



Comment 61. The pornographer's idea here is to turn males on to the sight of a man on the point of cutting a woman's breast with scissors. The depiction of four hip-looking male participants (the long hair and beads) lends legitimacy to the torture portrayed and implies that this behavior is the "in" thing to do.

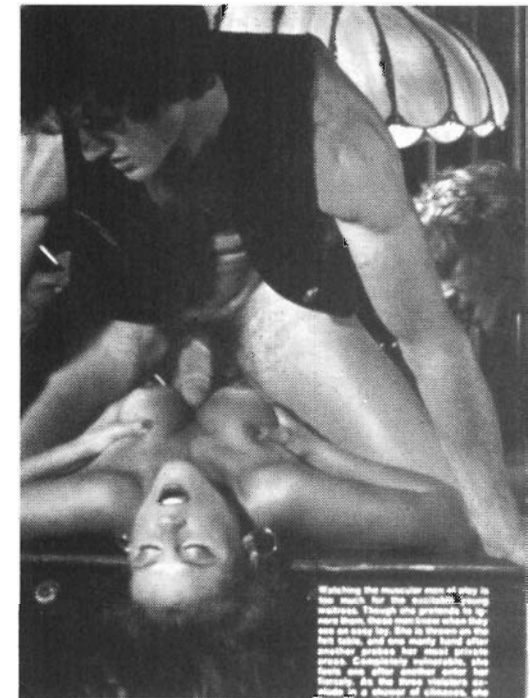
61. Source unknown.



62. *Take That, Bitch!*
vol. 1, no. 1, 1983.

Comment 62. This is the cover of a glossy pornography magazine that boasts, "Over 150 Photos of Bitches Getting Belted!!!" The blurb on the lower right of the cover is equally appalling: "Orgasms Gush as Babs Bare Bottoms are Beaten!" The ridiculousness of this pornographic alliteration notwithstanding, the producer of this magazine makes it grotesquely clear that the aim of pornographers is to provide masturbation material for males — whatever it takes.

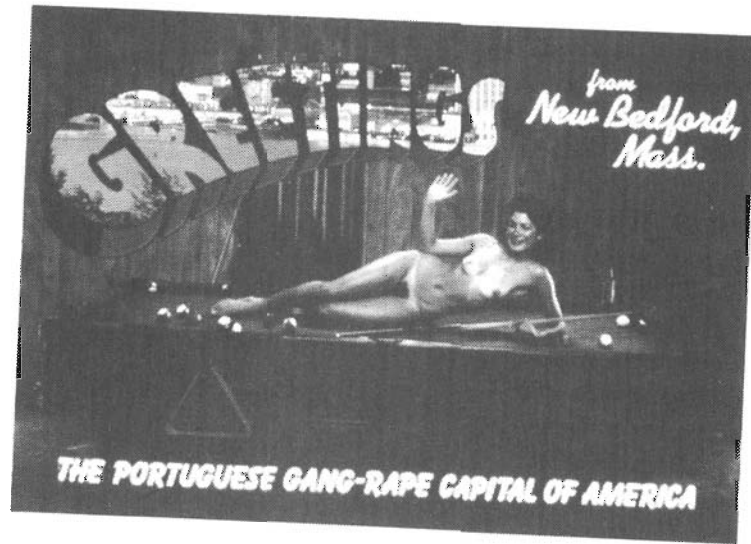
Comment 63. This picture is one in a sequence titled "Dirty Pool." It was published about two months before the highly publicized gang rape of a woman in a bar in New Bedford, Massachusetts, where she went to buy cigarettes. The rape was applauded by many male onlookers. The first picture in the series depicts a waitress being pinched by a lecherous male pool player. In the picture shown here, she appears to be turned on, lifting her breasts with her own hands to better stimulate the penis of one of her rapists. The text



63. *Hustler*, January 1983.

reads: "Watching the muscular young men at play is too much for the excitable young waitress. Though she pretends to ignore them, these men know when they see an easy lay. She is thrown on the felt table, and one manly hand after another probes her private areas. Completely vulnerable, she feels one after another enter her fiercely. As the three violators explode in a shower of climaxes, she comes to a shuddering orgasm...." This portrayal of an initially reluctant woman becoming turned on and

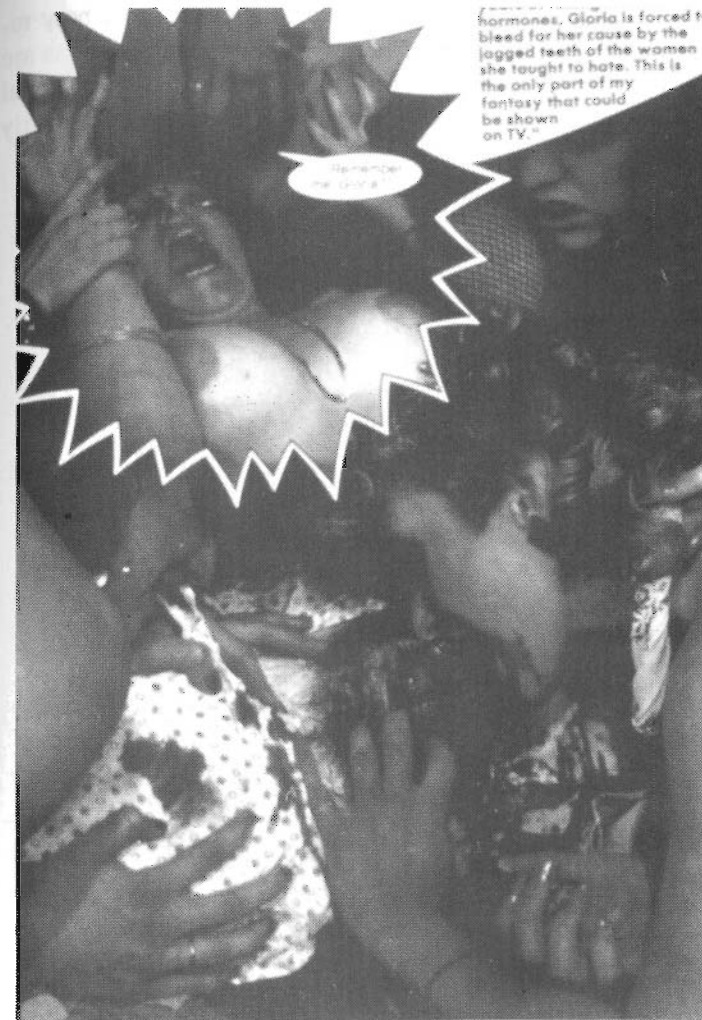
orgasmic when raped (indeed, having a simultaneous orgasm!), is one of the most popular scenarios in pornography.



64. *Hustler*, August 1983.

Comment 64. This postcard was published after the New Bedford pool table gang rape. Along with insulting the rape survivor and Portuguese people, *Hustler* trivializes a rape for which owner Larry Flynt could arguably be held partially responsible.

Comment 65. This grotesque picture from *Hustler* magazine depicts Gloria Steinem being viciously ravaged by a group of women. The women are aggressively clawing and biting "Gloria's" genital area. [Blood from her genitals is smeared on the hands of two of the attackers and around the mouth of another.] The text in the upper right corner of the picture reads: Unable to menstruate after years of taking male hormones, Gloria is forced to bleed for her cause by the jagged teeth of the women she taught to hate." Many pornographers hate feminists and feminism with a passion. The viciousness of *Hustler* magazine owner Larry Flynt's attack on Steinem in this picture-cum-text suggests that he may well qualify as the worst of them.



65. *Hustler* magazine, March 1984.

