

**Philippe L De Coster, B.Th., DD**



**Pictures that Break  
the Brain of Your Slave**

**- McCollough effect -**

**© January 2017 – Skull Press EBook Publications, Ghent, Belgium**

**(Non-commercial – Free download)**

**Owner: Philippe L. De Coster.**

**Copyright**

## **Pictures that Break the Brain of Your Slave**

The McCollough effect is a colour after-effect that is contingent on the orientation of the patterns used to induce it. To produce the effect, two differently oriented grating patterns--such as a red-and-black vertical grating and a green-and-black horizontal grating--are viewed alternatively for a few minutes. After this period of adaptation, if the black-and-white test gratings are viewed in the same orientation as the adaptation patterns, the white sections of the vertical grating will appear pale green and the white sections of the horizontal grating will appear pink. The McCollough effect indicates that colour- and orientation-coding mechanisms interact at some point during visual processing; but the question remains as to whether this interaction occurs at an early or later stage in the cortical visual pathways. In an attempt to answer this question, we studied a patient who had suffered extensive damage to extra striate visual areas of the brain, which had left him able to see colour but little else.

**(Attention this trick can affect your vision for a long period of time)**

- The McCollough effect was found by a psychologist in Canada in 1965
- It involves staring at a black and white test image for up to a minute
- This is followed by staring at horizontal and vertical red and green lines
- This will cause a red and green tint to appear on the original test image

When ‘The Dress’ illusion went viral earlier this year, people were divided over whether the body con number was white and gold or black and blue.

But while this colour switch was temporary, another trick can have a much longer-lasting effect.

Called the McCollough effect, it involves staring at images of vertical and horizontal lines, and it can make you see black and white as green and red for up to three and a half months.

The effect was first discovered by American psychologist Celeste McCollough Howard in 1965, and explained by YouTube user Tom Scott on his channel Things You Might Not Know.

To perform the trick, first look at a test grid image of black and white horizontal and vertical lines to confirm they appear black and white.

Next, you must stare alternately at a square containing horizontal red and black stripes, and then a vertical green equivalent for up to three minutes - alternating between staring at the centre of both for several seconds.

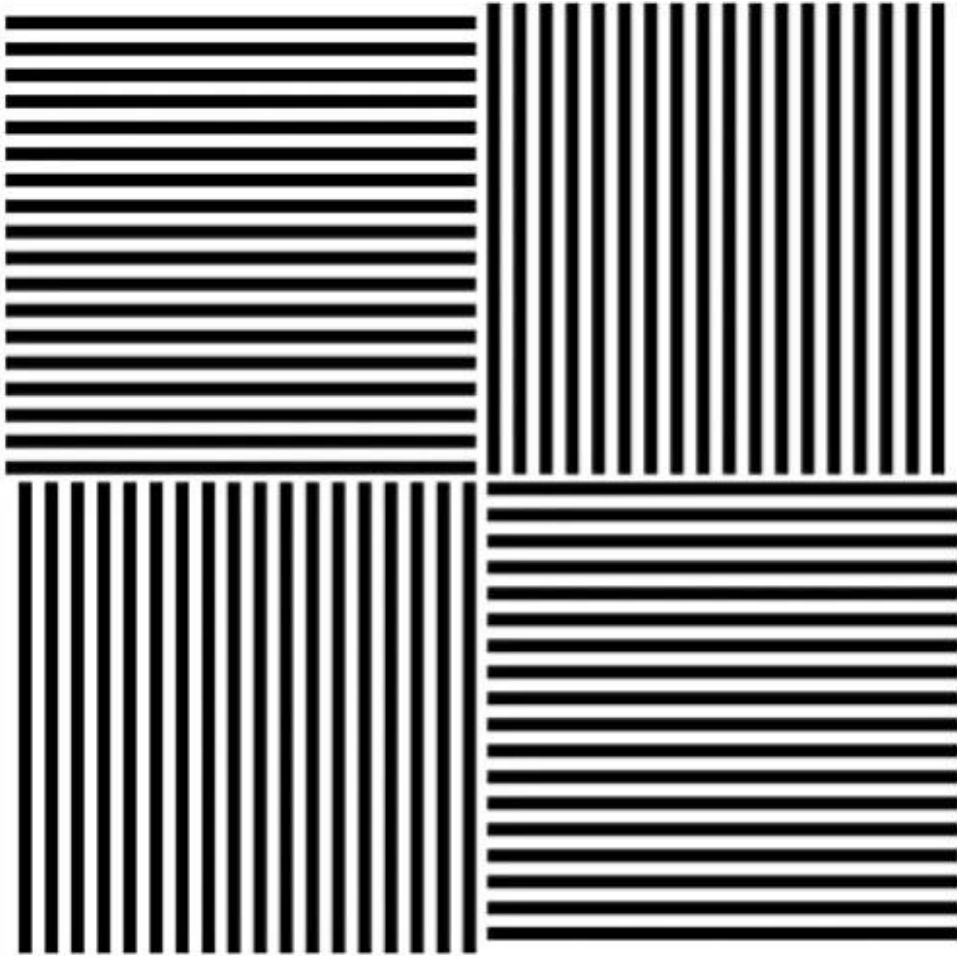
Once this is done, stare back at the original grid image of black and white gratings.

Now, instead of appearing black and white, the top right and bottom left vertical gratings will have a pinkish hue, while the top left and bottom right horizontal gratings will appear slightly green.

## How to perform the McCollough effect

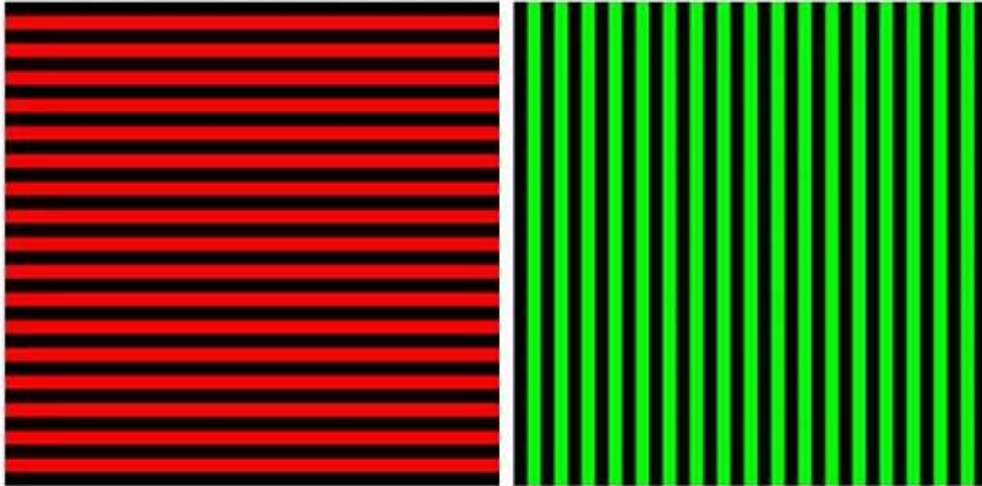
### Step One

Look at this test image below to confirm that it appears black and white.



