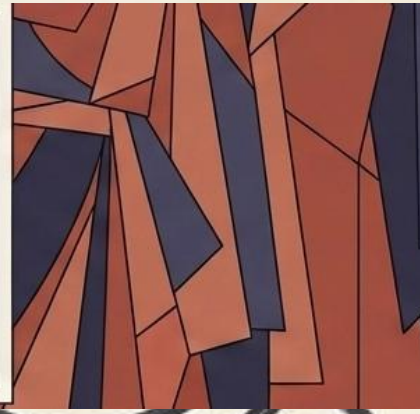


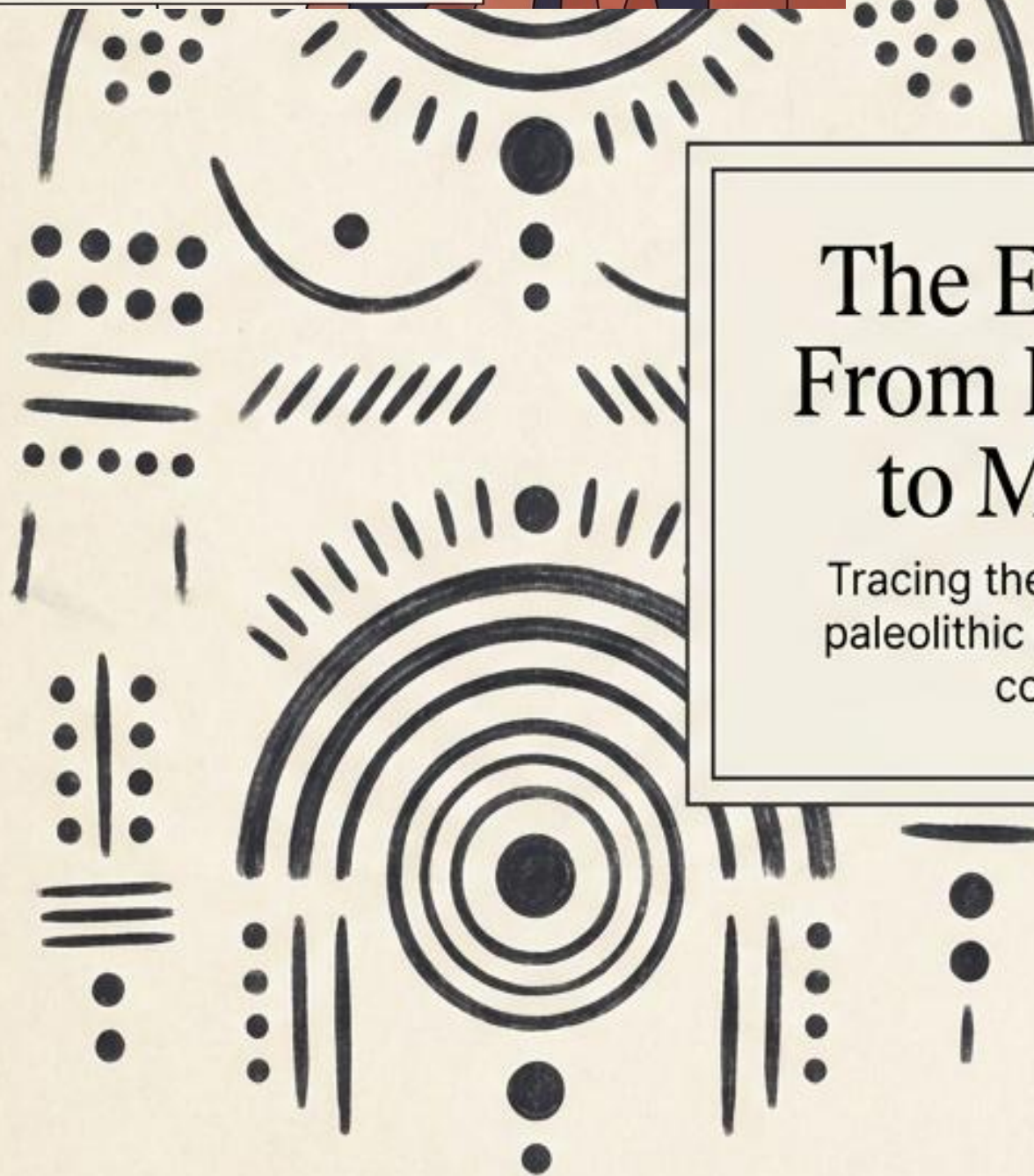
**CRIMINOLOGICAL  
INSIGHTS**

BY DR. MRIDUL SRIVASTAVA



**The Evolution of Taste:  
From Primal Adornment  
to Modern Modesty.**

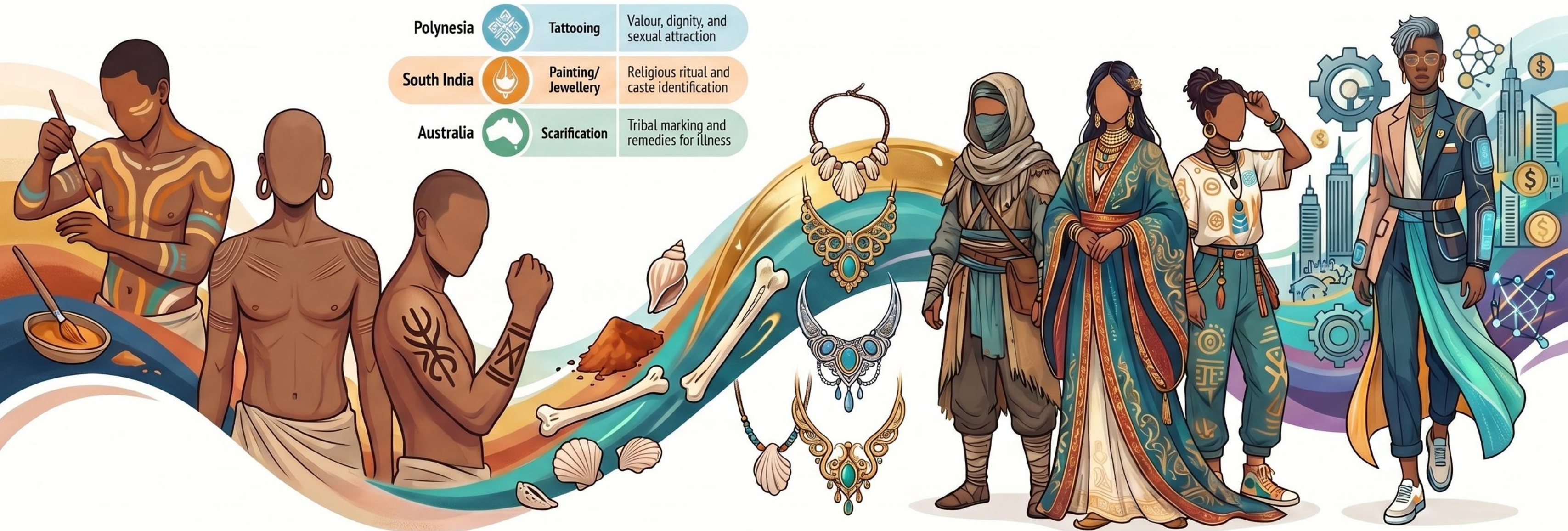
Tracing the human impulse to decorate, from  
paleolithic body painting to the psychological  
complex of modern fashion.



# The Evolution of Adornment: From Primitive Art to Modern Fashion

## The Era of Bodily Modification

## The Rise of Jewellery and Clothing



Polynesia		Tattooing	Valour, dignity, and sexual attraction
South India		Painting/Jewellery	Religious ritual and caste identification
Australia		Scarification	Tribal marking and remedies for illness

### Painting and Tattooing

Earliest art forms used for sexual attraction and spiritual protection.

### Aesthetic Mutilation

Civilisations used scarring and ear-boring to signify tribal identity or beauty.

### Ritual Branding

Permanent marks often served as religious symbols or indicators of social caste.

### Transition to Jewellery

Simple shells and bones evolved into intricate metal ornaments as societies grew wealthier.

### The Three Functions of Clothing

- **Protection:** Garments originated for physical protection from elements.
- **Identity:** Clothing serves as a powerful symbol of social and self-identity.
- **Social Adornment:** Clothing serves as a means of decorative expression within society.

### Modern Fashion as a Social Child

Current clothing trends are complex products of civilisation, capitalism, and cultural modesty.

# The Primal Drive to Look Well

The Law of Organic Development.

3. Thinking Life

The introduction of human intellect. Using complex artifices to modify the body and appearance.

2. Sensitive Life

Genesic and sensory wants. The desire to produce an agreeable impression and attract a mate (a trait shared with animals, like birds showcasing plumage).

1. Nutritive Life

Seeking after food. The baseline of conscious existence.

# The Trajectory of Human Adornment



## Phase 1: Painting

The temporary canvas  
of the skin.

## Phase 2: Tattooing & Scarification

The permanent mark.

## Phase 3: Deformations

Altering flesh and  
bone for aesthetic  
ideals.

