

# PHILOSOPHY & THE INTEGRATION OF KNOWLEDGE

PHIL 3577H / Honors 3501H

Spring 2009

MF 2:00-3:15

ADM 312

**Dr. Seth Holtzman**

**office:** 308 Administration Bldg, Catawba College

**hours:** M: 11-12; T: 3-5; W: 11-12, 3-5; Th: 3-5; F: 11-12; & by appt.

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## **Course summary :**

This course explores intellectual interconnections among the various disciplines and thus among different bodies of knowledge. Our culture's thought often seems a hodge-podge of unconnected or barely connected beliefs, areas of thought, values, theories, and compartmentalized disciplines. The thesis of our course is that a culture in fact has a unity and an integrity, produced and governed by very general intellectual commitments.

Why is it that modern mathematics and modern music have moved in such similar directions? Why do some of the same theories prove influential in art and science? Why have modern dance and modern architecture incorporated similar ideas? What philosophical concepts and principles are woven throughout the culture? There are fascinating questions, tantalizing connections, that are rarely the province of our ordinary disciplinary study. Yet we can learn to engage in integrative thought, and it is extremely important to be able to think across disciplinary boundaries.

We will focus on our modern Western cultural landscape, and mostly on the 20th century, in order to discover these integrating ideas. Some of these ideas govern only a limited range of knowledge and of disciplines; others govern a wider range. Yet others govern the entire culture, and we will find that these ideas are philosophical ones. We will learn something about the role of philosophy in the culture. And we will try our hand at searching for integrating ideas.

This course tells one long intellectual story. Do not be misled by the seemingly disparate topics we will cover. You must keep in mind the story of the course as the semester goes on.

Class structure will include lecture, guided question-and-answer, and student presentation. There will also be slides, recorded and live music, film, and other means of presentation.

<b><u>Expected learning outcome</u></b>	<b><u>Means of Assessment</u></b>
<i>A successful student should be able to demonstrate:</i>	<i>by successfully completing:</i>
<b>Demonstrate an understanding of integrative thought</b>	Essays, midterm, film essay, analytical paper, final exam
<b>Demonstrate an awareness that there are ideas that integrate aspects of the culture</b>	Essays, midterm, film essay, analytical paper, final exam
<b>Demonstrate an awareness that there are philosophical ideas that integrate the entire culture</b>	Midterm, final exam
<b>Demonstrate an ability to connect abstract ideas</b>	Essays, midterm, film essay, analytical paper, final exam

## Requirements and grading:

**1)** Attendance is required; you cannot learn the course on your own. I will sometimes elicit your grasp of and response to the readings, lectures, and course. Your participation through questions and discussion is important, too. So, you need to be present, mentally active and prepared. Class participation can raise your final grade by up to 1/3 of a grade.

**2)** Short essays, usually half a page or a page long, listed in the schedule of readings. They help you grapple with the ideas and readings, often before we cover them, and will help me gauge how much you are understanding. You may work on readings with classmates; but for written assignments, separate and come to your own thoughts before any writing. Your lowest essay grade will not count. Late ones are not accepted; a missed one counts as "F". Together, they will count **20% of your grade**.

**3)** A take-home essay midterm, testing your grasp of the readings, issues, and problems covered. Handed out on Monday, March 16<sup>th</sup>; due at the start of class on Monday, March 23<sup>rd</sup>. **20% of your grade**

**4)** An out-of-class film (2 hours) that we watch as a group in April and discuss immediately afterwards. You will be graded on your oral contribution, including quality of insight, ability to connect ideas, ability to identify ideas in the film, as well as manner of oral presentation (clarity, use of reasons, audibility, critical but cooperative interaction with others, etc). **This oral component counts as another short essay grade.** Then you will write a 3-5 page paper about the film. **7% of your grade**

**5)** Using organized notes, you will give a oral presentation of at least 15 minutes to the class about some reading(s) that we will be doing; you and I will agree on which reading(s) for you to cover. It is your task to clarify for the class the ideas in the reading(s) and to point out their relevance to the overall course. Then you will motivate and lead a question-and-answer session. **8% of your grade**

