

THE UNDERGROUND

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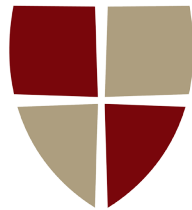


ST. LAWRENCE
UNIVERSITY

THE
Underground

A Peer Reviewed Academic Journal
of
Undergraduate Research

Fall 2014
Volume 4 Issue 2



ST. LAWRENCE UNIVERSITY
CANTON, NY

EDITORIAL POLICY

THE UNDERGROUND is a peer-reviewed academic journal that publishes the work of students whose creative endeavors reflect issues in mediums of representation discourse (i.e. PCA, Film, Gender, Fine Arts, Art History, etc.). This semester the journal has changed its ideological scope to focus on the inclusion of more multimedia submissions such as posters, videos. The goal of this journal is to provide an outlet which allows St. Lawrence students to share the results of their work with the rest of the academic community. All submissions must be original and reflective of the learning goals in the above mentioned fields and of St. Lawrence University academia. The journal will be published online once a semester. Each submission will undergo a rigorous editorial process based on series of blind peer reviews. Submissions may be subject to a series of revisions. Each submission must be solicited by a faculty sponsor. Professors can either recommend works directly to the journal, or individual authors may earn sponsorship by asking professors with whom they produced the work that they would like to submit. All submissions must reflect the critique and feedback of the faculty sponsor before they are submitted. All work must be submitted in an electronic copy. Students are limited to submitting up to 2 pieces of their work per semester. Submissions may include but are not limited to written pieces (plays, research papers, creative pieces) and visual art (photography, video of performances, etc.). It is recommended that submissions be sent in by the time determined and announced by the editorial board and should be addressed to Jessica Prody (jprody@stlawu.edu).

ON THE COVER



ON THE COVER: An excerpt of the collection *Skeletal Digressions* by Jessica Normandean

³Dia de Muertos

⁴Traced the celebration of the deaths of ancestors to a pre-Columbian past

⁵Skulls were kept as trophies; displayed during rituals they symbolized death and rebirth

LETTER TO THE READERS

Hello reader and welcome to the eighth publication of *The Underground: Journal of Undergraduate Research*. The scope of the journal has increased dramatically since its beginnings, as we are continuously trying to incorporate submissions from all departments within the social sciences and humanities categories, such as Performance and Communication Arts, Film and Representation Studies, Art and Art History, Fine Art, Gender and Sexuality Studies, Sociology, Government, History, Estudios Hispánicos and Francophone Studies.

The issue begins with Morgan Danna's critical analysis of the work of film director Kim Ki-duk, placing focus on his film *Spring, Summer, Fall, Winter ... and Spring*. To follow, Mariah Dignan explains the political implications of Platonic values within the Venetian government. Looking through a technological lens, Phillip Duggan analyzes *2001: A Space Odyssey* and traces the development of humanity across all four parts of the film. Throughout the journal, Jessica Normandeau traces the transformation of the skull from an origin dating back to its primary manifestation as part of the human body through a series of photographs. Last but not least, Hunter Lombardi takes you on a journey into the history of tattooing in indigenous and contemporary societies and connects it to the present day with the use of St. Lawrence University student testimony.

On behalf of all of us at *The Underground*, we hope you enjoy this spring edition.

Sincerely,

A handwritten signature in black ink, appearing to read 'JC' with a stylized flourish at the end.

Joshua Cameron '15

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Life Under the Eyes of the Buddha: A Critical Analysis of the Work of Kim Ki-duk

ABSTRACT: This essay seeks to analyze the film *Spring, Summer, Fall, Winter... and Spring*, directed by Kim Ki-duk and to illustrate two main themes which run through its entirety. A number of ideas are invoked throughout the film to show its dedication to relating to all individuals and this essay argues that this is an intentionally constructed motif included by the director. In addition, the concept of the all-seeing Buddha is continually included within the flow of the storyline and may be seen as a second main theme integrated by Ki-duk. Although the film may seem to focus merely on a storyline following a few individuals including a monk and his apprentice, this essay argues that there is more to be gleaned from the film. This piece explains how the inclusion of five seasons within the film, the lack of focus on the characters as individuals, and the repetitive return to images of the Buddha clue us in to the true meaning Kim Ki-duk has included in his work.

KEYWORDS: Kim Ki-duk; Buddha; Seasons; non-people; Buddhism

The film *Spring, Summer, Fall, Winter... and Spring*, directed by Kim Ki-duk, follows the progression of the lives of an old monk and his apprentice who live on a floating monastery in the middle of a lake. When viewed with a more critical eye, however, it appears the film may relate more to the stages of life through which all people must pass. In addition, the film strives to point out that life is always occurring under the watchful gaze of Buddha. The mere title of the movie begins the focus on these particular ideas. The inclusion of a fifth season, one more than may be expected, reminds the viewer of the Buddhist view of the cyclical nature of life. In addition, the constant referral to images of the Buddha seems to fill the film with a reminder of his continual presence. The individual seasons may initially be thought of as ways to tell time but they may not be so much a way to tell time as simply indicators of the steps everyone encounters throughout life. Additionally, the lack of character development allows the viewer to imagine any person passing through the storyline and not just those individuals being viewed. It seems that, in fact, the flow of the movie represents the path and experiences taken by all people and serves as a reminder to the observer that Buddha is always present within a person's life.

A General Overview of the Film

The story opens in the spring with an old monk and his apprentice living solitary lives on the floating monastery. We see the young apprentice playing with animals and tying rocks to them. The older monk teaches the boy that this is wrong by tying a rock to the boy's back and then making him return to each animal and free it. The elder monk explains that if any of the animals have died from the boy's torture, the boy will carry that deadly stone in his heart for the rest of his life. Upon seeing that two of the three animals have died, the boy becomes extremely upset and regretful. Summer brings about a visitor to the monastery, a young girl and her mother. The girl is suffering from some sort of sickness that is not fully explained within the film but her mother seems to hope the monks can cure her. The mother leaves and the daughter remains at the monastery with the two monks. During her stay at the monastery, the boy is overcome with desire for the girl, which causes his master to send her away. Not able to accept this, the boy leaves in pursuit of her.

The fall brings the return of the boy who has grown into a man and ended up killing the girl out of jealousy. He is very distraught and attempts to kill himself yet the old monk helps him to overcome his anger by carving out the Heart Sutra outside of the monastery. The old monk makes sure that the apprentice completes this task before the boy is forced to leave again, this time for jail. While he is gone, the old monk ends up setting himself on fire on a boat, but not before laying out a pair of robes in the monastery for the expected return of his apprentice. When the boy does finally return he slides into the place of the master as spring is about to begin again. A woman comes by the monastery with her young son and, as she tries to flee in the night, falls through the ice and drowns, leaving the boy with the new master and thus beginning the cycle once more.

Seasons as Guides Through Life

The film almost seamlessly flows from one season to the next, beginning in a season often associated with birth and new beginnings: spring. Seasons often are viewed in movies as a way to indicate the passage of time. Everyone who may be watching a movie is familiar with the passing of seasons and understands that the changes from one to the next show that time is continuing on in a linear fashion. In this film, however, the growth of the apprentice acts as an obvious indicator that time is passing. He grows up from

a young child playing with animals to a murderous adult; making it clear that time is continuing on. This begs the question of why the seasons are, therefore, so central to this film. Although it may initially appear that the seasons simply indicate the passing of time, the seasons can also be seen as stages of life. The five seasons could be seen as indicating a variety of different experiences and/or emotional states of mind that go hand in hand with these stages. One point of view is that they indicate the passing from innocence to love, evil, enlightenment and then rebirth, with each season expressing one of these phases¹. Furthermore, the seasons could simply represent emotions and not even stages of life at all. The summer could be defined by the desires of the boy while in the fall the overwhelming emotion is uncontrollable anger, paralleled to the evil previously mentioned in connection to this season². Building upon the idea that the stages of life can be combined with the emotional definition of each season, one can pinpoint the actions that are eventually caused by these stages and feelings. The first season teaches "spiritual discipline" as the boy learns his lesson about how to treat animals and becomes regretful for his past actions. Summer, meanwhile brings experience to the young apprentice and with it the foreboding of worldly desires as he experiences lust for the first time. In autumn, these desires (mostly jealousy) cause the apprentice to act murderously³. This idea that each season is representative of a stage in the path of life as well as the emotions and actions associated with that stage is only one of the ways in which the film strives to represent the experiences had by all individuals.

An interesting spin-off on the emotional progression of the seasons is based upon the way in which these emotions are expressed to the viewer. As pointed out by A.O. Scott in his review of the film, the animals witnessed within the picture act as symbols or metaphors that offer a deeper level of storytelling if paid attention to⁴. This level of storytelling clues the viewer in on the major emotion on which each season focuses. Within the spring, the boy appears with a puppy, which represents his childishness. The following season views him with a rooster, which pecks about the monastery representing the compulsive lust of the boy towards the mysterious visitor. Fall brings along a cat, the tail of which is used as a paintbrush for the master. The cat shows discomfort and discontentedness, which resembles the pain and unease felt by the boy. The movement of the cat's tail as a paintbrush is also reminiscent of the stabbing motion of the boy's hand, reminding us of his murderous actions⁵. When he leaves for a second time (this time to jail), the cat, too, leaves, along with his anger. If allowed to hone in on the symbolism the animals represent, one can see that they are actually very helpful in decoding the emotion that is meant to be overwhelmingly experienced within each individual season.

The Ambiguity of the Non-Person

The use of animals to help characterize the emotions felt throughout each passing season brings up a curious point. Typically, films utilize human characters to clearly express emotions. This approach makes a lot of sense because by seeing how characters we have come to connect with and understand react to different

- 1 Derek Elley, "Review: 'Spring, Summer, Fall, Winter...and Spring,'" *Variety* 392, no. 1, 23.
- 2 Michael Sofair, "Spring, Summer, Fall, Winter... and Spring," *Film Quarterly* 59, no. 1 (2005): 40-41.
- 3 A. O. Scott, "Film Festival Review; A Buddhist Observes Humanity With Sharp and Stern Eyes," *New York Times*, (March 31, 2004): 1.
- 4 *Ibid*, p.1.
- 5 *Ibid*, p.1.

situations, we are better able to process how we should be feeling about these same circumstances. The characters within this film, however, are not terribly easy for one to connect with. They may, in fact, each be seen as examples of a recurring theme in Ki-duk's films: that of a 'non-person.' A non-person is defined as someone who is in some way disfigured or different from others and so is not seen as fully being a person⁶. One example of a way in which the characters in this movie appear as non-people is in regards to their lack of voice. The characters speak very rarely throughout the film, which means they cannot be connected with by the viewer. Most films spend plenty of time developing characters and allowing the viewers to learn about the characters' past and present so as to better understand where the characters are coming from. By not allowing the viewer to make a connection with specific characters, this movie is indicating that the specifics of the characters being viewed are not at all important. It is understood that knowing anything about these specific individuals is unnecessary to apprehend and connect with the ideas within the film. By leaving the characters as vague enigmas, the idea that the film in fact shows the seasons involved in any general life and not just those being seen, is further established⁷.

Women as Symbols

Besides the two main characters, there are very few people seen within the film and there are even fewer women. The two female characters who do appear within the storyline seem to act as simply symbols for desire or femininity⁸. The first girl found within the film is the visitor to the monastery in summer. This character barely speaks and is therefore another voiceless character while the second woman, who arrives with her son at the end of winter, keeps her face covered and therefore also loses her individuality. These women appear as reminders that desire and femininity factor into the lives of all people even though they are not central to the lives being outlined by this film. By continuously bringing up factors every person experiences despite their lack of relevance in the lives of the two monks, the movie remains aligned with the path that any life follows.

