

WARRIOR PRINCE TO FORGOTTEN HERO

**THE MYTHIC JOURNEY OF
HARRY MURRAY V.C.**

**NOTES TOWARDS A DEFINITION OF AN
AUSTRALIAN MYTHOLOGY**

Mark Smith

26 Lanley Square
NGUNNAWAL ACT 2913

14 July 2005

Mr David Lennox Smith,
73 Flame Tree Circuit,
Rosebery
PALMERSTON N.T. 0832

Dear Dave,

For some time I have felt constrained to put a few thoughts together for you about our distant half-cousin, Harry Murray. I have had this compulsion ever since you began your own investigations into his life. Firstly, you tracked down Harry's son, Douglas (and his son Don), in the backblocks of Queensland. Later, you took the trouble to prepare a manikin for the 'Peoplescape' which was exhibited during the centenary celebrations. It was also through you that I was able to meet-up with George Franki, the co-author of 'Mad Harry, Australia's Most Decorated Soldier'. It was also because of your interest that I was able to attend the launching of 'Mad Harry' on the 16 April 2004.

My original motivation in writing to you was concerned with popularising Murray's life and deeds. With the publishing of his history and the erection of a memorial statue in Evandale, Tasmania, these goals have been mostly achieved. Now that I have compiled the enclosed notes, my motivation in writing to you has changed. It is not so much to see that his deeds are popularised. It is to determine why Murray has become a victim of neglect and how this might be rectified.

In order to address these two issues it was first necessary for me to determine whether the Australian War Memorial was in any way responsible. I have concluded that Murray's neglect is not to be directly attributable to that institution. The War Memorial does not seek to glorify war or highlight individual heroism. It seeks to honour and nurture the spirit of self-sacrifice in the pursuit of a noble cause. The fact that some servicemen are given more attention than Harry Murray was never intended. In the final analysis, it is of no consequence. Other monuments or memorials, yet to be built, may honour individual heroism. In these Murray will stand supreme but the War Memorial is not that place.

Murray's neglect is transitory and his fate as a tragic hero will be short-lived. When next I write to you I will have examined the nature of myths and the cultural status of heroes. I feel confident that Murray's deeds will adorn this spiritual landscape.

Good reading,
Love

Dad

Dear David,

In my previous letter to you I sought to provide you with an explanation of why the Australian War Memorial had not properly recognised the valour and heroism of Harry Murray V.C. In order to achieve this explanation I wrote an article: *'The Australian War Memorial – An Attempt by a Secular Culture to Acknowledge Its Spiritual Roots'*. In this article I explained:

'Charles Bean (1879 – 1968) controlled the theological concepts which governed the design of the War Memorial. It was NOT to be a building which glorified war nor was it to promote triumphalism or personal glory.'

In the article I developed the argument for regarding the War Memorial as a funerary temple, not of kings or heroes, but of the ordinary man. With the interment of the Unknown Soldier in 1993 Australia gave expression to its ennoblement of the common man.

I concluded my previous letter to you by expressing the hope that:

'Other monuments or memorials, yet to be built, may honour individual heroism. In these Murray will stand supreme but the War Memorial is not that place.'

You are aware of the fact that your mother and I attended the unveiling of a memorial statue to Harry Murray V.C. at Evandale, Tasmania. The Governor-General, His Excellency, Michael Jeffery, unveiled the memorial. At one of the events which followed the main event I spoke to the authors of the two recent books of biography about Harry Murray V.C. These books were, of course, *'Mad Harry'*, by George Franki and Clyde Slatyer and *'No Ordinary Determination'*, by Jeff Hatwell. I spoke to George Franki and Jeff Hatwell at Evandale on the 24th of February. I caught up with Clyde Slatyer later, in Canberra, on the 12th April 2006. I asked each of them whether they had been able to define the 'true' Harry Murray. Were they confident they had been able to locate the 'core' or the 'essential' Harry Murray? They each expressed doubts about their success in 'putting their finger' on what made Harry Murray 'tick'.

Of course, these answers would be difficult for anyone to provide. Furthermore, I do not believe that history can provide the answers to such questions. It is necessary to canvas the domains of mythology and depth psychology to even get close to an answer. In this collection of ideas on mythology, and related fields, I seek to explore a qualitative and value-laden response to the questions I asked the three biographers. I hope you will journey with me on this exploration into these uncharted regions frequented by heroes.

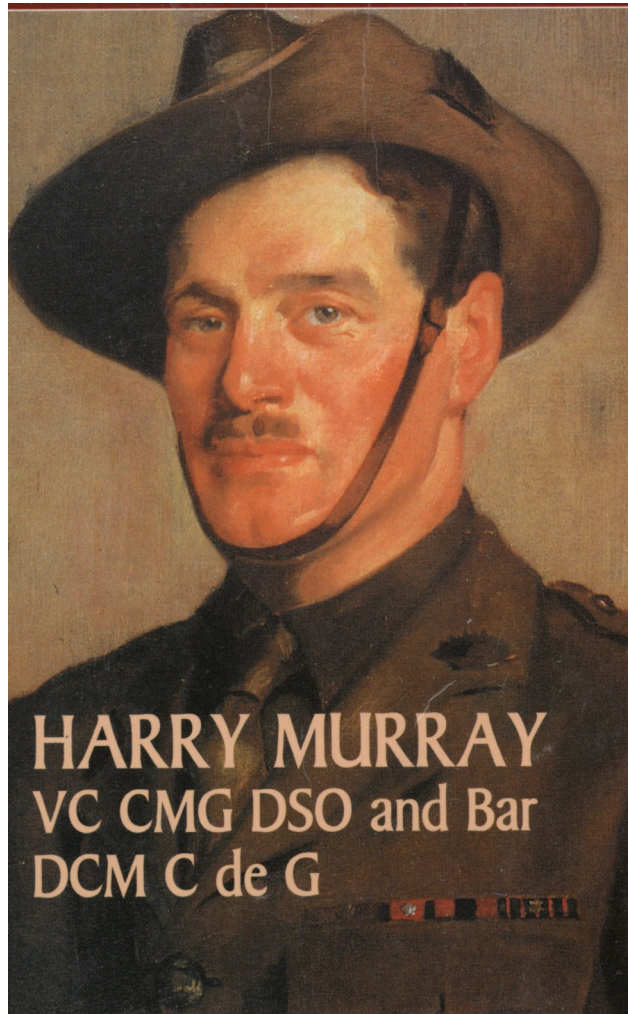
Good reading
Much love
Dad

8 May 2006

The Journey

*Voyage with Odysseus
Across the seven seas,
Or be another Orpheus
In search of Euridices.
Wander with a Dante
For a Beatrice in your hell.
Be exiled as an Adam
The same story you will tell.
The quest is all for meaning-
A pot of shining gold,
A life brimful of adventure,
A journey for the bold.*

WARRIOR PRINCE



AUSTRALIA'S MOST DECORATED SOLDIER

(Cover of *'Mad Harry'* printed by Kangaroo Press
an imprint of Simon and Schuster. Portrait of
Harry Murray by George Bell AWM.ART00101)

WARRIOR PRINCE TO FORGOTTEN HERO

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'There are, broadly speaking, two ways human beings have communicated through their long and fitful history. One is rationalistic language where the persons who are speaking the words are irrelevant to the truth or falsehood of what they say.

A second way is myth. The myth is a drama which begins as an historical event and takes on its special character as a way of orienting people to reality. The myth unites the antinomies of life: conscious and unconscious, historical and present, individual and social. Whereas empirical language refers to objective facts, myths refer to the meaning and significance of human life.'