## Step Two

Stare alternately at the centre of these coloured induction images for up to three minutes. You should stare at the centre of one for several seconds, before switching to the other for a few seconds, and back again repeatedly.



© PD

## Step Three

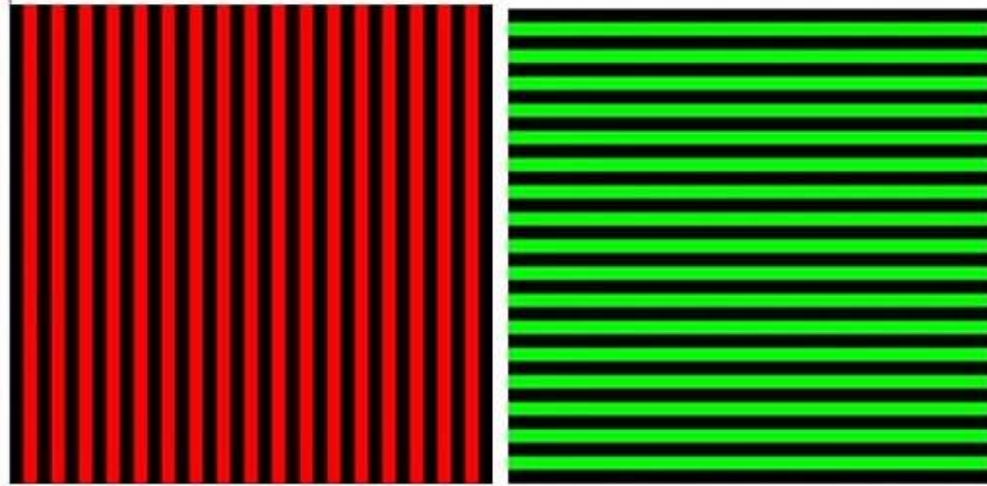
Look back at the test image above. You should find that the vertical sections in the bottom left and top right appear very slightly red, while the horizontal sections top left and bottom right will appear slightly green.

The effect will be more pronounced if you spent longer on step two.

You'll notice that even after a few minutes, the effect is still noticeable. The effect can actually remain for up to three and a half months, and may be noticeable on other horizontal and straight lines aside from the ones in the grid.

## Step Four

To reverse the effect, you simply need to stare at the original induction images again, but rotated 90 degrees counter clockwise, for half the time you originally stared at them. The rotated image is shown below.



As Mr Scott explains in his video, this trick isn't taking place in the retinas of your eyes.

Instead, he says, 'the McCollough effect, for some reason, works in the level of the brain.'

He continued: 'The McCollough effect is a very rare thing. It's quite scary. It's a real image that can lock into your brain, change the way it works, and stick around for a good while.'

'It is a real, [headache-inducing] sensation, and that is something quite scary that you might not have known.'

The exact reason the trick works, however, is not completely understood.

There are three main theories. The first is that staring at the coloured images causes your visual cortex in your brain to see colour next to particular straight edges.

Another theory is that your brain is error correcting after staring at the black and white image for so long, and compensates by adding colour where it might not have been before.

The other theory is that it might be related to withdrawal symptoms from staring at the colours - with the brain now associated vertical lines with green, and horizontal lines as red.

‘The McCollough effect is a clever, if slightly mean trick, to play on the brain because it taps into processes that are usually very important and useful,’ said Dr Georgina Powell, a research associate in the School of Psychology at Cardiff University.

She favours the first theory to explain the effect.

‘Think about going from a dark room into bright sunlight - initially we are blinded by the light but the brain quickly adjusts so we can see things more clearly.

‘In the McCollough effect, the brain thinks that the pairing of the colours and the lines must be some sort of internal error.

‘It makes this mistake because it is very unnatural to be exposed to such patterns for so long and so it attributes them to a problem in visual system not something real in the world.’

## **Neuropsychological and perceptual tests results**

Neuropsychological and perceptual tests demonstrated that the patient, P.B., has a profound impairment in form perception and is even unable to discriminate between 90 degrees differences in the orientation of grating stimuli. He is also unable to use orientation information to control his reaching or grasping. Nevertheless, P.B. can name and discriminate different colours reliably, including those used to induce the McCollough effect. After adaptation with red-and-green gratings, P.B. appropriately reported the orientation-contingent aftereffect colours, even though he continued to be unable to discriminate the orientations of the test patterns.

## **Conclusion**

These results indicate that at some level in P.B.'s visual system orientation is being coded, but it is at a level that he is unable to use in making orientation judgements or in vasomotor control. Given the massive insult to the extra striate cortex in P.B., it is likely that the anatomical locus of the mechanisms underlying the McCollough effect is within primary visual cortex or even earlier in the visual pathway.



*The exact reason the trick works, however, is not completely understood. There are three main theories. One is that staring at the coloured images causes your visual cortex (shown in pink on the right in this illustration) in your brain to see colour next to particular straight edges*

She said the brain starts to fix the problem by subtracting the colours to get back to black and white again.

But if the brain is shown lines that are really black and white, it will still subtract the colours, creating an illusion where the coloured lines are the opposite way around.

This likely occurs in the visual cortex - at the back of the brain, which combines visual information about colour, shape and orientation.

'One intriguing property of the McCollough effect is that it can last for a long time - usually minutes or hours, but sometimes days and months,' Dr Powell added.

'One possible explanation for this is that there aren't many good opportunities for the brain to recalibrate again - we don't see many patterns in the real world that are similar enough to the original pattern.

'Certainly, the brain seems to need some sort of visual exposure to get rid of the effect, because it doesn't seem to go away [even] if your eyes are closed, such as while sleeping overnight, but will usually start to fade if the eyes are open.'