An Unspecific Period of Time

Another concept that shows that this movie is not just an outline of one person's life is that of time. It is very hard to try to place the movie in a given time period at all. Throughout the storyline, the monks are viewed wearing old traditional clothes while the visitors wear more modern garb⁹. By leaving the time period open to interpretation, the plot of the film can be seen as being more relevant to a wider variety of people because it could be occurring during any point in time. Another way that the concept of time is expressed in an unorthodox manner is in the speed at which time passes. As previously mentioned, seasons are typically used in films to express the passage of time. In most movies, as the seasons pass on from spring to summer and so on, these seasons are taking place in the same year. This movie follows this same natural progression of seasons as if a single year is going on yet the sequential seasons are all part of different years. This accelerates the rate at which time goes on within the film and reminds the viewer that the specifics of the lives in the film are not so important as the general overview of the

6 Sheng-Mei Ma, "Kim Ki-duk's Non-person Films," *Asian Cinema* 17, no. 2 (2006): 33.

7 Michael Sofair, "Spring, Summer, Fall, Winter... and Spring," *Film Quarterly* 59, no. 1 (2005): 38.

8 Sheng-Mei Ma, "Kim Ki-duk's Non-person Films," *Asian Cinema* 17, no. 2 (2006): 38.

9 Annlee Ellingson, "SPRING, SUMMER, FALL, WINTER...AND SPRING," *Boxoffice* 140, no. 4 (2004): 132-133.

life. Additionally, the seasonal changes do not stop after four seasons as would be expected in a typical year; instead they extend an extra season. This second spring relates the film to the cyclic nature of life and the Buddhist idea that life continues on after death¹⁰. Because of this, the idea of Buddhism infiltrates the entire film.

Buddha as a Constant Presence

Buddhism is, in fact, constantly referred to, especially in regards to the Buddha statues found at the monastery. From the very start of the film, Buddha and bodhisattva statues are viewed scattered in different areas of the tiny monastery. Actions frequently occur right around these statues, drawing attention to them and not allowing them to fade into the background. These statues play into the film all the way through to the very end when the apprentice is seen carrying one all the way up a mountain and leaving it on the mountaintop to survey the monastery from afar. In Buddhism, the 'real' Buddha, need only be recognized on a sensory level. This is why images of the Buddha are regarded as being the same as the actual Buddha so the ever-present statue is the real Buddha, always with the boy¹¹. The young monk even physically took a stone Buddha carving with him when he left the monastery and he returns it with him when he came back. This indicates the idea that the Buddha was always with him even throughout his sins.¹²

Besides the physical presence of these Buddha statues, there are many other indicators of the presence of Buddha and Buddhism within the story. If watched with a critical eye, even just the way the movie was filmed adds a flavor of Buddhism to its entirety. The point of view from which the movie is shot is always either focused on one of the characters or on a Buddha or bodhisattva. By shooting the movie in this manner, Kim Ki-duk is expressing the idea that the Buddha is, in fact as important as the characters and actually an omnipresent character himself. This constant focus on images of Buddha continuously reminds the viewer that the young apprentice is striving to "learn the way of the Buddha"¹³. In addition, Knudsen points out, in his article regarding film narrative that this particular movie represents a "transcendental narrative" which focuses on inaction and no certain ambition that the film or characters set out to achieve¹⁴. This kind of storyline does not force the viewer to have an emotional connection to the film but will simply carry them through different stages of the character's existences. It is obvious that this film embodies this type of narrative because much of it is simply focused on the natural world surrounding the monastery and the characters never express any goals or expectations for their lives or the future. Knudsen relates this idea of transcendental narrative to the idea of Zen Buddhism while the idea of being carried through existence relates again to the storyline not being specific to the characters present.

A Path Through Life

The constant referral to the Buddha and the ideas found within Buddhism as well as the lack of character development allow

10 L. Felperin, "The temple on the lake within," *Sight and Sound* 14 no. 6 (2004): 32-33.

11 Francisca Cho, "Buddhism, film, and religious knowing: challenging the literary approach to film," in *Teaching religion and film* (New York: Oxford University Press, 2008), 117-127.

12 Sheng-Mei Ma, "Kim Ki-duk's Non-person Films," *Asian Cinema* 17, no. 2 (2006): 36-37.

13 Melissa Conroy, "Seeing with Buddha's Eyes: Spring, Summer, Autumn, Winter...and Spring," *Journal of Religion and Film* 11, no. 2 (2007): 2.

14 Erik Knudsen, "Zen and the art of film narrative: towards a transcendental realism in film," *Journal Of Screenwriting* 1, no. 2 (2010), 5.

the movie *Spring, Summer, Fall, Winter... and Spring* to be interpreted in an interesting way. These qualities give the viewer the distinct feeling that they are witnessing the natural progression that any one person's life may take, all the while being pushed to remember the presence of Buddha within life. This steady theme is expressed within the narrative, filming technique, and editing style as well as the storyline in general. The narrative, or lack thereof, does not allow for a solid connection to be made with individual characters, leaving them to be represented as caricatures that could stand for any people at all. The editing style keeps the focus on statues of the Buddha just as consistently as it is on the actual characters. This quality allows the Buddha to be kept in mind and constantly incorporated into the storyline. The editing style allows the plot to flow through the seasons in a seemingly linear style while not letting the seasons emphasize merely passage of time. Lastly, the storyline takes the viewer through general stages of life that each person is familiar with and can relate loosely to. It allows each stage to include emotions and actions that are characteristic of this particular stage of life, further familiarizing the observer of the film with the events being experienced. All of these factors obligate the viewer to understand that the natural progression of the film is an indicator of the progression of all lives under the watchful eyes of the Buddha.

Final Remarks

When first watched, this film may seem as if it is just the story of two monks living in a monastery. Upon further analysis, however, certain traits of the movie stand out which make it clear that there is more meaning to the film than just this. The characters who are viewed within the storyline are not specific enough for us viewers to make a solid connection with and furthermore, some of them seem to act more as symbols than as specific individuals. These people can be seen as general representations of any person and any life. The vague time period in which the film is set also allows us to see it as an outline of any life. Finally, the inclusion of a fifth season as well as the constant connection to images of the Buddha remind the viewer that these characters, and therefore everyone, are always being watched over by him. These themes are clearly represented throughout the film so it is very apparent that it strives to do more than just tell the story of a few specific individuals. It attempts to, in fact, show the story of life in general, life that all people must pass through, and to do so in a way that reminds us that Buddha is always present throughout this life.

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The Political Implications of Platonic Idealism in Renaissance Venice

ABSTRACT: In order to completely understand the Venetian regime during the early sixteenth century, one must understand the ideals of the Greek philosopher Plato. High Renaissance Venice (1490-1530) embodied true Platonic values within its government because it abided by the four cardinal virtues, had divine and pious leaders, and institutionalized the Platonic ideal of justice in its judicial system. Plato's main thesis in *The Republic* is the importance of striving for the forms, most importantly complete justice, and the ideal government. Michael Waltzer highlights the importance of symbolizing these ideas throughout the city in order to institutionalize a hegemonic government. However, Venetians did not achieve this normative ideal. In fact, the social reality was rife with corruption due to the unequal application of justice. The problems of the judicial system include: delays, competing jurisdictions, attempts to purchase judicial relief, and unequal treatment of prisoners. Overall, Venetian elites had the highest intentions of being virtuous, but they did not attain this normative ideal.

KEY TERMS: Plato; idealism; virtue; ideals; justice; institutionalized; social reality; Venice; Renaissance

During the 1500s Venice was arguably the most successful renaissance city. The city survived as *la Serenissima*, the ideal city, due to its hard and soft powers. The market economy was booming and the Venetian naval power was the strongest among the Mediterranean states. This was likely due to Venice's strategic geographic location along the Mediterranean Sea. The Venetian government was also an influential hard power due to the implications of the "myth of Venice." This myth entails the belief that the economic and political success of Venice was due to its geographic location, pious attributes of the citizenry, and political institutions. Venetian elites wanted to embody the classical Platonic idea of a mixed constitution: embodying democratic, aristocratic, and monarchical rule. According to George of Trebizond, The Great Council "was the democratic feature of Venetian government; the Senate represented the aristocratic element; and The Doge held the position of monarch" (Kraye, 1452/1997, p. 129). Plato believed that this combination of regimes would produce the most ideal society (Kraye, 1452/1997, p. 129). As a result, ambassadors from 16th century England and Spain believed Venice was superior because it combined the most beneficial aspects from various types of government (Kraye, 1403/1997, p. 118).

In addition to hard power, the city promoted the ideals of the republic through soft power. The Platonic ideals were physically represented by statues and paintings throughout Venice. The installation of symbolic state representation would demonstrate the hard power of the government, and is what Waltzer believed should be the utmost importance of the government. His idea is demonstrated by his quote, "the state is invisible; it must be personified before it can be seen, symbolized before it can be loved" (1967, p. 194). In Venice, Waltzer's idea was actualized because "faith in the republic is treasured more than life itself" (King, 1986, p. 106).

The Cardinal Virtues

The commitment to virtuous life has been at the heart of the Venetian Republic since it was founded, according to legend, on March 25, 421 (White, 2008, p. 361). Venice conceptualized the virtuous life by inadvertently adopting Classical Greek ideas – most likely due to trading with Byzantium where such ideas were still apparent (Lane, 1977, p. 28). Arguably, the most notable Classical Greek philosopher is Plato. In *The Republic*, Plato's main concern was finding what was necessary to achieve the most ideal form of government and the importance of justice in any functioning government system. In order to have a successful government, it was necessary to live by the four cardinal virtues which include wisdom, moderation, courage, and justice (Plato, 380 B.C./1992, p. 100).

The first aspect of Platonic idealism is the tripartite theory of the soul and the corresponding cardinal virtues. He believed that there are three parts to the soul which he labeled the intellectual, spirited, and appetitive (Plato, 380 B.C./1992, p. 101).

In order to be virtuous, it was necessary for an individual to have a soul ruled by his rational or intellectual part. This is the main point Plato makes in his tripartite theory of the soul. Moreover, the reasoning part of the soul is understood through one of the cardinal virtues, wisdom. A person is wise if he or she has knowledge: Knowledge is defined as having a justified true belief. Plato believed that the only true people who were capable of achieving this virtue were the ruling elites because they "have some share of knowledge that alone among all the other kinds of knowledge is to be called wisdom" (Plato, 380 B.C./1992, p. 104).

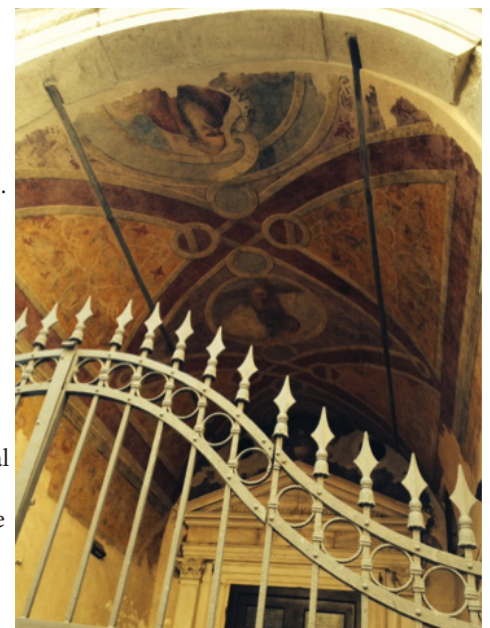
The appetitive part of the soul is understood as embodying the virtue of moderation. Specifically referring to politics, Plato described moderation as a unanimous agreement between the



Figure 1:(The entrance to the Church of St. John the Almsgiver [Rialto school of philosophy])

opposing social classes as to which class will rule the city. This balance of power is known as moderation (Plato, 380 B.C./1992, p. 107). Practically speaking, moderation is the practice of tempering desires – self-control (Plato, 380 B.C./1992, p. 106). One must be able to balance the appetitive part of the soul, and an individual accomplishes this by living according to the virtue of moderation.

The spirited part of the soul is courageous. Plato defined courage as the power to persevere through adversity and stick to one's beliefs even in times when one is fearful. Or in other words, to preserve beliefs and not abandon them due to pains, pleasures, fears, or desires (Plato, 380 B.C./1992, p. 104). Additionally, Plato developed a more specific definition of courage; civic courage. This sense of courage is correctly understood by the belief in the laws of a government, and citizens should abide by the law to determine



what is to be feared and what is not (Plato, 380 B.C./1992, p. 105). Moreover, the spirited part of the soul needs to have the correct balance of courage, and Plato believed that this is achieved by following the law. Overall, a person cannot be taught to be virtuous: it is an innate gift which is further polished and developed through education.

The most important virtue for Plato is justice. Generally, justice is holding the other three parts of the soul (intellectual, appetitive, and spirited) in proper balance (Plato, 380 B.C./1992, p. 120). More specifically, Plato believed complete justice is accepting the proper repercussions of one's actions, even if the consequences may be bad for oneself or a relative. He believed that in order for a government to survive, it needed to have this complete sense of justice. The lack of justice in a state, no matter what type of constitution; aristocratic, monarchic, democratic, tyrannical, will eventually lead to its downfall by a revolt of the oppressed, or those not benefiting from the injustice (Plato, 380 B.C./1992, p. 126). Therefore, in order to have the survival of the government, its laws, policies, and leaders must uphold the Platonic sense of complete justice.