(Pg. 26, The Cry for Myth, Rollo May).

**HARRY MURRAY
ENTERED APPRENTICE**



LAUNCESTON ARTILLERY FIELD MILITIA (1902-1908) INTRODUCTION

Inscape and Landscape

This essay seeks to explore the nature of heroism. It is specifically related to Harry Murray V.C. even though it could equally apply to other Australians of outstanding quality. In undertaking this journey it is necessary to draw a clear distinction between the 'inscape' and the 'landscape' of a person's life. My concern has more to do with the 'inscape' of Harry Murray's life. The 'landscape' of his life has been drawn by George Franki and Clyde Slatyer in their biography *'Mad Harry'*. It has also been depicted by Jeff Hatwell in his *'No Ordinary Determination'*. Although these authors do allude to the fighting qualities and personality characteristics of Murray they are more concerned with the chronicling of his deeds than the cultural significance of his life. This work is more interested in explaining the nature of myths and the qualities of heroes. It ventures into dimensions of character and seeks to identify the differences between 'destiny' and 'fate'.

Men and women of Harry Murray's ilk transcend evaluation by checklists and personality inventories. They exhibit such outstanding qualities that they require an enlarged spiritual/mythological canvas before they can be adequately evaluated. This essay seeks to silhouette Harry Murray not against an historical background but one in which time and space are transcended.

'Mad Harry – Australia's Most Decorated Soldier'

This essay assumes an acquaintance with the military history of Harry Murray V.C. However for readers who might need to refresh their memory the following excerpt from *'Mad Harry'* summarises his war service.

'From April 1915 to October 1918 Murray was present at the Gallipoli landing, Bloody Angle, Quinn's Post, the attack on Sari Bair, Hill 60, and the evacuation of Gallipoli. (He received his D.C.M. for conduct during 5th-31st May 1915).'

In France Murray fought at

'Pozières, Mouquet Farm (D.S.O. 14-15 August 1916), Flers, Guedecourt, Stormy Trench (V.C. 4-5 February 1917), Bullecourt, (Bar to D.S.O. 11 April 1917), Messines, Passchendale, Hébuterne, Dernacourt, Villers-Bretonneux, Hamel and the breaking of the Hindenburg Line'.

'On the 6th October the French government awarded him the Croix de Guerre for his work during the year' (p. 221 *'No Ordinary Determination'*, Jeff Hatwell). 'As well as the award of the Croix de Guerre, he was Mentioned in Dispatches twice more (31 December 1918 and 8 July 1919) making a total of four 'mentions'.

Hatwell concludes his summary:

'His (Murray's) crowning honour as a commanding officer came on the 3rd June 1919, when he was created a Companion of the Order of St Michael and St George'.

(Ibid, p. 224).

A Mythological Hero

The central thesis of this work is the claim that Harry Murray's heroic deeds are of such a character that he ranks with the likes of the Spartan commander Leonidas and the mythical Athenian Odysseus. The mere historical catalogue of his deeds does not provide an adequate framework within which he can be properly honoured. Harry Murray V.C. is one of whom it can be said: he is an Australian mythological hero incarnate.

The Anzac Legend

This work is an exploration of some of the mythological elements that have been transplanted into the Australian collective unconscious from its European heritage. These unconscious forces have been tentatively expressed in the Anzac Legend. It remains to be seen whether the likes of Harry Murray V.C. can catalyse legend into myth.

Today the word 'myth' is used as a synonym for 'fable', 'fiction' or 'illusion'. On the other hand, ethnologists and theologians have always understood it as a 'true story', 'a primordial revelation', or 'an exemplary model'. It is in this latter sense that it is being used.

**Freely paraphrased from Chapter 1
of *Myth and Reality* by Mircea
Eliade.**

CHAPTER 1 MYTHOLOGICAL INFLUENCES ON AUSTRALIA

I THE NATURE OF MYTHS

Mythos and Historia

Western civilisation, as it exists today, has succeeded in the process of the desacralisation of the religious world of ancient time. This process has been assisted by the triumph of the book over the oral tradition. Once there was a living experience of entering into the deeds of the gods and heroes. Today such an enlivening experience can only be achieved second-hand through the written word or its latest screen adaptation. This marks the triumph of Historia over Mythos.

Myths as Cultural Constructs

Myths cannot be manufactured by the creative thinking of an individual. Myths are not stories made-up for entertainment nor are they tall stories invented for the inspiration of children. They are complex, CULTURAL CONSTRUCTS.

Myths are not to be confused with 'make-believe' or fairy tales. They may spring from history but, if they do, they inevitably become transformed into legends. A great number of myths are stories associated with the gods and their battles with the demiurges or with rivalries between each other. Most cultures have their own myth of creation and their own sacred history which relates the feats of heroes and the deeds of the ancestors. These mythologies are sometimes thought to apply only to primitive cultures but that is a mistaken view. Creation myths appear in all cultures though, to be sure, they may be more transparent in primordial or ancient societies. Myths may owe their origins to the spoken word but they also appear in literate societies in the guise of metaphor. The classicist E.R. Dodds proposed the following definition of myth:

'As the dream is to the individual so the myth is to the culture.'

For followers of Carl Jung they arise not from an individual unconscious but from a 'COLLECTIVE UNCONSCIOUS'.

Myths Provide Exemplary Models

The great cultural anthropologist, Mircea Eliade, explains:

'Myth narrates a sacred history; it relates an event that took place in primordial Time, the fabled times of the 'beginnings' ... Myth is always an account of a 'creation' ... by supernatural beings... and it becomes the exemplary model for all significant human activities, such as diet or marriage, work or education, art or wisdom.'

(see 'Myth and Reality', Chapter 1. The Structure of Myths).

The Mythological Diet of Modern Australians

As a relatively recent nation, Australia has not adopted the mythological framework of its Aboriginal inhabitants. Rather, it has transplanted the fading memories of the cultural myths of old Europe, Asia Minor and the "Semitic world. In more recent times these dwindling resources have been supplemented by tid-bits from Indian and Asian Sources. Australia, as a political identity has a culture which is almost entirely derivative. While the Finns have their Kalevala, which tells of the deeds of Väinämöien, and the English have their Arthurian legends, Australia is yet to find her gods and heroes. Even the Irish migrants to Australia cannot recount the deeds of the feminine deity variously known as Aru, Danu or Caillech Bhéarra. According to Peter Connor: '*she underlines the central motif of Irish mythology of the cycle of life, death and renewal (birth)*'. She is both hag and beauty, mother and virgin, benevolent and destructive'. While the mythology of the Christian religion has struggled tenaciously to provide nourishment, even it has been unable to survive in the cultural 'desert' of the emerging Australia.

II

Pre-Christian Mythological Influences on Australian Culture

Christianity As A Filter of Mythological Influences

Christianity, in spite of its diminishing influence, has conveyed remnants of older cultures to the Great Southland. These remnants, it is true, have been modified and processed by Christianity. In some instances, the myths have been so misrepresented, that they are barely recognisable. A sample of these pre-Christian influences would have to include:

1. The Babylonian Culture

The early Sumerian-Babylonian-Assyrian cultures were a source of great influence on the later Greek and Roman cultures. These Mesopotamian societies were, in turn, influenced by Indian and Persian thought. A common and pervasive strand in this thought was the practice of astrology. According to their astral 'science' man's destiny was determined by the stars. These cultures also espoused a range of divinatory practices by means of which they sought to predict the future and through which they sought to harness the unexplained caprice of the gods. They sought, in effect, a system that would outsmart the gods. This approach to fate and destiny may be contrasted with the attitude of resignation and acceptance adopted by Taoism and the observance of law adopted by the Hebraic and Islamic religions.