**6)** A 10 page analytical paper on a topic you and I agree on. You might want to build this paper out of one or more of the short writing assignments. I will meet with you both to help you plan and rewrite it. The draft is Tuesday, April 14<sup>th</sup>, with an optional rewrite due on the last day of class. Late papers will have their grades lowered. **20% of your grade**

**7)** A comprehensive, essay, final exam testing your conceptual grasp of the course, not your memory of facts. Date: Tuesday, May 5<sup>th</sup>, 8:00-11:00am. Blue book required; write in pen. **25% of your grade.**

NOTE: This 3000-level Honors course in Humanities has minimal writing--giving you more time to read.  
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## **Criteria employed in evaluating written work:**

### Content

Writing should reflect a relevant understanding of the subject. It should make good use of the relevant concepts, distinctions, positions, & reasons included in course readings or brought out in lecture or discussion. It should be organized so ideas are arranged logically & clearly. Main points should be backed by substantial & relevant details. Your work should be backed by good reasons. Your claims & reasons should be consistent with each other. Anticipate and respond to any reasonable objections.

### Execution

Writing should use precise words & well-constructed sentences that clearly represent the writer's reasoning. It should adhere to conventions of grammar, capitalization, spelling, & usage. Writing style should be appropriate to the academy. Your work should be clearly written, its claims precise, its structure clear, with an explicit overall direction. It should be intelligible to an interested student.

### Citations and Documentation

When appropriate, writers must clearly differentiate their own material from source material. When writers use material that is not their own or not common knowledge, they must document the source of the information using a standardized (i.e., either MLA or APA) method.

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## Criteria for Evaluating Oral Presentation Communication Skill:

1. **Content:** Mastery of relevant subject matter
2. **Structure:** Clear and meaningful order within the assigned time frame
3. **Style:** Clear and appropriate; good use of language
4. **Delivery:** Speed; Diction; Volume; Expressions; Eye Contact

## Criteria for Evaluating Discussion Facilitation Communication Skill:

1. **Interest in the Material:** Leader should be enthusiastic about the subject matter
  2. **Knowledge of Material and Resources:** Leader should understand material & resources well enough to prompt class with meaningful discussion questions.
  3. **Discussion Structure:** Discussion should proceed on topic in organized fashion.
  4. **Involvement:** Leader should encourage & value participation from everyone.
  5. **Time Management:** Discussion should stay within allotted time & neither rush nor drag.
  6. **Clarity of Speech:** Speech should be clear and intelligible.
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## Grading:

- "A" *Superior mastery*  
"B" *Good mastery*  
"C" *Satisfactory achievement*  
"D" *Less than satisfactory achievement*  
"F" *Unsatisfactory achievement; failure to achieve minimum competency*

A+ 97-100	B+ 87-89	C+ 77-79	D+ 67-69
A 93-96	B 83-86	C 73-76	D 63-66
A- 90-92	B- 80-82	C- 70-72	D- 60-62

A+ is not a possible final course grade. Grades can & should measure achievement only.

## Texts:

- 1) A coursepack of readings.
- 2) Landmarks in Humanities, by Gloria Fiero, 2<sup>nd</sup> Edition (McGraw Hill: 2009)
- 3) The Culture of Time and Space: 1880-1918, by Stephen Kern (Harvard Univ Press, 1983; reprinted 2003).

## Reading, taking notes, and homework:

There is much reading in this course. I expect you to do all of it; to do well in the course you will need to. Some material is easy and so accessible on your first attempt. Other assignments are quite taxing and will probably require multiple readings.

Lectures will sometimes track the readings but also range far afield. Come to class having done the readings. You will be responsible for all of it, and the final exam will be frightening if you have not read it all. Since lectures can cover material not in the readings, this is another reason to attend each class.

You cannot get by with noting only key terms and definitions. Your notes are an invaluable resource for understanding the course and for the final exam. This course focuses on understanding concepts and

ideas, not on memorizing facts; your notes should reflect that. Take as many notes as you can, without losing too much of what is said.

## **Absences and violations:**

I check attendance at the start of class. If late, you might be counted absent; if late enough, you are absent. Sleeping and other forms of mental disconnect count as an absence. When absent, you are responsible for missed assignments and classroom material. Get notes from a classmate. If you still have questions, you may contact me.