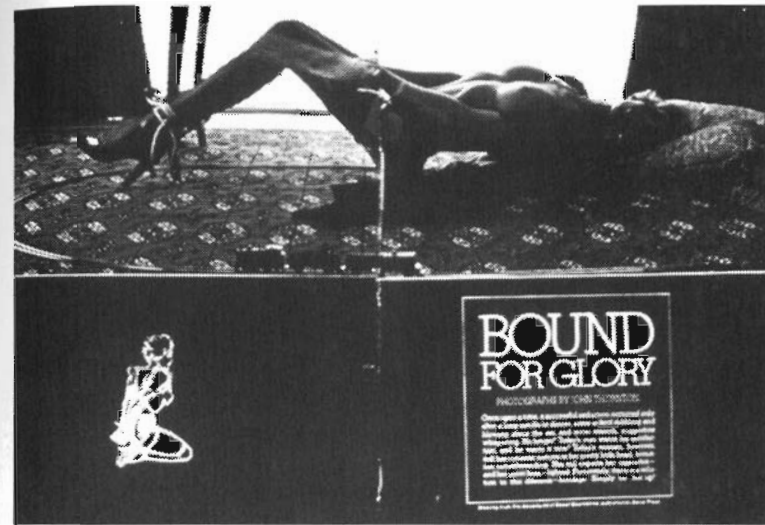
Larry Flynt also subjected Steinem to his misogynist venom by publishing a photograph of Steinem on a "Most Wanted" poster in *Hustler*, because she had urged people to engage in actions against pornography. In the course of his diatribe, Flynt claimed that she "should be considered armed with false propaganda and dangerous to the rights of all Americans." In reality, *Flynt* is the one who is armed with false propaganda, and is a menace to the rights, and lives, of all women. In this poster, Flynt has the gall to maintain that pornography is "the healthy depiction of

adult sexuality.” The photographs published in this book show how removed the material from *Hustler* and other pornographic publications are from portrayals of healthy adult sexuality. Flynt also publishes material that legitimizes and sexualizes the sexual abuse of children, particularly girls.



66. Master Mandrake, c/o ?A.G.E. (first letter of acronym missing), P.O. Box 26560, Los Angeles, CA 90026.

Comment 66. Excerpts from this article on *The Cinch* read as follows: “As any experienced practitioner knows, a wrapping of rope is much easier to escape from than a wrapping which has been cinched.... If your object is in motion when the wrapping is being done, it may be quite difficult to cinch your knots. The cinches may be added after the main tying has been completed. This will ensure inescapable bondage as the photos on this page illustrate.... Next issue: A nonfiction photo essay on GAGS.”



67. Penthouse, June 1977.

Comment 67. This picture is the first of a series in a photo essay entitled “Bound for Glory” in which abduction, bondage, and imminent rape and murder are depicted as titillating, glamorous, fashionable, and upper class. The text reads:

“Once upon a time a successful seduction occurred only after a long candlelit dinner.... No longer! Today’s man wants his satisfaction, and he wants it now! Today’s woman, however, still has romantic notions in her pretty little head, feminism notwithstanding. She still expects her cigarettes and her inner fires lighted. Fortunately there is a solution to this dilemma—Bondage. Simply tie her up!”



68. *Bondage Love*.

Comment 68. While the title of this magazine combines the concepts of love and bondage, there is no sign of love in the blurb on the cover. It is blatantly contemptuous of women, referring to so-called cock teasers as “cunts,” and implying that such women should be tied up and raped if they refuse to have sex.



How one family solved its discipline problem

Jane is Jane, when she is nice she is very very nice. But when she is naughty she has to be punished. Lately Jane has been very, very naughty.

That's why, in the current issue of *Oui* magazine, Jane is pictured in a variety of poses that restrict her movement.... So you see, it's for her own good. And not incidentally, your pleasure.

April 11 only at 9.95.



In the same issue you'll bring you the results of new freedom. Freedom in Oregon. There it is possible to get high on marijuana, get a good fix, and get high again. They're the new freedom working out! Find out in *OUI*.

And while you're at it, take a peek on the new installment of *The New Pages*. This month's newswoman was asked to describe your best experience with oral sex. They say it's beautiful. As for you, just say yes.

At store prices and more.

Playboy Aug. 1975 #119

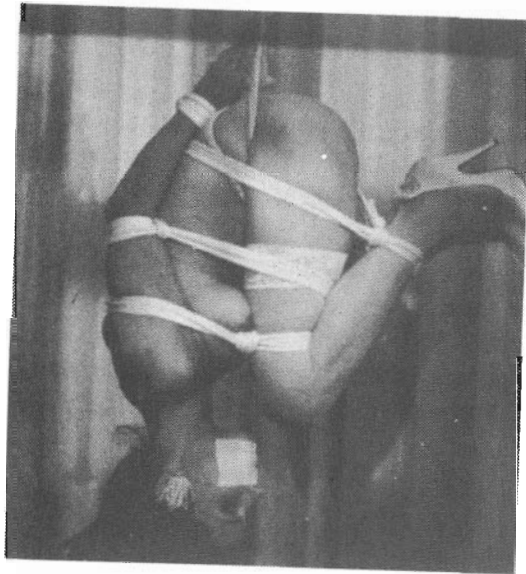
69. Ad in *Playboy*, August 1975.

Comment 69. This ad for *Oui* magazine condones incestuous abuse. In the guise of how one family solved its discipline problem, the ad announces the availability of a series of pictures of a nude adolescent girl in handcuffs on a bed. The text of the ad reads: “Lately, Jane has been very, very naughty. That’s why, in the current issue of *Oui* magazine, Jane is pictured in a variety of poses that restrict her movement.... So you see, it’s for her own good. And not incidentally, your pleasure.” The picture in the ad guarantees that Jane will appear in *Oui* in suggestive nude poses, thereby eroticizing incestuous bondage masquerading as parental discipline.

Comment 70. This woman's pubic hair has been removed, and the chain attached to her labia is wound around her hand from the nails of which blood is dripping. This photo gives the impression that the bondage paraphernalia on the woman's body are merely decorative when, in reality, such gear is used to torture women. By eroticizing the woman's torture apparel and portraying her as enjoying pain (she uses her nails to wound herself), *Hustler* condones the torture of women.



70. *Hustler*, March 1984.



71. *Simone Devon*, No. 2, August 1990. Published quarterly by London Enterprises, Van Nuys, California.

Comment 71. This magazine presents itself as "celebrating the psychological power of the bound beauty whose love bondage is as much for her pleasure as ours." The settings in elegant homes, lawns and gardens convey an image of "gracious living" geared to reach upwardly mobile, "respectable" men. The bound woman, Stefanie, is described as the "attractive star" of "the most strikingly visual bondage videos we've ever seen!" According to the text, Stefanie "masterminded the video herself, planning the picturesque settings, imaginative lighting, and the strict bondage positions as an expression of her own personal vision of sensual restraint." Portraying women as responsible for their own victimization is commonplace in pornography.



TRUE LOVE REVEALS ITSELF IN MANY WAYS. IF A GUY TIES HIS GIRLFRIEND IN AN EXCRUCIATING POSITION FOR LONG, PAINFUL HOURS, IT SHOWS HE CARES ENOUGH TO WANT HER TO BE A BETTER PERSON FOR THE EXPERIENCE. MOST GIRLS APPRECIATE THIS ATTENTION!

Comment 72. The message here is that true heterosexual love can best be expressed by a man hurting the woman he loves. The more pain he can inflict on her, the more love he shows. Note the fact that the man in the picture is fully clothed and that the tight binding of the woman's breasts is not a fantasy: a real woman had to pose like that for as long as it took to get this photograph, assuming that her exploitation by the pornographers didn't continue thereafter.

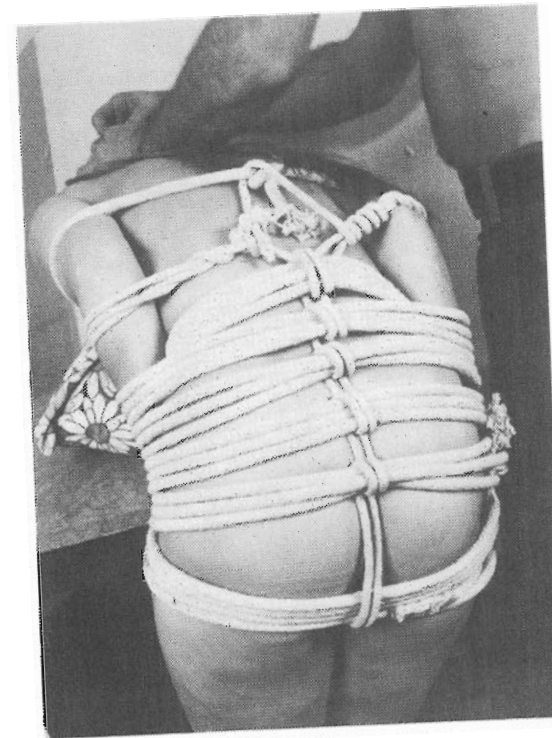
72. *?Take That, Bitch!* vol. 1, no. 1, 1983.