2. The Egyptian Culture

The influence of the Egyptian culture on Christianity is not always as visible as the Egyptian stele which stands in St. Peter's Square, Rome. It is, nevertheless, present in many of the doctrines absorbed into the catechism of Christian belief. These include, foremostly, the concept of monotheism, and the archetypal Osiris myth. The descent of Horus and his birth, death,

resurrection and ascension provided a classical messianic model for Christianity.

3. The Ancient Persian Culture

The Persian culture through the teachings of the prophet Zarathustra (1400-1200 B.C.E.) can be held responsible for a number of teachings that have ultimately shaped the cosmology of Christianity.

Zoroastrianism understood life as a struggle between good and evil which was personified in the contest between Ahura Mazdao and Angra Mainyu (Ahriman). The world was created by Ahura Mazdao through his Holy Spirit, Spenta Mainyu, and six Holy Immortals. While Ahura Mazdao is transcendent he can be immanent in his special creation – man, through the Holy Spirit. The task of man is to bring about the salvation of the world through virtuous living. The ultimate victory will be accomplished by the World Saviour, the Saoshyant. He is to be born from the seed of a prophet, miraculously preserved within a lake, and a virgin mother. Devout Zoroastrians are guarded by a yazata or guardian angel who protects them from the menace of the evil devas.

4. The Later Persian Culture

The later Persian culture also bequeathed the doctrines associated with Mithras to Christianity. Freke and Gandy state:

‘Over a period of 350 years Mithraism developed from a little-known cult into the dominant religion of the Roman Empire, until at the end of the second century CE it was adopted by the emperor Commodus.’

and

‘Just 17 years before Christianity became the state religion, another godman who was miraculously born on the 25 December and whose devotees also celebrated a symbolic meal of bread and wine declared ‘Protector of the Empire’ – the Persian Saviour Mithras’.

(see *‘The Jesus Mysteries’*, pg. 283).

It is readily accepted that Mithraic practices also included baptism, a belief in immortality, a saviour god who died, a resurrection, a last judgement and a heaven and hell.

5. Judaism

The influence of Judaism on Christianity and its mythology has been extensive. Christianity claims to be a fulfilment and a new expression of Judaism. Jesus, himself, was a Jew, Judaism’s influence on Christianity was probably greater than that of Babylon, Egypt and Persia put together. In Chapters 3 and 4 the focus will be on the contributions of Greece and Rome.

These two cultures also had a shaping influence on the underlying Christian mythology.

One of the most pervasive concepts that Judaism bequeathed to Christianity (and Islam) was the idea of 'a chosen race':

'But ye are a CHOSEN GENERATION, a royal priesthood, a holy nation, a peculiar people'
(1 Peter 2:9)

Individual destinies became subsumed in terms of racial and national membership.

The concept of an 'elect' begins, for Judaism, with the 'Abrahamic Covenant'.

'And I will establish my covenant between me and thee and thy seed after thee and thy seed in their generations for an everlasting covenant, to be a God unto thee, and to thy seed after thee. And I will give unto thee and to thy seed after thee, the land wherein thou art a stranger, all the land of Canaan, for an everlasting possession; and I will be their God.'
(Gen. 17:7-8)

To the concept of 'the Elect' Judaism coupled the concept of 'the Law'. Jehovah would only fulfil his obligations of the covenant if the people were obedient to the laws of the covenant. These laws were the ones written (Torah) and the oral commentaries (the Talmud). Thus the individual's destiny (blessings) was predicated on obedience to law and not the caprice of a god or dame fortune.

The ancient Greeks invoked the working of The Fates, 'Moirae' in Greek, who, according to Plato, combined to allot each person a destiny. Clotho, the Spinner spun the thread of life; Lachesis, the Diposer of Lots, assigned to each man his destiny while Atropos, she who could not be turned, carried 'the abhorred shears' cut the thread of longevity.

See Ch. XL, *The Rewards of Justice after Death, The Myth of Er*, in *The Republic of Plato*, Cornford Edition, Oxford Press.

CHAPTER 2 THE INFLUENCE OF GREEK THOUGHT ON AUSTRALIA

In Chapter 2 I sketched some of the hidden influences of Babylon, Egypt, Persia and the religion of Judaism on the Christian religion. In this chapter and Chapter 4, the influence of Greek and Roman mythological elements will be added to these.

I TWO STREAMS OF GREEK THOUGHT INTO EUROPE

The New Testament of Christianity was written in a vernacular Greek language known as 'Koine'. However, apart from its influence on early Christian thought, the wider Greek culture has also had a profound influence on Western civilisation. This has been through its literature, its mythology, its technology and its philosophy. Hermann Popplebaum advances the theory that the influence of Greek thought came to Middle Europe via two streams. The first stream commenced in Ancient India, then flowed through Ancient Persia to Egypt after which it flowed on to Greece and Rome. The second stream commenced in Arabia and picked up the Greek culture in Alexandrian Egypt and carried it to Middle Europe via North Africa and Spain. (See 'The Battle for a New Consciousness'). Popplebaum calls this second stream 'Arabism'. These two streams converged during the sixteenth century and nourished the European renaissance.

Greek Gods

The Greeks gave the Western world access to a knowledge of humanised gods and a range of semi-Gods or heroes who could descend into humanity or, conversely, challenge or defy the gods as humans.

The Titans

The Greeks, according to Edith Hamilton, did not believe the gods created the universe. The gods were created by the universe. Earth and Sky, or **Gaea** and **Uranus**, were the original parents. They gave birth to the first order of gods known as the Titans. The Titans included: **Chronos** whose son Zeus seized power; **Ocean** and his wife **Tethys**; **Hyperion**, the father of the sun, the moon and the dawn; **Mnemosyne** which is memory; **Themis** or Justice and **Iapetus** son of Ocean and Tethys. Iapetus is important because of his son **Atlas**, who was the bearer of the world, and **Prometheus**, who was the saviour of mankind.

The Twelve Olympian Gods

The second order of gods were known as the Twelve Olympians. They comprised the divine family and were:

1. Zeus (Jupiter), the Chief.
2. Poseidon (Neptune), brother of Zeus.
3. Hades (Pluto), brother of Zeus.
4. Hestia (Vesta), sister of Zeus.

5. Hera (Juno), Zeus's wife.
6. Ares (Mars), son of Zeus/Hera.
7. Athena (Minerva), daughter of Zeus alone.
8. Phoebus Apollo, son of Zeus and Leto
9. Aphrodite (Venus)
10. Hermes (Mercury)
11. Artemis (Diana), twin sister of Apollo
12. Hephaestus (Vulcan)

According to Greek mythology Zeus was more powerful than the other gods, but he could be opposed and deceived. Sometimes the mysterious power, Fate, is spoken of as stronger than he.

The Earliest Heroes

The earliest heroes include such heroic personages as Prometheus, Perseus, Theseus, Hercules and the heroine Atalanta.

Prometheus was one of the Titans and his very name means 'forethought'. One creation story credits him with the creation of mankind (but not woman). Zeus was tricked by Prometheus and sought revenge by creating Pandora and punishing Prometheus. Zeus had his servants Force and Violence seize Prometheus and chain him to a rock in the Caucasus where he was to be tortured until such time as he revealed a secret that only he (Prometheus) knew. Prometheus endured the suffering but never revealed the secret. Prometheus is also known to have stolen fire for the benefit of mankind.