No absences are excused. After 2 penalty-free absences, further absences lower your final grade: 3-4 total = -1/3 grade, 5-6 total = -2/3 grade, 7 total = -1 grade. Over 7 absences (if no emergency) is grounds for an "F" (or maybe "I"), regardless of your grades. Missing class just before/after vacation counts double.

Respect the people and ideas in our class. It is usually illegitimate to attack a person; you may challenge the person's ideas. I don't care if you bring a drink, sport a hat, or wear rags. I care that you pay attention to me and others (no cell phones or activated pagers/beepers), that you are on time and ready to work, that you have a positive attitude, and that you make a positive contribution to the class.

Cheating, working with another student to complete individual assignments (unless specifically allowed), as well as falsifying an emergency to skip class or an assignment, all violate the Honor Code. So does plagiarism, employing a writer's ideas (and even words) without giving the writer due credit. See me if you have any question about borrowing someone's ideas or words for your use.

# **Schedule of Readings**

**Jan 16**

**SYLLABUS; INTRODUCTION**

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**Jan 20; 11-11:50**

**ORGANIZING & GOVERNING IDEAS; LEVELS; SYNTHESIS**

- 1) quote by Werner Heisenberg
- 2) Preface; & "Introduction: The Evolution of Chaos", Chaos Bound, by N. Katherine Haynes, pp.xi--iii, 1--4
- 3) "Philosophy and the Integration of Knowledge" by Seth Holtzman
- 4) "The Revolution in Western Thought", Beyond the Post-Modern Mind, by Huston Smith, pp.3--15
- 5) Fiero, chapter 1: Origins

Essay #1: What, for Smith, separates the Post-Modern from the Modern mind?

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**Jan 23**

**PHILOSOPHY: PRE-MODERN VERSUS MODERN**

- 6) "The Vision of the Modern Age", The End of the Modern Age, by Allen Wheelis, pp.3--25
- 7) Preface, Introduction, & Chapter 1: The Crisis of Contemporary Culture" The Sciences and the Humanities by W.T. Jones, pp.vii, 1--25
- 8) "Is the Modern Western Mind Deranged?", Philosophy and the Modern Mind, E.M. Adams, pp.48--55
- 9) Summary Theses of pre-modern and modern world views, by E. M. Adams, pp.1--2

Essay #2: Both Adams and Wheelis note ideas, values and concepts that define the modern West. Briefly present and discuss some.

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**Jan 26**

**COMMONSENSE AND MODERN MECHANISTIC SCIENCE**

- 10) Fiero, chapter 2: Classicism and chapter 3: Empire

- 11) "Modern Science: The First Four Hundred Years", The Wholeness Principle, by Anna Lemkow, pp.57--64  
12) "The Birth of Modern Scientific Consciousness", The Reenchantment of the World, by Morris Berman, pp.13--35
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**Jan 30** VISUAL ART (up to the mid-1800s)

- 13) Kern, Preface, and Introduction  
14) Stevens, "Goya's 3rd of May"
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**Feb 2** BREAKDOWN OF MECHANISTIC SCIENCE (1800-1905)

- 15) Fiero, chapter 4: Revelation and chapter 5: Synthesis  
16) "Modern Science: The First 400 Years", & "The Theory of Relativity", The Wholeness Principle, by Anna Lemkow, pp. 65--6, 73--7  
17) "Space-Time", The Tao of Physics, by Fritjof Capra, pp.161--71  
18) "The Lay Reaction: 'A Mystic Universe'", Relativity Theory, ed. L. Pearce Williams

Essay #3: What ordinary beliefs does Einstein's theory of special relativity challenge?

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**Feb 6** "AN ANDALUSIAN DOG"; MAKING CONNECTIONS

- 19) Kern, chapter 1: pp. 10 – 35  
20) excerpt on "Un Chien Andalou", French Cinema: The First Wave, 1915-1929, by Richard Abel, pp. 480--6
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**Feb 9** MUSIC (up to 1800)

- 21) Fiero, chapter 6: Christendom  
22) "The Art of Listening"  
23) "Twentieth-Century Music and the Past", Twentieth--Century Music: An Introduction, by Eric Salzman, pp.1--6  
24) Introduction to Contemporary Music, by Joseph Machlis, pp.11-7, 22-3, 32-4, 40-1, 47-50, 53-4, 59-62, & pp.653-5  
25) "Some Remarks on Value and Greatness in Music", Music, the Arts, and Ideas: Patterns and Predictions in 20th Century Culture, by Leonard B. Meyer, pp.22--41

Essay #4: What connections in ideas can you make between the film and modern science?

