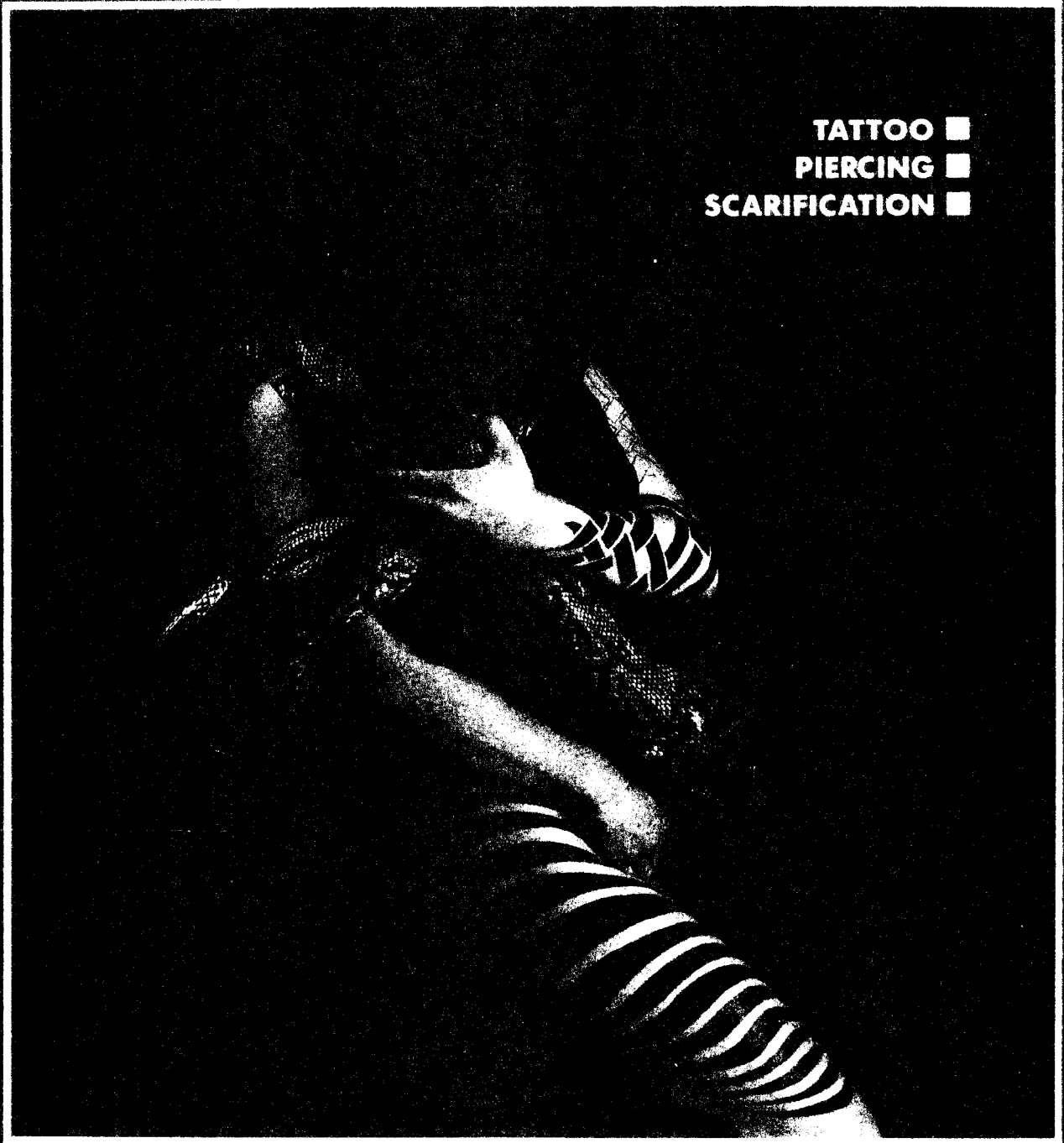
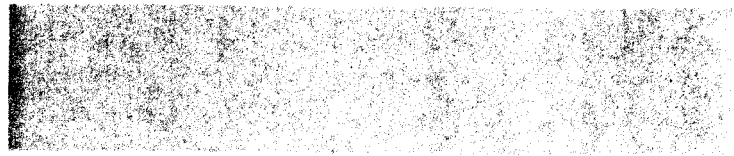


RE
SEARCH

MODERN PRIMITIVES

TATTOO ■
PIERCING ■
SCARIFICATION ■





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WARNING: Do not attempt any of the body modifications or practices described herein. If you insist on doing any, go to a professional. Neither the contributors nor the publishers will assume responsibility for the use or misuse of any information contained within this book.

HEATHER McDONALD

Heather McDonald is a photographer and designer of post-'60s dress creations in paper and plastic (see her article in *Pop Void #1* edited by Jim Morton). She lived in Japan for several years as a denizen of the yakuza underworld. Interview by V. Vale.

■ VALE: Tell us about the yakuza.

■ HEATHER McDONALD: They're the Japanese mafia, who often have beautiful tattoos all over their bodies. Supposedly that originated as a means of guarding against would-be infiltrators or informers. Generally parts of their fingers are missing, because over the years they chop them off, knuckle by knuckle, for various transgressions committed. They have to do this in front of their boss, and show no pain.

Men who have been in the yakuza often go to prison for various reasons—these are the lower class that take the fall for their boss. And in prison they do these penile implants—take a pearl and insert it under the skin of their penis for every year they've been in jail. They carve down a chopstick or toothbrush

to a very sharp point, split the skin open about 1/4" wide (anywhere from about 1/2" below the head to about 1/2" above the base), lift the skin up and away, insert the pearl, and then bandage it so the skin heals over and the area resembles a really big wart! I'd say each wart was about 1/3" in diameter.

■ V: Do you know how these customs got started?

■ HM: I wish I knew! They're really into self-mutilation as a sign of humility and sacrifice. I had a yakuza boyfriend who had 13 pearls in there, and they weren't real small pearls either, they were at least 1/4" in diameter, bigger than a good-sized wart. They went all around—360 degrees around the penis. Mine didn't have any special patterns, but conceivably they could arrange them in their yakuza crest or something.

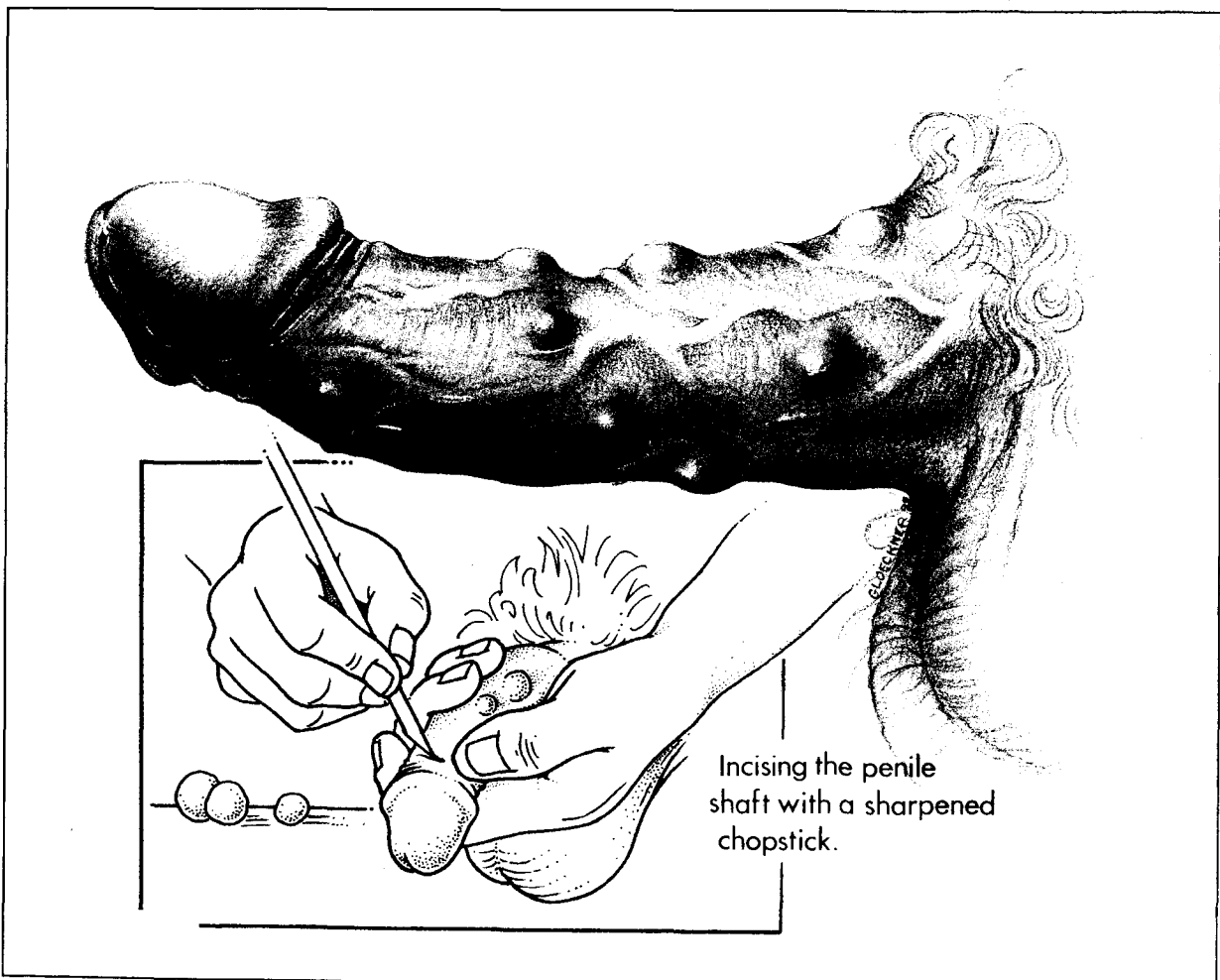


Illustration by Phoebe Gloeckner.

■ V: *Did the pearls provide a better gripping surface?*

■ HM: Maybe they made it a little bigger, with these lumps all around, but it's kinda *uneven*, you know. You can definitely feel the "warts," but whether it's a plus or not depends on whether you like bumpy rubbers! So they *can* be felt, but I don't think they really make a tremendous difference. From a woman's point of view it's kinda hokey—a kind of silly *machismo*.

In prison the yakuza do these penile implants—take a pearl and insert it under the skin of their penis for every year they've been in jail.

■ V: *What was it like: being around the yakuza?*

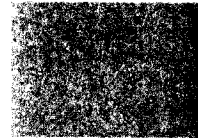
■ HM: The lower echelons are the colorful ones; they wear the white ties and black shirts and big white shoes—the real gangster look. They have the full body suit tattoos with big dragons on the back from neck to ankle, and the tight curly permanent hairdo—oddly enough, the big Buddha at Kamakura also has one. They're really into shooting up speed—they shoot it in their finger before they cut it off. So they're

kinda paranoid—you don't even *blink* the wrong way around them.

It might sound glamorous: having a gangster boyfriend, but I thought they were some of the most boring people in the world—they don't have any *culture*. They have no interest in art, or anything at all, except gambling. A lot of them are just country bumpkins that had no way out of their life except to become a yakuza, and they might have even been social outcasts from the group that evolved to take away corpses and cut up leather—part of the underclass in Japan you never hear about because they're considered unmentionable. In Japan, it's against Buddhism to eat meat, but people *want* to eat meat and wear leather. They evolved this underclass to slaughter animals and take all the flak for it, so the rest of the society could congratulate themselves on their Buddhist practices! However, the *bosses* are not underclass—they have a lot of right-wing government connections, and reportedly operate on an international level, importing girls from Korea and the Philippines for their nightclubs.