The Later Heroes

The stories associated with the Trojan War, involve such heroic characters as Hector, Ajax, Achilles, Agamemnon, Odysseus and Aeneas.

Sources of Greek Mythology

Much of the knowledge of hero myths comes from the great Athenian playwrights. **Aeschylus** wrote of the murder of Agamemnon and of the seven against Thebes; **Sophocles** of Antigone, Electra and King Oedipus and **Euripides** of Alcestis, Heracles and Jason's sorceress wife Medea. Oddly enough, the story of the Greek hero Aeneas is told by the Roman poet Virgil, in the great Latin poem, *The Aeneid*.

II THE TENSION BETWEEN MYTHOS AND LOGOS

Although Greek thought moved from mythology to philosophy and sought a more rational explanation for events, it never completely exchanged 'mythos' for 'logos'. Indeed, Plato's 'Republic' concludes with an account of the Myth of Er which recounts the doctrine of the fates.

Destiny and Fate

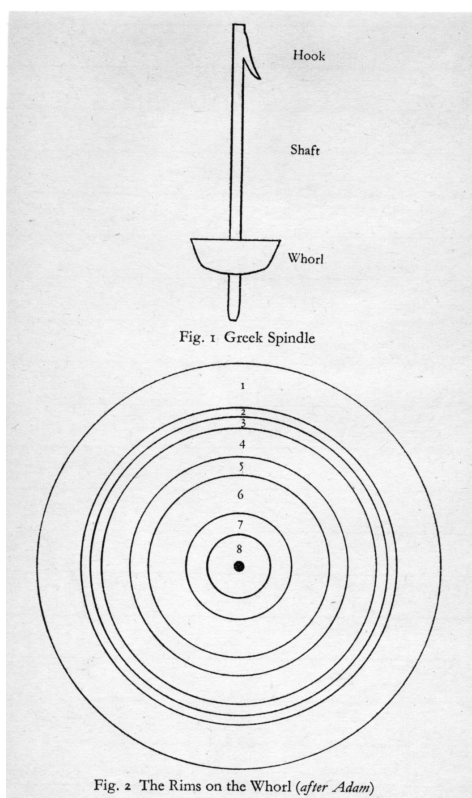
It is said that 'a person fulfils his destiny or awaits his fate'. This expression implies that the content of 'destiny' is dependent on the activity of the individual, while 'fate' is independent of what the individual may do. Destiny depends on choice whereas fate is inevitable. Since there can be no choice without freedom we may conclude that destiny and freedom are linked and that freedom is a pre-requisite for destiny. Fate, on the other hand is ultimately subject to necessity. It has been said that everyone has a fate but only special people have a destiny.

Plato's Myth of Er

The myth of Er is explained by Plato in the 40th Chapter of '*The Republic*'. The myth seeks to summarise the fate of the soul before birth and after death. There are several elements and personae to and within the myth.

Elements of the 'Wheel of Fortune'

- a spindle or orrery, has a hook, a shaft, a whorl.



(see P. 405, Lee's *Translation of Plato's Republic*).

Spindle

The **Spindle** is a tapered rod which serves as an axis to form and twist yarn. In cosmological terms the spindle is the 'axis mundi' which is spun on the 'omphalos' or cosmic navel of the universe (cf. Plato's 'throne' or 'lap of necessity').

Hook

'The spindle shaft has a **Hook** by which it is suspended from the thread which it is spinning; and so we may suppose the axis to be in some way fastened to the heaven which spins round with it.' (p. 404, Lee).

Shaft

The **Shaft** of the spindle may be taken to represent 'a shaft of light running through earth and heaven like a pillar, in colour most nearly resembling a rainbow, only brighter and clearer' (p. 396, Lee). It is a 'tie-rod' of heaven.

Whorl

The solid hemi-spherical **Whorl**, or primitive orrery, consists of eight hollow concentric hemispheres, fitted into one another 'like a nest of bowls'. It is capable of moving separately. It is as if the upper halves of eight concentric spheres have been cut away so the internal 'work(ing)s' might be seen.

The rims represent the Equator of the fixed stars, and inside that, the orbits of the seven planets.

Plato's picture of the universe is geocentric with the earth on the cosmic spindle:

1. The fixed stars are the outermost rim
2. Saturn
3. Jupiter
4. Mars (reddish)
5. Mercury
6. Venus
7. Sun
8. Moon

Notes

1. The orbits (concentric circles) are not only of diminishing diameters but there are differences in the gaps between the diminishing orbits.
2. The fixed stars move from East to West while the seven planets have a contrary motion from West to East along the Zodiac.
3. The movements of the planets differ in relation to the speed of their encirclement about the spindle:
 - the Moon orbits in a month
 - the Sun, Venus and Mercury orbit in a year
 - Mars, Jupiter and Saturn have an additional motion ('counter-revolution') which slows them down so that Mars takes two years to orbit, Jupiter about twelve years, and Saturn takes nearly thirty years.
 - *'The Earth at the centre rotates daily on its axis so as to EXACTLY COUNTERACT the daily rotation in the opposite*

sense of the whole universe, WITH THE RESULT THAT THE EARTH IS AT REST IN ABSOLUTE SPACE.' (p. 341 Cornford).

The Personnae

The Personnae in Plato's Myth of Er include the Sirens; the two great cosmic forces: Reason (Nous) and Necessity (Ananke); and the Fates or daughters of Necessity (Lachesis, Clotho and Atropos).

The Eight Sirens

A Siren stands on each of the planetary orbits and utters a note of constant pitch so that the eight notes together make up 'the concords of a single scale' (p. 346, Cornford), i.e. 'harmonia' which represents the Pythagorean 'music of the spheres'.

Reason (Nous) and Necessity (Ananke)

Many Greek myths depict the struggle between Reason and Necessity. In this myth only Necessity is openly alluded to. Her Greek name, Ananke, means 'one who constricts or strangles'.

The Three Fates

The three fates are daughters of Necessity (Ananke):

1. **Clotho** (Klotho) or 'she who spins'. Clotho sings of things 'present'.
2. **Lachesis** or 'she who allots'. Lachesis sings to the siren's music of things 'past'.
3. **Atropos** 'fixes' the web of destiny and so determines the 'future'.

The Guardian Angel or Individual Daemon

After each pre-existent soul chooses 'a lot' (Kleros), Lachesis then allots a Guardian Angel (a daemon or genius) and leads the soul to Clotho.

'Clotho takes hold of the outermost rim of the spindle and helps to turn it. Atropos turns the inner rims with her left hand, while Lachesis takes inner and outer rims with left and right hand alternatively' (p. 397, H.D.P. Lee's translation of the *Republic*).

After this process each soul is brought before the throne of Necessity where it waits until all the others are received. Afterwards all the souls proceed to the Plain of Lethe. Because of the heat, each soul developed an insatiable thirst. This compelled them to drink from the River of Forgetfulness. As each man drank he forgot everything.

‘Comparative religion studies reveal that almost every traditional faith the world over rests on a central history of a heavenly king who goes down into a dark lower world, suffering, dying, and rising again before returning to his native upper world. Acting out in a moving, multi-faceted dramatic ritual, the story tells how this king/god wins a victory over his enemies, has a triumphant procession, and is enthroned on high. Comparative religion scholars have made lists of thirty to fifty such avatars or saviours including Osiris, Horus, Krishna, Bacchus, Orpheus, Hermes, Balder, Adonis, Hercules, Attis, Mithras and so on.’

