and spending money, seeking power and fame, sex and gambling, “and even the most lauded activities” of religion and scientific study, academic inquiry and government service (Breton & Largent, 1996, pp. 1–2).

Breton and Largent (1996) attribute direct responsibility for these ‘ills’ to societal paradigms which are no longer working as they should, but, which have woven such an intricate web of deceit and intrigue, that they are able to prevail because we cannot recognise that they are no longer working to liberate our potential, but rather to the contrary, are working to diminish our flourishing. Our non-recognition of prevailing paradigms is directly linked to the way that paradigms function in giving us our ‘frame-of-reference’ — “the blueprint” we use to build our world (Breton & Largent, 1996, p. 5). It is to the paradigm that we look when we seek to discover acceptable ways of “think[ing], feel[ing], and do[ing]” (Breton & Largent, 1996, p. 5), for living within a paradigm implies that we share a commitment to its ‘rules’ (Kuhn, 1962/1970/1996, p. 11). In this way, paradigms, the building blocks of the ‘frames’ that we have constructed around ourselves — ‘frames’ which not only prescribe the boundaries within which the ‘living of our lives’ takes shape, but which also act to restrict our ‘seeing’ of possibilities beyond the ‘frame’ (Breton & Largent, 1996, pp. 5–7) — have conspired to keep us entrapped. We experience our lives the way we do because of the paradigms that we carry around with us — paradigms which “function like the central operating system of [our] consciousness” in the way that they “transform our undefined perceptions into

something we call our experience ... They give us the mental tools to make sense of life and survive in it” (Breton & Largent, 1996, p. 6).

Paradigms, in their ‘coming into presence’ to me, planted the seed for ‘a new way of seeing’, *eine neue Art des Sehens*, the age-old problem of patriarchy. In much that same way as Roam’s (2012) use of pictures made it possible for me to identify aspects of the problem, the riddle, the puzzling question of patriarchy, Breton and Largent’s (1996) interpretation of Kuhn’s theory of paradigms had offered to me a model through which I could discover some answers to my questions about the entrenchment of patriarchy in human cultures. If paradigms constitute the building blocks that human beings use to construct their “map of reality — [their] worldview, life perspective, philosophy”, then it is in and through the intentional identification of our paradigms, that we are able to examine “the blueprints we’re using to build our world” (Breton & Largent, 1996, p. 5). In ‘my new way of seeing’, *meine neue Art des Sehens*, I have come to understand that it is the ‘blueprints’ of patriarchy that give shape to our worlds of politics, religion, economics, education, and culture, the very same ‘blueprints’ that give shape to the ‘Being’ and the ‘doing’ of women, their *Frauseins* —and men and their ‘*Mannseins*’, their ‘Being-Man’ — in their life-worlds.

It was through my reading of ‘the’ book, that had ‘found’ its way into my hands, and through its “content com[ing] to presentation” (Gadamer, 1960/1975/1989/2013, p. 160), that, for the very first time, I could see clearly that cultures everywhere have entrenched within their very being, a patriarchal paradigm, which has been implacable in its prevailing and in its triumphing, even in the face of challenges, historically and in the present. “It is difficult to see the picture when you are inside the frame”, from the

vantage point of the “natural attitude” in which only propositional reflection is possible (Sokolowski, 2000, p. 195). By stepping outside of the frame, however, and looking into the frame, I am able to become “suspended in the phenomenological perspective” and can “contemplate the goings-on” inside the frame (Sokolowski, 2000, p. 195). Just as a completed film is made up of a succession of frames with still images encapsulating single moments in time, so too, do the ‘goings-on’ in each of the frames that I offer for consideration, represent just one moment in the entirety of the succession of ‘still images’ that would be needed to complete the composition of each life story — a moment only, of which, is captured inside each of these frames. Thus, in the spirit of philosophy as “the science of truth” (Sokolowski, 2000, p. 197), I turn to ‘look into’ these ‘frames’ which presented themselves to me for philosophical contemplation about ways in which *Frauseins*, the ‘Being-of-Women’, have been shaped by the ‘blueprints’ of patriarchy.

‘Looking into the frame’ — Hagar and Ishmael Expelled



Picture 28. *Hagar and Ishmael Expelled*. Painting by G. Soper.

(Source: www.Ids.org)

As I ‘look into this frame’ and “contemplate the goings-on” inside (Sokolowski, 2000, p. 195), it is the person of Abraham — or Ibrāhīm as he is called by Muslims — and his actions that first capture my attention, for it is from his person and through his actions, that all of the power within this frame seems to emanate. From Abraham, my eyes follow the direction of his raised arms, and my gaze is drawn into the face of Hagar whose eyes and expression register the despair that must be filling her heart as she is about to be banished from this household to which she had been tethered for so long.

Bewilderment registers in the face of the son, ‘begotten’ by Abraham — Ishmael — as he looks up into face of his mother, the ‘object’ towards whom Abraham’s ‘action’ is directed. And, in the background, could that be a look of triumph on the face of Sarah, as she watches over this scene in which the impending expulsion of her Egyptian maidservant, Hagar with her son, Ishmael, is unfolding? This is an ancient story, but one that appears to have all of the sexual innuendo and intrigue that is more likely to be associated with a twenty-first century television drama than with this story, which is intimately connected with the foundation stories of the world religious traditions of Judaism, Christianity, and Islam. Perhaps the reason why it is a story that seems so familiar today, as it did ‘yesterday’, is because it is a story about patriarchy-in-action — a story about relationships based on hierarchies of power and domination. ‘Power-over-all’ is Abraham’s right as patriarch, and within this patriarchal paradigm, power is meted out by Abraham to his wife, Sarah, who, with Abraham’s blessing is able to exercise ‘power-over’, and determine the fate of, her foreign maidservant, Hagar. It is Sarah’s apparent ‘cruel-heartedness’ towards the vulnerable woman, Hagar, that is perhaps, the most telling aspect of the patriarchal paradigm. As writer, psychotherapist, and Emerita Professor of Psychology, Phyllis Chelser (2001/2002/2009), claims in her book, *Woman’s Inhumanity to Woman*, the fact that women “grow up in the same culture that men do” means that they are, “not immune to that culture” and that, “to the extent that women are oppressed [they] have also internalised the prevailing misogynistic ideology which [they] uphold both in order to survive and in order to improve [their] own individual positions vis-à-vis all other women” (p. 3.)

I first ‘met’ Abraham because his was the name recorded at the beginning of a long list of ‘begots’ that eventually culminated in the ‘begetting’ of Jesus as recorded by the

gospel writer, Matthew, in the New Testament of the Christian scriptures. Abraham's importance is indicated by the fact that his name is the first of the many ancestors of Jesus listed in Matthew's genealogy. Yet, it is in the founding stories of both Judaism and Islam that the role of the great patriarch, Abraham, is pivotal. It is in the Book of *Bereishit* (Genesis) — which, as the name suggests, “is a book about beginnings: the birth of the universe, the origins of humanity, and the first chapters in the story of the people that would be known as Israel (or after the Babylonian Exile), the Jews” (Sacks, 2009, p. 5) — that the story of Abraham, the founder of Judaism is narrated. Within the Jewish tradition, Abraham — '*Avraham 'Avinu*, “Our Father Abraham” — is regarded to be not just the father of the Jewish people, but the founder of Judaism, the first Jew (Levenson, 2012, p. 3).

I must stop myself here, for I am suddenly aware, that in my focus on Abraham as the great Patriarch, I too, am being drawn into the mindset of the patriarchal paradigm, which gives priority to the story of the male. I must consciously choose to shift my focus from Abraham to the women ‘inside the frame’ — Sarah and Hagar — for it is within the frame of the patriarchal paradigm that their story unfolds, and it is the ‘blueprint’ of this paradigm which shapes their experiences of ‘Being-Women’, their *Frauseins*, in the life-world ‘inside this frame’. In this conscious re-turning to focus on their stories, I re-turn to Matthew's genealogy of Jesus. It was not the fact that Matthew could trace Jesus' ancestry back through “fourteen generations in all from Abraham to David, fourteen from David to the exile to Babylon, and fourteen from the exile to the Christ” (Holy Bible, NIV, Mt 1:17, p. 680), that struck me the most, but rather, the lack of women who appeared in this long list of names of ‘fathers of’. Clearly, rather than exalting she who endured the dangerous activity of giving birth to the ‘begotten’, what was of greatest importance was the actual ‘begetting’ — a privilege that belonged to

males. Biblical scholar, Esther Fuchs (2000/2003), claims that the scriptural narratives enshrine and legitimate not only the right of the father to control the mother, but also the right of men to “contain the procreative powers of women” (p. 65). Within the frame of the biblical patriarchal paradigm, this is made manifest in the unfolding of the story of the Jewish people, through narratives which stigmatise equally, women who were fertile and women who were barren — strategies that Fuchs claims serve the dual purpose of undermining a mother’s claim to or rights over, her progeny, and ultimately, “justify[ing] the exclusion of mothers from biblical genealogies” (2000/2003, p. 64).

Looking into this frame showing the expulsion of Hagar and her son, Ishmael, it is more than the tension implicit in the juxtaposition of the fertility and infertility of women that is at play, for it is also the patriarchal paradigmatic narrative about ‘power over’ — Abraham’s power over his ‘barren’ wife Sarah and over Sarah’s ‘fertile’ maidservant, the foreign woman and slave, Hagar, as well as the power inherent in Sarah’s position as legitimate wife of Abraham, which gives her control over the ‘destiny’ of her maidservant and mother of Abraham’s ‘illegitimate’ son, Ishmael. Hagar is doubly weak — not only is she a woman, but she is also a foreign woman whose status is no more than that of a slave. Thus, as the biblical narrative tells us, Hagar was not only powerless in being chosen as a ‘surrogate’ for her mistress, Sarah, she was also powerless in the face of abuse from this same mistress,

Now Sarai [Sarah], Abram’s [Abraham’s] wife, had borne him no children. But she had an Egyptian maidservant named Hagar; so she said to Abram [Abraham], “The Lord has kept me from having children. Go, sleep with my maidservant; perhaps, I can build a family through her”. Abram [Abraham] agreed to what Sarai [Sarah] said. So ... Sarai [Sarah] took her Egyptian maidservant and gave her to her

husband ... He slept with Hagar and she conceived. When she knew she was pregnant, she began to despise her mistress. Then Sarai [Sarah] said to Abram [Abraham], “You are responsible for the wrong I am suffering. I put my servant in your arms, and now that she knows she is pregnant, she despises me. May the Lord judge between you and me.” “Your servant is in your hands,” Abram [Abraham] said. “Do with her whatever you think best.” Then Sarai [Sarah] ill-treated Hagar; so she fled from her.

(Holy Bible, NIV, Gen 16:1 – 6, p. 16)

Professor of Hebrew Bible at the Howard University School of Divinity, Alice Ogden Bellis (2007), claims that the jealousy and fighting between Sarah and Hagar is consistent with the stereotypical view that biblical — and modern women — “are constantly fighting amongst themselves” (p. 70).

It is this conflict between the two women that is an undercurrent in the story as it continues to unfold and we are told that Hagar’s fleeing is interrupted by an ‘Angel of the Lord’ who tells her to “return to [her] mistress and to submit to her” (Holy Bible, NIV, Gen 16: 9 – 11, p. 16). Hagar gives birth to the boy, Ishmael, who is ostensibly Abraham’s heir — until shortly thereafter, his ‘barren’ wife Sarah discovers that she is, miraculously, ‘with child’ and she bears her husband, Abraham, a son, Isaac. Through the ‘bearing’ of the son, the once shamed because she was barren, Sarah, and the one who ‘gave’ her maidservant to her husband so that he could be ‘provided’ with a male progeny, is triumphant in the fulfilment of that role reserved for her as woman and wife — producing the legitimate heir. In this triumphing, and as the story unfolds, we learn that there was no longer room, nor need, for the illegitimate heir, and she who bore him, and, it was to Isaac that Abraham “left everything he owned” (Holy Bible, NIV,

Gen 25:5, p. 23). Genesis, Chapter 25, tells us that not counting Hagar and her son, Ishmael, Abraham “took another wife, whose name was Keturah” who bore him sons (Holy Bible, NIV, Gen 25:1, p. 23) and that, while he “was still living, he gave gifts to the sons of his concubines and sent them away” (Holy Bible, NIV, Gen 25:5, p. 23). Clearly, of all of Abraham’s sons, it is the son that Sarah bears that is the most important of all, yet, although Sarah is given full credit for the birth of Isaac (Holy Bible, NIV, Gen 21, p. 20), the text makes it very clear that she is only ‘the instrument’ and that the miracle is performed for Abraham, in order to establish him as the patriarch ‘of a great nation’. The primacy of Abraham in this story is highlighted in the text, which tells us that, “Abraham gave the name Isaac to the son Sarah bore him. When his son Isaac was eight days old, Abraham circumcised him, as God commanded him” (Holy Bible, NIV, Gen 21: 1 – 3, p. 20). Fuchs (2000/2003), claims that it is in and through the two actions of naming and circumcising, that paternal authority and divine intervention are symbolically conveyed (p. 52). I return once again to the “goings-on” that I see as I ‘look into the frame’, and,

the child [Isaac] grew and was weaned, and on the day Isaac was weaned Abraham held a great feast. But Sarah saw that the son whom Hagar the Egyptian had borne to Abraham was mocking, and she said to Abraham, “Get rid of that slave woman and her son, for that slave woman’s son will never share in the inheritance with my son Isaac ... Early the next morning Abraham took some food and a skin of water and gave them to Hagar. He set them on her shoulders and then sent her off with the boy.

(Holy Bible, NIV, Genesis 21: 8 – 14, p. 20)

Thus, while Sarah and Hagar are pivotal to the story as the ‘founding mothers’ of Judaism and Islam respectively, the importance of their stories is diminished and

overshadowed by the main story of the great patriarch, Abraham. As feminist biblical scholars and theologians, Phyllis Trible and Letty Russell (2006) claim, this diminishing “befits the patriarchal milieu in which these familial faiths developed and continued to flourish” (p. 1). ‘Inside the frame’ of the patriarchal paradigm that dominates the Book of Genesis, women are depicted as, “run[ing] the gamut from helpmate to harlot. The only missing category is hero ... and ... although the women of Genesis include a wide variety of individuals, they share a lack of structural power” (Fuchs, 2000/2003, p. 80), for each must negotiate her way through and around the patriarchal structures which give pre-eminence to the power of the father, husband, father-in-law, or brother (p. 80).

The patriarchal paradigm was not content to leave Hagar ‘inside the frame’ of the world of the Book of Genesis for as religious art historian, Christine Sellin (2006), observes, Hagar was further vilified by the patriarchal prejudices of early Christian writers whose labels for her “ran the gamut” (Fuchs, 2000/2003, p. 8) from troublemaker to sinner, pagan to Jew, heretic to infidel. Hagar’s disgrace and her expulsion from the ‘tent of Abraham’ were used as weapons by the Apostle to the Gentiles, St. Paul, to further denigrate her memory. In his letter to the people of Galatia, he ignominiously portrayed her as an ‘enemy’ of the Christian Church and, using these words, he made complete the denunciation of Hagar, who as woman and slave possessed no power within the frame of the patriarchal paradigm,

... Abraham had two sons, one by the slave woman and the other by the free woman. His son by the slave woman was born in the ordinary way; but his son by the free woman was born as the result of a promise ... [these] women represent two covenants. One covenant ... bears children who are to be slaves: This is Hagar ... But the Jerusalem that is above is free, and she is our mother. ... At that time

the son born in the ordinary way persecuted the son born by the power of the Spirit ...But what does the Scripture say? “Get rid of the slave woman and her son, for the slave woman’s son will never share in the inheritance with the freewoman’s son.

(Holy Bible, NIV, Gal 4: 22 – 30, p. 824)

‘Looking into the frame’ — *The murder of Hypatia*



Picture 29. The murder of Hypatia (Source: Mary Evan Picture Library/Alamy)

Imagine a time when the world’s greatest living mathematician was a woman ... a physically beautiful woman ... who was simultaneously the world’s leading astronomer. Imagine that she conducted her life and her professional work in a city as turbulent and troubled as ... Baghdad or Beirut is today. Imagine such a female mathematician [also] achieving fame... as a philosopher and a religious thinker ... Imagine her as a virgin martyr killed not *for* her Christianity, but *by* Christians ... And imagine that the guilt of her death was widely

whispered to lie at the door of one of Christianity's most honoured ...
saints. Would we not expect to have heard of all this? Would it not be
shouted from the rooftops? Would it not be possible to walk into any
bookstore and buy a biography of this woman? Would not her life be
common knowledge? (Deakin, 2007, p. 13)

Before “contemplat[ing] the goings-on” inside this frame (Sokolowski, 2000, p. 195), my intentionality — my “imagining”, my “perceiving”, and my “orienting” (van Manen, 1990, p. 182) have been ‘captured’ by this statement and these questions which appear in the introduction to mathematician, Michael A. B. Deakin’s (2007) biography of the life of Hypatia of Alexandria (c. 355 or c. 370 – 415 CE). I cannot help but consider the possibility, that, if this were a tale about a man named Hypatos, rather than a woman named Hypatia, it would have been preserved and recorded with immaculate detail, told and re-told, his loss to the world of mathematics rued, and his legacy revered. It was not, however, Hypatia’s achievements as a mathematician, astronomer, and scholar, or the fact that she headed the Neo-Platonist school in Alexandria, nor the fact that she counted amongst her inventions, “the hydroscope (the first laboratory tool for measuring the specific gravity of liquid), a hydrometer, a distillation system, and a plane astrolabe to measure the position of the sun and stars”, which once perfected enabled her to solve problems in spherical astronomy (French, 2008a, p. 222), for which she is best remembered. Instead, it is for her physical beauty and for the heinous nature of her death by dismembering, that her memory lingers on, and her story continues to be told. Thus, I turn to ‘look into this frame’ — a ‘frame’ which represents another manifestation of the patriarchal paradigm — and, as I “contemplate the goings-on” inside (Sokolowski, 2000, p. 195), my eyes are drawn to the face and to the figure of the woman being pelted with rocks and dragged along the ground. It is a scene which suggests the imminent and violent death that awaits her, and of the ultimate humiliation

that her dead body is about to undergo. The woman ‘inside this frame’ is Hypatia of Alexandria. That her murder was greeted by an eerie silence and that no attempt was made to apprehend the murderers (Justice, 2012, p. 9), is perhaps, as much a mystery to me as I ‘look into frame’ as it was for those who could not ‘see the picture’ because they were ‘in the frame’. Yet, once again, I find myself wondering, whether or not the silence that surrounded her murder, would have been as ‘loud’ if the name of the victim was Hypatos and not Hypatia?

It becomes clear that it is the story of her death — stripped, dragged through the streets of the city, dismembered “at the hands of fanatics (probably Nitrian monks) who used broken shards of pottery or, some say, oyster shells, to strip her of her flesh” (Ball, 2001/2007, p. 296) and afterwards, “thr[ew] [her body] in the gutter to await public burning” (Malone, 2000/2001, p. 142) — that has caused her name to live on, and to become “imbued in legend” (Dzielska, 1996, p. 1). Rather than focussing on her significant intellect and contribution to the worlds of mathematics, astronomy, philosophy, religion, and civics, or on the fact that her popularity as a teacher was so great that she was known as “The Nurse” or “The Philosopher” (Anderson & Zinsser, 2000a, p. 62), it is those qualities highly valued in a woman — her beauty, her eloquence, and, her virginity — coupled with the shocking nature of her death, that has captured the imagination of poets and writers in the ensuing centuries. Author, Faith L. Justice (2012), claims that it has been the idea of “the beautiful young pagan scholar murdered by Christian monks in Alexandria” that has been romanticised by historians, novelists, and poets alike. Centuries after her ‘living’ and her ‘dying’, Hypatia’s story was resurrected from the annals of predominantly male history, embellished, and re-shaped, to re-emerge in versions nuanced by authors who would ‘use’ Hypatia to suit their purposes (Justice, 2012, pp. 3-4) — in the eighteenth century, it was her beauty and her

intellect that were used by Protestant apologists to castigate the Catholic Church, in the nineteenth century, the image of Hypatia, who had “the spirit of Plato and the body of Aphrodite” (Kingsley in Justice, 2012, p. 5) was used to lament the passing of the golden age of Greek civility, culture and learning , and, in the twentieth century, New Age pagans, scientists, and feminists laid claim to the story of a woman whose murder was a misogynistic act precipitated by the necessity to silence a woman who could be so influential in her life-world (Justice, 2012, pp. 4–5).

The “bewildering array of fact and fiction” that surrounds her living and her dying (Justice, 2012, p. 3), makes it almost impossible ‘to get to know’ the real Hypatia. Historical records are sketchy too — none of her writings have survived (Anderson & Zinsser, 2000a, p. 62), and accounts of her life in primary sources, appear as ‘subtexts’ to the ‘main texts’ which are male histories. Damascius (c. 460 CE – c. 538 CE), regarded to be the last head of the Neoplatonic Academy in Athens, tells us that Hypatia, daughter of Theon, the geometer and philosopher of Alexandria, wife of the philosopher Isidorus, was herself a well-known philosopher, and of even greater genius than her father (*The Life of Hypatia in Life of Isidore*). Even though she was exceptional, Hypatia is remembered in the context of her relationship with men — and, only because she was exceptional. No mention is made in any primary sources of her mother, and not surprisingly, because in the worldview of the patriarchal paradigm, it is the male who is important, her mother’s identity remains ‘hidden’.

Damascius’ account of the life of Hypatia tells us that she would don “the *tribon*, the robe of a scholar, and thus an essentially masculine item of apparel” (Deakin, 2007, p. 58), and,

... walk through the middle of town and publicly interpret Plato, Aristotle, or the works of any other philosopher ... She rose to the pinnacle of civic virtue ... was both just and chaste and remained always a virgin. She was so beautiful and shapely that one of her students fell in love with her and ... unable to control himself ... showed her a sign of his infatuation. Uninformed reports had Hypatia curing him of his affliction with the help of music. The truth is, that ... she gathered rags that had been stained during her period and showed them to him as a sign of her unclean descent and said, "This is what you love, young man, and it isn't beautiful!" He was so affected by shame and amazement at the ugly sight that he experienced a change of heart and went away a better man.

(The Life of Hypatia in Life of Isidore)

It seems somewhat ironic, that in this very account in which he exalts her, Damascius includes the story of an event in which Hypatia speaks with an apparent disgust about that which is central to her 'Being-Woman', her *Frausein* — her cycle of monthly bleeding, menstruation. Again, I find myself wondering if this is because, even though she was 'exceptional', Hypatia was still, 'at the end of the day', a woman who just happened to be 'exceptional' and whose 'exceptional' circumstances allowed her to move beyond the spheres that the patriarchal paradigm of her time reserved for women. Notwithstanding this fact, it is clear that Damascius cannot help but admire Hypatia as a woman of intellect who can readily embrace those domains which were usually reserved for men — the worlds of mathematic, astronomy, and philosophy, and the public world.

Not all primary sources, however, are so flattering, and not surprisingly, given the increasing androcentism and misogyny that was manifesting itself in the fledgling

Christian Church whose influence was increasingly dominating intellectual, social, and political spheres of life, John, Bishop of Nikiu, and general administrator of monasteries in Upper Egypt in the late seventh century, wrote disparagingly,

And in those days, there appeared in Alexandria, a female philosopher, a pagan named Hypatia, and she was devoted at all times to magic, astrolabes, and instruments of music, and she beguiled people through (her) Satanic wiles. And the governor of the city honoured her exceedingly; for she had beguiled him through her magic. And he ceased attending church as had been his custom.

(Chronicle, #84.87-84.88)

Just as St. Paul had vilified the memory of the woman, Hagar, John, Bishop of Nikiu vilifies the memory of the “female philosopher”, Hypatia. For a moment, I must digress as my ‘contemplating’ rests on his use of the phrase, ‘female philosopher’. The fact that John of Nikiu finds it necessary to preface ‘philosopher’ with the word ‘female’, suggests to me, that this in itself is representative of the understanding of the patriarchal paradigm, according to which the norm in terms of philosophers was ‘male’. As a ‘female philosopher’, Hypatia, therefore was an ‘exception rather than the rule’ — and, this would have made her a very visible target for those ‘within the frame’ who considered that she had transgressed the unwritten laws which prescribed for women what were acceptable domains for their endeavours. Vilification of Hypatia in life was not enough for John of Nikiu, whose account of her death, concludes with the ‘raising-up’ of the status of one of “Christianity’s most honoured ... saints”, and one “at [whose] door, [it] was widely whispered” guilt lay (Deakin, 2007, p. 13) — the patriarch Cyril,

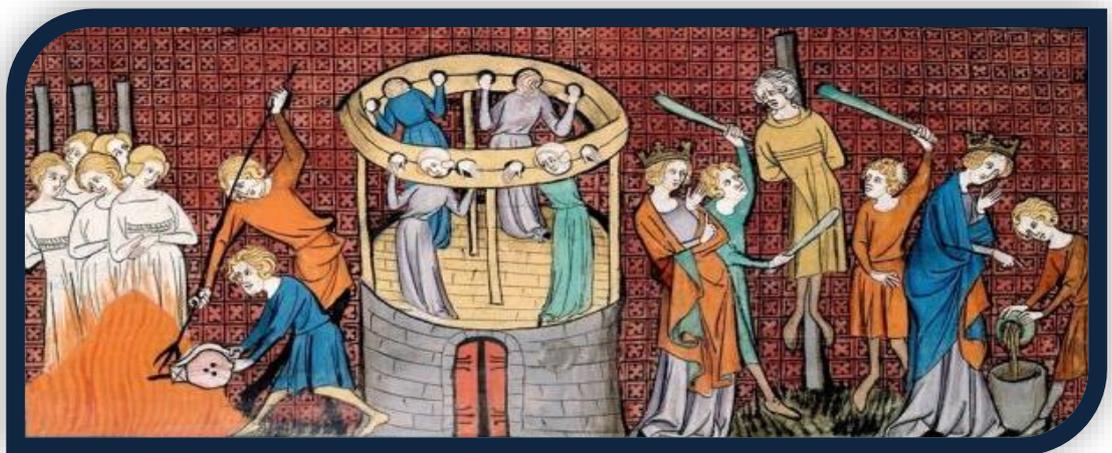
A multitude of believers in God arose under the guidance of Peter the magistrate ... a perfect believer in all aspects in Jesus Christ ... and when they learnt where she was, they proceeded to her and

found her seated on a (lofty) chair; and having made her descend, they dragged her along until they brought her to the great church, named Cinaron, and they burned her body with fire. And the people surrounded the patriarch Cyril, and named him ‘the new Theophilus’; for he had destroyed the last remains of idolatry in the city.

(*Chronicle*, #84.100-84.103)

Theologian, Mary T. Malone (2001), claims that the story of Hypatia and “her horrific death is a fearsome presage of what can happen to women teachers who would dare to claim authority in their own voice” (p. 143). The circumstances of the death of this intelligent woman, who was charged by the powers that be in the Christian Church with the crime of magic, would be repeated a hundred thousand times or more over, in the frame to which I now turn — a frame in which the ‘blueprints’ of patriarchy institutionalised and legitimised the torture and gruesome murder of thousands of women *en masse*.

‘Looking into the Frame’ — Witch-Hunts in the Middle Ages



Picture 30. Witch-Hunts in the Middle Ages

(Source: en.wikipedia.org)

As I look into this frame, I ‘see’ immediately in my mind, “a meme” that I read recently — apparently “posted [on Facebook] by a Spanish-language feminist group” (Hamad, 2013) — which announced ‘loudly and boldly’, “We are the granddaughters of the witches that you were never able to burn”. Quirky, indeed — I was interested immediately. There is something about the word ‘witch’ that is ‘bewitching’, literally drawing me into an active imagining and contemplating. I suddenly find all of the of witches that I have ‘met’, ‘flying’ back into my consciousness as the words on this post harken me to turn “towards the essence” (Smith, Flowers, & Larkin, 2009, p. 14) of my experience of these ‘meetings’. I am once again that nine-year-old child, still excited after the ‘treat’ of going to the ‘pictures’, skipping around the lounge room singing the song that was literally ‘stuck in my head’, “Ding Dong! The Witch is dead. Which old Witch? The Wicked Witch! Ding Dong! The Wicked Witch is dead!” (Harburg & Arlan, n.d.) — the lyrics of the song immortalised by the film, *The Wizard of Oz* (1939). Then, I am in my lounge room no more, and, as if by magic, suddenly I am ensconced in my Year 11 English classroom, reading Shakespeare’s *The Tragedy of Macbeth* — which, probably due to the presence of witches, was one of the few Shakespearean plays that elicited even the slightest sign of interest from my teenage-self. I knew, however, that because we ‘studied’ Shakespeare every year, there must be ‘something’ important, ‘somewhere’ in this experience, even if the ‘something’ and the ‘somewhere’ were elusive. I find myself imagining Shakespeare’s three witches in the depths of their dark, dank cave, circling their cauldron, and stirring into their brew, venom of toad, “fillet of fenny snake, eye of newt and toe of frog, wool of bat and tongue of dog, adder’s fork and blind-worm’s sting, lizard’s leg and owlet’s wing”, all of which bubbled forth into, “a charm to cause powerful trouble, and boil and bubble like a broth of hell” (in *The Tragedy of Macbeth*, Act 4, Scene 1) — nasty ‘stuff’ in-store for he or she for whom

this spell was intended. Not all of the witches that I have ‘met along the way’ have been of the trouble-making variety — I can still ‘see’ Mary Poppins (1964) floating in from the clouds, not on a besom, but, very elegantly with the aid of an umbrella, and I can still join in the chorus, “Treguna ... Mekoites ... Tracorum ... Satis ... Dee. Substitiary Locomotion ... come to me”, with Miss Price in the Disney movie, *Bedknobs and Broomsticks* (1971), and, I smile to myself as I remember sibling rivalries about who could wiggle their nose most like Samantha from television’s *Bewitched* (1964 – 1972). There is ‘something’ about witches that mesmerises and charms us, ‘puts a spell on us’, draws us into a place where the dualism between good and bad, wicked and saintly, evil and holy, is brought into dynamic interplay, creating within us a sense of foreboding at the prospect that the ‘wicked witch’ could prevail over the ‘good witch’ — thankfully, in all of the fairy tales that I remember, it is always the ‘good’ which prevails over the ‘wicked’.

At an even more fundamental level and giving voice to that which rarely rises to the surface of our consciousness in our fascination with witches and witchcraft, is the fact that like ‘crone’ and ‘hag’, ‘witch’ is virtually synonymous with ‘woman’. I cannot imagine, for instance, a male Prime Minister of Australia being cruelly lampooned through the use of a sketch of a witch riding a besom, on a placard bearing the slogan, “Ditch the Witch”, as was Australia’s first female Prime Minister, Julia Gillard, in March 2011 (2011, Timimage.com). Chiara Frugoni claims that the frenzied hunting of witches in the Middle Ages was motivated by a deep-seated, and a deeply entrenched, “fear of a woman’s exerting male prerogatives, together with the fear of a woman’s seduction” (in Klappish-Zuber, 1992, p. 382). Perhaps, even though we in the Western world no longer burn witches, little has changed, and the ‘blueprint’ of the male paradigm still

cannot accommodate women who step into the most senior echelons of leadership, in for example, national politics. Women who transgress roles ascribed to them by the patriarchal paradigm and who flagrantly ‘invade’ realms deemed to be ‘male prerogatives’ must still be punished, diminished, ridiculed, ‘put back into their frame’.

I am aware, as I turn once again to ‘look into this frame’ and “contemplate the goings-on” (Sokolowski, 2000, p. 195) inside, that the image I see is harkening me back to a very dark and gruesome time in the history of humanity — another of the many times when it was a very dangerous thing to be a woman. I cannot help but think that my being outside the frame is indeed a very safe place for me to be. I am not sure that I would be able to ‘stomach’ being on the inside with its air thick as treacle with the anguish, terror, desperation, and helplessness that must have been literally oozing out of those who were ‘the hunted’. I can almost hear the screams of pain as the bodies of living women are engulfed in the flames of the pyre. I can almost smell the stench of their burning flesh. I can almost hear too, the agonised groans of women being flailed and beaten, and the desperate sobs of women whose bodies are fatigued, yet who cannot rest for their heads and their hands are confined in the stocks. This frame represents the widespread witchcraft persecutions that lasted for more than two centuries, and puts the spotlight on “one of the most disturbing periods in the history of Western Christianity, particularly with respect to issues of women and sexuality” (Clark & Richardson, 1977/1996, p. 119). As ex-Roman Catholic religious sister and scholar of comparative religions, Karen Armstrong (1986) claims “the tortures inflicted upon these poor women before their inevitable deaths show clearly the hatred of women that inspired the Craze” (p. 114). This account from one who was ‘inside the frame’ — one who was certain that the women accused were innocent of ‘the crimes’ with they were charged — the Jesuit, Friedrich Von Spee, whose hair is purported to have gone

prematurely grey after his experience at the witch trials in Westphalia and Franconia, confirms me in my relief that I am, indeed ‘outside, looking in’,

I confess that I would at once admit any crime and choose death rather than such suffering and I have heard many men, religious and of uncommon fortitude, say the same. What then is to be presumed of the female, fragile sex? ... I know that many die under enormous tortures, some are crippled for life, many are so torn that when they are beheaded the executioner does not dare to bare their shoulders and expose them to the people. Sometimes they have to be hurried to the place of execution lest they die by the way.

(in Armstong, 1986, p. 115)

Those who study this period of history inevitably have searched for patterns and explanations for the outbreaks of hysteria marked by witch-hunting, witch-trials, and witch-burning — “Why then? Why there? Why did those people accuse? Why were particular women singled out?” (Anderson & Zinsser, 2000a, p. 161). Author, Marilyn French (2008b), places the witch-hunts into the historical context of a world in which there was an explosion of activity and the ‘old’ institutions that provided people with a sense of security, and with their place of belonging, were in a state of flux. All of the sureties of the past were being ‘swept asunder’ as wave upon wave of change carried away the debris of the ‘familiar’ institutions of society and culture. There were no ‘sacred cows’— nothing was exempt. Politically, feudal systems were being abandoned as European states adopted centralised monarchies, economically, the systems of self-sufficiency and barter were being replaced by production for profit enterprises, the ‘Age of Discovery’ saw men set sail to all the ‘ends of the earth’ and return laden with exotic goods and new ideas about ‘the world’, and the Reformation shattered the religious stability that had provided structure around, and certainty in, the lives of men and

women for centuries (French, 2008b, pp. 97–100). In the midst of, and propelling all of this change, was a patriarchal paradigm that was ‘firing on all cylinders’, and reasserting the “male myth” — a myth as “old as patriarchy itself” (French 2008b, p. 99) — that men, by divine ordinance, are called to “transcend human vulnerabilities through domination ... [to] transform ends into means: people, relationships, pursuits, and abilities become mere objects to control” (French, 2008b, p. 99). And, yet again — as seems to always be the case — the story ‘inside the frame’ of the patriarchal paradigm tells us that the ‘losers’ were women, and, as French (2008b) asserts, regardless of how much women colluded with, or opposed men, the contempt and suspicion about women and femininity that was hard-wired into the patriarchal paradigm caused them to be repudiated for their “weakness, vulnerability, and the transiency associated with the body, emotion, and nature” (p. 100).

Add to this view of women, the Christian theological understandings that the human body and soul were separate, that the body was essentially sinful, weak, and prone to seduction by carnal desire, and the Devil (Hufton, 1995/1998, pp. 136-137), who was nowhere more present in the world than “in the ‘sisters of Eve’” (Malone, 2002, p. 217), and the brew inside this cauldron is as poisonous in its consequences for women, as the brew in the cauldron of Shakespeare’s witches in *Macbeth* promised to be for its victims. I find myself thinking that Armstrong’s (1986) choice of title — “The Final Solution for Men: The Witch” (p. 88) — for her analysis of the Witch-hunts, could not be more apt a descriptor for the experience of the ‘Being-of-Women’, their *Frauseins*, inside this ‘event’ which manifested itself within the patriarchal paradigm. I must here acknowledge that there were some men who were also charged with, and executed for witchcraft, but, by far the majority were women — so startling were the statistics that Clark and Richardson (1977/1996) claim that “the early modern witch

craze stands as perhaps the most massive and explicit demonstration of misogyny and fear of women in the history of European Christianity” (p. 120). While there were differences between regions, “...women ... constituted approximately 80 per cent of those accused and approximately 85 per cent of those executed for witchcraft ... [and] as particularly egregious examples, in 1585 two German villages were left with only one female inhabitant each” (Clark & Richardson, 1977/1996, p. 120).

The intentions fuelling the targeting and abject victimisation of women could well be deemed to have been as maleficent as was purported to be the heart and the magic of the worst witch imaginable. The chilling ‘blueprint’ that endorsed these persecutions within this patriarchal paradigm, found its ultimate fulfilment in the handbook for inquisitors, the *Malleus Maleficarum*, the “Hammer Against Witches”, published in 1487 by Dominicans, Heinrich Kramer and James Sprenger, and endorsed by a papal bull from Pope Innocent VIII — perhaps, a somewhat ironic name for a pope who gave his ‘seal of approval’ to what would become the frenzied killing of thousands of women across Europe. Reading the book from the safety of one who stands outside the frame, “contemplate[ing] the goings-on” (Sokolowski, 2000, p. 195) inside, and learning how to identify witches, how to ‘deal’ with witches once identified, and how to exterminate witches once identified, interrogated, tortured, and judged, chills me to the very core of my ‘Being-Woman’, my *Frausein*. “The elaborate and sophisticated demonology” that had been developed by generations of medieval theologians (Thomas, 1971, p. 560), informed the contents of this handbook which deals with everything anyone could ever have possibly wanted to know about witchcraft — from questions about whether or not children could be ‘generated’ by demons who appear in female form in dreams to seduce men, why women are more likely to be addicted to evil than men, how witches can work spells so that the ‘Male Organ’ appears to be entirely removed from the body,

to admonitions about the dangers of witches who work as midwives for the purpose of procuring children to offer to the Devil, the infirmities and injuries caused to men and to cattle by witches, and even the ability of witches to conjure up hailstorms and tempests and cause lightning to blast both men and beasts (Kramer & Sprenger, 1487/201, Loc 8–48 of 10219). Retired professor of missiology, Ruth A. Tucker, and professor emeritus of New Testament, Walter Liefeld (1987), claim that while the subject matter of the *Malleus Maleficarum* is witchcraft, “not surprisingly women are an essential theme” (p. 166), for as Protestant theologian and Church historian, Philip Schaff (1819 – 1893), stated “of all parts of this manual, none is quite so infamous as the author’s vile estimate of woman ... She deceived, because she was formed from Adam’s rib and that was crooked” (in Tucker & Liefeld, 1987, p. 166). ‘Thanks’ to Johannes Gutenberg’s invention of the printing press in the middle of the fifteenth century, this manual, “which tie[d] all women to witchcraft and sorcery” (Anderson & Zinsser, 2000a, p. 165), was dispersed throughout Europe with amazing speed and efficiency — between 1487 and 1520 it was published thirteen times, and between 1574 and 1669 it was again published sixteen times. It was “the most popular book of its time, second only to The Bible” (Lovelace in Kramer & Sprenger, 1487/2011, Loc 165 of 10219).