Japan has very strict social registers—they have detective agencies just to check up on people's backgrounds if they apply for a job or want to get married. They have family registers that go *way* back, and you can disown your children just by taking their names off. I think a lot of these men had no choice but to become yakuza.

DAVID LEVI STRAUSS



David Levi Strauss is a poet, editor, and freelance critic working in San Francisco. In this essay he examines the history and meaning of the words "modern" and "primitive."

MODERN PRIMITIVES

by:

David Levi Strauss

The conjunction of these two words—"modern" and "primitive"—is an affront to one of the most basic assumptions of Western Civilization—the assumption of Progress.

It is a savage irony that the English word was actually first used by the Christian Church, to refer to its own "pure" beginnings: "y' primitiveurche of Christ."

present mode," extended from *mod-us*, "a measure," or *modo*, "just now." Modern has meant "now" since 1500. Jonathan Swift was railing against "modernism" in 1697, against "The corruption of English by those Scribblers, who send us over their trash in Prose & Verse, with abominable curtailings and quaint *modernisms*." In *A Tale of a Tub* (1704), he wrote, "That his (Mr. Wotton's) Brain hath undergone an unlucky shake; which even his Brother *Modernists* themselves, like Ungrates, do whisper so loud, that it reaches up to the very Garret I am now writing in." The whisper became a roar in the 20th century, and continues as a persistent, indefinable echo. Who was it that said "Everyone gets the modernisms they deserve"?

"Primitive" means "first": "of or belonging to the first age, period or stage; pertaining to early times; earliest, original." It is a savage irony (in light of later developments) that

"Modern" is from the Latin *modernus*, "belonging to the

the English word was actually first used by the Christian Church, to refer to its own "pure" beginnings: "y' primitive church of Christ." In 1628 the word was used in its sense of "original as opposed to derivative, primary as opposed to secondary; esp. said of that from which something else is derived; radical."

It was really not until the beginning of our own century, the century now rushing towards its end, that the term "primitive" began to be used pejoratively, to refer to the appearance and practices of people living outside of Western culture. "Primitive" became synonymous with "barbarian," a term which originally meant "anyone not Greek or Roman," and then warped into an evaluative definition as "uncivilized," "crude," "cruel," etc. Other terms that underwent this transformation include "savage" (literally "of the woods") and "naive" (literally "native"). It's been said that the word primitive is "probably the first word in which our modern historical sense finds expression."

It was really not until the beginning of our own century that the term "primitive" began to be used pejoratively.

Western Civilization is built on the Ideology of Progress, whereby "mankind is envisaged as having begun its history in ignorance, squalor and fear, and thereafter having risen slowly and continuously to ever-higher levels in the arts and sciences, in its command of environment, and in knowledge generally." (quotation from *The Blackwell Encyclopedia of Political Thought*)

Francis Bacon first used the word "progress" (and "progressive") in the modern sense at the beginning of the 17th century, in the same *Essays* in which he made the distinction between "ancient" and "modern." The idea itself is not strictly modern, but has its roots in the beginnings of Western Civilization, in ancient Greek and Roman and especially early Christian thought. Protagoras, Plato, Zeno, Lucretius and Seneca all wrote of the ascent of humanity from primitivism to ever greater knowledge, sophistication, and *goodness*. Augustine wrapped it up another notch and handed it to Leibniz, Kant, Hegel, Comte and Karl Marx, but it was when the idea of Progress was wedded to colonialism and to modern imperialism that the Ideology of Progress became a world-class Control mechanism. This ideology posits one unitary and progressive "human race," and a single time frame for "development" for everyone on the planet, with some declared "advanced" and some behind, "underdeveloped." Cultural differences are redefined as differences in "stages of development," with the most developed, most highly evolved culture to be that of Western Europe and Euro-America. The Ideology of Progress has been a blueprint for world-wide destruction of cultural diversity, for historical revisionism, and for eventual world domination by a relatively small "civilized" group.

civilization 1. A condition of human society marked by an advanced stage of development in the arts and sciences and by corresponding social, political, and cultural complexity. 2. Those nations or peoples regarded as having arrived at this stage.

civilize To bring out of a primitive or savage state; educate or enlighten; refine.

It is likely that when humans first began to make meaningful marks, they made these marks on the surface closest to hand—their own skins—before marking on rocks or other surfaces. So the marking of the human body may well be the definitive *primitive* social act, the first articulation.

Although research in this area is only beginning to be accepted as valid inquiry within academia (see *Marks of Civilization: Artistic Transformations of the Human Body*, Arnold Rubin, ed., 1988), body marking appears to have happened

early and often all over the world, even in the West. The Picts and Britons certainly tattooed themselves (in fact, the word "Briton" probably derives from a Breton word meaning "painted in various colors"), as did the Thracians, Dacians and Mosynoeci. Tattoo is one form of body art that actually rewards melanin deficiency.

It is primarily in the Judeo-Christian context that body marking is judged to be transgressive. The Law comes from *Leviticus 19:28*: "You shall not make any cuttings in your flesh on account of the dead or tattoo any marks upon you." This is preceded by injunctions against planting two different kinds of seeds together in one field or trimming your beard, and specific penalties for noncompliance. The death penalty is mandatory for acts of homosexuality, bestiality, incest, adultery, and magic: "A man or a woman who is a medium or a wizard shall be put to death; they shall be stoned with stones, their blood shall be upon them."

In other traditions, permanent and temporary body manipulations are often sacred or magical, and always *social*. The unmarked body is a raw, inarticulate, mute body. It is only when the body acquires the "marks of civilization" that it begins to communicate and becomes an active part of the social body.

While modern irreversible body manipulation (plastic surgery) tries to hide its traces, to look "natural," traditional techniques make the traces visible, "cultural." Visible traces have come to be taken in Western societies to be signs of deviance, marginality and perversion. With Freud, "... the sphere of primitivism grew to include both children's art and that of psychopaths, that is, the products of the unconscious, the purely instinctual, common to children, madmen, and savages." Western body art is socially stigmatic.

Herodotus used the Greek word [to stick] to refer to Thracian tattooing, and also the word [stigma] to refer to tattoos and brands "showing that the persons so branded were devoted to the service of the temple," but this word was later used primarily to refer to the branding of criminals and slaves. The Nazis tattooed concentration camp detainees, and William E. Buckley recently called for the tattooing of anyone with AIDS. In his book on body marking, Arnold Rubin quotes the Austrian modernist architect Adolf Loos, from a 1908 essay entitled "Ornament and Crime":

The unmarked body is a raw, inarticulate, mute body. It is only when the body acquires the "marks of civilization" that it begins to communicate and becomes an active part of the social body.

"The Papuan tattoos his skin, his boat, his rudder, his oars; in short, everything he can get his hands on. He is no criminal. The modern man who tattoos himself is a criminal or a degenerate. There are prisons in which eighty per cent of the prisoners are tattooed. Tattooed men who are not behind bars are either latent criminals or degenerate aristocrats. If someone who is tattooed dies in freedom, then he does so a few years before he would have committed murder."

Within the Ideology of Progress, cultural diversity is regressive and must be "developed" into homogeneity or, failing that, simply be locked up or snuffed out. As this continues, a vast range of particular, necessary information and knowledge is being lost. The increasing exploration (in one's own body and mind) of these lost "primitive" practices and techniques looks beyond the Ideology of Progress to a possible, syncretic future. That this heresy is gaining momentum now, at the fin de millennium, signals a shift in terms from *progress* to *survival*.

QUOTATIONS

For some half-dozen millennia now, philosophers have pointed to "man's animal instincts" as the source of our woes . . . Let's examine the characteristics that set civilized man apart from the animals, who operate only on instinct. Human mothers not infrequently abandon the new-born baby in garbage cans, bash its brains out for crying, or let it die of neglect because it interferes with their party-going. No other higher mammal displays this trait. Nazis, during the early '40s, tortured fellow human beings for amusement. They followed an old custom of civilized Man, as recorded in Roman days, and through the Middle Ages. No animal is ever guilty of such peculiarly human acts as raping, then murdering and mutilating the female of his own species . . . It is time we stopped blaming the most characteristically human acts on "animal instincts," and started examining "civilization." There is most assuredly something about civilization that warps men's minds. And it's been around for a long, long time . . .

—Editorial, *Astounding Science Fiction*, July '51

My body is that part of the world which my thoughts can change. Even *imaginary* illnesses can develop into real ones. In the rest of the world, my hypotheses cannot change the order of things.

—Lichtenberg, *The Lichtenberg Reader*

All of the Britons colored themselves with woad, which produces a blue coloration . . . in this manner they are frightful to look upon in battle.

—Caesar, *The Gallic Wars*

According to the official autopsy report, the bullet which began the First World War penetrated through the head of a snake tattooed on Archduke Franz Ferdinand's body when he was assassinated in Sarajevo.

—Dr Stephan Oettermann, "An Art as Old as Humanity"

[Among the Nubans] a young girl receives an initial set of scars (from the navel to the breasts) when her breasts first start to appear. Other more extensive scars are cut (now covering the entire torso) on initial menses, and a final set covering the back, the back of the legs, arms and neck, are cut after a woman weans her first child. This last set of scars signals sexual availability again after a long postpartum sexual restriction while the infant is nursed. The final set is regarded as a beauty necessity, and if a husband refuses to pay for the scarring specialist, a woman may seek a lover who will do so, and her first marriage will end. The scars are regarded as sexually pleasurable to her lovers.

—James Faris, "Southeast Nuba," in Arnold Rubin's *Marks of Civilization*

[Among the Thompson Indians] the common method of tattooing was with needle and thread. The thread was blackened with powdered charcoal and drawn underneath the skin. Fine needles made of bone or cactus spines were used for making dots. The figures were drawn on the skin with wetted charcoal and pricked over with cactus or other thorns. These were tied in small bunches, generally with their points close together and of equal length. Needles, porcupine quills, and

sharp bones were also used . . . As a rule the first marks were made just after puberty. Persons of about equal age tattooed each other, particularly companions and comrades. Girls tattooed girls, and boys boys. There were no specialists in the art among either sex. The marking was done more or less in secrecy. No special medicines were applied to the parts, either before or after the operation . . .

Adolescents tattooed marks on themselves partly as a record of their ceremonies and partly to insure good luck and health. Some marks represented objects connected with their ceremonies . . . others represented objects of a mysterious nature seen during their training, such as mountains, stars, the moon, etc. Still others were representative of dreams or visions. In a few cases the picture of the guardian spirit may have been tattooed also. Others were symbols of their desires.

—James Teit, *Tattooing & Face & Body Painting of the Thompson Indians, British Columbia*

When the real is no longer what it used to be, nostalgia assumes its full meaning. There is a proliferation of myths of origin and signs of reality; of second-hand truth, objectivity and authenticity . . .

—Baudrillard, *Simulations*

We live and feel as much dreaming as waking and are the one as much as the other. It is one of the superiorities of man that he dreams and knows it. We have hardly made the right use of this yet. Dreaming is a life which, combined with the rest of us, makes up what we call human life. Dreams gradually merge into our waking; we cannot say where man's waking state begins.

—Lichtenberg

Burton was to note with some dismay John Speke's [famous hunter] taste for eating the embryos of the pregnant female animals he killed. The African natives would find the practice appalling. Speke never admitted to it in his writing, but referred to it obliquely as follows: "On once shooting a pregnant Kudu doe, I directed my native huntsman, a married man, to dissect her womb and expose the embryo; but he shrank from the work with horror, fearing lest the sight of the kid, striking his mind, should have an influence on his wife's future bearing . . ."

—from Fawn Brodie's *The Devil Drives: A Life of Sir Richard Burton*

It is the misunderstanding of the Earth, the forgetting of the star on which he lives, that has made for man an existence at the mercy of the merchandise he produces, the largest part of which is devoted to death.