## Phase 4: Jewellery

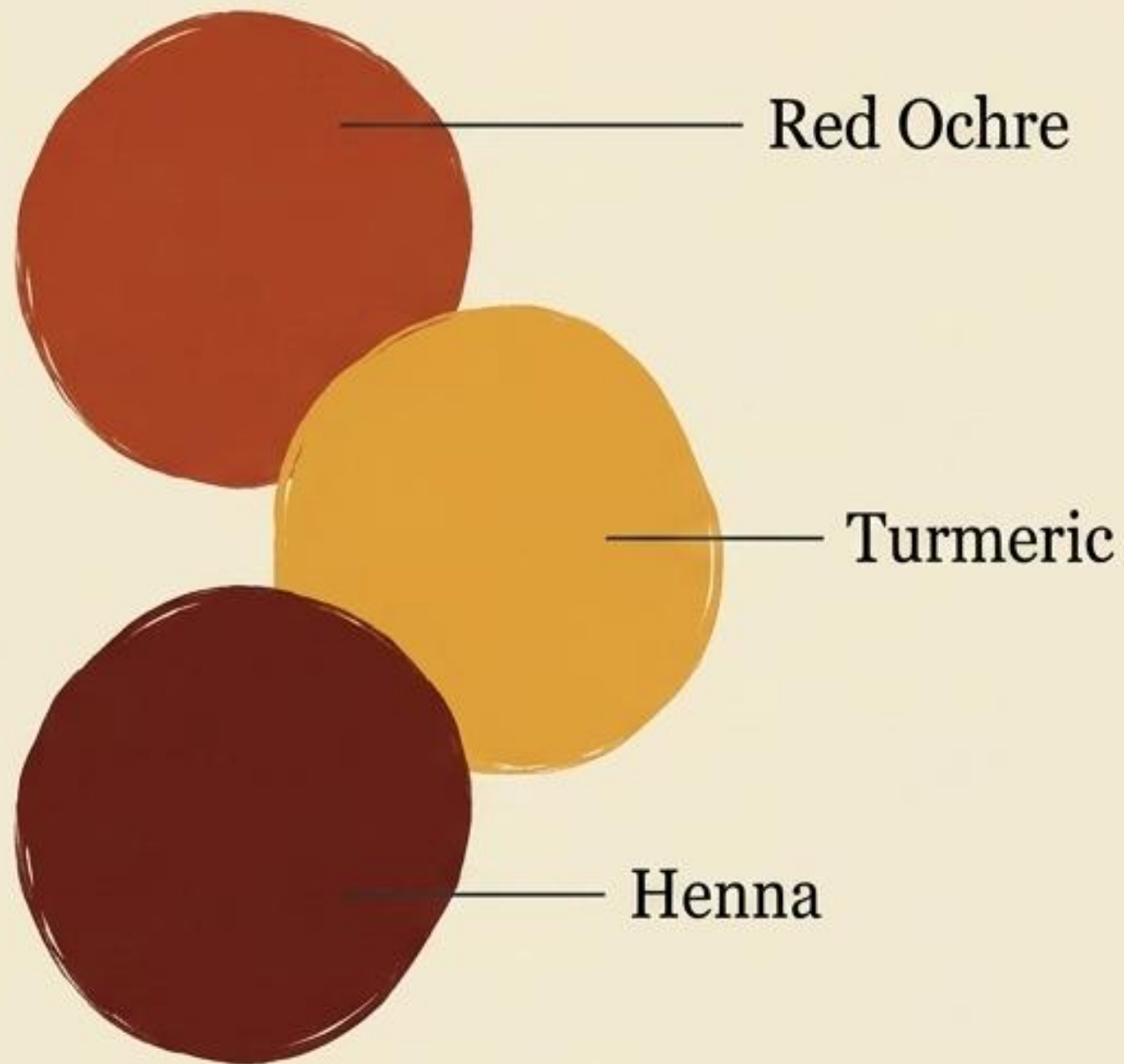
The transition to  
external objects.

## Phase 5: Clothing

From ornamental  
coverings to the  
invention of modesty.

# Phase 1: The Temporary Canvas

Found in paleolithic dwellings alongside coloured earths mixed with reindeer fat. Survives today in ceremonial face painting among the Parayans and Pulayans of South India representing early human deities.



## Motivations for Painting

- 1. Protection:**  
Repelling mosquitoes and other insects.
- 2. Intimidation:**  
Frightening enemies in battle.
- 3. Disguise:**  
Mourning tokens to hide from the ghost of the dead man.
- 4. Attraction:**  
Pure adornment for sexual allure.

# Phase 2: Tattooing and the Permanent Mark



## Etymology

Derived from the Polynesian word 'ta' (to strike).

## Methodology

Operation executed by beating into the flesh with a fine-pointed bone dipped in indelible plant mixtures.

## Key Drivers

- **Courage:** Demonstrating endurance of pain.
- **Fear:** Maori chiefs invented designs to give a fearful, dignified look.
- **Allure:** Applied to Polynesian girls at puberty or marriage to evoke mutual attraction.