(P. 37, *The Pagan Christ*, by Tom Harpur)

CHAPTER 3 EARLY ROMAN, CHRISTIAN AND MUSLIM INFLUENCES ON THE FORMATION OF AN AUSTRALIAN MYTHOLOGY

I ROMAN INFLUENCES

Mithras and Isis

The Romans were not particularly original in their religious belief system. Roman gods were often Greek gods in disguise. The Persian god of light, Mithras, was widely venerated by Roman soldiers and the Egyptian mother-goddess, Isis, had many followers. The Romans gave the west the notion of 'blind fortune' as well as the pronouncements of the Sybylline oracles and the soothsayers. The powers of divination, whether of augury, oracle or haruspicy can be traced back to the Romans.

Deification of Rulers

The Romans, like the Egyptians, deified their rulers. When the Romans proclaimed Julius Caesar a god on 1 January 42 B.C. it became a logical necessity that Octavius be 'divi filius' or son of a divine one. Virgil, the poet, had little difficulty in assigning both Julius and Octavius a mythological genealogy and it only took two years for Octavius to be given the title of 'Augustus'. John Dominic Crossin says of Octavius:

*'He was now **Augustus**, a title poised with remarkable ambiguity between humanity and divinity. He was also **Princeps**, a title poised with equal ambiguity between Kingship and citizenship.'*

(P. 4, *Jesus – A Revolutionary Biography*).

With his deification after death, Octavian became '*divine, not only by ancestry or adoption, but in his own right*' (p. 4, *ibid*). This process paved the way for the Romans to adopt the concept of the God-King into the political and religious organisation of their state.

The Mystery Centres

Orpheus was a legendary prophet of Dionysus. Along with the mysteries of Demeter at Eleusis, the secret rituals of Dionysus, Isis and Mithras, were a number of Gnostic mystery centres. With their initiatory rites they prepared candidates for admission into the company of the gods and for admission into the after-world. The Roman world had Egyptian and Greek mystery centres as well as their local ones. The Egyptian Goddess Isis and the dying and resurrecting Godman were given the names of Persephone and Dionysus in Greece. The same male and female deities were known as Aphrodite and Adonis in Syria. In Asia Minor they were known as Cybele and Attis, in Mesopotamia as Ishtar and Marduk, in Persia as the Magna Mater and Mithras, in the area around Judea as Asherah and Baal. The Pagan Gnostics were aware that all these different Goddesses and Godmen were essentially two universal mythic archetypes. (see p. 18 '*Jesus and the Goddess*').

The Romans used the term 'Great Mother' to denote the Goddess and they often used the term 'Osiris – Dionysius' to denote the Godman.

The Occult

Roman citizens had complete access to the irrational world. They knew how to consult their oracles and all the skills of augury were available to them. These included hepatoscopy (examining the livers of sacrificed beasts) and oleography (judging the configurations of oil poured into water) and so on. The arts and sciences of astrology and the meaning of meteorological phenomena were dispensed by consultants. The flight of birds and the behaviour of animals were assigned meaning as, indeed, was the formation of clouds. The Roman world also had its quota of sorcerers, soothsayers and exorcists. Dream analysis, spells and charms and the arts of divination abounded in the Ancient Roman World.

II CHRISTIAN INFLUENCES

Early Christianity

Although the gospels were actually compiled after some of the Pauline and Petrine epistles they portray a Jesus living in a world familiar to the Romans. This world included a belief in demon possession, exorcism, apparitions, miracles and a heaven inhabited by angels and a hell of torment. Jesus, like Orpheus and Aeneas, visited the underworld in Spirit and

*'preached unto the spirits in prison, which sometimes were disobedient, when once the long-suffering of God waited in the days of Noah'.
(1 Peter 3:19-20).*

Later Christian Doctrine

Although the early Christian community were believers in dreams and the power of sorcery, they began to accept doctrines which had a more rational basis to them. Some of these doctrines were derived from Judaic concepts of atonement and salvation but others touched on questions of destiny which were more akin to the pre-occupations of the Greeks and the Romans.

Destiny With A Christian Flavour

Christianity incorporated the 'doctrine of the elect' but stripped it of its racial and national overtones. However, it did introduce the concepts of foreknowledge, foreordination and predestination into the lexicon of 'destiny'.

*'Peter, an apostle of Jesus Christ, **Elect according to the foreknowledge of God the Father...**'
(1, Peter 1:1-2)*

Also

*'Who (Jesus the Christ) verily was **foreordained** before the foundation of the world..'*

(1, Peter 1:20)

And

*'For whom he did **foreknow**, he also did **predestinate** to be conformed to the image of his Son, that he might be the firstborn among many brethren. Moreover whom he did **predestinate**, them he also **called**: and whom he **called** he also **justified**: and whom he **justified**, them he also **glorified**.'*

(Rom 8:29-30)

Thus, Pauline thought links foreknowledge, pre-destination, with calling, justification and glorification. John Calvin and John Knox were to make much out of these verses of Paul to the Romans!

Battleground of Cosmic Forces

Saint Paul also characterised the earthly sphere as a battleground for the interaction of cosmic powers:

'For we wrestle not against flesh and blood, but against principalities, against powers, against the rulers of darkness of this world, against spiritual wickedness in high places.'

(Eph 6:12).

The Christian Warrior

The true Christian could do battle with these powers by dressing in the 'whole armour of God'. Once armed, the Christian warrior had the assurance

'that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God, which is in Christ Jesus our Lord.'

(Rom 8:38-39)

Thus the fate of the true Christian was ultimately secured whatever the vicissitudes of life.

III ISLAM AND KISMET

The Islamic faith traces its spiritual inheritance back to Abraham through the Egyptian handmaiden of Sarai, Hagar. Their son, Ishmael, is highly regarded by Muslims as being a progenitor of an elect people (Surah 38:49). Islam is essentially an Arab religion but its great commitment to justice has broken down this narrow racism and nationalism. Islam teaches that there is 'a book of destiny' (Surah 17:58). They have a saying, 'it is written' and through the repetition of this phrase

they are regarded as fatalists. They believe in 'Kismet' which is an expression for 'the will of Allah'.

'Reviewing with unprejudiced eye the religious traditions of mankind, one becomes very soon aware of certain mythic motifs that are common to all, though differently understood and developed in the differing traditions: ideas, for example, of a life beyond death, or of malevolent and protective spirits. Adolf Bastian (1826-1905), a medical man, world traveller, and leading ethnologist of the last century, for whom the chair in anthropology at the University of Berlin was established, termed these recurrent themes and features "elementary ideas", *Elementargedanken*, designating as "ethnic" or "folk ideas", *Völkergedanken*, the differing manners of their representation, interpretation, and application in the arts and customs, mythologies and theologies, of the peoples of this single planet.'

See Chapter I, p. 11 '*The Inner Reaches of Outer Space*', Joseph Campbell

CHAPTER 4 THE STRUCTURE OF MYTHS

I FIVE THEORISTS

Peter Connor outlines the universality of the biographies of heroes in his book, *'Beyond the Mist'*. In doing so he draws on the analyses of common motifs and themes provided by J.G. Von Hahn, the psychoanalyst Otto Rank, the English scholar Lord Raglan, the cultural anthropologist Joseph Campbell and the mythologist Jan de Vries.

J.G. Von Hahn

J.G. Von Hahn was, from the point of view of research, one of the earliest of modern researchers of mythology. He wrote his thesis in 1876. His analysis was based on the biographies of fourteen Greek heroes. He identified a pattern which he termed 'Aryan Expulsion and Return Formula'. Alfred Nutt applied Von Hahn's proposed model to an analysis of Celtic heroes in 1881.