Standing outside of the frame and looking in, I wonder who these women ‘witches’ really were? The answer seems to be that it was “women in general, individually and collectively” (Hufton, 1998, p. 338). One group of women that stood out as an ‘easy target’ for the witch-hunters was that group made up of ‘wise women’. The ‘blueprint’ of the patriarchal paradigm was becoming increasingly reluctant to accommodate the power that was woman’s, through her ability to use, and to pass on, the healing knowledge, the midwifery skills, and the herbal lore that had been handed down from

mother to daughter for generations. It, therefore, came as no surprise to me when I learned that it was during this period that university trained male physicians were attempting to ‘drive’ women out of the ‘business’ of healing — a ‘business’ that had traditionally ‘belonged’ to them (French, 2008b, p. 121). At her trial in Paris (1322) for practising midwifery and medicine without a license, and in a time when women were barred from such practice, Jacoba Felicie was charged with “acting just like a (male) physician: visiting the sick, examining their urine and pulse, touching and palpating their bodies; contracting with the patient for her payment if she cured them; and prescribing and administering drugs” (Green, 2006, p. 50). As the study of medicine was formalised within universities from which women were excluded, they found themselves increasingly denied the freedom to practise their traditional healing skills — what had been their ‘special’ knowledge was now reclassified as knowledge that was sinister and subversive. Consequently, ‘wise women’ became the targets of accusations of witchcraft and they were labelled as “cunning women” or “blessing witches” (French, 2008b, p. 121). Interestingly, in Scotland, one of the areas where the witch-hunts were most frenzied (Armstrong, 1986, p. 89), the terms ‘wise woman’ and ‘witch’ came to be used interchangeably (French, 2008b, p. 120).

But, it was not just the ‘wise women’ who healed who were at risk of being targeted and branded ‘witch’ for the witch-hunts tracked down and considered deviant, all those women who were ‘masterless’ — widows, spinsters, women who lived alone, poor women, old women, and especially, poor old women with a bit of land (French, 2000b, p. 121). The majority of these women were simply “seeking to eke out a living on their own ... [but] they ... fell outside patriarchal protections ... and were [therefore] more exposed to the imputation of witchcraft” (Hufton, 1998, p. 352). Thus it was the women who were “outcast by choice or by poverty, women living outside the traditional

patterns of their village's expectations ... women ready to speak back, to quarrel, to curse those who angered or frightened them" (Anderson & Zinsser, 2000a, p. 168), who were labelled as 'witch' and subjected to trial, torture, and often, eventually death. Consistent with patterns in the recording of women's stories, not in 'her-story', but rather in 'his-tory', records are sketchy and rarely is it possible to reconstruct the whole story of the ordeal of these women from "initial accusation, through questioning, torture, judgment, sentencing, and execution" (Anderson & Zinsser, 2000a, p. 161). Armstrong (1986) claims that the impact of the witch-hunts on the lives of women in the Middle Ages was as grievous as was the impact of the Nazi persecution on the lives of the Jews during World War II (p. 88). Both are representative of a patriarchal paradigm 'mad with power over' — a 'power over' others, which claims as its right the capacity to make decisions about who is fit to live and who should die.

Looking into this frame and "contemplate[ing] the goings-on" (Sokolowski, 2000, p. 195) inside, has shown me how a 'blueprint' steeped in patriarchal understandings about domination through instilling fear and the use of force could combine to produce "one of the most hideous examples of misogyny in European history" (Anderson & Zinsser, 2000a, p. 172). Yet, even though this craze has long since gone, there still seems to be an undercurrent of sentiment which ascribes to women a covert and mysterious tie to all things supernatural. In the five hundred years between 'then and now', the frenzied witch hunts of the medieval period may be relegated to the pages of history books in the Western world, but we know that they are still happening in parts of the world where superstitions and belief in magic prevails — in June 2013, on an island in Papua New Guinea, schoolteacher Helen Rumbali was dragged from her house and beheaded for the crime of witchcraft (USA Today), and accounts of modern day witch trials have emerged from India (Inquisitr), and several African nations (Grove, 2011). Somewhat

ironically, in the Western world today there are women who claim the label and even, 'out' themselves, as 'witches'. These Western 'witches' may live in a world where they are free from torture and condemnation to burn to death at the stake, yet, they are still women and they must still experience their 'Being-Woman' their *Frausein*, in their life-worlds which are still shaped by the 'blueprints' of the patriarchal paradigm. As writer and filmmaker, Ruby Hamad (2013), proclaimed,

Women [today] must navigate a never-ending succession of rules and expectations regarding behaviour, dress, looks, career, family. And those who don't play by the rules are scorned and reviled, be they unmarried prime ministers, girls who 'drink too much', mothers who have abortions or women who are open about their sexuality. If history teaches us that a 'witch' is nothing more than a woman who doesn't know her place, then damn straight, I consider myself a witch ... I take solace knowing that women like me have existed throughout history and they have never been able to silence us all. We, the feminists and the womanists, the child-free and the single mothers, the sex workers and the 'sluts', the unmarried and the divorced, are the inheritors of the legacy of the Burning Times ... We are the granddaughters of the witches they were never able to burn.

(Hamad, 2013)

Looking into the Frame' — *Truganini*



Picture 31. *Truk[g]anini, 1866* by C. Woolley

(Source: National Portrait Gallery)

At the white man's school, what are our children taught?

Are they told of the battles our people fought,

Are they told of how our people died?

Are they told why our people cried?

Australia's true history is never read,

But the blackman keeps it in his head.

(Anonymous Aboriginal poet, 1971, in Pilger, 1989, p. 19)

If, within the frame of the patriarchal paradigm, it is a dangerous thing to be a woman, then it is even more dangerous to be a black man, and doubly so to be a black woman. As I ‘look into this frame’, I look deep into the eyes of Truganini (Trugernanner) (c. 1812 – 1876), who, I was lead to believe via my Grade Four Social Studies book, was the last full blood Aboriginal Tasmanian, and that upon her death, this race became ‘extinct’— obviously, another ‘species’ to fall victim to the ‘white man’. Like the Tasmanian Tiger, *Thylacinus cynocephalis*, which was hunted into extinction by European settlers, and which, after the death of the last one in 1936 (Australia.gov.au, 2007), became part of a museum display, the skeleton of Truganini, the ‘last Tasmanian Aborigine’ was ‘dug up’ from its burial place at the Cascade Female Factory in Hobart, and placed on ‘display’ in the Tasmanian Museum between 1904 and 1947 — “incontrovertible proof of the extinction” of her race (Ryan, 2012, p. xviii).

As I “contemplate the goings-on” (Sokolowski, 2000, p. 195) inside this frame, I am drawn to Truganini’s eyes, “the mirror of [her] soul ... [which] reflect everything that seems to be hidden” (Coehlo, 2012/2013, p. 59) deep within her heart, her ‘Being-Woman’, her *Frausein*. Her eyes seem to lead me into bottomless wells filled to overflowing with deep sadness and grief, and, perhaps a deep wondering about, and a grappling to come to terms with, the awful fate that had befallen her people during her lifetime — she had lost her family, her peoples, her land, her language, her culture, her spirituality, and even, her Aboriginal self. While we do not know her mother’s name, we know that by the time that she was seventeen years of age, Truganini, who was born at Recherche Bay, and who was the daughter of Mangerner, chief of the Lyluequonny clan (Ryan, 2012, p. 41), had experienced great loss of kinfolk,

her two sisters, Lowhenunhe and Maggerleede, had been abducted by black American sealer, John Baker, and were known to be living with another sealer, John Hephernet, on Kangaroo Island. [Her] fiancé, Paraweena, had been mutilated and killed in the D'Entrecasteaux Channel by two other sealers ... [Her mother] was abducted by mutineers on the brig *Cyprus*, [and her brother], drowned.

(Ryan, 2012, p. 155)

It was Truganini's destiny to witness within her lifetime the total destruction of a way of life and a spirituality that had endured for thousands of years. "The clash of two disparate cultures" (Tasmanian Government, Department of Premier and Cabinet, n.d.) would 'see' first English jailers and their prisoners, and later whalers and free settlers, use their weapons to achieve 'power over' those who were less powerful, and deemed to be little more than uncivilised savages. An article published in the Tasmanian *Colonial Times*, on Friday 1st December, 1826, declared,

The natives ... look upon the white men, as robbing them of their land, depriving them of their subsistence, and in too many instances, violating their persons ... It is too late to discuss the question, whether they might not have been civilised ... We make no pompous display of Philanthropy — We say unequivocally ... The Government must remove the natives — if not, they will be hunted down like wild beasts, and destroyed. (p. 2)

The government did act, and as investigative journalist and documentary film-maker, John Pilger (1989), claims, this "bloodletting" — the term he uses to describe the slaughter of Aboriginal peoples across Australia — manifested itself in Tasmania, when in 1830,

martial law was declared ... and the 'Black War' ... said to be a final solution ... [saw] 5,000 Europeans assembled to drive the remaining 2,000 Aborigines into the Tasman Peninsula. Twenty years later the fabric of Tasmanian Aboriginal life had all but unravelled; and only a few survived. (p. 28)

Truganini was a survivor — at least, in terms of her physical being. Her eyes tell a different story, however, about other aspects of her 'Being-Woman', her *Frausein*. As I look into this frame and into this woman's eyes, I can 'see' the story of a survivor, who in the aftermath of the havoc that has been wreaked on her physical, emotional, and spiritual being, continues to struggle to comprehend what has befallen her. Michael John Kidd (2006), who worked as a lawyer for the Tasmanian Aborigines in the mid-1990s calls this deep 'wounded-ness', that draws me in to contemplate Truganini's eyes and to capture some essence of her soul, a "sacred wound" which "is represented by loss of land and culture", and genocide, not just of a race of people, but also genocide in the "killing of the spirit" (Loc 95 of 3085).

Truganini's story is not an isolated one, but one that was repeated time and again in the colonial conquests, not just of the Australian continent, but of lands from one end of the earth to the other — from North America to Asia, from Africa to South America, from New Zealand to the West Indies, from the Caribbean to the Pacific islands. The "relentless and frequently brutal" machinery of burgeoning European capitalism (Miller, 1998, p. 171) drove this scramble to 'collect' colonies which would boost the accumulation, not just of natural, but also, of human resources. Europeans justified colonialism in part by the belief that they could bring the benefits of civilisation, progress, and technology, to those native peoples whom they had conquered

(Freedman, 2002, p. 38). When I teach this phase of the story of human life-worlds to students in my History classes, I refer to the aims of the colonial enterprise by the Three Cs — colonise their land, civilise their savagery, and Christianise their pantheistic worldview. All ‘three Cs’ are symptomatic of the ‘power over’ that is integral to the blueprint of the patriarchal paradigm.

Professor of Sociology, Maria Mies (1998), attributes this compulsion to ‘collect’ colonies to what she calls “a patriarchal predatory mode of appropriation” (p. 66). At one and the same time, this way of ‘being-in-the-world’ was predatory and violent, coercive and exploitative, and, was “based on the monopoly over effective weapons and the existence of breeding grounds of enough ‘human cattle’ which could be hunted, appropriated, and subjugated” (Mies, 1998, p. 68). In fuelling colonialism, this blueprint of the patriarchal paradigm also transported to new worlds, old ideas about gender. These ideas were founded on the assumption of the natural superiority of the male and on the notion of separate spheres of activity for male and female — both of which were hallowed and enshrined in all of the institutions of the old world (Freedman, 2002, p. 39). This blueprint from old worlds, which was transported on sailing ships to new worlds, promoted the god-like status of the white, European male and judged all others from the vantage point of this superior standard. As the Catherine Byson Professor of English at the University of Pennsylvania, and author of *Colonialism/Postcolonialism*, Ania Loomba (1998/2005) claims, while all colonised people — men, women, and children — were subjugated, the “specificity of colonialist and patriarchal ideologies” combined to create the dire circumstance which resulted in “black and colonised women [and girls] suffer[ing] from both racial and gendered forms of oppression simultaneously” (p. 138).

Describing the experience of colonisation for women — white and black — in Australia, journalist and author, Summers (1975), claims,

so strong was the idea that all women in penal colony Australia were whores that women who were not convicts became its victims too. Aboriginal women carried a double burden. As women they were seen as sexual objects and fair game for white men; as members of a subject people they were also victim of the whole range of indignities bestowed by a brutal invading colonialism which considered itself to be the master race. (p. 276)

Summers' view is endorsed by Murri woman from south-east Queensland, Bronwyn Fredericks (2010), who asserts that “the arrival of the colonists, the invasion of Aboriginal lands and the ... colonisation of Australia had a disastrous effect on Aboriginal women” (Abstract, QUT Digital Repository, p. 2), whose lives and gendered realities were forever changed. Once it ‘landed’ on Australian soil, the patriarchal system belonging to a world far away, not only robbed Aboriginal women of their land, it also deprived them of their personal autonomy and restricted “the economic, political, social, spiritual and ceremonial domains that had existed prior to colonisation” (Fredericks, 2010, Abstract). This marrying of the discourse of patriarchal colonial domination with the discourse of patriarchal sexual domination of women, produced what Carol Thomas (n.d.), Aboriginal Women’s Policy Coordinator at the Office of Aboriginal Affairs in New South Wales, describes as a “legacy of historical violence” which had “no regard for individuality, culture or spirit” (p. 139). Whilst all Aboriginal people suffered extremely high levels of violence at the hands of the white man, Aboriginal women were subject also to high levels of sexual abuse (Thomas, n.d., p. 140). They “were ... at the mercy of anybody” (Reynolds in Thomas, n.d. p. 140) and in many instances, they “were

preyed on by any and every white man whose whim it was to have a piece of 'black velvet' wherever and whenever they pleased" (p. 140).

Language, too, was used as a tool by this patriarchal paradigm to reinforce its domination (Loomba, 1998/2005, p. 40). Not only did it convey ideas to both black and white Australians about Aboriginal inferiority, language was also used to convey a particularly contemptuous message about Aboriginal women. To this day, I cringe as I remember growing up in outback Queensland and hearing white Australians, men and women alike, referring to Aboriginal women, not in terms of the fullness of their 'Being-Black-Women', their *Frauseins*, but rather by the pejorative, dehumanising, and derogatory terms, 'lubras' and 'gins'. It was through the use of language as an agent of domination in the process of subjugating the Aboriginal peoples of Australia, that the blueprint of the patriarchal paradigm was able to co-opt white women as agents of oppression of Aboriginal women. While white women's inhumanity to Aboriginal women may not have been on the same level as white man's inhumanity to Aboriginal women (Chesler, 2009, p. 6), it was white women who "ignored the plight" of Aboriginal women and nurtured, instead, the development of practices and policies that represented their own interests (Robertson, Demostenous, & Demostenous, 2005, p. 39). It was also white women who historically contributed to "the marginalisation of Aboriginal women and [to] the denial of their human, civil, political, legal, and sexual rights" (Fredericks, 2010, p. 546).

It is time to return once again to "the goings-on" (Sokolowski, 2000, p. 195) inside this frame from which the eyes of Truganini look out at me. As our eyes meet, I am drawn into that place in her 'Being-Aboriginal-Woman', her *Frausein*, which harbours

the sufferings of a people, the sufferings that Peter John Roberts-Thompson (2013) refers to as “Sacred wounds” — wounds caused by the introduction of fatal diseases, hostilities with white settlers and sealers, abduction and trade of native women by the sealers of Bass Strait, the likely introduction of venereal disease reducing fertility, and the kidnapping of Aboriginal children by white settlers. Add to these the “sacred wounds” of pain, loss, dislocation, objectification, and dehumanisation, and, I can only conclude that the eyes that look out at me, and the eyes into which I gaze, tell a story of suffering, endurance, resilience, resistance, and survival — all testifying to the strength of this woman named Truganini. Within the frame of a white patriarchal paradigm, as an Aboriginal woman, Truganini occupied a place at the ‘bottom of the pile’ — a ‘pile’ which placed at the top, the white colonial masters whose inherent right it was to ‘lord it over all’, and from this vantage point of white male superiority, fanned out a graduated social pyramid that had at its bottom, black men, and at its very bottom, black women with their black, and increasingly half caste, children. Re-named Lallah Rookh by one of these white colonial masters (Australian Dictionary of Biography), Truganini as an “intelligent, energetic, and resourceful woman” (Australian Women’s Archives Project, 2004/2013), whose destiny it was to be embroiled in this “clash of two disparate cultures” (Tasmanian Government), spent her lifetime negotiating a passage between her traditional world and the foreign white world. She was a woman of courage and resilience, and a woman, who before her death was able to reclaim some measure of her ‘Being-Aboriginal-Woman’, her *Frausein* — including her Aboriginal name.

I now know that my Grade Four Social Studies book was wrong and that Tasmanian Aborigines did not ‘die out’ when Truganini died in 1876. If, as Napoleon Bonaparte (1769 – 1821) observed, “What then, is generally speaking, the truth of history? A fable agreed upon” (in Las Cases, 1816 p. 101), then it seems that the ‘fable agreed upon’ not

just in my Grade Four Social Studies book, but in all of the history texts that I studied well into my university days, was a fable which belonged to a patriarchal paradigm that justified the invasion of a land occupied by hundreds of Aboriginal nations, simply by applying the label *Terra nullius* — Land that belongs to no-one (NFSA Digital Learning) — to the entire continent. The patriarchal paradigm dehumanised the human, objectified the subject, and, in turning Aboriginal women into ‘lubras’ and ‘gins’, denied them not only their full humanity, but also their full ‘Being-Aboriginal-Women’, their *Frauseins*.

As I prepare to leave this frame, my contemplating returns to imagine Truganini’s skeleton, surrounded by Aboriginal artefacts, and taking ‘centre stage’ in a glass case on ‘display’ in the Tasmanian Museum. In death, the Aboriginal woman, Truganini, could not rest in peace. Instead, her remains, like those of the extinct Tasmanian Tiger, were trumpeted as a curiosity for the world to see. The dehumanisation and objectification of this once proud Tasmanian Aboriginal woman, Truganini, was complete as she became the relic that represented the extinction of her entire race. Of all of the indignities that Truganini endured during her lifetime, it seems that the gravest of all was saved for her in her dying. Her eyes looking out of the frame into my eyes, harbour a silent plea that she will be spared this indignity that she knows awaits her, for she had already witnessed the mutilation of the body of the last full blood Tasmanian Aboriginal man, William Lanney, after his death in 1869 (Australian Dictionary of Biography). Truganini died in Hobart on the 8th May, 1876, and her silent plea remained unanswered for seventy-one years. I cease my contemplating of the “the goings-on” (Sokolowski, 2000, p. 195) inside this frame with the story of the fulfilment of what *The Mercury* newspaper (Friday 18th April, 1947), proclaimed in its headline to be the “Last Wish of Truganini”,

In a plea for Christian tolerance in the treatment of remnants of the

Australian aborigines, Archdeacon H. B. Atkinson at Launceston yesterday told a pathetic story of the dying wishes of Truganini, the last full-blooded Tasmanian aborigine. Truganini was one of the parishioners of the Archdeacon's father, the late H. D. Atkinson, when he was stationed at the D'Entrecasteaux Channel, the last home of the Tasmanian race of aborigines. "Truganini asked my father if he would do her a favour when she died by sewing her up in a bag with a stone inside and throwing her into the deepest part of the D'Entrecasteaux Channel", the Archdeacon said. Asked for her reason for the request Truganini had replied: "Because I know that when I die the Tasmanian Museum wants my body." Mr Atkinson was moved to Stanley shortly afterwards, and was unable to carry out Truganini's request as the news of her death carried slowly. Later he visited the Tasmanian Museum, to which he had contributed many shell exhibits, but after seeing Truganini's skeleton there, he had never gone again. "I saw her skeleton in the museum only the other day," said Archdeacon Atkinson, "and it was strange to recall that I had sat on her knee as a baby more than 70 years ago ... Tasmania owe[s] an unpaid debt to the former inhabitants of the island."

Closing the Frames

Hagar, Hypatia, witches, and Truganini — women whose life-worlds unfolded in different times and in different places, yet each life-world unfolded 'inside the frame' of a patriarchal paradigm. The "content [which came] to presentation" (Gadamer, 1960/1975/1989/2013, p.160), through my reading of Breton and Largent's book (1996), and which told a story about paradigms and conspiracies, had opened up for me 'a new way of seeing', *eine neue Art des Sehens*, the age-old problem of patriarchy, 'seen yet

unseen', *gesehen noch ungesehen*. Transcending the boundaries of time and space, I could 'see' that all human life-worlds have been fashioned according to the blueprint of a patriarchal paradigm which is "rooted in a need to deny the power and autonomy of women" (Flax in Harding & Hintikka, 2003, p. 245). This patriarchal paradigm "imputes political, moral and social meanings to sexual differentiation", and institutionalises social stratification based on the dominance of men over women because "women are considered inferior in all these dimensions" (Flax in Harding & Hintikka, 2003, p. 246). The blueprint of this patriarchal paradigm has always prescribed for women the meaning of their 'Being-Women', their *Frauseins*. Like the prisoners in Plato's cave, from our vantage point inside the frame, we cannot see the full picture of patriarchal control over all aspects of our own 'Being', in the day-to-day ordinariness of our unfolding lives, within our particular frames. Yet, I propose that there have been times when this reality could have been 'turned on its head', and human life-worlds could have embraced a way of living that valued men and women equally, and in the fullness of their differences. It is to Kuhn's theory of paradigms, that I turn as I offer 'a new way of seeing' 'why' and 'how' — *eine neue Art des Sehens 'Warum' und 'Wie'* — this has never come to pass.

Chapter Five

A NEW WAY OF SEEING ‘WHY’ AND ‘HOW’ — EINE NEUE ART DES SEHENS, ‘WARUM’ UND ‘WIE’

History, we know, is apt to repeat herself, and to foist very old incidents upon us with only a slight change of costume. (Eliot, 1858, Janet’s repentance in Scenes of Clerical Life, Chap. 10)

‘The’ book that had ‘found’ its way from New York to me, that had introduced me to paradigms, had now led me to Kuhn’s (1962/1970/1996), *The Structure of Scientific Revolutions*, as I delved ever deeper in my search for an explanation as to the ‘why’, and ‘how’, paradigms work to ensure acquiescence on the part of all who live within — those who ‘cannot see the picture because they are inside the frame’. Reading Kuhn’s (1962/1970/ 1996) own account of his purposeful use of the term, ‘paradigm’, I can only marvel at just how far removed from this source contemporary discussions about paradigms (which usually acknowledge Kuhn’s work) have evolved.

I was struck by the number and extent of the overt disagreements between social scientists about the nature of legitimate scientific problems and methods. Both history and acquaintance made me doubt that practitioners of the natural sciences possess firmer or more permanent answers to such questions than their colleagues in social science. Yet, somehow, the practice of astronomy, physics, chemistry, or biology normally fails to evoke the controversies over fundamentals that today often seem endemic among, say,

psychologists or sociologists. Attempting to discover the source of that difference led me to recognise the role in scientific research of what I have since called 'paradigms'. These I take to be universally recognised scientific achievements that for a time provide model problems and solutions to a community of practitioners. (p. x)

Kuhn (1962/1970/ 1996) claims that this “fail[ure] to evoke ... controversies over fundamentals” (p. x), is a consequence of the fact that scientists who live and work within a paradigm — ‘paradigm-practitioners’ — “are committed to the same rules and standards”, accepting without question the paradigm’s way of viewing the world and of doing things (p. 11). It is the ‘paradigm-practitioners’ themselves who ensure that, through acquiescence and resistance to change, their paradigm prevails. Kuhn (1962/1970/1996) alludes to this when he claims that, “much of the success of the [scientific] enterprise derives from a community’s willingness to defend [its] assumption[s], if necessary at considerable cost” (p. 5). Erich von Dietze (2001) who has explored what he considers to be the strengths and the limitations of Kuhn’s theory, highlights Kuhn’s’ emphasis on the fact that it is not scientific theory alone that is important, but also, the community of scientists and its historical and social development (p. 78). It is this ‘community’ that determines which theories will be accepted and which will be rejected, and it is this community which “enforces the acceptance of the current dominant paradigm, and determines when it is time for [paradigm] change” (von Dietze, 1998). Engaging in the pursuit of science within a current dominant paradigm is considered to be “normal science”, and it is in this sphere of activity, “predicated on the assumption that the scientific community knows what the world is like”, that most scientists inevitably “spend almost all their time” (Kuhn, 1962/1970/1996, p. 5).

Vexations, crises, and paradigm revolutions

Significant amongst Kuhn's foundational assumptions, was his belief that science "cannot function independently of its place in history ... [for it is] value-laden and not value-neutral" (von Dietze, 2001, p. 77). History itself attests to the fact that scientific models — paradigms — have changed. Kuhn (1962/1970/1996) points to "major turning points in scientific development" as those discoveries that have come to be synonymous with the names of Copernicus, Newton, Lavoisier, and Einstein (p. 6). Each of these scientific revolutions,

necessitated the community's rejection of one time-honoured scientific theory in favour of another incompatible with it. Each produced a consequent shift in the problems available for scientific scrutiny ... and each transformed the scientific imagination in ways that we shall ultimately need to describe as a transformation of the world within which scientific work was done. Such changes, together with the controversies that almost always accompany them, are the defining characteristics of scientific revolutions.

(Kuhn, 1962/1970/1990, p. 6).

In almost all instances, changes such as these are direct consequences of a period of crisis within a prevailing scientific paradigm, precipitated when anomalies present themselves and cannot be accommodated within existing paradigm boundaries.

Anomalies, or novelty situations, which persist and eventually become more than mere "vexations" to "normal science", spark "the transition to crisis" and challenge accepted paradigm rules, understandings, operational principles, and practices (Kuhn, 1962/1970/1996, p. 82). Kuhn (1962/1970/1996) suggests that initially, when confronted with anomalies, 'paradigm-practitioners' attempt to integrate them into their current praxis. However, when anomalies are simply too disparate and "cannot be

accommodated within the concepts in use before they were made” (Kuhn in Conant & Haugeland, 2002, p. 14), scientists must choose between what are often mutually exclusive paradigms — a choice to either remain entrenched within a dysfunctional paradigm or a choice to move to a new paradigm which is wholly or partially incompatible with the old (Kuhn, 1962/1970/1996, pp. 84–92). Kuhn (1962/1970/1996) uses the analogy of political revolutions, “which aim to change political institutions in ways that those institutions prohibit”, to describe the stalemate between those who would defend their ‘old’ paradigm and those who embrace revolutionary change to realise the advent of a ‘new’ paradigm (pp. 92–93). Wes Sharrock and Rupert Read (2002) claim that during ‘revolutionary periods’, the “fundamentals in science are in question ... there is a lack of focus and a sense of casting about within the community” (p. 46). The tumultuousness that goes ‘hand-in-hand’ with a paradigm crisis is described by Albert Einstein who wrote, “It was as if the ground had been pulled out from under one, with no foundation to be seen anywhere, upon which one could have built” (in Kuhn, 1962/1970/1996, p. 83).

Of key importance here is the implication that paradigm revolutions must be understood in terms of their profound impact on the community for, “the choice between competing paradigms proves to be a choice between incompatible modes of community life” (Kuhn, 1962/1970/1996, p. 94). It is herein that I believe that I have found ‘a new way of seeing’ ‘why’ and ‘how’, *eine neue Art des Sehens, ‘Warum’ und ‘Wie’*, patriarchy and its entrenchment, as a patriarchal paradigm, has been a persistent and enduring feature in the human landscape. Kuhn’s elaboration of his theory of paradigms has made present to me a way of ‘seeing’ that a movement away from the patriarchal paradigm which has prevailed, and which continues to prevail — a paradigm which promotes one half of humanity over the other half — would require a radical and a

revolutionary re-visioning, not only of the ideological and philosophical blueprints on which we have built our worldview, but also of the blueprints of all of the structures, institutions, and power bases, that we have developed to regulate and to give shape to our 'being' and our 'doing' in our life-worlds. Just as scientific communities, when confronted by the presentation of anomalies, must choose "between incompatible modes of community life" (Kuhn, 1962/1970/1996, p. 94), so too, have human communities needed to make choices, when on occasion, anomalies have presented themselves and have interrupted their 'usual' way of doing things — and, just as it is for the scientific community, I can 'see' that each of these anomalous situations in human communities, contained the potential for a 'paradigm revolution' which could have resulted in the emergence of a new, inclusive paradigm for humankind, men and women alike.

Paradigms — revolutions and shifts

My reading of 'the' book that 'found' its way to me, led me to Kuhn's theory of paradigms and thus made present to me that which had hitherto been absent — a deep 'knowing-ness' in the core of my 'Being-Woman', my *Frausein*, that it is a patriarchal paradigm that has provided 'the blueprint' for "all of the mental constructs" of human civilisations, and, "in such a way as to remain largely invisible" (Lerner, 1993, p. 3) — patriarchy, 'seen yet unseen', *gesehen noch ungesehen*. Emanating from this 'knowing-ness', and informed by the "the content [that came] to presentation" (Gadamer, 1960/1975/1989/2013, p. 160) as I read Kuhn's essay, I could 'see' that there have been times in the history of human civilisations when the patriarchal paradigm could literally have been 'turned on its head', but instead, it resisted, re-grouped, revived, re-invigorated, and re-entrenched. While the reading of Kuhn did present me with 'a new

way of seeing’, ‘why’ and ‘how’, *eine neue Art des Sehens, 'Warum' und 'Wie'*, this could come to pass, I was left with the feeling that his use of the terms — paradigm revolution and paradigm shift — was somewhat ambiguous, and on occasion, he seemed to use them interchangeably. I believe, however, that the distinction between a ‘revolution’ and a ‘shift’ in paradigms — and, in particular, with reference to the patriarchal paradigm — is critical. Thus, I propose this clarification of these two terms which I will use to indicate two separate and distinct events in the life of paradigms. I hope that my interpretation of Kuhn’s theory is more consistent with his original intention, than are many of the forms in which paradigms have emerged in the interim between 1962 and now.

A paradigm revolution is that which leads to real and enduring paradigm change. It is ‘tradition-shattering’ and forever changes the ways that things are done — there is no ‘going back’, no returning to the way that things used to be. Paradigm revolution, “lead[s] ... to a new set of commitments, [and provides] a new basis for ... practice” (Kuhn, 1962/1970/1996, p. 6). Not surprisingly, paradigm revolutions are rare. Kuhn (1962/1970/1996) identifies several turning points in the life of the scientific community, which he claimed represented paradigm revolutions — these new ways of ‘seeing’ things, which led to new ways of working and living within the scientific community, coincided with the emergence of Copernican astronomy, first Newtonian and later Einsteinian physics, the dynamical theory of heat, and Maxwell’s electromagnetic theory (pp. 66–68). Each of these represented a paradigm revolution for the scientific community, for each

necessitated the ... rejection of one time-honoured scientific theory in favour of another incompatible with it ... [and] each transformed the scientific imagination in ways that we shall ultimately need to

describe as a transformation of the world within which scientific work was done. (Kuhn, 1962/1970/1996, p. 6)

While Kuhn's examples of paradigm revolutions give a clear exposition of the magnitude of these events, it seems that he also leaves room for the possibility that should a 'revolution' in a prevailing paradigm be avoided, a 'shift' within the paradigm can occur instead. Significantly, as Kuhn (1962/1970/1996) states, 'normal science' encounters "new and unsuspected phenomena" as part of its usual activity (p. 52). Most of these 'encounters' do not precipitate paradigm revolutions, for as a result of active and intentional 'tweakings' — readjustments or realignments — the novelties which challenge usual paradigm understandings and practices, are accommodated within the prevailing paradigm. It is these moments that I will refer to as paradigm shifts, because rather than 'turning the world on its head', they simply require a relaxation of prescribed paradigm boundaries and operational fluidity within the paradigm itself, in order to assimilate new information, new understandings, and new ways of doing things. In this way paradigm 'shifts' are tolerated and even welcomed, since they do not challenge the paradigm's existence.

It is this distinction between 'paradigm revolution' and 'paradigm shift' that I will use as a tool to examine aspects of the life-world created, maintained, and sustained, by the spirit of a patriarchal paradigm. Like a complex tapestry, this paradigm has many threads, but its 'central processing unit' — the circuitry that controls all of its understanding and which carries out all of its instructions — is predisposed towards attaining, maintaining, and ensuring the continuity of its 'power over' and its control. Social scientist, attorney, activist, and feminist scholar, Riane Eisler, who tried in her book, *The Chalice and The Blade* (1988), "to sketch out the origins of patriarchy in order to

suggest ways that it might be ended” (Hoff Kraemer, 2004), claims that the patriarchal paradigm uses a “dominator model” as opposed to a “partnership way”, as the means by which it ensures its continuity (p. xx). Eisler (1988) contends that the “lethal power of the blade” is the means by which men have been able to attain and maintain power and that this had underpinned the development of “social system[s] in which the power of the blade is idealised, in which men and women are taught to equate true masculinity with violence and dominance, [and in which] anything connected with women or femininity is automatically viewed as secondary” (p. xviii). Thus, while for women’s life-worlds which unfold according to the ‘game plan’ of the ‘dominator model’ — that which goes hand-in-hand with a patriarchal paradigm — there has never been a paradigm revolution. I believe, however, that there have been many paradigm shifts for women within this patriarchal paradigm. These ‘shifts’ represent moments of fluidity characterised by a relaxation of usual paradigm boundaries which dictated to women their ‘place’ in societies and cultures. During these ‘shifting times’, instead of being kept ‘with-out’ of paradigm conversations, women were invited ‘with-in’ and temporarily were given a voice, as the usual admonition that their ‘silence was golden’, was suspended for just a ‘moment in time’.

Paradigm revolution possibilities and *Frausein*

An examination of historical eras in which there were observable ‘relaxations’ in patriarchal paradigm boundaries, as far as women were concerned, will reveal that each ‘relaxation’ coincided with the instability and uncertainty that accompanied times of upheaval — social or religious, economic or political — in human life-worlds. In these times, as turmoil and confusion spilled out in great waves from the epicentre of the crisis, all certainties ‘went out the window’ and in exactly the same way as Einstein (in

Kuhn, 1962/1970/1996, p. 83) described his experience in the world of science, it was as if the ground had been pulled out from under ‘them’, there were no foundations, no certainties, the very fabric of society seemed to be disintegrating all around ‘them’. Each ‘episode’ of upheaval or crisis presented the patriarchal paradigm with a novelty or anomalous situation (Kuhn, 1962/1970/1996, p. 82), the magnitude of which quickly escalated beyond being merely vexatious, and instead, sparked “the transition to [a] crisis” which challenged accepted paradigm rules, understandings, operational principles, and practices (Kuhn, 1962/1970/1996, p. 82). Anarchist theorist and author, Murray Bookchin, suggests that contained within each of these moments was the potential for “a ‘turning point’ — the making of a critical decision that would culminate in the formation and reformation of the structures of our common life” (in Sturm, 1998, p. 264). Each of these ‘moments’ in history contained the potential for revolutionary paradigm change, the potential to ‘turn the world of the patriarchal paradigm on its head’.

It was in the midst of the mayhem that accompanied crises — natural and man-made disasters, wars and revolutions — within human life-worlds, that there lay the potential to transform forever, the vision blinkered by the frame of the patriarchal paradigm. In these times of chaos and confusion, women were welcomed as ‘co-leagues’, ‘co-workers’, ‘co-operatives’, and even ‘co-conspirators’, for both men and women needed to stand, equally, side-by-side with shared vision and purpose, if the fundamentals of society and all of its institutions were to be spared destruction, or possibly even annihilation. At these important junctures, it seems that the threat that each of these crises posed to societies and cultures, was deemed by patriarchal paradigm-practitioners to be so grave, that permitting and even encouraging women to

assume new roles, take on new responsibilities, and exercise new authorities, was the lesser of evils. Yet, the potential in each of these moments of crisis to “transform the world” (Kuhn, 1962/1970/1996, p. 6) was never realised, and for women, there never has been that “tradition-shattering ... shift of commitments [to] a new basis for practice ... that complements ... tradition-bound activities” (Kuhn, 1962/1970/1996, p. 6) — a paradigm revolution has never come to fruition and the latent potential inherent in each moment of crisis remained unfulfilled. ‘Patriarchal-paradigm-practitioners’ have never relinquished control over the systems that have dictated for both women and men the meaning of their ‘Being-Women’, their *Frauseins*, and their ‘Being-Men’, their *Mannseins*.

The consistent pattern for the ‘Being-of-Women’ remains one which attests to the fact that once any crisis which threatened the very existence of the monopoly of the patriarchal paradigm had passed, and the threat to society and its institutions had abated, paradigm boundaries that had ‘relaxed’ were re-established and reinforced by the men who would wield power within. Once again, women were denied access to the patriarchal paradigmatic world of public power and influence. What had occurred constituted nothing more than a shift within the prevailing patriarchal paradigm — boundaries relaxed, boundaries reinforced. Kuhn’s theory about paradigms and how they ‘work’, has brought into my presence ‘a new way of seeing’ ‘why’ and ‘how’, *eine neue Art des Sebens, ‘Warum’ und ‘Wie’*, a patriarchal paradigm has been able to prevail throughout centuries of human life-worlds. It seems that there is truth in the adage that “History, we know, is apt to repeat herself, and to foist very old incidents upon us with only a slight change of costume” (Eliot, 1858, Chap. 10), for, time and again, this pattern of patriarchal-paradigm-boundaries relaxed, patriarchal-paradigm-boundaries reinforced, has been the story for the ‘Being-Women’, their *Frauseins*, in human life-worlds — across cultures, across centuries, and across continents.

Aspects of the problem, the riddle, the puzzling question of patriarchy, ‘seen yet unseen’, *gesehen noch ungesehen*, were made present to me through the action of invoking Roam’s (2012) claim that any “problem can be made clearer with a picture” (p. 13). In the same way, the reading of Breton and Largent’s (1996) book, made present to me the possibility that patriarchy has been ‘transported’ from one-generation-to-the-next via the vehicle of a patriarchal paradigm which has provided us with “the blueprint” upon which we have built all aspects of our life-worlds (p. 5). Thus, ‘a new way of seeing’, *eine neue Art des Sehens*, the question about the tenacity of the phenomenon of patriarchy, had revealed itself to me. As a way of illuminating what this new way of ‘seeing’ ‘looked like’, Roam’s (2012) claim about pictures, led me to “contemplate the goings-on” inside (Sokolowski, 2000, p. 195), ‘frames of patriarchy’ within which the ‘Being-Women’, the *Frauseins*, of Hagar, Hypatia, the witches of medieval Europe, and Truganini, had unfolded. Each lived in a different time and in a different place, yet each experienced her ‘Being-Woman’, her *Frausein*, in a life-world steeped in the ideologies and practices of the patriarchal paradigm.

Invoking “the Garage-Sale Principle”

My intentionality — my “thinking, feeling, and acting” (van Manen, 2014, p. 62) — now “orient[s]” itself towards an examination of “the phenomenality” (van Manen, 2014, p. 63) of those times in history when a paradigm revolution was a possibility, but was never actualised. In this orienting, I will invoke another of Roam’s (2012) ‘picture-strategies’ to make ‘the problem’ clearer (p. 13) — one that Roam (2012) refers to as, “the Garage-Sale Principle” (p. 62). This strategy is based on Roam’s (2012) theory, that “regardless of how well organised all the stuff in our garage may be, ‘laying everything

out on the table in the light of day’ yields a completely new perspective on it all” (p. 62). Thus, I will ‘lay out on the table in the light of day’, pictures that are ‘well organised’ — even if they be ‘locked away’ in the annals of history texts — about four chapters in the story of the life-world of the patriarchal paradigm, deep within which, I propose, was buried the germ for revolutionary paradigm change for women. Yet, history ‘tells us’ that what ‘came of’ these four potentialities, can be considered to constitute nothing more than a “change of costume” and a repetition of “old incidents” (Eliot, 1858, Chap. 10), as patriarchal-paradigm-boundaries which prescribed to women their place in society, their role, and their status, were first relaxed and then were reinforced.