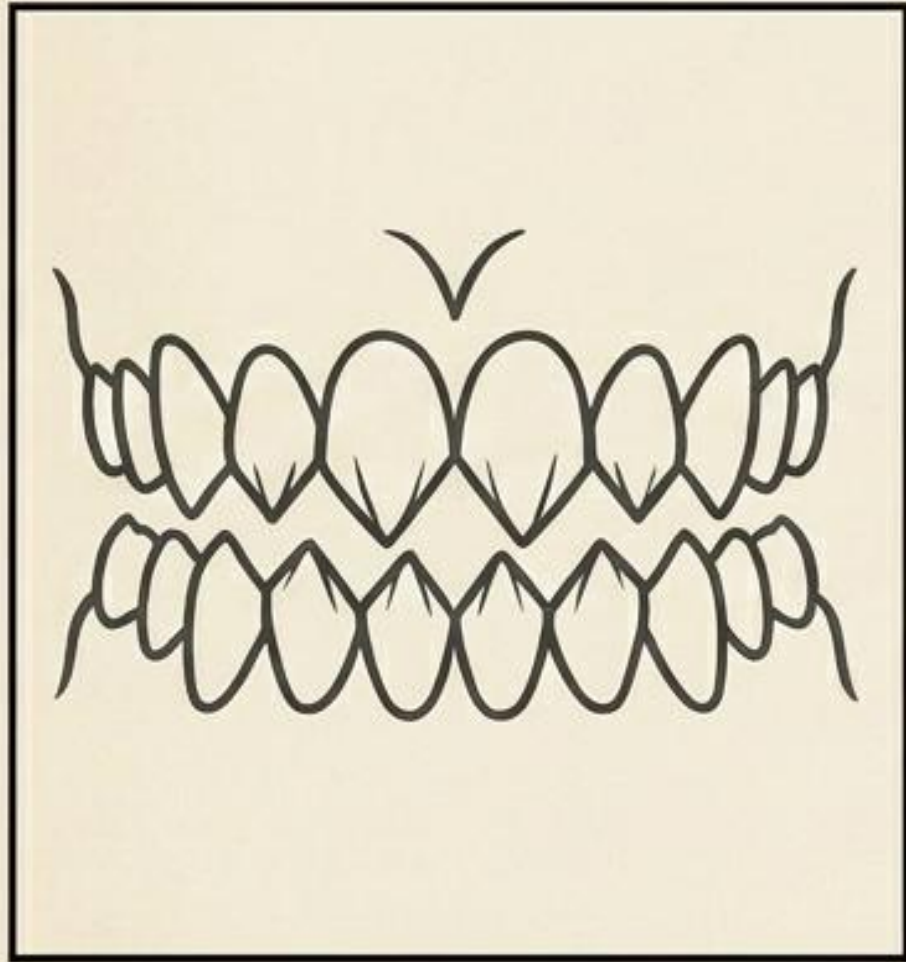
# Adapting to the Canvas

Diagnostic Matrix: Pigment vs. Texture.

	Tattooing	Scarification
Physiology	Predominantly adopted by fairer-skinned populations.	Predominantly adopted by darker-skinned populations where ink would not show.
Technique	Fine bone needles introducing indelible soot, indigo, or plant pigments under the skin.	Deep wounds made with sharp flint or glass, rubbed with fat and charcoal to intentionally fester into raised scars.
Purpose	Cultivating beauty, sympathetic magic, and social status.	Tribal marks, tallying slain enemies, and prophylactic charms.