—Georges Bataille

It seems that our own world is condemned to mass-produced cosmetics, wigs and other beauty aids, and that our body decoration will never again be dictated to by social needs, aesthetic ideals or religious beliefs, but by Fashion.

—Robert Brain, *The Decorated Body*

It is always a question of proving the real by the imaginary, proving truth by scandal, proving the law by transgression . . . every form of power, every situation speaks of itself by denial,

in order to attempt to escape, by simulation of death, its real agony.

—Baudrillard, *Ibid*

A man with a scar or a strong, damaged face may often be judged more attractive than one with unmarked features . . . German university students slashed their faces in der Mensur (students' duel) and poured wine into the wounds to provoke exaggerated scarring—evidence of their strength and manliness.

—Robert Brain, *The Decorated Body*

Every image, every media message . . . is a test.

—Jean Baudrillard

Poetry alone, which denies and destroys the limitations of things, can return us to this absence of limitations.

—Bataille

In the late Middle Ages there was a gradual awakening of the senses, with the eyes becoming increasingly active. In the middle of the 14th century . . . many women suddenly wore 'such low necklines that you could see nearly half their breasts', and among the upper classes in the same century, Queen Isabella of Bavaria introduced the 'garments of the grand neckline', where the dress was open to the navel. This fashion eventually led to the application of rouge to freely displayed nipples, those 'little apples of paradise', to placing diamond-studded rings or small caps on them, even to *piercing* them and passing gold chains through them decorated with diamonds, possibly to demonstrate the youthful resilience of the bosom.

—Hans Peter Duerr, *Dreamtime*

As late as the end of the 17th century a French countess wrote about high-class Spanish ladies: "Among them it is a point of beauty not to have any bosom, and they take precautions early so that it will not develop. As soon as the breasts begin to appear, they place small lead plates over them, and they wrap themselves as one would swaddle a child. One has to admit that they accomplish their goal, having breasts no thicker than a sheet of paper."

—Duerr, *Ibid*

When you see them with their hair on their shoulders flying in the wind, then in this gorgeous ornament of their hair they appear so beautiful that when the sun shines through it is as if through a cloud, the radiance is indescribable and gives off blazing lightning; this is how enchantment comes from their eyes which are just as dangerous in love as in witchcraft.

—Basque judge presiding over witchcraft trials, 1609, quoted in Duerr, *Dreamtime*

Ainu women tattoo bluish-black marks around the mouth to resemble mustaches. Tattooing is a painful process and is accomplished little by little. The center of the upper lip is done first, then the lower, and this is extended from time to time till it reaches almost to the ears. Gashes are cut in the flesh and soot, scraped from a kettle hung over a birch-bark fire, is rubbed in to give the bluish-black color. The women tattoo their arms, also, to frighten away the demons of disease. They learned this custom for the sister of Aioina, their culture hero, who came down from the sky with her brother and told them that the wives of all the supernatural beings were decorated in this way. Now, they say, when the demons come and find the Ainu women tattooed, they mistake them for immortals and flee.

—M.C. Cole & FC Cole, *The Story of Man*

In Samoa there is a legend that tattooing was introduced there by the *goddesses of tattooing*. They swam to Samoa from Fiji, singing on the way their divine message: "Tattoo the women but not the men." With constant repetition the message became

confused and twisted. When the goddesses finally arrived on the Samoan shore they found themselves singing just the reverse, and so, says the legend, the tattoo became the *underserved prerogative* of the men and not the women.

—Albert Parry, *Tattoo*

Open eyes are tattooed on American sailors' lids or around their nipples because the sailors believe that such tattoos will keep watch for them when they are tired or asleep. (Some Americans returning from Japan bring with them pictures of bats tattooed on their bodies. In Japan, bats, as nocturnal animals, are tattooed for better eyesight.) I am also told of a few cases where a pair of ship's propellers, or twin screws, were tattooed on the sailors' buttocks. The claim is that such designs enhance the dexterity of a man's movement on deck and shore. Some sailors and shore-mechanics go in for hinges tattooed on their arms, on each side of the elbow. This, they say, gives their arms more swing and strength.

—Albert Parry, *Tattoo*

I've never been frightened of anything in my whole life. And you know why? Because I wish I were dead . . . I wish I'd never been born . . . and if you wish that then there's nothing left for you to be afraid about. There's only hatred to live for; there's only pleasure in that.

—Lan Wright, *The Pictures of Pavanne*

Human affairs are like a chess game: only those who do not take it seriously can be called good players.

—Hung Tzu-ch'eng

Diverse reasons for tattooing: 1) To camouflage an unclothed body when hunting. 2) To secure a place in heaven. 3) To ensure an easy passage through difficult phases in life, such as puberty and pregnancy. 4) To prevent disease and injury and acquire fertility. 5) To propitiate malignant spirits at time of death. 6) To acquire special characteristics through totemism and ancestor worship. 7) To acquire the special respect of the community to allow the individual to climb the social ladder . . . 8) To terrorize the enemy on the field of battle. 9) To make the body sexually interesting. 10) To express sentiment (patriotism, love, friendship, anti-authoritarianism). 11) To register incidents of personal interest, places visited, etc. 12) To achieve personal or group identity (primitive tribes, gangs, sailors). 13) To make money (circus sideshows) 14) To register important medical data, e.g. blood group.

—R.W.B. Scutt & C. Gotch, *Art, Sex & Symbol*

Even before I emerged from childhood, I seem to have experienced deeply at heart that paradoxical feeling which was to dominate me all through the first part of my life: that of living in a world without any possible escape . . . I felt repugnance, mingled with wrath and indignation, towards people whom I saw settled comfortably in this world. How could they not be conscious of their captivity?

—Victor Serge, *Memoirs of a Revolutionary*

What does he do? He finds out the place of all the world most of promise for him. Then he deliberately sets himself down to prepare for the task. He finds in patience just how his strength, and what are his powers. He studies new tongues. He learns new social life, new environments of old ways, the politics, the law, the finance, the science, the habits of a new land and a new people who have come to be since he was . . . What more may he not do when the greater world of thought is open to him? He that can smile at death as we know it; who can flourish in the midst of diseases that kill off whole peoples . . .

—Bram Stoker, *Dracula*

Youth subculture forms in the space between surveillance and the evasion of surveillance—it translates the fact of being under

scrutiny into the pleasure of being watched . . . If teenagers possess little else, they at least own their own bodies. If power can be exercised nowhere else, it can at least be exercised here. The body can be decorated and enhanced like a cherished object. It can be cut up and "cooked" like a piece of meat. Self-mutilation is just the darker side of narcissism. The body becomes the base-line, the place where the buck stops. To wear a mohican or to have your face tattooed is to burn most of your bridges. In the current economic climate, when employers can afford to pick and choose, such gestures are a public disavowal of the will to queue for work.

—Dick Hebdige, "Hiding in the Light" from *TEN.8*

Girls have begun playing with themselves in public: parodying the conventional iconography of fallen womanhood—the vamp, the tart, the slut, the waif, the sadistic maitresse, the victim-in-bondage. These girls interrupt the image-flow. They play back images of women as icons, women as the Furies of classical mythology. They make the SM matrix strange. They skirt round the voyeurism issue, flirt with masculine curiosity but refuse to submit to the masterful gaze. These girls turn being looked at into an aggressive act.

—Hebdige, *Ibid*

Many years ago I used to see, strolling about St. James's Park, a huge hairy gentleman, with a bludgeon in his hand, and clothed with a bear's skin to which the head and paws were attached. He wore a pair of gigantic shoes, about a foot broad at the toes, made out of thick cowhide with the hair on, and on his head was a tall rimless cowhide hat shaped like an inverted flowerpot. His bodily covering was, however, the most extraordinary: the outer garment resembled a very large mattress in size and shape, with the ticking made of innumerable pieces of raw hide sewn together. It was about a foot in thickness and stuffed with sticks, stones, hard lumps of clay, rams' horns, bleached bones, and other hard heavy objects; it was fastened round him with straps of hide, and reached nearly to the ground. He had weighted the heavy stick used to support his steps with a great ball at the end, also with a large circular bell-shaped object surrounding the middle . . . In a strange language (there was no person learned enough in the country to understand it) he would make a long speech or prayer in a clear ringing voice . . . From the sound of certain oft-recurring expressions in his recitations, we children called him "Con-stair Lo-vair"; perhaps some clever pundit will be able to tell me what these words mean—the only fragment saved of the hermit's mysterious language . . . When closely questioned or otherwise interfered with, a terrible wrath would disfigure his countenance and kindle his eyes with demoniac fire; and in sharp ringing tones, that wounded like strokes, he would pour forth a torrent of words in his unknown language . . . for upwards of twenty years after I as a small child made his acquaintance he continued faithfully pursuing his dreary rounds, exposed to cold and rain in winter and to the more trying heats of summer, until at last he was discovered lying dead on the plain, wasted by old age and famine to a mere skeleton, and even in death still crushed down with that awful burden he had carried for so many years . . .

—W.H. Hudson, *Far Away and Long Ago*

Secret societies abound in Polynesia; males are admitted to these at the end of a novitiate, with long ceremonies comprising dances, music, acting and scenes representing the history of the gods. Tattoo-marks are the visible evidences of alliance with the god of the tribe; it is rare among women, but obligatory for men. The patterns often represent totem animals. Belief in the common origin of men and animals is further manifested in tales of metamorphosis; in Borneo men can transform themselves into tigers, and become tiger-bogey.

—Salomon Reinach, *Orpheus*

Mana is the principle of magic; it is the latent power in a person, a thing, even in a word. He who can evoke this energy and make it serve his ends is a clever man. In modern language, this means that there are reserves of force everywhere and that we should use them for our needs . . .

—Reinach, *Orpheus*

I am one of those who consider the superfluous essential: my love for things and people is in inverse proportion to their utility.

—Theophile Gautier

Art must serve some essential purpose and not be an idle amusement.

—Chernyshevski

Who wishes to be creative, must first destroy and smash accepted values.

—Nietzsche

Art cannot change the world, but it can contribute to changing the consciousness and drives of the men and women who could change the world.

—Herbert Marcuse

Human life is an experience to be carried as far as possible.

—Georges Bataille, *Theory of Religion*

That witches existed in Britain from early times is undeniable. Members of a surviving Somersetshire coven still carry small blue tattoos in woad pricked below a particular finger joint, which stands for a letter in the pre-Christian Celtic alphabet. They call themselves 'Druids', worship a neolithic British god, and meet at cross-quarterly days—Candlemas, May Eve, Lammas and Halloween—in a Druidic stone circle. Druids are chosen, after puberty, for certain natural powers of intuition and diagnosis, second sight, and thought control.

—Robert Graves, *Daily Telegraph Magazine*, 21 May 1965

In all ages, far back into pre-history, we find human beings have painted and adorned themselves.

—H.G. Wells, *The Work, Wealth & Happiness of Mankind*

Fashion is out of date the moment it is generally recognizable.

—John Hadfield, *The Saturday Book* #26

The Spartan custom of displaying young girls naked is highly praised, and in the island of Chios it is delightful just to walk to the gymnasium and running tracks to see the young men wrestling naked with the young girls who are also naked.

—Athenaeus

Ecstasy of some kind there certainly is, and the fact of nakedness seems to enable people to establish contact with that whole level of existence which is immune to logic, resists verbalization and proceeds by methods completely unfamiliar to the intellect.

—Bernard Denvir, "The Social History of Nudism"

The final aim of Natural Science is to discover the motions underlying all changes, and the *motive forces* thereof; that is, to resolve itself into Mechanics.