Further along Tom Scott research work on You Tube:

<https://www.youtube.com/channel/UCBa659QWEk1AI4Tg--mrJ2A>

<https://www.youtube.com/watch?v=nfwJxnijBno>

I also recommend "Youmustobey" (Control Program):

<https://www.youtube.com/channel/UCBa659QWEk1AI4Tg--mrJ2A>

Master Jonas speaking:

<https://www.youtube.com/watch?v=0zgpXwXMaCY>

Master Nick Chambers:

<https://www.youtube.com/watch?v=cnCXXbr11-Q>

Leather Alpha Worship:

[https://www.youtube.com/watch?v=I6xmC\\_LOCpg](https://www.youtube.com/watch?v=I6xmC_LOCpg)

MasterH's Verbal Domination:

<https://www.youtube.com/watch?v=32JNs3NmdIw>

The Masochist

<https://www.youtube.com/watch?v=xjxoQiL4Xvw>



## **BDSM Masters/Mistresses hacking the brain of their slave(s)**

The concept of a contingent aftereffect is a little more complicated than the colour afterimage. Although the name for the concept is fairly straight forward:

- ***Aftereffect***: Rather than an afterimage there is an aftereffect which could be one of two colours.
- ***Contingent***: The colour that is seen is contingent on the orientation of the lines being viewed, the orientation of the lines is determined by built-in edge-detection of the human visual system (hence the title of Dr. McCollough's article).

•  
There is quite a bit of evidence that suggests the McCollough Effect (ME) takes place in the brain and is not merely a result of fatigued rods and cones in the retina. There has been quite a bit of work to determine where the ME takes place in the brain, some of which is listed below and can be found on the ME scholarpedia page of which Dr. McCollough is the curator:

[http://www.scholarpedia.org/article/McCollough\\_effect](http://www.scholarpedia.org/article/McCollough_effect)

The McCollough Effect is thought to involve the monocular pathways at an early stage of the visual cortex. This is based on multiple theories which include evidence provided by other published works. One of the more interesting of these is that the ME can be generated with images that alternate at frequencies up to 50Hz, which is too fast to consciously perceive the colour and orientation relationships. The ability to generate the ME at this frequency are consistent with properties of the early cortical areas, which include the primary visual cortex (V1).

The ME can last for much longer than colour afterimage when exposed to the adaptation images for the same length of time. The ME has lasted 3.5 months in extreme cases, however a modest exposure to the ME adaptation images of only a few minutes can have a lasting ME of 24 hours or more.

### **Orientation recognition**

The lasting ME has some interesting properties in regard to orientation. Not only does the ME represent horizontal lines as one colour and vertical as another, the ME has limitations to the angle at which lines are acknowledged as vertical or

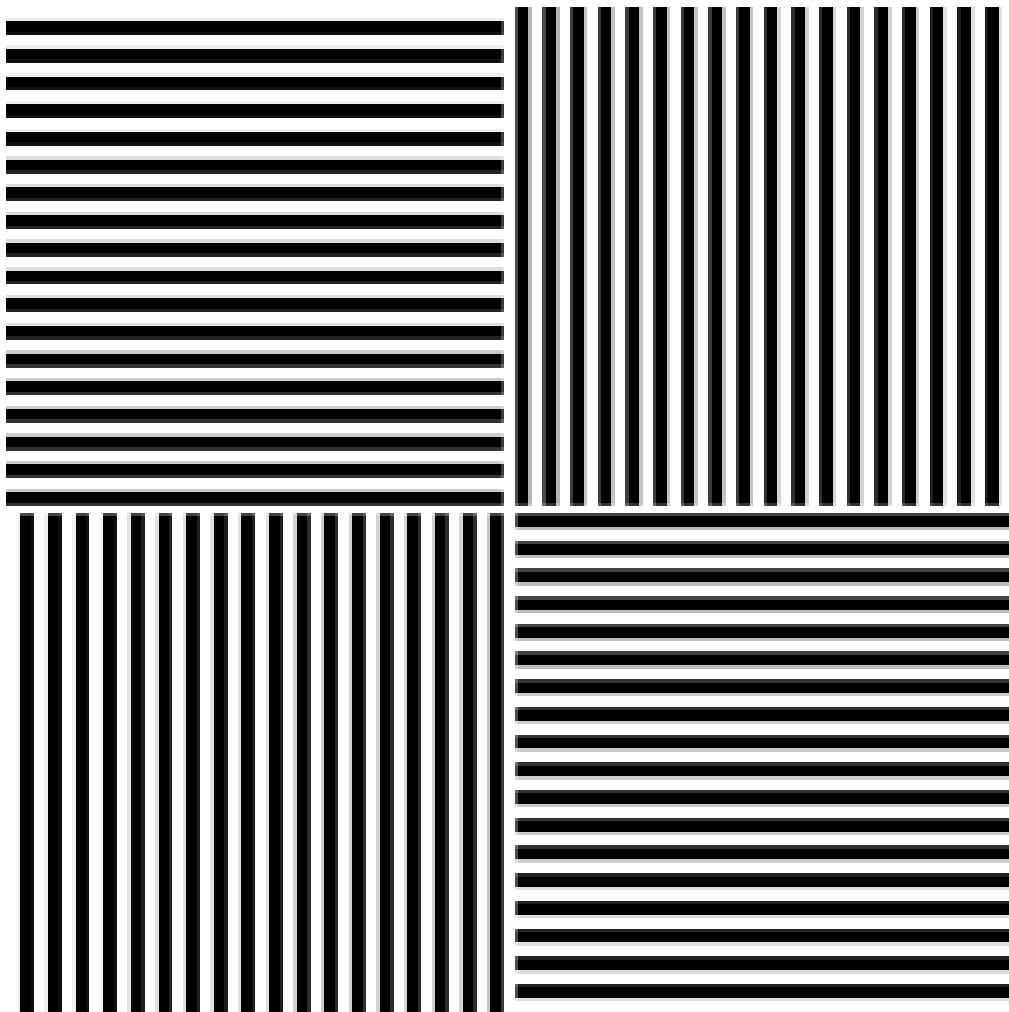
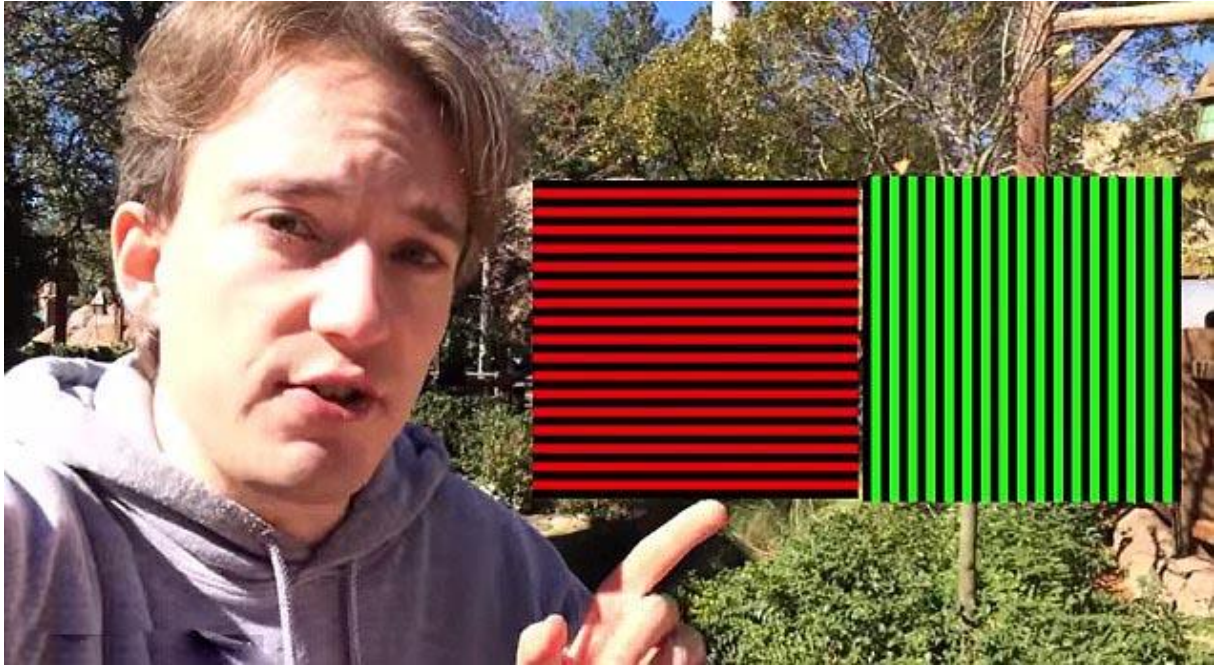
horizontal. If you were to adapt yourself to the ME (again, I'm not suggesting that you do this... but if you did, this might happen) and then look at the image to the right you would see red in the top left and bottom right quadrants and green in the top right and bottom left. This is the result we expected based on what we have learned about the ME thus far.