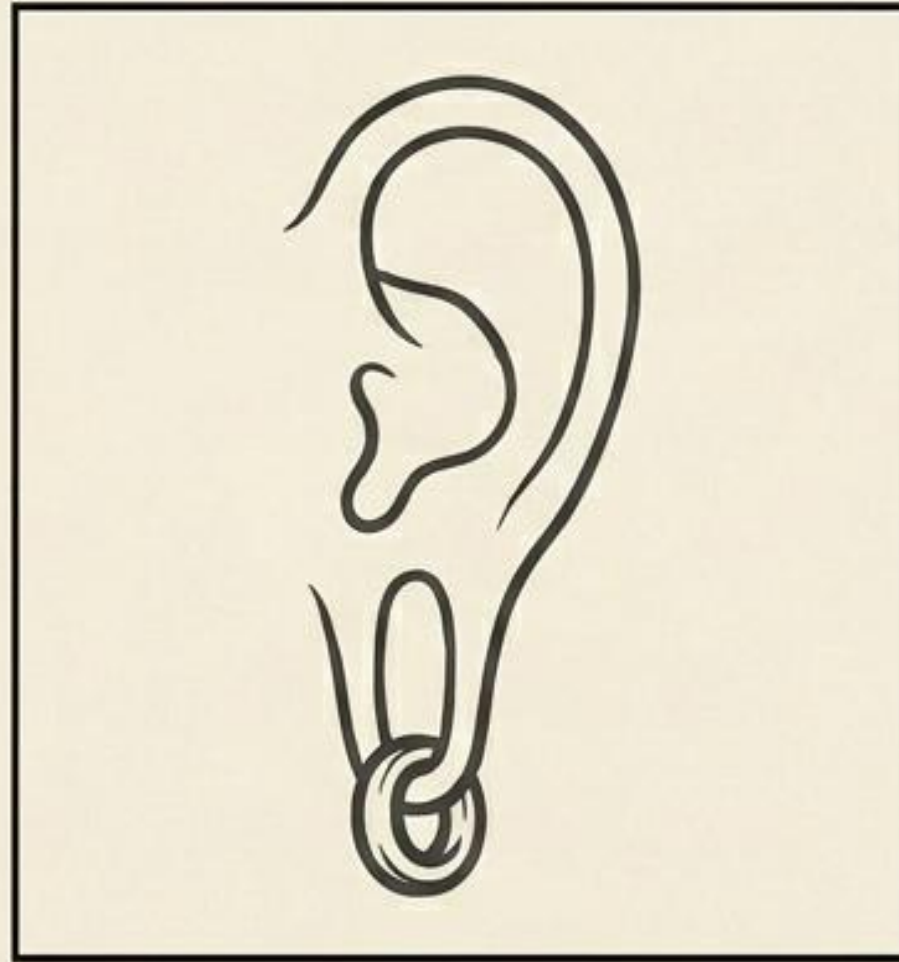


## Phase 3: Aesthetic Beauty Through Disfigurement



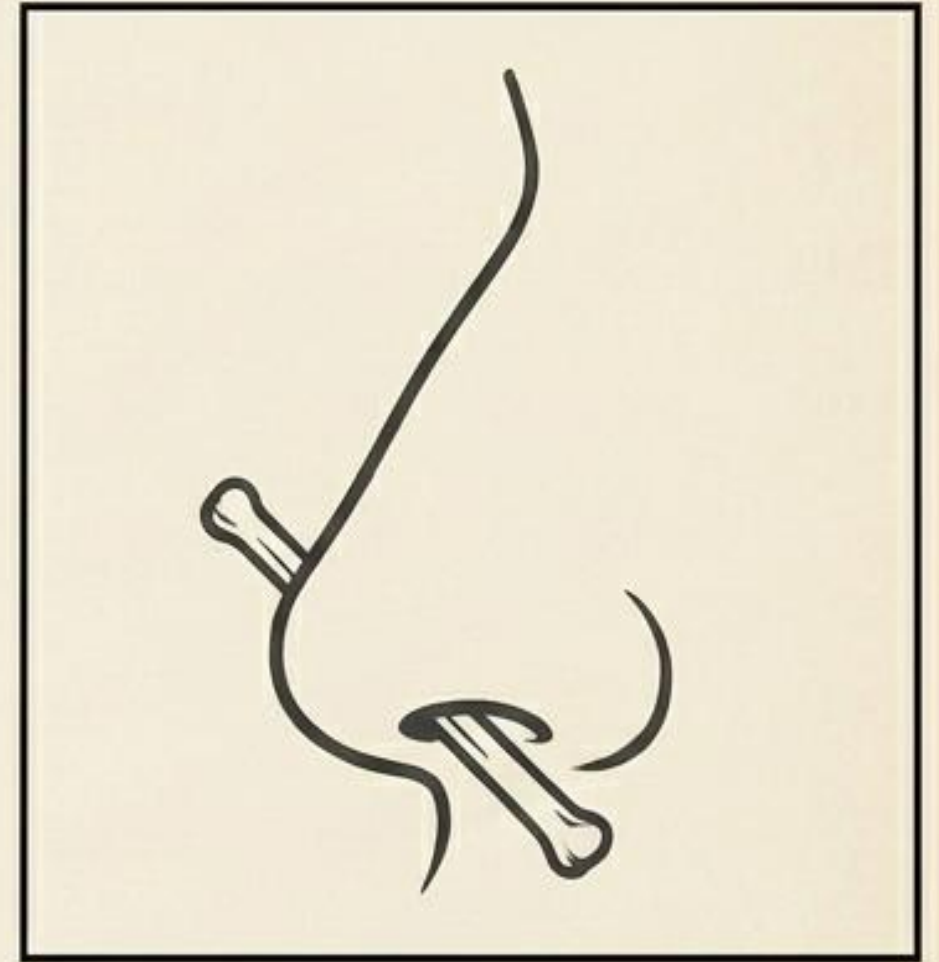
Australians and Kadars of the Cochin forests chip upper and lower incisor teeth into sharp, serrated cones.

**The Incisors**



Syrian Christians and Mappillas dilate ear piercings with heavy lead weights or wooden plugs from childhood until the lobes reach the shoulders.

