

EROTICA:
SEX DIFFERENCES IN STIMULUS PREFERENCES
AND FANTASY CONTENT

by
Julia R. Brickman

A dissertation
Submitted to the Faculty of Graduate Studies
in partial fulfillment of the requirements
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Department of Psychology
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Abstract

A survey of the literature on erotica research revealed that the domain of erotica has been primarily specified by male researchers from the responses of male subjects. If women's responses deviated from male-defined standards, a quest to explain the difference seemed to replace the assumption that the responses were valid and stimulus-elicited. The type of erotic stimulus typically utilized can be classified as "explicit" erotica or erotic material which stresses overt sexual details and deemphasizes general context. This usually elicited arousal in conjunction with positive affect from men and arousal in conjunction with negative affect from women. A second type of erotica, "implicit" erotica, or erotic material which either only implies or embeds sexual details in a general context, has been overlooked.

Two experiments were designed to explore sex differences with regard to erotica. The first examined sex differences in preferences for different types of objective erotic material. The second examined sex differences in subjective erotic material or erotic fantasy content. The hypotheses that females would prefer one type of erotica, implicit erotica, and that males would prefer a second type, explicit erotica, were examined in both studies.

Experiment 1 examined sex differences in response to erotic stimuli which had been classified as implicit or explicit by predeter-

mined criteria submitted to three male and three female judges. From the initial pool, 12 visual (6 implicit, 6 explicit) and 12 textual (6 implicit, 6 explicit) erotic stimuli were selected and presented to 272 male and 272 female undergraduate psychology subjects, run in small same-sex groups. To control for experimenter effects on dependent measures the entire procedure was run with no experimenter physically present and without auditory instructions. All subjects rated all stimuli on 10-point unnumbered scales on two dimensions, sexual arousal and liking.

Results indicated that the basic responses of men to erotic stimuli were more predictable than those of women. On both affect and arousal measures men responded exactly as predicted to the implicit and explicit visual and textual erotic stimuli, preferring explicit to implicit on all counts. Women's responses were more variable. Women were neither more aroused nor more positive towards the implicit visual erotic stimuli, but they were more aroused and more positive towards the implicit textual stimuli than men. Since one type of stimuli, implicit erotic stories, emerged as stimuli that elicited positive affect and sexual arousal from women, it is suggested that there may be classes of stimuli that women both like and eroticize that differ from those that men like and eroticize.

Experiment 2 examined how sex differences in erotic fantasy content varied as a function of stimulus type. Two stimuli, one visual and one textual, that were more arousing to men than to women

(male-preferred) and two stimuli, one visual and one textual, that were more arousing to women than to men (female-preferred) were shown to 110 female and 110 male undergraduate psychology subjects. As in the first experiment, subjects were run in small same-sex groups with no experimenter visually or vocally present. After exposure to each stimulus, subjects were instructed to fantasize about the stimulus, to write their fantasy down, then to rate their fantasy on liking and arousal. All fantasies were scored on preestablished criteria by one male and one female psychologist.

The hypotheses that male erotic fantasies would contain significantly greater explicit content and that female erotic fantasies would contain significantly greater implicit erotic content were both supported. The prediction that these differences would vary as a function of stimulus type, male- or female-preferred, so that the erotic fantasy content of men and women would begin to move in the direction of the content typically stressed by the opposite sex was partly supported. The results were again more clearcut for the textual than for the visual stimuli.

Results are discussed as potentially lending some support to the notion that there is a female-defined erotic domain which can be isolated and sampled, thereby extending the objectivity of the results obtained from years of sampling the male-defined erotic domain. Implications for the field of erotica research are presented.

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Introduction

The Research Questions

This research was designed to examine what differences, if any, exist in the nature of the erotic materials labeled arousing by men and women and whether, if sex differences do exist, they can be influenced.