73. *Penthouse*, August 1983

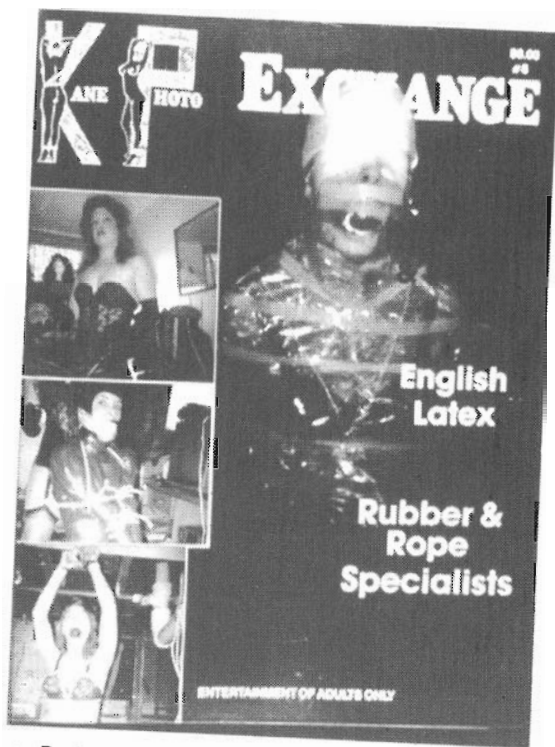
Comment 73. The woman in this photograph is depersonalized by covering her entire face with what looks like black plastic. Note the large phallic object on the left of the photo which appears to have been especially constructed for this picture. This picture is part of a series entitled "Darkness at Noon." In most of the series, the woman is photographed in various states of bondage. The text includes a few quotations from the sadistic, femicidal⁹ pornographic classic, *The Story of O*. For example: "First make sure to brand me with your mark...let the whole world know I am yours. As long as I am beaten and ravished on your behalf, I am naught but the thought of you, the desire of you, the obsession of you. That, I believe, is what you wanted. Well, I love you and that is what I want too."

Despite the deviousness of hiding behind arty quotations from a classic in which the woman character embraces being tortured, *Penthouse* owner Bob Guccione here gives his blessing to such torture of women for the entertainment of men. Indeed, this pictorial-cum-text sexualizes such torture and makes it appear that at least some women desire it.

9 The term "femicide" refers to the misogynist killing of women by men (see Radford and Russell, 1992).

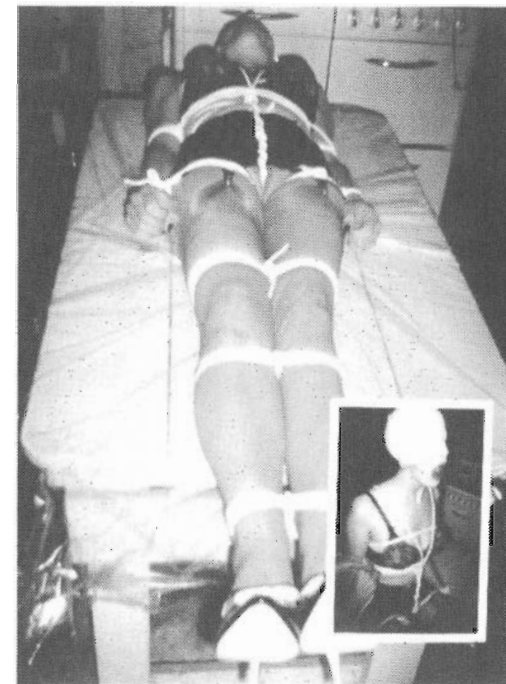
74. *Source unknown.*

Comment 74. The marks of the rope on the woman's buttocks are quite visible in the original of this photograph. For those who see nudity in this context as benign, why is it only the woman who is naked?



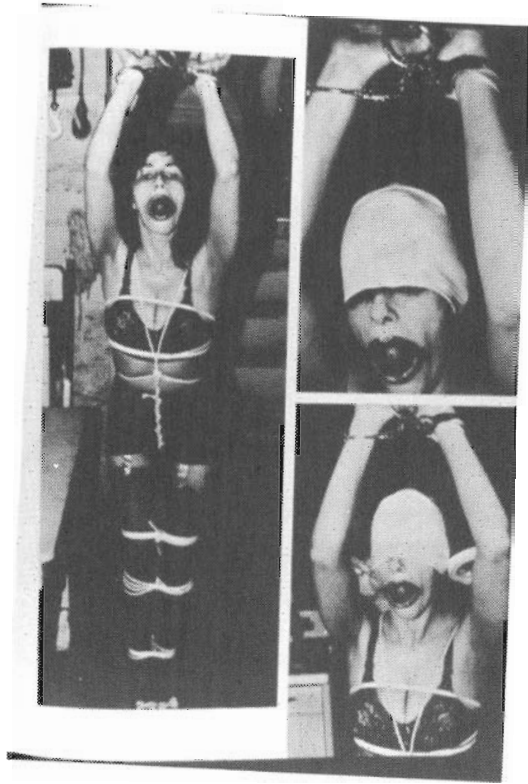
75. Kane Photo Exchange, No. 8, 1988. Published in Providence, Rhode Island.

Comment 75. The publisher of this magazine states that it accepts “amateur photos, non-fictional texts, props, and devices” from its readers. Also included are order forms for other magazines such as “Spanked Employees,” “Foot Worship,” and “Wet Letter” — an enema magazine showing women whose “thirsty behinds crave soapy quarts...spreading wide in anticipation.” There is no attempt to glamorize the women in these pictures. The focus is on the bondage equipment, and how effectively it can enhance men’s control over women.



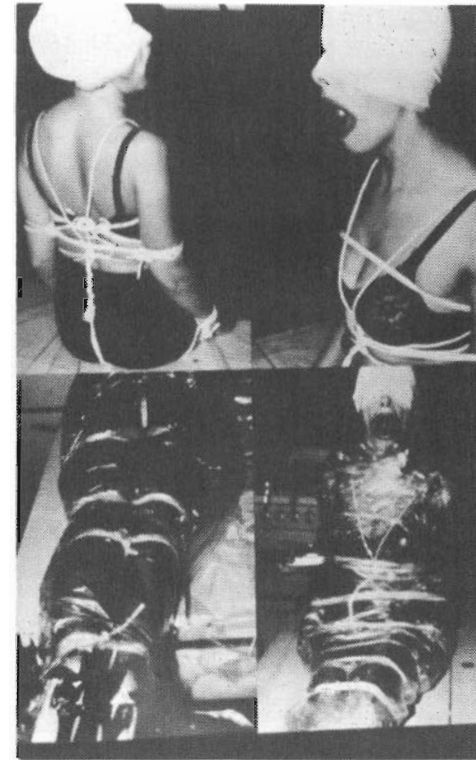
76. Kane Photo Exchange, No. 8, 1988. Published in Providence, Rhode Island.

Comment 76. This woman is totally immobilized. Clearly, any woman who is bound in this fashion, whether it occurs in the course of her work or her private life, whether she consented to it or not, is at the complete mercy of the photographer who is free to take advantage of the power and opportunity such situations offer. Negative consequences to males who exploit women in this situation are improbable since women who are violated while in bondage are unlikely to report such abuses to the police.



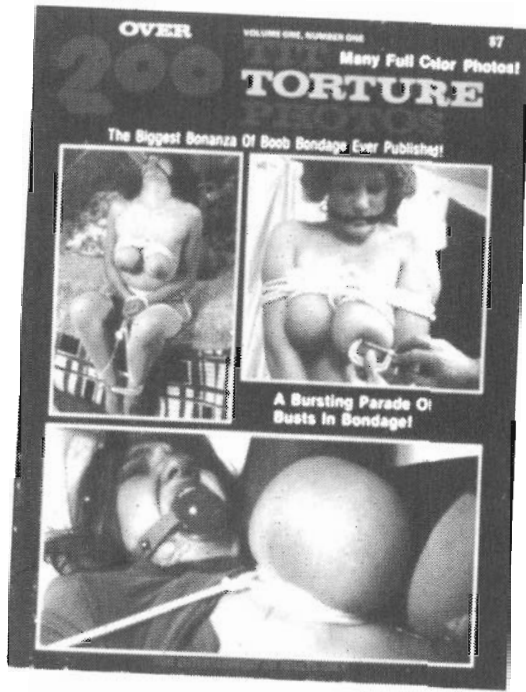
77. Kane Photo Exchange, No. 8, 1988. Published in Providence, Rhode Island.