**The Earlobes**

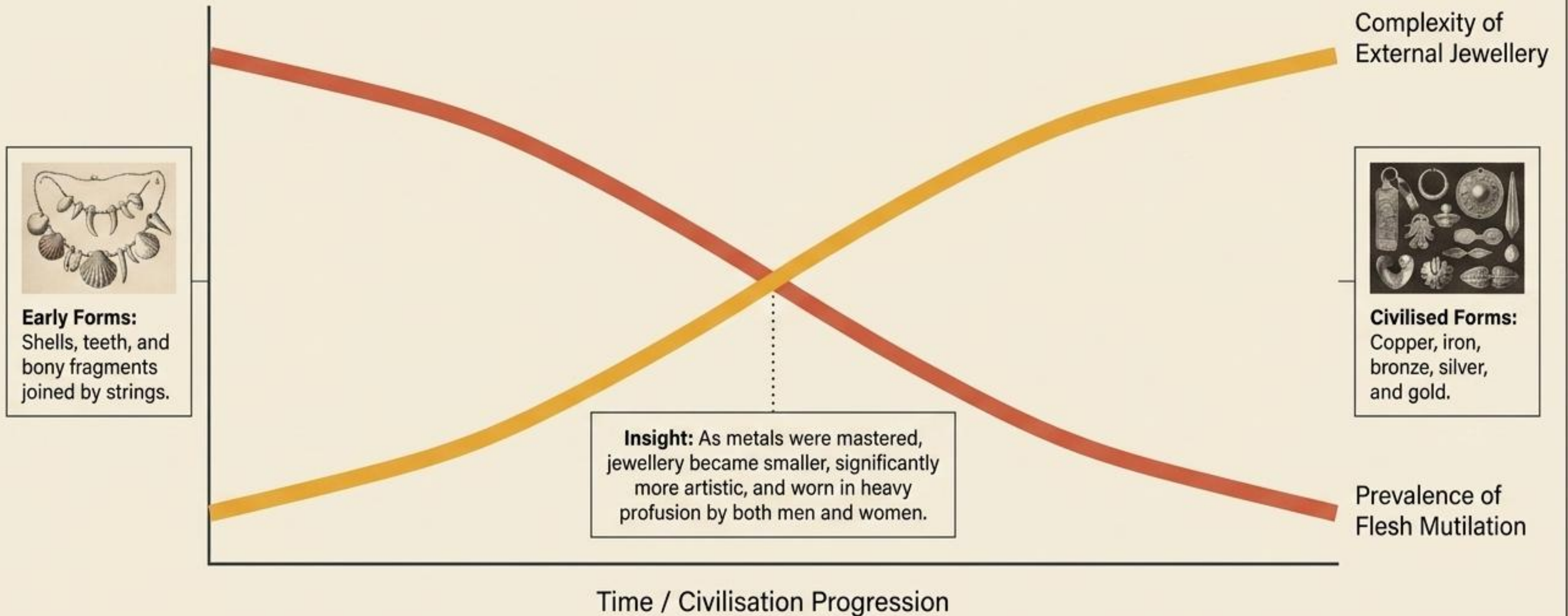


Widespread practice across higher Hindu castes and Melanesians of boring the nose to insert bony sticks, wires, or circular red shell ornaments.

**The Septum**

# Phase 4: The Transition to External Objects

The Shift: As civilisation progressed, the outer surfaces on which tattooing and mutilation appeared were lessened. The desire for dress manifested instead in jewellery.

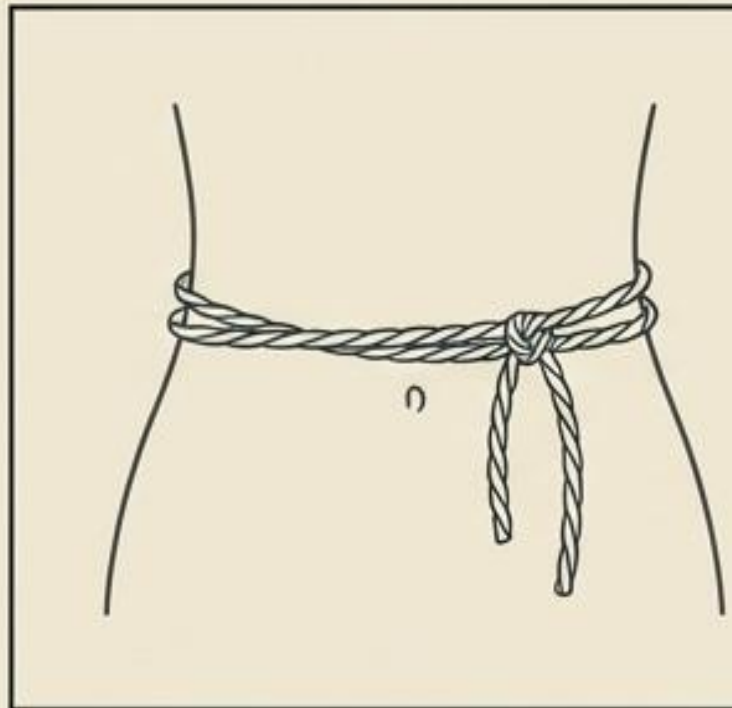


## Phase 5: The Origins of Clothing

*“The first and most primitive form of clothing was to cover exposure; the original purpose of what was adornment, not concealment.”*

The Three Functions of Dress:

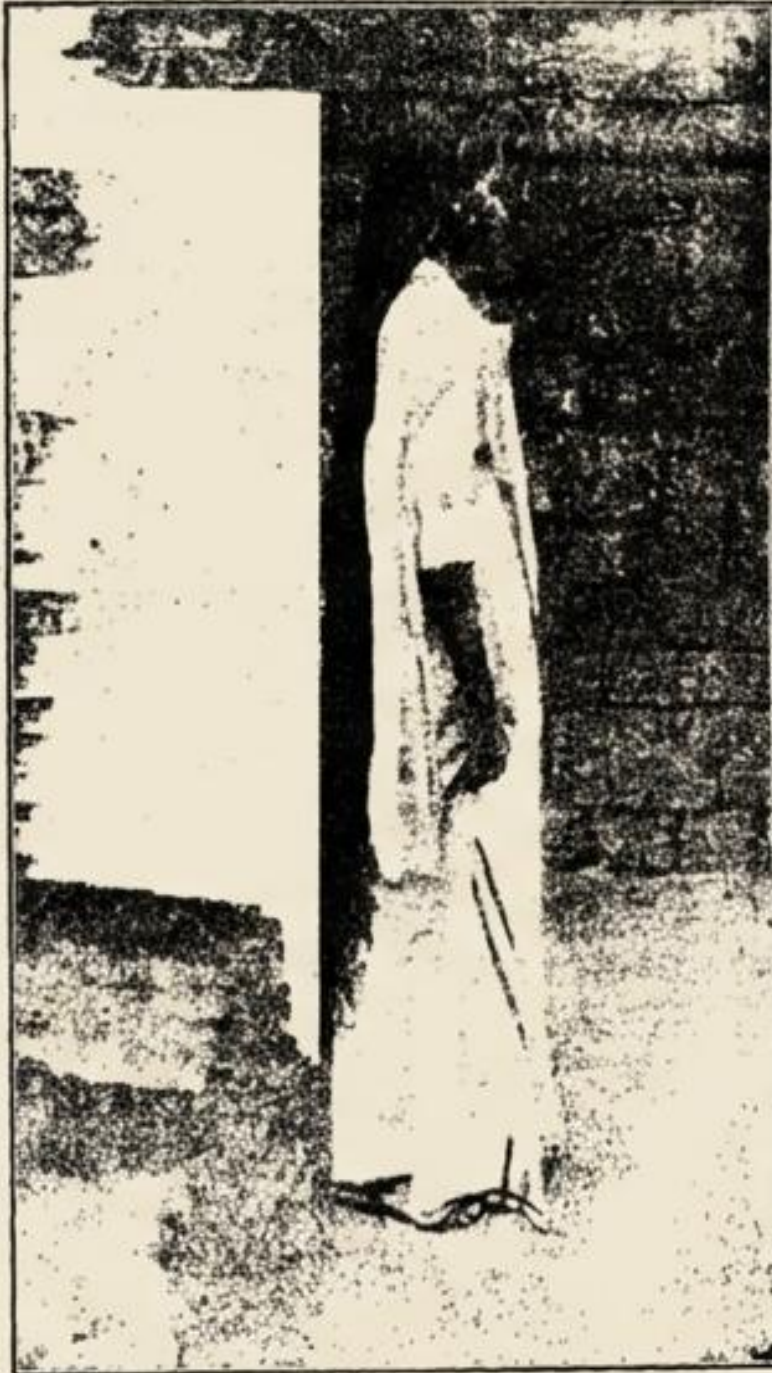
1. Protection
2. Ornament
3. Self-feeling



Point of Departure:  
The Girdle.

The earliest dress was a simple piece of string made of grass or vegetable fibre worn loosely round the waist, originally designed merely to carry superfluous articles.

## Dress



**Progression:** Leafy garments (jungle tribes) -> bark cloth ('tapa' from paper mulberry) -> leather suits -> draped garments.