Otto Rank

'In Quest of the Hero' by the psychoanalyst Otto Rank was also based on an analysis of biographies. Rank's fifteen biographies included Moses and Christ, and he proposed a pattern of characteristic features that could be identified in heroes from different cultures. The birth of the hero was usually accompanied by signs. The mother may have been barren or a virgin. There was often a prophetic dream or an angelic visitation. There was often an attempt to kill the baby at birth. The hero, as a babe, was often rescued by an animal and reared by substitute parents of lowly station. As the hero comes to manhood he takes revenge on his father and through an act of valour rescues his people from the clutches of an oppressor.

Such a thumbnail sketch dovetailed into the Oedipal complex theory of Freud but was probably too self-serving to apply to all heroic stories.

Lord Raglan

In his book *'The Hero'*, Lord Raglan (1936) 'initially studied the Oedipus myth and was struck by the similarity of many of the incidents in the story to the stories of the Greek hero Theseus and the Roman Romulus.' Raglan not only examined twelve traditional Greek heroes, he also examined the biographies of Joseph, Moses and Elijah and heroes from Javanese, Egyptian, Northern European and Celtic literature. He isolated twenty-two incidents that were most typical in the life of a hero. He grouped these incidents into three clusters:

- i) those concerned with birth;
- ii) those concerned with accession to the throne;
- (iii) those concerned with death.

Joseph Campbell

Otto Rank delineated common mythic elements in the lives of young heroes while Joseph Campbell characterised them by the stages of their heroic journey through life. Campbell's hero responds to a call to adventure and has a magic aid to assist him in his journey. The hero enters a region of supernatural wonder and defeats a monster and returns as a conquering hero. Campbell also analyses various sub-themes but, unlike Raglan, 'death' is not part of Campbell's model. When the hero returns he has a new vision of reality. Campbell also distinguishes between the typical Occidental hero and the typical Oriental hero. The Occidental hero has personality and is subject to tragedy. The Oriental hero is a representative of an impersonal law and overcomes death by reincarnating.

Jan de Vries (Myth, Saga, Fairy Tale)

Jan de Vries began his studies in mythology by analysing fairy tale heroes. He found parallels in the myths. The basic structure of the myth, for de Vries, was the eternal cycle of birth, life, death and renewal. The hero re-enacted the primordial acts of the gods and conquered the threat of chaos and disorder. De Vries delineated ten developmental stages in the biography of typical warrior heroes:

1. The begetting of the hero.
2. The birth of the hero.
3. The youth of the hero is threatened.
4. Unusual rearing.
5. Acquisition of invulnerability.
6. Fight with a dragon or monster.
7. The wooing of a maiden.
8. An expedition to the underworld.
9. The transition from banishment to victory over enemies.
10. The death of the hero.

II

HISTORY, LEGEND, MYTH

'The Beatification of Pattimura'

The processes involved in transforming history into legend and legend into myth can be illustrated in the adulation by the Indonesian Ambonese of **Pattimura**. From the moment of arrival to Ambon Island the tourist is made aware of the local hero, Pattimura. The airport is named after him and the main street of Ambon City is **Jalan Raya Pattimura**. The grounds of the government administrative buildings contains an imposing and heroic looking statue of Pattimura and the visitor is not surprised to discover that the island's university is also named in his honour. Two **Pattimura Museums** may be found on the nearby Saparua Island in Haria village. The first 'museum' is an exceedingly modest home. It contains little more than Pattimura's uniform but the visitor is still required to sign the visitor's book with an almost reverential awe. The story of Pattimura's deeds is depicted in a series of dioramas in a purpose-built central museum. This museum is not far from Fort Duurstede where Pattimura performed his 'heroic' deeds.

The Historical Pattimura

The historical 'Pattimura' was, in fact, a person with the name Thomas Matulesy. He had been a sergeant-major in the British Army during the period of the Napoleonic wars when Britain took over the administration of the Moluccas. With the aid of one thousand alfuos (natives of Ceram) he temporarily captured the Dutch held Fort Duurstede on Saparua. He executed all the occupants of the fort except the President's baby son. The small child was given into the custody of Salmon Patih of Negeri Thouw. It was this act of compassion and generosity which earned him the honorific '**Pattimura**' which means 'generous hearted one'.

Pattimura's Death

Fort Duurstede was captured on the 16th May 1817 by Pattimura but only held until the 3rd August 1817 when it was recaptured by the Dutch under the leadership of Overste de Groot and Lt. Ellinghuizen. The **monument to Pattimura** in Ambon City was erected on the spot where he was executed by hanging from the gallows. He bid his executioners farewell with the parting words: 'Have a pleasant stay gentlemen'.

Pattimura As Heroic Exemplar

This story has all the elements of a modern myth in the making. Thomas Matulesy is an obscure native who performs an heroic deed in 'rescuing' his people and through a 'godly' act of compassion is raised to the moral level of the gods. He seals his deeds with his death in a last act of defiance and his people begin the process of commemoration of his life. These celebrations commence on the 14 May on Saparua Island and culminate the next day in Ambon. It is not that Pattimura's deeds rank alongside those of Hercules but rather this community had a need to attribute to him the virtues that were unexpressed in their lives. Myths require heroes but these heroes are required to embody the repressed aspirations of their fellow countrymen.

'Although the life of archaic man takes place in time, it does not bear the burden of time, does not record time's irreversibility ... Like the mystic, like the religious man in general, the primitive lives in a continual present. It is in this sense that the religious man may be said to be a 'primitive'; he repeats the gestures of another and, through this repetition lives in AN ATEMPORAL PRESENT.'

P. 86, '*The Myth of the Eternal Return*' by Mircea Eliade

CHAPTER 5 THE NATURE OF HEROES

I THE HEROIC AGE

Gold, Silver, Bronze and Iron Ages

Hesiod, a near contemporary of Homer, divided the epochs into four metallic ages. The Golden Age was a period when the gods ruled and there were no women. Afterwards the purity of the ages declined. The Silver Age was succeeded by the Bronze Age. The pattern was one of progressive decline. Hesiod disturbed the pattern by inserting an additional race – that of The Heroes – between the ages of bronze and iron.

The Heroic Age

The heroic sagas are all set over a period of a hundred years or so, near the end of the Bronze Age. This was at a time when Indo-Europeans from the north were conquering Greece and the Minoan civilisation was at its height.

War Heroes in the Bronze Age

The new society's militarism had its roots in profound changes in combat technology. The bronze of which swords, shields and armour were now made, was a rare and expensive commodity that only a wealthy elite could afford.

Iron and the Democratisation of Heroism

Iron democratised the battlefield. When whole ranks and battalions of soldiers could be provided with metal armour and weapons, the warrior elite lost much of its intrinsic advantage. Battles would be won through discipline, training and comradeship, not through the individual prowess of the super-warriors.

Heroes and Divine Guidance

For all their bravery and strength, the heroes of Greek myth were still in need of the god's help. The gods often gave the hero a weapon or other object with magical properties. This enabled the hero to overcome the seemingly insuperable obstacles or unbeatable opponents that came his way.

Leonidas

The Defence of the pass of Thermopylae in 480 B.C. by the Spartan commander Leonidas is regarded as one of the most heroic acts in history. He volunteered to fight. The odds were insuperable – 300 men fought against 100,000 Persians.

The Birth of a Hero

The birth of a hero is characterised by unusual features. The birth may have been prophesied and angelic visitations to the parents form a prelude to the actual birth. The mother of the hero may be a disgraced princess or a woman from an ostracised royal line. At the birth an attempt may be made on the life of the new born child. This threat may result in the child being abandoned and reared by an animal or by humble wood folk. The child may be put in a cradle of reeds and floated downstream to be fortuitously rescued by a bathing courtesan.