—Helmholtz, 1869 lecture

The higher thought originates as meditation upon death. Every religion, every scientific investigation, every philosophy, proceeds from it. Every great symbolism attaches its form-lan-

gauge to the cult of the dead, the forms of disposal of the dead, the adornment of the graves of the dead.

—Oswald Spengler, *The Decline of the West*

Insanity is the exception in individuals. In groups, parties, people, and times, it is the rule.

—Nietzsche

A great man, did you say? All I see is the actor creating his own ideal image.

—Nietzsche

Fortune does not change men; it unmask them.

There are no oaths that make so many perjurers as the vows of love.

Prejudice is the reason of fools.

—Voltaire

Experience is a keen knife that hurts, while it extracts the cataract that blinds.

All my misfortunes come of having thought too well of my fellows.

—Rousseau

First you dream, then you die.

—Cornell Woolrich

Let thy speech be short, comprehending much in few words.

—Ecclesiastes

To the true cynic nothing is ever revealed.

—Oscar Wilde

Give a man a mask and he will tell the truth.

—Oscar Wilde

One must be a work of art, or wear a work of art.

—Oscar Wilde

Civilization displays that face which bears the double imprint of sterile blood and ruins forever dead.

—Octave Mirbeau, *Torture Garden*

It would be a good thing to buy books if one could also buy the time in which to read them; but generally the purchase of a book is mistaken for the acquisition of its contents.

—Schopenhauer, *bid*

In order to have original, uncommon and perhaps even immortal thoughts, it is enough to estrange oneself so fully from the world of things for a few moments, that the most ordinary objects and events appear quite new and unfamiliar. In this way their true nature is disclosed.

—Schopenhauer, *On Genius*

All the wit in the world is lost upon him who has none.

—La Bruyere

Very long and pendulous labia minora are considered particularly attractive in women. They are deliberately produced and cultivated from early childhood by manipulations performed by elderly men who have become impotent. These manipulations are continued till the approach of puberty. At the same time and as part of the same training, the clitoris is not only subjected to prolonged friction, but also to suction, and a certain large kind of ant (native to the islands) is applied to this region in order that its sting may produce a brief but acute and

not unpleasant stimulation.

—Ploss & Bartels, *Femmina Libido Sexualis*

Probably the favorite and most frequent method of treating, adorning or "improving" the mons veneris is by the removal of the hair.

—Ploss & Bartels, *Ibid*

The custom of tattooing the visible portions of the external genitalia: so far as we are aware, this is only done on certain South Sea Islands . . . Kubary described the tattooing process as very prolonged: it starts when the girl is between seven and eight years old. At about 12 the hips and lower abdomen are dealt with. The adornment of the genitalia is so intricate and careful that both the labia majora and the vaginal orifice are tattooed . . . Tattooing is the sign of maturity and membership of the community of women. It is, therefore, performed in company and forms one of the chief items of the festivities.

—Ploss & Bartels, *Ibid*

Genius may be defined as an eminently clear consciousness of things in general . . .

—Schopenhauer, *On Genius*

Body markings have been used to ward off evil for centuries.

—Unknown

We found that if we added minute amounts of certain antibiotics (really just traces) to animal feeds, the addition brought the critters to market months ahead of normally-fed animals . . . It was logical to suspect that it might work in newborn humans, too . . .

—James Blish, *At Death's End*, 1954

All symbols—and here I mean primarily graphic symbols, though it applies to others as well—operate in a manner similar to that of a mnemonic device or a post-hypnotic command. They serve as catalysts for particular responses in the audience. We see a swastika, for instance, and think of nazis, war, and tyranny. This in spite of the fact that the swastika in and of itself means nothing. It is neutral. But we have been mass-programmed . . . to respond to the symbol in a certain way . . . Because we respond to common symbols in common ways, all of us are under a form of mass hypnosis. To be aware of the process is to wake a bit from the trance, to pause a moment before barking at the sound of the bell.

—Thomas Wiloch, "Codes and Chaos,"

Photostatic #32

The average child watches television more than 30 hours a week and has watched more than 200,000 commercials by the time s/he graduates from high school . . . By the time a young person finishes high school, s/he will have spent more time watching television (15,000 hrs or more) than sitting in a classroom (11,000 hrs) . . . By the age of 14, a devoted viewer will have witnessed 11,000 TV murders . . .

—*Society for Elimination of TV Newsletter #26*

The worst possible hazard in my profession [sword-swallowing]: a simple cold. . . If it ain't too bad you're able to breathe even when you've got eighteen or twenty inches of steel down your gullet. But the big problem is a cough. And a sneeze is even worse. That can *really* kill you.

—Louise Chavanne quoted in Arthur Lewis's *Carnival*

I'd say Delno Fritz was the most superlative performer in the whole world . . . He tied a pistol on the handle of the twenty-eight-inch blade and fastened a steel ball to the tip. Then he'd take a blank cartridge and load it with powder

very carefully. . . He'd throw back his head, put the blade in his mouth and fire the shot. The cotton wad in the cartridge would hit the ball to drive it forward. It was a real wow! [But he] got careless in Keokuk and put just a little bit too much powder in the pistol. The wad drove the steel ball right through his stomach. By the time they got him to the hospital he was already dead. Too bad! It was a great act.

—Louise Chavanne, *Ibid*

There are four basic principles in Bozo [insulting Clown act] . . . Number one is *Attention*; without that you have no tip. Number two is *Interest*; that's when the insults start and the tip listens. Number three is *Desire*; the mark's anxiety to punish his taunter. And Number four is *Action*; that's when the mark parts with his cash.

—Biggie Moran quoted in Arthur Lewis's *Carnival*

When somebody offers you something for nothing don't walk—*run* to the nearest exit.

—Morris Hannum quoted in Arthur Lewis's *Carnival*

A 'glommin' geek . . . There've been damn few of 'em in show biz . . . He really ate it; not pretended to and then spit it out like an ordinary geek . . . Veronica was a wonderful entertainer . . . In the course of one evening she'd bite off *and* swallow a half-dozen heads from live chickens and three or four field mice whole and maybe a garter snake or two. Half the marks'd throw up just watchin' . . .

—Lou Pease quoted in Arthur Lewis's *Carnival*

Nature must be expressed in symbols; nature is known through symbols which are themselves a construction upon experience, a product of mind, an artifice or conventional product, therefore the reverse of natural.

—Mary Douglas, *Natural Symbols*

Each person treats his body as an image of society

—Mary Douglas

The human body is always treated as an image of society and there can be no natural way of considering the body that does not involve at the same time a social dimension. Interest in its apertures depends on the preoccupation with social exits and entrances, escape routes and invasions. If there is no concern to preserve social boundaries, I would not expect to find concern with bodily boundaries. The relation of head to feet, of brain and sexual organs, of mouth and anus are commonly treated so that they express the relevant patterns of hierarchy. Consequently I now advance the hypothesis that bodily control is an expression of social control . . . the same drive that seeks harmoniously to relate the experience of physical and social, must affect ideology.

—Mary Douglas, *Natural Symbols*

The primary use of language is to affirm and embellish the social structure which rests upon *unchallengeable* metaphysical assumptions . . . As speech sheds its social harness, it becomes a very specialized, independent tool of thought.

—Mary Douglas, *Natural Symbols*

Poetry has an aim: absolute human liberation.

—Malcolm de Chazal

Analogy: the spontaneous, extralucid, rebellious rapport which establishes itself, under certain conditions, between one thing and another . . .

—Andre Breton, *Signe Ascendant*

Poetry, in contrast to other modes of thought, remains relatively free of the influence of the *reality principle* and thus opens

more easily on the chances of what *can be* . . .

—Franklin Rosemont, "The Crisis of the Imagination," *Arsenal* #2

The *desirable society* is perhaps one in which things and animals have a function which somehow relieves the pressure of man against man.

—Joseph Jablonski, "Notes on the Revolution of Witchcraft"

He who most resembles the dead is the most reluctant to die.

—La Fontaine

In the eyes of primitive man violence is always the cause of death. It may have acted through magical means, but someone is always responsible, someone is always a murderer.

—Georges Bataille, *Erotism*

The transgression does not deny the taboo but transcends it and completes it.

—Bataille, *Erotism*

The main function of all taboos is to combat violence.

—Bataille, *Erotism*

"As soon as the effort at rational comprehension ends in contradiction, the practice of intellectual scatology requires the excretion of inassimilable elements," which is another way of stating vulgarly that a burst of laughter is the only imaginable and definitively terminal result—and not the means—of philosophical speculation.

—Bataille, *Visions of Excess*

Myth remains at the disposal of one who cannot be satisfied by art, science or politics . . . A community that does not carry out the ritual possession of its myths possesses only a truth in decline . . . Myth is in solidarity with *total* existence, of which it is the tangible expression.

—Bataille, *Visions of Excess*

[Circumcision] was practiced by the ancient Egyptians as far back as the Fourth Dynasty, or 3000 B.C., and probably long before that. The ceremony is clearly portrayed on a temple at Thebes . . . The belief sometimes expressed, that circumcision removes or at least considerably reduces the risks of venereal infection, is authoritatively stated to be without any foundation in fact. One more possible explanation is perhaps the most likely. That is that circumcision is to be regarded as a ritual tribal mark or badge . . . Analogous with male circumcision is that of females, by which is usually meant the removal of the clitoris . . . Various reasons have been advanced for it. One is that it is intended to reduce the sexual sensitivity of the woman, so as to make her more submissive to the rule of one man, her husband. Another is that it is to match the male mutilation with a female one . . . We are on much firmer ground when we recognize that it is an initiation ceremony, through which a girl becomes a full member of the tribe, just as her brother is made a full member by the corresponding rite of male circumcision.

—E. Royston Pike, *The Strange Ways of Mankind*

White man's flesh does not taste so good as colored man's. This was the decided opinion of the cannibals of the South Sea Islands, who had the opportunity of tasting both . . . Cannibalism among the Fijians, is one of their institutions . . . Human bodies were sometimes eaten in connection with the building of a temple or a canoe, or on the launching of a large canoe . . . No one who is thoroughly acquainted with the Fijians can say that there is not a large number who esteem such food as a delicacy, giving it a decided preference above all other. The heart, the thigh, and the arm above the elbow are considered

the greatest dainties. The head is the least esteemed.

—Pike, *The Strange Ways of Mankind*

Not one great country can be named, from the polar regions in the north to New Zealand in the south, in which the aborigines do not tattoo themselves.

—Charles Darwin

I have often admired the markings of a chief's legs, when I have seen a coconut tree correctly and distinctly drawn, its roots spreading at the heel, its elastic stalk pencilled as it were along the tendons, and its waving plume gracefully spread out on the broad part of the calf. Sometimes a couple of stems would be twined up from the heel, and divided on the calf, each bearing a plume of leaves. The ornaments round the ankle, and upon the instep make them often appear as though they wore the elegant Eastern sandal. The sides of the legs are sometimes tattooed from the ankle upward, which gives the appearance of wearing pants with ornamented seams. In the lower part of the back, a number of straight, waved, or zigzag lines, rise in the direction of the spine, and branch off regularly towards the shoulders. But, of the upper part of the body, the chest is the most tattooed. Every variety of figure is to be seen here. Coconut and breadfruit trees, with convolvulus wreaths hanging round them, boys gathering fruit, men engaged in battle, in the manual exercise, triumphing over a fallen foe; or, as I have frequently seen it, they are represented as carrying a human sacrifice to the temple. Every kind of animal—goats, dogs, fowls, and fish—may at times be seen on this part of the body; muskets, swords, pistols, clubs, spears, and other weapons of war, are also stamped upon their arms and chests. They are not all crowded upon the same person, but each one makes a selection according to his fancy. I have frequently thought that the tattooing on a man's person might serve as an index to his disposition and his character . . . The arms were frequently marked with circles, their fingers with rings, and their wrists with bracelets.