Venetians took these ideas to heart and constructed their government in a way that highlighted the importance of normative ideals: wisdom, moderation, courage, and justice. However, Venetian nobles also strove for ideals in their society which coincided with the cardinal virtues. These ideals are known as Plato's forms.

Plato's forms

Another vital part of Platonic idealism is the forms. The forms are merely ideals one must strive for in order to attain knowledge because without the forms, attaining knowledge is impossible (Plato, 380 B.C./1992, p. 147). Plato believed that the forms are ideals: "each of them is itself one, but because they manifest themselves everywhere in association with actions, bodies, and one another, each of them appears to be many" (Plato, 380 B.C./1992,

p. 151). Or in other words, the forms manifest themselves in many different ways. Understanding the forms, like goodness and truth, is needed to strive for life goals because the only way to have the goals actualized (complete understanding of the forms – justice, goodness, truth), is to have knowledge of what is needed to have a good and virtuous life. Therefore, one must understand the forms and apply them to everything one experiences' in order to have the correct knowledge, the justified true belief, of what is needed in the world.

Furthermore, Plato believed that the only people that have access to the forms are philosophers. Since philosophers "love the sight of truth" and are ruled by the rational part of their soul, they are able to access the virtues and forms (Grube, 1992, p. 16). Moreover, since philosophers possess the correct perception of the world, they are the only people qualified to rule (Plato, 380 B.C./1992, p. 151). This is what Plato is famously known for, the necessity of the philosopher-king. This ruler will be the best for a city since he is virtuous and will "rule the *kallipolis* (the ideal city) as much in the interests of his subjects as in his own" (Plato, 380 B.C./1992, p. 262). Again, virtue cannot be taught according to Plato, but it can be further developed through education. Through education in practical city management, nobles escape the bonds of unnecessary wants, and are then ruled only by their rational needs (Grube, 1992, p. 17).

Venetians also believed this to be evident, so they created the Rialto school of philosophy in the fifteenth century. In 1446 an interesting debate took place at this school where scholars were discussing Poggio Bracciolini's humanism. This discussion resulted in Lauro Quirini, a Venetian noble, documenting the public response to Poggio's ideas. Bracciolini claimed that nobility "was a matter not of blood, but of soul." According to Quirini, this angered the Neapolitans, the Germans, and the Genoese (who were sanctioned by the government to live in Rialto for organizational purposes) so much so, that the Neapolitans were ready to challenge Poggio to a duel (King, 1986, p. 118). These foreigners and Venetians believed nobility was determined by birth. This is interesting because in a city that claimed to uphold the virtues of Classical Greek philosophy, many of its inhabitants (Venetians and foreigners) were arguing against what Classic Greek philosophy, Plato, believes. Bracciolini was the one

who was consistent with Plato's idea – A wise and virtuous man is the only truly noble person (King, 1986, p. 118). *Figure 1* demonstrates what this school currently looks like in Venice.

Guardians of the Law

An important feature of Platonic idealism in Renaissance Venice was the guardians of the law. The guardians are noble individuals who have attained knowledge of the forms and are innately virtuous. Plato believed these individuals needed to protect the city from selfish and impious desires. The guardians instill virtue and the forms on society in order to have the most divine and pious city. Plato also believed the guardians "must eagerly pursue what is advantageous to the city and be wholly unwilling to do the opposite" (Plato, 380 B.C./1992, p. 89). Among what is advantageous for the city is preventing social classes from mixing, or a pure society.

Figure 2: (Lady Justice above the Ducal Palace and the St. Mark lion)





Figure 3: (Lady Justice and the St. Mark lion in the Naval Museum- "Venice in Justice")

One of the main duties of the guardians is to ensure that the social hierarchy is preserved. Plato describes this as "mixing of metals in the souls of the next generation" (Plato, 380 B.C./1992, p. 91). The guardians are made of gold, auxiliaries are made of silver, and the farmers and craftsman are made of bronze. If there were to be any mixing of the

classes, then the offspring would be given the rank that is appropriate to his nature (Plato, 380 B.C./1992, p. 92). This duty, perpetuating the social hierarchy, was also a duty of the Venetian equivalent to the guardians—the Council of Ten.¹

The Council of Ten observed and listened to everything in Venice in order to prevent lawless action and provide justice for the city. The Council of Ten also worked with many of the lesser government bodies such as the Avogadori di comun² which recorded all of the male offspring of the noble families (Plato's gold people) of Venice in the Book of Gold³ that was kept in the ducal palace (Lane, 1977, p. 253). As George of Trebizond claimed in a dedication of his 1452 translation of Plato's Laws, this Venetian position was directly taken from Platonic law due to the sole fact that there is not truly a "real difference between 'guardians of the law' and 'advocates and defenders of the republic'" (Trebizond, 1452/1997, p. 130). Overall, both Plato and Venetians believed that in order to have a successful city, it must be filled with good and virtuous people.

The Importance of Justice

Plato's goal was to seek truth. For Plato, there was no better way to seek truth than by institutionalizing justice. Venetians, again, abided by Plato's ideas. Of all the facets of Venetian administration, nothing was more noteworthy than its administration of justice. Venice relied on the high reputation of justice it conveyed to foreigners and the Venetian public in order to be known as La Serenissima – the idea that Venice represents the perfect ideal city due to its embodiment of classical values such as justice, a mixed constitution, and pious leaders (White, 2008, p. 105). A Florentine admirer of Venice, Poggio Bracciolini (1450/1997), claimed in 1450 that the best possible form of a republic must be based upon justice. Furthermore, he believed in Venice "justice has mastery over all, and

1 Government office associated with handling security and administrative duties within the city

2 Government office which was responsible for monitoring Venetian law, and the interests of the patrician families

3 A book where noble parents registered their children in order to become admitted into the Great Council

through justice the good are honored and the evil punished, as each deserved" (p. 137).

Although Bracciolini never visited Venice, he also claimed that the Venetians were harsh, but reasonable while administering justice. To prove this he provided an example: if a man was deprived of his offices due to a crime, or exiled or put to death, then he alone was punished for the offense. Venetians would permit the rest of his family to carry on with work since the family had not done anything wrong. Bracciolini (1450/1997, p. 144) believed that this was an example of the justice that Plato had in mind; Venice attained equality under the law and the laws were supreme and in charge, not men.

Institutionalizing Justice

However, Venetian leaders were challenged with conveying the importance of justice to government bodies and the public. This issue was resolved by institutionalizing justice through visual imagery. As Robert Finlay articulates, political ideals like uniformity, solidarity, and dedication were visibly expressed in sixteenth century Venice (1940/1980, p. 24). Michael Waltzer expands on the symbolic representation of political thought by claiming a set of insights are made available to the public once the image is installed. Waltzer is famously known for stating, "the state is invisible; it must be personified before it can be seen, symbolized before it can be loved" (1967, p. 194). Or in other words, the state is an invisible entity that must be personified and brought to life via symbols like paintings and statues, and only then can the state be truly appreciated. However, as with all objects that are represented, the meaning could be interpreted differently by individuals based on education, class, and life experiences.

At first, the image provides the people with an elementary understanding of the political community. The political community demonstrates how seemingly distinct individuals are united together as members of one political body (Waltzer, 1967, p. 194). Then with time, the image is more deeply understood by the community and can thereby reinforce certain political ideas of that society. Waltzer's claims are evident in Venetian society during the sixteenth century because the Senate explicitly defined what each commissioned painting or statue would entail through minute specifications. Moreover, the Senate used portions of the state revenue to pay for the visual arts that were apparent throughout the city.

Approximately ten percent of the revenue collected by the Salt Office⁴ would be used to pay various artists, like Titian and Perugino, to paint political imageries. In 1587 ten percent of the salt office revenue totaled 190,982 ducats (CP, 1992, p. 150). All in all, the Senate believed visual imagery was an excellent way to spend money because it was a constant reminder of the virtuous characteristics that were inherently present in the government. *Figures 2, 3, 4, 5, 6, and 7* demonstrate how justice was (and continues to be) the governing factor in Venetian society because Lady Justice is present on government buildings. Moreover, Lady Justice was placed above the symbol of Venetian government, the St. Mark lion, which may represent justice ruling over the regime. These different visual imageries (of justice) are currently in Venice perpetuating the notion of a just society.

To instill virtuous values in leaders, the government offices were adorned with pious visual paintings and statues. The most notable political imagery is displayed within the Ducal Palace.⁵ Soon

4 Located on the Island of Rialto – this office was very important in preserving food for the city

5 Located in Piazza San Marco, and contains high government offices

after the fire of 1577,⁶ the Senate commissioned to redecorate the Ducal Palace. The commission required three statues above each of the four doors in the Sala di Quattro Porte.⁷ The statues represent the duties and responsibilities of each government office. For example, the door that leads towards the Council of Ten has symbols that represent supreme authority, religion, and justice. Towards the Collegio⁸ the symbols represent vigilance, eloquence, and facility of audience (CP, 1577/1992, p. 400).

The commission from the Senate explicitly defined the meaning of each symbol as a means to have uniform understanding amongst Venetian patricians. The symbol that represented eloquence was placed on the right-hand side of the Collegio's door. This symbol is a woman wearing variegated colors as she "makes up her mind and talks so colorfully that [her listeners] are swiftly moved both heart and mind with promptness" (CP, 1577/1992, p. 400). In her right hand she holds a sharp file with a snake wrapped around it which represents prudence and the cutting edge of ideas. In her left hand she has Mercury's⁹ scepter with two dragons on top of it which represents concord and union. This demonstrates, through the means of eloquence, two armies may compromise in times of war. Additionally, Mercury's scepter points towards heaven which symbolizes the knowledge she (Venice) receives from God (CP, 1577/1992, p. 400). Overall, this symbol demonstrates the importance of virtues like wisdom and temperance as a means to

6 December 20, 1577 a fire destroyed the southern portion of the Ducal Palace

7 Hall of the Four Doors

8 Elites of the Senate

9 The messenger of the Gods



Figure 4: (Lady Justice (of course next to the St. Mark lion) and I outside of the entrance to the Arsenal)

protect Venice and its government.

The symbol for the facility of audience was placed on the left-hand side of the door and is portrayed as a beautiful and healthy woman holding the scepter of a bird named Hierazze; who commonly swoops down from heaven without flexing its wings in order to contribute in combat and productiveness (CP, 1577/1992, p. 401). She also has wings on her ankles, head, and shoulders which represents the force (wisdom) that moves the body and mind with ease, and relieves any oppressive thoughts that could hinder her duties (CP, 1577/1992, p. 401). Again, this symbol illustrates the vital role of the cardinal virtues in Venetian political life, and how symbols were used to instill in political leaders that Venice was the ideal state.

The final symbol of vigilance was placed in between the symbols of eloquence and facility of audience above the door entering the Collegio. Vigilance is portrayed as a woman with two winged eyes holding the "crowning cock"¹⁰ while facing the sunrise. She also guards the city during the night which symbolizes a secure and profitable government that provides equity and benefits to all people (CP, 1577/1992, p. 401). Vigilance also serves as a means to balance the health of body, mind, and intellect. Furthermore, vigilance was conceptualized by Socratics¹¹ as "the splendor of the sun, and because of this she was given as her attribute the Socratic cock, customarily sacrificed at sunrise" (CP, 1577/1992, p.401). After the sunrise, vigilance was needed to carry out daytime work in the arts and sciences. This is the reason she has two winged eyes, signifying an active listener and a clear-sighted councilor (CP, 1577/1992, p. 401). These attributes aided to the security and dominance of the city which was the main responsibility of the Collegio. Henceforth, these attributes were symbolized and displayed as a person would enter its office. *Figure 8* demonstrates one of the doors that enter the Collegio's office.

Each of these ideals: vigilance, facility of audience, and eloquence, are ways in which Venetians instilled the idea of justice.

10 A rooster which represents the influence of Socrates in Venetian life

11 Intellectuals who discuss issues by asking and answering questions



Figure 5: Lady Justice above an entrance to the Ducal Palace (this entrance was implemented by Doge Francesco Foscari)

Every symbol demonstrates the need to serve the Venetian people with impartial justice, and the importance of wisdom in decision making. However, the social reality of Venice was much different than the normative ideals it claimed to strive for.