Comment 77. These three pictures show the popular bondage ball gag which totally silences the victim. The picture on the lower right shows a head cover that obliterates the woman's vision. Note the meat hook hanging in the top left of the picture.



78. Kane Photo Exchange, No. 8, 1988. Published in Providence, Rhode Island.

Comment 78. In the lower right picture the woman is completely packaged and bound, unable to see or talk but still able to hear her master.



79. Tit Torture Photos, vol. 1, no. 1.

Comment 79. The subtitle on the cover of this magazine reads, "The Biggest Bonanza of Boob Bondage Ever Published!" Breast torture is a distinct genre in pornography. The notion that a woman's breasts can be tortured separately from the rest of her body is a male fantasy related to males' tendency to segment women into "tits, cunts, and asses." The tightness of the rope around the breasts of the woman in the bottom picture must cause considerable pain and humiliation. These three pictures constitute visual evidence of sexual abuse and degradation by the pornographers responsible.



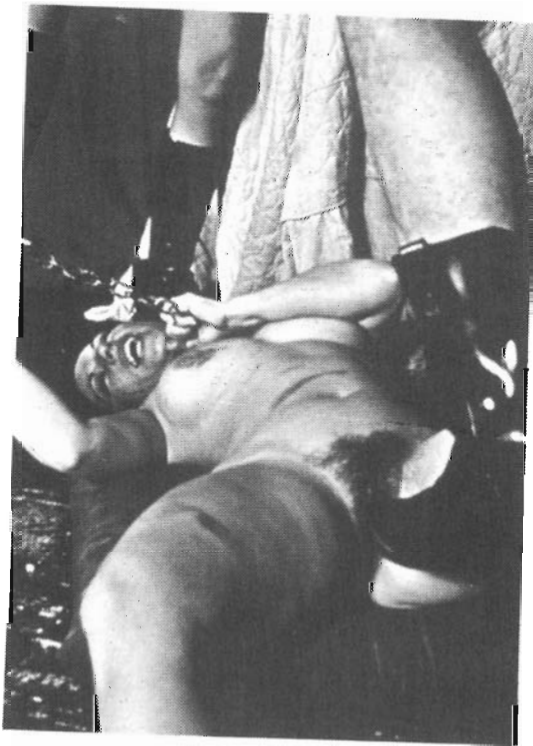
Comment 80. A black woman's cheek is being pinched by a C-clamp in the upper right photograph of this page of a bondage magazine. In the photos on the left, a man is pinching her nipple with a kitchen tong. Use of ordinary household items teaches viewers that they, too, can easily perform such torture at home.

80. Chair Bondage, vol. 1, no. 1.



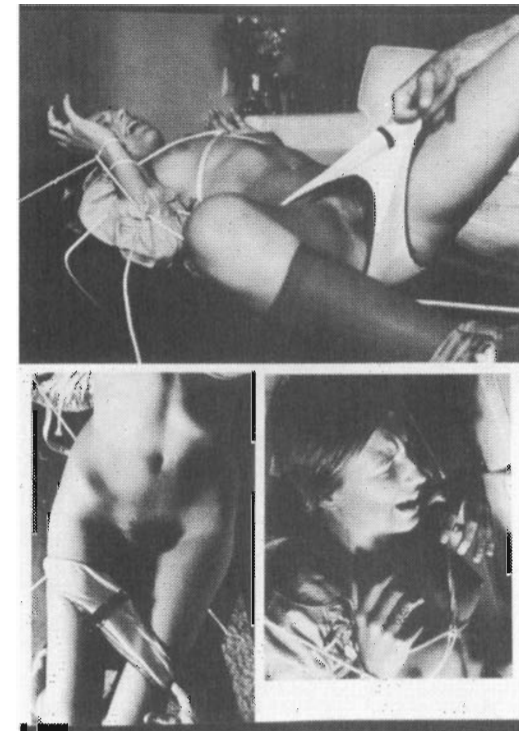
81. Source unknown.

Comment 81. No parts of a woman's body appear to be exempt from some kind of bondage. In this case it is the woman's head that is most heavily bound. Presumably, providing novelty is the challenge that pornographers have to meet to keep consumers purchasing new copies of expensive magazines. There is absolutely nothing the woman in this photograph can do to control how badly the man pinches her nipple with his pliers. Since her mouth is bound shut, she cannot tell him if the pain is unbearable. Nor can she communicate with her eyes, as they too are covered.



82. *Shackled*, Vol 1, No. 1.

Comment 82. The woman in this photograph appears distraught. She is grappling with a chain around her neck as a man wearing boots kicks her genitals. Large bruises are visible on her right thigh and stomach. Of course, we cannot be sure that the bruises are real, though it seems unlikely that hard-core pornographers employ skilled make-up artists. We also know from the testimony of women who have been used in pornography that many of them have been tortured in these situations (see *Public Hearings*, 1983; Russell, 1993a).



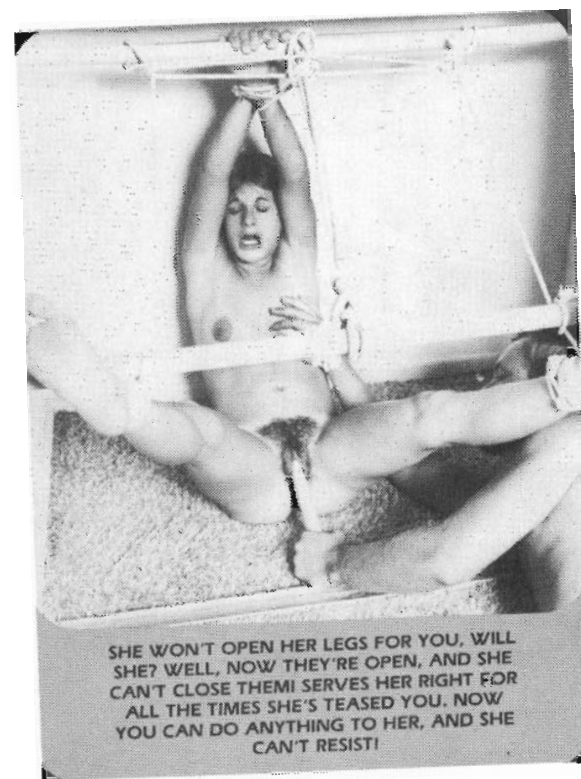
83. *Source unknown.*

Comment 83. This three-photo sequence shows a woman in bondage having her panties pulled off, then crying with a look of real agony on her face. Rape is implied but not shown. There is no way of knowing whether or not this woman was actually raped that day. It would be difficult to believe that she didn't feel degraded. But whatever she felt, the aim of the pornographer here appears to be to turn male consumers on to the rape implied.



84. *Housewives' Horror*, unknown bondage magazine.

Comment 84. This is the first page of a six-page photo essay, the goal of which seems to be to eroticize — for males — the idea of breaking into the home of a strange woman, torturing, then raping and sodomizing her. Notice how the text on the first page implies that the woman wanted to be attacked, although the euphemism “action” is used instead of rape: “She was a housewife who needed action.” Predictably, the victim is portrayed as succumbing to the sexual excitement of the attack: “There wasn’t anything she wouldn’t do if he put enough pressure on her. She didn’t want to respond, but her juicy cunt gave her away. He knew she’d never tell — she liked it too much!” This is the entire text of this lurid nineteen-photo male fantasy.



85. *Source unknown.*

Comment 85. This is a photograph of rape with a foreign object. The message of the text is that when a man feels “teased” by a woman who doesn’t wish to have intercourse with him, it is justifiable for him to tie her up and do anything he wants to her, including rape.