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**Feb 13** LITERATURE (up to 1900)

- 26) Kern, chapter 2: pp. 36 -- 64  
27) Selected poetry: Blake, Arnold **CLARIFY**  
28) "The Broken Center: A Definition of the Crisis of Values in Modern Literature", by Nathan A. Scott, pp. 178-200  
29) "On the Teaching of Modern Literature", Beyond Culture, by Lionel Trilling, pp.3--27

Essay #5: In what ways do we first see modernity influence literature? Consider form (both of the whole work and inside the work), tone, and content.

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**Feb 16** ARCHITECTURE AND CITY PLANNING (up to 1900)

- 30) Fiero, chapter 7: Rebirth and chapter 8: Reform  
31) "The Idea of a Modern Architecture in the 19th Century"; "The Search for New Forms & the Problem of Ornament", Modern Architecture since 1900, by William J. R. Curtis, pp. 20--31, 52--63
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**Feb 20**      **POLITICAL THOUGHT IN THE MODERN ERA**

- 32) The Idea of Man, by Floyd W. Matson, pp.148--53  
33) "The Philosophical Grounds of the Present Crisis of Authority", by E. M. Adams, pp.3-24

Essay #6: Discuss the influence of modernity on political thought. Which assumptions and forms did modernity overturn or transform?

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**Feb 23**      **DANCE (up to 1900)**

- 34) Fiero, chapter 9: Encounter and chapter 10: Baroque  
35) Dancing, by Gerald Jonas, pp.72--81, 108--26, 128--35, 150--74, 182--9
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**Feb 27**      **MODERN SCIENCE (1905 -- 1940)**

- 36) "Modern Physics", The Wholeness Principle, by Anna Lemkow, pp. 67--73  
37) Newtonian vs. quantum physics; "Patterns of Organic Energy"; "My Way"; The Dancing Wu Li Masters, by Gary Zukav, p.41, 48-66, 96-114  
38) "Space-Time", The Tao of Physics, by Fritjof Capra, pp. 173--87  
39) Kern, Chapter 5: pp. 109 -- 130

Essay #7: What characteristically modern ideas emerge from early twentieth-century science?

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**Mar 2**      **RELIGION IN THE MODERN ERA**

- 40) Fiero, chapter 11: Enlightenment  
41) "The Threat to Orthodoxy", A Layman's Guide to Protestant Theology, by William Hordern, pp.44-63, 111-4  
42) "Man Against Darkness" by W. T. Stace, pp.65--75  
43) "A Setting for Radical Theology", The Death of God Controversy, by Thomas W. Ogletree, pp.11--25

Essay #8: What essential feature of the Enlightenment shapes the modern response to religion?

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**Mar 6**      **VISUAL ART (1850 -- 1950)**

- 43) Twentieth Century Painting, by H. L. C. Jaffe, pp.1--6  
44) "Ideas", Arts and Ideas, by William Fleming, pp.401--2  
45) "The Mechanical Paradise", The Shock of the New, by Robert Hughes, p.18  
46) "The New Art of the Twentieth Century", Twentieth Century Painting, by H. L. C. Jaffe, pp.9--19  
47) "Expressionism and Abstractionism", Arts and Ideas, by William Fleming, pp.409--10  
48) "Unpopularity of the New Art", The Dehumanization of Art, by Jose Ortega Y Gasset  
49) "Art: Energy and Attention", The New Art, by W. S. Wilson III, pp.246--53

50) Art and Anarchy by Edgar Wind, pp.8--11

51) quotes about art and modern art

52) Kern, Chapter 6: pp. 131 -- 180

Essay #9: In #43 & 46 how do various painters or styles respond to the question of the "essence of reality"?

What's being questioned? Why speak of a "will to form"? Why is form a matter of will?