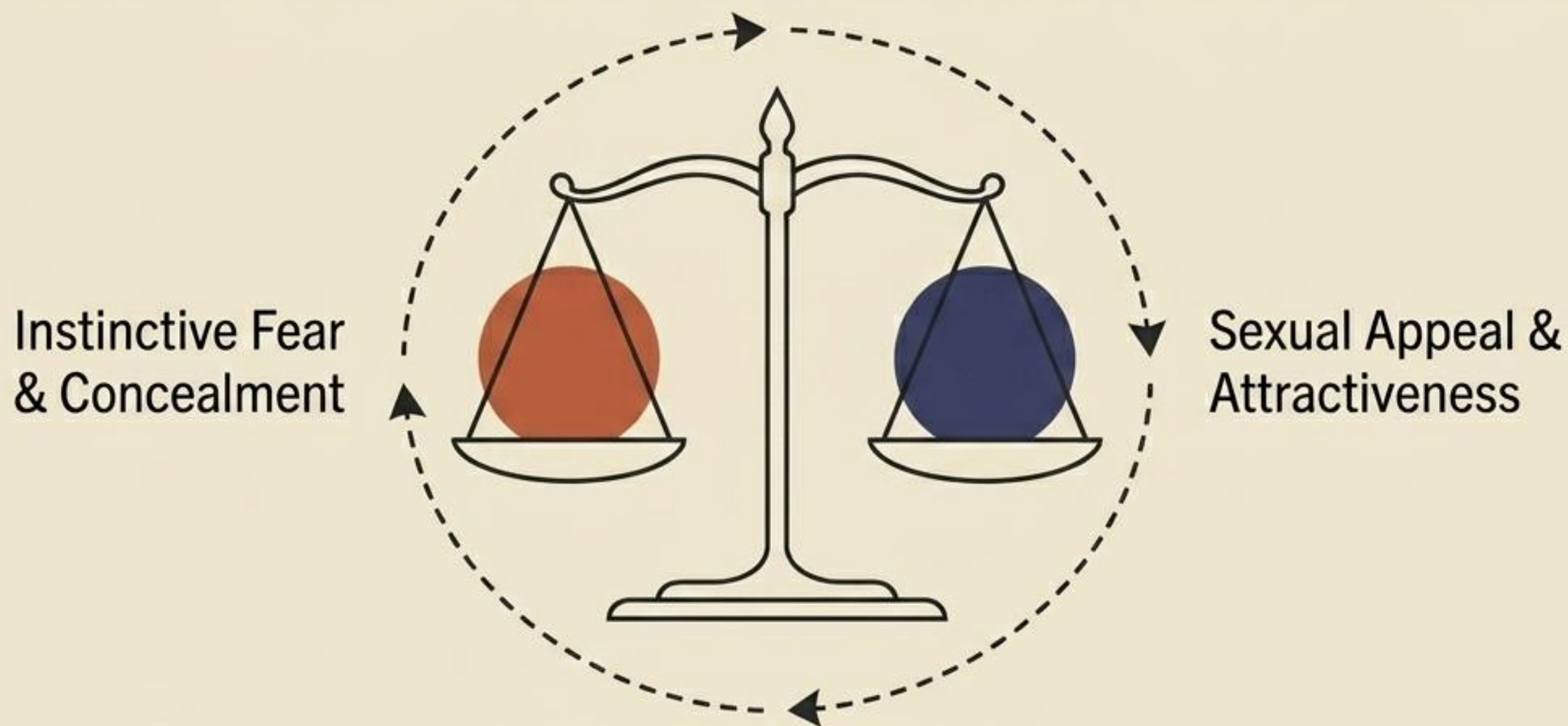
**Case Study:** The Nayar custom dictates an inner garment covers the loins and an outer cloth covers the upper body, historically denoting allegiance.

## Hair

### A Social Canvas

Hairdressing serves as an intricate canvas for caste and status. Practices range from specific knots ('kudumi'), to complete tonsure as a religious sacrament, to the cultivation of long, oiled hair denoting deep respectability.

# The Psychology of Modesty



## The Definition

Modesty is not an innate sense of shame. It is defined as an instinctive fear prompting concealment.

## The Mechanism

It is a complex emotional organisation designed to defend, but ultimately serves to create a strong sexual appeal to men. Women lacking in this fear are also found lacking in sexual attractiveness to the average man.

# Three Theories of Modesty

## Modern Clothing

1

### The Disgust Theory

(Expounded by Havelock Ellis). Modesty is the outgrowth of our disapproval of immodesty in others; judgments primarily passed upon our mates.

2

### Social Habit

Emotions like shame arise when habitual modes of societal behaviour are violated. When a lower culture is impinged upon by a higher one, habits are unsettled.

3

### The Paradox of Fashion

Clothing is an effective means of drawing attention to the person. The most suggestive use of clothing uses just a sufficient amount to cover without concealing.

# The Cultural Conditioning of Nakedness

## Ancient Greece

Gymnastics and dances performed in nakedness. Plato advocated for its moralising influence, while Romans viewed it with coarse-grained contempt.

## European Cloister

Christianity absorbs Europe, instituting the strict avoidance of the sight of the flesh.

## 19th Century Return

Thinkers like Rousseau, Blake, and Thoreau proclaim a return to nature, recognising the sanitary and sexual hygiene of the uncovered body.

## Key Insight

**“Familiarity with the sight of the body abolishes petty pruriencies.”**

# Synthesis: The Capitalist Child

## Origins

Adornment began as protection, physical feeling, and mutual attraction, not a desire to hide.

## Nature of Modesty

The sense of shame is not innate to humanity; it is purely a byproduct of modern civilisation.

## The Modern Era

Modern fashion is a child of this civilisation, resulting in capitalism that constantly wipes out older forms by introducing new ones.

## Conclusion

Prudery is nothing more than looking at modesty with concealed lustful feelings.