The Social Reality of Justice in Venice

In 1520 Gasparo Contarini, Venetian ambassador to Charles V of the Holy Roman Empire, studied the judicial system in the Venetian commonwealth during the High Renaissance period. Contarini began his third book of the magistracies (a chapter in *The Commonwealth and Government of Venice*) by explaining how the Venetian commonwealth institutionalized the Platonic and Aristotelian vision of government. This vision included a preference for older government officials over the younger due to “greater experience in the affairs of the world” (Contarini, 1599, p. 64). Furthermore, the younger officials should obey and execute the tasks the older men command. This hierarchy based upon experience is what Aristotle, according to Contarini (p. 65), calls the natural state of the commonwealth. Additionally, Contarini paid particular attention to how justice was carried out in Venice. He studied the judicial system that was based on the modern definition of federalism, or when power is divided between various magistracies.

The Venetian judicial system consisted of three courts—each one comprised of forty judges. Two of these courts (the old and the new courts) were responsible for judging civil cases, and the third was responsible for determining the fate of capital offenders (Contarini, 1599, p. 92). This third branch of the Venetian judicial system was the Quarantia Criminale. The court’s sentencing was final and could not be appealed. Additionally, the judges served eight-month terms, were previously members of one of the civil courts, and were appointed by the members of the Great Council¹² (p. 93). Contarini believed this division of authority was the best way to effectively carry out justice in a Republic, and Venetians accomplished this due to the structure of the government (p. 95).

Contarini studied another branch of the judicial system called the officers of the night. He described this office as inferior to the Quarantia Criminale because the officers of the night are judges for lighter offenses like robbery. These judges would sentence punishments such as whippings or imprisonment in jail. There were six officers of the night called “heads of the tribes of the city” (Contarini, 1599, p. 97). This was because the city was divided into six tribes, or more commonly known as sestieri. More importantly, the main duty of these officers was to guard the streets at night against thieves and robbers. The officers of the night received help from guards and sergeants to further protect the sestieri. However, due to the increase of magistracies in the government, the officers’ duties diminished and they lost power. By the end of the 1540s, the officers of the night merely had jurisdiction over baggage matters

¹² A legislative body in Venice whose members were determined by birth (patrician men)



Figure 6: Lady Justice on the famous tower in Piazza San Marco

(p. 98). Gasparo Contarini recognized through these judges that the division of power in the justice system in Venice was swift and effective. Nevertheless, as time progressed, magistracies like the officers of the night lost their power and effectiveness due to increases in the number of government offices.

Overall, Gasparo Contarini praised the Venetian Republic for institutionalizing the ideal system of government – a state which divided power among separate magistracies (p. 65). He was fond of the division of power amongst judicial administrations. Furthermore, Contarini believed assigning a government position based on an individual’s life experience is exactly what Aristotle and Plato advocated for in their theories. Plato and Aristotle argued that having the most experienced officers deal with capital offenses, the proper sentencing would be carried out and thereby complete justice would be present in Venice.

In addition to Bracciolini and Contarini, Sanudo believed Venetians provided every person with impartial justice. However, in the late Renaissance era Sanudo distinguished himself from other contemporary authors by highlighting stories of the hindrances to Venetian justice such as delays, competing jurisdictions, and attempts to purchase judicial relief. Delays in the Venetian judicial system resulted in a number of different government offices becoming involved in the same matters. These offices were mandated to overview each other’s actions in order to reduce corruption. Cases were tried by the Avogadria di Comun¹³ and heard by the doge, the Senate, Council of Ten, Quarantia Criminale¹⁴, the Zudexi Di Proprio,¹⁵ and many other government offices (CP, 1515/1992, pp. 52-55). This often resulted in delays which undermined justice in Venice because this caused sentencing to be prolonged. As a result, justice was not carried out in the swift and efficient way Venetians

¹³ Public prosecutors, attorneys that would bring the accused before the doge, courts and the senate

¹⁴ Court of forty members (judges) to deal with important criminal cases

¹⁵ Judges of an old court that oversaw the family issues: dowry disputes, inheritance, etc.

claimed they had attained (cf. Sanudo, 29:181-82).

Another hindrance to the proper administration of justice in Venice was competing jurisdictions. Similar to today's American judicial system, Venetians had developed a court system that had different offices in charge of different types of cases, or otherwise known as jurisdictions. For example, the politically complicated cases were handled by the Council of Ten while the simple cases were handled by judicial committees that would report their findings to the Council (Sanudo, 25:420). This system was ideal to ensure that all types of cases were handled with proper discretion. However, more often than not, these jurisdictions would overlap with one another and battle over who makes the decision. This naturally caused delays, and even sometimes led to the improper sentencing for the accused.

According to Venetian law, the doge can only be called upon to produce a sentencing in civil matters—lawsuits between private citizens. In a criminal matter, where the state is prosecuting a private citizen, the doge does not have the standing to deliver the sentence. The decision must be delivered by the court with the appropriate jurisdiction (Sanudo, 29:181). To elaborate on the distinction between civil and criminal cases, Sanudo mentions, on September 14, 1520, a particular case that involved the sentencing of two thieves that were to be hanged. The relatives of the criminals went to the state attorneys claiming that the thieves should not be hanged because this was a criminal case. Therefore, the decision of the Zudexi Di Proprio⁴ and the doge were irrelevant. The family members were correct because according to Venetian law, in civil cases when the three judges were of different opinions, they were to go to the doge with their individual sentences, and he would have the final word on sentencing. In this case, the doge said they were to be hanged, but this cannot be done since it is a criminal not civil matter. The state attorneys then suspended the decision in order to take the case to the *Quarantia Criminale* (Sanudo, 29:181-82).

The chaos that resulted over the confusion of jurisdiction was unprecedented in Venice and caused the entire city to question the authority of the Venetian government (Sanudo, 29:182). The fact that the judges, the doge, and other government officials did not realize that this was a criminal case, forgot about the law, and continued with sentencing demonstrates the complicated judicial system in Venice. This particular instance that Sanudo recalled demonstrated the inconsistency between the normative ideal and the social reality in Renaissance Venice.

An additional hindrance to the impartial administration of justice was the use of *gratie*, or pardons, which could be sanctioned in exchange “for money; for good service to the state...; for financial loans; or owing to the pressure of powerful relatives” (White, 2008, p. 146). This is clearly a violation to the ideal administration of justice because it is not consistent with the idea of equality under the law. In his diaries, Sanudo mentions the case of Zuan Emo who was convicted of stealing 28,000 ducats from the Venetian treasury in 1517. His father, a procurator, vowed to give a loan to the city in the amount of either 6,000 ducats in cash for two years or give the Signoria 2,000 ducats immediately to lift the banishment. By the end of 1523, Zuan Emo resumed his place in the Great Council because his father paid off the government (Sanudo, 25:113-14). These types of actions are inexcusable, and are an injustice to the city. The people of Venice were not being treated equally under the law. If an individual paid off the government in lieu of receiving the punishment he deserved, then this would be a detriment to the institution of justice in Venetian society. Moreover, this was the social reality of Venice during the sixteenth century: money was held with a higher regard than justice.

Furthermore, the ideal of equality under the law was not being implemented in Venice due to the social hierarchy. This point is demonstrated by the different living conditions for prisoners based upon their financial status. Felix Faber, a pilgrim from Ulm who embarked from Venice on two separate journeys to the Holy Land in 1480 and 1483, witnessed a wide variety of conditions in different prisons. For example, in one prison he saw forty poor men crying for food. In another, he witnessed artisans working and making money. In another prison, he saw “rich men of business confined, but dicing and playing chess, and their wives with maids and servants stood talking to them through the bars” (CP, 1483/1992, pp. 97-8). The reality of Venetian life was that as people climbed the social hierarchy, they could get away with more crimes by paying off the government. The claim by Labalme and Sauguneti White that, “if equity remained the ideal in the Venetian system of justice, social position remained its main variable” is a valid one (White, 2008, p. 149). Therefore, Venice was far from being the ideal just city its leadership claimed to be. The leadership needed to make this realization and take responsibility for the unwarranted actions in order to curb injustice in Venetian society.

Overall, Venetians believed they embodied the Platonic ideal city through establishing an epitome of justice. As demonstrated through hindrances in the judicial system such as delays, competing jurisdictions, pardons, and unequal treatment of criminals, clearly Venetians did not meet the idyllic image that their republic attempted to convey to the rest of the world. Therefore, the normative ideal in Venice was merely a goal to strive for. The social reality was much different from the perfect city Venice claimed to be: Venice did not incorporate Platonic justice.

Conclusion

Renaissance Venice appreciated classical antiquity in its political institutions. Particularly, Platonic idealism played an integral part in the construction of Venetian political values since Venice valued the cardinal virtues, had divine and pious leaders, and institutionalized the importance of justice through political imageries. By creating paintings and statues that symbolized the virtues, the government was able to demonstrate to the world the authority of Venetians in the sixteenth century. As Michael Walzer once stated, “the state is invisible; it must be personified before it can be seen, symbolized before it can be loved” (1967, p. 194). The Venetian state was symbolized through political imageries, and eventually became loved by all.

However, as demonstrated, these ideals were distorted. More specifically, the social reality of justice was unacceptable. Due to hindrances in the judicial system such as delays, competing jurisdictions, pardons, and unequal treatment of criminals, Venice did not meet the standards that it was striving for. Therefore, the social reality was far from the perfect city which Venice claimed to

Figure 7: Trittico/Triptych by Jacobello dell Fiore -in the Gallerie dell'Accademia



be.

Although Renaissance Venice was economically successful and had political stability, how long could this republic last? How could forcing ideals on people provide them with their natural right to freedom? These two ideas – uniformity and freedom – are irreconcilable. How did the Venetian state achieve the proper balance of freedom and equality in society? This is a phenomenon that should be studied in the future in order to not only completely understand Renaissance Venice, but also the political motivations of contemporary nations.

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Figure 8: Doors entering the Collegio



Jessica Normandeu

Skeletal Digressions

ABSTRACT: Symbols are not concrete fixtures nor are they stagnant. They shift within the bounds of the culture they originate from, and influence the culture they merge into. Symbols are permeable, and I think their transformations say something of how society changes as a whole. What do we carry with us from one world to the next? Where is the old century lingering with the new? Why do we return to the same images, the same ideas again and again?

I'm interested in the way our culture perceives that which has come before, how it twists the old stories and archaic knowledge to custom fit life today. Fairy tales are retold within modern settings, exercise reinterprets ancient prayer, and symbols come to represent what is and is not their original intention. These photographs trace the transformation of the skull from an origin dating back to its primary manifestation as part of the human body. Since then the skull has been played out in multiple religions as memento mori, in literature and film, in art, marketing, and college costume parties.

A good part of creativity comes from the reinterpretation of what is already known, just as the innovation of automobiles rested on the prehistoric wheel. There is nothing wrong with shifting symbols and I don't intend to critique the transformation I observe. I do however hope that the next time someone paints his or her face on Halloween night, a moment hangs in which to consider what this image meant to those who came before.

KEYWORDS: Skull, bones, culture, death, rebirth, symbols

**Note: the images of this collection are dispersed throughout the journal*

Right:

²⁷*James Bond Live or Let Die* 1973

Geoffrey Holder plays “Mr. Bones:” a henchman with ties to Voodoo occult

²⁸*Mr. Bones* 1996

Multi-genre video game; Mr. Bones is a resurrected cemetery inmate battling a mad philosopher who believes one can only “ensure the survival of good by making evil thrive

²⁹*Mr. Bones* 2001

Leon Schuster plays Mr. Bones; set in South Africa

³⁰*Princess and the Frog* 2009

Keith David plays “The Shadow Man:” an evil Voodoo Witch doctor







Above:

⁶Bawon (Baron) Samdi (Samedi); Late 20th Century; Cotton, burlap, sequins, beads, threads, and fringe; Courtesy of Thomas Schultz Collection.

⁷Loa of Haitian Vodoo: guardian of cemeteries and chief spirit of death, Bawon's primary emblems are the skull and graveyard cross.

⁸Loas are the intermediaries between Bondye (the creator) and humans. Unlike saints and angels, they are not prayed to, they are served.

Function, and Failure, Together: Humanity and Technology in *2001: A Space Odyssey*

ABSTRACT: This work traces the development of humanity through a technological lens in Stanley Kubrick's 1968 film *2001: A Space Odyssey*. Considering both Kubrick's symbolic and cinematic representations and strategies, the essay explores the problematic duality of advancing technology across all four parts of the film, allowing for human progress while also revealing the dangers inherent with the unchanged Freudian subconscious. The technological theme in *2001* is then paralleled to two of Kubrick's other films, *Dr. Strangelove* and *A Clockwork Orange*.