However if you were to rotate the image (or your head depending on your hardware setup) you would notice that when the lines rotate to  $45^\circ$  the colour overlays are no longer seen. If you keep rotating the image (or head) to  $90^\circ$  you will see the colour overlays return, however they are now representative of the line's current orientation which is not the same colour as they were before we started rotating things.

The basic idea is that if you get your brain used to looking at things a certain way it will take a little time to readjust if you suddenly change the environment. However, **the McCollough effect is especially weird because it can take a considerably longer time to readjust the way to see.** Sometimes it can last over an hour, and in more extreme cases hang around for months.

Don't worry you still have a chance to back out since a casual glance at the McCollough illusion will have no effect. **You'll probably have to do at least about three minutes of staring total to get something going. Beyond that, the longer you look at them, the longer the after-effect will last.**

First, here's the final image you are going to look at. Now it should just look like a series of black lines on a white background. If you see anything more then you might be high or you've done this before and are still feeling the after-effects.



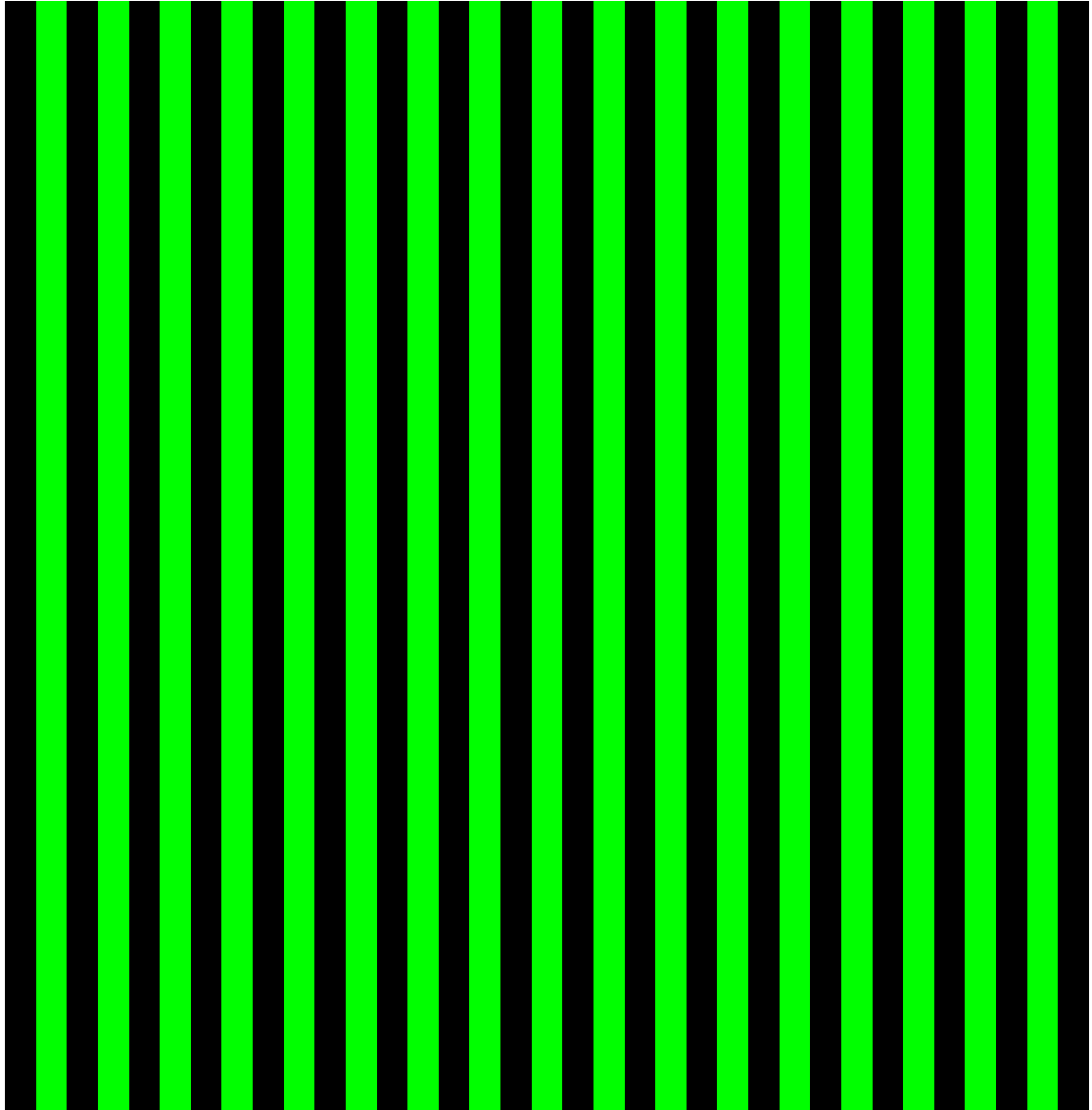
Next we'll show you the two inducing images. They are scaled down to be the same size as the corresponding squares in the above image. **To see the illusion stare at the centre of the first image (red) for a few seconds and then look at the second one (green) for a few seconds. Then go back to the first image (red) for a few seconds and repeat this monotony for about three minutes.**