—William Ellis, after a visit to Tahiti, 1825

He was considered by his countrymen a perfect master in the art of tattooing . . . I was astonished to see with what boldness and precision Aranghie drew his designs upon the skin, and what beautiful ornaments he produced; no rule and compasses could be more exact than the lines and circles he formed . . . Indeed, so highly were his works esteemed, that I have seen many of his drawings exhibited after death. A neighbor of mine very lately killed a chief who had been tattooed by Aranghie; and, appreciating the artist's work so highly, he skinned the chieftain's thighs, and covered his cartouche-box with it.

—Augustus Earle, *Narrative of a Nine Months' Residence in New Zealand in 1827*

In an unforgettable ceremonial manner, he is taken from the camp and scenes of his irresponsible early years. He becomes the subject of a series of rites . . . He 'dies' to the former life of childhood and of ignorance of esoteric knowledge, and 'rises' or is 'reborn' to a new life. The latter is not merely adult life, for which he has meanwhile been disciplined and instructed; it is much more: it is a life of knowledge and power. At the end of the ritual journey, with its trials, loneliness, 'death', revelations and rejoicing, he can say: "Whereas previously I was blind to the significance of the seasons, of natural species, of heavenly bodies and of man himself, now I begin to see; and whereas before I did not understand the secret of life, now I begin to know."

—A.P. Elkins, *Aboriginal Men of High Degree*, 1946

I mistrust visions come by in the easy way—by swallowing something. The real insight, the real ecstasy does not come from this. Instant light by flicking on a switch, instant coffee, instant TV dinners, instant visions through pills, plants or

mushrooms—that's what I want to get away from.

—Lame Deer, *Seeker of Visions*

The sacred pipes have not been shown to the people for some years now. In the summer of 1969 we Sioux medicine men thought that the time had come to open up these bundles. But when word got around and there were rumors of TV crews coming in, offering us money for "exclusive rights" as they called it, we changed our rights. We returned the bundles to their hiding places.

—Lame Deer, *Seeker of Visions*

Most of us have tattoos on our wrists—not like the tattoos of your sailors—daggers, hearts and nude girls—but just a name, a few letters or designs. The Owl Woman who guards the road to the spirit lodges looks at these tattoos and lets us pass. They are like a passport. Many Indians believe that if you don't have these signs on your body, that *Ghost Woman* won't let you through but will throw you over a cliff. In that case you have to roam the earth endlessly as a ghost. Maybe it's not so bad being a ghost. But as you see, I have my arms tattooed.

—Lame Deer, *Seeker of Visions*

There are thousands hacking at the branches of evil, to one who is striking at the roots.

—Thoreau

All you have to do is act like them [normal people], and they can't tell the difference. You just talk with them about the dull things they're interested in, and they eat it up. It's no trick at all to imitate them . . .

—J.A. Meyer, "Brick Wall," *Astounding Science Fiction*, Sept 1951

A person can't be creative and conformist at the same time.

—*Ibid*

It's the curse of our society that we have to fit into a rigid pattern to belong . . . There's no room for imagination and creativity in our society, except in art and literature—dead ends!

—*Ibid*

After you once get past the retarded infantilism that the rest of these people are immersed in, you see how empty things are. Once you've grown up, there's no going back—you're alone from then on.

—*Ibid*

The most extravagant reproductive effort I could find was that of the sea hare (a species of large sea slug) which was once observed to lay 478 million eggs during eighteen weeks and which, being bi-sexual, often engages successfully in triple copulation.

—Armand Denis, *Taboo*

Images have become our true sex object, the object of our desire . . . It is this promiscuity and the ubiquity of images, this *viral contamination* of things by images, which are the fatal characteristics of our culture. And this knows no bounds, because . . . images cannot be prevented from proliferating indefinitely.

—Jean Baudrillard, *The Ecstasy of Communication*

You have to paint things black if you want to make future possibilities more vivid.

—Michel Foucault, *Impulse*, Winter '89

Only by the negation does one arrive at the affirmation.

—R.A. Schwaller de Lubicz

Even making love involves power relations, charged with eroticism. That hasn't been studied much. There's so much pleasure in giving orders; there's also pleasure in taking them. This pleasure of power—well, there's a topic for study.

—Foucault, *Ibid*

Whoever seriously thinks that superhuman beings have ever given our race information as to the aim of its existence and that of the world, is still in his childhood. There is no other revelation than the thoughts of the wise . . . Still, instead of trusting what their own minds tell them, men have as a rule a weakness for trusting others . . . And in view of the enormous intellectual inequality between man and man, it is easy to see that the thoughts of one mind might appear a *revelation* to another!

—Schopenhauer, "The Christian System"

Essentially man is a "questioning" of nature; nature itself is the essential—the basic given—in every response to a questioning.

—Georges Bataille, *Guilty*

Let him go on asking—his strength lies in asking questions.

—Maori proverb

To see that thought in its very nature is dialectical, and that, as understanding, it must fall into contradiction—the negative of itself—will form one of the main lessons of logic . . . As a matter of fact, thinking is always the negation of what we have immediately before us.

—Hegel

While Intelligence merely proposes to take the world as it is, Will takes steps to make the world what it ought to be.

—Hegel

Nothing belongs to you more properly than your dreams; nothing is more thoroughly your own work. Subject, form, sector, spectator, you yourself are all these and everything is yourself in those comedies.

—Nietzsche

Sleep is the domain of unrestricted thought. The dream is the thought freed and consequently the pure self. If you want to know if you are brave at heart and truly brave, if you are a coward, or if you are kind or wicked, pay attention to what you do in your dreams. You have there the most precious and surest text you could consult concerning yourself. Nevertheless, you pretend you are not responsible for your dreams.

—Emile Faguet, *On Reading Nietzsche*

To me *knowledge* is a world of dangers and victories, where heroic sentiments also have their place for dancing and playing. *Life is a means to knowledge.*

—Nietzsche

He who goes before gathers treasures; he who lags behind looks for them in vain.

—Maori proverb

If you solve the problem of the *nature and origin of language*, we can explain the rest: what culture is, and how it made its appearance; what art is and what technological skills, law, philosophy and religion are . . . All we know is that all the peoples of the world, all mankind in its most ancient and humble manifestations, has been endowed with articulate speech . . . We start off with language as a given element.

—Conversations with Claude Levi-Strauss

. . . The pre-condition of that totalization of knowledge and

utilization of past experience that we feel, more or less intuitively, to have been the source of our civilization . . . is writing. It is certain that a people can only take advantage of previous acquisitions in so far as these have been made permanent in writing. Writing had to be invented so that the knowledge, the experiments, the happy or unhappy experiences of each generation could accumulate . . . in order to improve techniques and achieve fresh progress . . . We know that [the invention of writing] occurred some three or four thousand years before the birth of Christ . . . immediately after what is called the "neolithic revolution"—the discovery of those civilized skills which still form the basis of our lives: agriculture, the domestication of animals, pottery-making, weaving—a whole range of processes which were to allow human beings to stop living from day to day . . .

—Claude Levi-Strauss, *Ibid*

It has often been pointed out that domestic animals are not just wild species which have become domesticated; they are wild species which have been completely transformed by man, and this transformation, which was the necessary pre-condition of man's ability to use them, must have occupied long periods of time and called for great persistence and prolonged and concentrated experimentation.

—Levi-Strauss

You may see dead persons walking towards you, and you will hear their bones rattle. If you hear and see these things without fear, you will never be frightened of anything. These dead people will not show themselves to you again, because your psychic force is now strong. You are now powerful because you have seen these dead people.

—Australian shaman quoted in Mircea Eliade's

Shamanism

"Like to keep abreast of titillating new products?" reads the PR release, which went on to describe hand-crafted, *non-piercing* nipple rings designed to "enhance a lady's profile." The modest wearer might prefer simple silver bands, which start at \$26.50, while the more extravagant customer can bewel herself with diamond-encrusted nipple rings—yours for \$10,000.

—shopping tip from *New York Woman*, March '89

Throughout the country [India] are found old prostitutes who sell little bells of gold, silver and bronze. The women hold great store with them for when they are sewn into the skin of the man's member they cause a swelling of tremendous length of the entire genital parts. Hence they claim their males have greater endurance and give them far greater pleasure than we poor Europeans. It is true that when there are a number of natives about, the woman will invariably choose the one with a titillating member. As soon as the boys reach puberty they rush to have the bells sewn into their members, and constantly change them for larger sizes as they grow up.

—Paolo Mantegazza, *Sexual Relations of Mankind*

[The ampallang:] the operation is performed only on adults. The skin is forced back, the penis is placed between two small planks of bamboo and for ten days it is covered with rags dipped in cold water. Then the glans is perforated with a sharp bamboo needle; a feather, dipped in oil, is placed in the wound until it heals. Wet compresses are used all the while. When the Dayaks travel and work they carry a feather in this canal. As soon as they grow desirous, they pull the feather out and replace it with the ampallang. The ampallang is a little rod of copper, silver or gold, four centimeters long and two millimeters thick. At one end of this rod is a round ball or pear-formed object made of metal; at the other end a second ball is placed as soon as the ampallang is affixed. The whole apparatus is, when ready, five centimeters long and five millimeters thick . . . Von Graff in has seen one Dayak who had *two* ampallangs, one

behind the other! The perforation was always horizontal and above the urethra . . . The women of the Dayaks say the embrace without this ornament is like rice, but with it, it tastes like rice spiced with salt.

—Mantegazza, *Sexual Relations of Mankind*

The will is rather a special way of *thinking*; thinking translating itself into existence, thinking as the urge to give itself existence.

—Hegel's *Philosophy of Right*

The strangest secret is: you are what you think!

—Earl Nightingale

The only difference between tattooed people and non-tattooed people is: tattooed people don't care if you're not tattooed.

—Cheri

[Among the Arunta of Central Australia] The second stage of the boy's initiation, the circumcision rite, may occur any time after he has reached puberty . . . Two men are chosen to perform the operation, and they work as a team, one holding the subject and helping while the other uses the stone knife. The blood is caught in a shield and taken to the women's camp; there the elder sisters of the boy and of his mother rub the blood over their breasts and foreheads. The flesh is given to a younger brother to swallow, in the belief that it will cause him to grow tall and strong . . .

A month or so later he undergoes his second operation, known to surgery as subincision . . . With a stone knife, the urethral canal is slit open from underneath in a deep, full-length cut . . . The boy's blood flows into a shield, and if the pain is more than he can endure, he urinates into embers and allows the steam to rise, which is said to give some relief. The parts that have never been cut never return to normal, and after this ceremony the men always squat to urinate. Drastic though it is, the operation does not render the men incapable of having children . . . One such operation might seem enough for anyone, but older men usually come forward a second or even a third time and ask the surgeon to re-do the Arilta operation more thoroughly.

—Edward Weyer Jr, *Primitive Peoples Today*

Unmarried [Ainu] men and women enjoy considerable sexual freedom. Many Ainu girls, with their fine teeth and sparkling brown or hazel eyes, are quite attractive. They can also be coquettish. A girl may take the initiative, and she loses no feminine pride by proposing. It is not unknown for the visitor among them to find himself the object of amorous advances. The Ainus show affection not by kissing but by *biting*, and one traveler describes how one of the girls began gently biting his fingers; presently she extended her affections to his arm, and then his shoulder, and finally put her arms around his shoulders and bit his cheek.

[Upon marriage] the [Ainu] husband now completes the wife's mouth tattooing, the beginning of which has somewhat the significance of an engagement ring among us. In olden times, the completed design may have had the purpose of labeling a woman as the husband's property . . . Black obsidian knives were formerly used in the tattooing process. The designs are applied by gashing the skin, rubbing in soot, and wiping the wound with a cloth dipped in a decoction of bark.