86. Source unknown.

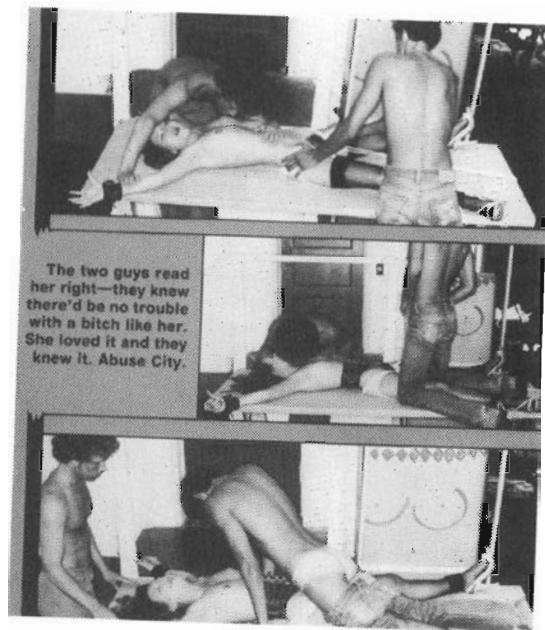
Comment 86. The same woman appears in both these photographs. The rope with which she is bound is more evident in the top photo. Her persecutor is pulling her hair, contributing to the impression that the pornographer wants to convey that she is about to be forced to perform fellatio. In the bottom photo, rape with a wine bottle appears imminent. Whether or not the woman is really about to be raped in both photos, we do not know. We *do* know that some customers require pictures of forced sex in order to become aroused.



87. *Black Tit And Body Torture*, vol. 1, no. 1.

Comment 87. This photograph appears in a magazine devoted to the torture of African American women. While the woman is bound and helpless, someone is covering her clitoris with the nozzle of a vacuum cleaner. We do not know whether or not the vacuum cleaner is turned on. If it is, it could well be a very unpleasant and painful experience. The use of a vacuum cleaner on the genitals of an African American woman may also reflect the racist association of black female sexuality with dirt.

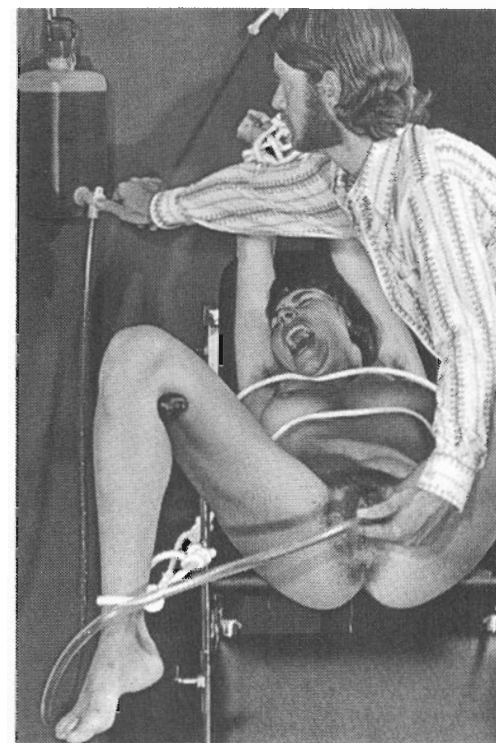
Comment 88. This two-page photo essay introduces the woman to be raped this way: "Sally hated waiting for the bus — she was a hot juicy young bitch who couldn't stand the boredom. She was always ready for a good time, especially if the good time was a rough one." "Sally" is depersonalized by the term "bitch" and portrayed as wanting men to be violent toward her. This enables male viewers to see her as responsible for what follows and/or to feel justified in enjoying their own violent sexual fantasies about her.



88. Source unknown.

Two men accost Sally and start feeling her genitals. In the top picture on page 2, Sally's legs are spread-eagled and she is bound to the four corners of a table while one of the men kisses her left nipple (the contact between his mouth and her nipple is clearly not simulated). The next pictures show her being attacked by both men. As in so much pornography, Sally is nude but for stockings, garter belt and high heels. Only in the last picture does a man bare his ass; this is the double standard of nudity that prevails in much pornography.

Once again, we do not know whether or not the rape in the final photograph was real or simulated. We *do* know that "Sally" was in no position to prevent the rape if it was real. The police would almost certainly discount a rape that occurred in such a setting, since they too would probably hold the victim responsible.



89. Rape 2

Comment 89-91. These three photos are from a magazine which I acquired in Copenhagen in 1974. The text is in English and German. A label informs the reader in four languages that "We send magazines, photos, books, films, etc. all over the world. Write to us and ask for our illustrated catalogue free of charge." The description "High Class Pornography" graces the cover.

These photos do not appear to be simulated and provide evidence that a woman was raped with an enema-like tube filled with red liquid, and (in an unreproduced photo) with a speculum. Following are a few excerpts that depict the real and simulated torture that this woman was put through to produce this photo essay.



90. Rape 2

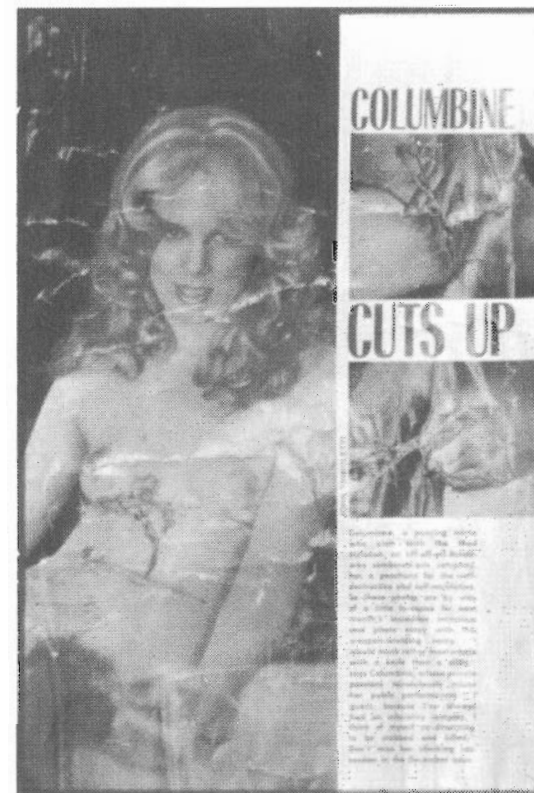
The accompanying text reads: "Once more a woman was utterly in his power. He felt an overwhelming urge to abuse the girl, to humiliate her as grossly as possible, to reduce her to a heap of shit.... A tortured scream tore the silence of the chamber.... This reddish liquid, which burned so terribly, filled her cunt with flames.... The effect of the liquid was roughly equivalent to the bites of a hundred ants. Ecstatically Karl exulted in the indescribable agonies of the girl.... She was totally burnt-out and had cracked up under the strain of the

mental torture she had been subjected to.... He swelled with pride that he seemed to have broken her will completely.... She really was nothing but a bundle of agonized nerves, completely broken down, degraded and debased."



91. Rape 2

Comment 91. The text under the third photo reads: "Karl, however, had much more in store for her. 'Now I need a short pause,' he said, leering at her, 'then we can go on!... The break will just be long enough for a fag,' he said." After putting a burning cigarette up her vagina, Karl tells her, " 'You can call me when it burns.' "



92. Chic magazine.

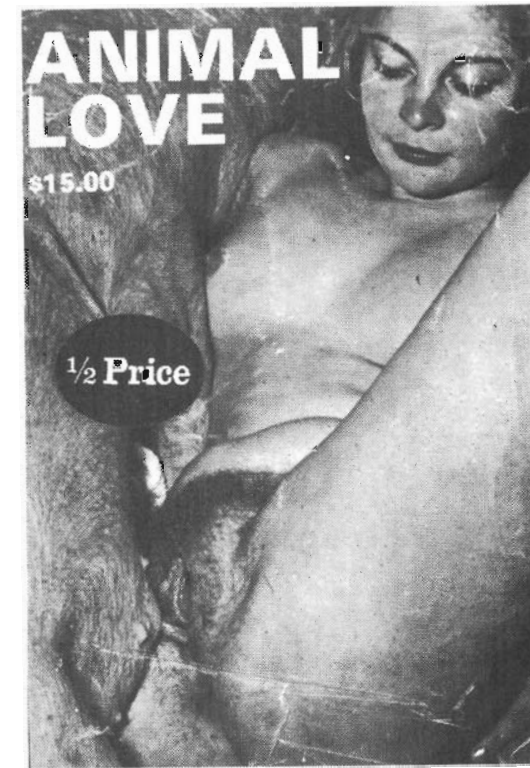
Comment 92. The largest of these three photographs shows a woman called "Columbine" stabbing herself in the vagina with a large knife. This bloody act of self-mutilation does not wipe the smile off her face. The top photo on the right portrays Columbine cutting off a section off her labia with scissors. In the bottom one she is cutting off one of her nipples. The text under these photos reads as follows: "Columbine, who stars in an off-off-off Broadway Company has a penchant for the self-destructive

and self-mutilative.... 'I would much rather masturbate with a knife than a dildo,' says Columbine.... 'I guess because I've always had an inferiority complex, I think of myself as deserving to be stabbed and killed.' ”



93. *Hustler*, vol. 1, 1984.