We recommend playing this Pink Floyd song in the background to use as a timer. It's great music to stare at lines and colours for longer than people normally do and should be just long enough for induction to occur.

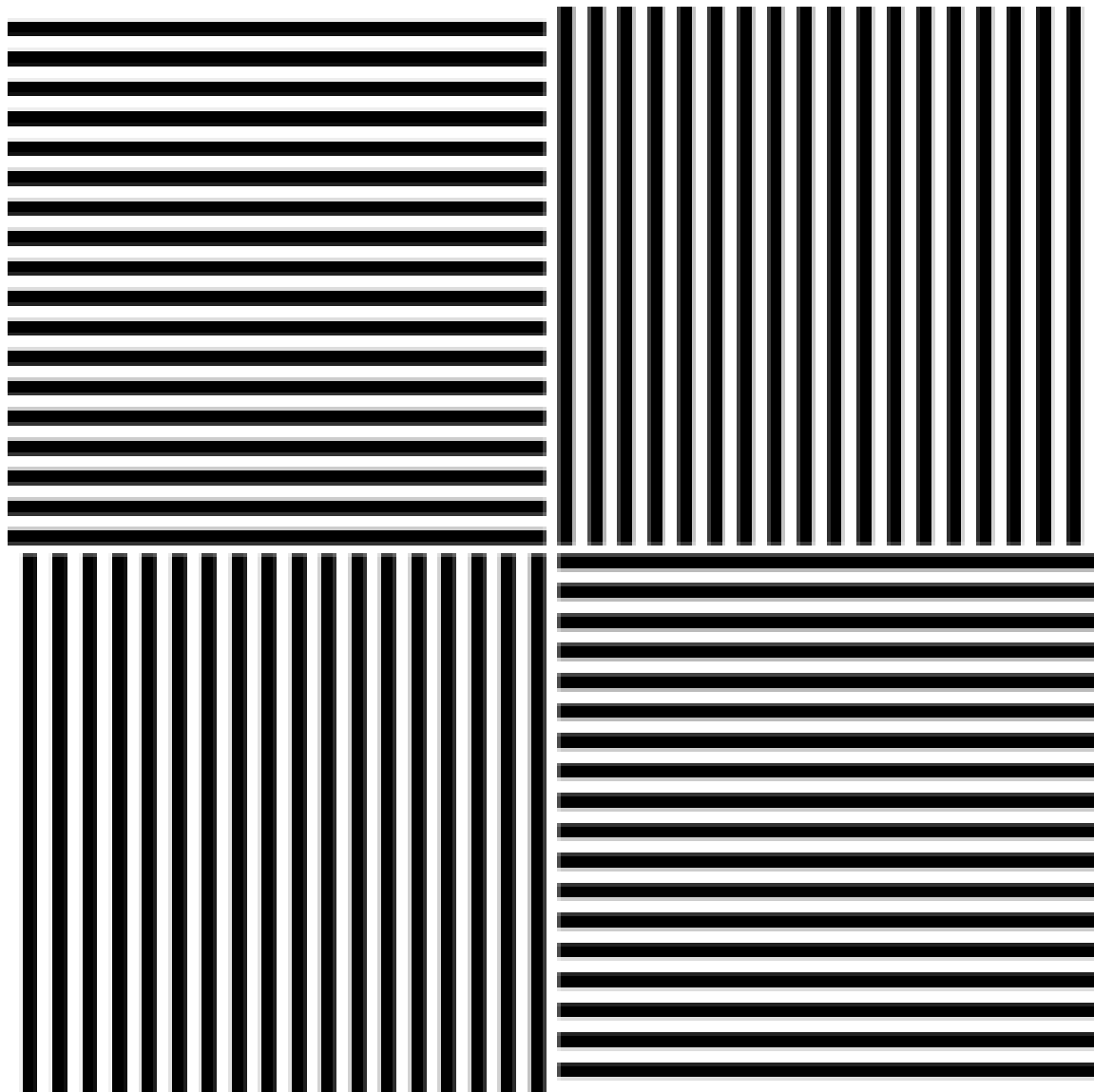
<https://www.youtube.com/watch?v=hMr3KtYUCcI>