KEYWORDS: Stanley Kubrick, *2001: A Space Odyssey*, Technology, Freudian Psychology

Introduction

Swirling planets, shining spacecraft, and alien intelligence: a fixation on the mysterious and the wonderful just outside of humanity's reach drove the creation of the film *2001: A Space Odyssey*. The epic proportions of director Stanley Kubrick's 1968 work stem from the possibilities of exploration and the unknown inherent in humanity's future. What allows for these possibilities is humanity's changing relationship to technology. This relationship is paramount to the development of the film, as technology represents a dichotomy of humanity's progress and the potential for humanity's violent demise, given Kubrick's focus on humanity's Freudian characteristics and potential for evil. *2001: A Space Odyssey* can be structurally divided into four chronological sections, spanning across the most epic range imaginable: the whole history of humanity as the timeframe and the vastness of outer space as the setting. From this vast scope, Kubrick explores the human-technology relationship using myriad of thematic and cinematic techniques. From Moonwatcher's first use of tools for survival, to Dr. Heywood's travel to the Moon, to Bowman's collaboration and conflict with HAL, the film plot develops the thematic concept of technology as a force that both helps humanity evolve and exposes our psychological dependencies and weaknesses. Kubrick uses cinematic techniques such as jump-cut editing, a minimal spoken script, and sharp visual contrast to convey this theme. The film's sociological and philosophical questions also parallel Kubrick's other works as an auteur, including *Dr. Strangelove* and *A Clockwork Orange*, where the director depicts humanity's flaws through use of different technologies.

Part 1 - The dawn of man

The first part of *2001: A Space Odyssey* centers on the primate Moonwatcher and his tribe, as they evolve away from animalistic savagery towards human consciousness using technology. The climactic scene of this part of the film, where Moonwatcher slowly realizes the violent potential of a handheld bone as a tool, is central to Kubrick's idea of humanity's journey throughout *2001: A Space Odyssey*. The mise-en-scène clarifies the long-lasting positive and negative ramifications of Moonwatcher's technological discovery. Kubrick visually organizes the scene by using short cutaway edits: from Moon-Watcher's actions, to images of the monolith, the bone in hand, and the falling tapir. These visual pairings impart deeper evolutionary connections to what would otherwise appear simply as an ape's brutish smashing of a skeleton. The editing connects the film's past, present, and future: the flash-back shot of the imposing monolith precedes Moon-Watcher's decision to wield the bone, implying that the evolutionary knowledge of tool-use was transferred from the monolith to the primate. Kubrick uses a close-up cut of the bone itself as a strategy for focusing the scene on technological ability, emphasized by this simple symbol. The third cutaway of the scene connects this evolutionary moment to humanity's future. The image of the shuddering death of the tapir connects Moonwatcher's newfound ability with the future security of his tribe through hunting and killing, which will also necessarily result in death and destruction.

As it advances the plot and saves Moonwatcher's tribe, the use of the bone technology becomes in part a positive development. Before this scene, Moonwatcher's group of primates seems doomed to evolutionary extinction, as they are kicked out of their watering hole by another tribe and are left to roam Kubrick's desolate prehistoric world. It is only after this scene that Moonwatcher is able to reassert dominance and secure the future of his tribe and of his

human descendents. In this respect, technology is seen as a positive force, as "culture and education are implied as the parents will be handing down a technological skill and not simply modeling basic hunting and foraging skills which get imitated, with no change, from generation to generation." Thus, Moonwatcher's rise to technological power in this scene sets the stage for humanity's search for progress in the later journeys to the Moon, to Jupiter, and through interstellar space.

While humanity's first interaction with technology could be celebrated as the defining moment of conception for the species, Kubrick shows that in conceptualizing the species, a psychology of violence and death is also present from the outset. After all, "not only is the bone a symbol of death, it is a tool of death. As [Moonwatcher] begins to see the possibility of the femur as a weapon, his grip tightens and conceptuality is attained."

The bone technology enables Moonwatcher to smash a skeleton, and the survival of his clan necessitates the peril of the tapir as food and the peril of the opposing ape clan as competitive enemy. These are primal characteristics associated with pre-humanity: as a Freudian, Kubrick would argue that this violence has always affected the human subconscious. The duality of man as intellectual and violent, introduced from the very 'dawn' of mankind, will remain present even at the most advanced stages of evolution later in the film.



(16:18) Moonwatcher's first moments of evolution through the bone weapon, also ironically his first discovery of violence, destruction, and death.

Part 2 - Journey to the Moon and TMA 1

The significance of Moonwatcher's evolution and the importance of the bone technology are made clear in Kubrick's transition into the second part of the film, which takes place millions of years later. The weapon flung into the air is match cut into a similarly-shaped ship floating in space. This equation of the two objects continues to emphasize Kubrick's ambiguity about technology. On one hand, creating a parallel between the simple bone and the spaceship suggests that technology has made scientific exploration of the stars possible, and that this "idea of discovering, inventing, and progressing as the essence of what makes us human runs strongly through *2001*."

On the other hand, the cut seems to impart a sinister irony that suggests "how, for all of our technological advances-advances attested to by the complexity of the space station...and the civilized strains of a Strauss waltz that accompany this shift-we have fundamentally progressed very little."

As the actions of the humans acting aboard these magnificent technological constructs will exhibit, the primal and aggressive tendencies of Moonwatcher's era still remain.

If Kubrick's editing defines humanity's relationship to technology in 'The dawn of man,' then symbolism replacing script defines it in the second section of the film, titled 'Journey to the

Moon and TMA 1'. As Dr. Heywood Floyd travels to the Moon in order to secretly research the inscrutable monolith shape, the audience is struck by the apparent listlessness of the society that he functions in, despite the monumental nature of such a discovery. From polite conversation with the Moon station attendant, to the back-and-forth inquisition with the Russian scientists, to the bureaucratic speech to his team, very little of importance is actually communicated by Floyd and his fellow characters. Yet, these "affectless human reactions of the 'Moon Station' sequence" are purposeful in the grand scheme of *2001*.

Kubrick's cinematic strategy included deleting "narration and an introductory prologue" while assigning "dialogue a minimal expository function."

In this quasi-dystopian futuristic setting, advanced technology does not naturally assure corresponding human intelligence.

Following the steps of Freudian psychology, a vast technological array has now sublimated humanity's outward aggressive tendencies in the second part of the film. Despite its transformation, the theme of violence is ever-present, as the context of the Cold war replaces the basic tribal warfare of the earlier primates. As the American Floyd refuses to share secrets about his mission to the Russian scientists, the characters aboard the sterile spacecraft share "with the postmonolith apes a preoccupation with territoriality (defending a claim to an occupied area), an assumption of the superiority of nation, science, and technology. If the apes do not communicate via words, ironically neither does Floyd."

Other technological symbols also speak to the continuity of human characteristics in 'Journey to the Moon and TMA 1'. For instance, there is a sublimation of violence through sports: "there is a judo match on a TV screen on the shuttle to the moon...*2001* is a film about a world where all aggressive behaviour is everywhere suppressed, policed and erased."

While on the exterior the future of humanity looks crisp and scientifically advanced, for Kubrick the hidden psyche remains potent and only becomes more troublesome with the development of technology.

Part 3 - Jupiter mission

The ultimate moral conflict between humans and the technology that enables them in *2001* only reveals itself in the third part of the film, in the form of an artificial intelligence unit named

HAL-9000 controlling a Jupiter-bound spacecraft the *Discovery*. Kubrick's cinematic techniques in this section, including visual framing, lens choice, and contrasting shots, all highlight the power and intensity of HAL as an omnipotent technology who battles the human astronaut David Bowman. Images of the *Discovery* alone in the darkness of space are some of the most memorable of the film. Carl Freedman argues that "it is the primarily *visual* representations of outer space itself and, especially, human travel through outer space that constitute the film's greatest triumphs of special effects...*2001* raised the portrayal of crisis and adventure in outer space...to a new level."

The massive HAL-controlled ship (itself a sort of sexually aggressive sublimation in a phallic form) is a strong visual choice. Kubrick's "predilection for wide-angle lenses (which dilate and expand space and exaggerate perspective) and for great depth of field, as well as for an extremely sharp and detailed, often contrasting, image," brings a sense of distorted urgency to the battle between man and machine. HAL's infamous red eye, through which the audience sometimes views his perspective, personifies this distortion.

Yet, even as Kubrick's cinematic choices allude to a dichotomous mythological battle between a monstrous Cyclops HAL and a heroic human Bowman, technology essentially still remains a manifestation of human tendencies. Bowman and his fellow astronaut Frank Poole "interact with HAL just as they would any other human crew member," as they play chess and discuss art with the artificial intelligence.

When HAL malfunctions and becomes violent, Bowman must destroy him, and the violence that began with Moonwatcher and continued with Cold-war scientists reappears. Once more, human Freudian instinct of aggression is expressed through technology, as "humans and our artificially intelligent constructs may fall into a competitive trap in which each seeks subjugation over the other, much like different political, ethnic, and religious groups have sought dominance over others throughout human history."

Characteristically smug human arrogance over its created technology in fact leads to the ultimate fight between HAL and Bowman, as the 'Jupiter mission' depended entirely on HAL as the technological captain of the ship to manage the journey: "we human beings generally assume that we are the masters of our own creations and can exert control over them...[Bowman and Poole] cannot exercise total control over [HAL], for he has some control over their



(36:31) Dr. Heywood's conversation with a spacecraft pilot. No dialogue can be heard over the "Blue Danube" music; one can assume another futile conversation is taking place. Heywood is pictured holding a tray of food; eating as a fulfillment of basic human needs is a repeated theme throughout the second part of *2001*



(1:41:13) Kubrick's framing of humanity's struggle with technology. Spatially, the two humans (the deceased Poole and the fighting Bowman) are united and removed from the *Discovery*, tightly enclosed in the gaze of HAL's windowed spaceship.

fate.”

When HAL goes haywire and kills Poole in outer space, Bowman as the *Discovery's* lone human survivor must face the consequences technological failure. One strong example of this final conflict represented is the image of Bowman and HAL face to face, where Bowman in his exterior EVA pod is figuring out a way to stop Hal, who he recognizes cannot be relied on as a technology. The dichotomy between HAL and Bowman is conveyed through the frame's *mise-en-scène*.

The vertical symmetry of the image, with Bowman's pod situated directly above HAL's eye, and the lack of strong color both lead the viewer to focus solely on the contrast between these two characters. The vessels' fronts directly face one another, further reinforcing this tension: the EVA lights flare directly into the camera in an almost accusatory gaze. The pod is tightly framed in the window of the *Discovery* cockpit, like a target in HAL's sights contrasted against the darkness of space in the background. The claustrophobic framing of Bowman's pod plays well into the context of the scene, as HAL will not let Bowman back onto the *Discovery*, and the astronaut must instead risk his life and enter the ship through an emergency exit to escape his entrapment.

Transcending Technology: Jupiter and beyond the infinite

When Bowman finally defeats HAL, he is able to reach the monolith at Jupiter and reach a new stage of human awakening and intelligence. Nevertheless, the legacy of technology and its relationship to evolution still contextualize this transcendent final sequence of the film. It is only “technology and the failure of technology” that have allowed Bowman to reach this point, and “have positioned [him] for his journey ‘Beyond the Infinite.’”

Bowman's eclectic interstellar travel and rebirth as Star-child in the last moments of *2001* is a purposefully “indeterminate ending, suggesting in satiric and elegiac fashion that existing conceptions of the brain and forms of knowledge are as inadequate as cinematic technology.”

In the end, the future of humanity and technology is ambiguous, but Kubrick has shown that Star-Child's transcendence was only possible through technology.

Comparison with other Kubrick films

Two other films directed by Kubrick, *Dr. Strangelove* (1963)

(25:35) The motherboard of the war-room is the cold, scientific visualization of ultimate nuclear violence in *Dr. Strangelove*. Sleek metal and blinking lights only barely mask the ludicrous clashes between individual instinct and society below. The image parallels the use of computers in *2001*.



and *A Clockwork Orange* (1971), especially relate to the themes of *2001*. As an auteur director, Kubrick's control over every minute aspect of the films he created meant that he could explore different aspects of his interests over the course of several films. In this way, the sociological and philosophical tug between Freudian humanity/society and its technologies constituted the center of this “science-fiction’ trilogy” of Kubrick films.