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**Mar 9**

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**Mar 13**

**SPRING BREAK**

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**Mar 16**

**MUSIC (1800 -- 1925)**

53) Fiero, chapter 12: Romanticism

54) Introduction to Contemporary Music, by Joseph Machlis, pp.6--11, 17--21, 23--31, 34--9, 41--6, 50--2, 54--9, 63--7

55) "Introduction: The 19th-Century Musical Background", Twentieth-Century Music, by Robert P. Morgan, pp.1--8

56) Introduction to Contemporary Music, by Joseph Machlis, "The American Scene: Charles Ives", pp.460-1; "Eric Satie", pp.213-5; "The European Scene: Anton Webern", pp.384-7; "Experimentalists: Edgar Varese", pp.624-9

Essay #10: What are the formal conventions of the system of tonality? What factors (both within it and outside of it) lead to its own destruction? (Don't forget Meyer's account of value in music.)

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**Mar 20**

**DANCE (1900 to 2000)**

57) Dancing: The Power of Dance Around the World, by Gerald Jonas, pp.175--82, 190-242

58) "Modern Dance: The Voice of the Individual", Dancing, by Ellen Jacob, pp.124--37

Essay #11: How does the development of dance illustrate the influence of modernity?

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**Mar 23**

**TECHNOLOGY & SOCIAL THOUGHT**

59) Kern, Chapter 4: pp. 89 -- 108

60) Fiero, chapter 13: Materialism

61) "Introduction: The Modern Landscape", The Reenchantment of the World, by Morris Berman, pp.1--11

62) "Is the Modern Western Mind Deranged?", Philosophy and the Modern Mind, E.M. Adams, pp.20--48

63) "Flakes of Fire, Handfuls of Light", Beyond the Post-Modern Mind, by Huston Smith, pp.92--5

64) "Introduction: Modernity-Yesterday, Today and Tomorrow", All That is Solid Melts into Air, by Marshall Berman, pp.15--23

Essay #12: What is the feel of modern life from within? What are some of its problems? Why are some cultural critics so disturbed by what they find?

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**Mar 27**

**MATH: THE UNDERMINING OF THE FOUNDATIONS**

- 65) Godel, Escher, Bach, by Douglas Hofstadter, pp.10--24
  - 66) Chaos: Making of a New Science, by James Gleick, pp.83--110
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**Mar 30**

**LITERATURE (1900 -- 1940)**

- 67) Fiero, chapter 14: Modernism
- 68) "Introduction", Space, Time, and Structure in the Modern Novel, by Sharon Spencer, pp.iii--xx
- 69) "Introduction: The absurdity of the Absurd", The Theatre of the Absurd, by Martin Esslin, pp.19--28
- 70) excerpts from "The Bald Soprano" by Eugene Ionesco, pp.14-23, 37-42
- 71) Kern, Chapter 3: pp. 65 -- 88
- 72) #4, 35, 38, 54, 73, 74 by e.e. cummings
- 73) "Thirteen Ways of Looking at a Blackbird"; and "The Man with the Blue Guitar", by Wallace Stevens

Essay #13: How does 20<sup>th</sup>-century literature reveal the influence of modernity?

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**Apr 3**

**ARCHITECTURE AND CITY PLANNING (1900 -- 2000)**

- 74) "Simplicity and Complexity", The Architecture of the Jumping Universe, by Charles Jencks, pp.17--21
- 75) "Cubism, De Stijl & new Conceptions of Space"; "Skyscraper & Suburb", Modern Architecture since 1900, by William J. R. Curtis, pp.148--59, 216--23

Essay #14: What are some ways in which architecture has changed in response to modernity?

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**Apr 6**

**MODERN SCIENCE (1940 -- 2000)**

- 76) Fiero, chapter 15: Globalism
- 77) "Forward", "Bell's Theorem", "The Holoverse", Space, Time & Medicine by Larry Dossey, M.D., pp.viii--xi, 98--114
- 78) "Emptiness and Form", The Tao of Physics, by Fritjof Capra, pp.209--23
- 79) Chaos: Making of a New Science, by James Gleick, pp.3--31, 50, 139--41, 71, 74--5
- 80) Preface, Introduction, and Chapter 1, The Man Who Mistook His Wife for a Hat and Other Clinical Tales, by Oliver Sacks, pp.vii--ix, 3--22
- 81) Disappearing Through the Skylight, by O.B. Hardison, Jr., pp.52-3
- 82) "Corsons Inlet" by A. R. Ammons

Essay #15: What ideas in contemporary science have challenged our understanding of nature?