Thus, it is time to test Roam’s (2012) “Garage-Sale Principle” (p. 62), and his claim that “we ... have to lay it all out where we can really look at it” (p. 61), if we are to gain an understanding of the “big picture” so that we can “make ... invisible connections visible” (p. 62). For my ‘garage-sale’, I will ‘lay out on the table in the light of day’ pictures from the life-worlds of women in early Christianity, the Crusades of the late Middle Ages, the Protestant Reformation of the sixteenth century, and the Second World War in the mid-twentieth century, as my way of ‘looking’ at “the big picture ... get[ting] everything out in the open ... [and] mak[ing] otherwise invisible connections visible” (Roam, 2012, p. 62). I propose that these four events represent junctures in the story of human life-worlds when a time of crisis or threat to the overarching patriarchal paradigm saw patriarchal-paradigm-practitioners allow paradigm boundaries to relax so that women could enter spaces that had traditionally been reserved for men. Each of these moments contained the potential for a “tradition-shattering ... shift of commitments [to] a new basis for practice ... that complement[ed]... tradition-bound activities” (Kuhn, 1962/1970/1996, p. 6). All that was needed to achieve a “transform[ation] [of] the world” (p. 6) was bellows to fan the flame that had been lit.

Yet, in each of these instances, the small flame of potential that had been ignited by the spark of uncertainty or crisis was doused almost as soon as the shifting sands had stilled and human life-worlds had returned to 'normal'. The dousing extinguished paradigm revolution possibilities and instead, what registered on the radar screen of human life-worlds was a mere blip within the patriarchal paradigm for the boundaries which, because of necessity, had been relaxed, were once again reinforced.

It is now to the 'garage-sale', where everything is 'laid out on the table in the light of day', that I must go as I heed its call, its beckoning to me to enter, so that I can embrace the possibility of 'really looking at things' and 'making invisible connections visible'.

Chapter Six

IN THE LIGHT OF DAY — IM LICHT DES TAGES — EARLY CHRISTIANITY

*I keep the subject of my inquiry constantly before me, and wait till the first dawning opens gradually,
little by little, into a full and clear light.*

(Isaac Newton, 1642 – 1727 in Hahn, 1998, p. 148)

The theories and inventions of Isaac Newton turned the world of the scientific community ‘on its head’ to such an extent that to this day, they are referred to collectively as the “Newtonian revolution” (Fuller, 2000, p. xi) — a paradigm revolution in the truest sense of Kuhn’s explanation of the term. Newton observed that it was during 1665, when he was forced to return to the family farm of his childhood in Lincolnshire, while the plague besieged London and Cambridge University was closed as a precaution, that little by little, he gave shape ‘in the light of day’, *im Licht des Tages*, to all of his ideas about the nature of light, calculus, mathematics, and the motion of the planets around the sun (Hahn, 1998, p. 148). It was during this period of withdrawal from his usual surrounds that he was able ‘to lay it all out on the table where he could really look at it’ (Roam, 2012, p. 62), “pondering alone with intense concentration ... the initial formulation of the ideas that would change many of the fundamental concepts of ‘natural philosophy’ as science was referred to at that time” (Hahn, 1998, p. 148). In the same way, but three hundred years later, Kuhn (1977) describes his “own enlightenment” (p. xi) about paradigms, his coming to see ‘in the light of day’, *im Licht des Tages*, in this way, “One memorable (and very hot) summer day those perplexities

suddenly vanished. I all at once perceived the connected rudiments of an alternate way of reading the texts ... I had ... [a] new understanding” (pp. xi–xii). While nowhere near as monumental and shattering to tradition-bound-activities as were those ‘dawnings that opened gradually’, and which allowed both Newton and Kuhn to see new things clearly ‘in the light of day’, *im Licht des Tages*, I know that it was my reading of Breton and Largent’s (1996) and Kuhn’s (1962/1970/1996) ideas about paradigms, that brought for me into a full and clear light, ‘a new way of seeing’, *eine neue Art des Sehens*, the age-old problem of patriarchy, ‘seen yet unseen’, *gesehen noch ungesehen*.

So, it is, that I turn to ‘the table at my garage-sale’ that ‘lays out clearly ‘in the light of day’, *im Licht des Tages*, pictures showing women’s active involvement in early Christianity. These pictures allow me to make ‘invisible connections visible’. I can ‘see’ the potential for a paradigm revolution for women inherent in this moment in history out of which Christianity was born. I can ‘see’, too, that the patriarchal paradigm could not allow this eventuality. Instead, it conspired not only to deflect the challenge to the foregrounding of all things male in this new religious paradigm, but that it also conspired to remove from historical records any indication of the pivotal role that women played in giving life to this tradition. Buried deep within was the potential to ‘turn the world’ — for women and for men — ‘on its head’. Yet, the story that I will tell is one of a patriarchal paradigm which resisted, re-grouped, revived, re-invigorated, and re-entrenched.

Women rendered invisible

Before I scan the pictures on ‘the table at my garage-sale’, I must first ‘lay out in the light of day’, the ‘truth’, that before my introduction to feminist theology, I knew next to

nothing about women in early Christianity. Perhaps, even more symptomatic of the way that the patriarchal paradigm works to make women invisible, is the fact that I did not even ‘miss’ this fact, that I did not know about the women whose silence in their absence must have been deafening. Thus, I recall a time from my past, when if I had been asked to name women significant in the story of the early Christian tradition, I would have, at once, rattled off the name at the top of my ‘not-very-long’ list of names of New Testament women, that of the Virgin Mary — “an ordinary woman who gave birth to Christ ... the symbolic mother of the Church ... [and the] model of perfect humility” (Warner, 1976/1985, p. xxiii). Following, in a close second place, would be the name of Mary Magdalene, whose reputation was tarnished in ‘one fell swoop’, that proved to be as lethal to her memory, as was the “one fell swoop” of the “hell-kite”, which, in the form of Macbeth, was responsible for the murder of the wife, children, and servants, of Scottish nobleman, Macduff (Shakespeare, in *The Tragedy of Macbeth*, Act IV, Scene III, 214–219). For the name of Mary Magdalene, the ‘one fell swoop’ occurred in 591 CE, at the hands of the ‘hell-kite’, which this time, assumed the form of Pope Gregory the Great (540 – 564), who decreed from the pulpit (Burnstein & de Keijzer, 2006, p. 154), that she was synonymous with “the woman who is called a sinner, that is, a prostitute” (Meyer, 2005, p. 64) in the account of the repentant prostitute in Luke’s gospel (Lk 7:37-50). Add to this Pope Gregory’s identification of her as the Mary in Mark’s gospel from whom seven demons were cast out (Meyer, 2005, p. 154) (Mk 16:9), and a picture emerges of a woman, who ‘pre-Jesus’, had a very ‘colourful’ past indeed. I have to admit that it is the theological interpretation of the woman, Mary Magdalene, that has always captured my imaginings, rather than that of the Virgin Mary, Mother of Jesus, who has been portrayed as the epitome of obedience and submissiveness — and, whose example, according to the discourse of the patriarchal paradigm of Christianity, all ‘good’ women were to emulate.

Beyond these two women, I have to trawl through the depths of my ‘memory-bank’ to draw forth the names of other early Christian women. The best that I can manage to do, is to remember the story of Martha and Mary, sisters of Lazarus, who lived in a village called Bethany and who were visited by Jesus and his disciples (Lk 10:38-42). As a woman with three sisters myself, I cannot help but have some sympathy for Martha who was left by herself to do all of the preparation for the meal, while her sister, Mary, sat “at the Lord’s feet listening to what he [Jesus] said” (Lk 10:39). I suspect, that like Martha, I too would have complained, and that I too, would have been ‘on the receiving end’ of the rebuke that she received from Jesus after she did complain,

“Lord, don’t you care that my sister has left me to do the work by myself? Tell her to help me!” “Martha, Martha,” the Lord answered, “you are worried and upset about many things, but only one thing is needed. Mary has chosen what is better, and it will not be taken away from her.” (Lk 10:40-41)

I am very familiar with Jesus’ statement that “Man does not live by bread alone” (Lk 4:4, Mt 4:4), yet, I cannot help but wonder, if not Martha, then who would have prepared the meal, for, no doubt, all were hungry and waiting to eat? I also note the assumption inherent in this story that it is the women, and not the men, whose responsibility it was to prepare and to serve the meals — something that apart from a “change of costume”, continues to this day to be a repetition of “old incidents” (Eliot, 1858, Chap. 10), for, “while more women [now] are bread-winners”, the evidence that “they still can’t get out of the kitchen” and that they continue to assume the greater share of responsibility for household activities and household management, is irrefutable (Strasser, 2012).

Having named Mary, Mother of Jesus, Mary Magdalene, and, Martha and Mary, my list of names of New Testament women has been all but exhausted, and I am left

thinking about the women that Jesus encountered during his ministry who remained unnamed — the Samaritan woman at the well, to whom Jesus talked (Jn 4:7-30), the crippled woman healed by Jesus on the Sabbath (Lk 13:10-17), the woman who had a hemorrhage for twelve years (Mk 5:25-34) and the woman caught in adultery (Jn 8:1-11). It took my encounter with feminist theology, to give me ‘a new way of seeing’, *eine neue Art des Sehens*, the way that patriarchy, ‘seen yet unseen’, *gesehen noch ungesehen*, has conspired to make absent from me, the ‘Being-of-Women’, the *Frauseins*, of all those women who, without doubt, were present and active in the life-world of the early Christian community. Feminist historian and theologian, Elisabeth Schüssler Fiorenza (1983/1994), maintains that this lack of knowledge of women in the early Christian tradition is directly related to “the systemic androcentrism of Western culture” according to which,

nobody questions whether men have been historical subjects and revelatory agents in the church. The historical role of women, and not that of men, is problematic because maleness is the norm while femaleness constitutes a deviation from this norm. (p. 42)

Presence and absence-within-presence

It was as a result of my engagement with the writings of Schüssler Fiorenza and other feminist theologians that I felt the need to delve into the scriptural texts themselves. In so doing, I was able to add to my minimalist list, the names of women who were considered important enough in the story of early Christianity to be included by name in the Gospels, the Acts of the Apostles, and the Epistles. As I did this ‘delving’ with the “intentionality of thinking” (Pollio, Henley, & Thompson, 1997, p. 10) about women who were named and women who were not named, I became “directly aware ... [that my] mode of experiencing (thinking about [the biblical texts])”, changed my way of

relating to their content (Pollio, Henley, & Thompson, 1997, p. 11). What emerged was a somewhat startling — but not surprising — realisation that, even though I had read these stories many times, I had completely ‘missed’ the inclusion of the names of these women. With its usual efficiency, the patriarchal paradigm had drawn me into its conspiracy to ensure that even though ‘present’ and named, these women who were important in the formative years of the Christian tradition were ‘absent’ and ‘silent’.

If things appear always as a “play of presence and absence-within-presence” (Pollio, Henley, & Thompson, 1997, p. 14), then this experience provided me with yet another occasion to ‘see in the light of day’, *im Licht des Tages*, that even though I would like to think otherwise, I have not only imbibed, but also subscribed, to the patriarchal paradigm story that it was men only who were ‘the’ “historical subjects and revelatory agents in the church” and, that I have accepted “maleness [as] the norm” and considered femaleness as “a deviation from this norm” (Schüssler Fiorenza, 1983/1994, p. 42). Thus, it is, that I can readily ‘reel off’ a long list of names of the men who worked to give life to Christianity — names of fishermen and disciples, fathers and brothers, evangelists and prophets, centurions and governors, rabbis and gentile converts, ascetics and Church Fathers, and he, who would become infamous for betraying Jesus, Judas Iscariot. That this should be so, is testament to the development of the Christian tradition, which despite having “promising beginnings” as far as women’s roles and status were concerned, soon, “in the name of social expediency” (Clark & Richardson, 1996, p. 3), adopted the “excessively patriarchal” (Witherington, 1990, p. xiii) practices of its social and cultural context. New Testament scholar, Catherine Kroeger (1998) contends that “one of the best-kept secrets in Christianity is the enormous role that women played in the early church”, for they were ranked amongst the most prominent leaders, scholars, and benefactors. Even more telling of

the important role that women occupied in the formative years of the tradition, is Kroeger's (1998) claim that the early church was "disproportionally populated by women" and especially by women from the "upper echelons of society ... [who] often converted to Christianity while their male relatives remained pagans, lest they lose their senatorial status". These circumstances make compelling, Professor of Ancient History, Kate Cooper's (2013), argument that "women have been airbrushed out of Christianity despite having been crucial to its spread" (in Reilly, 2013).

Paradigm revolution possibilities

Thus, reclaiming the stories of women who were active in leadership roles and in the spread of the Christian tradition, allows for 'a new way of seeing', *eine neue Art des Sehens*, that in the genesis of this religious tradition was the germ of a moment in history that could have sprouted and grown into a "tradition-shattering ... shift of commitments [and] a new basis for practice ... that complement[ed]... tradition-bound activities" (Kuhn, 1962/1970/1996, p. 6) — in other words, a paradigm revolution that could have "transform[ed] the world" (Kuhn, 1962/1970/1996, p. 6) for women, and for men too. Yet, two thousand years later, we know that this revolution did not occur, and the potential in this moment was lost, as the patriarchal paradigm boundaries which had first relaxed, were stringently reinforced, once, after it had gained respectability and widespread acceptance, the fledgling Christian movement was no longer struggling to survive. The 'final scene' within which the "change of costume" and the repetition of "old incidents" (Eliot, 1858, Chap. 10) took place, was that which witnessed the Emperor Constantine's conversion to Christianity in 313 CE. While there continues to be much speculation about the nature and the sincerity of Constantine's conversion (González, 1984, p. 113), what is important here, is the fact that with the Emperor's imprimatur, the religion became institutionalised, male bishops and male clergy (Cooper

in Reilly, 2013) became the norm, and women who were “once leaders in the Jesus movement and in the early church, were marginalised and scapegoated” (Torjesen, 1995, p. 7). Thus, a picture emerges of the development of a religion within which, women were active in “the initial pioneering and developmental stages ... only to be replaced by men as the movement became more respectable” (Tucker & Liefeld, 1987, p. 15) — a story of patriarchal paradigm boundaries relaxed and patriarchal paradigm boundaries reinforced, paradigm revolution possibilities and paradigm revolution possibilities doused.

As I write this, I am struck by the irony, that in the truest sense of the definition of paradigm revolution, as that from which there is ‘no going back’, no returning to the way that things used to be, the separation of Christianity from its ‘parent’ Judaism, was in itself a paradigm revolution. Amy-Jill Levine (2006), who in her life-world straddles both traditions, describing herself as “an academic who teaches New Testament in a predominantly Protestant divinity school ... but ... as a Jew ... and as a member of an Orthodox synagogue” (p. 5), puts it very succinctly when she identifies that it is “belief in Jesus as the Christ — the Messiah — [that] separates church and synagogue, Christians and Jews” (p. 17). By 325 CE, when the creedal statement formulated by the bishops who gathered at the council convened by the Emperor Constantine in the city of Nicaea declared,

We believe in one Lord, Jesus Christ,
the only Son of God, eternally
begotten of the Father,
God from God, Light from Light,
true God from true God, begotten,

not made, of one Being with the Father.

Through him all things were made.

(Nicene Creed)

the wax on the ‘seal of divorce’ of Christianity from Judaism — as that which announced paradigm revolution — had long since set, and gone hard. There was ‘no going back’ to the *Shema* prayer which begins with Judaism’s defining statement, “Hear, O Israel: The Lord our God, the Lord is one” (Holy Bible, NIV, Deut 6:4, p. 134). Thus, the Jesus who “was [born] a Jew, lived as a Jew, and died as a Jew” (Farmer, 1999, p. 2), emerged from this paradigm revolution as the Jesus of Christianity — Jesus “the Messiah, the Son of the living God” (Holy Bible, NIV, Mt 16:16, p. 692).

Consistent with Kuhn’s theory about how paradigm revolutions develop, it was the dogged refusal of Jesus’ followers to abandon their belief that he was the long-awaited Messiah that catapulted what had been, in the beginning, a vexatious anomaly within Judaism, into a full-fledged paradigm revolution — out of which emerged the new paradigm of Christianity. Ultimately, it proved to be a “choice between competing paradigms” and “a choice between incompatible modes of community life” (Kuhn, 1962/1970/1996, p. 94). What began first as an anomaly accommodated within the boundaries of the paradigm of Judaism — for, Jesus’ teachings and actions, while opposed by some Jews, were admired and accepted by many others (Farmer, 1999, p. 2) — moved from the realms of the merely vexatious into those of crisis and revolution. This transition — this time during which, no doubt, it seemed as if the ground was being pulled out from under them, with no foundation to be seen anywhere, upon which they could have built (Einstein in Kuhn, 1962/1970/1996, p. 83) — reveals itself in the portraits of Jesus as they were shaped by the authors of the canonical Gospels.

Since each of the Gospel writers “develop[ed] the aspects of the inherited tradition that were most useful to his ... community” (Cooper, 2013, Loc 135 of 6412), it is through the ‘laying out in the light of day’, *im Licht des Tages*, the circumstances of two of these communities — the Matthean and the Johannine — that it is possible to ‘see’ what the transition from anomaly to paradigm revolution in a human life-world, ‘looks like’.

The lived experience of two communities — a paradigm shift and a paradigm revolution at play

I introduce the Matthean community as the one which presents itself as an anomaly within the prevailing paradigm of late first century Judaism. This, in itself, is diametrically opposed to what I had always been taught about the community for which Matthew wrote his Gospel. According to my ‘old’ way of seeing, the evangelist was primarily concerned with ensuring that “the establishment of the Church” (Martens, 2011), was seen to be directly linked to the passage of authority from Jesus to the apostles, to its ‘final destination’, enshrined within the hallowed institution that is the Church. Yet, as scholar of early Christianity, Anthony Saldarini (1994) contends, this is a conclusion that is arrived at by Christians who would approach the content of the Gospel, from a “Matthew-centric and Christian-centric” perspective — one which sees Matthew as a “Christian ... who is independent of and equal in stature to his Jewish opponents the way the Church and synagogue relate today” (p. 3). Saldarini (1994) argues that rather than being a discrete Christian community, Matthew’s group was, instead, “a small and relatively uninfluential part of the first century Jewish community in the eastern Mediterranean” (p. 3). This view is supported by New Testament scholar, David Sim (1998), who claims that when speaking about the Matthean community, it is “more appropriate to speak of a Jewish group within Judaism than of a Christian sect outside of Judaism” (p. 5). Sim (1998) claims that the “definitive evidence that ...

Matthew's group was still within the orbit" of the religious paradigm of Judaism lies in the author's "thoroughly Jewish outlook", his constant affirmation of "the basic and distinctive tenets of Judaism ... [and] his complete acceptance of the validity of the Mosaic law (5:17-19)" (p. 5). According to Sim (1998), it is beyond question that Matthew's community "observed the law and defined itself as Jewish by doing so" (p. 5). The community for which Matthew wrote his Gospel, must therefore be understood as one which is not Christian, but rather as one which continues to be Jewish, albeit, with a 'Christian flavour'. It is a community which "in true sectarian fashion ... opposes other forms of Judaism and denounces those who follow them. [Matthew's] conflict with these groups is ... an internal Jewish debate" (Sim, 1998, p. 5) — a conflict which presents itself as an anomaly, and, no doubt, a vexatious one at that, but significantly, one which continues to be accommodated within the boundaries which define the religious paradigm of Judaism.

In contrast to this story of the Matthean community, the story of the Johannine community is one in which vexation has escalated beyond crisis and into paradigm revolution — a movement out of the old and into the new paradigm that will eventually come to be known by the name, Christianity. By the time that John wrote his Gospel at the end of the first century, the paradigm revolution was 'well under way' as the author's references to expulsion from the synagogue (Jn 9:22; 12:42; 16:2) are considered to be indicative of the experiences of his own community. The movement from vexation to full-blown crisis to revolution came about primarily because of the Christological claims that those within the Johannine community refused to abandon. Professor of New Testament, Martinus C. de Boer identifies three crises — expulsion from the synagogue, execution of Johannine Christians, and schism within the community itself — that he believes were decisive in the formation of the continually evolving Christology of this

late first century community (in Culpepper in Powell & Bauer, 1999, p. 69). At the beginning, and while they were still incorporated within the synagogue, they preached a Jesus who was “a miracle worker, the Mosaic prophet, the eschatological Elijah, [and] the expected Messiah” (Martyn in Culpepper in Powell & Bauer, 1999, p. 68). As tensions escalated beyond those which could be accommodated by a shift of paradigm boundaries and expulsion became, at first imminent, and then, a *fait accompli*, members of the Johannine community increasingly conceived of Jesus “as a numinous and otherworldly figure” (Martyn in Culpepper in Powell & Bauer, 1999, p. 68). It was the transition from “a lower (messianic miracle worker) to a higher (otherworldly Logos) Christology” (Culpepper in Powell & Bauer, 1999, p. 68), that sparked the crisis that would lead to revolution, for such a Christology could not be accommodated within the prevailing paradigm of Judaism. Thus it came to pass that John’s community was expelled from the synagogue, and by implication, moved to a place beyond the pale of Judaism, for “the Jews had decided that anyone who acknowledged that Jesus was the Christ would be put out of the synagogue” (Holy Bible, NIV, Jn 9:22, p. 757). This public proclamation of “Jesus as the Christ” signified that there could be ‘no going back to the way that things used to be’, and the consequence was not only expulsion from the synagogue, but also, persecution of Johannine Christians (Moloney, 1998, p. 2). The Gospel of John tells us of this eventuality — “they will put you out of the synagogue; in fact, a time is coming when anyone who kills you will think that he is offering a service to God” (Holy Bible, NIV, Jn 16:2-3, p. 763). With the formal ‘divorce’ of Christianity from Judaism, “Jesus’ Jewishness was forgotten; he became a ‘Christian’ and was understood to be criticising Judaism from without” (Farmer, 1999, p. 4) — the paradigm revolution was complete.

The expulsion from the synagogue, represented for those who had been members of the Jewish community, the darkest hour before the dawn as men and women searched for surety in the midst of the uncertainty that was left in the wake of their forced abandonment of all that had been constant and given in their life-worlds within Judaism. The movement from anomaly to vexation to crisis which had snowballed into paradigm revolution gave rise to two distinct religions — Judaism and Christianity. Even though both professed belief in one God, this belief embodied completely opposed conceptions of God’s definitive revelation to humankind — “for Jews, this [was] summed up as the Torah, the law revealed to Moses ... for Christians it [was] summed up in the very person of Christ” (Ashton, 2014, p. 2). New Testament scholar, John Ashton (2014), claims,

one of the best summaries of the ineradicable difference between the two religions comes in the Prologue to the Gospel of John: “For the law was given through Moses; grace and truth came through Jesus Christ (1:17). This statement, bleak, blunt, non-compromising, illustrates more clearly than any other in the New Testament, the incompatibility of Christianity and Judaism. It announces a new religion. (p. 2)

Religious paradigm revolution actualised, Patriarchal paradigm revolution averted

While the emergence of a distinct religious paradigm of Christianity represents a true paradigm revolution in the Kuhnian sense, I return to dwell once again on the irony inherent in this eventuality, for it was within this very crisis which gave rise to one paradigm revolution that another was denied — a religious paradigm revolution actualised, a patriarchal paradigm revolution averted. As I “oriented” myself towards the

examination of “the phenomenality” (van Manen, 2014, p. 63) of the transition from anomaly to revolution as it unfolded in the paradigm of the religious life-worlds of the Matthean and the Johannine communities, I was all the while acutely aware of the fact that co-existent within those moments in history, was the potential for a dual paradigm revolution. That one came to fruition — that of religion, and that one was doused — that of gender equality, I propose, relates directly to the fact that the first is a story of communities whose male leaders were engaging in debate, while the latter was influenced by its context in a world which, “by and large, advocated the traditional role of subordination and silence of women as the ideal” (Tetlow, 1980, n.p.). During the unsettling time of crisis, long before the movement gained respectability, within the life-world of this fledgling and somewhat disparate group of believers in Jesus the Messiah, whose members were cast adrift from Judaism, there was lying dormant the potential for a paradigm revolution for women.

Potential it was, for if the emerging Christian movement was to survive and to thrive, it could not do so relying on male effort alone. As feminist scholar and theologian, Rosemary Radford Ruether (1975) claims, “the principles of Christian community were founded upon “a role transformation between men and women, rulers and ruled” (p. 66). Ruether (1975) asserts that women were “called to join the circle of disciples as equal members” (p. 66), that they were “included equally with men as students of the Christian catechesis ... [and] that they were prominent among early Christian leaders, both in local churches and among travelling evangelists” (p. 67). Patriarchal paradigm revolution possibilities abounded — that they were doused, speaks volumes for the pervasiveness and the tenacity of the patriarchal paradigm of first, the parent religion, Judaism, and second, of its ‘offspring’ religion, Christianity.

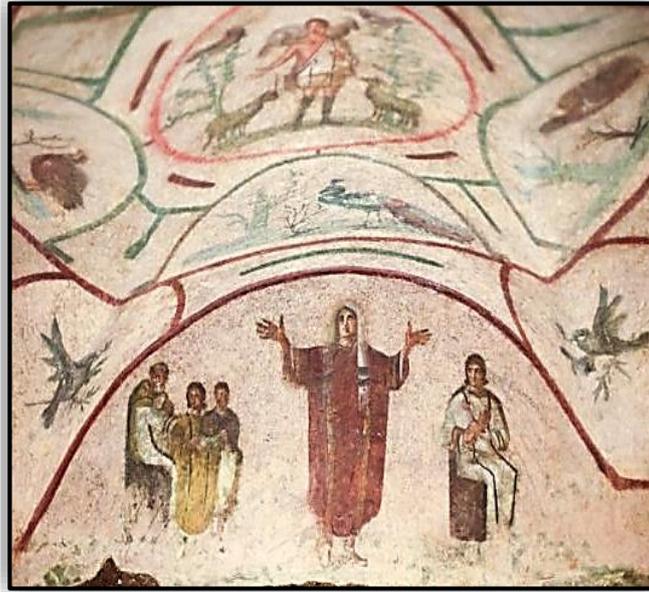
So it is, that I now turn towards the pictures 'laid out on the table at my garage-sale' in order to make 'invisible connections visible'.

Making invisible connections visible

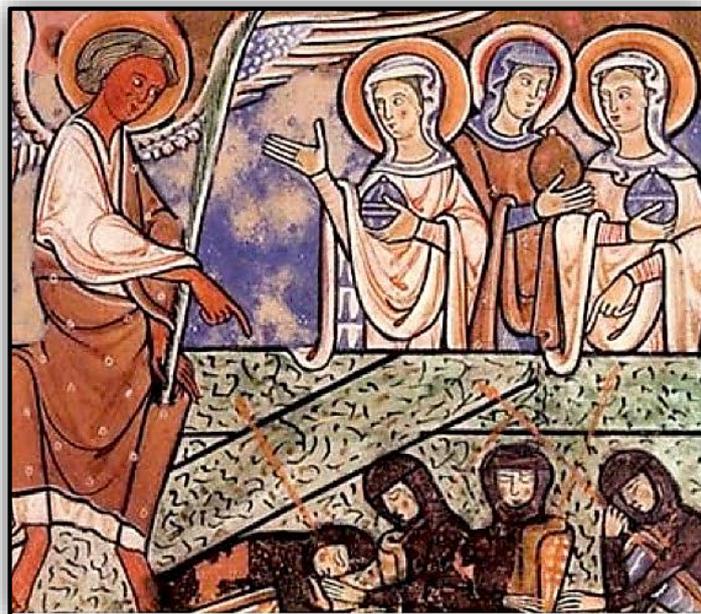


Picture 32. Episcopa Theodora, Saint Praxedes, Mary the mother of Jesus, Saint Pudencia, the Chapel of Zeno, Church of Saint Praxedes, Rome

(Source: halsabbarical.wordpress.com)



Picture 33. Newly restored Italian frescoes have revealed what could have been women priests in the early Christian church
(Source: Daily Mail Australia)



Picture 34. Women as Deacons
(Source: Liturgy Seminar, Toronto School of Theology, University of Toronto)



**Picture 35. Fra Angelico, “Jesus appearing to the Magdalene” (1440 – 1441)
Convent of San Marco, Florence**

(Source: Studio Matters, Picturing Mary Magdalene)



Picture 36. Women in ancient liturgical art — Art in the catacombs
(Source: Women can be priests. Wijngaards Institute for Catholic Research)



Picture 37. Women and the Churches

(Source: Regent University School of Divinity & The Center for Renewal Studies)



Picture 38. Fresco at the Saint Priscilla catacombs in Rome

(Source: National Post)



Picture 39. Eulalia, Agnes, Agatha, Pelagia, Euphemia, south side west to east, Sant'Apollinare Nuovo, Ravenna (Source: Wikimedia)

It was in the dawning of the crisis that was precipitated when first century Christian beliefs could no longer be accommodated within the paradigm boundaries of Judaism, that there lay dormant the potential to transform forever, the vision blinkered by the frame of the patriarchal paradigm. The pictures 'laid out on the table at my garage-sale' depict only some of the range of roles that women embraced in the earliest days of Christianity — the days during which patriarchal paradigm boundaries were at their most flexible. I look first upon the pictures which have 'names that go with the faces', and I marvel that even though each representation is one born of artistic imagination, each paints a picture of women that transcends time and space. Thus, I look at the faces of four women who lived years, and even centuries apart, standing side-by-side —

Episcopa Theodora, "meaning Bishop Theodora" (Torjesen, 1995, p. 10), Saint Praxedes, Mary the mother of Jesus, and sister of Praxedes, Saint Pudentia (Picture 32). Roman Catholic theologian, Dorothy Irvin claims that this mosaic presents a powerful testament, "to a conscious succession in church office from Mary through Praxedes and Pudentia — both martyred in second century Rome in persecutions during the reign of

Emperor Marcus Antoninus — to Theodora, who at the time of her portrait was bishop of the titular church of Saint Praxedes” in Rome (Irvin in Saint Praxedis Catholic Community, 2010 — 2014). Next, my gaze moves to Fra Angelico’s painting of the risen Jesus appearing to the Magdalene, the same Mary Magdalene, who was presented in John’s Gospel “as the model for discipleship” (Torjesen, 1995, p. 33), but whose name was denigrated for centuries after Pope Gregory the Great’s diatribe in 591 CE.

From Mary Magdalene, I look at the pictures of five women, who, like Praxedes and Pudentia, embraced martyrdom rather than abandoning or violating the tenets of their Christian faith. I am captivated by the martyr’s crown that each woman holds aloft with both hands. It is this crown that is exclusively reserved for those who are “blessed” because they “persevere under trial”, and who, “having stood the test ... receive the crown of life that the Lord has promised to those who love him” (Holy Bible, NIV, James 1:12, p. 859). The stories of the persecution and torture that each woman endured unto death are powerful testaments of absolute surrender in faith to the promise of eternal life in Christ Jesus, the risen Lord. Eulalia was thirteen years old when she was burned to death in Barcelona in 303 CE (Tucker & Liefeld, 1987, p. 116), and twelve-year-old Agnes, who was the only member of her Roman Patrician family to have converted to Christianity, was martyred after she refused marriage to Phocus, the son of the Prefect of Rome (Kirsch, 1907) — both Eulalia and Agnes died during the reign of Emperor Diocletian (284 CE – 305 CE). Next to them, and in the middle of the group of five martyrs, stands Agatha, a young woman from Sicily whose refusal to succumb to the advances of the governor in favour of a life of Christian chastity, resulted in him ordering that she “be scourged, burnt with hot irons, and torn with sharp hooks ... After all this was done to her, she was laid upon live coals, intermingled with glass and

taken back to prison where she died” (Tucker & Liefeld, 1987, p. 115). Standing alongside Agatha is Pelagia of Antioch, who, like Eulalia and Agnes, during the reign of Diocletian, chose the martyr’s way — she threw herself off the roof of her house — rather than being forced to offer a heathen sacrifice (Kirsch, 1911). At the end of this row of Christian women martyrs stands Euphemia, who along with her companions, suffered martyrdom in Chalcedon during the reign of Galerius (305 – 311) (Pétridès, 1908).

Ancient historian, Robin Lane Fox (1988) claims that, “the most excellent Christians in the early church were neither virgins nor ... visionaries [but rather] they were the Christians whom pagans put to death” (p. 419) and, there is no doubt that women figured prominently amongst the martyrs (King, 1998). Like their ‘brothers’ in the faith, women went to martyrdom with exceptional courage and unshakeable faith. The story of the domestic slave, Blandina, whose death in Lyon in 177 CE — she survived the unbelievable tortures of scourging, being roasted on a red-hot griddle, being gored by a bull while bound in a net, and finally had her throat cut — was so horrible that “the pagans themselves admitted that none of their women had ever endured so many terrible tortures” (Musurillo in Sebastian, 1999). Thus, it came to pass, that the external forces which threatened the survival of early Christian communities, necessitated a relaxation of patriarchal paradigm boundaries. In this time of flexibility, these women who are named and those women who remain unnamed, went to their death equally alongside men as martyrs.

As my gaze moves to the pictures in ‘my garage-sale’ of the women who have remained nameless, I see them acting in roles of public importance — leading rituals, participating in rituals, and functioning as deacons, and perhaps, even as priestesses.

These pictures ‘lay out in the light of day’, *im Licht des Tages*, the reality that women were actively present, and in more than a peripheral way, in the life-world of early Christian communities. It was through my “intentional act” (Smith in Moustakas, 1994, p. 29) of looking at these pictures as well as the pictures of the woman bishop, Theodora, and the women martyrs, that the elements of each came to presentation, combined and became manifest to me as a “synthesis of perceptions” (Gurwitsch in Moustakas, 1994, p. 29), and from this synthesising emerged a single question — How can it be that I have not had the slightest inkling about most of these women, those who can be named and those who remain nameless? I answer my own question almost as soon as it has been formulated and quite literally the thoughts that turn into words and ‘roll off my tongue’, attribute this to the patriarchal paradigm as that which has provided the blueprint for the Christian tradition and as that which has conspired to ensure that “women have [indeed] been airbrushed out of Christianity” (Cooper in Reilly, 2013). This airbrushing has rendered to virtual invisibility, all those women who, from the very beginning, were critical to the ‘success’ of the spread of this new religious paradigm — the women who were significant figures in the stories of the birth, ministry, crucifixion, death, burial, and resurrection of Jesus, and all those women who were involved as leaders of house churches and missionaries, as deaconesses and apostles, as prophetesses and stalwarts in the faith, as virgins and martyrs, as ecclesial widows and presbyteresses, as the Emperor’s mother and the desert mothers, as patrons and perhaps, even as priestesses (Kroeger, 1998).

Conspiring to relegate women to the margins

The fact that they have remained largely invisible in the collective memory of the tradition as it has been promulgated from one generation to the next can be attributed to the “biblical texts and historical sources” themselves, which have conspired together

to “produce the marginality of women” (Schüssler Fiorenza, 1983/1994, p. xx). Thus, as women read the texts of the Christian tradition — which to this day are considered authoritative — they are “confront[ed] [by] misogyny, idealisation, objectification, [and] silence” (Fox-Genovese in Schüssler Fiorenza, 1983/1994, p. 42). It is within these silences that “the willed suppression of women” (Fox-Genovese in Schüssler Fiorenza, 1983/1994, p. 42) by the patriarchal paradigm of the Christian tradition is ‘seen yet unseen’, *gesehen noch ungesehen*. As feminist theologian, Sandra Schneiders (1991/2004) claims, it was the narrative of the “patriarchal master story” — which deemed “femaleness” to be representative of “a defective form of humanity” — that promoted and foregrounded the belief that womanhood was “an impediment to full participation in society or Church” (p. x).

Thus, it is, that to use the words that the King spoke as he gravely addressed the White Rabbit in Lewis Carroll’s (1865/2007), *Alice’s Adventures in Wonderland*, I will “begin at the beginning ... go on till ... the end: then stop” (p. 143). The ‘beginning’ point from which to ‘begin’ a recovery of the role that women played in supporting the growth and the spread of Christianity is with the person of Jesus and the group of followers that he had gathered around him. It is clear that while Jesus was very much a Jew, there must have been something radical in the experience of those who knew him that caused them to transform Jesus, the Jewish itinerant teacher, preacher, and healer, into Jesus, the Christian Messiah. Of particular significance here, is the widely held belief that Jesus challenged many of the social conventions of his day, including those that dictated to women their role and status for it is said that he “addressed [them] as equals ... and with bold rhetoric attacked the social bonds that held together the patriarchal family” (Torjesen, 1995, p. 4). While, no doubt, Jesus did associate with women “in ways that contrast[ed] with the prevailing cultural norms and Jewish religious law”

(Clifford, 2004, pp. 76–77), I turn momentarily to a dialogue recorded in the Gnostic Gospel of Thomas that has caused me to wonder whether or not, Jesus, as a first century Jewish man, could have escaped entirely, being influenced by the beliefs about the ‘Being-of-Women’ and their *Frauseins*, that would have been consistent with his historical context in the life-world of the first century. And, if perchance, Jesus had ‘escaped’ this influence, then, I wonder if the same could be said about the Twelve who were his constant companions, and other male disciples too?

The text to which I turn and whose “content comes to presentation” (Gadamer, 1960/1975/1989/2013, p. 160), represents one of the one hundred and fourteen sayings (*logia*) of Jesus recorded in the Gospel According to Thomas — a text dated to the late first or early second century CE, and one believed to provide insight into the oral gospel traditions (DeConick in Foster, 2008, p. 15). It “is attributed to Didymos Judas Thomas, the ‘Doubting Thomas’ of the canonical Gospels ... [who] according to many early traditions was the twin brother of Jesus” (Schenk, 2014, p. 6). As such, Thomas was deemed to be “the ideal person to function as guarantor of the Jesus Tradition” (Meyer, 2005, p. 3). It is in this context, then, that I scrutinise for meaning this dialogue said to have taken place between Simon Peter — the Simon Peter to whom Jesus said, “And I tell you that you are Peter, and on this rock I will build my church, and the gates of Hades will not overcome it” (Mt 16:18, Holy Bible, NIV) — and Jesus.

Simon Peter said to them, “Mary should leave us, for females are not worthy of life.” Jesus said, “Look, I shall guide her to make her male, so that she too may become a living spirit resembling you males. For every female who makes herself male will enter heaven’s kingdom.”