Two types of erotic material, prescriptive and creative, were used; the former consisted of visual and textual stimuli from the commercial and educational markets while the latter was fantasy material written to some of the stimuli. By viewing visual and textual erotic stimuli as objective correlates of subjective sexual fantasies (Gagnon & Simon, 1973), both types can be considered expressions of sexual fantasies. Thus, the major research questions involved sex differences in erotic fantasies. Do men and women fantasize differently about sex? If so, what are these differences and can they be changed?

Two experiments were designed to explore sex differences with regard to erotica. The first examined sex differences in preferences for different types of objective erotic stimuli. The second experiment examined sex differences in subjective erotic material or erotic fantasy content. The hypotheses that females would prefer one type of erotica, implicit erotica, and males would prefer a second type, explicit erotica, was examined in both studies.

The research questions are basic ones, but the current re-

appraisal of the implications of sex difference findings in psychological research necessitated a fundamental approach. Since all research involving the experimental induction of sexual arousal depends on the stimuli assumed to be arousing, a review of the nature and definition of erotica in both science and society is presented first. The assumptions and the empirical evidence on sex differences with regard to objective and subjective erotica are then reviewed.

Erotica: Specifying the Domain

The classification problem. Human sexual arousal, cognitively mediated as it often is, occurs under a wide variety of conditions, many of which entail neither the actual presence of the sexually-preferred object nor any overt sexual activity. In other words, humans can be sexually aroused symbolically by a variety of sensory stimuli including visual, tactual, olfactory, auditory and textual (literary) ones. These are broadly classed as erotic stimuli, and it is the visual and textual ones that are typically used to induce sexual arousal in human subjects.

The critical question is how to determine which particular stimuli within these categories are erotic. Is any stimulus which elicits sexual arousal in humans erotic? Or must the content of the stimulus be clearly and graphically sexual? In other words, is the classification of stimuli as erotic based on stimulus properties, response properties, or some combination of the two?

Defining "erotica": A realm of sex and love. The word itself, "erotic", is defined as "of, devoted to, or tending to arouse sexual love or desire: (Webster's Third New International Dictionary, 1967), "of, pertaining to or treating of sexual love; amatory" (The Random House Dictionary, 1966) or "of, or pertaining to the passion of love, concerned with or treating of love; amatory" (The Oxford English Dictionary, 1933). The common element in these three definitions is their reference to the emotional component implied by the word "erotic". All three definitions contain the word love; two limit this to sexual love. In fact, The Oxford English Dictionary cites a sentence written in 1865, "The common language of civility, as addressed to a lady, was erotic", as one of its illustrative quotations for the use of the word, suggesting that its early usage was more romantic than sexual. Its earliest usage was probably limited to love for the word "erotic" was derived from the Greek word eros, to love, and was enriched by the legends of the Greek Olympian god Eros (Cupid in Latin), the god of love. Historically, then, "erotic" meant both sexual and romantic. Though current popular usage may connote only the sexual, both dimensions remain part of the actual meaning of the word.

In this paper the terms "erotic" and "erotica" will be used to include both sexual and romantic themes. When necessary, a distinction between two types of erotica will be made by using the term "implicit erotica" to indicate erotic material which either only implies or embeds sexual details in a general context, and the term "explicit

erotica" to indicate erotic material which presents overt sexual details with no general context. In psychological research the terms "erotic" and "erotica" have typically referred only to explicit erotic stimuli.

"Erotica" according to Kinsey: Defining the research realm.

From retrospective self-reports of a large national sample of white Americans, the first major surveys of sexual arousal and behavior (Kinsey, Pomeroy & Martin, 1948; Kinsey, Pomeroy, Martin & Gebhard, 1973/1953) reported the existence of large sex differences in degree of responsiveness to erotica. Although the categories, implicit and explicit, were not used by Kinsey and his colleagues, their findings suggest that men were far more aroused by explicit erotica than were women, and women were more aroused by implicit erotica than were men. They discussed some of the social factors underlying their results: men are more exposed to erotica than women are; it is a market developed, perpetuated and dominated by men. Their interpretation was that men tend to learn from previous and vicarious sexual experiences and, by association, learn to respond to a wide variety of sexual stimuli, whereas women tend to be "less affected by such psychologic factors" (Kinsey et al., 1973/1953, p.650).