Comment 93. This photograph is from a ten-page photo essay called “Danielle: the Bear Facts.” By the end of the story, the bear is licking her lower stomach and the woman is feigning being sexually excited by this. I would like to know what she was really feeling. Very frightened, I imagine. I would think that no matter how tame the bear, being so close to it would be dangerous for her. If my surmise is correct, it follows that her life was placed at risk for men’s sexual entertainment.



94. *Animal Love*.

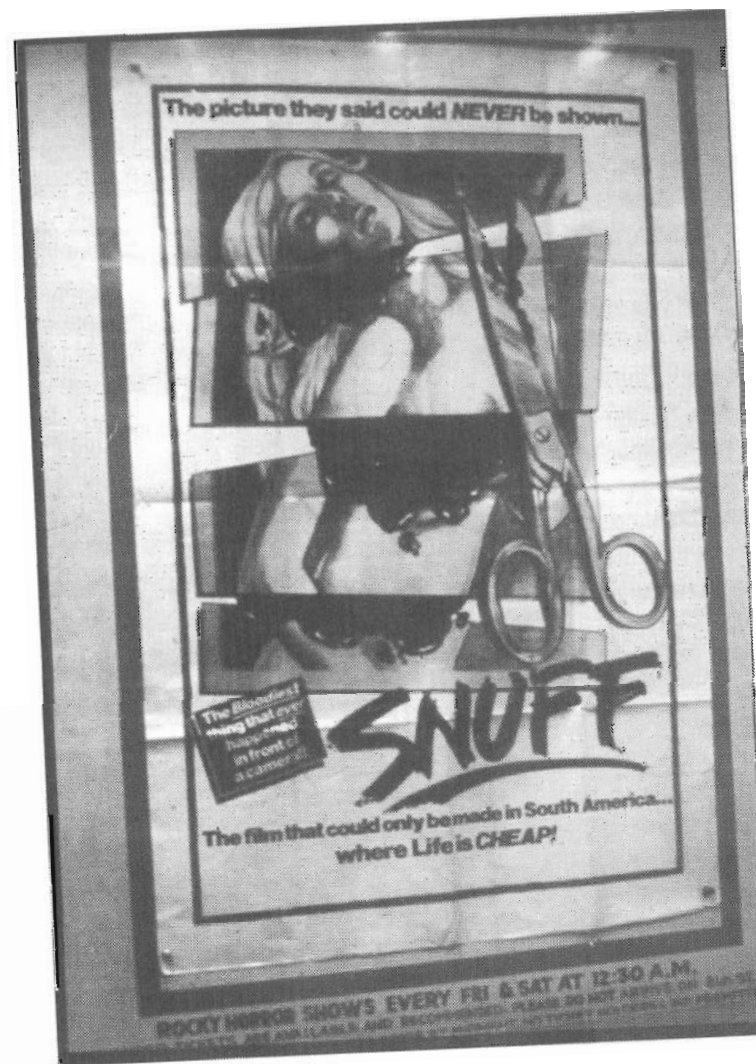
Comment 94. The next two photographs appeared in a booklet I acquired in Copenhagen, Denmark in 1974. Most of the pornography stores there had a section devoted to women having sex with animals. These stores were not confined to the sleazy parts of town, but on the contrary, were to be found in well-to-do areas frequented by many tourists. This picture shows a pig’s penis penetrating a resigned-looking woman’s vagina. This is clearly no simulated photograph.

95. *Animal Love.*

Comment 95. This picture shows the woman plus another person trying to position the pig to effect vaginal penetration. Other pictures in this booklet show the pig's snout and mouth in the woman's genitals, and the woman giving the pig's penis an open mouthed kiss.



The next sixteen photographs provide examples of pornography depicting sexual femicide (the misogynist killing of women by males for sexual gratification). Of all the kinds of power one person can wield over another, the ultimate is the power of life and death. In these pictures, the death, murder, and mutilation of women are eroticized.

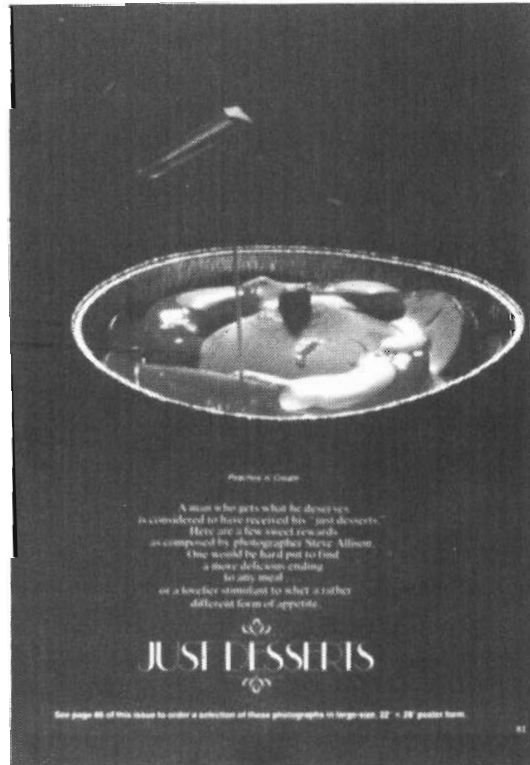
96. *Snuff Poster, 1979.*

Comment 96. This is a poster advertising a film which imitates the notorious Snuff movie in which a woman was tortured, mutilated and killed. In the final scene, a man rips out a woman's uterus and holds it up in the air while he ejaculates.

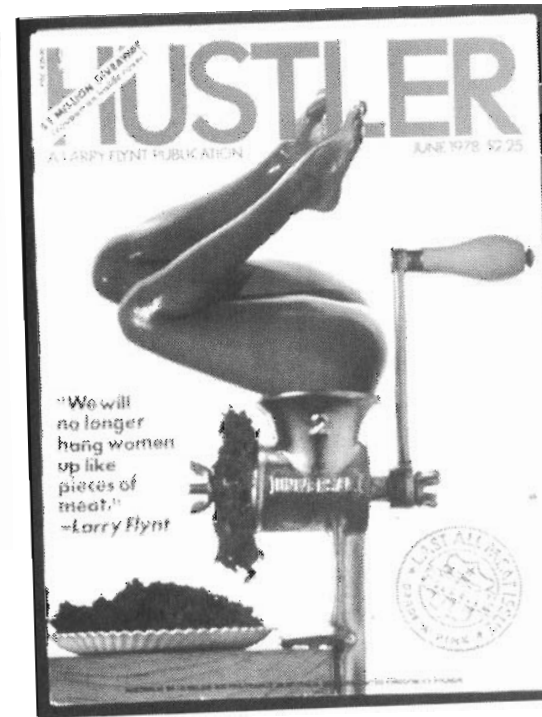
The blurb next to the word "Snuff" on this poster reads: "The *bloodiest* thing that *ever* happened in front of a camera." Although the murder portrayed in "Snuff" was simulated by trick photography, its fakery was apparently difficult to ascertain. In order for snuff movies to have become a marketable genre in the pornography industry, a significant number of males must find it sexually arousing to witness a woman being murdered and disembowelled, or to witness the realistic simulation of these activities. This is a terrifying and macabre reality for women in the United States where so many have been killed or threatened by woman-hating strangers, work mates, boy friends, and husbands.

Comment 97. The text in this picture reads, "A man who gets what he deserves is considered to have received his 'just desserts.' Here are a few sweet rewards as composed by photographer Steve Allison. One would be hard put to find a more delicious ending to any meal...or a lovelier stimulant to whet a rather different form of appetite."

This picture is part of a series in which women's breasts are depicted as various foods. This one, called "Peaches 'n' Cream," shows a severed breast in a pie tin surrounded by peaches. The bottom line states that these photos are available as posters.