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**Apr 9 11-11:50**

**VISUAL ART (1950 -- 2000)**

- 83) "Culture as Nature", The Shock of the New, by Robert Hughes, pp.334, 342, 344
- 84) opinion piece by George Will
- 85) "Contemporary Art & the Plight of Its Public", The New Art, by Leo Steinberg, pp.205--26

86) Kern, Chapter 7: pp. 181 – 210

Essay #16: How does Kern's discussion of the "breakdown of old forms" apply to contemporary art?

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**Apr 14 11-11:50 VISUAL ART (1950 -- 2000) continued**

87) Kern, Conclusion: pp. 313 – 318

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**Apr 17 PSYCHOLOGY: FRAGMENTED, IRRATIONAL, INACCESSIBLE**

- 88) "Introduction", Ideology & Insanity: Essays on the Psychiatric Dehumanization of Man, by Thomas Szasz, pp. 1-3  
89) "From the Romantic to the Modern Vision of Self"; then "The Self Under Siege", The Saturated Self: Dilemmas of Identity in Contemporary Life, by Kenneth J. Gergen, pp.18--47, 1--17  
90) "The Changing Psychological Landscape", The Protean Self, by Robert Jay Lifton, pp.1-6

Essay #17: What has happened to the self in modernity, and why?

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**Apr 20 MUSIC (1925 -- 2000)**

- 91) "The End of the Renaissance", Music, the Arts, & Ideas, by Leonard Meyer, pp.68--84  
92) "The European Scene: Electronic Music", Introduction to Contemporary Music, by Joseph Machlis, pp.426--29  
93) John Cage description and quotes  
94) Letters: Charles Berry and John Cage  
95) "John Cage and the Art of Noise"  
96) "White Sound, White Language", Disappearing Through the Skylight, by O.B. Hardison, Jr., pp.244--47  
97) "John Cage and the Aesthetic of Non--Intention" by James Hepokoski, pp.1--9  
98) "Philosophy in 4'33"" by Daniel Herwitz, pp.1--9  
99) "Opening the Cage: 14 variations on 14 words" by Edwin Morgan  
100) "Anti-Rationality and Aleatory", Twentieth-Century Music, by Eric Salzman, pp.159--64

Essay #18: How does 20<sup>th</sup>-century music so profoundly embody characteristically modern ideas?

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**Apr 24 LITERATURE (1940 -- 2000)**

- 101) Borges: The Labyrinth Maker by Ana Maria Barrenechea, pp.15--6  
102) "Borges and I"  
103) "Continuity of Parks" by Julio Cortazar  
104) "introduction", Anti-Story, ed. Philip Stevick, pp.ix--xxiii  
105) "High Windows" by Philip Larkin  
106) "How Everything Happens" by May Swenson  
107) "do you remember" by Emmett Williams  
108) "In the Corridors of the Underground: The Escalator", by Alain Robbes-Grillet, pp.263--6  
109) "The Glass Mountain" by Donald Barthelme

Essay #19: Why do these short stories challenge so deeply? What is modern about them?

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Apr 27

PHILOSOPHY: REJECTION OF REASON; DISSOLUTION

- 110) "Truth in Trouble"; "The Emergence of Postmodern Culture", The Saturated Self, by Kenneth J. Gergen, pp.81-138
- 111) "Culture & the Human Enterprise", A Society Fit for Human Beings, by E.M. Adams, pp.1--20
- 112) "The Mission of Philosophy Today", by E.M. Adams, pp. 349--64

Essay #20: Why is "truth in trouble"? What are the implications for our civilization and our lives?

exam :

# Final(ly)

Tuesday is the cruelest day,

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Μαγίλεες les



5, 5, 5, V, fifth...

8:00 - 11:00

ante meridian;  
another mountain;

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auntie mama, dada dada dada

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blue book

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PER REQ

required. ? ? ?

Title: “It’s exam time, dada”

Artist: anonymous, 21<sup>st</sup> century

“A typical example of a dadaist poster, perhaps showing the influence of Man Ray. Compare this work with the one in this exhibition on the far wall. Some critics doubt the authenticity of this work, noting that this replica of a poster was first discovered on the back page of a.....