<https://www.youtube.com/watch?v=yVpw1SwJRBI>

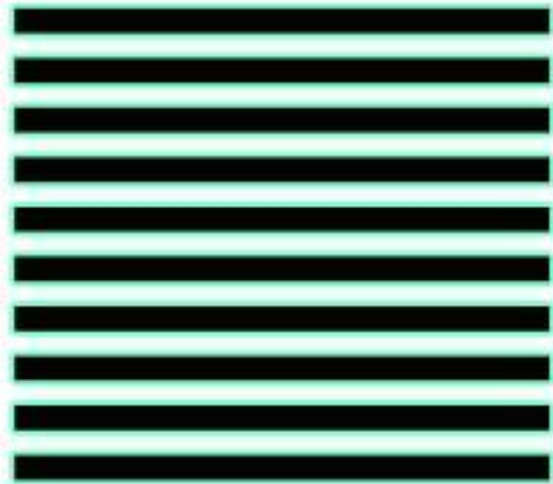
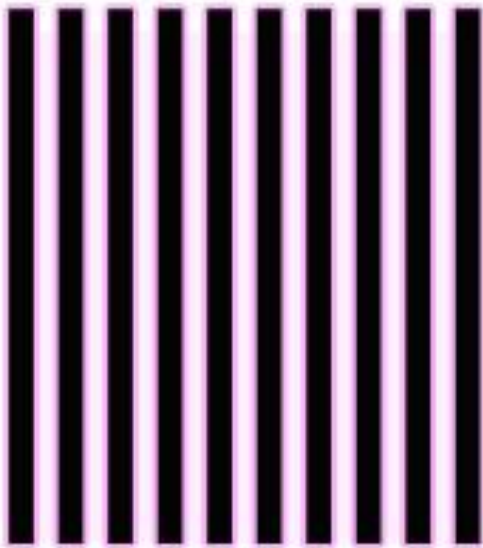
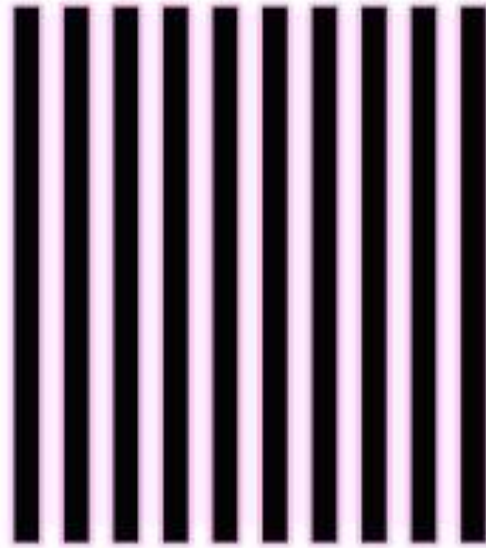
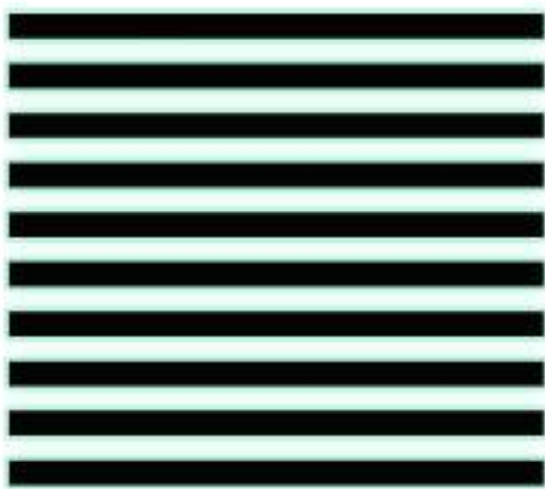




Once you've done that, take a look at this picture again.



**If it worked you should see a green and magenta hue around the horizontal and vertical bars respectively.** The intensity may be different for different people depending on factors that aren't entirely known such as possible mental illness, drug addiction, and/or colour-blindness. For this writer it was a very mild glow around the edges of the bars and a very, very weak cloud of the colour in between the lines. Overall it was very disappointing. Here's a computer simulation.



The crappy effect lasted for about an hour having stared at the inducer images for about five minutes. And if you were brave enough to try it then you'll be stuck with it for a while too. See, we told you not to do it.

Let us know if you got something cooler, or if this is just a universal let-down as far as illusions go.

### **Properties of the effect useful in BDSM**

The McCollough effect is remarkable because it is long-lasting. McCollough originally reported that these aftereffects may last for an hour or more. They can last much longer than that, however. Jones and Holding (1975) found that 15 minutes of induction can lead to an effect lasting 3 months.

The effect is different from coloured afterimages, which appear superimposed on whatever is seen and which are quite brief. It depends on retinal orientation (tilting the head by 45 degrees makes the colours in the above example disappear; tilting the head by 90 degrees makes the colours reappear such that the gravitationally vertical grating now looks green), and because inducing the effect with one eye leads to no effect being seen with the other eye. However, there is some evidence of binocular interactions.

Any aftereffect requires a period of induction (or adaptation) with an *induction stimulus* (or, in the case of the McCollough effect, *induction stimuli*). It then requires a *test stimulus* on which the aftereffect can be seen. In the McCollough effect as described above, the induction stimuli are the red horizontal grating and the green vertical grating. A typical test stimulus might show adjacent patches of black-and-white vertical and horizontal gratings (as above). The McCollough-effect colours are less saturated than the induction colours.

The induction stimuli can have any different colours. The effect is strongest, however, when the colours are complementary, such as red and green, and blue and orange. A related version of the McCollough effect also occurs with a single colour and orientation. For example, induction with only a red horizontal grating makes a black-and-white horizontal test grating appear greenish whereas a black-and-white vertical test grating appears colourless (although there is some argument about that). Stromeyer (1978) called these *non-redundant* effects. According to him, the classic effect with induction from two different orientations and colours simply makes the illusory colours more noticeable via contrast.

The effect is specific to the region of the retina that is exposed to the induction stimuli, but we already know this. This has been shown by inducing opposite effects in adjacent regions of the retina (i.e., from one region of the retina verticals appear pink and horizontals appear greenish; from an adjacent region of the retina, verticals appear greenish and horizontals appear pink). Nevertheless, if a small region of the retina is exposed to the induction stimuli, and the test contours run through this region, the effect spreads along those test contours. Of course, if the induced area is in the fovea (central vision) and the eyes are allowed to move, then the effect will appear everywhere in the visual scene visited by the fovea.

The effect is also optimal when the thickness of the bars in the induction stimulus matches that of those in the test stimulus (i.e., the effect is tuned, albeit broadly, to spatial frequency). This property led to non-redundant effects being reported by people who had used computer monitors with uniformly



coloured phosphors to do word processing. These monitors were popular in the 1980s, and commonly showed text as green on black. People noticed later when reading text of the same spatial frequency, in a book say, that it looked pink. Also a horizontal grating of the same spatial frequency as the horizontal lines of the induction text (such as the horizontal stripes on the letters "IBM" on the envelope for early floppy disks) looked pink.

A variety of similar aftereffects have been discovered not only between pattern and colour contingencies, but between movement/colour, spatial frequency/color and other relationships. All such effects may be referred to as McCollough Effects or MEs.