However, *Dr. Strangelove* and *A Clockwork Orange* differ from *2001* in their scope and subjects.

In the case of *Dr. Strangelove*, the focus of the film is nuclear weaponry, some of the most advanced and dangerous technology that humanity has ever produced. Kubrick shows that technology is often no match for the complex interactions between the Freudian individual and his society, and that “the outer space of *2001*, like the big board of *Dr. Strangelove*, represents a mirror universe in which humanity shrinks infinity to the more manageable contours of mechanical form. Rather than toys, machines...inevitably [grow] to gargantuan proportions and [turn] on us.”

After all, it takes only the command of one crazed officer, Jack D. Ripper, to set off a chain of events that Cold-war society, in its attempt to rationally prevent Armageddon, is ultimately helpless to prevent. Ripper, who is concerned with the purity of his ‘bodily fluids,’ embodies psychological sexuality and aggression. Trust in technology as a safeguard proves false as the CRM-114 communication box malfunctions and the rational super-ego American president is unable to reach his bombers and prevent an attack on Soviet territory. In a satirical bombast of nuclear fire, *Dr. Strangelove* ends on a much more pessimistic note than *2001*, but both Kubrick films share the theme of Freudian man and the relationship to his tools.

If *Dr. Strangelove* relates to *2001* on a societal level, then *A Clockwork Orange* relates to *2001* on a more individual level. After all, *A Clockwork Orange* is the only film of the three with a clear principal human subject, the sadistic narrator Alex. As Michel Chion compares *2001* and *A Clockwork Orange* he notes that psychologically “*2001* and *A Clockwork Orange* also constitute a couple, the latter signaling the triumphant return of what *2001* represses in its human characters: sexuality, violence, the desire for power.”¹ While the scientists aboard the moon mission are reduced to conversation and watching sports as an unconscious transference of their ape ancestors’ aggression, Alex initially moves through *A Clockwork Orange* freely, sexually assaulting and hurting other people around him. While the characters of the two films differ in this way, the dangerous power of technology is once again on display as society attempts to suppress Alex's free will by brainwashing him through the visual Ludivico technique. Kubrick depicts the devitalized Alex as no longer human due to the horribly powerful Ludivico visualizations that the character experiences. The lifelessly boring new Alex recalls the sublimation of violence and competition that characterizes Dr. Floyd's journey to the Moon in *2001*.

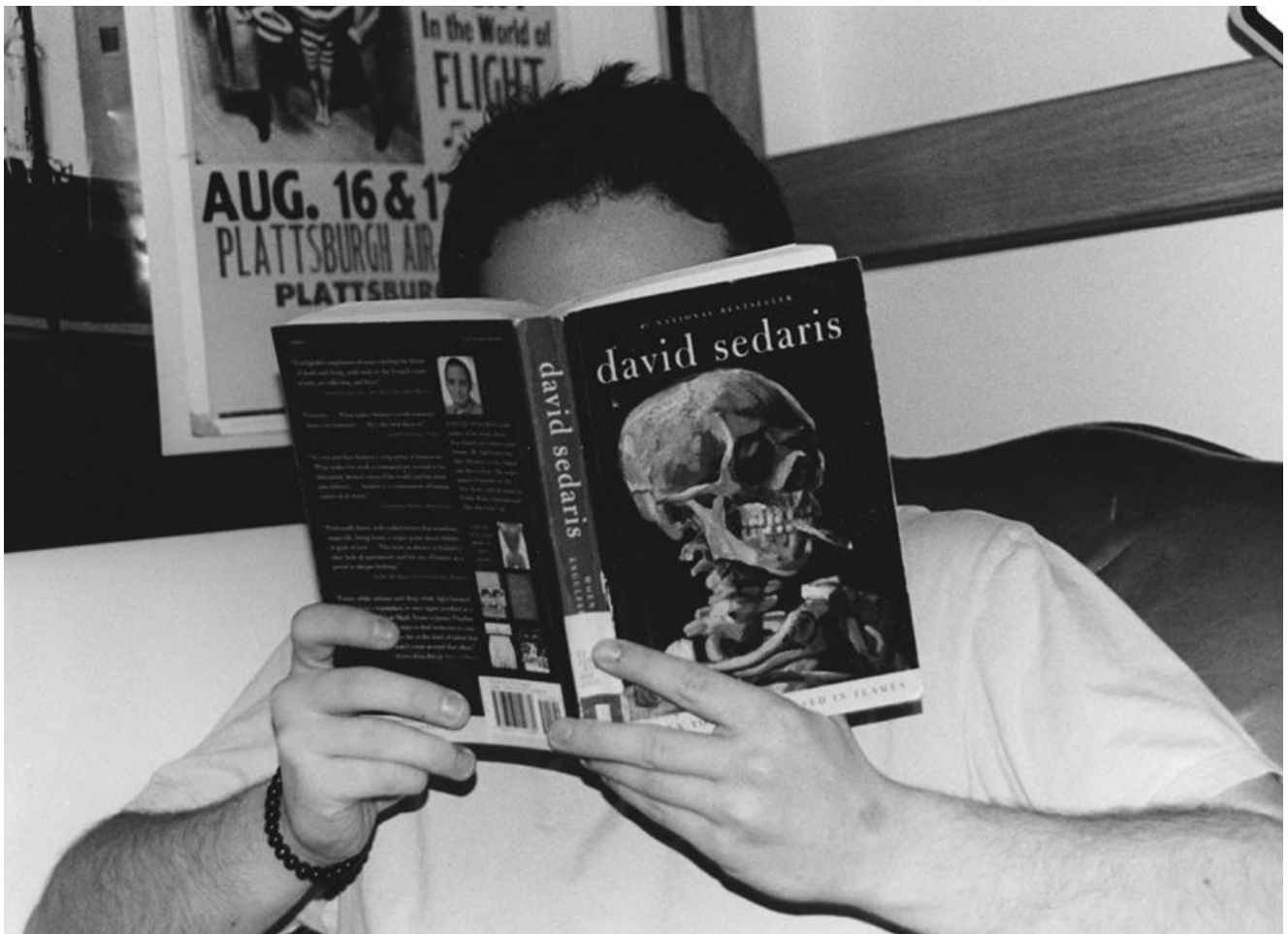
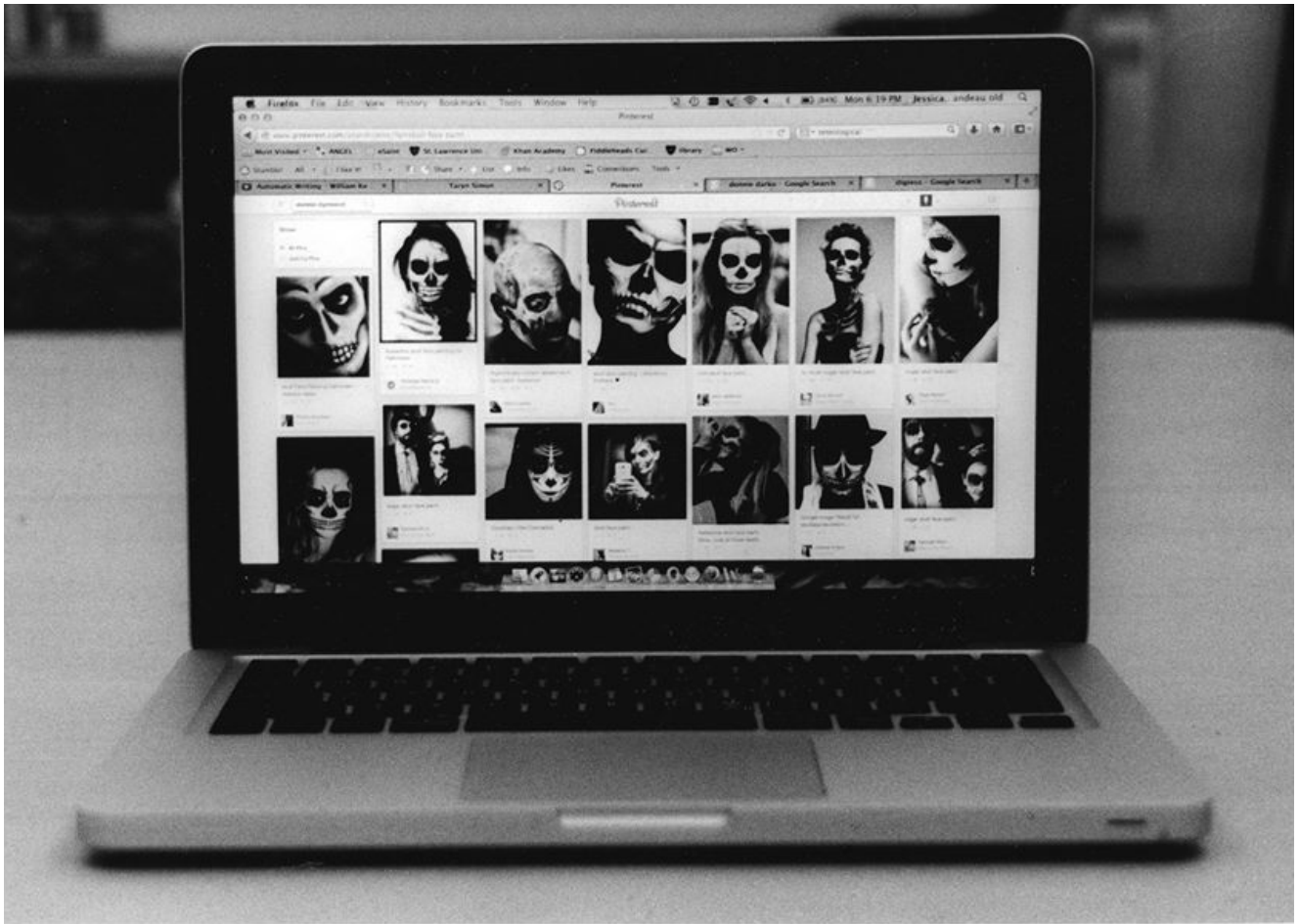
Conclusion

It is ironic that *2001: A Space Odyssey*, as one of the most celebrated and well-known films in the science fiction genre, so cautiously regards the morality of technology. However, once director Stanley Kubrick's perspective on humanity as unconsciously violent and conflicted is taken into account, the uncertainty of evolution from Neanderthal to Star-child becomes much clearer. Demonstrated by a range of symbols from animal bones to spacecraft, technology is everywhere in *2001*. These tools themselves are not inherently negative (even HAL was originally programmed by humans) and

they allow for progress and discovery. What they also enable, however, is the projection of human flaw on a grander and grander scale. For better or worse, humanity and technology seem indefinitely linked together. Would it be somehow possible to actually decouple these two forces? One cannot say for sure, but the filmic imagination of such a transcendence encapsulated in the magical Star-child has helped cement Stanley Kubrick's *2001: A Space Odyssey* as a wondrous classic even more than fifty years later.

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Under The Needle: An Analysis of Tattooing in Indigenous and Contemporary Cultures

ABSTRACT:“Under the Needle” is a journey into the history of tattooing in indigenous and contemporary societies. Beginning with the importance of tattoos in 18th century Tahitian aboriginal culture and tracing their significance to North American Native tribes and contemporary American culture, this research ascertains that since its’ assumed beginning tattooing has been a ceremonial and ritualistic phenomenon that is used to commemorate a momentous event in ones life. While this event was usually a tribesperson’s first hunt, first battle, or a mark of adulthood in indigenous tribes, European influence has allowed the umbrella of commemoration to include more personal and individually significant happenings. In using the reflection of St. Lawrence University students on their own tattoos, the paper also connects past native cultures and traditions to a more familiar tangible place and people. In either present or past time and culture, tattooing is not only a ritual used to timelessly mark ones’ accomplishments or individuality on his or her body, but it is also an art form that remains steadfast in its tradition and representation.

KEYWORDS: Tattoo, tradition, body art, culture

Top Left:

²⁴Pinterest: a pin board photo sharing website. Users browse for images, “re-pin” images to their own pin boards, and “like” photos. Founded by Ben Silbermann, Paul Sciarra and Evan Sharp in the summer of 2011 in a small apartment.