It is possible that the number of obtained sex differences in responsiveness to erotica was partly due to another factor. Of the twelve stimulus categories that could be classified by this schema, ten dealt with explicit and only two with implicit erotica (see Table 1).

Table 1
Reported Arousal of Males and Females to Erotic Stimuli:
Summary of the Kinsey Findings^a

	Degree of Reported Arousal					
	Males			Females		
	Definite or ^c frequent	Some	Total	Definite or frequent	Some	Total
Observing opposite sex (U)	32	40	72	17	41	58
Observing one's own sex (U)	7	9	16	3	9	12
Observing portrayals of nude figures (E)	18	36	54	3	9	12
Observing genitalia of opposite sex (E)	many	many	many	21	27	48
Observing own genitalia (E)	25	31	56	1	8	9
Observing commercial mo- tion pictures (I)	6	30	36	9	39	48
Observing burlesque and floor shows (E)	28	34	62	4	10	14
Observing portrayals of sexual action (E)	42	35	72	14	18	32
Observing animals in coitus (E)	11	21	32	5	11	16
Fantasies concerning op- posite sex (U)	37	47	84	22	47	69
Fantasies during masturbation (U)	72	17	89	50	14	64
Reading literary mater- ials (I)	21	38	59	16	44	60
Stimulation by erotic stories (E)	16	31	47	2	12	14
Arousal from sado-maso- chistic stories (E)	10	12	22	3	9	12
Responses to being bitten	26	24	50	26	29	55

Note: Kinsey et al. did not attempt any statistical treatment of the sex differences obtained.

^a Adapted from Kinsey, Pomeroy, Martin and Gebhard (1953) by the author.

^b Letters in parentheses indicate into which of the author's categories these stimuli would fall.
(E), explicit - specific sexual detail without context.
(I), implicit - specific sexual detail implied or presented in a context.
(U), unclassifiable - specific detail could be present in fantasies either with or without context.

^c Numbers indicate the percentages of each sex reporting each degree of arousal.

With respect to visual stimulus material, Kinsey et al. (1973/1953) reported that men were more aroused than women by seeing photos, drawings or paintings of either male or female nudes, by observing portrayals of sexual action in these same media, as well as by observing own genitalia, opposite-sex genitalia, and sexual action between persons or between animals. The only visual category for which women reported a greater degree of sexual arousal than men was observing commercial motion pictures.

For textual material men were considerably more sexually stimulated than women by "stories deliberately intended to be erotically stimulating, usually through their depictions of sexual action" (p. 669-670) or by explicit erotic stories. Nearly equal arousal was reported by both sexes for novels, poetry, essays and literary material or implicit erotic stories. The categories which might be considered representative of both types of erotica in that they could contain explicit sex with or without context, thinking or fantasizing about sex, drew large but unequal percentages of reported sexual arousal from both sexes.

The Kinsey stress on explicit erotica is important because it revealed an unexamined presupposition, i.e. that explicit erotica is erotica, whereas implicit erotica is something else. Some interesting trends in erotica research have followed.

"Erotica" after Kinsey: Shrinking the research realm. Since Kinsey the research on erotica has been almost exclusively fo-

cused on those stimulus categories which can be classified as explicit erotica, that is, on the erotic stimuli which were found to be arousing to men. For example, since Kinsey not one study reviewed by the present author induced sexual arousal by any stimulus analogous to a commercial motion picture (when commercial motion pictures are defined as similar to ordinary movies, "Love Story", "Casablanca" etc.). Nor has Kinsey's implicit or literary stimulus category been utilized, despite the fact that it had elicited the closest percentages of reported arousal in men and women and could have been considered most representative of erotica for both sexes. Instead, when textual materials have been used as erotic stimuli they have apparently been extracted from explicit literary selections. The promising category of imagined stimuli has also been essentially ignored, although when Byrne and Lamberth (1971) and Heiman (1975) utilized it deliberately and Barclay (1971) accidentally, it proved again to be a powerful erotic stimulus, eliciting greater sexual arousal than any of the other stimuli used.