(The Gospel according to Thomas 114:1–3 in Meyer, 2005, p. 25)

While, Craig Schenk (1992) may claim in his commentary on this Gospel, that the term “male” refers symbolically to “the pneumatic (spiritual, or Gnostic) Christians”, and the term “female” refers symbolically to “the psychis (unenlightened, or Orthodox) Christians”, whichever way I ‘lay it out in the light of day’, *im Licht des Tages*, I cannot escape the dichotomy that presents itself to me in what I ‘see’ as an expression of the dualistic relationship that exists between the superiority of things male and the inferiority of things female. The reading of this exchange between Simon Peter and Jesus, brought hurtling back into my presence, Aristotle’s consideration that in the natural order of things, woman’s “deliberative” faculty is incomplete so she must be ruled (Aristotle, *Politics*, 1.1260a.10-14). Since Aristotle’s philosophy was formative in first Jewish, and later, Christian thought, it comes as no surprise to me that his assessment about the inferior nature of women, was incorporated into the writings that were influential in shaping the understandings of the nature of ‘Being-Man’, *Mannsein*, and the nature of ‘Being-Woman’, *Frausein*, within both religious paradigms. In keeping with the tradition established by Aristotle, Philo (25 BCE – 50 CE), a Hellenistic Jewish philosopher who was influential amongst both Jews and Christians, wrote in his commentary on the Book of Genesis, “the female sex is irrational and akin to bestial passions, fear, sorrow, pleasure and desire from which ensue incurable weakness and indescribable diseases” (in Anderson & Zinsser, 2000a, p. 27), and the Jewish historian, Josephus (37 – 100 CE), opined that “the woman ... is in all things inferior to the man” (in Anderson & Zinsser, 2000a, p. 27). I therefore ‘lay out in the light of day’, *im Licht des Tages*, my conclusion that it was highly unlikely that anyone living in a life-world imbued with such patriarchal ideologies about the nature of women, could be completely devoid of harbouring, to some degree, aspects of the sentiments contained within these writings and others just like them.

Philosopher, Mark Johnson (2007), claims that “emotion and feeling lie at the heart of our capacity to experience meaning” (p. 53), and, it was emotion and feeling that ‘hit’ me first after reading this dialogue as it is said to have unfolded between Simon Peter and Jesus. Once again, I felt compelled to reconsider all that I have been taught, all that I have taken to be truth, and all that has informed my own understanding of Christianity as the religious tradition within which I was raised. So began a cycle of reading and re-reading as I let the content of this dialogue wash over me and seep into my consciousness. What emerged from this active contemplation was an even deeper conviction that it was only because of the precariousness of its existence, that patriarchal-paradigm-practitioners within the “Jesus movement” (Stegemann & Stegemann, 1995/1999) of the first century, allowed a relaxation of traditional patriarchal paradigm boundaries. They were aware that the very survival of their ‘movement’ necessitated the active support of women as well as of men. Jesus “had stirred up controversy” (Sanders, 1993/1995, p. 5) — firstly, because of his conviction “that he knew the will of God” (p. 48) and, secondly, because in his calling of the ‘twelve’ and in placing himself at their head (p. 340), he was symbolically “mak[ing] visible his claim to be calling the entire twelve-tribe nation [of Israel] to repentance” (Kümmel in Sanders, 1993/1995, p. 35). Consequently, as Jesus’ group was finding itself increasingly marginalised within the religious paradigm of Judaism, patriarchal paradigm boundaries which usually ‘contained women in their place’, were relaxed and women were co-opted into the folds of the ‘Jesus movement’ as supporters, missionaries, and co-workers — herein lay the germ for a “tradition-shattering ... shift of commitments [to] a new basis for practice” (Kuhn 1962/1970/1996, p. 6).

Patriarchal paradigm boundaries relaxed

As the boundaries relaxed, women of all ranks and stations embraced the opportunity to work ‘on the frontline’ in the development and formation of the movement that would grow into one of the major religious traditions of the world. The Gospels of the New Testament indicate that from the very beginning “women were important partners with the men in carrying out Jesus’ mission” (Clifford, 2004, p. 78). Significantly — and a detail that seems to have been lost somewhere along the way — the survival of the movement and the success of Jesus’ ministry can be attributed in no small way to the fact that “these women were helping to support them [Jesus and his disciples] out of their own means” (Holy Bible, NIV, Lk 8:3, p. 729). Not only did women ‘add to the headcount’ and ‘boost the coffers’, they also opened their homes to Jesus and his disciples as places where they could eat and sleep in comfort (Sanders, 1985, p. 111). Their active and committed presence was evident not only in the years of Jesus’ ministry, but also in his arrest, trial, and crucifixion. The Gospels attest to the courageous and unfailing support that women gave to Jesus. Unlike their male counterparts, they did not desert him at the time of his arrest, they did not betray him by denying their discipleship, and, as he died, “many women were watching from a distance” (Holy Bible, NIV, Mt 27:55, p. 704). It was these women who arranged Jesus’ burial, and it was “Mary Magdalene and the other Mary ... [who] ... sat opposite the tomb” (Mt 27:61, Holy Bible, NIV). Perhaps, one of the most downplayed events in all of the retellings of the ‘Jesus story’ is that it was Mary Magdalene who was the first witness to the resurrection, and it was she “who ‘commission[ed]’ the others to go and announce the good news” (Bourgeault, 2010, p. 8) that Jesus was risen. In this light it seems that it was a particularly spiteful act on the part of the patriarchal paradigm that turned this Mary Magdalene, who, in these beginning times, was known as the ‘Apostle

to the Apostles' (Kroeger, 1998), into the Mary Magdalene of Pope Gregory the Great's 'design'.

It should come as no surprise to discover that even as the patriarchal paradigm boundaries were relaxing, simultaneously, they were being reinforced. Author and feminist, Marilyn French (2008a), argues that even though women were more than 'pulling their weight' in spreading this new religious paradigm, "long before the ... movement achieved legitimacy, and not long after the death of Jesus, not all of his followers shared his acceptance of women and began to omit their role" from the written accounts of the life of Jesus and the early Christian communities (p. 239). This view is supported by Professor of Women's Studies in Religion, Karen Jo Torjesen (1995) who claims that "the Gospel writers themselves betray signs of ambivalence over women's leadership" — Matthew and Mark attest to the fact that women were witnesses to the resurrection, but, their witness was said to "play no role in the faith of the rest of the disciples", and Luke claims that when women delivered their message, the words they spoke were dismissed as an "idle tale" and they were not believed (p. 35). Thus, when the evangelist Paul, "wanted to claim that he too was an apostle because he had seen the risen Lord", listed the appearances of Jesus to Peter, to the Twelve, to over five hundred brethren at one time, and last of all to Paul himself (Torjesen, 1995, p. 35) — the women who were the first witnesses are conspicuous in their absence. Likewise, while the four Gospel writers include the account of Mary Magdalene's announcement of the risen Christ and her bidding the disciples to continue their ministry, Paul — whether deliberately, conveniently, mistakenly, or inadvertently — failed to acknowledge Mary's pivotal role.

More direct evidence of resistance on the part of the patriarchal paradigm to acknowledging Mary Magdalene's leadership, and her privileged position in the inner circle of the 'Jesus movement', can be gleaned by reading the surviving fragments of the Gospel that bears her name. In this 'scene', which is said to have occurred "after Jesus had departed into heaven" (Torjesen, 1995, p. 35), it is Mary who exercises strong leadership as she rallies the despondent disciples and urges them to focus on fulfilling the mission to which Jesus had called them. Even more telling of Mary's leadership role within Jesus' 'inner circle', is the fact that it is she who teaches the disciples with a discourse that she claims was delivered to her alone in a 'private' instruction from Jesus (Bourgeault, 2010, p. 8).

When Mary said this she became silent ... Andrew answered and said to the brothers, "Say what you think about what she said, but I do not believe the saviour said this. These teachings certainly are strange ideas." Peter voiced similar concerns. He asked the others about the saviour: "Did he really speak with a woman in private, without our knowledge? Should we all turn to listen to her? Did he prefer her to us?" Then Mary wept and said to Peter, "My brother Peter, what do you think? Do you think that I made this up by myself or that I am lying about the saviour?" Levi answered and said to Peter, "Peter, you always are angry. Now I see you arguing against this woman like an adversary. If the saviour made her worthy, who are you to reject her? Surely the saviour knows her well. That is why he loved her more than us."

(The Gospel According to Mary, 25–28, in Meyer, 2005, pp. 40–41)

As it was in the dialogue from the Gospel According to Thomas, so too, is it in this dialogue, that it is Peter who is the antagonist and it is Mary's credibility — on the basis

of her being a woman — that Peter attacks. This doubt that Andrew first, and then Peter, express after hearing the content of Mary’s teaching, brings me back to my conviction that the male companions of Jesus could not have escaped ‘buying into’ the patriarchal understanding of women as somehow being less worthy — effectively less equal — than men. Torjesen (1995) claims that it is Peter’s question, “Did he prefer her to us?”, that is the most telling as it “indicates tensions between the existing fact of women’s leadership in Christian communities and traditional Greco-Roman views about gender roles” (p. 36). Add to this, the ambivalence that caused the Gospel writers to diminish the importance of the role that women played as witnesses to the resurrection, and the picture that emerges is one that “betray[s] the deep conflict over women’s place that [was] develop[ing] as Christianity was becoming established and the canon was being set” (Torjesen, 1995, p. 37).

Concomitant with this rising disquiet about women’s apostolic zeal was the realisation on the part of patriarchal-paradigm-practitioners that women’s patronage and missionary work, as well as their leadership as hostesses and benefactresses in the proliferation of house churches that had sprung up across the Roman Empire (Tucker & Liefeld, 1987, p. 57), was critical to the survival of the movement. Thus, it was need rather than conviction that caused patriarchal paradigm boundaries to remain fluid enough to accommodate the on-going contribution of women as “important propagators of Jesus’ message” (French, 2008a, p. 239). In the years following the death of Jesus it was women who were key supporters of the missionary efforts of Saint Paul, the one whose message “created Christianity as we know it” (Tabor, 2012, p. xvi) — the ‘one and same’ St. Paul who “is usually blamed for bringing the hatred of sex and the consequent denigration of women into Christianity” (Armstrong, 1986, p. 12). While he may have neglected to make mention of the fact that the risen Jesus had appeared to

women as well as to men, the content of St Paul's letters makes it clear that women played a pivotal role in the Christian communities that he had established. While the 'active presence' of women may not be overtly prominent in Paul's writings, a close scrutiny reveals not only the names of many women, but also testifies to the fact that these women were equal and important members of the Christian communities to which they belonged — communities which had been established on the principle that, "There is neither Jew nor Greek, slave nor free, male nor female, for ... all [are] one in Christ Jesus" (Holy Bible, NIV, Gal 3:28, p. 824). It was my scrutiny of St. Paul's letters themselves — now known as the Epistles of Paul — that allowed me to add even more names to my initial and meagre 'list of four', of women influential in the development of Christianity. It is these women and others like them, who, once patriarchal paradigm boundaries had been reinforced, were 'airbrushed' out of the significant stories of the tradition. The immensity of the contribution of these women— as apostles, disciples, leaders of ritual, financial supporters, patrons, widows, missionaries, and martyrs — has been diminished by the tradition whose patriarchal paradigm has consistently and persistently promoted males as the only ones whose work really 'counted' in the formation of the Christian tradition. Once again, I am struck by the irony implicit in this circumstance, for while women have been denied their rightful place in the founding stories of the religious paradigm of Christianity, it is apparent that from the 'beginning times', it was their commitment and their work that ensured that the tradition not only survived, but also that it thrived.

If, as ethnomethodologist, Alec McHoul (1982) claims, texts really do 'talk', then my re-reading of the letters written by Saint Paul 'spoke volumes' to me about women being present in this reading of the texts, yet somehow absent in all of my past readings of these very same texts — more evidence that it is impossible to escape the conspiracy of

the patriarchal paradigm to silence and remove women from the stories that have been significant in shaping human life-worlds. I felt that for the very first time I was ‘meeting’ these women who were considered important enough to be named in St. Paul’s letters to the fledgling Christian communities that he had founded — “Apphia our sister” (Phil 1:1-2), and “Phoebe ... [who] has been a great help to many people, including me” (Rom 16:1-2), “Priscilla ... who risked her life for me” (Rom 16:3-5), and Mary (Rom 16:6), Tryphena and Tryphosa “who work hard in the Lord”, “my dear friend, Persis ... and [the] mother [of Rufus], who has been a mother to me, too” (Rom 16:12–13), Julia (Rom 16:15) and Junia who is “outstanding among the apostles” (Rom 16:7), Claudia (2 Tim 4:21), Lois, Eunice (2 Tim 1:5 cf 2 Tim 3:15), and “Lydia, a dealer in purple cloth” (Acts 16:4), “Nympha who led a church in her house” (Col 4:15), the four daughters of Philip who were prophetesses (Acts 21:9), and Chloe, the leader of a house church in Corinth which had “fallen prey to a love of disputation in which various members exalt[ed] themselves ... by supposing that their wisdom ha[d] been taken over from one of their renowned leaders, one of those close or well known to them, or in some cases even from Christ himself” (Munck in Fee, 1984/2014, p. 61). As Professor of New Testament Studies, Gordon D. Fee (1987/2014) claims, Paul was so “aghast at what he ... learned from Chloe’s people” about the dissent that had erupted ‘under her roof’, that as he was prone to do in such circumstances, he turned to rhetoric and admonished them thuswise,

I appeal to you ... in the name of our Lord Jesus Christ, that all of you agree with one another so that there may be no divisions among you and that you may be perfectly united in mind and thought. My brothers, some from Chloe’s household have informed me that there are quarrels among you. What I mean is this: One of you says, “I follow Paul”; another, “I follow Apollos”; another, “I follow

Cephas”; still another, “I follow Christ.” Is Christ divided? Was Paul crucified for you? Were you baptised into the name of Paul? ... Christ did not send me to baptise, but to preach the gospel ...

(Holy Bible, NIV, 1 Cor 1:11-13-17)

According to Cooper (2013), it was this dispute in Chloe’s house church that caused St Paul to do “some of his deepest thinking”, ultimately giving rise to his “new vision of the Christian community as the Body of Christ” (Loc 266 of 6412) — a vision which came to be encapsulated in the “creeds and confessions that separated it [Christianity] from Judaism and put it on the road to becoming a new religion” (Tabor, 2012, p. xviii).

This vision of St. Paul’s — which to this day “is confessed by millions each week in church services all over the world” and which originated from his experiences and ideas rather than from those of “Jesus himself, or from Peter, James or John, or any of the original apostles that Jesus chose in his lifetime” (Tabor, 2012, pp. xv–xvi) — was spread with missionary zeal and by 100 CE, active proselytism had led to the establishment of house churches in Egypt, Greece, Asia Minor, and Italy — and soon afterwards in Europe, Britain, Mesopotamia, and India (French, 2008a, p. 239). Significantly, and perhaps most indicative of the way that the patriarchal paradigm has conspired to obliterate women from the historical record, is the fact that this “vast network [had been] created largely by women” (French, 2008a, p. 239). Yet, in spite of this, patriarchal ideas about woman’s inferior nature which had been momentarily ‘shelved’ within a patriarchal paradigm whose boundaries had, because of necessity relaxed, were re-emerging, and increasingly paradigm boundaries were constricting to retract from women their new found freedoms. Thus, while women continued to work with zeal throughout the second, third, and fourth centuries, “the early Christian vision of discipleship of equals” that had “attracted especially slaves and women to Christianity

... caused tensions and conflicts with the dominant cultural ethos of the patriarchal household” (Schüssler Fiorenza, 1994, p. 250). At one and the same time, while women were dying as martyrs, acting as patrons providing financial support, opening up their homes as meeting places for house churches, leading rituals as deacons, teaching and prophesying, the discourse of patriarchal-paradigm-practitioners was actively promoting and enforcing the “code of patriarchal submission” (Schüssler Fiorenza, 1994, p. 251). The emerging metanarrative of Christianity became one which was infused with the “general theology of male leadership and female subordination” (Ruether, 1983/1993, p. 195). Accordingly, women were systematically denied inclusion in social leadership structures and were simultaneously excluded from all levels of public ministry (Ruether, 1983/1993, p. 195). According to Ruether, (1983/1993),

this subordination, while attributed to women’s physiological role in procreation, extend[ed] to an inferiority of mind and soul as well. Women [were] categorised as less capable than men of moral self-control and reason. They [could] play only a passive role in the giving and receiving of ministry. They should keep silent. (p. 195)

Patriarchal paradigm boundaries reinforced

As the once ‘relaxed’ patriarchal paradigm boundaries were being rigidly reinforced, the possibility of paradigm revolution for women was evaporating into the ethers.

Patriarchy, ‘seen yet unseen’, *gesehen noch ungesehen*, was conspiring to ensure that women, who had found in Christianity an opportunity to break free of the strictures of culture and exercise leadership in a way that was denied them in the wider society, once again found themselves ‘with-out’ of the public world of power and influence. This trend became increasingly magnified as “Christianity merged with the larger society and its’ male leaders grew increasingly uncomfortable with women in leadership roles” (Swan,

2001, p. 10). No woman was exempt from the expectation that she submit to patriarchal control — an expectation that brought directly into ‘the firing line’ the monastic communities that had been established by women, for women, and which were led by women. In a world which offered them few choices outside of marriage, many women had chosen a life of consecrated celibacy in monastic communities which not only provided them with an alternative to marriage, but also removed them from patriarchal control, and situated them in a realm “free of male regulation” (French, 2008a, p. 241). As French (2008a) observes, “much as they feared sexual temptation” men who would wield power within the religious paradigm of Christianity “feared women ... withdrawn into a world without men even more” (pp. 241–242).

The Emperor Constantine’s conversion to Christianity in 313 CE signified the turning point for patriarchal-paradigm-practitioners, and ‘announced’ to them, that the time of crisis had passed, that their struggle for survival was over, and that the time was ripe for re-enforcement of patriarchal paradigm boundaries within their newly legitimate religion, Christianity. With the imperial imprimatur and the imperial patronage that came with it, all threats to the existence of this new religious paradigm dissipated and the death knell for potential paradigm revolution for women rang loudly in a world which now enforced their silence. As men wrote what would be considered thereafter orthodox theology, codified doctrine, and entrenched a male ecclesiastical hierarchy, the contribution of women to the development of the tradition was ignored and dismissed, and their sacrifices in bringing this religious paradigm to life, forgotten (Cooper in Reilly, 2013). In every instance, women were defined as inferior to men, their silence became their virtue, and their engagement in public roles such as teaching was forbidden — any woman who defied these strictures was branded a heretic (Cox Miller, 2005, p. 17). Thus, I ‘lay out in the light of day’, *im Licht des Tages*, the reality that while

women's contribution was vital in the 'beginnings' of the religious paradigm of Christianity, the initial "spirit of equality" (Sharma, 1987, p. 22) soon succumbed to the age-old pattern whereby "old incidents" reappear "with only a slight change of costume" (Eliot, 1858, Chap. 10). Male dominance became the norm as patriarchal-paradigm-practitioners ensured that patriarchal paradigm boundaries which had relaxed enough to allow women to 'smell the winds of change', were swiftly and efficiently snapped shut, and the 'airbrushing' began in earnest — paradigm revolution possibilities, paradigm revolution possibilities denied, patriarchal paradigm boundaries relaxed, patriarchal paradigm boundaries reinforced.

Thus, it can come to pass that almost two millennia later, the patriarchal paradigm of Christianity, despite rhetoric to the contrary, continues to privilege and promote the male as the measure of humanity, and, in so doing, continues to deny the full equality, and thereby the full humanity, of the female. As I turn away from these pictures in 'my garage-sale' that clearly 'lay out in the light of day', *im Licht des Tages*, women exercising significant leadership roles in early Christian communities, these words spoken by Superintendent of the Vatican's Sacred Archaeology Commission, Fabrizio Bisconti, dismissing this evidence as "pure fable, a legend ... [for] even though women were present they weren't celebrating Mass ... [and] the ... fresco of the woman with her hands up in prayer was just that - a woman praying" (in Zolfagharifard, 2013), reverberate through my mind, seep into my consciousness, and remind me that in 'my new way of seeing', *meine neue Art des Sehens*, patriarchy, 'seen yet unseen', *gesehen noch ungesehen*, continues to deny to women the fullness of their contribution to the development of human life-worlds. Just as patriarchal-paradigm-practitioners denied patriarchal paradigm revolution possibilities, fittingly, I close this 'chapter' in this story of the patriarchal paradigm with Cooper's somewhat wry observation that, "it is quite

sad that a religion that began with a mother and her wonderful baby should still have so much trouble remembering to honour the contribution of its women” (in Reilly, 2013).

Chapter Seven

IN THE LIGHT OF DAY — IM LICHT DES TAGES — ‘CONFLICT UNDER ARMS’, ‘OTHER-SING OTHERS’, AND THE PATRIARCHAL PARADIGM

Ours is not to reason why, ours is but to do and die.

(variation of stanza, Alfred Lord Tennyson, 1852, *The Charge of The Light Brigade*)

Any mention of the history of the Crusades — the series of holy wars waged by Christian Europe against the Muslim world, “battling for domination of a region sacred to both faiths” (Asbridge, 2010, p. 1) — draws forth in my imagination a sequence of images which present themselves to me as a parade that passes before my eyes. I ‘see’ wave upon wave of gallant knights with swords aloft and shields emblazoned with the Christian cross, riding high in the saddles of their steeds, as they charge into battle to destroy the infidel and rescue the Holy Land from Saracen control — “Saracen” being the term that was used to designate “all Muslims, including non-Arab Muslims, particularly those in Sicily and southern Italy, and even ... the Basques and ... non-Muslim ‘heathens’ like the ‘pagan’ tribes around the Baltic Sea” (Falk, 2010, p. 66). These Crusader knights, the subjects of my parade, stand every bit as resplendent as those whose stories fill the pages of Sir Walter Scott’s (1825/2012) epic, *Tales of the Crusaders* — brave and heroic men who responded to the “spirit-stirring summons call[ing] [them] from their native land to a distant and perilous expedition” (Loc 600 of

13812). The distinctive attire worn by each one of these noble knights in my parade, allows me in an instant, to ascribe to him his military order — a white habit adorned with a black cross tells me that he belongs to the order of Teutonic Knights, a small red Latin cross on a white cloak reveals him to be a Knight Templar, and a black mantle with a small white cross positions him within the order of the Hospitaller Knights of Jerusalem (Vallejo, 2002, p. 41). These “inspired agents of God who were to be engaged in God’s service out of love for him” (Riley-Smith, 2005, p. 4) were heralded by medieval popes as “the knights of Christ” (Medieval Warfare Resources, 2010 - 2013). Later, during the Romantic era, they would be idealised in and immortalised through the imaginings of poets, balladeers, storytellers, and artists (Rank & Rank, 2013, p. 2). The romanticisation of these resplendent Christian knights was further cemented into popular folklore, when in the early twentieth century “sound film rapidly developed into a prominent and influential business, cultural product and art form” (Jewell, 2007, p. 1), and blockbuster movies such as Cecil B. DeMille’s (1935) *The Crusades*, and Warner Brothers’ (1954) *King Richard and the Crusaders*, perpetuated what had become the myth of the handsome and heroic crusader knight who risked life and limb to reclaim for Christendom those holy sites and sacred relics which had fallen into the hands of non-believers.

An existential realisation

As these knights who parade before me in my mind’s eye come into my presence, I realise that like the romanticised versions that have emerged from the poet’s pen and the film director’s imagination, they are creations of my socialisation into a master narrative, that at its best and at its worst, has been Christo-centric, Euro-centric — now nuanced by the discourse of two generations of life-worlds lived in an Australian

diaspora, and androcentric. As the stories that are told to us time and again, master narratives give life to our collective “understanding of ourselves ... who we are, what we are here for, what makes us unique” (Halverson, Goodall, & Corman, 2013, p. 12). There can be little wonder then, that it has been so easy for me to lose sight of the fact that the Crusades were in actuality, military incursions into lands ‘belonging’ to ‘others’, and, that like all military campaigns, they were characterised by “atrocities... disasters ... immeasurable suffering ... [and] ... meaningless sacrifices” (Heer, 1998, p. 105). As if emerging from a fog that has been blurring my vision, and seeing ‘things’ clearly ‘in the light of day’, *im Licht des Tages*, in the moment of giving life to these thoughts through the action of ‘writing them down’, I am confronted and challenged by the emergence of what author, Séamus Scanlan (2007) calls an “existential realisation” — a moment in which what has been “flawed thinking” on my part reveals itself to me (p. 207). Thus, divested of embellishment and viewed through a twenty-first century lens, I see as if for the first time, that “when stripped bare of [their] devotional context” (Asbridge, 2004, p. ix), the Crusades were, to use the words of medieval historian, Thomas Asbridge (2004), “little more than ... grand but greedy raid[s], presented as the first glorious flowering of western colonialism and exposed as conclusive evidence of medieval Europe’s spectacular barbarity” (p. ix).

As I let the sensation of this realisation in all its profundity seep into my consciousness, I know that I must follow Scanlan’s (2007) advice and recognise that I am being presented with an experience that I “need to embrace and walk through, feel the feeling ... look the emotion in the eye and take charge without suppressing it”, and, in so doing, anticipate that I will be changed as I grow in understanding (Scanlan, 2007, p. 207). In the moment of making this decision, I experience an overwhelming sense of *déjà vu* — that phenomenon, which according to philosopher, John Searle (2015), occurs

when “you see a scene that you have good reasons to suppose that you have never seen before, but all the same, it looks familiar” (p. 148). So it is, that a remembering burgeons forth from the place within my being where it has lain dormant, and, as if by magic, I return to a place where I know that I had an experience identical to this one — an existential experience through which I was compelled to ‘see’ anew ‘in the light of day’, *im Licht des Tages*, another of my inherited master narratives. Like the master narrative of the Crusades, the master narrative to which I turn, is also one which tells the story of a military incursion into a land ‘belonging’ to others and of a battle, every bit as bloody as any of the battles that were fought in the Crusades of the Middle Ages, which ensued.

The creator of the concept of lateral thinking, Edward de Bono (1970/1973/1990), claims that “a memory is something that happens and does not completely unhappen”, for some trace of it lingers after ‘the event’ (p. 29). It is this characteristic of memory to leave a lingering trace, that will allow me to “walk through, feel the feeling ... look the emotion in the eye” and grow in understanding (Scanlan, 2007, p. 207) as I am challenged to experience firsthand ‘a new way of seeing’, *eine neue Art des Sehens*, as if through the eyes of the ‘other’ — an encounter with a master narrative that presents my master narrative with a conundrum. So it is, that by the power of a memory which has “not completely un-happen[ed]” (de Bono, 1970/1973/1990, p. 29), I am once again standing in front of the Kabatepe Ari Burnu Beach Memorial — a huge stone monolith that guards the gateway to the Ari Burnu Cemetery on the Gallipoli Peninsula. I feel the gentle breeze, blowing in from the Aegean Sea, whose blue waters stretch endlessly into the distance until they merge into the horizon, cooling my face in the heat of a Turkish summer day. In the reliving of this, my first visit to Anzac Cove, I hear my voice being carried aloft in this breeze whose coolness I welcome, as I read aloud these words inscribed on the monolith which serves as a memorial to all those who sleep forever in

the soil of this land — those who sacrificed their lives alongside their friends, those who died at the hand of the foe.

Those heroes that shed their blood and lost their lives ... You are now lying in the soil of a friendly country. Therefore, rest in peace. There is no difference between the Johnnies and the Mehmets to us where they lie side by side in this country of ours ... You, the mothers, who sent their sons from faraway countries wipe away your tears; Your sons are now lying in our bosom and are in peace, after having lost their lives on this land they have become our sons as well. (Attaturk, 1934, cited in Australian Government, Gallipoli and the Anzacs, July 2015)

These words move me to the core of my being, both in my being there, and now in the remembering. I can hardly imagine just how profound would have been their impact upon those present — in the 1934, first post-war gathering of Australians and New Zealanders at this cemetery — when they were delivered by Mustafa Kemal Ataturk (1881 - 1938), the first President of Turkey (Australian Government, July 2015).

It is perhaps one of the great ironies of Australian history that Gallipoli, a campaign considered to be a military failure (The Australian Army, Our History, 18 March, 2015), at one and the same time was the furnace in which the Anzac tradition was forged. It has provided a master narrative that is central to the identity of those of us who have been ‘born and bred’ in this southern continent, which lies under the watchful eye of the *crux* in the sky — the constellation of the Southern Cross. The Anzac legend, which historian Carolyn Holbrook (2014) claims continues to attract “extraordinary currency ... in contemporary Australian society” (p. 1) was born on April 25, 1915, when Australian troops landed on the Gallipoli Peninsula in Turkey. This ‘event’ became “the

common tie forged in adversity that bound the colonies and people of Australia into a nation” (The Australian Army, 18 March, 2015). Like most Australians, for as long as I can remember, I have been immersed in the legend of the Anzacs — and, it has been with immense pride that I have recounted the stories of my great-uncle Arthur, an original Anzac, who was one of the lucky ones to have returned ‘home’. So important is the commemoration of the Anzac legend, that April 25th is designated as a ‘public holiday’, and on this day every year, thousands of people attend dawn services and flock to Anzac Day parades where they wave flags and applaud the ‘diggers’, old and young, from wars now relegated to the annals of history books and from modern day conflicts where they act as peace-keepers — and perhaps, where too, they sense the presence of the ghosts of all those diggers who, “grow not old as we who are left grow old”, whom “age shall not weary nor the years condemn”, and who we remember “in the going down of the sun and in the morning” (The Australian Army, 27 August, 2014). As they appear before us — squadron upon squadron of marching men, from army, navy and air force, on horseback, old, young, maimed, fit and healthy, chests laden with medals, those too old and frail to walk transported in jeeps, cars, and buses — we acknowledge and celebrate the Anzac legend and further reinforce its position at the heart of the Australian master narrative. Occasionally, bursts of national pride diminish just long enough for us to remind ourselves, that later on this fateful April day in 1915, troops from New Zealand landed on this same peninsula (Cameron, 2007, p. xxiii), and joined the battle with the Australians, thus accounting for the ‘nz’ in ‘Anzac’, and giving birth to the Anzac legend.

There is a link so tangible between this legend and Australian national identity that you can almost touch it, and it was because of this, that like thousands of other ‘Aussies’ before me, I too, embarked on a pilgrimage to Gallipoli. I would stand on the soil that

saw the shedding of much Australian blood. I would walk the trail that Simpson and his donkey trod as they collected the wounded from the gullies and ravines and carried them back to the beach below. I would sit in the trenches where young Australian men crouched until it was their turn to leave the safety of their makeshift shelter, crawl over the top and into ‘no man’s land’ where they were greeted by a hail of bullets. I would visit the cemeteries where these young Aussie diggers sleep peacefully knowing that they made the ultimate sacrifice for ‘freedom, King, and country’. I would wander up and down the rows of white marble gravestones, which like sentinels, stand watch over those who slumber below. I would read aloud the names of too many young lives extinguished in their prime, and in the absence of a name, I would know that that “An unknown Australian soldier lies here”. I know not what I expected to find, but I do know that I did not find it. Instead, if as writer and film-maker, Phil Cousineau (1998/2002) claims, “travel brings a special kind of wisdom if one is open to it” (Loc 68 of 3497), then it was in the very moment that I stood on the beach at Anzac Cove — let the breeze blow through my hair, put my feet in the crystal clear water that once long ago flowed red with the blood of Australians and New Zealanders — that I experienced ‘a new way of seeing’, *eine neue Art des Sehens*, and a sensation that was so real that I felt it physically affect my being, emerged, bubbled to the surface of my consciousness, and flowed over me. This was the moment of existential realisation, and, as I stood with my feet firmly supported by the earth that was home to the ‘other’, I understood that my Australian master narrative about Gallipoli was not the only version of the events of that day in April a century ago.

A master narrative of the ‘other’

For the first time, I realised that the master narrative of the ‘other’ — in this case, the Turks — about what they refer to as the Battle of Çanakkale, like the Anzac master

narrative is also one about sacrifice, loss of life, heroism, and most significantly, defense of the homeland against the ‘other’ whose intent was hostile and whose presence was unwelcome. Ultimately too, with the hindsight of one hundred years, both master narratives cede to the futility of war. In an article titled, ‘Turkish view remains neglected in our understanding of Gallipoli’, Lecturer in Journalism, Erdem Koç (April 8, 2015), ‘sums up’ the ideas that have emerged in ‘my new way of seeing’, *meine neue Art des Sehens*, when he writes,

There was a moment in Russell Crowe’s latest film, *The Water Diviner*, that struck a chord with me as a Turkish-Australian. Australian Lieutenant Colonel Cecil Hilton ... asks Turkish Major Hasan ... for help in locating the bodies of the dead Anzacs. “We lost 10,000 Anzacs here at Gallipoli,” Hilton says. “We still don’t know where half of them are.” “We lost 70,000 men here at Çanakkale,” replies the Turkish officer. “For me, this place is one big grave.” This simple conversation between the two characters was one of the stronger points the movie made: the battle resulted in the loss of an entire generation of Turks.

It seems that the “special kind of wisdom” which Cousineau (1998/2012, Loc 62 of 3497) suggests is linked to travel, comes about because of the ‘getting’ of new knowledge and new insights “which pull us toward them with ... gravitational force” (Loc 62 of 3497). Standing on the beach at Anzac Cove I felt the pull of gravity compelling me to ‘see’ and to ‘feel’ the master narrative of the ‘other’ through the eyes of the ‘other’. In this moment I understood what philosopher, Richard Kearney (2003) meant when he wrote, “the figure of the ‘stranger’ ... frequently operates as a limit-

experience for humans trying to identify themselves over and against others” (p. 3). As Kearney (2003) observes, “strangers are almost always other to each other” (p. 3) —

[the] Greeks had their ‘barbarians’, Romans their Etruscans, Europeans their exotic overseas ‘savages’ [and] ... when the Pilgrims who encountered the Pequot on the shores of Massachusetts asked ‘who is this stranger?’ they did not realise that the native Pequot were asking exactly the same question about the arrivals from Plymouth.

(Kearney, 2003, p. 3)

In this moment too, I instinctively knew not to resist the pull of gravity for this would have resulted in inertia. Instead, I allowed myself to be grateful for my existential realisation — not just for what it had revealed to me, but also for what it had revealed to me, about me. I know now that while I have been allowing my inherited master narrative to tell me who I am and what makes me unique (Halverson, Goodall, & Corman, 2013, p. 12), I have, at one and the same time, been silencing the voice and rendering invisible, the being of the ‘other’. My pilgrimage to Gallipoli brought the ‘other’ into my presence, and ‘in the light of day’, *im Licht des Tages*, I experienced ‘a new way of seeing’, *eine neue Art des Sehens*. The power of the magic that was a memory that had “not completely un-happen[ed]” (de Bono, 1970/1973/1990, p. 29) transported me to the Kabatepe Ari Burnu Beach Memorial at Anzac Cove, Gallipoli. In so doing, it allowed me to ‘see’ that just like my master narrative about Gallipoli and the Anzacs, my master narrative which romanticised the gallant crusader knights in my parade, had blinded me to the fact that I have ‘other-ised’ those peoples who were the ‘target’ of the Crusades — Muslims, or “Mohammedans, as some called them” (Archer, 2015, Loc 52 of 1428). The circle of ‘otherisation’ was made complete, when the ‘Mohammedans’ in their turn ‘other-ised’ the Europeans and referred to them “as Franks” (Archer, 2015,

Loc 52 of 1428), and they spoke “not of Crusades, but of Frankish wars, or ‘the Frankish invasions’ ” (Maalouf, 1989, Loc 75 of 6769).

The ‘other’ in juxtaposition to ‘me’ and ‘mine’

‘My new way of seeing’, *meine neue Art des Sehens*, brings into my presence the realisation that the creation of the ‘other’ in juxtaposition to ‘me’ and to ‘mine’ is the wont of human nature as it has evolved in life-worlds within a patriarchal paradigm. In the most covert of ways, the process of ‘other-isation’ has transcended time and place, and created a phenomenon whereby we ascribe full humanity to those we know and to those who are like us, while, at the same time, we fail to recognise the full humanity of those who are not like us, and who therefore, easily become ‘other’ to us — an eventuation, perhaps nowhere more graphically exemplified than in the Rwanda genocide (1994), when “Hutu extremists set up radio stations and newspapers which broadcast hate propaganda, urging people to ‘weed out the cockroaches’ meaning kill the Tutsis” (BBC News Africa, 7 April, 2014). Since time immemorial, it seems that this process of ‘other-isation’ has been a key attribute of a patriarchal paradigm which not only instituted “hierarchic and authoritarian social structures” (Eisler, 1988, p. 53), but which also promoted over all ‘other’ men, and all women too, those “men with the greatest power to destroy — the physically strongest, most insensitive, most brutal” (Eisler, 1988, p. 53). In its quest for ‘power over’, the patriarchal paradigm in-action has manifested itself in a ‘human landscape’ that has been marred by violent and armed conflicts which have exercised to the fullest extent, their capacity to shape, re-shape, and even destroy, human life-worlds. And, as the patriarchal paradigm is prone to do, it has conspired to blind us to this reality in order to ensure our acquiescence.

Ruling through force or the threat of force

My new and continually emerging realisations, allow me now, to recognise and to name that in my work as a teacher of History, I have been complicit in the conspiracy of this paradigm as I have ‘taught’ the content of syllabuses which centralise stories of the conquests and vanquishments that have fashioned the world of today. These stories promulgate the worldview of a patriarchal paradigm whose preferred way of ruling is “through force or the threat of force by men” (Eisler, 1988, p. 105). Thus, I have told and re-told the stories of great military leaders, of invasions, battles, and revolutions, victories, defeats, and conquests — old, new, and everywhere in-between. I have told the stories of Ancient Egyptians who fought wars of conquest and wars to stave off foreign invaders — from long forgotten Old Kingdom (c. 2686 BCE – 2160 BCE) rulers “who ... organise[d] the military service of the people ... and [who] lead ... troops on ... missions into the regions adjoining the Nile Valley” (Seidlmayer in Shaw, 2000/2003, p. 120) to great Pharaohs such as Thutmose III, who after securing Egyptian domination of Asia in the Battle of Megiddo (1457 BCE) (Freeman, 2004, p. 66) “conducted sixteen Syrian campaigns ... [and] twice sacked the city of Kadesh” (Lichtheim, 1976/2006, p. 3), to Ramesses II who reigned for sixty-six years (1279 BCE – 1213 BCE) and who “campaigned vigorously and preserved the empire” (Lichtheim, 1976/2006, p. 5). I have read with my students, *The Histories*, as recorded by Herodotus (c. 490 BCE – c. 425/420 BCE) “of Helicarnassus [who] display[ed] his inquiry, so that human achievements may not become forgotten in time, and great and marvellous deeds... may not be without their glory” (Herodotus, 1954/1972/1996/2003, p. 3). In lauding all things Athenian, Herodotus seemed to delight in telling the story of the ‘David and Goliath’ struggle that took place at the Battle of Marathon (490 BCE) when a small and hastily assembled Athenian army “commanded by ten generals” (Herodotus, 1954/1972/1996/2003, p. 397), repelled the invading Persian army which had been

ordered by King Darius I, “to reduce Athens and Eretria to slavery and to bring the slaves before the king” (Herodotus, 1954/1972/1996/2003, p. 394). While still wandering through the realms of ancient Greek history, I would introduce to my classes, “Thucydides the Athenian” (c. 460 BCE – c. 400 BCE) who “wrote the history of the war fought between Athens and Sparta” (Thucydides, 1954/1972, p. 35). His “interest in human nature and the drive to power” (Pomeroy, Burnstein, Donlan & Roberts, 2008, p. 349) meant that Thucydides (1954/1972) gave ‘centre stage’ in his *History of The Peloponnesian War*, to great Athenian generals such as Pericles and Alcibiades as they went ‘head to head’ in combat with their Spartan counterparts, Lysander and Brasidas until after almost thirty years, the war was ‘won’ by Sparta and Athenian democracy was momentarily extinguished. Before leaving the Mediterranean, it has also been an imperative that I acquaint my students with the wars of conquest that saw the Roman Empire “transform herself into a major ... power with interests as far west as Spain and east as far as Asia and the Aegean” (Freeman, 2004, p. 383).