### **The anti-McCollough effect repair**

Recently, a new effect in the opposite direction of the McCollough effect was discovered and has been termed the anti-McCollough effect. This effect may be induced by alternating pairings of gratings in parallel alignment, one achromatic (black and white) and the other black and a single colour (say black and red). If the colour used was red, then after the induction phase the achromatic grating appeared slightly red. This effect is distinct from the classical effect in three important regards; the perceived colour of the aftereffect is the same as the inducer's colour, the perceived colour of the aftereffect is weaker than the classical effect, and the aftereffect shows complete intraocular transfer. Like the classic effect, the anti-McCollough effect (AME) is long lasting. Despite producing a less saturated illusory colour, the induction of an AME may override a previously induced ME.

Given that AMEs do transfer interocularly, it is reasonable to suppose that they must occur in higher, binocular regions of the brain. Despite producing a less saturated illusory colour, the induction of an AME may override a previously induced ME, providing additional weight to the argument that AMEs occur in the higher visual areas than MEs.

Explanations of the effect by adaptation of edge-detectors, functional ECDs, and classical conditioning are compelling but may have to be adjusted for the inclusion of AMEs, if the AME can be shown to replicate by independent labs.

### **The McCollough effect is a matter of breaking the brain of your sub or slave 7/7, 24/24 duration**

Interesting, so-called abnormalities in visual perception have been demonstrated in schizophrenia, e.g., investigators have reported deficits in early visual

processing, motion detection, form perception, object recognition, as well as higher-level processes, such as perceptual organization and integration. It has been postulated that most of these visual processing deficits are related to dysfunctional magnocellular pathways. Another visual function, relevant to schizophrenia, is the processing of facial emotional expressions, which is implicated in guiding interpersonal relationships as a part of a socioemotional processing stream. Facial emotion processing has been found consistently to be dysfunctional in schizophrenia.

Neurocognitive and neuroimaging studies have shown that abnormal facial emotion processing contributed to impaired social functioning of patients. These deficits have been found in medication-free first-episode patients and are reported to be stable over the course of illness, being present in the acute state and in remission. A recent meta-analytical review showed a large effect size of the facial emotion recognition deficit in schizophrenia which was moderated by illness severity but not by medication status or illness duration. Moreover, there have been reports on the heritability of facial emotion discrimination,<sup>21–24</sup> which together with the above studies indicate that these deficits represent potential biomarkers of the illness. The mechanism of impaired facial emotion recognition is not fully established; however, there is a strong evidence for involvement of impaired magnocellular pathway functioning.

Visual processing has recently been studied with paradigms inducing optical illusions under varying stimulus contrast conditions. Schizophrenia patients demonstrate an increased susceptibility to some (eg, Muller-Lyer) but no other (eg, Hermann grid) illusions. The authors suggested that faulty perception in schizophrenia represented an upstream effect of deficient contrast sensitivity, which in itself is related to the magnocellular pathway. Experiments involving the development of visual illusions have advantages over performance-based experiments: Being purely visual tasks, they require minimal involvement of language and memory processes that may be impaired in schizophrenia. Hence, the abnormalities may be taken to reflect pure deficits rather than results of generalized impairment.

In a study of schizophrenia patients and their first-degree relatives, we examined facial emotion recognition concurrently with susceptibility to the colour-contingent illusion [the McCollough effect (ME)]. The ME involves perception of an illusory colour in a black-white grid, developing after a series of adaptation trials where a subject has been exposed to horizontal patterns of colour alternating with vertical patterns of a different colour. There is evidence in support of a purely local (primary visual cortex) basis of ME as well as indications of involvement of more complex integrational processes.

Thus, previous studies have shown that ME reveals adaptive (compensation-correction) mechanisms of colour constancy. According to Dodwell and Humphrey, the ME represents an error-correction mechanism (error correcting device) whose role is reducing discrepancies between the external environment and the internal representation, which may be mediated by top-down neural processes. Functional neuroimaging studies in healthy volunteers have also contributed to the understanding of the neurophysiology of the ME. One functional Magnetic Resonance Imaging (fMRI) study demonstrated activation of primary visual cortex during perception of illusory colour. An fMRI study conducted by our group showed that the experience of the ME was associated with activation of left anterior fusiform gyrus, bilateral ventrolateral prefrontal cortex, and the left insula. We suggested that both early visual and “top-down” mechanisms were implicated in the processing of this illusory colour.

## **Breaking the brain of your sub or slave**

Though I am a slave, unowned at the moment, I have always been fascinated with the process of breaking a slave mentally and physically – turning him or her into something new, a creature of the master’s or Mistresses’ creation; making him or her leave his/her old self behind, forgetting it even exists. Most slaves/subs are given a ‘slave name’ within a short time they identify with that name, it represents a whole other unique side of them – this side was actually always there but until it was named they couldn’t set it free. However, this is just the beginning real submission, truly letting go, giving up control and giving up your idea about what giving up control is – is a sublime experience, a heady delight not easily found. To start this process the slave must first be broken, and the **McCullough effect** is one way to do it.

A Master reported to me: During my recent 24 hours a day/7 day scene for the first few days I focused on breaking the slave, starting with a comprehensive dehumanization procedure. Most slaves *think* they know what is required of them but they do not. Plus most males or females have an innate arrogance that they are not even conscious of – this is why before you can make them your slave you must first break them. Strip them down, destroy what they were, take away every remnant of who they were in order to the begin the process of rebuilding them.

So the Master: my slave was renamed, his clothes, keys, belongings were locked away. His hair was cut short, later shaved. I enjoyed cutting off his lovely long eyelashes (I did not shave his eyebrows because I find this makes slaves look weird). A metal collar was padlocked around his neck carrying a dog tag bearing my initials. He was branded in a special way that would not be permanent but

would last a few months. He was anally plugged, put in chastity and kept in chains.

Over the week he was put on a calorie controlled diet, the first two days he was only given about 1200 calories each day. The Master wanted to weakening him mentally and physically. He told me, “I’ve been fascinated by food denial how dependent it makes your charge when you feed them, it creates such a bond between you. Again during the first few days I also didn’t allow the slave to have quite enough sleep and I disturbed his sleep at one point waking him up in the middle of the night and dragging him around the garden in the rain. I also set the slave many physical tasks to further exhaust his body. My slave is most fastidious clean usually so I limited this and at one point deliberately kept him very dirty and then made a huge deal about it. I knew psychologically this would be a nightmare for him. Interestingly, the only thing he had – was a small blanket which I could see was a huge comfort to him. At one point I tell him he is becoming too attached to it and take it away, again this was just another way to strip him down, making him totally dependent on me for affection or attention.