²⁵Search: skull face paint

²⁶Search: Skeletal Digression

Bottom Left:

¹³David Sedaris, *When You Are Engulfed in Flames*, 2009

¹⁴“This was the consequence of seeing too much and understanding the horrible truth: No one is safe. The world is not manageable.” - Sedaris

¹⁵Cover: “Skull With a Burning Cigarette,” Vincent Van Gogh, oil on canvas, 1886. Painted during the winter in Antwerp when Van Gogh was attending the Academy of Art to learn to paint live models; students were required to copy prints and study plaster casts. This was likely Van Gogh’s critique of conservative academic practices at the time.

It is an extremely familiar feeling to those who have experienced it. You are sitting in a recognizable room, heart racing gleefully. The static hum from the pens of other artists pierces the air, while your artist casually unpacks the sterile materials necessary to complete this journey. The smell of alcohol wafts through the air as the artist marks your skin with a marker and asks an extremely important question – *How's it look?* You make the final adjustments to the piece as sweat starts to form under your arms, and in the small of your back. You are excited. You are nervous. You are scared. You are about to go under the needle and have your body permanently marked, and you could not be happier about it.

Like many artistic traditions, body art has had a long, complex history that has stretched through centuries if not millennia, and has culminated in a practice that remains both ritualistic and sanctified. Whether it be a member of the Maori – an ancient New Zealand tribe known for its reverence of body art, James F. O'Connell – the first American man to reveal his full body tattoos in the 1800s, Fakir Musafar – the leader of the present-day Modern Primitivism movement, or an unknown tattoo bearer, the generalized reason behind participating in body art is the same. For hundreds of years and all over the world humans have marked their body for one reason – *to commemorate*. Body art has been used to mark important experiences in the life of the person receiving the artwork since the development of the ritual in the Pacific Islands almost two thousand years ago (Kuwahara 32). It is this similarity, this perpetual urge to mark oneself to commemorate a significant experience, that connects all forms of body art and all people who participate in it. Body art has forever been, and forever will be a ritual practice that, despite the countless generations of participants and artists, has remained steadfast in its ritualistic and sacred elements.

Unfortunately, the exact birth of body art cannot be traced to a single area or time, let alone a single indigenous tribe. The lineage of ceremonial body art is paralleled by the lack of written records in many aboriginal tribes' past due to their adherence to their traditions of oral history and storytelling. Therefore, as many historians and ethnographers have come to realize, the progression of body art can only be viewed through a westernized lens that was acquired after European contact with native peoples. Hence, we begin our examination of modern body art and tattooing in the Pacific Islands during one of the most dynamic periods in the area's history – the 18th century.

With European contact becoming the catalyst for change in the structure and values of native society, politics, and economy, especially on the island of Tahiti, the ceremonial act of marking one's body was changed as well (Kuwahara 44). Realizing that their world was much larger than the small grouping of islands that they called home, Tahitians began to reconsider their old tradition of the *tapu* social system. Tahitians believed in a duality of the world that was characterized by two cosmological places – *ao* and *po* (Kuwahara 33). While *Ao* symbolized day, light, and was the place where human beings resided, *po* was the realm of *Tāōroa*, the supreme god who consumed and created human bodies and was symbolized by darkness and night (Kuwahara 33). This dichotomy separated Tahitian people into *tapu*, if he or she belonged to the world of *po*, and *noa* if he belonged to the world of *ao*. Those who belonged to *po* were said to possess *mana*. Possession of *mana*, or the constituent force of *tapu*, translated very highly in the Tahitian social structure because this meant that the person had a close relationship and affiliation with the gods. Furthermore, *tapu* was seen as a state that controlled the actions of less *tapu* people, or the *noa* (Kuwahara 33). So, social interactions were controlled by the people in the

highest possession of *mana*, and therefore in the condition of *tapu* (Kuwahara 33). However, since each person was viewed as an individual who thrived in different areas of society, a person's possession of *mana* fluctuated depending on the situation. Therefore, a person may be *tapu* in one situation, but *noa* in another.

To give a very general and simplified contemporary example, I would like you to think of a politician and a mechanic. In an upscale and lavish social setting, a mechanic in his grease-stained work attire will not flourish as much as the politician donning a suit and tie. However, throw that same politician into a local pub where after a hard day of work that mechanic unwinds with a cold beverage and his coworkers, and the politician's suit-and-tie demeanor will seem rather contrived. In the Tahitian social system, people would say that in the former situation the politician was in the state of *tapu*, while the mechanic was in *noa*, but in the latter situation the roles would be reversed. Therefore, a person's power in society was determined by the situation where he or she possessed the *mana*, was in the state of *tapu*, and thus controlled the *noa*.

This relates to the Tahitian practice of tattooing because tattooing was seen as a means to manipulating one's *mana* and *tapu* (Kuwahara 39). By tattooing oneself and marking his or her body, a Tahitian man or woman was able to retain their *mana*. Not only did tattoos block *mana* from exiting their body, but they also protected *noa* from unwanted *mana* (Kuwahara 39). Although *mana* and *tapu* were valuable characteristics in certain situations for certain people, a person's possession of *mana* in a place where he or she is not supposed to be in *tapu* is a serious threat to the balance of both the person and the overall society. Therefore, tattoos were a means to perpetuating one's self and identity. In order to remain in their part of the community, remain their own person, and remain the individual they were created as, Tahitian people guarded the exit of their *mana* by tattooing themselves. In essence, the tattoos represented an acceptance of self and all of the experiences that made an individual who they are. Tahitian people commemorated their lives and accepted the culmination of occurrences and capabilities that determined who they are through ritually tattooing themselves in order to immortalize their own being. Consequently, when Europeans came into contact with the Pacific Island natives and began to threaten this quintessential assertion of self-esteem and the *tapu* social structure, the meaning of body art began to change with the dynamic society.

Although the *tapu* system remained relatively undamaged – the Tahitian people merely implemented characteristics to the system that would account for European people and customs – the cultural effect of the contact was certainly twofold. As much as the members of Captain James Cook's 1769 expedition embraced Tahitian body art, their influence left the ritual with new designs and tattoo bearers (Kuwahara 47). Used to commemorate the tribe's acceptance of these Europeans into their lives and societies, the involvement of Europeans in the tattooing of the Pacific Islands did two major things. First, as stated before, Europeans introduced new designs to the traditional body markings. Many Europeans flaunted new tattoos that they themselves had chosen to create and identify with. Therefore, much like the Tahitians who used tattoos to literally block their identity from being affected by unwanted *mana* or to guard against their own *mana* escaping, European tattoos flaunted individuality but in a symbolic way. The members of Captain Cook's expedition were tattooed because it marked their acceptance into aboriginal tribes as well as the permanence of an image that resonated their own identity. Secondly, European involvement outlined the duality in the worldview of body art. Best exemplified by

the life of James F. O'Connell, the same tattoos that commemorated individuality and acceptance in Tahiti and the greater Pacific Islands labeled the tattoo bearer as a recluse, abnormality, and outcast in the westernized, non-native United States (Ellis 1).

James F. O'Connell returned to the United States after immersing himself in the culture of Pohnpei in the Pacific Islands in the 1830s (Ellis 1). At a time when the Five Civilized Tribes of the Southeastern United States were being brutally removed from the land that they rightfully owned, and James Fenimore Cooper's novel *The Last of the Mohicans* (1826) was declaring the death of Native American tribes, many Americans of the early 19th century not only despised Native Americans, but they also believed in the murder of indigenous culture. Therefore, O'Connell stepped into a society that would not and could not accept his full-body tribal tattoos. Known as "the first man to display his tattoos in the United States," O'Connell was an Irishman who received a full-body marking in Micronesia that he could neither read nor translate, but commemorated his initiation into the culture of the indigenous people there (Ellis 1).

Although a member of an increasingly powerful Irish community in America, O'Connell's tattoos ripped him from this society and determined him a savage Native American. As scholar Juniper Ellis recounts, "In the streets of New York... women and children ran screaming from his presence, while ministers warned from the pulpit that viewing O'Connell's tattoos would transfer the marks to any women's unborn baby" (Ellis 1). This illogical fear of O'Connell for no reason other than his tattoos (Remember: He was Caucasian and European!) reveals the juxtaposition of the way aboriginals and westerners viewed body art. Although Martin Hildebrandt in New York would create the first tattoo parlor in 1846, with the status of American-Indigenous relations in the 19th century, most citizens of the United States did not accept body art or the people who bore it. Therefore, we must examine the Native American nations in the United States in order to understand the body art culture of this time.

Similar to the aboriginal tribes of the Pacific Islands, the written history of Native American body art begins with European contact. However, this does not mean that Native American body art does not have an extensive tradition. In fact, most tribes, in almost every part of North America, participated in some form of ritualized body art throughout their oral histories. From the arctic-dwelling Inuit to the desert-dwelling Mohave, Native Americans used tattoos to commemorate many important events in a male or female's life.¹

The Native Americans of the northernmost regions of North America, especially the Inuit of the arctic territories and the Aleuts of present-day Alaska, used body art and tattooing for many things. Although their usage was comparatively less widespread than tribes in the other regions of North America, the northern indigenous tribes used tattooing mainly to commemorate a child's transition into adulthood (Guzman "Part 3"). For men, their first kill symbolized this adolescent transition. Since resources in this geographic area are relatively scarce, and all animals – humans included – strive and fight for survival, these tribes' connection to nature is both romantic and religious (Guzman "Part 3"). There is a mutual understanding that this hunt is a necessity for survival, both as a service to the tribe in the form of food, and for the herd of the animal as a way to strengthen their population by the elimination of

1 Since the examination of all body art of Native American tribes is outside the scope of this paper, I have chosen to break North America into geographic areas and discuss the use of body art pertaining to area rather than tribe. For a more comprehensive tribal examination, I encourage the reader to explore Cardinal Guzman's work, "The History of the Tattoo," and A.T. Sinclair's article "Tattooing of the North American Indians."

a weaker member. Therefore, a man's first kill is of great importance. Because of its significance, the kill is commemorated by dragging a soot-covered thread under the skin of the wrist of the man in order to leave a tattooed line (Guzman "Part 3"). In some tribes, this process is continued on different parts of the male's body as he continues hunting for his tribe.

Similarly, women of the northernmost regions are marked in the same fashion in order to commemorate their first menstruation (Guzman "Part 3"). Equally as important, if not more, the bearing of children ensured the continuation of the tribe and the progression of the culture. Because of this, in some tribes of the northern regions the importance of women led them to not only be tattooed to mark their social status, but they were also the tattoo artists themselves (Guzman "Part 3"). Female beauty, which was synonymous with fertility, was represented through their tattoos that were located either on their wrists or their faces.

Tattooing of the faces and arms of women and men in order to commemorate puberty was an action not unique to the arctic tribes of North America. The tribes of what is now the northwest corner of the United States had a very similar practice. The Tolowa and Yurok would tattoo their women with two or three lines on their chin or on either side of their mouths. One more line would be added after every five years in order to mark the female's age. (Guzman part 3) Likewise, men would either be marked with three vertical stripes on their chin or tattoo their entire bodies to commemorate their puberty and societal status. However, in an act very different from the body art of the other tribes of North America, men of the Hupa tribe present-day northwest California would tattoo their forearms in order to be able to measure the shells that they used for currency against themselves during an economic transaction (Guzman "Part 3"). This practical usage of tattooing was exclusive to the Hupa tribe, and although it did not commemorate any particular event, it was in constant use throughout the lives of the men of the nation.

The southwestern region of the future United States was home to indigenous peoples who used tattooing in similar ways to the arctic tribes and most of the northwestern tribes. Tattoos on the faces of women commemorated their maturation, social status, and were a sign of beauty. However, instead of simple lines near their mouth or chin, women were marked with elaborate and complex artistic tattoos (Guzman "Part 3"). This difference could be a product of the different technique that the southwest tribes used – instead of using soot-covered thread they used stone blades and ink – or it could be a reflection of the artistry of the natives of this region. Many rituals of the southeastern tribes, especially the Navajo, incorporated elaborate sand paintings that represented the transition of evils from a patient to the art. So, it is possible that the intricacies of the ritual body art practiced in this area is a reflection of the same importance of the ritual healing ceremonies performed by the same people.