So it goes that I ensure that my students are familiar with the names of battles — won, drawn, and lost — which stretch in a seemingly unbroken continuum, like a never-ending spiral staircase that progresses, step-by-step, from ancient to modern conflicts. They hear about Alexander the Great’s (356 BCE – 323 BCE) campaigns and conquests, and the Battle of Badr when Mohammed defeated the Meccans (624 CE), the Battle of Tours (732) and the Battle of Hastings (1066), the Crusades (1095 – 1291) and the defeat of the Spanish Armada (1588), the Battle of Waterloo (1815) and the Boer War (1880 – 1881, 1899 – 1902), the Russo-Japanese War (1904 – 1905) and the Sino-Japanese War (1894 – 1895, 1937 – 1945), World War I (1914 – 1918) and World War II (1939 – 1945), the Cuban Missile Crisis (1945 – 1950) and the Cold War (1947 – 1991), the Korean War (1950 – 1953) and the Vietnam War (1962 – 1975), the Gulf War

(1990 – 1991) and the Iraq War (2003 – 2011), the War against the Taliban in Afghanistan (2001 – present) and even the War on Terror. Add to this, discussions about conquests and invasions, civil wars and revolutions, disputed territories and arms races, and one is left with an enduring impression, that should humans not have been immersed in almost continual conflict, then ‘history’ itself would be found to be wanting and bereft of things worthy of remembering and re-telling.

Of course, the remembering and the re-telling are deemed so important by those who shape the curriculum that students must demonstrate their ability to remember and to retell when they are examined on any of these ‘episodes’ in history. Thus, year-in and year-out, I have helped them in their attempts to rote learn chronologies and lists by alerting them to the wondrous possibilities that mnemonic devices offer them for just such endeavours — I still use the mnemonic given to me by my Grade 9 Science teacher, ‘My Energetic Mother Just Served Us Nine Pizzas’ when I need to name the planets in order of their distance from the Sun, and I owe a debt of gratitude to the tour guide at the Tower of London who taught me this mnemonic, ‘divorced, beheaded, died, divorced, beheaded, survived’, to ‘put me out of my misery’ every time I need to recall the fate of Henry VIII’s six wives. There is, however, no mnemonic device that can help anyone remember what is potentially an infinite list of conflicts that have erupted in human life-worlds — for as long as histories have been recorded, and perhaps even before, in the unknown realms of prehistory.

Conflicting ideas resolved by conflict under arms

If, as Hilaire Belloc (1870 – 1953), “one of the most controversial and accomplished” authors and poets of twentieth century England (Poetry Foundation) proposes, “human

affairs are decided through conflict of ideas, which often resolve themselves by conflict under arms” (Belloc, 1937/1992, Loc 42 of 3927), then the testament of the tomes of history, leaves little doubt that ‘human affairs’ have indeed been dominated by a continuous flow of conflicting ideas which have been resolved ‘by conflict under arms’. Chris Hedges (2003) who was “a foreign correspondent for fifteen years ... and ... [who is now] Lecturer in the Council of the Humanities and Ferris Professor of Journalism at Princeton University” (Hedges, 2014, Loc 59 of 3793), alludes to the perpetuity of ‘conflict under arms’ as a permanent feature on the human landscape when he claims that “of the past 3,400 years humans have been entirely at peace for [just] 268 years”, representing a mere “8 percent of recorded history” (Hedges, 2003, p. 1).

This data causes me to speculate that at the heart of the story of humanity, there lies this profound dichotomy — human beings, “the most intelligent and successful” (Aronson, 2012, p. 115) of all species, seem to accept the inevitability of warring, with its incumbent violence and pandemonium, brutality and death, collateral damage and utter devastation, as a legitimate means by which to settle their conflicts. Somewhat wryly, I find myself considering, that as a species which spends so much of its time deciding which creatures of land, water, or air, pose the greatest threat to its existence, human beings fail to recognise the fact that perhaps it is we ourselves, who pose the greatest threat to each other. Thus it is, that I am somewhat bemused, but at the same time alarmed, when I contemplate this ‘deadly serious’ message about humankind that is disguised in the comedic form of a spoof addressed to aliens who would consider a visit to Earth. It appeared on ‘Big Think’, a knowledge forum which “aims to help [readers] move ... towards real knowledge ... so that [they] will be able to guide the course of

[their] own li[ves] and positively impact the lives of those around [them] ” (Big Think, 2015).

Humans compete viciously for limited resources. They form complicated tribes that fight with one another. They behave irrationally in all sorts of ways. And yet, humans also possess a ridiculous tolerance for adversity. That is why ... the narrator warns his alien viewers in a message from the ‘Interstellar Safety Council’ that humans are to be considered extremely dangerous. In other words, other life forms should avoid visiting Earth, a planet that is governed not by cooperation but by ‘survival of the fittest’.

(Big Think Editors, 2015)

While usually being averse to fatalism, I cannot help but consider the possibility that humans are indeed the deadliest of all creatures. My perplexity deepens when I wonder why, for all of our intelligence, we seem not to have learnt any lessons from our past? And, I do not need to go too far back in time to find ample evidence to substantiate my wonderings. The conflicts of the twentieth century — which are etched into the memory of many who are still alive to tell the stories — present themselves to me in an almost seamless transition as one conflict under arms seemingly morphs into the next. So deadly were these conflicts that historian Eric Hobsbawm (1994/1996) has labelled the twentieth century as “the most murderous century of which we have record” not only due to “the scale, frequency and length of the warfare which filled it”, but also because of “the unparalleled scale of human catastrophes it produced” (p. 13). As the light dawned on the first day of January 1901, it illuminated a world that would be waging war for almost the entirety of its one hundred year lifespan — at its beginning was the Boer War, the Philippine Insurrection, and the War of a Thousand Days, and at its ending, as the sun set on the last day of December 2000, armed conflicts were being

waged in, amongst other places, Afghanistan and Sierra Leone, Angola and Liberia, the Congo and South Lebanon, Israel and Palestine, Burundi and Chad (The Polynational War Memorial). Only thirteen years would elapse between the celebrations, which no doubt heralded in the twentieth century with fervent hope and great expectation, and the outbreak of a conflict so extensive and engulfing such a large portion of the globe that it literally seemed as if the whole world was lit up in a blaze of gunfire — a war, like no other war before it, had taken conflict under arms to a whole new level. Now referred to as ‘World War I’ or ‘The Great War’, this war, waged between 1914 and 1918, saw humans progress warfare to a new level of savagery — “poison gas wreaked havoc on soldiers ... machine guns took a brutal toll ... over 10 million died ... 20 million were wounded” and large parts of Europe were left in ruin (Black, 2013, Loc 37 of 500).

Despite all of this devastation and carnage, it would not be long before humans would once again be required to demonstrate their “ridiculous tolerance for adversity” (Big Think Editors, 2015). Two decades after the armistice was signed at the eleventh hour of the eleventh day of the eleventh month in 1918, and hostilities officially ceased, the “war to end all wars” (Black, 2013, Loc 37 of 500) became a ‘pipe dream’, as yet again, engagement in ‘conflict under arms’ engulfed large portions of planet Earth, in a second war whose brutality and barbarism remain to this day, unsurpassed in heinousness — “an average of 27,000 [people] perished each day between September 1939 and August 1945” — at least 60 million in total (Hastings, 2011/2012, p. xv). Two ‘events’ in this second World War stand out in my mind as exemplars of just how hideous conflicts under arms can become. Both defy comprehension and both bear witness to the monstrous deeds of which we are capable when we numb our moral

compasses and totalise our ‘other-isation’ of others. I can see no explanation other than this that can satisfy my wondering about how it could come to pass that between 5,100,000 and 6,200,000 Jewish men, women, and children could be murdered in “an ‘episode’ that the Nazis referred to as “the final solution of the Jewish question” (Bloxham, 2009, p. 1). Nor can I find any other explanation that could account for the dropping of a “bomb [that] had more power than 20,000 tons of T.N.T ... more than two thousand times the blast power of the British Grand Slam ... [and] the largest bomb ever ... used in the history of warfare” on the Japanese city of Hiroshima on August 6, 1945 — and just in case this had not ‘done the job’, three days later, a second atomic bomb was dropped on the Japanese city of Nagasaki (The Manhattan Engineer District, 2013/2015, Loc 39 of 1133). Together, these bombs — which caused “‘flash’ burns due to almost instantaneous radiation of heat and light at the moment of explosion, ... burns resulting from the fires caused by the explosions, ... [and] mechanical injuries caused by the collapse of buildings, flying debris and forceable hurling-about of persons struck by the blast pressure wave” (The Manhattan Engineer District, 2013/2015, Loc 108 of 1133) — were responsible for the death of 105,000 people and for serious injury to 94,000 others (Loc 39 of 1133). Yet, despite all of the horrors of World War II, and as if humans needed to further prove their “ridiculous tolerance for adversity” (Big Think Editors, 2015), the decades between 1945 and the turn of the century, resonated with a cacophony of discord as humans in their life-worlds seemingly leapfrogged from one conflict under arms to the next.

War ... what is it good for?

As I write this, I become aware that I am singing to myself the lyrics of a song that has been buried somewhere in the archives of my memory bank waiting to be stirred by a

moment just like this one, “War ... what is it good for? Absolutely nothing ... Oh, war, I despise ... ‘Cause it means destruction of innocent lives” (Whitfield & Strong, 1969). For those who lived in America and other parts of the western world, this song spoke for voices of protest that dared to oppose what we called the Vietnam War (1962 – 1975) — a war that was waged in South Vietnam against the threat of Communist insurgency from the north. Like the Crusades and the story of the Anzacs, the names by which this war was known reflect the ‘other-isation’ of ‘others’, and for their part “the Vietnamese called it the ‘American War’ to distinguish it from confrontations with other foreign enemies ... and the Vietnamese communists labelled it ... ‘the War of Liberation’ or the ‘Anti-US War of National Salvation’” (Lawrence, 2008, p. 1). As my ‘silent singing’ comes to an end, I hear myself responding to the sentiments expressed by the song writer in these lyrics, with a rejoinder that I have oft quoted in times of my own or others’ adversity and indecision, ‘Ours is not to reason why, ours is but to do or die’. I have to confess that I did not understand what these words meant when they were recorded by my high school English teacher in the autograph book that my mother gave me on my twelfth birthday. While from the vantage point of twenty-first century sophistication, autograph books may seem quaint and antiquated, according to Art and Cultural Historian, Bronwen Wilson (2012), they represent an early form of social networking, and had their beginnings in the *alba amicorum* — “small ... portable ... oblong ... friendship albums” which were an “expression of increasing travel and evolving intellectual interests in early modern Europe” (in Rospocher, 2012, p. 205). The pages of my autograph book have now faded, come away from their spine, and they are tattered and torn. Yet, for all of its dilapidation and its looking very much the worse for wear, it is one of my most treasured possessions — one to which I often return, flicking through its pages until I inevitably come to the very last page, where the reminder that ‘ours is not to reason why, ours is but to do or die’, resides.

Somewhat ironically, this saying that found its way into my autograph book, is seemingly rendered benign when confronted by the original, “Theirs is not to make reply, Theirs is not to reason why, Theirs is but to do and die: into the valley of Death rode the six hundred” (Wordsworth Poetry Library, 1994/2008, p. 408). Within the context of Alfred Lord Tennyson’s (1852) poem, *The Charge of the Light Brigade* (Wordsworth Poetry Library, 1994/2008, p. 408), the quote which I have oft-used, yet struggled to understand, suddenly makes sense as I realise that it is pivotal to a poem which tells the story of six hundred soldiers who were ordered to charge, and even though they realised that “someone had blundered” — their commander had made a terrible mistake — to a man, not one questioned the order, as “the role of the soldier is to obey and ‘not to make reply’ ... ‘not to reason why’, so they followed orders and rode into ... ‘the jaw of death’ ” (SparkNotes, n.d.).

Once again, as seems to have happened so often on this journey of thesis writing, ‘in the light of day’, *im Licht des Tages*, I see ‘old things’ in a new way. In this moment, when yet ‘another new way of seeing’, *eine weitere neue Art des Sehens*, comes into my presence, I become acutely aware of what seems to be an innate paradox in the way that humankind has normalised war as a means by which to resolve conflict (Belloc, 1937/1992, Loc 42 of 3927) in all of its life-worlds — we are morbidly fascinated by war, we reify the narrative which extols it for its capacity to add “excitement, exoticism, power, [and] chances to rise above our small station in life ...” (Hedges, 2002/2014, Loc 152 of 3793), and we “lionise those who make great warriors and excuse their excesses in the name of self-defense” (Loc 236 of 3793). While experience has time and again taught us that wars “are expensive ... destructive ... and disruptive” (Goldstein, 2003), our fascination with war as a phenomenon has seemingly blinded us to this reality, and

instead, in a way that is almost schizophrenic, we have elevated war to a status whereby it is lauded as “an exemplar of our most vaunted and valued civilised virtues” (Centeno, 2015). Perhaps, even more paradoxical is Hedges’ (2002/2014) proposal that “war is a crusade ... [that] can give us purpose, meaning, a reason for living ... It gives us resolve, a cause. It allows us to be noble ...” (Loc 178–179 of 3793). For these reasons, and no doubt for many more, war is “peddled” by those whom we deem to be the legitimate ‘makers’ and ‘shapers’ of the myths which give our lives meaning and which inform our master narratives — “historians, war correspondents, film makers, novelists, and the state” (Loc 162 of 3793). Consequently, when we ‘buy into’ the myths about war as they are touted by these mythmakers of ours, we choose to diminish and to obscure from our vision, the reality that at the end of the day, wars happen when humans are so preoccupied with “preserving” their life-worlds over and against “alien viruses” (Kearney, 2002, p. 8) that they willingly “pathologise their adversaries” and construct their identity “in relation to some alterity” (p. 8). Thus, when faced with perceived threats from ‘outsiders’ — those who are ‘other’ to us — we decide that “the best mode of defense is attack” (p. 8) and in opting to settle our conflict of ideas with conflict under arms, we, just like the soldiers in Alfred Lord Tennyson’s (1852) poem, choose ‘not to reason why’, but rather to heed the call to arms, follow orders and choose the path ‘to do or die’.

Seeing old things in a new way as they are illuminated ‘in the light of day’

As if emerging out of a trance and seeing ‘old things’ in a ‘new way’ as they are illuminated ‘in the light of day’, *im Licht des Tages*, that which has been concealed from me is brought forth “into the open and into the light” (Gordon & Gordon, 2008, p. 92). In this moment the “existential meaning” (van Manen, 1990, p. 72) that emerges from

my intentional “study of [the] essence of a phenomenon” (van Manen, 1990, p. 10) — in this case, conflict under arms, or war as we are wont to call it — reveals itself to me. I ‘see’ now that our master narrative is programmed in such a way that its script operates to ensure that ‘others’ are ‘other-ised’, so much so, that we readily allow ourselves to be led from one ‘conflict under arms’ with ‘an-other’ to the next ‘conflict under arms with ‘another-other’. These “new truths ... [which] arouse [my] attention”, quickly and efficiently realise their capacity to be “profoundly disturbing”, until ultimately, they “change [my] understanding” (Gordon & Gordon, 2008, p. 93), not only about the enculturation of war in human life-worlds, but also about its capacity to shape the ‘Being-of-Woman’, her *Frausein*, and the ‘Being-of-Man’, his *Mannsein*, regardless of when or where that ‘Being’ has experienced itself in time and place. As historian and psychologist, Philip Cushman (1995) observes, “it seems that wherever there are humans there are usually forms of rivalries, conflict, discrimination, and warfare” (p. 346). Cushman (1995) claims that this state of affairs is the outcome of processes of identity formation and enculturation as they are peddled by the master narrative of the “dominant culture” which reserves the right to define “what [is] the improper way of being a human and locating it in ... the despised ‘other’” (p. 346).

This realisation causes me to return to Breton and Largent’s (1996) theories about paradigms and the ways in which they conspire to keep us trapped in their flawed ways of thinking and locked into life-worlds fashioned according to their worldviews. So trapped are we within the culture determined by the dominant paradigm that we remain incognisant of the fact that “our culture is as mind controlled as any cult member by a paradigm that’s making us both destructive and tolerant of destruction ... We blame each other or maybe the human species but not the paradigm” (Breton & Largent, 1996, pp. 112-113). Somewhere deep down, I know that I must have subconsciously always

been aware of this, and that herein lies evidence of the innate ability of the patriarchal paradigm as one whose *modus operandi* is based on “a system of dominance, rooted in the ethos of war, [and] which legitimates violence” (Christ, 2013), to conspire to dull my senses to this reality. But now as it presents itself to me ‘in the light of day’, *im Licht des Tages*, I experience ‘a new way of seeing’, *eine neue Art des Sehens*, that in a sense, human beings everywhere have been inoculated against recognising the futility of war, by the rhetoric that has issued forth from the patriarchal paradigm as it has manifested itself in every historical era and nuanced itself within every human culture. Just as inoculation leads to immunity in the world of medicine, in the life-worlds of those who live within the patriarchal paradigm, inoculation ensures that like the six hundred soldiers who were ordered to charge, and who did so, even though they realised that their charge would lead them to their demise, to a man and to a woman we do not question the philosophical principles that animate the patriarchal paradigm as it gives shape to our life-world. We blindly accept ‘power over’ and the domination of ‘others’ as a rule of thumb, and so in blithe ignorance, we reason not why, we follow the directive of our master narrative as it unfolds within the patriarchal paradigm which prevails in human cultures, and time and again, we ride into “the jaw of death” (SparkNotes, n.d.).

Conflict under arms used to settle conflict of ideas

The tendency of the patriarchal paradigm to embrace “conflict under arms” (Belloc, 1937/1992, Loc 42 of 3927) as a legitimate means by which to settle “conflict of ideas” (Loc 42 of 3927), is without doubt a by-product of its capacity to promote an intentional and active ‘other-isation’ of ‘others’. This process of ‘other-isation’ which allows us to so readily engage in war, also comes full circle in war, for not only do we ‘other-ise’ according to tribe, we also ‘other-ise’ within our tribes — according to gender. As Associate Professor of Political Science, Thom Workman (1996) observes,

our “tendency to reify war” blinds us to the reality that it is part of a “broader set of cultural understandings and practices” — ultimately, war is “related to patriarchy ... [is] rooted in patriarchal culture” and can be best understood as “one manifestation of violence characteristic of a gendered society” (p. 3). Statistics alone — “worldwide, 97% of today’s military personnel are male” (Hedges, 2003, p. 2) — attest to the fact that active engagement in the armed conflict that is warfare, is indeed gender specific, and in keeping with the worldview promulgated by the patriarchal paradigm, is associated with masculinity, and therefore deemed to be primarily an affair for men. The implications of this “association of war with masculinity” are far-reaching not just “for all women ... and for all men who experience wars”, but also for war itself since “the association between masculinity and war is a fundamental part of what war is and how it works” (Sjoberg, 2014, p. 3). Given that one of the underlying operational principles of the patriarchal paradigm is that which ascribes to men the right to “exercise power and dominate women through control of society’s governmental, social, economic, religious, and cultural institutions” (Cohn, 2013, p. 4), the examination of war as a manifestation of patriarchy-in-action provides a significant means by which to examine “the relationship of constructed masculinities and constructed femininities over time and in relationship to each other, and as they relate to structures of power” (Enloe in Cohn, 2013, p. 4).

Thus, when seen ‘in the light of day’, *im Licht des Tages*, war as a phenomenon must be understood as “a culturally produced activity that is rigidly defined by sex differentiation and ... sexual exclusion” (Boose, Higgins, Hirsch, LaValley, & Silver in Cooke & Woollacott, 1993/2014, p. ix). Much more than this though, war as an outcome of “gendered understandings of life — understandings of the celebrated masculine and the subordinated feminine” (Workman, 1996, p. 4) — is significant in

that it provides an arena in which “meanings about gender are ... produced, reproduced and circulated back into society” (Boose et.al. in Cooke & Woollacott, 1993/2014, p. ix). Outside of the realm of biological reproduction, war is one readily identifiable feature on the human landscape “where division of labour along gender lines has been the most obvious, and thus where sexual difference has seemed the most absolute and the most natural” (p. ix). A cursory glance through the annals of human histories provides overwhelming evidence in support of the assertion that, with just a few exceptions, war has been predominantly a domain occupied by men (Workman, 1996, p. 4). Thus, in conflict under arms, the principles of “power-over, submission, inequality, injury, contamination, and destruction” (p. 6) converge and give shape to what is an almost tangible expression of the patriarchal paradigm in action. Perhaps, it was this insight that caused German philosopher, Friedrich Nietzsche (1886/2014), in his contemplation of things “beyond good and evil”, to declare,

Let us acknowledge unprejudicedly, how every higher civilisation hitherto has ORIGINATED! Men ... of prey, still in possession of unbroken strength of will and desire for power, threw themselves upon weaker, more moral, more peaceful races ... or upon old mellow civilisations in which the final vital force was flickering out ...
(, p. 97)

A century before Simone de Beauvoir declared, “It is ... across the dreams of men that women dream” (in Harlan, 2004, Loc 55 of 6966), the successful yet controversial author, Amandine Aurore Lucile Dupin, dared to defy the conventions which dictated to women their place in society — she earned notoriety for “deliberately shocking the public, smoking in the street, wearing trousers and conducting boldly public affairs, one with pianist Frédéric Chopin” (Walker in Harlan, 2004, Loc 81 of 6966). Writing under the pseudonym George Sand, she is recognised as a woman who “not only dreamed of a

liberated life, [but as one who] lived it” (Harlan, 2004, Loc 55 of 6966). In a letter to M. Armand Barbès (12 May, 1867), she wrote, “True ideas are so extremely simple that, in order to grasp them, we must pass through others of a complex character” (Sand, 1867/2009, p. 33). Thus it is, that having negotiated my way through a maze of complex ideas about warring, I arrive at what I see ‘in the light of day’, *im Licht des Tages*, to be this simple truth — warfare is an intentional activity of the patriarchal paradigm which is intrinsic to our master narrative and which strives to ensure the pre-eminence of the principle of power over, and domination of, others. Thus, I am impelled to turn back to face ‘the tables in my garage-sale’ as once again, I invoke Roam’s (2012) “Garage-Sale Principle” (p. 62), “lay it all out [on the table] ...really look at it” (p. 61), and, in so doing, gain an understanding of the “big picture” and “make ... invisible connections visible” (p. 62). ‘Laid out on this table at my garage-sale’, are pictures from the life-worlds of women in war — on the front and on the home front. At one and the same time, it is both significant and ironic that “the separation of ‘front’ and ‘home front’ has not only been the consequence of war but has also been used as its justification (Boose, et.al. in Cooke & Woollacott, 1993/2014, p. ix). Echoing the story of the significant, yet largely unrecognised, contribution that women made to the development of early Christianity, the pictures on ‘this table at my garage-sale’ will, in the same way, attest to the significant, yet largely unrecognised, contribution of women on both the front line and the home front during war. I contend that imbedded in both of these theatres of war are lost opportunities for paradigm revolution for women. Inevitably, the onset of war requires patriarchal paradigm boundaries to relax and, because of necessity, to welcome the contribution of women to the war effort. Inevitably too, once the threat to the existence of the patriarchal paradigm has diminished, paradigm boundaries are once again reinforced. This is a story that is as old as war itself and a story that has reverberated through the centuries. It is a story of patriarchal paradigm boundaries

relaxed when confronted by the crisis of war, patriarchal paradigm boundaries reinforced when the crisis that is war has dissipated, paradigm revolution possibilities, and paradigm revolution possibilities doused.

Chapter Eight

IN THE LIGHT OF DAY — IM LICHT DES TAGES — WOMEN ON THE FRONT AND ON THE HOME FRONT

The true soldier fights not because he hates what is in front of him, but because he loves what is behind him.

(G. K. Chesterton, *The Illustrated London News*, 14 January, 1911)

December 20, 1943

My Darling Wife and Sweet Baby,

It's so close to Christmas, and I feel so alone. I can't tell you just where I am, it would be censored anyway. All I can say, I'm writing down in a trench, and it's so cold, hard to see, and all the noise of planes and other warfare all around me is deafening. I love the outline from paper of our baby you sent so I can see how she has grown. She was just two weeks old when I had to leave you both. I carry it and your beautiful pictures in my shirt, close to my heart. I can't get all the love I feel for you both in this V-mail letter, it is too small. I'm praying soon I can hold you both in my arms.

All my love and kisses,

Your Loving Husband.

(Nebraska Educational Telecommunications, 2015)

Sentiments about the front and the home front as they are revealed by letters just like this one penned only a few days before Christmas in the middle of World War II — a letter which in every likelihood did not arrive at its destination until well after the season of Christmastide had ended — make it clear that the distinction between these two fronts in human life-worlds is nothing short of antithetical. Not only are the two often geographically separated, but much more significantly in terms of lived human experience, they are conceptually and existentially diametrically opposed. The front as that place where battle lines have been drawn and armed combat rages is a place in which human misery knows no bounds. Those who live to recount their experiences of this front often describe the air as being so thick with the stench of fear, suffering, maiming, and death, that they could almost cut it with a knife. Historian, Mark Smith (2015) devoted his whole text, *The Smell of Battle, The Taste of Siege: A Sensory History of the Civil War*, to an exposition of the human experience of the front as it is perceived and interpreted by our sensory system — that network of neural pathways which not only informs and governs our actions, but which also creates our minds (Roberts, 2010, p. 95). Smith (2015) describes the front of the American Civil War — a bloody conflict waged between north and south in America between 1861 and 1865 in which “both sides ... professed to be fighting for freedom” (McPherson, 1988/2003, p. vii) — as a place

unimaginable by most, [which] would injure and pollute eyes, subjecting them to new, confusing sights; expose ears to sounds discordant and inhuman; bombard noses with odours rank, fetid and impure; treat skin with a new brutal contempt; and initiate radical changes in taste. (p. 2)

The reality of the front line of engagement in the battles of this Civil War is starkly depicted in a letter composed by Cornelia Hancock, who at twenty-three years of age,

served as a nurse in the aftermath of what we now know to have been its decisive battle — the Battle of Gettysburg (1863). According to Smith (2015), this battle was “olfactorily unprecedented” (p. 83) not only because of “the scale of the battle” (p. 83), but also because of “the roughly six million pounds of human and horse flesh, bone, and offal coating the hot fields and soaking into Pennsylvania soil, [and] the numbing smell of 22,000 wounded people” (p. 83). It was of this experience that Cornelia wrote from the front to her family ‘behind her’ on her home front,

A sickening, overpowering, awful stench announced the presence of the unburied dead upon which the July sun was mercilessly shining and at every step the air grew heavier and fouler until it seemed to possess a palpable horrible density that could be seen and felt ...

(in Smith, 2015, p. 71)

At the heart of this and other personal accounts from the front of the American Civil War of the nineteenth century — or of any of the wars of any other century for that matter — lies a stark juxtaposition between the life which is present on the front and the absent, yet longed for, idyllic life on the home front. It is on the front that “the ... soldier fights” not so much “because he hates what is in front of him”, but because he has been led to believe by those who create his master narrative, that that which is in front of him is in some way a threat to that which “he loves” — and that is by implication “behind him” (Chesterton, 1911, in *The American Chesterton Society*), on the home front. And, as is the case with all things antithetical, notions of the home front in contrast to those of the front are steeped in sentimental images of family, hearth, home, and the love of a woman who ‘keeps the home fires burning’ until her man returns, from the front to the home front, to once again re-engage with his life in a

civilian life-world. In all of this, perhaps the greatest antithesis is to be found in the reality that the non-civilian world, the world of the front which involves active engagement in armed conflict, is one that is occupied mostly by men and the other, the home front, is traditionally seen to be the reserve of women, children, and men who are either too old, too young, or too incapacitated to engage in the fight on the front. That this should be so is consistent with the philosophy of a patriarchal paradigm which promotes “gendered understandings of life — understandings of the celebrated masculine and the subordinated feminine” (Workman, 1996, p. 4), and which resolves its “conflict of ideas ... by conflict under arms” (Belloc, 1937/1992, Loc 42 of 3927).

Fascism — An ideology steeped in patriarchy

Nowhere did conflict under arms and the ideology of the patriarchal paradigmatic narrative about ‘power over’ find a more comfortable niche than in the Fascist and totalitarian states that emerged in the twentieth century. As an ideology in practice “fascism is a male fraternity” (Paxton in Wieland, 2014, p. 131), so it comes as no surprise that Benito Mussolini, the charismatic *il Duce del Fascismo* (Hibbert, 1962/2008, p. 2), the leader of the Fascist movement in Italy during World War II, made acutely clear the distinction between the realms of front and home front when he proclaimed that “war is to man what maternity is to woman” (in Bollas, 1993, p. 205). Professor of History, Victoria de Grazia (1993) claims that “Mussolini’s regime stood for returning women to home and hearth, restoring patriarchal authority, and confining female destiny to bearing babies” (p. 1). By decree, Mussolini denied to women any role in decision-making about child bearing — decisions that could well be seen to belong naturally to them since it is implicit in their biology. Instead, he portrayed women as protagonists of the state and with a view to compelling them “to have more children, the state banned abortion, the sale of contraceptive devices, and sex education” (de

Grazia, 1993, p. 5). At one and the same time, as women were relegated to the sidelines, valuable only to the extent of their fruitfulness, men were lauded as warriors within a system which “promoted the use of violence, not only as a way of defeating its opponents, but more importantly, as a way of creating the new virile man” (Wieland, 2015, p. 130). Mussolini, himself, was the epitome of ‘the new virile man’ — “a man of power, the supreme man of power” who “drew directly on the idea of sexual potency as the symbol of eternal youth, physical and political” (Olla, 2011, Loc 54 of 9916). In keeping with his image as a totalitarian dictator who was steeped in the ideology of patriarchy as that which “animates power structures” that are “male-dominated [and] fear-based” (René, 2006/2009, p. 20), it comes as no surprise that this same Mussolini, when asked if “a dictator can be loved?” (Absalom, 1995/2014, p. 62) is purported to have decisively replied, “Yes ... Provided that the masses fear him at the same time. The crowd loves strong men. The crowd is like a woman” (Absalom, 1995/2014, p. 62).

Yet, when Mussolini’s Italy engaged in armed conflict on the front during World War II, as was the case in every warring episode in human life-worlds, while the men were away fighting battles on the front, it was women on the home front who mobilised, filled the void, and worked as the men had worked, for the advent of war represented a time when society was “so tested, so stretched, that for once it needed the strengths and abilities of its women” (Adie, 2013, Loc 60 of 5379). I believe that deep within the lived response to these warring moments, there lay the germ for change, and the potential to transform forever, the machinations of the patriarchal paradigm which function and conspire to perpetuate the primacy of male privilege and male ‘power over’. Steeped in an ideology which overtly “gives absolute priority to men”, the patriarchal paradigm at one and the same time, covertly conspires to “limit women’s

human rights” (Sultana, July 2010 – June 2011, p. 1). The mechanisms which it gainfully employs to ‘keep women in their place’ manifest themselves under a variety of guises and include all those practices which deny to women their full humanity, and thereby, their full human dignity — practices such as “discrimination, disregard, insult, control, exploitation, oppression, violence within the family, at the place of work, [and] in society” (Sultana, July 2010 – June 2011, p. 7). So clandestine is the operation of these mechanisms, that for the most part, women’s senses remain dulled to the reality that each is a manifestation of patriarchy in action. Each fulfills the function of purposely “situat[ing] women differently than men within the ensemble of social relation” (Bartky, 1990, p. 83) and each has the capacity to “invade the intimate recesses of personality where it may maim and cripple the spirit forever” (Bartky, 1990, p. 58). That each has a place in the template of the patriarchal paradigm as that which shapes the nature of a woman’s lived experience within her life-world, means that each has a profound capacity to shape the ‘Being-of-Woman’, and her *Frausein*, whenever and wherever that is experienced. All women — and all men — regardless of when or where they live or have lived, are programed by processes of socialisation which are designed specifically to insure that the master narrative promoted by their culture is “hardwired” into every cell that comes together to constitute their very being (Lusson, 2014). Inevitably, in all times and everywhere, the master narratives of the patriarchal paradigm have foregrounded and prioritised, “acculturation into male dominance” (Lindner, 2010, p. 29). According to Buddhist feminist theologian, Rita M. Gross, the phenomenon that manifests itself as male dominance is the concomitant social form of androcentrism (1992, p. 223) — the “gender-based prejudice” which grants “higher status, respect, value, reward, and power to the masculine compared to the feminine” (in Wade & Ferree, 2015, p. 119). Patriarchy, male dominance, and androcentrism, go hand-in-hand

and together they culturally reproduce biased understandings about gender and gender roles (Lindsey, 2005/2011/2015/2016, p. 3).

Women complicit in their own subordination

Insidiously, and in a manner akin to that in which Europeans colonised the Australian continent and co-opted Aborigines “to track for [them], even though in many cases it meant to act against their own people” (Holíková, 2012, p. 6), women too, have been and continue to be, co-opted into working to preserve the very structures which cause their subordination. Almost absurdly, and in a manner in keeping with the somewhat wry observation made by Lord Byron in his satirical poem, *Don Juan* (1823), “Tis strange, but true, for truth is always strange, Stranger than fiction. If it could be told ...” (2005, p. 496), the truth of the matter is that in their life-worlds, women work not only to support the very structures which cause their subordination, without realising it, they also work in complicity with the patriarchal paradigm to subordinate each ‘other’. Thus it is that in and through the strategic implementation of the most cunning of subterfuges, the patriarchal paradigm is able to co-opt women into its most fundamental cause — the promotion and normalisation of male primacy, male-centrism, and male domination. Conversely, at one and the same time, this tool which conspires to pit woman against woman — white woman against black, single woman against married, slim woman against fat, pretty woman against plain, successful woman against one who underachieves, clever woman against plodder, straight woman against gay, woman who has borne children against woman who is childless, and, to finish a list that could go on ad infinitum, working woman against woman who stays at home — is used by the patriarchal paradigm to ensure the indubitability of male domination along with the indubitability of its default position which is female subservience and subordination, within a patriarchal culture “which can respond with violence when its norms are

challenged and resisted” (Brunskell-Evans, 2015). While women may not overtly “slug ... it out in the hallway or schoolyard”, more covertly, “many ... go for sneakier and more drawn out types of in-fighting” and resort to the use of “emotional warfare” — that which psychologists clinically refer to as “relational aggression” (Burton, 2009, p. 10).

In the same way that men cannot escape being influenced by patriarchal ideologies, women too, cannot avoid “expos[ure] to the messages of misogyny and sexism that permeate cultures worldwide” (The Phyllis Chesler Organisation, 2015), and because of this, in a way that is osmotic, they cannot help but absorb into their very being, the biases about their gender that are perpetuated by the master narrative of patriarchy. In this way the patriarchal paradigm functions to place itself in a position to benefit from “female rivalries” because they “tend to support, not disrupt, the status quo” (Chesler, 2009, p. 37). Consequently, “in order to survive or to improve their own lot, most women, like men, collude in the subordination of women as a class” (Chesler, 2009, p. 37). There is no more effective means of subduing an entire people — in this case, the whole one half of humanity that is female — than by making them complicit in their own ‘taming’ and in their own ‘domestication’. In a manner no less diabolical or sinister than that portrayed by the husbands in Ira Levin’s (1972/2002) satirical thriller novel, *The Stepford Wives*, who, within four months of arrival in the idyllic rural town of Stepford in Connecticut (Straub in Levin, 2002, p. ix), had turned their wives into servile, compliant, and submissive automatons succumbing to their every behest, women are to each other “at once friends and foe” (Valen, 2013, Loc 79 of 5330). Author of *The Twisted Sisterhood: Unraveling the Fallout of Aggression Among Girls and Women, Pushing for a More Mindful Civility*, Kelly Valen (2013), claims that women’s life-worlds are

characterised by an “intense, sinister underbelly of ... relationships ... let-downs and quiet-but-insidious ... social ‘wars’ that continue to simmer and rage within the gender” (Loc 169 of 5330). A woman called Rebecca, in a blog posted on Feministe.us, poignantly captures this dilemma faced by all women when she claims that “while men can hurt my body, women can scour my soul” (in Valen, 2013, Loc 17 of 5330). Thus, in the same way that the Australian Aborigines were co-opted by European colonialists to act as agents in the subjugation of their own people, women too, have been co-opted into the work of the patriarchal paradigm and they have functioned as powerful and effective operatives who have worked to ensure that their own ‘species’ is subdued. It is the desire to illuminate this reality ‘in the light of day’, *im Licht des Tages*, which underpins Chesler’s (2009) assertion that it is more often than not, “experience at the hands of other girls and women”, that promotes women’s conformity (p. xviii) and their obedient and compliant acceptance of patriarchal social norms within their life-worlds framed by the patriarchal paradigm.

It has been the ubiquity of this paradigm that has ensured its primacy as that which has, and as that which continues to, provide the parameters for the life-worlds within which humans experience their ‘being’. Japanese philosopher, Toru Tani, claims that for creator of phenomenology, Husserl, the concept of life-world, *Lebenswelt* (in Moran, 2009, pp. 110–111), elucidated the ‘truth’ that he believed was embedded deep within the essence that constituted each human person, man or woman — a truth that is inherent in human existence simply because of human ‘being’ in a world that is subjective and experiential (in Moran, 2009, p. 110). This is a world built by processes which Husserl called sedimentation, *Sedimentierung* (Moran, 2009, p. 111), — processes whereby our “earlier experiences become passively enfolded in our ongoing experiences” (Moran,

2009, p. 111). In this way, layer-upon-layer of human experience gives shape to a “cumulative tradition” (p. 111) of social and cultural understandings and behaviours. Perhaps, herein lays an explanation for the absolute intractability of patriarchal ideologies, ‘seen yet unseen’, *gesehen noch ungesehen*, as those which animate the patriarchal paradigm, give priority to all things male, and quash any dissonance that could threaten their absolutist worldview. As each successive layer of patriarchal sedimentation settled on all of the layers that went before it, and then compacted and cemented to create a phenomenon that is at one and the same time, amorphous and seamless, it has seemingly infused the very DNA which is the building block of all human existence. Patriarchal worldviews have penetrated our consciousness, permeated our sub-consciousness, and luminously and subliminally are reflected in all of our actions, reactions, and even in our inactions. As Nigerian writer, media personality, and film producer, Wana Udobang warned,

women need to be aware of the psychological hold that patriarchy can have because sometimes our limitations aren’t just as a result of what the society has told us or drummed into our heads but what it has made us believe that we start to believe it ourselves. Ultimately we become our own prison believing that we are miraculously incapable of doing certain things. (in Ajose, 2015)

Conflict under arms — an anomaly for the patriarchal paradigm

The list of the ‘certain things’ that patriarchal ideologies proclaim as being out-of-bounds for women has always and everywhere, undergone dramatic overhaul and reconfiguration when humans in their life-worlds have been confronted by the anomalous, novelty situation (Kuhn, 1962/1970/1996, p. 82) that presents itself as warfare — that form of conflict under arms which is large scale, bitter, and seemingly

relentless, and that which pits the true soldier against the ‘enemy soldier’ not so much because as they stand face-to-face on the front they hate each other, but because both soldier and ‘enemy soldier’ love more that which they have left behind them on the home front. Wartime presents itself as an extraordinary moment which can do naught other than challenge the normal worldview of the patriarchal paradigm, presenting it with a vexatious dilemma, for whenever and wherever war has erupted, men have answered the call to take up arms. Professor of War Studies, Gary Sheffield, claims that it was in the aftermath of the French Revolution (1789) and the Napoleonic Wars (1803 – 1815) that “the practice of conscripting a large proportion of the available (young) manhood into the armed services” (in Lee & Strong, 2012, Loc 137 of 5502) became the norm. This practice was deeply entrenched by the time the clock struck twelve midnight on August 4th 1914, when the British ultimatum that Germany withdraw its troops from Belgium expired, thus causing Great Britain to declare war on Germany. Ironically, this declaration which heralded the moment when the powder keg that was Europe exploded and the world was lit up in the flames of gunfire, was described by British Foreign Minister, Sir Edward Grey, as the moment that “the lamps all over Europe” went out (in Hart, 2013, p. 31). Yet, it was not the lamps of Europe alone that were extinguished, for the British Empire stretched far into the Northern and Southern Hemispheres, so when from “overseas there came a pleading, help a nation in distress” (Pegler, 2014, p 249), women from all corners of the empire — Newfoundland and New Zealand, Canada and India, the African colonies and Australia, Indo-China, the Union of South Africa, and Nepal (Das, 2011) — “gave [their] glorious laddies [since] Honour bade [them] do no less”, for none “to a tyrant's yoke should bend” and all “noble heart[s] must answer to the sacred call of ‘Friend’” (Pegler, 2014, p 249).