—Edward Weyer Jr, *Ibid*

[Among the Ainu, tattooing] begins at the age of five, when some of the sufferers are yet unweaned. I saw the operation performed on a dear little bright girl this morning. A woman took a large knife with a sharp edge, and rapidly cut several horizontal lines on the upper lip, following closely the curve of the very pretty mouth, and before the slight bleeding had ceased carefully rubbed in some of the shiny soot which collects on the mat above the fire. In two or three days the scarred lip

will be washed with the decoction of the bark of a tree to fix the pattern, and give it that blue look which makes many people mistake it for a daub of paint. The pattern on the lips is deepened and widened every year up to the time of marriage, and the circles on the arms are extended in a similar way.

—Isabella Bird, *Unbeaten Tracks in Japan*

I could not persuade myself that the men and women I met were not also another, still passably human, Beast People, animals half-wrought into the outward image of human souls; and that they would presently begin to revert, to show first this bestial mark and then that. . . .

—H.G. Wells, *The Island of Dr. Moreau*

I look about me at my fellow men. And I go in fear. I see faces keen and bright, others dull or dangerous, others unsteady, insincere; none that have the calm authority of a reasonable soul. I feel as though the animal was surging up through them . . . I know this is an illusion, that these seeming men and women about me are indeed men and women, perfectly reasonable creatures, full of human desires and tender solicitude, emancipated from instinct. . . . H.G. Wells, *Ibid*

I would go out into the streets, and prowling women would mew after me; furtive craving men glance jealously at me; weary pale workers go coughing by me, with tired eyes and eager paces like wounded deer dripping blood; old people, bent and dull, pass murmuring to themselves; and all unheeding a ragged tail of gibing children . . . Particularly nauseous were the blank expressionless faces of people in trains and omnibuses; they seemed no more my fellow-creatures than dead bodies would be . . . I have withdrawn myself from the confusion of cities and multitudes, and spend my days surrounded by wise books—bright windows in this life of ours lit by the shining souls of men.

—H.G. Wells, *Ibid*

Each animal in a given area shares more or less the same "environment," but given the different life style of each type of animal, each will possess a specific environment of its own. There are as many spaces and times as are contained in and determined by the individual's functional circle—each individual dwells on its own "island of the senses."

—taken from Von Uexkull's *Theoretical Biology*

[Among the Egyptians] If a cat dies in a private house by a natural death, all the inmates of the house shave their eyebrows; on the death of a dog they shave the head and the whole of the body.

—Herodotus, "The Egyptians and Their Cats"

It is a well-known fact that primitives, even members of communities which are already somewhat advanced, regard artificial likenesses, whether painted, carved, or sculptured, as real, as well as the individual they depict . . . If primitives view the pictured resemblance differently from ourselves, it is because they view the original otherwise also . . . The *objective* features are neither the only ones nor the most important; most frequently, they are but the symbols or instruments of occult forces and mystic powers such as every being, especially a living being, can display . . . If their perceptions of the originals ceased to be mystic, their images would also lose their mystic properties. They would no longer appear to be alive, but would be what they are to our minds—merely *material reproductions*.

—Lucien Levy-Bruhl, *What the Natives Think*

Primitives regard their names as something concrete and real, and frequently sacred . . . The Indian regards his name not as a mere label, but as a distinct part of his personality, just as much as are his eyes or his teeth, and believes that injury will result as surely from the malicious handling of his name as from a

wound inflicted on any part of his physical organism . . . At the beginning of a fresh epoch in his life—at his initiation, for instance—an individual receives a new name, and it is the same when he is admitted to a secret society. A name is never a matter of indifference; it implies a whole series of relationships between the man who bears it and the source whence it is derived.

—Lucien Levy-Bruhl, *Ibid*

As for the primitive, I hark back to it because we are still very primitive. How many thousands of years of culture, think you, have rubbed and polished at our raw edges? One probably; at the best, no more than two. And that takes us back to screaming savagery, when, gross of body and deed, we drank blood from the skulls of our enemies, and hailed as highest paradise the orgies and carnage of Valhalla.

—Jack London

I believe that life is a mess. It is like yeast, a ferment, a thing that moves and may move for a minute, an hour, a year, or a hundred years, but that in the end will cease to move. The big eat the little that they may continue to move; the strong eat the weak that they may retain their strength. The lucky eat the most and move the longest.

—Jack London, *The Sea Wolf*

The characteristic property of an inventive art is that it bears no resemblance to art as it is generally recognized and in consequence—and this all the more so as it is more inventive—that it does not seem like art at all.

—Jean Dubuffet

Throughout history there have always been forms of art alien to established culture and which *ipso facto* have been neglected and finally lost without trace.

—Roger Cardinal, *Outsider Art*

All avant-garde revolutions in art turn into history: the slap in the face of culture given by Dada has now been framed and hung on the museum wall.

—Roger Cardinal, *Ibid*

The philistine habit of using the concept “sick” to minimize and disparage draws a veil across a reality which we are by no means in a position to interpret . . . because we are entangled in restricted categories of appreciation and in a framework of ideas which still binds us, while we feel it loosening in favor of one which is more extensive, more free, more mobile.

—Karl Jaspers, *Strindberg & Van Gogh*, 1922

An alternative art exists. It crops up in all the places where Art is considered to have no place . . . Raw creation is hard to stomach: it is unfamiliar, uncanny, even savage and coarse. But it is never degenerate or watered-down. For creation that is truly inventive, that genuinely stimulates passion, will be creation springing directly from the original sources of emotion and not something tapped from the cultural reservoir . . . Art that thrusts us into emotional and intellectual situations beyond our normal grasp, serving us explanations of reality—our reality?—in a language that is unprecedented and a-historical . . . will threaten the reliability of our readymade postures and expose the wobbly props of our petrified heritage.

—Roger Cardinal, *Outsider Art*

I deny that there are beautiful colors and ugly colours, beautiful shapes and others that are not. I am convinced that any object, any place without distinction can become a key of enchantment for the mind according to the way one looks at it and the associations of ideas to which one links it.

—Jean Dubuffet

Any evaluation of the work of art must take account not of its

“plastic” beauty but of its greater or lesser capacity to stimulate the mind.

—Roger Cardinal, *Outsider Art*

While I personally get tremendous pleasure and satisfaction from my stretched piercings and from doing my self-torture rites, I don't want anyone to get the idea that that's the only way to go. Piercing doesn't have to involve a whole lot of pain, and it doesn't have to be a matter of one inch plugs or nothing. A well placed piercing with a 14, even a 16 gauge piece of jewelry in it, can give you an enormous amount of pleasure. The important thing is to give yourself the freedom to explore the outer limits of your own sexuality. You don't have to be a fakir to do that.

—Fakir Musafar, *PFIQ #3*

In my training courses, I put a lot of emphasis on Hatha Yoga. It is a MUST for everybody. They must become slim and extremely limber first, before it is possible to safely explore the other six categories of Body Training. Being well-conditioned by Hatha Yoga brings new dimensions to heavy-duty bondage and similar activities—or even to straight sex for that matter!

—Fakir Musafar

Once you have a tattoo, there is something more than what it appears on the surface. All it is is a drawing on you, but it's something that can't be stolen from you. It gives you a sense of permanence. Maybe that's why people who are in creative fields or who have been soldiers—in a life that is really topsy-turvy and volatile—get them, because it gives you a sense of stability. If every Joe Shmoe with a business suit had one, it would take something out of it. Having one for me is kind of like: *rebel with a job*.

—John Lafia, film director (*The Blue Iguana*)

From dreams to reality is a long way.

—Ferdinand Cheval

Brothers, I entreat you, remain faithful to the earth; place no faith in those that speak to you of supra-terrestrial hopes. They are condemners of life, moribund and poisoned men themselves . . . Remain faithful to earth with all the force of your virtue. Let your generous love and your knowledge serve the meaning of the earth.

—Nietzsche

Our certain duty is to develop ourselves, to expand ourselves wholly in all our potentialities; it is to succeed in becoming fully what we feel ourselves to be. What we want is to become ourselves. Nothing that is should be suppressed; nothing is superfluous.

—Nietzsche

The first duty of man is to be artificial.

—Oscar Wilde

‘Truth’ never set anyone free. It is only doubt which will bring mental emancipation.

—Anton LaVey quoted in Arthur Lyons' *Satan Wants You*

Dangerously must we live!

—Nietzsche

Life such as I conceive it may quite possibly be that of the ‘savage,’ and may only be realized fully or brilliantly in the ‘natural state’ or in that primitive state, with its loosely organized societies that is sometimes referred to as the natural state. In the end, it is the social invention itself that stands against me.

—Nietzsche

The body is like a sentence that can be broken down into separate parts, so that its true contents can be put together again in an endless series of anagrams.

—Jacques Lacan

We must love truth for itself, to such an extent that we do not love it for ourselves but *against ourselves*. We must ever contradict ourselves; we must always welcome the opposite of our thought and scrutinize what worth this opposite may have . . . Every day you must make war also against yourself.

—Nietzsche

The two perpetual hostilities of Christianity: hostility to *life* and hostility to *art*. In the Christian doctrine one finds eternally the hatred of the world, the anathema to the *passions*, the dread of *beauty* and *pleasure*, a 'future beyond' which was invented the better to disparage the present, a *desire of death* and rest until the 'sabbath of the sabbaths.' Religion, metaphysics and all dreams of the supernatural are therefore auxiliaries of death, enemies of life and beauty, and betrayals and degradations of the human race.

—Nietzsche

Nearly everywhere the missionaries went they attempted to impose their own conceptions of the physical body on the people they encountered. They discovered that to prohibit the 'natives' from carrying out their ritual practices, such as *body decoration*, was a necessary step in demolishing the structure of their traditional beliefs.

—Victoria Ebin, *The Body Decorated*

This tattooing had been the work of a departed prophet and seer of his island, who by those hieroglyphic marks, had written out on his body a complete theory of the heavens and the earth, and a mystical treatise on the art of attaining truth, so that Queequeg in his own proper person was a riddle to unfold; a wondrous work in one volume; but whose mysteries not even himself could read, though his own live heart beat against them; and these mysteries were therefore destined in the end to molder away with the living parchment whereon they were inscribed, and so be unsolved to the last.

—Hermann Melville, *Moby Dick*

The Nuba of the Sudan perceive that the crucial difference between men and animals lies in men's ability to shave their heads and bodies and to make their skins smooth. This capacity distinguishes them from every other species: even language was once shared between men and monkeys.

—Victoria Ebin, *The Body Decorated*

In New Guinea the Roro people, who tattoo themselves extensively, describe the un-tattooed person as 'raw', comparing him to uncooked meat . . . The Roro see the tattooed man as 'cooked meat', transformed by a human process and thus given a social identity. Therein lies the distinction between a social being and a biological entity.

—Victoria Ebin, *Ibid*

Two billion people, three billion, even five billion could be supported by the planet by progressive lowering of the standard of living. When the population reaches eight billion, however, semi-starvation becomes the norm. A radical change had to take place in Man's culture . . .

—Isaac Asimov, *The Caves of Steel*, 1953

They were savages, the only savages of the 24th century; descendants of a research team of scientists that had been lost and marooned in the asteroid belt two centuries before when their ship had failed . . . Practicing a barbaric travesty of the

scientific method they remembered from their forebears, they called themselves The Scientific People . . . Cheeks, chin, nose and eyelids were hideously tattooed like an ancient Maori mask.