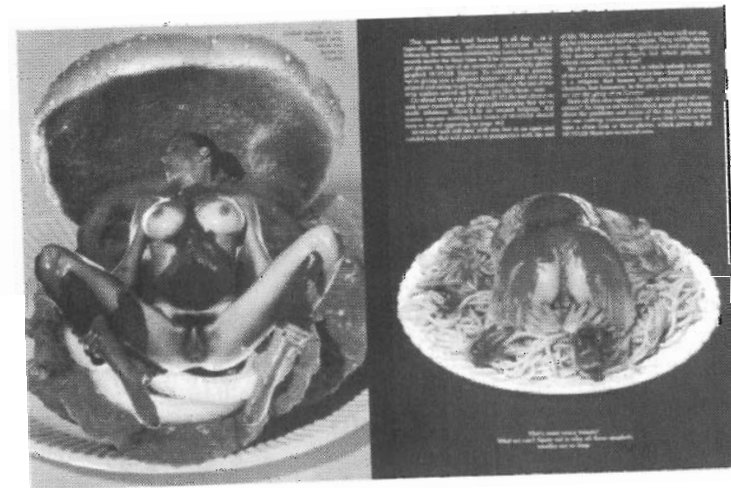


97. Gallery, January 1980.



98. Hustler, June 1978.

Comment 98. Feminists have frequently protested that women in pornography are treated like pieces of meat. As this cover picture demonstrates, Larry Flynt used this charge as a pretext to escalate the assault on women. Although his taunt, "We will no longer hang women up like pieces of meat," sounds like an unexpected concession to feminists, the picture of a woman being ground up in a meat grinder is a graphic image of his crudity, hatred and violence.



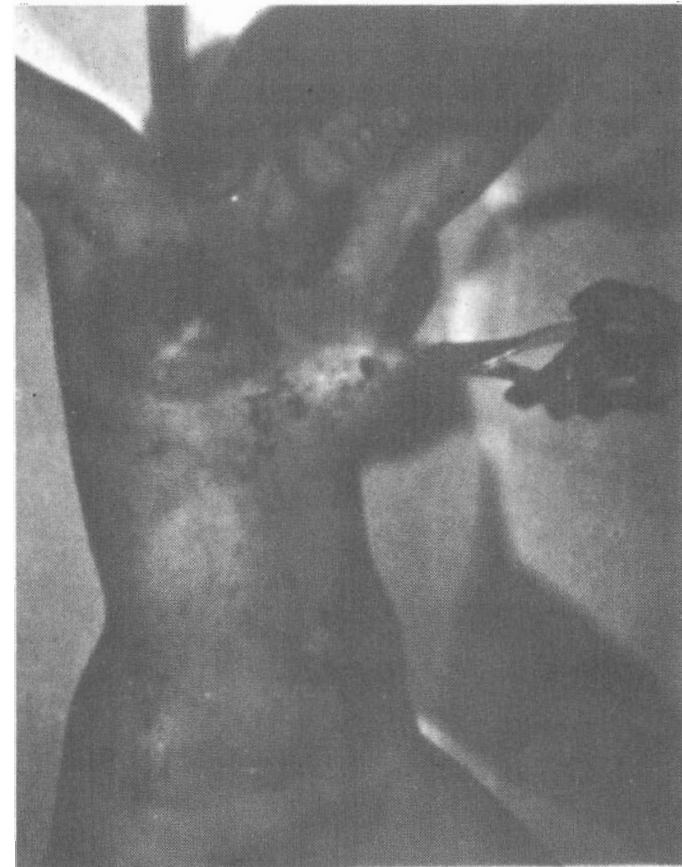
99. Hustler, June 1978.

Comment 99. These two pictures appeared inside the woman-in-a-meat-grinder cover issue. An excerpt from the text reads, "Grilled indoors or out, this pink patty takes two hands to handle." Here Flynt carries the "woman as meat" joke further — into slicing women up and eating them (cannibalism). Imagine the public outcry there would be if similar pictures of black men were published in a non-pornographic magazine produced by white Americans, or by white South Africans.



100. "The Best of Hustler," Hustler, 1979.

Comment 100. This photograph is from a photo story entitled, "The Naked and the Dead." In the first scene, a nude woman is led from a cell by fully dressed guards. In the next, she is shown having her head shaved — an act reminiscent of the shaving of inmates' heads in Nazi concentration camps. In this photo, the woman's pubic hair is being shaved off while she is sprawled naked and in handcuffs. A male guard rapes her in a subsequent photo. The final picture is blank except for the word "POOF!" in large letters, suggesting that the woman was killed.



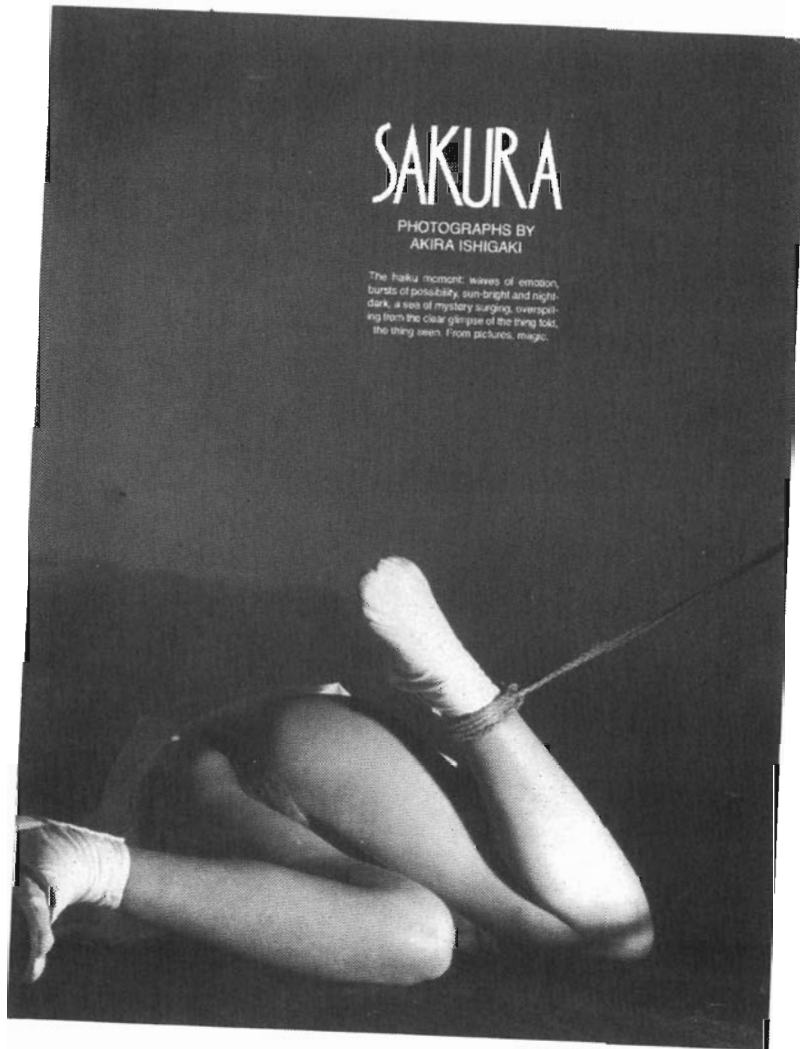
SNUFF LIB

The incredible and mysterious saga of a film none of us will ever see. By CHERI's resident master of gore.

101. Cheri.

Comment 101. This photograph looks even more hideous in color than it does in black and white, since the blood all over this woman's body is much more visible. The term "Snuff Lib" (a warning and putdown of women's liberation) implies a call to men who enjoy killing women to come out of the closet to act out their murderous desires. It also suggests that snuff libbers have been oppressed by having to remain in the closet. The meaning of the caption: "The incredible and mysterious saga of a

film none of us will ever see," is more obscure. Perhaps it means that no men (clearly "us" does not include women) will ever be able to see it because — as a record of murder — it is too dangerous to distribute, even underground.



102. *Penthouse*, December 1984.

These pictures (102–104) are three of eleven photographs from a photo essay entitled "Sakura" that appeared in a "Holiday Issue" of *Penthouse* magazine. A classic Japanese poetry form, the haiku, accompanies the photos in an attempt to provide the pictures with artistic credibility. Photographer Akira Ishigaki describes the meaning of the title as follows: "Sakura is the word for the cherry blossom. From my childhood... I recall the resemblance between the petals of the cherry blossom and a woman's body. In the spring of my twelve years, I caressed the petals with my fingers, kissed them gently with my lips." Ishigaki's sensitive and subtle verbiage contrasts dramatically with the brutal, femicidal photographs that eroticize the torture, bondage, hanging, and death of young Japanese women. The implicit message of this series is that the portrayal of brutality toward women is acceptable when it meets society's artistic standards.