Attribution of Significance

Whatever tale is used to embroider the birth of the hero its telling is meant to imply that a hidden significance has to be attached to it. The determination of this significance leads, inevitably, to an examination of such metaphysical concepts as destiny and fate, freedom and necessity, chance and causality. The tale of the hero's birth is, in the final analysis, a pictorial representation of the struggle between these metaphysical ideas!

II TYPES OF HEROES

Classical Heroes

In pre-literate cultures of the western world, the names of Jason, Ulysses, Sinbad, Hercules and Theseus were told in narration, in bardic song or drama or depicted in mural or mosaics. If there were tales of romance then the stories would be about Dido and Aeneas or Orpheus and Eurydice, or Tristan and Isolde or Arthur and Guenevere. Later, in Shakespeare's plays, the stories of Troilus and Cressida, Anthony and Cleopatra and Romeo and Juliet were enacted on the stage to countless audiences. In more recent times, historical personages such as Napoleon and Josephine or Lord Nelson and Lady Hamilton have provided subject matter for literary exploitation.

Modern Heroes

Every age not only produces its own heroes but desperately needs them. This is the view of the distinguished Psychoanalyst Rollo May. He declares:

'The discovery of heroism is central in the regaining of our myths and the arising of new myths that will suffice to inspire us to go beyond the cocaine, the heroin, the depressions, and the suicides, through the inspiration of myths that lift us above a purely mundane existence.'

(p. 58, *The Cry For Myth*, by Rollo May).

In the western world, only a few sensitive individuals can readily identify with a Gandhi, a Schweitzer, a Mother Teresa, a Martin Luther King or a Nelson Mandela. These larger-than-life figures enable the on-looker to forge his own myth through the process of identification. However, not all westerners can successfully relate to such

heroic models. In fact, the vast majority of young people seek more popular heroes than these five.

The Western World's Commercialisation of Heroism

The traditional concept of a hero was once that of a warrior. In modern western cultures the warrior-hero has to take his place alongside the sporting hero, the film star, the pop idol and the holder of a Guinness-Book record. He may also have to share the limelight with anti-heroes such as Robin Hood, Butch Cassidy or Ned Kelly. Western culture with its crass commercialism also markets 'fake' or pre-packaged heroes such as John F. Kennedy, Richard Nixon and William J. Clinton.

Fake Heroes

Hollywood film stars are also marketed to the public. Some are given heroic qualities and become known as action heroes. These include stars such as John Wayne, Jean-Claude Van Damme, Arnold Swartzenegger, Mel Gibson and so on. Some film stars are marketed as flawed heroes. Such stars as Jack Nicholson and Gene Hackman fall into this category. Other stars are marketed as anti-heroes. Marlon Brando, Edward G. Robinson and Al Pacino are of this ilk. However, Hollywood also has an over-riding habit of choosing a star with unattractive real-life qualities and dressing them up in appealing roles. Rock Hudson, Cary Grant, Bing Crosby and Humphrey Bogart were usually given roles which hid their negative appeal in real-life. In film-making there is a passionate attempt to transform reality into an image and to confuse the image with the reality. Thus wife-beating cowards in real-life may be projected as heroes on the screen.

Pre-Packaged Heroes

It was no accident that Richard M. Nixon chose H.R. (Bob) Haldeman as his White house Chief of Staff. Haldeman had been a high-powered executive in the J. Walter Thompson advertising firm. Nixon knew that he had to be repackaged after his loss to John F. Kennedy and his failure to gain the governorship of California. Most presidential aspirants ensure that a biography of their 'heroic deeds' is written and issued just prior to an election. This was certainly true of John F. Kennedy. Timely biographies also appear in Australia just prior to general elections for the House of Representatives.

The Accidental Hero

Dustin Hoffman acted the part of an '**accidental hero**' in a film of that title. The accidental hero is entirely a product of circumstances and not of intention.

Anti-Heroes

Western society, for its own reason, makes provision for the '**anti-hero**'. He may be a Robin Hood type or a Ned Kelly or a Bonnie and Clyde or a Butch Cassidy and the Sundance Kid. In such cases he usually has a pronounced redeeming trait. On the other hand he may be a gangster like Dillinger or a Don Corleone Godfather figure whose redeeming trait is overshadowed by a powerful ruthfulness. Psychoanalysts

tell us that the anti-hero is part of everyman's psyche. He is, in Jungian terms, our 'shadow' or the dark, repressed compulsion of our animal nature. It is claimed that the anti-hero is a necessary for cultural health as is the hero.

The Warrior Hero

Once school children had a warrior-hero. He may have been a Douglas MacArthur, a John Glenn or an Oliver North. If he did not belong to the real world he might be a Superman, the Phantom or a Luke Skywalker. Very often, it is not easy to separate the real warrior-hero from the imagined one. Unfortunately for schoolchildren of Australia they do not have any real or imagined warrior heroes. Instead, they have sporting heroes, pop-stars or, maybe, Arnold Swartzenegger.

Heroism And The Emergence of Consciousness

Peter O'Connor describes the hero as a mortal who embodies the ideal qualities of the race. His task is to mediate between mortals and gods and, at the same time, he protects mere mortals from the caprice of the gods. In performing his heroic deeds, O'Connor says *'the hero is undertaking a symbolic journey for all mankind. The hero's journey, if understood at its deepest level, is a symbolic expression of the ego's struggle to separate itself from the vast abyss of the unconscious and the archetypal realm that symbolically we know as the great mother.'* (pps. 126-127, *Beyond the Mist*, by Peter O'Connor). The hero shows what all may become. He is at the vanguard of the human race.

The Hero as Exemplar

The hero does not say: 'look at me and do what I have done'. It is the on-looker who takes the initiative and discovers something in the hero that he feels compelled to emulate. Heroes do not speak but their deeds inspire. No one could accuse Harry Murray of being boastful.

'Halfway through Homer's great epic *The Odyssey*, the hero, Odysseus, finally makes his way back to his island Kingdom of Ithaca after an absence of twenty years. In that time he has endured all the horrors of the Trojan War and suffered great hardship on a protracted journey home... Yet he does not return in triumph or in a blaze of glory ... For time has passed and he has been all but forgotten by his people... The only creature to recognise him in his suit of rags is his old dog.'

**P. 7 '*Triumph of the Hero*',
Time-Life Books, 1998.**

HARRY MURRAY



FORGOTTEN HERO

CHAPTER 6 AUSTRALIAN HALL OF VALOUR

I THE INSCAPE OF HARRY MURRAY'S LIFE

The Meaning of 'Inscape'

The term 'Inscape' refers to the mythological journey of a person's life. Its pathway can only be perceived and deduced. It cannot be photographed although it can be painted. It can be imputed and attributed but it cannot be proven. It belongs to the world of allegory and imagination. Myths have to be apprehended. They transcend experience even though they seek to explain it. The concern of myth is with fate and destiny. As such, mythology has to examine the metaphysics of freedom and necessity, order and chance.

Freedom and Necessity

The western mind is conditioned to regard terms such as 'freedom' and 'necessity' as antithetical terms which are mutually exclusive. However, in the real world it can be readily demonstrated that a free act requires an indispensable amount of necessity. In order to be free to learn to play the piano rather than the violin both instruments must necessarily exist and it is necessary to master the fundamentals of the chosen instrument. Conversely, in the hum-drum world of necessity, the creative person can, through the exercise of freedom, discover new and interesting delights.