—Alfred Bester, *The Stars My Destination*

In his Freak Factory . . . there, for enormous fees and no questions asked, Baker created monstrosities for the entertainment business, and refashioned skin, muscle, and bone for the underworld . . . The basement floor of the factory contained Baker's zoo of anatomical curiosities, natural freaks and monsters bought, and/or abducted. Baker, like the rest of his world, was passionately devoted to these creatures and spent long hours with them, drinking in the spectacle of their distortions the way other men saturated themselves with the beauty of art . . .

—Alfred Bester, *The Stars My Destination*

They skidded around a corner into a shrieking mob of post-operative patients: bird men with fluttering wings, mermaids dragging themselves along the floor like seals, hermaphrodites, giants, pygmies, two-headed twins, centaurs, and a mewling sphinx . . . [then there was] a ward filled with *temporal freaks*: subjects with accelerated time sense, darting about the ward with the lightning rapidity of hummingbirds and emitting piercing batlike squeals.

—Alfred Bester, *The Stars My Destination*

Fun, fantasy, confusion and catastrophe.

—*Ibid*

The accumulation of knowledge is a different thing from the capacity to use it, and there are many who claim that in this respect man is already a degenerate creature. One has only to look at his mental inertia, his destructive wars, his blind subservience to religion, his stupid politics, his dead resistance to changing his way of living, to wonder if he has reached his own blind alley . . .

—Homer W. Smith, *Kamongo*

I haven't succeeded in leaving my memory behind me—not a sound, not a trace, not one deed . . .

—F.M. Dostoevsky, *The Idiot*

You are all awfully fond of external beauty and seemliness, and that's all you care for—that's true, isn't it?

—Dostoevsky, *The Idiot*

We are nothing more than a moving row of Magic Shadow Shapes that come and go round this Sun-illuminated lantern, held in midnight by the Master of the Show.

—Omar Khayyam

Japanese cabaret artist Miss Ongawa inserts the tail of a living snake into her nostril and regurgitates it through her mouth. As a climax to her act, Miss Ongawa eats the snake alive . . . An Indian performer inserts the snake head-first into his nostril. He then pulls the four-foot long living reptile out through his mouth to complete the act.

—Ramona & Desmond Morris, *Men & Snakes*

Permanent adornments—those involving some form of body mutilation—are more typical of rigid societies, where allegiance to the group is of massive importance . . . These are badges that can never be taken off, and that sets their owners apart from all other groups until the day they die. Frequently the application of the decoration is performed at a special ceremony, a tribal initiation, with the initiate suffering great pain in the process. This pain is an important part of the bonding—a physical horror that binds him even tighter to those who share it with him . . . The very intensity of the experience helps to widen the gulf between him and those who

have not shared it.

—Desmond Morris, *Manwatching*

Mind control comes when you have total control of communication in an environment; when you have manipulation inside the group, such as constant self-criticism and confessing; and manipulation of individual guilt.

—Dr Robert J. Lifton

I cannot help thinking about someone like Howard Hughes—one of the richest men in the world who died of neglect and lack of proper medical attention. Or John Paul Getty, a billionaire who refused to pay a ransom for his own grandson and kept payphones in his mansions . . . Surely living for oneself, amassing individual wealth or fighting to stay on top of the pack is no way to live. Your personality and your worth become defined by what you own rather than by what you are . . . Life without principle is devoid of meaning. We have tasted life based on principle and now have no desire to ever live otherwise again. You do not know what happiness is until you have lived up to your highest.

—Rev. Jim Jones

A large number of valuable herbs, roots, barks, leaves and flowers grow within the immediate reach of those who may be unfortunate enough to need them to heal their ailments. Every person's physical organization is his own, and he has a right to understand it, and most especially hygiene and Nature's remedies that will relieve and heal all afflictions, or at least a great many of them . . . Knowledge is power, and he who seeks it is wise; he who neglects it does so to his own sorrow and detriment. Hippocrates, who is admitted by the medical profession to be the father of medicine, says, "All men ought to be acquainted with the medical art."

—J.I. Lighthall, *The Indian Folk Medicine Guide*

. . . What modern man has made of love: to convert the human body into a machine, even if it is a machine that produces symbols, is worse than degradation. Eroticism lives on the frontiers between the sacred and the blasphemous. The body is erotic because it is sacred. The two categories are inseparable: if the body is mere sex and animal impulse, eroticism is transformed into a monotonous process of reproduction . . .

—Octavio Paz, *Marcel Duchamp*

Despite the fact that they are made of materials more lasting than our bodies, machines grow older more rapidly than we do. They are inventions and manufactured objects; our bodies are re-productions, re-creations. Machines wear out and after a time one model replaces another; bodies grow old and die, but the body has been the same from the appearance of man on the earth until now. The body is immortal because it is mortal; this is the secret of its permanent fascination—the secret of sexuality as much as of eroticism.

—Octavio Paz, *Marcel Duchamp*

Language is the most perfect instrument for producing meanings and at the same time for destroying them.

—Octavio Paz, *Marcel Duchamp*

Duchamp was one of the first to denounce the ruinous character of modern mechanical activity. Machines are great producers of waste, and the refuse they leave increases in geometric proportion to their productive capacity. To prove the point, all one needs to do is to walk through any of our cities and breathe its polluted atmosphere. Machines are agents of destruction and it follows from this that the only mechanical devices that inspire Duchamp are those that function in an unpredictable manner—the *antimachines*. These apparatuses are the equivalent of the puns: the unusual ways in which they work nullify them as machines. Their relation to utility is the same as that

of delay to movement; they are without sense or meaning. They are machines that distill criticism of themselves.

—Octavio Paz, *Marcel Duchamp*

Metaphors and similes are of great value, insofar as they explain an unknown relation by a known one . . . The growth of ideas rests, at bottom, upon similes; because ideas arise by a process of combining the similarities and neglecting the differences between things . . .

—Schopenhauer, *On Some Forms of Literature*

I always had trouble with vaginal orgasms until I tried a dick with an ampallang. But look what happened from sucking it: I had to get two gold crowns—the ampallang cracked my back teeth!

—Deborah Valentine

Cynicism had run out and flippancy had never been more than a temporary shield. So now the people fled to the drug of pretense, identifying themselves with another life and another time and place—at the movie theater or on the television screen . . . For so long as you were someone else, you need not be yourself, vulnerable and afraid.

—Clifford Simak, *Ring Around the Sun*, 1952

Reading is not an end in itself but a means to an end.

—A. Hitler

Orthodoxy is the death of intelligence.

—Bertrand Russell

The dead look terribly dead when they're dead.

—Somerset Maugham, *The Razor's Edge*

Another essential factor in *control* is to conceal from the controlled the actual intentions of the controllers.

—W.S. Burroughs, "The Limits of Control"

Be regular and orderly in your life, so that you may be violent and original in your work.

—Flaubert

Speak, so that I may see you.

—Socrates

A major way in which advertising creates sales is by causing us to 'remember' a product *below* the level of awareness.

—Silva Mind Control Method

[A young doe and a wise old deer arguing about Man:] "They say that some time He'll come to live with us and be as gentle as we are. He'll play with us then and the whole forest will be happy, and we'll be friends with Him." . . . "Friends with Him! He's murdered us ever since we can remember, everyone of us, our sisters, our mothers, our brothers! Ever since we came into the world He's given us no peace, but has killed us wherever we showed our heads. And now we're going to be friends with Him! What nonsense!"

—Felix Salten, *BAMBI*

When Trevor-Roper claims that Africa has no history, he means that Africa has no history that *he can use*. Those people who *could* write—the scribes and priests of Egypt, Babylonia or China—were rarely disposed to record the attitudes of those they taxed, subordinated and mystified. Writing itself was initially used to keep tax, census and other administrative records; it was, in short, an instrument for the recording of *official histories*, written by bureaucrats. The oral tradition, the ceremony, the round of daily life . . . did not depend on writing, nor did they need to be reflected in writing.

—Stanley Diamond, *In Search of the Primitive*

Writing was one of the original mysteries of civilization, and it reduced the complexities of experience to the written word. Moreover, writing provides the ruling classes with an ideological instrument of incalculable power. The word of God becomes an invincible law, mediated by priests; therefore, respond the Iroquois, confronting the European, "Scripture was written by the Devil."

—Stanley Diamond, *Ibid*

With the advent of writing, symbols became explicit; they lost a certain richness. Man's word was no longer an endless exploration of reality, but a sign that could be used against him. . . . For writing splits consciousness in two ways—it becomes more authoritative than talking, thus degrading the meaning of speech and eroding oral tradition; and it makes it possible to use words for the political manipulation and control of others. Written signs supplant memory; an official, fixed and permanent version of events can be made. If it is written, in early civilizations, it is bound to be true.

—Stanley Diamond, *Ibid*

History, then, has always been written by the conqueror; the majority of people have traditionally remained silent, and this is still largely the case. It is the civilized upper classes who, conceiving their positions as determined by God, talent or technology, create the facts of history and the deterministic theories which justify both the facts and their own pre-eminence.

—Stanley Diamond, *Ibid*

When the executive speaks, words emerge from his lips not unlike *mechanical tools* which, having established contact with those spoken to, make them go through their paces. Such words are brief, as precise as possible, and thoroughly impersonal.

—Alexander Goldenweiser, *Robots or Gods*

It is not piranhas, however, that are the most feared of the fishes that inhabit river systems in tropical South America. Even more dreaded are tiny catfishes. . . . eel-like in appearance and about the size of a thin lead pencil. Candirus are bloodsuckers that for the most part belong to the genus *Vandellia*. They have the peculiar habit of entering the human genital opening, of either male or female, and worming their way up into the urethra where they erect prickly spines on their gill covers, thus embedding themselves within the body of their human host. . . . The chief danger to humans is that the candiru will reach the bladder and lodge there while its victim dies in agony. Once a candiru has wriggled up into the urethra, the situation becomes so critical that many a male victim has slashed off his penis, preferring life with impaired sexual ability to a painful death.

—Edward R. Ricciuti, *Killers of the Seas*

The average Nama male is an expert hunter, a keen observer of nature, a craftsman who can make a kit bag of tools and weapons, a herder who knows the habits and needs of cattle, a direct participant in a variety of tribal rituals and ceremonies, and he is likely to be well-versed in the legends, tales and proverbs of his people (a similar list could be drawn up for the Nama female). The average primitive, relative to his social environment and the level of science and technology achieved, is more accomplished, in the literal sense of the term, than are most civilized individuals. He participates more fully and directly in the cultural possibilities open to him, not as a consumer and not vicariously but as an actively engaged, complete person.

—Stanley Diamond, *In Search of the Primitive*

All our inventions have endowed material forces with intellec-

tual life, and degraded human life into a material force.

—Marx

In the white way of doing things, the family is not so important. The police and soldiers take care of protecting you, the courts give you justice, the Post Office carries messages for you, the school teaches you. Everything is taken care of, even your children if you should die, but with us the family must do all that . . . With us the family was everything. Now it is nothing. We are getting like the white people, and it is bad for the old people. We had no old people's home like you. The old people were important. They were wise. Your old people must be fools.

—E. Adamson Hoebel, *Man in the Primitive World*

The primitive attitude towards the stranger is not a reflection of the latter's nonexistence as a human being, but of his *lack of status as a social person*. It follows that some way must be found to incorporate the stranger into a recognized system of statuses before one is able to relate to him specifically. . . . The point is that in primitive society a person must be socially located and named before his human potential is converted into a cultural identity.

—Stanley Diamond, *In Search of the Primitive*

By considering the whole sphere of so-called primitive culture as a play-sphere we pave the way to a more direct and more general understanding . . . than any meticulous psychological or sociological analysis would allow . . . Primitive . . . ritual is thus sacred play, indispensable for the well-being of the community, fecund of cosmic insight and social development.