Wartime propaganda incorporated into songs such as *Keep the Home Fires Burning* (in Pegler, 2014, p 249) which was popular in England during World War I was filled with imagery showing women on the home front rallying to the cause and embracing every opportunity to not only do their patriotic duty, but also to support their menfolk — their husbands and fathers, sons and nephews, brothers and cousins, uncles and friends — who were away fighting on the front because they ‘loved what was behind them’ on the home front. Consistent with the philosophy which underpins the patriarchal paradigm, the images contained in this propaganda “trade[d] on the stereotype of masculinity as protective and aggressive, while femininity [was] passive and in need of defense” (Soules, 2007). This use of images of women and children on the home front was explicitly evocative and intentionally designed to clearly establish “the connection between national security and homes, between duty to country and duty to family” (Soules, 2007). Thus, as author of *Art and Propaganda in the Twentieth Century*, Toby Clark (1997) observes, wartime propaganda functioned not only to make normal the abnormal conditions that prevailed in wartime, it also helped civilian and non-civilian populations to “adapt their priorities and moral standards to accommodate the needs of war” (Clark, 1997, p. 103). By sheer necessity, the new priorities and moral standards that inevitably emerged in warring episodes in human life-worlds were ones that encouraged women to embrace every opportunity to assume new roles, take on new responsibilities, and exercise new authorities. In the absence of their menfolk who were engaged on the front, should women not have contributed their labour on the home front, society and all of its institutions stood to suffer the same fate as that of the ancient mountains and the age-old hills which the Old Testament prophet, Habakkuk, tells us “collapsed and crumbled” when “He [God] stood and shook the earth ... looked, and made the nations tremble” (Holy Bible, NIV, Habukkak 3:6, p. 661). So it is time that I turn to look at the pictures ‘laid out on the table at my garage-sale’ — pictures which ‘lay out in the light of

day', *im Licht des Tages*, the story of women on the home front during those crises which shake human life-worlds and make their nations tremble, when conflict under arms escalates into large scale warring episodes.

Women on the Home Front

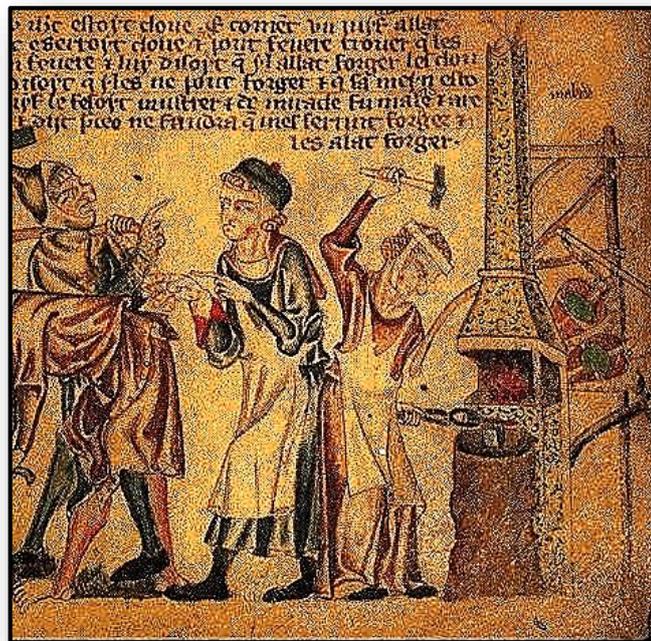
Consistent with the way that things work according to the master narrative of the patriarchal paradigm, as the stories of wartime in human life-worlds are told and retold, it is the men on the front, “those who killed each other [who are] the most conspicuous”, yet it was those who were “the least interesting”, the women on the home front, the women “who never fired a shot”, who collectively, had a profound impact on the outcome of the war effort (Hastings, 2015, Loc 72 of 12694). In the absence of ‘manpower’, ‘womanpower’ proved itself to be more than capable of filling the void. Not only did women keep the home fires burning, they also transcended the roles that had traditionally been ascribed to them for “the demands of [a] war economy” necessitated a momentary shelving of “old prejudices about what women could and should do” (Johnes, 2014).

The Crusades



Picture 40. Melisende, Queen in her own right

(Source: English History Fictional Authors)



Picture 41. The Great Crusades: A Woman's Role — Women on the Home Front

(Source: University of Michigan, 1997)

Defying all of the prescriptions about what women — even royal women — could and should do, was the subject of the first of my pictures of home front women, Queen Melisende, the daughter of a Frankish Crusader king and an Armenian noblewoman (Newman, 2014, p. 3) who ruled “during the middle of the twelfth century when the Crusader Kingdom of Jerusalem was barely established” (Newman, 2014, p. 3).

In a world dominated by men, Melisende the “forgotten Crusader queen” (Tranovich, 2011, from the book title), was reputed to have been a woman of great wisdom who ruled first in her own right (1131 – 1153) and then as regent for her twelve-year-old son, King Baldwin III (Montefiore, 2012, p. 241). Professor of Crusading History, Jonathan Phillips (2014), claims,

in spite of the endemic warfare ... and the fact that the prime function of a medieval ruler was as a warrior, [Melisende] overcame her inability to participate in warfare by her formidable political skills and her position as the carrier of the blood-line of the royal house of Jerusalem. (p.50)

That Melisende possessed astute political wherewithal, is perhaps nowhere more clearly evident than in the fact that she was able to maintain her hold on the crown for several years after Baldwin had reached his majority (Phillips, 2014, p. 50). During her reign, she transformed her home front, Jerusalem, from the “empty, stinking Frankish conquest” that it was prior to her ascendance to the throne (Montefiore, 2012, p. 235) into the Latin Kingdom of Jerusalem that symbolically came to be “regarded by many Christians as the true centre of the world” (Montefiore, 2012, p. 235). Her work maintaining the home front in spite of it being engulfed in almost incessant conflict under arms saw Melisende extend her influence beyond politics — she became a great patron of the

Church, and of art too (Phillips, 2014, p. 49). Her youngest sister, Iveta, is said to have become the first abbess of a convent that Melisende founded at Bethany for religious women — a convent upon which she is purported to have bestowed many estates, precious vessels, and ornaments, in order to ensure its flourishing (Phillips, 2014, p. 49).

While the tomes of crusading histories, with their focus on the battle front occupied by gallant crusader knights may have relegated Melisende to the peripheries of their tales, that this “forgotten Crusader queen” (Tranovich, 2011, from the book title) was regarded with the greatest of respect, is made apparent in this tribute written by one who knew her personally (Richardson, 2013, p. 1) — William, Archbishop of Tyre, Chancellor of the Latin Kingdom of Jerusalem, and historian.

Melisende, the king’s mother, was a woman of great wisdom who had much experience in all kinds of secular matters. She had risen so far above the normal status of women that she dared to undertake important measures. It was her ambition to emulate the magnificence of the greatest and noblest princes and to show herself in no wise inferior to them. Since her son was as yet under age, she ruled the kingdom and administered the government with such skillful care that she may be said to truly to have equaled her ancestors in that respect. As long as her son was willing to be governed by her counsel, the people enjoyed a highly desirable state of tranquility, and the affairs of the realm moved on prosperously.

(in Edie, 1998-1999, p. 4)

There seems to be little doubt that Melisende was indeed a noble and wise ruler. Yet, she suffered one major flaw — she was a woman and according to the master narrative of the patriarchal paradigm of her time, she remained the ‘mother of the king’, and

rather than being viewed as a woman who “rul[ed] with distinction (Eddie, 1998-1998, p. 5), she was instead considered to be a woman who overcame “the great accident of her birth, her gender” (p. 5) — a woman who “overcame feminine weakness and became a great king rather than a queen” (p. 5). For this very reason, after the death of her husband, King Fulk of Jerusalem, she was counselled thuswise by her contemporary, Bernard of Clairvaux, “the most important churchman of the age” (Phillips, 2014, p. 50),

Now that your husband and king is dead, and the young king yet unfit to discharge the affairs of the state and fulfill the duty of a king, the eyes of all will be on you and the entire burden of the kingdom will fall on you alone. You must set your hand to do great things and, although a woman you must act as a man by doing everything you have to do “in a spirit prudent and strong” ... so that all may judge you from your actions to be a king rather than a queen and so the Gentiles may have no occasion for saying, “Where is the king of Jerusalem?” But you will reply, “Such things are beyond my power they are great matters which far exceed my strength and my knowledge; they are the duties of a man, and I am only a woman, weak in body, changeable of heart, not far-seeing in counsel nor accustomed to business ...”. (in Eddie, 1998 – 1999, p. 5)

If Melisende of Jerusalem, a queen of great repute and standing, could not escape the prescriptions placed upon her by the patriarchal paradigm, then there was little hope that members of her gender below her station could escape the strictures placed upon them by the very same paradigm. As Phillips (2014) observes, in the society of the time, one “dominated by violence and religion, the role of women was ... limited

to that of wife and child-bearer. Women could not carry arms in battle and church teaching on the sins of Eve meant that [all] women were viewed as ... a cause of sin and temptation” (p. 12). Thus, when things were normal in their life-worlds, women’s experiences were regulated by social structures and institutions infused with patriarchal ideologies which espoused that they, because of their very nature, were to be controlled, denied political and legal status, and barred from active participation in the public sphere. Yet the story of Melisende is one that attests to the fact that the Crusades represented no ordinary time in human life-worlds — male or female. This historical event counts amongst those moments when the presence of men on the front guaranteed that they were absent from the home front, and, as is evident in my picture from the Great Crusades, all women by necessity, were required to “perform significant roles in ‘minding the home front’ in the absence of their husbands” (Drell in Hurlock & Oldfield, 2015, p. 55). As large numbers of men, both noble and common, answered the call to crusade “with great enthusiasm, and streamed eastwards in several waves” (Crawford, 1997), it was the women left behind on the home front, whose menfolk could be absent for up to ten years — if they returned at all — who, while retaining their domestic responsibilities, due to necessity also assumed many of the roles on the home front that had been left vacant by men absent because they were away on the front (University of Michigan, 1997). I believe that the Crusades represented one of those significant moments in the history of human life-worlds when a paradigm revolution for women was possible for the prevailing patriarchal paradigm was challenged to such an extent that it needed women to work outside of their usual domestic realms — and they did, and they did well. Throughout the entire crusading era, women tended the land and took up male trades, they worked in the marketplace and in crafts, they defended their homes and governed in the names of their husbands, they engaged in legal transactions and directed farming, they worked as merchants and

collected monies in case of ransom (Women in World History Curriculum, 1996 – 2013) — and, all the while they managed their own home fronts and raised their own children. As medieval historian, David Herlihy observed, while “great dramatic, external events” such as the Crusades, were considered to be “the work of active men”, the accomplishments for which they are lauded in the annals of history, “were matched and ... made possible by the work of women no less active” (in Drell in Hurlock & Oldfield, 2015, p. 55).

World War I, World War II



Picture 42. Members of the Women’s Fire Brigade with their Chief Officer, 1916

(Source: AvaxNews)



Picture 43. Britain's Women: First World War
(Source: World War One Documentary Project)



Picture 44. Female navies hard at work in Coventry in 1917
(Source: The Telegraph, 30 September, 2013)



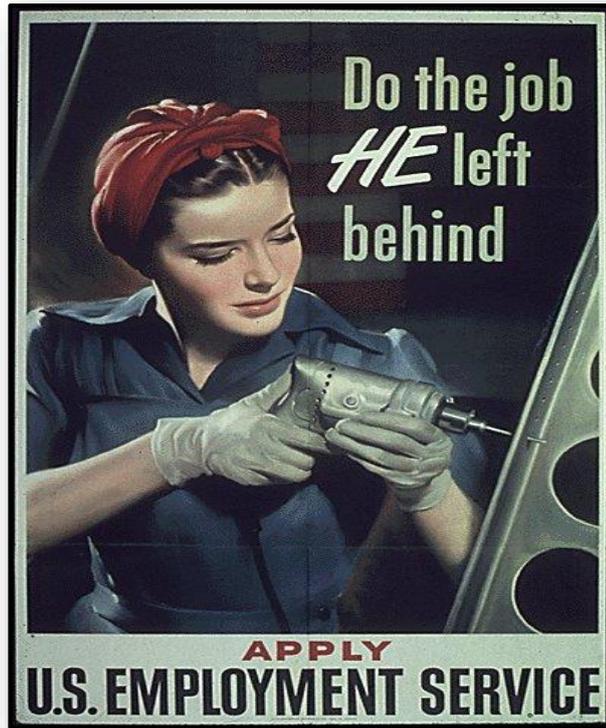
Picture 45. Members of the Women's Police Service, ca. 1916

(Source: historyinphotos.blog)



Picture 46. Women in World War II Frecker 11mm

(Source: wikispaces)



Picture 47. World War II Homefront Propaganda

(Source: Alfa-img.com)



Picture 48. A woman stacking practice bombs before transit to the explosives filling factory in South Australia in 1943

(Source: www.andibgoode.com)



Picture 49. Australian Land Army girls at a farm near Gosford
(Source: www.andibgoode.com)



Picture 50. Gas mask-wearing women practise defending Australia
(Source: [ninemsn Pickle](http://ninemsn.com.au))



Picture 51. A group of personnel of the Australian Women's Land Army Service attached to an anti-aircraft unit in Melbourne in 1942

(Source: ABC News)

If women on the home front were no less active than men on the front during the Crusades then the sheer scale of the two wars which engulfed the world in conflict under arms during the twentieth century, necessitated that 'all hands be on deck' working in unison to support the war effort. Herein I contend that if the Crusades represented a moment of paradigm revolution possibility for women — and I am convinced that they did — then the two World Wars did so one hundredfold, for women's labour on the home front was not just desirable, it was absolutely necessary. My pictures which 'lay out on the table in the light of day', *im Licht des Tages*, women at work — fighting fires and toiling in factories, wheeling barrows and enforcing the law, making munitions and donning gas masks, maintaining machinery and farming the land — in both World War I (1914 – 1918) and World War II (1939 – 1945) — bear witness to a patriarchal paradigm, that on both occasions was so tested and so stretched, that women assuming positions vacated by men who were away fighting on the front

because they loved what was behind them on the home front, was literally a case of no holds barred. And, just as they had done on the home front of the Crusades, at one and the same time as they managed home and hearth and kept the household humming in the absence of its male head, they also kept the economy turning over. Historians, Bonnie Anderson and Judith Zinsser, claim that “women thronged into these new, previously male jobs” (2000b, p. 295) and that in World War I alone “as many as 684,000 French women worked in munitions factories, as did 920,000 English women” (Anderson & Zinsser, 2000b, p. 295). Two decades later, as World War II saw the nature of conflict under arms change dramatically due to “the conditions of modern industrial warfare and the Nazi occupation and mass murders” (Anderson & Zinsser, 2000b, p. 309), women’s capacity to serve the war effort expanded and “far more than in World War I, women enabled industries to increase production and keep functioning” (Anderson & Zinsser, 2000b, p. 309). Author, Penny Coleman (1995) claims that World War II provided to women, extraordinary opportunities to engage in work for as “the armed forces filled its ranks with ‘manpower’, industry filled its jobs with ‘womanpower’ [and for] the duration of the war, the U.S. government and industry wooed women to work in the war effort on the home front” (p. 15).

While World War I propaganda conveyed through the lyrics of songs such as *Keep the Home Fires Burning* (in Pegler, 2014, p 249), engendered in women a fervour to do their patriotic duty and surrender their menfolk to the fighting on the front, World War II propaganda saw the emergence of a “new war woman” (Coleman, 1995, p. 15) who was epitomised in the lyrics of songs such as these in *Rosie the Riveter* — a title which “quickly became the catchphrase that represented all [American] women war workers” (Coleman, 1995, p. 15) —

While other girls attend a favourite cocktail bar,

Sipping dry martinis, munching caviar;

There's a girl who's really putting them to shame —

Rosie is her name.

All day long, whether rain or shine,

She's part of the assembly line,

She's making history working for victory,

Rosie ... Rosie ... the Riveter.

(in Coleman, 1995, pp. 15–16)

And, in the spirit of Rosie the Riveter's exemplary self-sacrifice, women from corner-to-corner of the home front rallied in their support of the war effort — they worked hard, they went without, they volunteered, they kept their homes and they raised their children. When the war in Europe ended in May 1945, over 6.5 million women were engaged in civilian work in Great Britain alone and “without their contribution [the] war effort would have been severely weakened” (Trueman, n.d.) and without their work, “it is probable that [Great Britain] would not have been able to fight to [its] greatest might” (Trueman, n.d.).

As I write this, I know that I must give voice to that which has silently but persistently, been pushing its way to the surface of my consciousness all the while that I have been writing about women, war, and the home front. That which I feel compelled to make present in this discussion about women and home fronts is the reality that the contribution of women to the war effort has always been multifaceted and complicated, and that women's activity has always extended beyond the home front and onto the front — and just like the men on the front, the women too, were there not so much because they hated what was in front of them, but because they loved what was behind

them on the home front. No one seems to better sum up just how multifaceted and complicated is this relationship between women and war, than Carol Cohn (2013), Director of the Consortium on Gender, Security and Human Rights and Professor of Women's Studies at the University of Massachusetts in Boston, who observes that

women both try to prevent wars and instigate wars. They are politically supportive of wars, and they protest against wars. Women are raped, tortured, maimed, and murdered, they are widowed, the children they have nurtured are lost to violence; but women are also members and supporters of the militaries and armed groups that commit these acts. Women stay home, resolutely striving to sustain family and community relationships; and women are displaced, living in camps without any of the structures that they have built to make life possible. Women are empowered by taking on new roles in wartime, and disempowered by being abducted from their homes and forced into armed groups or military prostitution. When the war is over, women work to rebuild their communities, and women are ejected from their families and communities because they have been raped, or been combatants, or lost a limb to a landmine.

(Cohn in Cohn, 2013, Loc 292, Loc 303 of 9570)

That women's presence on the real front — the battle front — is largely absent from the history texts and commentaries, is a reflection of "historians' neglect of women" (Gordon, Buhle, & Dye in Carroll, 1976, p. 75) due to the fact that history's "categories and periodisation have been masculine by definition, for they have defined significance primarily by power, influence, and visible activity in the world of political and economic affairs" (Gordon et al. in Carroll, 1976, p. 75). Traditionally, men have been seen to be active in these worlds of historical significance, while women have been deemed to have

been either passive in, or entirely absent from these worlds (Gordon et al. in Carroll, 1976, p. 75). Clearly, Professor of Early American History, Laura Thatcher Ulrich (2007/2008) ‘was on the money’ when she wrote in the opening paragraph of a paper that she penned in 1976, this single sentence that has found its way into popular culture and has ended up appearing on bumper stickers, posters, and even T-shirts — “Well-behaved women seldom make history” (p. xiii). Taking poetic license, I would add to this the addendum, ‘well-behaved and not so well-behaved women seldom make it into the annals of the history of the battle front’. There is more than ample evidence, however, to confirm that women have been a presence in theatres of war, long ago and today, and that they were there in number, and in a number of capacities.

In her text, *Gender, War, & Conflict*, feminist scholar Laura Sjoberg (2014), claims that throughout the entire history of warfare, women have always “fought in wars either as women or covertly dressed as men” (Loc 131 of 4253). Women have also been present and active in a range of other roles in conflict under arms situations on the battle front. In the introduction to their text, *And If I Perish: Frontline U.S. Army Nurses in World War II*, Evelyn Monahan and Rosemary Neidel-Greenlee (2004) attest to the forgotten presence of women on the front line when they state,

For many of you reading this book, this may be the first time you’ve ever heard that women served anywhere near or in the combat zones of World War II. This ignorance is not hard to understand, since for decades after the war ... [they] were largely ignored ... no one kept records of these women — not the military, nor the U.S. Veterans Associations, nor any historical society. (p. 3)

This silence belied the fact that over 350,000 women — 59,000 of whom were registered nurses — volunteered to serve in the armed forces of the United States alone,

during World War II (Monahan & Neidel-Greenlee, 2004, p. 6). It is not only the twentieth century that bears witness to the fact that women left the home front, to participate alongside men on the front line. They were amongst those who went with the Crusaders as they fulfilled their divinely ordained pilgrimage to reclaim for Christianity the Holy Land and are said to have “assist[ed] crusaders in constructing siege works ... performing menial tasks” (Nicholson, 1997, p. 335), and some accounts even tell of women “serving as guards in the camp, killing fugitives ... [and] tending the sick and the wounded” (Nicholson, 1997, p. 336). By all accounts, the Emperor Alexios was “anything but happy to see ... some 30,000 men and women” (Archer, 2015, Loc 163 of 1428) when they arrived in Constantinople as part of Peter the Hermit’s First Crusade — they fell far short of the emperor’s expectation of the arrival of the “band of seasoned knights he had requested to battle the Turks” (Archer, 2015, Loc 163 of 1428). In his book, *The Crusades through Arab Eyes*, author Amin Maalouf (1989) gives this graphic account of the presence of women amongst the entourage that traveled with the crusading armies — a description far-removed from the all-too-familiar Hollywood depictions of armies of gallant crusader knights. When in 1096, Kilij Arslan, Sultan of Rûm received advice that

thousands of Franj [Franks] were approaching Constantinople ... he was perplexed by the picture painted by his informants ... [for] although their number included several hundred knights and a significant number of foot soldiers, there were also thousands of women, children, and old people in rags. They had the air of some wretched tribe evicted from their lands by an invader.

(Maalouf, 1989, Loc 203–217 of 6769)

In the era of early modern warfare too, “camp women” occupied the field with men — they “endured the rigors of the march and the hard life of the camp” (Lynn, 2008, p. 1)

and even if they did not actively engage in the battle on the front line, they were nonetheless “exposed to risks of injury, illness ... death, [and] a danger almost exclusively reserved for them, rape” (Lynn, 2008, p. 1). Women also played a front line role in the armed conflict that inevitably accompanied the political revolutions that have shaped the modern world. In both royalist and republican camps in the era of the French Revolution, several women “defied the ban against female soldiering and, disguised as men, bore arms for their causes” (Yalom, 2015, p. 4). The American Revolution, too, saw women assume active roles. While their names may not be as readily recognisable as are the names of Paul Revere and George Washington, women “served as spies, nurses, water carriers ... fundraisers, writers, and couriers; and still others functioned as resisters, rescuers, and – surprisingly – even soldiers” (Casey, 2015, Introduction on front flap).

And the list could go on and on, but it is not the front where men — and obviously a number of women too — fought not so much because they hated what was in front of them, but because they loved what was behind them on the home front, that occupies primacy of place in the photos ‘laid out in the light of day’, *im Licht des Tages*, on ‘the table at my garage-sale’. The reason for this is not because I want to diminish in any way the significance of women’s contribution to the war effort on the front. Sheffield attests to just how important their role was when he asserts that we should not underestimate the value of “the sheer power of endurance [and] the element of normality, imparted by the presence of women amongst service men at the fighting fronts” (in Lee & Strong, 2012, Loc 147 of 5502). Thus, while I acknowledge and honour the women who were a real presence on the front, my gaze inevitably lingers on the pictures of women at work on the home front. This is because I believe that the front was never a place that contained the potential for paradigm revolution for women

since, “across cultures and through time” (Goldstein, 2001, p. 9), the front has been dominated by “men as combatants ... [while] women [occupied] feminine war support roles” (Goldstein, 2001, p. 9). In his text, *War and Gender: How Gender Shapes the War System and Vice Versa*, Professor of International Relations, Joshua Goldstein (2001), examines war as a gendered phenomenon in human life-worlds and claims that “the norms of masculinity contribute to men’s exclusive status as warriors” (Goldstein, 2001, p. 5). In this way, war as an instrument of the patriarchal paradigm, is underpinned by the principle that on the front, “tough, brave men ... feminise enemies [by] dominating them” (Goldstein, 2001, p. 6). The converse of this position is that while men were away on the front, the patriarchal paradigm has required — demanded even — that women demonstrate “their abiding strength [by] keeping the home front functioning, both in the factories and the homes” (Sheffield in Lee & Strong, 2012, Loc 151 of 5502).

Paradigm revolution possibilities, paradigm revolution possibilities doused

For this reason, I believe that the home front — that theatre of war that is antithetical to the front — was the place that paradigm revolution possibilities abounded. It was here that women — just like Rosie the Riveter — demonstrated their capacity to more than adequately fill the void created by the absence of men. In the crisis precipitated by conflict under arms, things cannot go on as normal within the frame of the patriarchal paradigm. Sheer necessity compels patriarchal paradigm practitioners to literally ‘throw out of the window’ that which in peace-time they enforce as prescription about woman’s role in society and about what is, because of her very nature, woman’s work — herein lay the germ of potential paradigm revolution for women. Yet, each of these moments of paradigm revolution possibility was doused almost as soon as the shifting

sands had stilled and patriarchal paradigm ‘business’ had returned to normal. So it is, that because things really can “be made clearer with a picture” (Roam, 2012, p. 13), as I prepare to turn away from ‘this table at my garage-sale’, I will stand American wartime woman role model, Rosie the Riveter, ‘side-by-side’ the post-war model who superseded her — a woman, who in true Stepford Wife fashion, centred her whole being around her hearth, husband, and family. This woman role model became that which the patriarchal paradigm held up before all women as the acme of perfect womanhood.



Picture 52. Rosie the Riveter
(Source: rosiesdaughters.com)



Picture 53. American Housewife of the 1950s

(Source: istory110discussion1.wordpress.com)

The pictures of these two women encapsulate that which I have come to believe is the inevitable story for the ‘Being-of-Woman’ and her *Frausein*, within the life-world of the patriarchal paradigm. As they stand in stark contrast to each other, they tell the story, louder than could words, that in any wartime, whenever men returned from the front to the home front, women in every historical era, just like Rosie, were “demobilised from ‘men’s work’ to make way for returning servicemen” (Anitha & Pearson, 2013). It is now, as I turn my eyes away from Rosie and the 1950s female role model who replaced her, that I turn my intentionality, my “imagining, perceiving, remembering” (van Manen, 1990, pp. 181-182) towards ‘my garage-sale table’ that ‘lays out in the light of day’, *im Licht des Tages*, pictures about women at work within the frame of the patriarchal paradigm.

Chapter Nine

IN THE LIGHT OF DAY — IM LICHT DES TAGES —WOMAN’S WORK

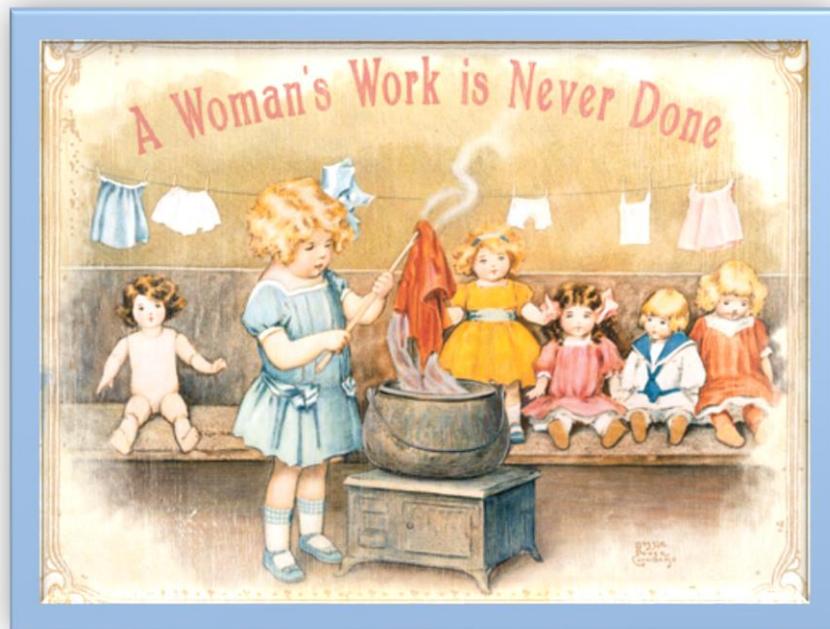
Though husbandry seemeth, to bring in the gains,

Yet huswifery labours, seem equal in pains.

Some respite to husbands the weather may send,

But huswives’ affairs have never an end.

(Tusser, c. mid-16th century/1812/2013, p. 240)



Picture 54. A Woman's Work

(Source: www.enjoyart.com)

Shirley Chisholm (1924 – 2005), the first African-American woman to be elected to the Congress of the United States of America, noted that “the emotional, sexual, and psychological stereotyping of females begins when the doctor says, ‘It’s a girl’” (in Paludi, 2008, p. xii). In making this statement, Chisholm was referring to the process whereby each one of us, male and female alike, from the moment of birth, learns to apply to ourselves and to others, “a set of beliefs about gender” (Wade & Ferree, 2015, p. 11) — beliefs that provide us with “a scaffold for understanding the world” (p. 11). According to Carol Martin and Diane Ruble, once we have donned “a pair of gender binary glasses [we] begin to act in ways that reflect the view[s]” that we take in, and consequently, we strive to achieve “gender-stereotype-consistent behaviour” (in Wade & Ferree, 2015, p. 65). Our conformity with gender behaviour norms is further reinforced when we are rewarded for our compliance by parents, teachers, and other important figures in our lives (Martin & Ruble in Wade & Ferree, 2015, p. 65). If this is indeed so, and I can see little evidence to the contrary, then I consider the possibility that it is because of my socialisation into “gender-stereotyp[ic]-consistent behaviour” (p. 65) that began when the male doctor who ‘delivered me’ announced to my mother, “It’s a girl”, that elicits from somewhere deep within my being, a resonance with this picture on ‘the table at my garage-sale’ as it boldly proclaims that ‘A Woman’s Work is Never Done’. This resonance is so strong that it literally beckons me into the frame and urges me to see anew times in my childhood when, through a process just like the one that Husserl called sedimentation, *Sedimentierung* (Moran, 2009, p. 111), my experiences of ‘woman’s work’ became “passively enfolded in [my] ongoing experiences” (Moran, 2009, p. 111), giving shape to both my understanding of, and my engagement in, work.

A new way of seeing ‘woman’s work’

As I write this, I experience a deep sense of profundity and ‘a new way of seeing’, *eine neue Art des Sehens*, that while ‘a woman’s work may be never done’, it was a woman’s work that brought my being into this life-world. With just a little bemusement, as I seem to once again see things clearly ‘in the light of day’, *im Licht des Tages*, I consider the possibility that the use of the adjective ‘labour’ to designate that ward in hospitals where women venture to give birth, was not accidental, but rather one that was used because it was an apt descriptor for the work that must be undertaken therein. Despite having heard talk aplenty about labour and labour wards, it is only now as I write about women and work that I see as if for the first time, that the term symbolically and metaphorically alludes to the toil involved in giving birth. Paradoxically too, while labour and child birth are the exclusive reserves of women, they have also provided a birth place for patriarchal ‘power over’ relationships. As Professor of Political Science, Yeşim Arat (1989) observes, “although for the woman, giving birth might be a biological mandate, raising the children is a dictate of social conduct” (p. 18) — an arrangement which traditionally has caused women to “become dependent upon men” (Arat, 1998, p. 18) since it is men who have had “access to the public realm to earn the family’s living” (p. 18). Perhaps, it was partly for this reason that English poet and farmer, Thomas Tusser (c. mid-16th century/1812/2013), somewhat astutely — and accurately too, I think — could opine, “Though husbandry seemeth, to bring in the gains ... huswifery labours, seem equal in pains. Some respite to husbands the weather may send, But huswives’ affairs have never an end” (p. 240).

And, just as I prepare to suspend my musings about labour wards, one last wondering makes itself present to me. I contemplate the occasion of my own ‘entry’ into the world and am curious about how much time would have elapsed between my

birth and my father being heralded with the announcement, “It’s a girl”. By all accounts while my mother was ‘doing woman’s work’ in the labour ward, he was pacing the floor of the waiting room, for in keeping with the practice of the day, the labour ward was out-of-bounds to him. I find it somewhat ironic that while my father was not permitted into the inner sanctum of the world of the labour ward — his presence there would have revealed to him the secrets of the miracle of birthing — there was a man present at my birth that day, and that man, the doctor, was deemed to be the keeper of all knowledge about the process of childbirth and the one whose work would ensure the safe passage of all parties involved in the delivery. Herein, I am struck by the sheer dexterity of the patriarchal paradigm and its ability to exercise absolute ‘power over’ women, for in controlling childbirth, it has control of a process that is intimately linked to the ‘Being-of-Woman’ alone, and to her *Frausein*. It seems that not much has changed since I was born, for while fathers may now be welcome in the labour ward, in Australia as recently as the end of the twentieth century, of the 1,049 members of the obstetrics and gynaecology specialist workforce, only 158 were female (Australian Medical Workforce Advisory Committee, 1998, p. 23). These figures add credence to Epstein’s (2010) claim that it was the “advent of obstetric tools”, used by men, that succeeded in giving them preeminence in the realms of childbirth — and, in so doing, removed women from the very same realms which had previously been exclusively theirs (Loc 316 of 7607). As seems to happen so often within the life-world of the patriarchal paradigm, once they were on the scene, these obstetric tools — that midwives did not possess — gave men primacy in the area of childbirth and changed what had been “a spiritual journey [in]to a medical procedure” (Epstein, 2010, Loc 316 of 7607) performed by male doctors in the sterile environment of a hospital labour ward.

Childhood memories of a widow's work

My attention returns now to the picture on 'the table at my garage-sale', and as I give my full intentionality — my "imagining, perceiving, remembering" (van Manen, 1990, pp. 181-182) — to the goings-on inside the frame, the images contained therein set off within my being an explosion of childhood memories that come cascading into my presence. Like a chain of falling dominoes, they hurtle one after the other, until they materialise on the surface of my consciousness where they arrange themselves in a scrapbook of images woven together to form a seamless narrative. At the heart of this narrative is the story of my childhood enchantment with my maternal grandmother, and most especially, with her house — which, to my childlike self, contained a veritable treasure-trove of old and mysterious things, lurking in her pantry and in every drawer of her ancient bureau, in her kitchen cupboard and in the downstairs storeroom, in her glory box and the backyard shed, and even in her long disused and very old and rickety chicken pen. Each of these memories is so real that it is palpable and each is somehow woven into the fabric that is my life. Each transcends time and space and seems to have the capacity to transport me across the ethers to the small, rural North Queensland town where my grandmother's old house sat high on its wooden stumps, shaded by the canopy of the giant tamarind tree, whose fruit, though sampled often, I never came to appreciate half as much as I did the mangoes that always seemed to be ripe for the picking just in time for our annual Christmas pilgrimage to this enchanted place. My grandmother's house was a lot like my grandmother herself. It seemed to have the ability to make me think about life in times long ago, the 'olden days' even, when my mother was a girl just like me — when she played the ancient pianola that stood on the verandah, when she climbed to the top of the tamarind tree, and when she played hopscotch on the front footpath, just as I did every year. As the story goes, my oldest cousin, the firstborn grandchild, despite repeated coaching — and probably

admonishing, too — somehow never managed to pronounce “Nanna” as ‘Nan-nah’. Instead, her toddler’s tongue would not budge from “Neen-nah”, so she and every other grandchild who followed her, had a Neena instead of a Nanna — I can’t begin to count the number of times during my childhood and adolescence that I had to explain to both friends and acquaintances who had a ‘Nanna’ why I didn’t, but how I ended up having a ‘Neena’ instead.

At the bottom of the backstairs at Neena’s old house, there stood what seemed to me to be a pre-historic wood-fired copper boiler — older even, and much more dilapidated than the one in my picture. It stood in close proximity to the rainwater tank, so that on washing days, Neena could easily use a bucket to fill her copper, where the bedsheets and bath towels would literally have the ‘living bejeebies’ boiled out of them before they were pegged onto the clothesline, where the scorching North Queensland sun ensured not only that they were soon dry, but that they smelled fresh and clean too. If ever there was a woman whose work seemed never to be done, it was Neena, for widowed long before I was born, in the absence of a “husband ... to bring in the gains”, her labours were destined to “have never an end” (Tusser, mid-16th century/1812/2013, p. 240). In an Australia that was emerging from the crisis of World War II, when the patriarchal paradigm was once again reinforcing traditional gender roles, according to which “the role of women [was to be] wives and mothers ... [who] focused on the care of husband[s], children and home[s]” (Strachan, 2010, p. 119), in the absence of her husband, Neena not only cared for her children and her home, but she was a greengrocer too, and in the early morning and in the evening, she was a familiar figure on the streets of her small town, as she could be seen walking — never in her lifetime did she drive a car — to and from her shop where she laboured “to bring in the gains” (Tusser, mid-16th century/1812/2013, p. 240). Probably much smaller than it seemed to

be to the child that I was, the very thought of Neena's shop nonetheless, filled me with eager anticipation each year as we prepared to head off for our annual visit. I have to confess that it was not the thought of fresh fruit and vegetables — not pawpaws or bananas, not custard apples or oranges, not potatoes or tomatoes and definitely not pumpkins or cabbages — that was the source of my preoccupation with Neena's shop. It was instead the lolly counter filled with a mouth-watering array of sweets for every occasion — cobbers (my all-time favourite) and licorice, spearmint leaves and raspberries, chocolate bullets and freckles, red frogs and aniseed balls — that literally turned me, once every year, at least when my mother was not around, into a 'kid in a candy store'.

This narrative, sparked by the picture on the table at my garage-sale, is one full of memories that seem to have been awaiting a moment, just like this one, to be called forth and brought back into being. If, as Dylan Trigg (2012) claims in his text, *The Memory of Place: A Phenomenology of the Uncanny*, “place and time [are] two pillars of identity” (Loc 53 of 4849), then my grandmother's place and the childhood times that I spent there, have without doubt contributed to my ability to “define and structure [my] sense of self” (Trigg, 2012, Loc 290 of 4849) — in fact, I know that my presence, in ‘that place at those times’, has “assume[d] a value that is immeasurable and vital” (Trigg, 2012, Loc 287 of 4849) for what it has contributed to my identity and to my ‘Being-Woman’, my *Frausein*. Central to this were the lessons that I learnt in that small Queensland town with its wide streets and dusty roads — lessons about women and work which are revealing themselves to me in this moment of writing them down. I embrace the emerging realisation of just how profound has been their influence on the woman — and the working woman too — that I have become.