103. *Penthouse*, December 1984.

Comment 102. The photograph of the title page of this photo essay shows a girl or woman on a rocky coastal bluff with one ankle bound, the rope held taut, suggesting an unseen captor. The suggestion of an unseen captor places the male viewer in that role. Her pubic hair and leg hair have been shaved off, contributing to the glamorization of her plight. Shaving recreates the woman as child, increasing her vulnerability and, hence, her desirability. (Imagine how hairy legs would de-eroticize this image.)

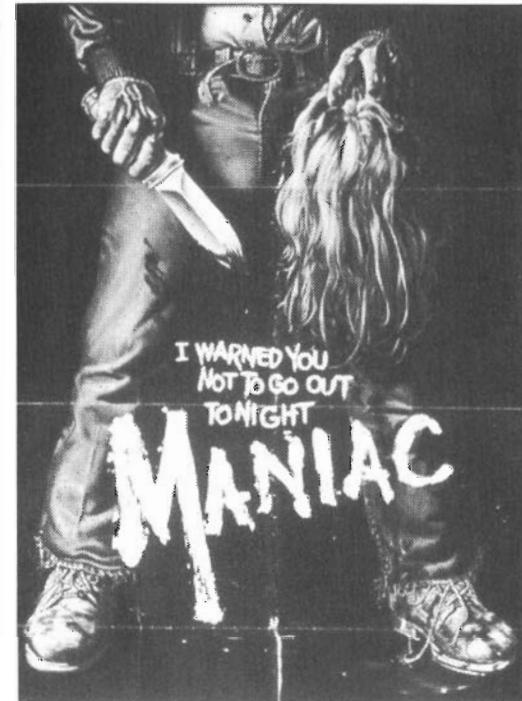
Comment 103. The woman/girl in this picture appears to be dead. The photographer has used his skills to glamorize and eroticize a female corpse. It seems probable that pictures like this (and the last one) contribute to eroticizing necrophilia, or intensifying the erotic response to it in those males who already find it a turn on.



104. *Penthouse*, December 1984.

Comment 104. This photograph shows a woman in a harness suspended by a rope from a tree. She seems to be unconscious or dead, her body limp and her head slumped forward. This image is reminiscent of the lynching of African Americans. Two months after this issue of *Penthouse*

appeared on the stands, Jean Kar-Har Fewel, an eight-year-old Chinese girl living in North Carolina, was found raped and murdered, tied to a tree with ropes around her neck. Many feminists believe that *Penthouse* owner Bob Guccione is in part responsible for her horrifying death. Ishigaki's delicate prose and technically beautiful photography contribute to making the vicious content of these pictures more acceptable, thereby serving to legitimize the violence against women portrayed.



105. "Maniac," movie ad.

Comment 105. For women, the message of "Maniac" is that if they don't obey men's warnings, their lives are at risk. For males, the message is that if women don't obey their orders, they are entitled to punish them, perhaps even kill them. Although viewers know that they are watching a movie, not a documentary, research shows that there are significant changes in males' attitudes toward females, and about rape, after watching such movies (see Part 2).

The ad for "Maniac" looks more garish in color, with pools and splatterings of blood everywhere. There are many such ads and films, but this is the only example of a woman-slashing movie included in this book. Although there is no nudity in this particular ad, these films invariably use full or partial female nudity, sexually suggestive poses, and a wide array of brutal images of violence against women. This combination serves to sexualize violence against women. Although some people make a big distinction between these films and pornography, they meet the

definition of pornography presented in the introduction to this book. I believe that these examples of soft-core snuff movies are extremely dangerous to women and girls.



An old Japanese print from the late 14th century depicts a celebrated occurrence of the time—rather similar to certain so-called “ritualistic” murders (or “executions,” depending on one’s point of view) of modern times.

The ancient folk tale on which this scene is based dates from earlier in the 14th century. According to the legend, a wealthy young reprobate, Shangi Kuto, the son of a municipal official of a city (unspecified) in north-western Japan grew increasingly to have tastes which we would now call “de Sadian!” The story relates how he conferred a substantial amount of gold on one Hessuto Mofini, a withered old crone with a fervent hatred of young women, with the stipulation that she arrange some

extravagant “entertainment” for him. The aged women—in some versions of the tale either a Witch-Woman or his grandmother, or both—drugs two young girls, trusses them up in her house and while the young “playboy” watches (and masturbates) she disembowels them with a large, sharp knife . . . having earlier subjected them to various tortures, including the insertion of lighted candles into their respective vaginas.

All versions of the tale concur on the conclusion, in which the old woman and young Shangi Kuto suffer beheading and mutilation at the hands of starving dogs, after being tried before a celebrated judge, one Yomota Yzji, who is said to have lived to the age of 116.

Comment 106. This is a photograph of an old Japanese print from the late 14th century titled “Disembowelment” that was republished in a Japanese magazine on sadomasochism. According to the text, this print depicts “a celebrated occurrence of the time — rather similar to certain so-called ‘ritualistic’ murders...of modern times.... According to the legend, a wealthy young reprobate...grew increasingly to have tastes which we would now call ‘de Sadian!’ The story relates how he conferred a substantial amount of gold on one Hessuto Mofini, a withered old crone with a fervent hatred of young women, with the stipulation that she arrange some extravagant ‘entertainment’ for him. The aged women...drugs two young girls, trusses them up in her house and, while the young ‘playboy’ watches (and masturbates), she disembowels them with a large, sharp knife...having earlier subjected them to various tortures, including the insertion of lighted candles into their respective vaginas.”

Comment 107. This is another 14th century Japanese print, one of the most gruesome pictures I have ever seen. Notice the two mutilated women’s corpses hanging by the feet in the background, and the man’s torture implements in the foreground. The corpse of the woman the man is still mutilating reveals that the victim was tied up with her arms behind her and her legs spread-eagled. Long needles protrude from her neck, some kind of torture implement has been stuck up her anus, her shins have been cut open. With his right hand, the man is tearing off the corpse’s nipples, while with the left he has plunged a sword into her vagina so far that it exits through her stomach. Although the original is a drawing, not a photograph, this depiction of a Japanese Jack-the-Ripper may have inspired other males to imitate the abominable acts he appears to enjoy.

106. *A Garden of Pain.* WAVPM display.



107. *A Garden of Pain*. WAVPM display.



108. *Hustler*, June 1990.

Comment 108. This picture also ranks as one of the most barbaric I have ever seen. Four pictures of women's bodies are attached with razor blades to what appears to be human skin. Also fastened to the skin are clitorises and nipples with fish hooks and safety pins through them. Some of the skin, which is stapled or hooked together, is burned. The picture on the top left depicts a decapitated woman with severed hands. The middle picture shows a woman whose left leg is blown away, her trunk ripped

open. A knife is at her side. The top right picture is splattered with blood and portrays a dead woman by a toilet. The bottom picture shows the severed trunk of a woman whose legs are also amputated below the knees.



Rape, battery, and murder are criminal offenses in the United States and elsewhere. Yet the portrayal of these crimes against women is a popular form of entertainment for U.S. males. Millions of males regularly ejaculate to degrading pictures of women. This in turn intensifies their sexual response to women being abused. It is this sexual component, including the sexual gratification involved, that sets pornography apart from non-pornographic depictions that are degrading and/or violent toward women, and which makes pornography particularly dangerous.

That it is considered acceptable to treat women in the ways photographed here implies more than a tolerance of, and desensitization to, women's pain and degradation. It constitutes a massive hate crime against women as a gender. Would males be so cavalier about pornography, labelling it as mere free speech, if instead of the rape of women by men, pornography celebrated women cutting off men's penises and testicles? Societies that call themselves civilized cannot at the same time continue tolerating pornography's invitation to men to rape, abuse, mutilate and kill women.

As Andrea Dworkin and Catharine MacKinnon have stated: "The pornographers have convinced many that *their* freedom is everyone's freedom" (1988, emphasis added). Elsewhere, Dworkin points out: "In defending pornography, as if it were speech, liberals defend the new slavers."