—Johan Huizinga, *Homo Ludens*

It was regarded as an evidence of bravery for a man to go into battle carrying no weapon that would do any harm at a distance.

—George Bird Grinnell

Lower down in the history of culture, the word and the idea are found sticking together with a tenacity very different from their weak adhesion in our minds, and there is to be seen a tendency to grasp at the word as though it were the object it stands for, and to hold that to be able to speak of a thing gives a sort of possession of it, in a way that we can scarcely realize.

—Edward B. Tylor, *An Introduction to the Study of Man and Civilization*

The Eskimos say, "Let the person who wants a vision hang himself by his neck. When his face turns purple, take him down and have him describe what he's seen."

—quoted in Jerome Rothenberg's *Shaking the Pumpkin*

Do not love your neighbor as you love those of your own house. Only if you are wicked will you love other people's children more than you do your own.

—Winnebago saying

In machine-based societies, the machine has incorporated the demands of the civil power or of the market, and the whole life of society, of all classes and grades, must adjust to its rhythms. Time becomes lineal, secularized, "precious"; it is reduced to an extension in space that must be filled up, and *sacred time* disappears. . . . The secretary must adjust to the speed of her electric typewriter, the factory worker to the line or lathe; even the schoolboy to the precise periodization of his day and to the watch on his wrist; the person "at leisure" to a mechanized domestic environment and the flow of efficiently scheduled entertainment. The machines seem to run us, crystallizing in their mechanical or electronic pulses the means of our desires. The collapse of time to an extension in space, calibrated by machines, has bowdlerized our natural and human rhythms and helped dissociate us from ourselves. . . . So faithful and exact are the machines as servants that they seem an alien force,

persuading us at every turn to fulfill our intentions which we have built into them and which they represent—in much the same way that the perfect body servant routinizes and, finally, trivializes his master.

—Diamond, *In Search of the Primitive*, 1974

There must be in everything a certain spirit, a view which like a soul directs the whole.

—G.C. Lichtenberg

Nearly every notorious disaster brings out anecdotes to the effect that somebody foresaw it.

—L. Sprague de Camp

Dick Hyland was tattooed from head to foot with the names of 600 friends and celebrities.

—Ripley's Believe It or Not

Wealth is the hidden side of speed and speed the hidden side of wealth . . . He who has the speed has the power.

—Virilio/Lotringer, *Pure War*

One always says that the primary freedom is freedom of movement. True, but not freedom of speed. When you go too fast you are entirely stripped of yourself, you become totally alienated. There can be a dictatorship of movement . . . We pass from freedom of movement to tyranny of movement . . . Modern war has already moved from space into time.

—Virilio/Lotringer, *Pure War*

What is the pleasure in taking the Concorde if it's only to return at the same instant, or in the few hours that follow, to the point of departure? There's a mystery in that, a riddle of displacement that fascinates me. I think it's a form of desire for inertia, desire for ubiquity, instantaneousness—a will to reduce the world to a single place, a single identity.

—Virilio/Lotringer, *Ibid*

The first casualty of war is truth.

—Rudyard Kipling

Nothing puts a greater obstacle in the way of the progress of knowledge than thinking that one knows what one does not yet know. The enthusiastic inventors of hypotheses usually fall victim to this mistake.

—Lichtenberg

If, as in certain cases of "invasion of privacy," someone should use speed to go beyond [the boundaries of my consciousness], I am *conditioned*. This in fact is what is called subliminal advertising and, of course, propaganda directed at entire populations. You see an image of which you are not at all conscious. It imposes itself on you without your being able to detect it, because *it goes too fast*.

—Virilio/Lotringer, *Pure War*

The savage bows down to idols of wood and stone; the civilized man to idols of flesh and blood.

—G.B. Shaw, *Man & Superman*

He who slays a king and he who dies for him are alike idolaters.

—G.B. Shaw, *Ibid*

The unconscious self is the real genius. Your breathing goes wrong the moment your conscious self meddles with it.

—G.B. Shaw, *Ibid*

I used to go to tattoo parlors in San Diego just to watch people. Once I saw this guy come in who'd made up his mind to get a tattoo. He was a big tough guy wearing a muscle t-shirt,

accompanied by his girlfriend, a Farrah Fawcett valley-girl type. He was looking at all the designs on the wall, and pointed to this big mean panther and tapped on it, "I want *that* one; what do you think?" His girlfriend was looking at it this way and that, but she'd had her eye on this goofy-looking design of Tweety Bird—a little bird body with a great big head cocked to one side, rolling its eyes and looking kinda cute and perky. She put her hand on his arm and said (pleading voice), "Oh no—Tweety Bird would be *so* cute! I wish you'd get *that*!" I went away, played some games in the arcade, then came back later and sure enough, here was this guy getting Tweety Bird tattooed on his arm! [laughs] Something that's going to mark this guy for the *rest of his life*—he'd wanted a big mean panther, and walked off with Tweety Bird instead! Just to please *this* girl he probably broke up with two months later.

—from a conversation with a pierced and tattooed person.

Being tattooed has opened up a whole new way of life for me. I now have a whole circle of interesting friends.

—Miss Cindy Ray, *The Story of a Tattooed Girl*

As far as unusual tattoos are concerned, I have tattooed a couple of hundred penises in my lifetime. I have put everything on them from eyeballs on the head to barber poles going around them. I have also tattooed plenty inside vaginas, mostly guys' names. Sure, some guys get off on it. I had a cat who wanted me to tattoo a dot on his cock. He asked the price and I told him it would cost him \$10 and \$20 if he came and, sure enough, he came. In a year's time he must have had me put 100 dots on his cock. It's a heavy place to get tattooed—it hurts. I know, because I have about seven tattoos on my own. Women really seem to dig them. Like they'll say, "Wow, man, you've got that tattoo clear up inside me."

—Jack Armstrong, quoted in Albert Morse's *The Tattooists*

Tattoos have distinct anti-authority appeal. The origin of this appeal might be traced to the early Christian proscription of tattooing and the resulting European laws against the practice. Whatever the source, tattooing today has an aura of the *forbidden* about it. Second, tattooing may have inherent appeal due to the pain involved in the operation and the permanency of the design; thus tattooing is restricted to the *brave and dedicated*. Third, and most important: in some circumstances, people are deprived of the opportunity to acquire and display the ordinary means of identifying and presenting the self. Although all three factors are obviously related it is the final one, that of deprivation of the opportunity to acquire and display the usual and desirable means of self-identification, that we see as most basic to an understanding of tattooing.

—Edger & Dingman, "Tattooing and Identity," from *International Journal of Social Psychiatry*, 1963

The woman who wanted a butterfly tattooed down alongside her port of entry . . . she asked for a swallow-tailed butterfly right down there, with one tail going down each side of it. You know you have to stretch the skin tight to get the needle in . . . Well, I couldn't get hold of her right down there. I pulled and struggled for awhile and then I looked at her and said, "You'll really have to excuse me, but this is the only way I can do it." And with that I inserted two fingers and pushed out. That way I got it finished.

—Phil Sparrow, *The Tattoo Jungle*

[Having roamed the earth to discover he may be the last man left alive after a deadly purple cloud circled the globe, the narrator relates:] Surely I am hardly any longer a Western, "modern" mind, but a primitive, Eastern one . . . Whether this is a result of my own personality, of old acquainted with Eastern notions, or whether, perhaps, it is the natural accident

to any soul emancipated from trammels, I do not know; but I seem to have gone right back to the beginnings, to resemblance with man in his first, simple, gaudy conditions: my hair, as I sit here, already hanging an oiled string down my back; my beard sweeping scented in two opening whisks to my ribs . . . My ankles—my ten fingers—my wrists—are heavy with gold and silver ornaments; and in my ears, which, with considerable pain, I bored three days since, are two needle-splinters, to prepare the holes for rings.

—M.P. Shiel, *The Purple Cloud*, 1930

Normality is what cuts off your sixth finger and your tail.
—tentatively-a-convenience

The bourgeois regarded the Dadaist as a dissolute monster, a revolutionary villain, a barbarous Asiatic, plotting against his bells, his safe deposits, his honors list. The Dadaist thought up tricks to rob the bourgeois of his sleep . . . The Dadaist gave the bourgeois a sense of confusion and distant, yet mighty rumbling, so that his bells began to buzz, his safes frowned, and his honors list broke out in spots.

—Hans Arp

Passionately committed to causing scandals—it's a reason to live!

—Philippe Soupault

The desire to pierce myself has always been in part for political reasons—the politics of deviance. Earlier in my life as an art student, the Dada movement had a profound impact on my life. It helped me realize the ridiculous sensitivities that the “establishment” suffered from, which in turn kept that “establishment” from progressing. My piercings are my “weapon” to struggle against the authoritarian/conformist tendencies of America which attempt to dissuade the populace from individual initiative and diversity.

—Zapata

Here we find a most conclusive argument for the truth that man is essentially a spiritual being. Matter cannot observe, reflect, remember, compare, reason, understand, and love. It has no voluntary power. Consequently the human body cannot perform one of its functions, after man has left it, though its organization remains perfect. The eye cannot see, the ear hear, the brain think. Matter can perform material offices only. It follows, therefore, of necessity, that it must be some other substance that is the subject of mental and distinctly human qualities, and that substance must be spiritual . . . all those qualities which distinguish man from the plant and animal, and are properly human, are due to his spiritual nature; or in other words, they are activities of a spiritual organization.

—Rev. Chauncey Giles, *The Nature of Spirit, and of Man as a Spiritual Being*, 1928

So far as our observation extends, distinctness and individuality of form, fineness and complexity of organization, increase with every step of progress.

—Giles, *Ibid*

We have no evidence that any material form can long retain its organization. Matter in itself is dead, passive, has no form of its own, and, by the action of general laws, constantly tends to its original chaotic state . . . The human form is perpetually maintained, because the soul seizes the new materials and casts

them into her own image. The body is always dying and ever being born.

—Rev. Chauncey Giles, *Ibid*

In this world every one has two characters, a real and an apparent one. A bad man can appear to be very good. He can be very polite. He can assume all the airs of virtue and innocence; be kind and attentive to others . . . Every one can conceal his real feelings. He can speak differently from what he thinks, even when he has no intention of deceiving. A good man knows he has two natures . . . the internal and the external man. The internal is the real man. The external sometimes acts in harmony with the internal, and sometimes does not. We know from our own experience, from observation and history, that the internal and real character gradually gains the ascendancy, and brings the external, and even the body, into conformity with it to some extent . . . This work must continue to go on until the external and internal become one, and the whole being is perfectly homogeneous.

—Giles, *Ibid*

The road to excess leads to the palace of wisdom . . . for we never know what is enough until we know what is more than enough.

—William Blake

The best way to keep something bad from happening is to see it ahead of time . . . and you can't see it if you refuse to face the possibility.

—W.S. Burroughs

We are setting out to create new worlds, new beings, new modes of consciousness.

—W.S. Burroughs

We have a right to do what we want with our lives.

—*Things To Come*

There's nothing wrong with suffering, if you suffer for a purpose.

—*Things To Come*

Only very few of us can make a fire, catch a fish, skin a hare and build a decent shelter out of branches, in other words cope with our most fundamental needs. We prefer to leave things like this to the Boy Scout movement and others with special inclinations.

—Per Mollerup, *Design for Life*

Short is the pain, and long is the ornament

—Tattoo Chant

[In Mojave culture] almost everyone is tattooed, because a man or woman without marks on the face would be refused entrance to “the land of the dead.”

—Taylor & Wallace, *Mojave Tattooing & Face-Painting*

Everyone should consider his body as a priceless gift . . . a marvelous work of art, of indescribable beauty, and mastery beyond human conception, and so delicate that a word, a breath, a look, nay, a *thought* may injure it.

—Nikola Tesla