Order and Chance

Order or lawfulness is usually contrasted with disorder or chance. The notion of chance, however, can be understood as a continuum of randomness and probability. Order betokens predictability, whereas chance masquerades as luck. Clyde Slatyer once remarked about Harry Murray: 'he never once attributed anything to luck'.

Fate and Destiny

The concepts of 'fate' and 'destiny' have been alluded to in Chapter 3 but a few extra thoughts may now be added. We may say **'fate' is related to causality as 'destiny' is to teleology**'. If this is accepted as a truism it may be claimed that a person moves forward to his destiny whereas another person awaits his fate. An animal does not have an individual destiny but may acquire one vicariously.

In discussing these matters, Hermann Popplebaum observes:

'It is a general human law. Just here lies man's essence, distinguishing him from the beast, expressed in the fact of his resemblance to the events of his life ... What comes to meet him has indeed some of the features of the man it meets ... The higher an individual develops, the more does his destiny separate from the common one. (Destiny has the character of) 'never being quite finished.' (see pps. 148-149, *The Battle for a New Consciousness*).

The Cry For Myth

'*The Cry For Myth*' was the title of a book by the renowned psychotherapist Rollo May. He begins his book with the bold claim:

'As a practicing psychoanalyst I find that contemporary therapy is almost entirely concerned, when all is surveyed, with the problems of the individual's search for myths.'

May's thesis is that many of the problems facing western society such as drug dependency, alienation, suicide, cult espousal, and impersonalisation of relationships owe their origins to a breakdown in the power of old myths. In the words of T.S. Eliot, modern man lives in a mythological 'wasteland' and is desperately seeking to replace his non-relevant heroic models. If he cannot find a hero he will invent one. In America he may be an O.J. Simpson or an Indiana Jones or a Luke Skywalker. In Australia he may be the heavy metal singer, Jimmy Barnes, or the infamous Ned Kelly or Don Bradman, the cricketer. However, if a chosen hero proves to have feet of clay then the last state of the admirer is worse than the first.

Re-discovering Heroism

Rollo May also distinguishes between celebrities and heroes and draws attention to the strange adulation of fake heroes and anti-heroes. The rediscovery of heroism is, for May, necessary and vital for the forging of myths adequate to the needs of western society.

'Heroes carry our aspirations, our ideals, our hopes, our beliefs, for they are made of our myths. In the profound sense the hero is created by us as we identify with the deeds he or she performs. The hero is born collectively as our own myth.'

The Australian War Memorial

The Australian War Memorial is a funerary temple. It is a memorial to those who made the supreme sacrifice. Although it has a Hall of Valour there is no intention to glorify war or promote triumphalism or personal heroism. Indeed, it enshrines the principle that the dead have no rank or decorations. With the interment of the Unknown Soldier, Australia gave expression to its ennoblement of the common man. The War Memorial is not interested in promoting heroism. Indeed, it ennoble the deeds and sufferings of the ordinary soldier. This attitude has created a vacuum in the spiritual landscape of Australian mythology. Australia has no Hall of Fame for Warrior Heroes.

II WARRIOR PRINCE TO FORGOTTEN HERO

Defining Character

If 'personality' is defined as the sum of the cognitive, affective and will traits of an individual then 'character' may be defined as the **enduring** sub-sets of those traits which **individualise** a person. 'Character', according to this definition, is a second-order personality concept. It signifies behaviours which are based on values and these behaviours are predictable.

In Search Of Character And Calling

Of course, it is possible to define 'character' as an attribute of the 'soul' or 'psyche' but such an approach is not popular in academic circles. James Hillman, however, adopts such a 'non-academic' approach in his *'The Soul's Code – In Search Of Character And Calling'*. His starting point is Plato and the Myth of Er as outlined in the *'Republic'*:

'The soul of each of us is given a unique daemon before we were born, and it has selected an image or pattern that we live on earth.'

Ethos, Anthropoi, Daemon

Hillman attributes the words: 'Ethos, Anthropoi, Daemon' to Heraclites. It may be translated: 'Man's character is his Guardian Angel' or 'Character for man is destiny'.

Harry Murray As Warrior Prince

There is no argument that Harry Murray qualifies as one of Australia's greatest heroes. Unfortunately for his family and relatives, Australia does not accord warrior heroes the same recognition or status as its sporting heroes or its pop stars. Harry Murray's heroism as a warrior may be attributed to his training, his age and his professionalism. However, the central argument of this work is that men such as Harry Murray have something extra than these qualities. They are children of destiny. They stand between the gods and man.

Harry Murray as Forgotten Hero

When Harry Murray returned to Australia on the 19th December 1919 he was in the company of Lieutenant-General Sir John Monash and the AIF's long-serving overall commander, General Sir William Birdwood. The ship, the *'Ormonde'*, berthed at Freemantle, twelve days short of five years since the departure of the 4th Brigade from Albany. Franki and Slatyer describe the reception afforded to Murray:

'The 16th (battalion members) took charge of the motor car in which he (Murray) rode, shut off its engine, attached ropes and towed it through the streets. Then he was hoisted shoulder high and carried to the Fremantle Town Hall.'

(P. 150 *'Mad Harry'*).

This greeting was almost messianic. It, however, contrasts markedly with his slow, but continuous, lapse into obscurity.

Evaluating Harry Murray V.C.

Men such as Harry Murray transcend checklists and compel us to reflect on such spiritual issues as the nature of myths, the cultural status of heroes, the dimensions of 'character' and the difference between 'destiny' and 'fate'. A mere historical account of the fabulous deeds of this Australian war hero could never do justice to the cultural significance of his life. It is to be hoped that future generations of Australians will accord him the status he so richly deserves.

An Australian Hall of Valour

The present Hall of Valour sits rather uncomfortably within the Australian War Memorial complex. The AWM is essentially a memorial to the dead. That was its intended purpose and with the interment of the Unknown Soldier that intention was consummated. In death there is no distinction between rank or valour. Nor should there be. However, there are many servicemen who did not get killed and yet they served valorously. The AWM does not always acknowledge their heroic deeds. While the deeds and sacrifices of the common serviceman are worthy of honour this should not be at the expense of our warrior heroes.

It is about time that thought was given to honouring the deeds and sacrifices of the **uncommon** serviceman. The only fitting memorial to such persons is to take the Hall of Valour out of the War Memorial and erect a suitable building to honour Australia's Warrior heroes. When this is done our forgotten heroes will be properly honoured.

APPENDIX A

A Speculative Reconstruction of the Mythic Journey of Harry Murray V.C.

Year	Age		Degree	Stage
1880	0	BIRTH		
1885	5	EVANDALE		(OEDIPAL PERIOD)
1890	10	SCHOOL		
1895	15			
1900	20	LAUNCESTON	1	ENTERED APPRENTICE
1905	25	ARTILLERY		
1910	30	W.A. Courier Timber – Cutter	2	JOURNEYMAN
1915	35	FIRST WORLD WAR	15	KNIGHT OF THE SWORD (WARRIOR HERO)
1920	40	1ST MARRIAGE 1921	27	COMMANDER OF THE TEMPLE
1925	45	2ND MARRIAGE		(DESERT PLACES)
1930	50	'GLENLYON' 1928		
1935	55			
1940	60	SECOND WORLD WAR	28	KNIGHT OF THE SUN
1945	65			
1950	70			(FORGOTTEN HERO)
1955	75	CENTENARY C 1956	29	KNIGHT OF ST. ANDREW
1960	80			
1965	85	DEATH	30	GRAND ELECTED KNIGHT

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