It should be noted I have never found pain a good way to break a slave, it gives them something to fight against and so does not weaken them. Pain is only a tool. It can be useful as a punishment or to test a slave’s submission or help them achieve a submissive state.

(I should add my slave was never at any point put at any risk as I have already explained he was continually monitored by a webcam which I was watching. I have many years of experience of these types of scenes as they should not be entered into without great thought and preparation from all parties.)

### **Finally, the McCollough effect is part of brainwashing**

The mental or emotional abuse has been described as being similar to brain washing in that it alters how victims perceive themselves. Through various means of emotional manipulation and invalidation, emotional abuse systematically destroys the victim’s self-worth, trust in their perceptions, self-confidence and self-concept. If left unchecked eventually the victim will lose all sense of self-worth.

- The abuser, be a Master or Mistress keeps the victim unaware of what is going on and what changes are taking place. Example: Your partner might control your finances, make plans for you, or not tell you what

his/her plans are until the last minute. He/she may talk about you to others behind your back, to isolate you from them.

- The abuser controls the victim's time and physical environment, and works to suppress much of the victim's old behaviour. The victim is slowly, or abruptly, isolated from all supportive persons except the abuser. Example: Your partner might have insisted that you stop certain social, hobby, or work activities. You might have gotten moved to a new location, farther away from your family and friends. Or you may have been asked (or told) to reduce or stop contact with specific supportive people in your life.
- The abuser creates in the victim a sense of powerlessness, fear, and dependency. Example: Verbal and emotional abuse creates these emotions. They become stronger and stronger over time.
- The abuser works to instil new behaviour and attitudes in the victim. This new behaviour erodes your self-confidence and self-esteem.
- The abuse puts forth a closed system of logic that allows for no input or criticism. In other words it is their way or the highway.

This makes all part of the BDSM system whether for a duration of 7/7 24/24, a few hours, a weekend, etc.

## **McCullough effect and mental fatigue in interrogations**

One of the most important tools used by researchers in the successful interrogation is the ability to show dominance over the suspect. The domain is transmitted through various nonverbal methods. Stand behind the subject while he is talking is a powerful tool to create a sense of intimidation on the suspect. Another tool is not effective verbal cries maintain a relaxed expression on your face while polling is performed. The suspect must be able to never see you're frustrated or fatigued.

The BDSM Master/Mistress like Police officers and law enforcement officials use various tools interrogating a suspect, or a slave. While the most obvious method of interrogation is verbal communication, non-verbal interrogation techniques are also used to obtain information. These forms of interrogation without speech are used as "medo" to psychologically affect the suspect in hopes of tipping to confess the truth, or just undertake psychological torturing as practiced in the BDSM. To this practice the McCullough effect is a valuable

addition through the practice of concentration in the way panels are used for meditation (and that is concentration), and self-hypnosis.

At the right time when the slave or suspect has been concentrating himself long enough on McCollough coloured panels, the silence of a Master/Mistress is a powerful psychological tool. Looking into the slave while talking without comment gives the interrogator the advantage it leaves a mark unsafe suspicious about what the interviewer is thinking, which can lead to doubts about whether his story is believed or not. Another method of nonverbal question is simply going out of the room without making a comment when the slave has finished speaking. Leave only the slave in the interrogation room allows you to think whether you should tell him about your own opinion, telling the slave or suspect what you think about him.

After all this, another common form of nonverbal question that researchers use in criminal cases and interrogating terrorists is sleep deprivation. Keep the defendant for hours in the same room interrogation without a break leads to physical and mental fatigue that often occurs when the suspect finally confesses. This is especially effective if the slave or suspect is brought in for questioning by the night or early morning hours.

The photos, in criminal cases, are often worth a thousand words. Place photos of the victim of the crime against the suspect is a mighty powerful nonverbal methods of interrogation, particularly when the suspect is close to confess. The blame for his actions could sometimes overcome fear to confess, particularly when shown pictures of the crime scene. This tool is most commonly used in cases of rape, physical assault or murder.

## Your host's disclaimer:



By the nature of my lifestyle as a submissive, or slave which I prefer to call myself, BDSM is my true passion, as receiver not giver. I only want pain, not give pain. My goal, objective, and drive is to take myself on a journey no one else dares to undertake in normal life; my every move, every sound, and every subtle gesture should engage the Dominant and Master in greater action. He leads, I follow while I desire to be satisfied by the Dominant/Master, our endless circle of life.

The more he is controlling me, the more he should be stimulated to torture me along the BDSM tactics. In his anticipation, he becomes so excited, that he no longer knows any limit, unless I pronounce the password of mine to bring him to moderation. But, let him try, give him the opportunity to take me beyond my limits, push me as

he should, coax me, and frustrate me. To be so good at what he does to me, persisting in his efforts, taking me to the edge. Taking me to the edge of ecstasy and back and leaving me begging for more. BDSM is not about immediate pain it is the journey towards ecstasy. It is about sensations and how it washes over the entire body. I enjoy pain, I enjoy contact, and above all I enjoy the unknown. My satisfaction through physical and mental pain is to please the Dominant, the Master, who finally delivers the uncharted erotic BDSM ecstasy.

In the world of pleasurable pain, we all start alone, and the best we can hope for is to find a Dominant, a Master, whose thoughts are also mine to him. The Dominant, the Master, is the one who sees through my eyes, while I am compelled to see through his in all confidence. With the Master of my dreams (not a cash master, no way), I cannot imagine a day without his touch or even the sound of his breath.

Together we can speak volumes in total silence and never feel alone as I had with my late Master Metal (deceased March 28, 2009).

Even today, I capture his gaze from across any night bars and dark rooms, and in thought even today, we are drawn to one another remembering the times of fear but also of ecstasy we had together, he as giver and myself as receiver of enjoyable pain. His impulse was mine to receive, because it originated from him. Even today in 2017, my heart beats for him.

Hagurslave

**© January 2017 – Skull Press EBook Publications, Ghent, Belgium**  
**(Non-commercial – Free download)**  
**Owner: Philippe L. De Coster.**  
**Copyright**