Without realising it, I am sure that I imbibed the idea that all women — and women who were widows, just like Neena — could be strong, independent women who ‘made it’ on their own in what was for the most part, a world where “husbandry seemeth to bring in the gains” (Tusser, c. mid-16th century/1812/2013, p. 240). As Thomas McGinn (2008) claims in his book *Widows and Patriarchy: Ancient and Modern*, the presence of widows presents patriarchal societies with “a problematic category of adult women [who] are notionally independent of males” (p. 2). Furthermore, McGinn (2008) observes that in Western societies such as Australia, which espouse and exalt the “ideal of marriage” as a “monogamous and androcentric” institution and define “a woman’s identity through her relationship to a male” (p. 8), a woman who is a widow, exists in the “shadows of marriage” and is thereby almost automatically marginalised (McGinn, 2008, p. 8). Yet, even if she worked only out of necessity, I honour my grandmother, Neena, for her strength and for her capacity to transcend the gender prescriptions of her time about what was appropriate woman’s work and for the fact that she worked just as a man would do to “bring in the gains” (Tusser, c. mid-16th century/1812/2013, p. 240) — up at dawn, home at dusk, ‘burning the midnight oil’ as she did the book work, paid accounts, and ordered produce. Neena’s work seemed never to be done. The Australian Bureau of Statistics (2011) report, *50 Years of Labour Force Statistics: Then and Now*, confirms that Neena, working as she did in the 1950s, 1960s and even into the 1970s, as a woman running, managing, and succeeding in her own business, was amongst the minority of working women of her era, for this was still a time when “the role of women as wives and mothers predominated in Australian society” (Strachan, 2010, p. 119). As I consider anew ‘in the light of day’, *im Licht des Tages*, this aspect of Neena’s ‘Being-woman’, her *Frausein*, my gaze moves to the next picture on ‘the table at my garage-sale’ — a picture that shows a woman who is everything that Neena (and I imagine a lot of other women of her era, too) was not.

When the war was over



Picture 55. An advertisement for Schlitz Beer, circa 1950

(Source: kgeorge. Third Sight History)

If I had to hazard a guess, I would suggest that this advertisement for Schlitz Beer dated from around 1950 would make Rosie the Riveter, the woman who more than adequately filled the void left by men when they went off to war, shake her head in disbelief — it would probably also make her just a little bit cranky. It is, however, testament to just how swiftly and efficiently the patriarchal paradigm can reinforce those boundaries controlling the role and status of women after the threat borne in crisis has dissipated. For all those women just like Rosie who ‘could do anything’, after the men came home from the war, it was always going to be only a matter of time until they found themselves rendered obsolete. Likewise, it was only a matter of time until their

replacement, the archetypal woman valued by the patriarchal paradigm — a woman who was compliant, dependent, and domestic — was in vogue. Thus, it is that the woman in this advertisement promotes those qualities that the patriarchal paradigm of post-war America valued in its women. In a society that required them “to relinquish their participation in the public world in order to fulfill their obligations to family” (Nelson in Nelson, Katz & Miller, 2005, p. 11), there was no longer room for any Rosie the Riveters. Instead, Rosie was replaced by this insipid housewife who foolishly burnt the dinner, was reduced to tears at the very thought of it, and needed to be emotionally reassured by her obviously calm, capable, in control, and if the suit is anything to go by, successful husband. As I contemplate this frame with its talk about burnt offerings instead of the anticipated dinner, and before I can cast any further judgments upon the woman therein, I am reminded of a moment when perhaps, I too, was just like her. The memory that presents itself to me has once again at its centre, a narrative about a grandmother, or more precisely, a grandmother-in-law — one who, unlike my Neena, had the conventional title of ‘Gran’ — and it belongs not to the 1950s, but to the early 1980s when I was a young wife who had definitely not honed her cooking skills. In fact, while most of the details from my ‘Don’t worry darling, you didn’t burn the beer’ moment have been lost to me, the part about my burning the food has stayed with me ever since. Wanting to impress upon Gran just how well I was looking after her grandson, and thinking that not much could go wrong with it, I planned a very traditional English roast dinner as the very first meal that I would cook for her. Because I cannot recollect otherwise, I am sure that for the most part, the dinner was pleasantly edible. However, it was Gran’s comment, “My dear, you have burnt the pumpkin”, that has been etched in my memory ever since, and I believe that the reason that this should be so, is because as hard as I might try otherwise, my socialisation into “gender-stereotyp[ic]-consistent behaviour” caused me somewhere deep inside myself to see this

as a judgment cast on my “huswifery labours” (Tusser, c. mid-16th century/1812/2013, p. 240) — those labours, which from the moment of my birth when the doctor declared, “It’s a girl”, I learnt were mine. And, it was in this moment that my calm, capable, and in control husband, just like the one in the picture, had to smooth the ruffled feathers of my wounded ‘huswifery’ pride.

In the same way that American society of the 1950s insisted that its Rosie the Riveter’s retreat from the public world to labour within their homes, so too, were all those women in Australia who had mobilised to support the war effort, demobilised and encouraged back into “huswifery labours” so that their “husbandry” could reclaim responsibility for “bring[ing] in the gains” (Tusser, c. mid-16th century/1812/2013, p. 240). Australian society of the 1950s and 1960s was overtly infused with patriarchal ideologies which manifested themselves in a workforce “characterised by a marked division of the sexes and their expected roles in society” (Australian Bureau of Statistics, 2011), and it was all women — widowed and divorced, married, separated, and single — who were subject to regulations which governed both the extent and the nature of their labour (Australian Bureau of Statistics, 2009). This was a time when men — even men whose wives did work — were considered to be the bread winners and it was men’s ‘husbandry’ that was deemed to be that which legitimately ‘brought in the gains’ in order to support wives and children (Australian Bureau of Statistics, 2011). The patriarchal paradigm of the time worked to ensure that it erected barriers which acted as deterrents to women wishing to access the world of work — that public sphere, which apart from in times of crisis such as war, was deemed to be sacrosanct for men. These obstacles, which more often than not through the stealth of default, limited women’s access to work outside of the home, manifested themselves in a variety of forms — a lack of part-time positions, a virtual absence of provisions for childcare, and national policies that

were enforced by the decree of legislation, according to which, that what was referred to as the ‘marriage bar’, “prevented married women from having permanent employment in the public service and some private companies” (Strachan, 2010, p. 119).

Targeting ‘her’ Achilles’ heel

It seems too, that the patriarchal paradigm of the time was not averse to targeting women in that area where they were most vulnerable —their real Achilles’ heel — by criticising and casting aspersions on their capacity to work and to be at the same time, good mothers who raised their children well. There was no better weapon that the patriarchal paradigm could have engaged in its mission, than to accuse women of disadvantaging their children through their engagement, outside of their homes, in the public world of work. This except from a 1969 television report with the title, ‘Married Women and Work in 1960s Australia’ (ABC Splash, 1969/2015), exemplifies just how emotionally manipulative — and covert — this propaganda could be. The report follows a very young boy making his way home from school to his family flat. Upon reaching his front door, he retrieves the key from under the door-mat where it has been placed precisely so that, because his mother is away at work, he can let himself into the empty flat. Like most young children who are hungry when they get home from school, this little boy whose mother is absent at work has to fend for himself and make his own afternoon tea. This he does and then he settles himself on the sofa in front of the television, no doubt awaiting the home-coming of his mother — and his father, too — after the working day is done. While careful not to overtly indict women who abandon their domestic responsibilities and pursue engagement in the world of work so that they can supplement ‘husbandry gains’, this commentary nonetheless, had the capacity to plant within the minds of viewers, the possibility that there were indeed connections

between working mothers, poor educational performance of children, and even juvenile delinquency (ABC Splash, 1969/2015). And so the transcript goes,

Reporter:

Every day after school, this little boy comes home to his parents' flat, but his mother's not there to meet him, for she's at work. So, for a couple of hours every day, he's left to his own devices until Mum comes home from her job.

Woman's voice heard speaking in the background of the television program the young boy is watching:

And of course found not guilty.

Man's voice heard speaking in the background of the television program the young boy is watching:

This may be, I do not know, but I can do nothing about it, absolutely nothing ...

Reporter:

But if this boy is alone in his home, he's not alone in the community. There are 1.5 million women at work in Australia. They represent more than a third of the total workforce, an obvious advantage to the economy, and more than half of them are married, and of these, a third are in the age group that are most likely to have children at school. According to the Labour and National Service survey, there is no connection between working mothers and delinquent or backward

children. Most psychologists seem to agree, but there are those who don't, like school teacher Anne Moloney.

Anne Moloney:

Well, teaching in Melbourne's schools for four years, I've found that generally children of working mothers tend to be socially, emotionally and academically behind other children.

(ABC Splash, 1969/2015)

And, on this note Anne Moloney goes on to describe the sadly appalling lack of language development in those of her young charges who are unfortunate enough to have mothers who work (ABC Splash, 1969/2015). From the vantage point of a twenty-first century worldview, I find it astounding that women's lives and intentions were subject to such intense scrutiny and covert external pressure, both designed of course, to regulate their activities beyond the confines of their domestic cloisters. Yet, the story told by the next picture on 'the table at my garage-sale' is one that suggests that while Rosie the Riveter's 'we can do it' attitude may have been thwarted for just a little while, the spirit of freedom that women had experienced during the years when their life-worlds were engulfed in war, had also shown them that they were more than capable of working just as 'husbandry' did, to 'bring in the gains'. These women of the 1970s were "the daughters of women setting up households in the 1950s" (Strachan, 2010, p. 121) and as I contemplate the narratives that they might tell, I do so with an attitude of thankfulness for the spirit of women like Rosie the Riveter, who despite being 'demobilised', and, 're-domesticated', obviously never lost sight of what had been possible. It was these women, and women like Neena too, who taught their daughters and granddaughters that 'girls could do anything'.

Change but no change



Picture 56. Sydney IWD (International Women's Day) March, 1972, leaving Town Hall

(Source: Stevens, J. *A History of International Women's Day in words and images*)

In the same way that music functioned as propaganda in the world of World War I — and also in Rosie's wartime world — to inspire women to use their labour to support the war effort, the importance of music as “a vital component of popular culture” (White & Walker, 2008, p. 5) continued well into the decades beyond the wars, when increasingly, it became an instrument of “social efficacy ... not only reflect[ing] culture and the times, but [also] funtion[ing] as an active force in societal change” (White & Walker, 2008, p. 5). Thus it is that as I look at this picture from the 1970s, I find myself thinking that perhaps, Bob Dylan (1964) was a prophet ahead of his own times when in

1964, he recorded these lyrics in what he claimed to be “definitely a song with a purpose” (Thompson, 2010).

Come mothers and fathers
Throughout the land
And don't criticize
What you can't understand
Your sons and your daughters
Are beyond your command
Your old road is
Rapidly agin'.
Please get out of the new one
If you can't lend your hand
For the times they are a-changin'.

(Dylan, 1964)

If, as the lyrics of this song announced, the times really were a-changin', then a most significant factor for change in the life-worlds of women is that which cannot be ignored in this picture — the banner proclaiming 'Free the pill from the till' which announced to all and sundry that there was a demand amongst young, married and unmarried, Australian women for the contraceptive pill. As Estelle Freedman (2002) observed, when women's, and most especially married women's engagement in the world of work increased throughout the 1960s and into the 1970s, “control over fertility became more critical” (p. 234). No doubt, what many women saw as an answer to their prayers, and arguably the single-most significant phenomenon ever to have affected women's capacity to engage with work, was the development of the oral contraceptive pill — the very same pill that the women in my picture were demanding be 'freed from the till'. First approved by the Food and Drug Administration (FDA), a federal agency in the U.S.A., in “1960 and diffused rapidly among married women” (Goldin & Katz, 2000, p. 2), 'the pill' was released in Australia on February 1, 1961 and “ushered in a momentous change in women's lives” (National Museum Australia, n.d.). The demand

that ‘the pill be freed from the till’ was a direct reference to the fact that when first introduced into Australia, it was “available only to married women with a prescription” (National Museum Australia, n.d.), and, it also came with the burden of a “27.5% luxury tax” (National Museum Australia, n.d.).

There is no doubt that the availability of the contraceptive pill represented a significant milestone for the ‘Being-of-Women’ and their *Frauseins*, within their life-worlds. Giving them “unprecedented control over their own fertility” (ABC Archives, 2015), not only did the use of the pill effectively spare women from being held captive by their biological nature and living for most of their reproductive lives in a state of pregnancy, childbirth, and childrearing — that which lay at the heart of traditional ‘huswifery’ — it also, for the first time ever, gave them the freedom to single-mindedly pursue work and career (ABC Archives, 2015). All this being said, and not wanting to detract from the benefits that the pill has brought into the lives of women since its introduction, it would be remiss of me to avoid addressing the niggling feeling that is rising up from somewhere within my consciousness. My misgiving is directly related to what I have learnt in ‘my new way of seeing’, *meine neue Art des Sehens*, about patriarchy, ‘seen yet unseen’, *gesehen noch ungesehen*, and the way that it conspires to control women. Thus, I cannot help but consider that lurking in the shadows of the story of ‘the pill’ is a covert reality that it has been allowed to prevail because in some way it is of benefit to the life-world, and to the ideology of the patriarchal paradigm. So it is with interest, that I note Judith Baer’s observation that in the U.S.A., “the pill was rushed onto the market ... inadequately tested ... [and that] the first cohort of women who took [it] became guinea pigs for [the] experiment” (in Haussman, 2013, p. xi). Perhaps, even more telling is Baer’s claim that it was political and economic concerns, rather than concerns about women’s health, that underpinned the rapid dissemination of the pill and that while

women were eventually winners, the real winners were the big pharmaceutical companies, as well as obstetricians and gynecologists “who were rewarded for endorsing and prescribing the pill” (Baer in Haussman, 2013, p. xi), and “men ... [who] gained from the transfer to women of the responsibility to prevent pregnancy” (Baer in Haussman, 2013, p. xi).

My suspicions about the pill, the patriarchal paradigm and its conspiracy to maintain control of women, is not in any way allayed by Holly Grigg-Spall (2013), who, in her book *Sweetening the Pill: or How We Got Hooked on Hormonal Birth Control*, interrogates the message about women’s bodies and their natural bodily functions that lurks beneath the surface of the story of the pill as that which suppresses ovulation, and delays or prevents entirely, menstruation. And so, as I begin to see things more clearly ‘in the light of day’, *im Licht des Tages*, I am somewhat disconcerted — as I seem to have been so often before on this journey of thesis writing about patriarchy and patriarchal paradigms — by the realisation that I have never considered the pill to be anything other than an amazing creation of science that has allowed women, as the second placard in my picture announces, to come ‘out of the kitchens and into the world’. While I am sure that Grigg-Spall (2013) would not decry this as an outcome of the use of the pill, I am also compelled to consider her perspective that implicitly embedded in its design, is the notion that women’s bodies are somehow innately flawed — but, that just like magic, in the taking of the pill, they can be liberated from enslavement to that which is theirs by virtue of their nature. In this way then, without women even realising it, the patriarchal paradigm is covertly conditioning them to accept without question, that their bodies are imperfect and in need of fixing. Grigg-Spall (2013) claims that today, the ‘fixing’ of women’s bodies through the use of the pill has moved far beyond its primary function as a measure of birth control, and is now focussing on creating “a better improved

woman” (p. 109) and, in this light, is increasingly promoting as the “physical norm in our culture” (Grigg-Spall, 2013, p. 109), a woman who ‘enjoys’ “a period-free, PMS [Premenstrual syndrome]-free body” (p. 109). The narrative that belongs to this ‘new’ woman who has been created by science, is one in which “periods are an abnormal event ... [and] menstruation and the hormone cycle ... [are] presented as disabling women both mentally and physically” (p. 109). I cannot help but wonder that science, in ‘freeing’ women’s bodies from the rhythms that are implicit in their biological nature, is transforming the female body into one that is more like a man’s — or, at the very least, a body which belongs to a new androgynous creation. In light of this, I believe that my qualms about the patriarchal paradigm’s inability to relinquish its ideology of androcentrism are more than well-founded and it is with consternation that I realise that through “medicalising the normal physiology of women’s bodies” (Grigg-Spall, 2013, p. 110), the patriarchal paradigm, using the guise that it is giving women very real freedoms, is covertly able to continue to not only control women’s destiny, but also their bodies.

Women become a ‘fixture’ in the world of work

This aside, it seems that the exodus — no doubt aided and abetted by the effectiveness of the contraceptive pill — of women, ‘out of the kitchens and into world’ of work that began in the late 1960s and continued into the 1970s prepared the way for the normalisation of working women as a fixture in the labour force. The Australian Bureau of Statistics (2011) reports that over the last fifty years, “traditional male bread winner arrangements have declined ... and [that] now both partners of couple families are likely to be employed (55% in 2011)”. It was as a consequence of the convergence of a number factors — “feminist campaigning in the 1960s and 1970s ... [the] growing needs of employers for female labour market participation” (Gambles, Lewis, & Rapoport,

2006, p. 25), “increased availability of part-time positions, childcare and maternity leave provisions” (Australian Bureau of Statistics, 2011), as well as “legislation against discrimination and increasing access of women to higher education” (Dubeck & Borman, 1997, p. xv) — that literally opened the floodgates to the world of work, and women in their droves, marched out of their kitchens and into the workplace. In their text, *Women and Work: A Reader*, Paula Dubeck and Kathryn Borman (1997) applaud, in particular, the “opening of the study of the practice of law” (p. xvi) to women for they say that this gave them “the means and leverage to make corporations and government agencies accountable to legislation barring discrimination against women” (p. xvi). They also consider that changes in social attitudes — “a surge in public support for women’s right to equal pay for equal work, to hold public office, and to hold ... multiple roles as housewives, mothers, and members of the labour force” (p. xvi), as well as demographic changes — “an increase in divorce rates ... [which] meant that more women were becoming heads of households and sole providers for children” (p. xvi), contributed significantly to the influx of women, who just as they had done in wartime, embraced the newly won opportunities that were opening up for them, and consequently, they rushed to work side-by-side ‘husbandry’ already labouring to ‘bring in the gains’.

So it has come to pass, that today the demographics of the Australian labour force attest to the fact that women have become a fixture in all sectors of the working world and that their contribution to the sustenance of their communities and of our economy is substantial — they “comprise 45.9% of all employees ... 69.6% of all part-time employees ... 35.4% of all full-time employees ... and 55.3% of all casual employees” (Australian Government, Workplace Gender Equality Agency, 2014).

Figuratively then, if not literally, across and in every corner of the nation, each morning working women are,

Tumbl[ing] outta bed and ... stumbl[ing] to the kitchen

Pour[ing] [them]sel[ves] a cup of ambition

... yawn[ing] and stretch[ing] and try[ing] to come to life

Jump[ing] in the shower and the[ir] blood starts pumpin'

Out on the street the traffic starts jumpin'

The folks like [them] on the job from nine to five.

(Parton, 1980)

As I read these lyrics from the song, 'Nine to Five', written by Dolly Parton (1980) for the film with the same name — a film about women and their encounter with gendered understandings of work, and about the power imbalance that can exist within workplaces — I cannot but help consider that they reflect more than a hint of frenetic activity for women 'on the job from nine to five'. It is also possible that it is a case of my imagination at work, for I too, am one of those women who 'tumble out of bed and stumble to the kitchen' each morning, before I jump into my car and join the steady stream of other 'folks' driving in to their 'nine to five' — and often beyond — jobs. This consideration causes me to turn towards the next picture on 'the table at my garage-sale' and as I do so, I am drawn into "contemplat[ing] the goings-on" inside (Sokolowski, 2000, p. 195), and their capacity to visually capture my oft frenetic attempts, as a working woman, to multi-task. It elicits from within me, an adage that often issues forth from my lips, and that is that I am a 'Jack of all trades, master of none' — and, given my increased awareness of just how covert patriarchy can be, I cannot help but notice, that the feminised version of this, 'Jill of all trades, mistress of

none', does not seem to as effectively convey the notion of the pressures faced by women who work.

Working 9 to 5 and 5 to 9



Picture 57. Women at Work: We're Doing All the 'Office Housework', Too

(Source: jezebel.com)

If I had to proffer an opinion about the theme of this picture, I believe that it would be something to do with stress, for even a brief glance at this woman at work elicits within my being a sensory reaction. I feel as though I am imbibing some of the anxiety and tension that seems to be exuding from her person. Perhaps, this can be so, because as a working woman I am all too familiar with the pressure that is inevitably associated with juggling the competing demands of my 'huswifery labours' with those of my labours which 'bring in the gains' — and just like the woman in this picture, I often seem to be

pulled in several directions at once as I struggle to complete my work which seems ‘never to be done’. However, even as I say this, I chastise myself for I am reminded of Smith’s (2013) observation that “there’s never been a better moment in Western history to be born female” (p. 8). I am also chastened when I consider the great advantages that I enjoy simply by accident of being born into this culture at this time. I literally do ‘have it all’ — education, career, family, home, health care, leisure, travel, the ability to be self-determining, and the list could go on — and for this I am grateful. With the heightened awareness that seems to have come from exploring the ‘Being-of-Women’, and their *Frauseins*, in the life-worlds of patriarchal paradigms, I know that I can ‘have it all’, only because of the cumulative work — and often work that came at great personal cost — of all women across the centuries who resisted patriarchy’s attempts to stymy both their spirits and their endeavours. I know, also, that I am not alone in enjoying the benefits that have been won from hard-fought ‘battles’, for as I look around me — at my sisters, my women friends, and my women work colleagues — I see that they too, also appear to ‘have it all’. Thus, I can do nought other than agree with author, columnist, political advisor, and journalist, Summers (2012) when she observes that

all around us we see women doing wonderful things, powerful things, innovative things. We see women acting and achieving in ways that a generation ago seemed unimaginable. We see women cabinet ministers, women sitting on Supreme Courts, a woman running a major bank, others running large government agencies or sitting on the boards of our top companies. There are Australian women who run successful international fashion businesses, women who direct and produce globally renowned films, women who win Academy Awards. We see women reporting in the field from home and abroad, we see women reading the television news, we even see pregnant

women reading the nightly bulletin. How much the world has changed! (Loc 55-62 of 4553)

Yet, in exactly the same vein as Smith (2013), who followed her observation that “there’s never been a better moment in Western history to be born female” (p. 8), with the rhetorical questions, “So why doesn’t it feel like that? Why is it still so uncomfortable to be a woman?” (p. 9), Summers (2012) also feels compelled to qualify her claims about women and their freedoms to be whatever they want to be, and to do whatever ‘takes their fancy’. Perhaps, the title of her book, *The End of Equality: Work, Babies and Women’s Choices in 21st Century Australia* (2012) speaks for itself. In creating a narrative interwoven with the “voices and experiences of Australian women from all ages and backgrounds discussing their lives and their choices” (Summers, 2012, Loc 11 of 4553), Summers builds a conclusive case to support her claim that for

the majority of women in Australia today the picture is not so rosy, the record is nothing to brag about and there is no reason to feel a sense of accomplishment and victory because their lives are not better than they used to be. Often they are worse off than women were in their mothers’ time. In many cases, women wonder just what it is that was won. (Summers, 2012, Loc 65 of 4553)

And so, because it seems to offer an explanation that would perhaps satisfy both Smith (2013) and Summers (2012) — as it does me — I to return to Breton and Largent’s (1996) theories about paradigms and the ways in which they conspire to keep us trapped in their flawed ways of thinking and locked into life-worlds shaped by their worldviews (Breton & Largent, 1996, p. 112). In true ‘Stepford Wife’ fashion, I suspect that just as it has been in the life-worlds of all women past and present, all things concerning women and work in my life-world — one which continues to unfold within the patriarchal

paradigm of my time and place — are not always what they seem to be. I believe that the patriarchal paradigm is adept at subterfuge and that for each successive generation it carefully choreographs a ‘new’ rhetoric that belies its age-old intention — never to relinquish its capacity to control and to shape the lives of women and their work. Thus, when I scratch below the surface of a life-world in which I know “there’s never been a better moment ... to be ... female” (Smith, 2013, p. 8), and I explore the subterranean realm of the patriarchal paradigm’s underworld, I discover that things have not changed much at all, and that while Neena may have been the subject of patriarchal judgments about her womanly ability to work to ‘bring in the gains’, and while her work ‘may never have been done’, the same applies to working women today. It would be foolish of me to claim that that the role and the status of women has not been redefined to suit its twenty-first century context, but I believe that it would be equally foolish of me to ignore the reality that the nature of issues that confront women and work today have also increased in sophistication as they have evolved since the era of Neena’s working life.

Issues confronting women who work

It is highly likely that one of the reasons why the working woman in this picture on ‘the table at my garage-sale’ looks so frazzled is because as Professor Barbara Pocock (2015) claims, any talk of “revolution in our lifetimes” as far as women and work are concerned is premature because at the same time as “the public world has ... hungered for women’s time”, it has also resisted “renovation of the institutions that meet them at work and at home” (cited in The University of Queensland. Faculty of Humanities and the Social Sciences, 2015, Flyer for: Fay Gale 2015 Lecture: Women at Work in the 21st Century). This failure to ‘renovate’ institutions that could facilitate the development of more amenable working environments for women, as well as the implementation of

flexible workplace practices that would allow them to more readily reconcile the demands of work and home, dons a variety of guises. Significantly — and perhaps another instance which shows patriarchy, ‘seen yet unseen’, *gesehen noch ungesehen*, ‘at work’ — it is in and through this donning of a variety of guises, that the issues which affect women’s work escape interrogation for their collective capacity to impact on them and on their ‘Being-Women’, their *Frauseins*. Consequently, women’s focus and efforts, as they seemingly deal with one issue after the other, are often scattered and disparate — and they blame themselves, and their inadequacies, for their inability to smoothly manage the demands of work and the demands of home. This functions in favour of the patriarchal paradigm, for women are too preoccupied and too busy trying to juggle the responsibilities that they shoulder because of their ‘huswifery labours’ with those of their labours ‘to bring in the gains’, to challenge those structures that are created and sustained by the deeply entrenched biases against their full, active, and equal participation in the public sphere, that lie at the heart of the patriarchal paradigm. Thus, it is, that day in and day out, working women negotiate their way through a maze filled with obstacles that make themselves manifest in any number of the following forms.

Probably, the single greatest ‘headache’ for working women with young children — and maybe one that the woman in my picture also has to deal with — is their ability to find good, accessible, and affordable childcare. While the dearth of childcare provisions available for working women in the 1950s and 1960s seems to have been remedied to some degree, access to childcare continues to be an issue which disadvantages women and affects their engagement in work. This is reflected in their significant presence amongst the ranks of part-time and casual workers — in Australia in 2014, women accounted for 69.6 per cent of all part-time and 55.3 per cent of all casual employees (Australian Government, Workplace Gender Equality Agency, 2014). Thus, in

reconciling their dual responsibilities — as mothers who care for their children and as workers who earn an income to support their families — many women are forced into working “in short hours, part-time jobs, often in low status positions as promotion can require full-time and long hours of work” (Gambles, Lewis, & Rapoport, 2006, p. 25). This pattern is also reflected in a report from the U.S. State Department (2013) which noted that while the majority of American women continue to work in “lower paying, traditionally female occupations such as secretaries and administrative assistants, cashiers, ... elementary and middle school teachers” (IIP Digital – United States of America Embassy, 2013), there are indications that women are also moving into professions — and better paid ones at that — which until recently, were almost exclusively male domains. Thus today, women in America — and in Australia too — are present in the ranks of “dentists, veterinarians, physicians, and surgeons” (IIP Digital - United States of America Embassy, 2013). While this may lull women into believing that patriarchal practices which bar them from high-end occupations are no more, any sense that this is a reality soon dissipates when issues such as workplace harassment, discrimination and the ‘glass ceiling’ are taken into account.

Data collected in a national telephone survey conducted by the Australian Human Rights Commission between July and September in 2008, reported, “sexual harassment continues to be a problem in our workplaces” (in Australian Centre for Leadership for Women, 2012). Subsequent to this, the Commission reported, “every year, sexual harassment in the workplace is one of the most common types of complaints received by the Commission” (Australian Human Rights Commission, n.d.). Thus, despite the enactment of the Sex Discrimination Act in 1984 by the Australian Parliament, shocking and serious examples of discrimination against women continue to confront us with the reality that these practices, stemming from patriarchal ideologies which deny to women

their full and equal humanity, are deeply, covertly — and sometimes not so covertly — entrenched in Australian workplaces. A 2013 incident involving six ADFA (Australian Defence Force Academy) cadets who “conspired to broadcast one of the brotherhood having consensual sex with a female colleague to an adjacent dormitory room, via Skype” (Wadham, 2013) exposed the existence of a deeply misogynistic sub-culture, steeped in “military tribalism” (Wadham, 2013), within the ranks of the Australian Defence Forces. Beyond incidences such as this one, if we needed proof that discrimination against women in the workplace could even be embedded in one of the most esteemed of professions, as recently as September 2015, the whistle was blown about “a toxic culture in surgery departments across Australia ... [when] senior surgeon, Gabrielle McMullin said, junior women doctors ‘should comply with requests’ for sex to protect their medical careers” (Butt, 2015). And, the reality for so many women seems to be one that attests to the fact that if their non-compliance with such requests fails to render their careers stagnant, then the so-called ‘glass ceiling’ will. As journalist Liz Burke (2015) reported, “if you’re a woman in Australia and want the same chance of success as a man, there is nearly no good choice of occupation”. She claims, “while it’s not uncommon to believe that the glass ceiling has been broken in a lot of industries in Australia, a new study has shown that we have a long way to go with inequality rife among 95 per cent of Australia’s 433 occupations” (Burke, 2015). Reflecting on figures such as these, acting director of the Workplace Gender Equality Agency, Louise McSorley claims that “Australian women are highly educated, but are being held back in the work place and in public life” (in Wilson, 2015a) and that “the significant under-representation of women in senior management ranks demonstrate[s] that deep cultural change [is] needed” (Wilson, 2015a).

When I add to the issues already ‘in the mix’ the gender pay gap — “the difference between women’s and men’s average weekly full-time equivalent earnings, expressed as a percentage of men’s earnings” (Australian Government, Workplace Gender Equality Agency, 2015, p. 3) — I begin to see clearly ‘in the light of day’, *im Licht des Tages*, that there is nothing spurious about Summers’ (2012) claims that “for the majority of women in Australia today the picture is not so rosy” and that “their lives are not better than they used to be” (Summers, 2012, Loc 65 of 4553). The reality is that Australian women’s work is not worth as much as the work done by Australian men. In 2015, the gender pay gap hovered around 18 per cent, a gap which has not varied significantly for at least the last twenty years (Australian Government, Workplace Gender Equality Agency, 2015, p. 3). Commenting on this in an interview in September 2015, outgoing Australian Sex Discrimination Commissioner, Elizabeth Broderick, observed that in her eight years in the position she had not seen any substantial progress towards pay equality and that, “political and business leaders have overlooked a ‘totally unacceptable’ gender pay gap” (in Jacks, 2015) and that the fact that women in 2015 “earn 18.8 per cent less for work that is [of an] equal or comparable level to men is totally unacceptable” (in Jacks, 2015). Broderick also observed that “even where progress has been made ... it highlights how far we have to go” and that apart from pay disparity, “women ... are less likely to hold leadership positions” (in Victorian Equal Opportunity & Human Rights Commission, 2015).

And now, as I return to the woman in the picture on ‘the table at my garage-sale’, I suspect that while she is feeling that she does ‘most of the office housework’ from ‘nine to five’ in her paid job, she is also burdened by the home-work that she must do from ‘five to nine’ in her unpaid job. If anecdotal evidence that a ‘woman’s work is never

done' is insufficient, there is now more than ample statistical evidence to support the claim, that despite being engaged in full-time and part-time work, women still assume responsibility for the majority of work associated with managing their households. According to the Australian Bureau of Statistics (2009), gender divisions also remain apparent in the division of household work as women tend to concentrate on indoor tasks, while men's focus is on outdoor chores. While the gendered division of household work may be less rigid today than it was in Neena's day, the reality for many women is that at the same time as they were "assuming a greater role in the workplace, they did not compensate by reducing work around the home" (Australian Bureau of Statistics, 2009) — the Australian Bureau of Statistics (2009) reported in 2009 that women still assume responsibility for "around two-thirds of household work, while men [still do] two-thirds of paid work". Thus, it could seem to working women that their work really is never done. I wonder what Tusser (c. mid-16th century/1812/2013) would make of the world of work today — a world in which husbandry and huswifery share in the bringing in of the gains, but a world which apparently denies this new reality, and continues to deny to women and their huswifery labours, the respite that the weather still sends for the labours of their husbandry (p. 240).

I cannot sign off from the subject of women and work, without contemplating three last pictures on 'this table at my garage-sale' — pictures which 'lay out in the light of day', *im Licht des Tages*, the story of my work, for I am a woman and I am a teacher.

Chapter Ten

IN THE LIGHT OF DAY — IM LICHT DES TAGES —

WOMAN'S WORK — I AM A TEACHER

Then said a teacher, speak to us of teaching. (Gibran, 1923/2008, p. 99)



Picture 58. Kindergarten - Adelaide

(Source: adelaidia.sa.gov.au)

I cannot remember when I was first introduced to the philosophy of Lebanese-born Kahlil Gibran (1883 – 1931) “who achieved lasting eminence and fame as a writer in

two disparate cultures. A liberating force in Arabic literature, he also became one of the most widely read authors in English” (Jenkins in Gibran, 2008, p. 7). While I know not when, I do know that whence that first ‘meeting’, I have been mesmerised with his writings which exude “a distinctive flavour of ancient wisdom and mysticism” (Jenkins in Gibran, 2008, p. 7) and which unceasingly have the capacity to draw me with every new reading, ever deeper into a world of imaginative contemplation. So when the teacher said, “Speak to us of teaching” (Gibran, 1923/2008, p. 99), the teacher that I am and the knowingness that comes from years of practise at being a teacher, caused me to dwell on every word of the prophet’s response. And he said,

No man can reveal to you aught but that which already lies
half asleep in the dawning of your knowledge.

The teacher who walks in the shadow of the temple, among
his followers, gives not of his wisdom but rather of his faith
and his lovingness.

If he is indeed wise he does not bid you enter the house of
his wisdom, but rather leads you to the threshold of your
own mind. (Gibran, 1923/2008, p. 99)

As he speaks of teaching, the prophet emphasises those virtues that I deem to be present in good teachers — the ones who walk side-by-side with their pupils, gently leading them on a journey of exploration out of their current state of ‘knowingness’ and into realms that they never imagined existed. I know what a ‘good’ teacher is, because I have been privileged to have been first the pupil, and now a colleague, of many. So it is, as I approach the end of this journey of thesis writing, during which I have experienced ‘a new way of seeing’, *eine neue Art des Sehens*, the way that patriarchy, ‘seen yet unseen’, *gesehen noch ungesehen*, has shaped the ‘Being-of-Women’ and their *Frauseins*, it is perhaps

fitting, that I finish my examination of women and work within the patriarchal paradigm by contemplating with full intentionality — that towards which my “thinking, feeling, and acting [is] ‘oriented’” (van Manen, 2014, p. 62) — teaching as “woman’s ‘true’ profession” (Hoffman, 2003, p. 2).

Education and male hegemony

As I argued in my discussion about patriarchy, ‘seen yet unseen’, *gesehen noch ungesehen*, in Chapter Three of this thesis, the social institution that is education has been deeply influenced by male hegemony. Consequently, cultural priorities which normalise all things male are brought to life as the bureaucracies that design, implement and manage the whole educational enterprise, are covertly intent on ensuring that women not only “come to accept a male-dominated culture [and] its legality, [but also] their subordination to it and in it” (Arnot in Thayer-Bacon, Stone & Sprecher, 2013, Loc 488 of 12238). Carol Thomas (1991/2010) in her book, *Women’s Lives, Men’s Myths: Snakeoil, Patriarchy, and the old God Trick*, claims that the system of education that emanates from patriarchal ideologies — the very ideologies which I believe shape all of the institutions and inform all of the practices within the patriarchal paradigm — are inevitably shrouded in and protected by “a culture of silence” (p. 2) which emerges “from a dynamic of oppression and education as the practice of domination” (Thomas, 1991/2010, p. 2). Thomas (1991/2010) claims that such “oppression is grounded in prevailing masculinist ideologies that have upheld and continue to uphold male-dominated canons, institutions and systems” (p. 2). Thus, education within the patriarchal paradigm has as its mandate the requirement that it functions not only to reproduce the “structure of power relationships and symbolic relationships between classes, races, and gender, in the current generation” (Bourdieu in Brown, 1973, p. 257) but that it also ensures that “this relationship is maintained from one generation to the

next” (Bourdieu in Brown, 1973, p. 257). Systems of education therefore function to both legitimate and perpetuate a male-centric social order, at the heart of which lies a social hierarchy that ascribes worth to individuals on the basis of their ability to ‘measure up’ to “the hierarchy of ‘gifts’, merits or skills established and ratified by its sanctions” (p. 257). In this way, as Sandra Harding claims, “women and children ... have consistently been forced to adapt themselves to masculine dominated institutions” (in Thomas, 2010, p. 2) while also “seek[ing] their identity in and through masculinist paradigms” (in Thomas, 2010, p. 2). Ultimately, the result is that women’s “experiences and their voices have been muted, distorted, marginalised and silenced” (in Thomas, 2010, p. 2).

Education therefore, is “essentially a political activity” (Kelly, 2009, p. 187), and because compulsory participation in “the education system is the device by which ... society prepares its young for adult life” (p. 187), as an intentional activity on the part of the patriarchal paradigm, education functions to perpetuate the patriarchal ideologies and practices which gives it its very lifeblood. In this schema, schools have been designated as those distinct features on the human landscape where this ‘education’ of the next generation of citizens must ensure that none escapes being inculcated with the ideologies, the values, and the practices, that will sustain the patriarchal paradigm into its future. School teachers — those workers who ply their trade inside the school and support its educational enterprise — are the ‘ones’ whose work it is, to ensure that the transmission of patriarchal ideologies and practices from one generation to the next is achieved. And, as the patriarchal paradigm is prone to do, there is no group better to enlist as agents in this conspiracy than the very group that the system is intent on keeping “marginalised and silent” (Harding in Thomas, 2010, p. 2) — women. There is

no doubt that women constitute a significant proportion — especially in early childhood and primary levels of schooling — of the teaching workforce.

This “long-standing phenomenon that characterises the education systems of many countries” (UNESCO, 2011, p. iii) has resulted in these countries being considered to have “feminised teaching professions” (UNESCO, 2011, p. iii). Australia, with a teaching workforce that is “65% female” (McCrindle Research, 2013, p. 3), is one of these countries. In Australia, and in keeping with the findings of the UNESCO (2013) report, women predominate in the early childhood and primary sectors where “eight out of every ten teachers are female” (Weldon, 2015, p. 6). Yet, even in the secondary sector “the ratio of men to women is falling and has been for some time ... in 1981 there were more male teachers than female (55%): 30 years later, just 42% of secondary teachers are men” (Weldon, 2015, p. 6). Given all that I have come to see clearly ‘in the light of day’, *im Licht des Tages*, about patriarchy, the patriarchal paradigm, and its implicit biases about women, and their *Frauseins*, I believe that it is impossible that the status of teaching as a profession can escape being diminished by its association with women. I also believe that despite rhetoric to the contrary, unlike ‘real’ professionals who have some capacity for autonomy and self-governance, teachers are effectively a managed workforce, and that the conditions under which they work are determined by models of patriarchal governance according to which workers are managed “through tightly controlled hierarchical, autocratic power and authority structure[s]” (Doppelt, 2010, p. 49).

Teaching: woman’s true profession?