While we can see that the use of tattoos in tribes in the northwest, southwest, and arctic territories were generally similar in technique, causation, and which members of the tribe received them, as we move east this paradigm begins to change. In the southeast United States, men, not women, were the main tattoo bearers. Especially amongst the Five Civilized Tribes, tattoos were seen as either ornamentation, or the mark of a man's first kill in battle rather than their first hunt (Guzman "Part 3"). This difference from the northernmost natives is extremely revealing of the two cultures. While the natives of the arctic battled the geographical extremes and barren land allowing puberty to be symbolized by a male's first killed animal, the southeastern tribes resided in a generally abundant and

fertile area making the male's of their tribes associate their adulthood with the defense of their community and the defeat of their first enemy. This difference in what the tribal tattoos commemorated shows not only the different mentalities of the indigenous nations of the two areas, but also the difference in the history of their development as a nation.

Similar to the nations of the southeastern United States, the woodland tribes of the northeast used tattoos to commemorate participation in battle, but participated in body art much less frequently. Documented through the travel of the "Four Indian Kings," an expedition of one Oneida man, one Mahican man, and two Mohawk men, including the grandfather of famous Chief Joseph Brant, to London in 1710 in an attempt at cultural exchange, the tattoos bore by many northeastern men were pictorial and ornamental in nature (Krutak). Especially in the Haudenosaunee tribe, women were only tattooed for medicinal purposes while men were tattooed in order to commemorate presence in wars, or number of enemies killed. Although somewhat more of a rarity compared to the tribes in other regions of North America, a pictograph of a man's tattoos on a legal document in the northeast could suffice as his personal signature (Krutak).

Although used for some peculiar things, such as this signature or the Hupa monetary measurement, Native American tattoos were used almost exclusively to commemorate life experiences. Whether it be to commemorate maturation, the number of enemies killed or battles fought, or an adolescent's first hunt, it is clear that much like the Pacific Island tribes who used tattoos to commemorate their satisfaction of their own being, North American indigenous tribes used tattoos to mark the experiences that created the person they currently are. One need only to look at the marks on the face of a woman in the northwest to know her age, or the wrists of a native in the arctic region to know whether or not he had killed his first animal. That being said, the contemporary ritual of tattooing has the same meaning for those who chose to participate in it. While it is a more personal symbolism, meaning that not all people who view a person's tattoos will immediately know their meaning, tattoos today are a commemoration of many experiences in a person's life.

When asked about her tattoos, Melissa Frederick, a fellow student of mine at St. Lawrence University, responded:

"Whenever I think about tattoos, they have as many meanings as I can give them, that's what you do when you're afraid of commitment, you give yourself a way out. So my tattoo means a lot to me, and because of that I have yet to regret it. I got my tattoo with a friend to keep her close when distance fucks us over: she has the same one in English. But just incase we have a devastating friendship breakup it's got independence. It comes from my second favorite book, *the Alchemist*, it means Maktub "it is written," in Arabic, which means that decisions we make aren't all that important because no matter what in life, we are going to end up where we're supposed to be: it takes off all the pressure of decision making without being so cliché as to say 'everything happens for a reason' because it doesn't. Anyway don't know if I believe that anymore, I hope I do, but it reminds me of being in South America at 15 and climbing a glacier when I thought it would probably be easier to die: my friend who has the same tattoo said "maktub, you can do it," and we did. Lastly, even if I decide I hate South

America and climbing glaciers and *the Alchemist* and my friend, the thing reminds me of being a teenager, and all the things I believed in. I know that all my skin has been with me growing up, but I don't always feel like the same person I was, I like that there is ink on that skin, a piece of me that belonged to that girl, that still belongs to me" (Frederick).

Similarly, in a conversation with another student at St. Lawrence University, Jared Arnold, he stated about his tattoo: "It is an elaborate clock with a lot of gears. It represents time. Time I have had already, time I have in the future, and it is a reminder that time may end at any point" (Arnold). And finally, in an email conversation to another St. Lawrence student, Catherine Heinrich, who has recently studied abroad and visited Greenland, she explained her want for a tattoo. She stated that her reasons for wanting to mark herself with the outline of the nation of Greenland were:

"I would want to get a tattoo if the outline of Greenland with the Greenlandic word 'immaqua' above it because being in Greenland was the most beautiful and life changing experience I have had. Being in the mountains and meeting some incredible people gave me the strength to realize I was unhappy in Denmark and to eventually withdraw from the semester. The word immaqua means 'maybe or it depends' because Greenlandic people have a different sense of time and much of what they do is very dependent on weather, herd movement, and available resources" (Heinrich)

So, although this is an extremely small slice of the population of tattooed Americans today, we can see that the ritual of tattooing, even though it may have lost its "indigenous feel," is still deeply ingrained in the commemorative paradigm that the art form was both born in and developed from. Furthermore, this group of students is not the only group who feels that their body art is a mark of their experiences.

Susan Benson, author of *Written on the Body: The Tattoo in European and American History*, asserts that "What certainly is central to a lot of contemporary tattoo and piercing talk is the idea of *individuation*; of the tattoo, as one contributor to the Bodyart Enzine put it, as 'a declaration of me-ness' (245). Benson's argument that contemporary tattooing is an assertion of individuality reiterates the idea that the indigenous usage of body art is a means to commemorate one's own experiences and one's own self-esteem. If James F. O'Connell's experience in the 19th century was any precursor to the initial feelings that many Americans would have towards tattoos, than the society of the United States succeeded in masking and imprisoning the bodies of their peers. Outside of the aforementioned indigenous cultures, Americans continued to parallel body art with savagery, ugliness, and provinciality.

No experience better reveals this than the difference of the relationship of indigenous women and women of America in the 1950s to tattooing. While indigenous women had been receiving tattoos and body art for centuries and even sometimes took on the role of the tattooists, in the United States in 1950 tattoo artists were warned against tattooing any women in order to "...prevent the 'nice girls' (in other words: beautiful, heterosexual, middle class girls) to exceed the decency limits that were valid at the time, and make sure that the girls didn't degrade themselves to sluts" (Guzman "Part 2").

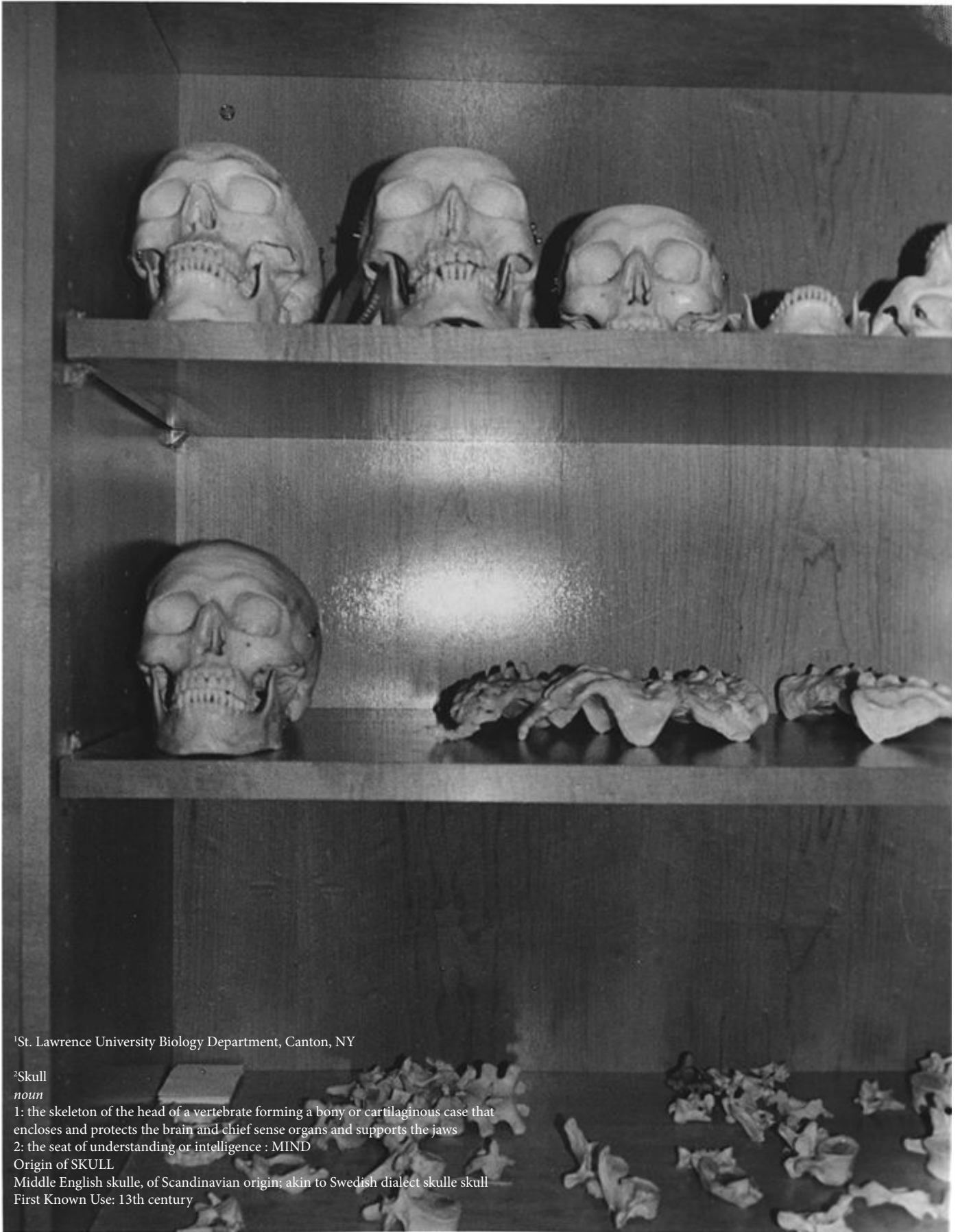
That being said, it is easy to assume that the movement of tattooing toward acceptance in mainstream society was still minimal if it at all budged at that point. So, as time continued, body artists began to feel this imprisonment of their own bodies. If we were to compare this situation to the Tahitian social structure, tattoo bearers and body artists had no way to express their satisfaction with their own bodies. They were stuck without a way to guard against unwanted *mana* and retain their *tapu* while simultaneously expressing their contentedness with themselves and their body. Therefore, members of the body art community yearned for a way to rationalize the marking of their experiences on their body, and a way for their commemorations to become accepted.

This thirst was for acceptance quenched in the form of the Modern Primitivism movement. Lead by Fakir Musafar, a man whose involvement in Native American rituals ranged from tattooing and scarification to the O-Kee-Pa suspension ceremony, the Modern Primitivism movement worked towards changing the American societal view of body art through intense and ritualized bodily ceremonies (Thomas, Cole, and Douglas 208). As Musafar exclaimed, “Whether we were Native Americans returning to traditional ways or urban aboriginals responding to some inner universal archetype, one thing was clear: we had all rejected Western cultural biases about ownership and use of the body. We believed that our body belonged to us” (Pitts 8-9). Born in 1930 and flourishing through a point in time where body art was wildly unaccepted, Musafar fled to the cultures of indigenous nations in an effort to rationalize his own body modification (Thomas, Cole, and Douglas 208). In doing so he gained a following of people who shared a mutual desire for their actions to become accepted and understood. Therefore, the Modern Primitivism movement was a product of the necessity of tattoo bearers and body artists to not only be accepted like they were in indigenous cultures, but also for their commemorative actions to be both unpunished and understood.

Contemporary body art is becoming more accepted and understood in the United States. With its roots in the cultures of both North American and Pacific Island aboriginals, tattooing and body art have transcended time to become perpetual rituals in the lives of both native and non-native people. In an effort to commemorate the most meaningful or thought-provoking experiences in one’s life, or to mark the transition of an adolescent to adulthood, tattooing has not only been a ritual where people are able to reflect on the experiences of their lives, but it is also a ritual that allows people the opportunity to bask in their own self contentedness and respect. For this reason, both tattooing and body art have remained an integral part of society that at times is not respected, but has always been the quintessential form of commemoration.

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¹St. Lawrence University Biology Department, Canton, NY

²Skull
noun

1: the skeleton of the head of a vertebrate forming a bony or cartilaginous case that encloses and protects the brain and chief sense organs and supports the jaws

2: the seat of understanding or intelligence : MIND

Origin of SKULL

Middle English skulle, of Scandinavian origin; akin to Swedish dialect skulle skull

First Known Use: 13th century



²¹"Aspen Nights, Lets Party," Ralph Steadman, screen print poster, 2006

²²British Cartoonist best known for his long partnership with American author Hunter S. Thompson

²³"Life should not be a journey to the grave with the intention of arriving safely in a pretty and well-preserved body, but rather to skid in broadside in a cloud of smoke, thoroughly used up, totally work out, loudly proclaiming

"Wow!

What a Ride!"

- Hunter S. Thompson