My suspicions are not at all allayed by Professor of Educational Leadership and Policy Studies, Susan Laird’s (1988) observation that in light of the fact that women constitute

the majority of teachers, teaching has traditionally been considered to be women's work because of "its nature and women's nature" (p. 452) — perhaps, this accounts for the women in the picture on 'the table at my garage-sale', teaching their young charges the 'ins and outs' of scrubbing tables and dusting chairs. What is of most concern to me, is Laird's (1988) observation that "intelligent women somehow become devalued by schoolteaching" and conversely, "that schoolteaching somehow becomes devalued through its identification with women" (Laird, 1988, pp. 452-453), whose 'gifts, merits or skills', in the philosophy of the patriarchal paradigm, will simply never 'measure up' to those possessed innately by men. Thus, more often than not, within systems of education, women are most likely to be found amongst the ranks of workers at the 'coal-face', while men are most likely to pursue managerial and leadership positions. In 'Painting a picture of the teaching workforce of Australia', Phillip McKenzie (2012), a Research Director for ACER (Australian Council for Educational Research) identifies that women are

underrepresented in leadership positions. At the primary level, 81 per cent of teachers are female but only 57 per cent of school leaders are female. In secondary schools, males occupy 61 per cent of leadership roles but only 43 per cent of teaching positions. (p. 3)

Christine Skelton (2003) in her paper, 'Male Primary Teachers and Perceptions of Masculinity', identifies two factors which she believes explain "how men teachers come to be located in the dominant management positions in primary schools" (p. 203) — and I suspect that the same also applies in secondary schools. Skelton's (2003) first proposition makes a clear link between patriarchal practices and the privileging of men, when she claims that "the positioning of some men as 'natural leaders' in patriarchal societies" predisposes them to be considered for leadership positions (p. 203). Skelton's (2003) second proposal aligns with Laird's concern that teaching is "somehow ...

devalued through its identification with women” (Laird, 1988, pp. 452–453), and highlights the tendency for men themselves “to emphasise those aspects of teaching compatible with ‘proper masculinity”” (Skelton, 2003, p. 203) which means that they are more like to pursue leadership positions and occupy management roles (p. 203).

Women’s status affects the status of women’s work

Because of ‘my new way of seeing’, *meine neue Arts des Sehens*, the way that patriarchy works as that which is ‘seen yet unseen’, *gesehen noch ungesehen*, I believe that Laird (1988) has identified clearly ‘in the light of day’, *im Licht des Tages*, the consequences of a complex interplay of dynamics that emanate from the patriarchal paradigm’s understanding of women, their position in society, and the value of women’s work, for both the status of teaching as a profession and for the status of women who work as teachers. I am also ‘seeing’ the possibility that emerging trends in education with their emphasis on compliance and management of teacher performance — school improvement frameworks, strategic plans and goalsetting, teachers at the ‘coal-face’ being managed by teaching and learning managers, the AITSL (Australian Institute for Teaching and School Leadership) Professional Standards, and even suggestions of performance-related pay for teachers — are all indicative of attempts by the patriarchal paradigm to counteract possible effects of the feminisation of the teaching workforce by implementing strategies designed to ensure that the work of “teaching ... becom[es] masculinised ... [through] the imposition of a culture of managerialism that is based on an ethos associated with stereotypical, dominant male roles, and a masculinity that is hegemonic, competitive, performative, calculative, and hierarchical” (UNESCO, 2013, p. 21).

I can see too, the possibility that the process of masculinising education and teaching could also reflect a strategic action on the part of the patriarchal paradigm to reinforce paradigm boundaries that have perhaps, become too lax and allowed women to take far too much ownership of ‘their true profession’. Of course, just as it did to Rosie the Riveter in her 1950s world, the way that the patriarchal paradigm ‘fixes’ situations which it potentially has allowed to ‘get out of hand’ — in this case, women teachers working in women’s ways which foreground “non-hierarchical management structure[s], ...decision making ... on a democratic basis” (UNESCO, 2013, p. 21), along with “less emphasis on individualism” (UNESCO, 2013, p. 21), the prioritisation of “emotional labour, such as the sponsoring of younger female staff by older female staff” (p. 21), and also the promotion of “school agendas that are informal and flexible” (p. 21) — is to covertly invoke the principle of ‘power over’ in order to ensure that those within the frame, whose vision is obscured by the frame, acquiesce.

With the heightened awareness that has emerged and made itself present to me in the writing of each of the pages of this thesis, I find myself contemplating that herein lays another example of the patriarchal paradigm reinventing itself in a new form for a new generation. I consider that nothing really has changed since the establishment of compulsory education in Australia, when in the 1870s, each of the colonies passed “education acts ... that established public school systems ... described as ‘free, compulsory, and secular’” (Campbell, 2014). Beginning in the nineteenth century and continuing throughout the twentieth century, the patriarchal paradigm ensured that education which acted as its agent became centred in “bureaucratic and patriarchal systems of schooling” (Trotman, 2008, p. xi). Integral to the maintenance of these systems was a predominantly female teaching workforce which was controlled by

“gendered practices of teacher training and employment ... [and] a totally deterministic patriarchy [which] perpetuate[d] stereotypes of teaching and professionalism” (Trotman, 2008, p. xi).

Gendered understandings extend beyond practices

Within these education systems, which are borne out of the philosophical and ideological understandings of the patriarchal paradigm, the object of the school and of teachers’ work is that which lies at the heart of the educational enterprise — the delivery of a curriculum that has the capacity to instill in young people the values that the patriarchal paradigm considers essential for its citizenry. Traditionally, defined as “subject matter or a series of written documents or syllabi” (Wiles, 2009, p. 2), over time this understanding of curriculum has broadened to include the “whole set of school experiences”, and in recent times — I would suggest times that coincide with the instigation of processes deliberately designed to masculinise education — has expanded to include “plan[s] tied to goals and related objectives ... and [as such]... is value-laden ... purposeful and defined” (Wiles, 2009, p. 2). In keeping with what so often seems to be the case with human life-worlds within the patriarchal paradigm, the realisation that the school curriculum reflects the gendered understandings of its broader social and cultural contexts, comes as no surprise. Professor of Education, Carrie Praechter (2013) observes that the key characteristic of the gendered school curriculum is that whereby “different subjects are associated with masculinity and femininity” — and significantly, that the status of subjects varies according to their classification as either ‘masculine’ or ‘feminine’ (Praechter, 2013). Thus, subjects which are considered to be high status such as science, mathematics and technology, are seen as masculine subjects, while those subjects which are considered to be of lower status, such as the humanities, the arts, and languages, are seen as feminine subjects (Praechter, 2013). Not surprisingly the

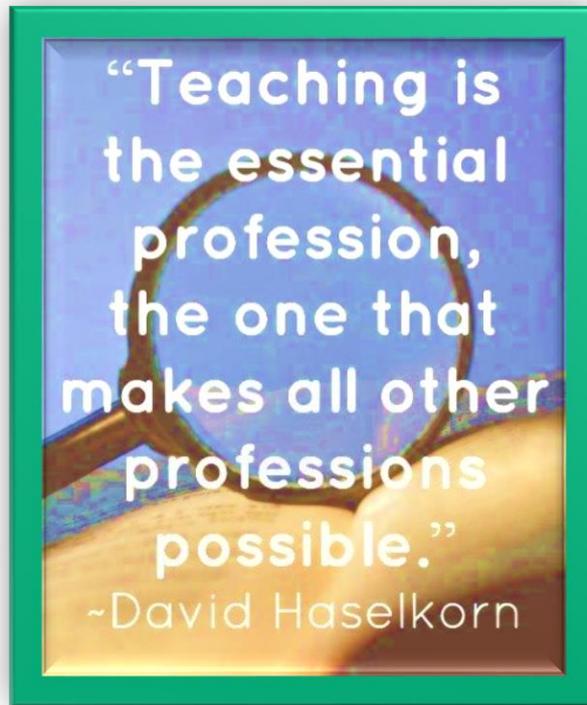
association between gender and subject areas is further reinforced by fact that in Australia in 2015,

about three quarters of physics teachers [we]re male ... chemistry, computing and IT, and mathematics all ha[d] more men teaching in the area than women ...[and] conversely, only about one-third of English teachers and less than one-quarter of language teachers [we]re men. (Weldon, 2015, p. 6)

And, in case engagement with a genderised curriculum has not surreptitiously succeeded in further normalising for young people the androcentric worldview of the patriarchal paradigm, the way that subjects are taught (Praechter, 2013), the choice of course content that is to be taught, and even text books too, which have “almost universally perpetuated stereotypes about men and women” (Crocco & Lebresco in Sadker & Silber, 2007, p. 118), further function to reinforce the gender biases that lie at the heart of the patriarchal paradigm. Just as the addition of each piece of a jigsaw puzzle makes clearer that which will eventually emerge as a whole picture, so too does an examination of the institution of education and the practice of teaching, allow me to, piece-by-piece, construct a more complete picture of the world within which I work as a teacher. As each of the pieces fit together to make a more complete whole, I am affirmed in my belief that there is a direct relationship between patriarchy, the status of women, and the status of teaching as a profession. It seems that the persistent undercurrent of gender bias that emanates from the patriarchal paradigm, not only informs the nature of the system of education, but also functions to ensure that schools, teachers, and teacher’s work of teaching, are compliant with its prescriptions. Professor of Education, Sheelagh Drudy (2011), sums up some of the dilemmas which confront teaching today — and no doubt will continue to do so into the future — in these observations,

It is within the context of a highly feminised teaching profession that male and female educational and occupational choices are being made. It would appear that ... as the proportion of women in an occupation increases, entry to occupations which are highly feminised, or in the process of becoming so, is an increasingly difficult choice for men. This indicates a much wider problem with regard to women's power and status and position in society ... [It] is fortunate that women go on working in essential jobs for less pay, worse conditions, and lower status, than their brothers. However, the situation is not good for women — nor for any men who work alongside them, as opposed to being swiftly promoted over them. ... [The] decline in male teacher numbers signals teaching's more general loss of appeal as a career ... [and] clearly indicates that women themselves still have significantly lower levels of status in ... [their] societies. (in Raftery & Valiulis, 2011, p. 16)

Teaching: the essential profession?



Picture 59. Teaching is the essential profession ...

(Source: www.pinterest.com)

While finding myself nodding my head in agreement with Drudy's (2011) observations, I read aloud the words that fill this frame that lies on 'the table at my garage-sale' and as I do so, I consider that herein is contained the greatest of paradoxes — "Teaching is the essential profession, the one that makes all other professions possible" (Haselkorn in Whitaker & Lumpa, 2004/2013, p. 4). Yet it is this profession — the one on which all others depend — that continues to be viewed as an 'unattractive' career pathway for high achieving school leavers.

Alerting the public to this trend, news items such as this one titled, 'The Aussie universities failing our future teachers' (Wilson, 2015), inform us that "hundreds of future classroom teachers are being accepted into university teaching degrees despite

scoring dismal marks of 50 or below [Australian Tertiary Admission Rank] in their final Year 12 exams” (Wilson, 2015b). Chief Executive of the Australian Council for Educational Research, Professor Geoff Masters AO (2015), argues, “one of the biggest challenges that we face in school education is to raise the status of teaching as a career choice, to attract more able people into teaching and to develop teaching as a knowledge-based profession” (in ACER Teacher). Masters (2015) claims that in contrast to the situation in Australia,

in high-performing countries such as Singapore and Hong Kong, teachers are drawn from the top 30 per cent of school leavers. In South Korea and Finland, teachers are drawn from the top 10 per cent. In these high-performing countries, places in teacher education courses are strictly limited and competition for entry is intense. (in ACER Teacher)

Despite the fact that the Australian Government has mooted its intention to also draw teachers from the top 30 per cent of school leavers, this has not eventuated, and “while the vast majority of Year 12 offers to Science and Engineering courses are made to students with ATARs [Australian Tertiary Admission Rank] of about 70, fewer than half of Education offers are made to students with ATARs above 70” (Masters, 2015, in ACER Teacher). Rather than improving, this situation continues to get worse. In 2013, 49 per cent of students offered positions in Education had an ATAR over 70, this fell to 45 per cent in 2014, and to 42 per cent in 2015 (Masters, 2015, in ACER Teacher).

Masters (2015) concludes,

these observations should be of concern because the evidence is clear that the world’s highest performing nations in international achievement studies consistently attract more able people into

teaching, resulting in better student outcomes ... It is not possible to make substantial long-term improvements to a school system without raising the quality of the people entering teaching.

(in ACER Teacher)

While it may well be argued that academic performance as indicated by the achievement of high ATAR scores, is not the only indicator of who will make a good teacher, the experience of nations which did 'raise the bar' as far as entry into Education courses was concerned, shows that attracting more able students can effectively raise the status of teaching (Masters, 2015, in ACER Teacher) — and did so in spite of the fact that in Finland for example, 65 per cent of secondary school teachers in 2013 were female (The World Bank, 2016). Concomitant with the higher status awarded to Education was the trend which saw more able students choosing teaching as a career (Masters, 2015, in ACER Teacher).

I am convinced that if teaching as a profession is to be taken seriously within a patriarchal paradigm that continues to covertly maintain a mantle of hierarchical control over a largely female workforce, then Australia must follow the example of countries such as Finland, and actively work to attract high achieving school leavers into Education degrees — the same school leavers who are currently pursuing the professions that teaching makes possible. Coupled with this, I believe that if teaching is to rise above the stigma that is attached to it because it is deemed to be a 'woman's profession', and achieve a status commensurate with that of the 'other professions that it makes possible', then the conditions under which teachers work will also need to be aligned more closely with those of other professions. The dilemma for teaching is that if it remains unattractive as a career option, high achieving school graduates will continue to shun it as a viable choice and pursue instead, higher status and more esteemed

professional pathways — all of which, of course, are dependent on teaching. I am acutely aware, that as a mother, I more than actively discouraged my high achieving daughter from entertaining any idea about studying Education and I know too, that as a teacher, I also discourage my high achieving students in the same way. As I see things more clearly ‘in the light of day’, *im Licht des Tages*, I suspect that this has come to pass because on some level, I too, have ‘bought into’ the propaganda of the patriarchal paradigm which tells me that it is ‘a waste’ if very intelligent young people opt to pursue a career pathway in that which because it is a ‘woman’s profession’, is by implication, less worthy than ‘real’ professions — I know too, that I am not a lone teacher who does this. I can only wonder then what message students take away from such overt doublespeak, for not only do we disparage that which is the focus of our labours, instead of encouraging ‘the best’ into our ranks, we are encouraging them to build up the ranks of the ‘real’ professions — the ones that teaching makes possible.

‘Speak to me of teaching’

Yet, if perchance someone were to say to me “speak to me of teaching”, my response would appear somewhat discordant with my confession that I balk at the idea of recommending teaching as a career pathway to high achieving school leavers. It would, instead, reflect my three decades of practising a profession, even if it be ‘woman’s true profession’, that in the most profound of ways has been life-giving and transformative for my ‘Being-Woman’, my *Frausein*, and for my ‘Being-of-Woman’ as a teacher — and I hope for at least some of my students, too. Thus, while nowhere near as eloquent as the prophet’s reply to the question — one steeped in metaphysical and philosophical wisdom — my reply would be one that emanates from what van Manen (2014) calls a “phenomenology of practice” (p. 15). As an inquiry that is “*for practice and of practice*”

(van Manen, 2014, p. 15), in actively and intentionally reflecting on the world of teaching, and on my work as a teacher who practises teaching in the world of teaching, I am able to give voice to my lived experience in a way that “reflects *on* and *in* practice” while knowing that my reflection will also inform my ongoing practice (p. 15). As my voice is written into life through the process of writing down the words that I speak, I am able to bring into presence in this space, my experience of what van Manen (2014) refers to as “pathic forms of knowing” (p. 269) — those ‘knowings’ that are aroused from conscious awareness of “the atmospheric, sensual, and felt aspects” (p. 269) of experiences or places. Speaking of teaching, van Manen (2014) claims that the “pathic sensibility of a school, [and] a classroom” (p. 269) — the places “where professional practitioners work agogically (in ...service, teaching ... helping, counseling ... relations)” (p. 269) — can mean, that for teachers, “more pathic forms of knowing ... may actually constitute a major dimension of [their] experience and practice” (van Manen, 2014, p. 269). This pathic knowing that teachers experience as they practise that which is the ‘core business’ of their practice, “includes their personal presence, their relational perceptiveness, tact for knowing what to say and do in contingent situations, thoughtful routines and practices” (van Manen in York-Barr, Sommers, Ghere, & Montie, 2006, p. 77) as well as,

other ways of knowing that are relational and emotional rather than cognitive and quantifiable ... Being physically and emotionally present with students, listening with one’s ears and hearts, applying patience, ‘stepping into their shoes’ and establishing genuine relationships ...

(York-Barr, Sommers, Ghere, & Montie, 2006, p. 77)

It seems to me that pathic forms of knowing go hand-in-hand with the cognitive forms of knowing that we accumulate through encounters with “the conceptual, objective,

measurable features” of things (van Manen, 2014, p. 269), and that as both of these forms of knowing meld together within our being, they have the capacity to transcend both their individual forms and to meld into that which is a holistic knowing — a knowing that is “grounded authentically in felt experience that has been brought to consciousness and examined critically” (Kasl & Yorks in Taylor & Cranton, 2012, p. 509).

As I consider these forms of knowing and how they reveal themselves to me — and what they reveal to me about me — I look once again into my picture showing kindergarten teachers managing the height of activity that seems to have a comfortable niche in kindergartens, be they ‘then’ when this picture was taken, or now in modern kindergartens that these women teachers would fail to recognise. While I can guess at the cognitive forms of knowing that lay at the heart of their practice on this day, I cannot help but wonder what pathic forms of knowing were at the same time, making themselves present to them — were they feeling self-conscious about being photographed? Were they trying to avoid exposure to the heat of the noon day sun? Were they hoping that there would be no wind to stir up the dust and render the efforts of their charges futile? Were they amused by the chatter of the boys and girls as they scrubbed and dusted? Were they intervening in childish squabbles and chastising the dawdlers? Were they listening with one ear, to the conversation of the women standing in the doorway? Or, were they focused solely and intently on patiently, time and time again, showing the children how to clean and dust using their own ‘elbow grease’? The days of scrubbing tables and dusting chairs may be long gone, but I suspect that in some ways, my work still has a lot in common with the work of these women teachers in the picture. While my cognitive knowing may have assumed different forms, I suspect that there are times when my pathic knowing is very closely aligned with theirs as it was in

the moment captured in this photograph. In fact, contemplating this picture brings back into my presence a clear memory from a time early in my career, when I was one of only four women teachers in a church affiliated boys-only secondary school. I have to say that teaching all boys, and being one of only four women staff members, was ‘a shock to my system’. It was there that I discovered how overt patriarchal biases about women could be and also that they could be transmitted and perpetuated in seemingly harmless and innocuous ways — the principal chastising boys for ‘giggling like girls’ and the ‘put down’ that any boy showing signs of weakness was ‘being a girl’, the boys themselves making statements such as ‘she’s cranky because she’s got her rags’ [periods], and even speculation in the staffroom that women teachers away sick were ‘probably pregnant’. I wonder that today, while such overt expressions of patriarchal attitudes towards women may be absent from the workplace, that rather than having disappeared completely, in these days of increased awareness of ‘political correctness’, they have merely ‘gone underground’ — it was only a few weeks ago in my coeducational working environment that I heard a teacher admonish a boy for playing ‘like a princess’ in a sporting competition. Harking back to my days as a teacher in the all-boys’ school — I am sure that just as pathic knowingness would have been present for the kindergarten teachers in my picture as they taught their young charges how to scrub and dust, it was present too, in my knowingness, when at the end of every term, we did a major cleanup of classrooms including scrubbing desks and cleaning chairs, and most importantly, making sure that all of the ‘spitballs’ — pieces of paper that had been chewed, shaped into balls, and used as projectiles — that had somehow found their way onto the statues of Mary and Jesus that adorned each classroom, were miraculously removed. To this day, an important practice in my classroom — just as it would have been for the kindergarten teachers in my picture — continues to be one which stresses to my students that it is important that we respect our learning environment and that we leave the classroom as

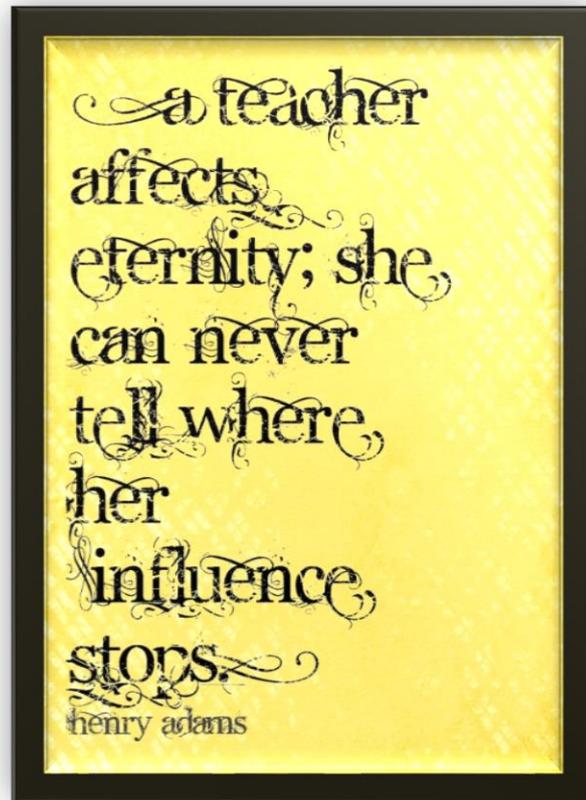
we found it, with chairs pushed neatly in behind desks, pencil shavings and litter put into bins, windows closed and lights turned off as we leave at the end of the lesson.

I remember being told on my very first day ever as a teacher and my first day as a teacher of teenage boys in that all-boys' school, that that if I could 'survive' a whole year as a teacher 'plying my trade' in its classrooms filled to the brim with thirty-odd adolescent boys, then from that point on, I would be able to teach anywhere — a somewhat ironic portent in light of the fact that it was in that school, that without even realising it, I learnt much about pathic knowing, and, it was from this point on, that it became integral to all that I am as a teacher and to all that I do as a teacher. So today, thirty years 'down the track', if I were asked to 'speak of teaching', I would begin by saying that it was in that first year that I really did learn how to teach — and that in that first year, I had some great teachers who taught me how to teach. I suspect that as van Manen (2014) suggested, my response would be heavily laden with experiences of pathic forms of knowing rather than their cognitive counterparts (p. 269). In three decades of practising the practice of teaching, I have come to discover that it is much more about relationships and establishing that which author and educator, Parker Palmer (1998/2007), calls "relational trust" — a trust that "is built on movements of the human heart such as empathy, commitment, compassion, patience, and the capacity to forgive" (Loc 285 of 4695) — than I could ever have imagined when I was at university studying Education.

Palmer's (1998/2007), *The Courage to Teach: Exploring the Inner Landscape of a Teacher's Life*, has been deeply influential on my person as a teacher and on the way that I practise being a teacher. Critical to Palmer's (1998/2007) philosophy is that to be good teachers we need to first know ourselves, for it is through our "self-knowledge ... [that we] will

serve our students and our scholarship well” (Loc 403 of 4695). There is a deep resonance between Palmer’s (1998/2007) focus on the teacher as a person who is an authentic, thinking, feeling, ethical being, and the type of teacher that the prophet spoke of in response to the teacher’s request, “speak to us of teaching” (Gibran, 1923/2008, p. 99). The teacher described by the prophet — one who does not profess to fill ‘empty vessels’ with knowledge, but instead one who gently lead his pupils into ever deeper realms of their own knowingness — would find a ready home in Palmer’s philosophy about the nature of teaching and the role of teacher. If asked to “speak to us of teaching”, Palmer (1998/2007) would reply that the “question at the heart of [his] own vocation” is “Who is the self that teaches?” (Loc 481 of 4695). He is certain that this

is the most fundamental question we can ask about teaching and those who teach — for the sake of learning and those who learn. By addressing it openly and honestly, alone and together, we can serve our students more faithfully, enhance our own well-being, make common cause with colleagues, and help education bring more light and life to the world. (Loc 495 of 4695)



Picture 60. Teachers and Teaching

(Source: piecequote.com)

Thus, as I draw to a close my ‘speaking about teaching’, and my examination of my understanding of my-self as a woman-self who teaches, I contemplate the words in this last picture on ‘the table at my garage-sale’. It is one that I chose with great deliberation and include it specifically because it redresses the gender bias implicit in the prophet’s description of the virtuous teacher as ‘he’ who reveals naught “but that which already lies half asleep in the dawning of [his students’] knowledge” (Gibran, 1923/2008, p. 99) — a teacher, without doubt cast in an androcentric mould. In light of the fact that the majority of teachers are women, as I leave this place where I have examined woman’s work as teacher, I turn towards this final picture and proudly and boldly proclaim its message that ‘a teacher affects eternity; she can never tell where her influence stops’.

THE ROAD GOES EVER ON AND ON ...

The road goes ever on and on.

Down from the door where it began.

(Tolkien, 1954/1981, p. 86)

And so, as I prepare to depart from this place where I stand on ‘the road that goes ever on and on’, I momentarily return to the place where it began. It was a name, or to be more precise — the absence of a name, a father’s name — that caused me to contemplate the consequences of this absence for the life experience of the baby, who grew into a girl, who became a woman, and in whose lineage my life as a woman lies. Thus, as did Frodo Baggins and his hobbit companions who “went with as much speed as the dark and tangled forest allowed” (Tolkien, 1981, p. 482) in order to fulfil their destiny, I too felt compelled to step into a part of the road that appear[ed] before me like a “thick forest where ... tangles of meaning” have prescribed what it means to be a woman in a world enmeshed in an “underbrush of reality” (Mortari & Tarozzi, n.d., pp. 18-19) whose master narrative, “the common stock of history, the stories we all know” (Bennett, 2006, p. 129), has been based in absolute patriarchal power (Bennett, 2006, p. 53). Negotiating my way through these ‘thick forests of tangled meanings’ about the ‘Being-of-Women’, their *Frauseins*, I have come to realise that regardless of when and where women have lived and do live, their lifeworlds have unfolded, and continue to unfold within what I call the patriarchal paradigm.

In ‘stepping into the road that appeared before me’, my intention was to initiate an inquiry that would allow me to ‘see patriarchy more clearly’ and to ‘understand patriarchy more deeply’. This necessitated the engagement of an eclectic mix of interdisciplinary knowledge which came together in unity within this thesis in such a way that I believe I have been able to “combine theoretical rigor with social relevance” (Denzin, 2009, p. 34). My intention, too, was to open up the possibility for dialogue in a space where “critical, interpretive practices” (p. 34) could move beyond the realms of the academic world and into “the streets, the realm of the everyday, the battleground [where] heartfelt struggles spring ... forth from a pedagogy of love, not hate” (p. 34).

Narrative and autoethnography, as a specific genre within the field of ethnography — that field which is primarily concerned with “the narrative shaping and analysis of human experience and vulnerability” (Tedlock in Jones, Adams, & Ellis, 2015, p. 358) — became the means by which I sought to disentangle the stories of women from the places where they had been enshrouded within the thick and tangled webs of meaning that have been spun by patriarchy. Once freed from their places of ensnarement, I dared to ‘tell the lives’ of these women as experiences which unfolded in life-worlds fashioned by the patriarchal ideologies, institutions, and practices of the patriarchal paradigm. Adding the ‘auto’ dimension to ethnography, I also dared to ‘tell’ aspects of my life as a story of emerging awareness that my lived experience is also unfolding within a world where patriarchy is ‘seen yet unseen’, *gesehen noch ungesehen*. Professor of Anthropology, Barbara Tedlock observes that in engaging in autoethnography, a researcher does so from a position in which “personal knowledge and membership” provides a vantage point from which to explore “cultural practice” (in Jones, Adams, & Ellis, 2015, p. 358). In so doing the researcher is effectively required to have bifocal vision as he or she “turns inward toward the self while maintaining the outward gaze and responsibility of

ethnography” (Tedlock in Jones, Adams, & Ellis, 2015, p. 358). So it is, that as this research inquiry comes to a close, I reflect that it has been the ‘personal knowledge’ that I have gained through my ‘Being-of-Woman’, my *Frausein*, and through my membership of that one half of humanity that is womankind, that has provided me with the vantage point of an ‘insider’ from which I could ‘seek that which I sought’ — to ‘see more clearly’ patriarchy at work in the world, and to ‘understand more deeply’ how patriarchy has influenced the life experience of women in their life-worlds. To this end, Kuhn’s (1962/1970/1996) ideas about paradigms informed my creation of the conceptual framework of the patriarchal paradigm — a framework which I have found to be an effective means by which to interrogate the cultural practices that emanate from the patriarchal ideology of this paradigm whenever and wherever it has manifested itself and within which, simply by ‘Being-Woman’, one is vulnerable.

What has happened for me as I have followed this road that I have ‘stepped into’, has been an ever deepening conviction that Breton & Largent’s (1996) proposal about paradigm’s conspiring to keep us trapped within dysfunctional systems — without us ever realising that they are dysfunctional — is true of the way that the patriarchal paradigm has, and continues to work within human life-worlds. hooks (n.d.) claims that all of us — men and women alike — have been “indoctrinate[d] ... into the rules of patriarchy” from a very young age. She tells this story from her childhood in the 1950s when she learnt that patriarchy has a ‘will to power’ — perhaps, the very same power that philosopher, Friedrich Nietzsche (1968), believed to be the driving force that underpins all human behaviour.

One evening my brother was given permission by Dad to bring out the tin of marbles. I announced my desire to play and was told by my brother that “girls did not play with marbles”, that it was a boy’s game. This made no sense to my four-or-five-year-old mind, and I insisted on my right to play by picking up marbles and shooting them. Dad intervened to tell me to stop. I did not listen. His voice grew louder and louder. Then suddenly he snatched me up, broke a board from our screen door, and began to beat me with it, telling me, “You’re just a little girl. When I tell you to do something, I mean for you to do it.” He beat me and he beat me, wanting me to acknowledge that I understood what I had done. His rage, his violence captured everyone’s attention. Our family sat spellbound, rapt before the pornography of patriarchal violence. After this beating I was banished — forced to stay alone in the dark. Mama came into the bedroom to soothe the pain, telling me in her soft southern voice, “I tried to warn you. You need to accept that you are just a little girl and girls can’t do what boys do.” In service to patriarchy her task was to reinforce that Dad had done the right thing by putting me in my place, by restoring the natural social order.

(hooks, n.d., p. 2)

As I recount hooks’ story, I observe that I am tempted to dismiss the possibility that such incidents could occur in the ‘now’. Instead, they seem to belong to the much less enlightened world of the ‘then’ rather than to the progressive world of the ‘now’ — a world in which women have surely been ‘liberated’ from the shackles of such overt patriarchal violence. Yet, hooks (n.d.) would claim that the same “tyranny of patriarchal thinking”, the same “power of patriarchal culture to hold us captive” continues to be ‘alive and active’ in the world today (p. 2). In ‘my new way of seeing’, *meine neue Art des*

Sebens, clearly ‘in the light of day’, *im Licht des Tages*, I believe that the very act of thinking that ‘patriarchy is obsolete’, dead even, is part of the subterfuge of the patriarchal paradigm that functions to effectively dull our senses and inure our sensibilities to its ongoing, innocuous, and subliminal presence in all human social systems. As I momentarily revisit the pictures in Chapter Two of this thesis, I believe that it was the cumulative effect, as each one added to the next, that allowed me to ‘see’ more clearly the ways in which the phenomenon of patriarchy continues to this day, to be ‘seen yet unseen’, *gesehen noch ungesehen*. As Millett (2000) observes “so deeply embedded is patriarchy” in our social systems “that the character structure it [has] create[d] in both sexes ... [has become] ... a habit of mind and a way of life” (p. 63). Psychologist, Terence Real (2002), claims that the dynamics of patriarchy continue to shape the relationships between men and women in the world today (p. 23). His argument seems to eerily echo that of Breton and Largent’s (1996) — that dysfunctional systems conspire to keep us both trapped in and blinded to the fact that we are living in dysfunction. Real (2002), claims that the whole gamut of patriarchal understandings about what it means to be a man or a woman, come together in a “covert dance of contempt”, the steps of which are designed to render women silent because “there is no safe place for them to stand in the truth of their experience” (p. 102). This consideration brings hurtling back to me Smith’s (2013) observation that “there has never been a better moment in Western history to be born a female” (p. 8) — an observation that she immediately qualifies with, “So why doesn’t it feel like that? Why is it still so uncomfortable to be a woman? What is it about this public world that makes us feel so anxious, marginal, unwelcome?” (Smith, 2013, pp. 8-9).

‘My new way of seeing’, *meine neue Art des Sehens*, has ‘opened up my eyes’ so that I now ‘see more clearly’ patriarchy, ‘seen yet unseen’, *gesehen noch ungesehen* — and

somewhat alarmingly, I seem to ‘see’ it everywhere, yet everywhere it seems to be unseen. So, as I come to the end of my inquiry into patriarchy and patriarchal paradigms, I will respond to Smith’s questions with three stories of women’s encounters with patriarchy in the ‘here and now’ as they have made themselves present to me — stories separated by place, stories which appeared at different times, but stories which when put together, ‘tell’ that patriarchy, ‘seen yet unseen’, *gesehen noch ungesehen*, continues to shape women’s experiences of their life-worlds in the twenty-first century. I believe, too, that the circumstance of each of the three stories that I will tell, in and of itself, has the capacity to offer an explanation for the ‘why it still feels so uncomfortable to be a woman’ in a public world which continues to make us ‘feel anxious, marginal, and unwelcome’.

My first story ‘tells’ that women’s sporting efforts, prowess, and achievements are not valued as highly as are those of their male counterparts. In September 2015, the Australian national women’s soccer team, “the most successful side, male or female, that Australia has ever produced in the roundball game” (Dingle, 2015), took the unprecedented step of boycotting a “US tour as they call[ed] foul on [the] gender pay gap” (Smyth, 2015). As Jamie Smyth (2015) reported,

They thrilled the nation during this summer’s soccer World Cup but the Australian women’s soccer team have this week hung up their kit over a pay dispute ... The team ... [is] in revolt over their pay and conditions, which are a fraction of those enjoyed by their male counterparts, the Socceroos, who they consistently outperform in global competitions. (CNBC, Financial Times, Sports Business)

The pay disparity between that of the women who play for their nation in the Matildas and the men who play for the very same nation in the Socceroos, is significant — “Each

Matilda player received \$500 in match fees in the lead-up to their knockout game with Brazil ... while male players received \$7500 for doing the same thing” (Convery, 2015).

My second story ‘tells’ that hooks’ encounter with patriarchal violence within that place that should have been her sanctuary and shelter — her own family home — is an experience that is too familiar, for too many women and too many children, in Australia today. In September 2015, SkyNews (2015) reported that Australia’s Prime Minister, Malcolm Turnbull, stressed to all Australians the need that we work together to ensure that Australia,

... become[s] a country that respects women to end the national shame of domestic violence. But he admitted it would require a big cultural shift to make it ‘un-Australian’ to disrespect women. “Disrespecting women does not always result in violence against women,” Mr Turnbull said ... “But all violence against women begins with disrespecting women.” Already this year, 63 women and children have been killed by partners or family - a figure Mr Turnbull labelled “a disgrace”. (SkyNews, 2015)

That was 2015 and it is now mid-January 2016 and “already this year three women are dead — two in WA [Western Australia], and one in Victoria. Seventy-nine women were violently killed in Australia last year ... and about 80 per cent of those deaths were as a result of family or domestic violence” (Stone, 2016). As outgoing Australian of the Year, Rosie Batty, whose son Luke, was murdered by his father in 2014, observes, “It’s going to take several decades to change society, it’s not an overnight thing, but we’ve now started. I don’t think we’d started in earnest before” (in an interview with Emma Alberici, ABC News, 2016).

My third and final story is one which ‘tells’ at one and the same time, of a disregard for a woman working in a professional capacity, and also of a disrespect for her simply because she was a woman. In January 2016, the news headlines decried the incident in which “Chris Gayle: Melbourne Renegades cricketer spark[ed] controversy with ‘disrespectful’ comments to reporter Mel McLaughlin” (Donoughue, 2016). Describing this incident, reporter Paul Donoughue (2016) wrote in his report for ABC News,

After some post-innings analysis, Gayle suggested he was keen to be interviewed by the journalist [Mel McLaughlin] “just to see your eyes for the first time”. “Hopefully we can win this game and we can have a drink after”, Gayle told the reporter, before quickly adding “don’t blush, baby”. McLaughlin, who appeared momentarily taken aback by the comment, replied: “I’m not blushing.” (ABC News)

Harmless banter? Maybe. However, banter nonetheless that reflects a deeply entrenched patriarchal consideration of women that no doubt made the female reporter, Mel McLaughlin, feel ‘uncomfortable, anxious, marginal, and unwelcome’.

I consider it highly likely that if any of the women whose life-worlds occupied a place in the pictures on ‘the table at my garage-sale’, were to look into pictures showing the circumstances of these twenty-first century women — the Matildas, women who suffer domestic and other forms of violence, and Mel McLaughlin — they would hardly recognise the world of today. Yet, if they were to hear the stories of these women, I believe that they would recognise the single phenomenon which shaped their stories as well as the stories of these contemporary women — for, after all, “what has been will be again, what has been done will be done again, there is nothing new under the sun” (Holy Bible, NIV, Ecc. 1:9, p. 467). Of course, the phenomenon of which I speak is patriarchy — a phenomenon whose “mutability and flexibility ... might be viewed as

keys to its success, or durability” (McGinn, 2008, p. 4), and a phenomenon that has resulted in “a great deal of continuity and similarity” in women’s experiences across time, across continents, and across cultures (McGinn, 2008, p. 4).

I believe that the invocation of a multi-conceptual, multi-methodological, and interdisciplinary approach to ‘tell’ the story of women and of their encounters with patriarchy in their life-worlds, represents one of the original contributions that this thesis offers to the broader global conversation that seeks to open up opportunities for all women to step into a space, stand side-by-side men, and engage in the kind of dialogue that has the capacity to set us all free. This dialogue is described by Friere (1970/1993/2000) as one that combines words with praxis — that which involves a process whereby one engages in a cycle of reflecting on actions and subsequently, acting according to that which has been revealed by reflection (p. 87). Thus, since “there is no true word that is not at the same time a praxis”, through the action of engaging in authentic dialogue in which true words are spoken, it is possible “to transform the world” (Friere, 1970/1993/2000, p. 87). That this is yet to be achieved means that this inquiry has the potential to initiate further conversation and dialogue, and also spark wonderings and imaginings out of which can arise new possibilities and new ways of being in the world. If this is achieved in any small measure, then ‘that which was sought’ in the initial ‘seeking’ has guided this inquiry well. My hope is that through the action of ‘telling’ and of ‘writing’ the lives of women — and of my life too — in this thesis, there will be born ‘transformative possibilities’ as ‘down from the door where it began’, the dialogue generated by this conversation will ‘go ever on and on’ until a new day dawns and ‘what has been done to women will not be done again’ and the sun will rise on a new day and women and men will be able to celebrate the ‘knowing’, that while different, both share full and equal humanity.

So it is time to step off this road that I have been on. As it was in the beginning, in this ending — out of which could be a beginning as dialogical possibilities emerge — once again, like Frodo Baggins, I find myself gazing into the distance and humming softly,

The road goes ever on and on.

Down from the door where it began.

Now far ahead the road has gone,

And I must follow, if I can.

(Tolkien, 1954/1981, p. 86)

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