In sum, the stimuli which were arousing primarily to women have been relegated to a position similar to that occupied by stimuli which are arousing to persons of alternative or "deviant" sexual orientations. Not considered to be mainstream or true erotica, these stimuli have been included only when that portion of the population is under study - if then.

Again relevant is the question of how to determine which stimuli can appropriately be classed as erotic. For any given stimulus,

is it the content of the stimulus itself or the nature of the response it elicits that is the better criterion? Is judgment to be empirical or a priori? A review of the stimulus selection procedures used in erotica research reveals that a priori judgment tends to be the rule.

Erotica in Psychological Research: Stimulus Selection Procedures

Research designed to probe a wide variety of problems has used "erotic" material as stimuli. Over 60 studies and three literature surveys were reviewed by this author in order to examine the procedures employed for stimulus selection. The range of procedures extends from a priori to empirical. Typically, no selection procedure is specified, but a description of the stimuli is included, i.e. an operational definition is given.

A priori selection procedures. Stimulus content is described, but no systematic procedure for stimulus selection is reported in a large proportion of the studies (Barclay, 1971; Botto, Galbraith & Stern, 1974; Clark & Sensibar, 1955; Colson, 1974; Dean, Martin & Streiner, 1968; Epstein & Smith, 1957; Freund, 1963, 1965, 1967; Freund, Langevin & Zajac, 1974; Geer, Morokoff & Greenwood, 1974; Griffitt, 1975; Hain & Linton, 1969; Herrell, 1975; Izard & Caplan, 1974; Koegler & Kline, 1965; Martin, 1964; McConaghy, 1967; Mosher, 1973; Mussen & Scodel, 1955; Steele & Walker, 1974; Wallace & Wehmer, 1972) Three studies (Houston & Houston, 1974; Jaffe, Malamuth,

Feingold & Fesbach, 1974; Schill, Evans, Monroe & Drain, 1975) did not even describe the stimuli.

Descriptions usually mention the attractiveness, gender and age of the person(s) depicted in the stimulus materials as well as the type of activity, if any, in which they are engaged. They range from simple statements, e.g. the stimuli were photographic slides of "attractive nude females" (Clark & Sensibar, 1955) to detailed descriptive lists, e.g. a list of the activity depicted on each of 20 stimulus slides such as "somasochism, female on male" (Steele & Walker, 1974). For textual erotic stimuli, the descriptions sometimes include a list of the sources from which the material was taken (e.g. Colson, 1974; Byrne & Sheffield, 1965).

Clearly, the major criterion for stimulus selection in these studies has been the content of the stimulus materials as judged by the experimenter(s). Generally, this remains the case even when other ways of classifying the stimuli are introduced.

Two studies used legal criteria as well as subjective criteria for stimulus selection. MacNeill and Janisse (1973) selected 40 stimulus slides from a large pool, all of which had previously been judged by the courts of the Province of Manitoba as pornographic. Wallace and Wehmer (1971) selected 28 photographic stimuli "so that they were considered to be legally obscene by the author" (p. 119). In this study the United States Supreme Court's definition of pornography was used as a standard, which meant that certain content themes, e.g. coitus,

any homosexual act, were labeled pornographic while others, e.g. petting, were not.¹

Other studies varied medium of presentation of "erotic" stimuli (Davis & Buchwald, 1967; Freund, Langevin, Wescon & Zajac, 1975; Glide Foundation, 1971; Howard, Reifler & Liptzin, 1971; Levitt & Hinesley, 1967; McConaghy, 1974; Reed & Reed, 1972). The stimuli in these studies included movies, photographs, slides, line drawings, erotic sounds; they were categorized first by medium or presentation, then by content within each medium.

Several of these studies included comparisons of the effects of the different presentation media on arousal ratings. Generally, the graphic movies seemed to be the most arousing (Glide Foundation, 1971; Kutchinsky, 1971), but it is not clear what elements within the films were responsible. The Levitt and Hinesley (1967) study is worth special attention because, although only male subjects were used, it represents one of the few attempts to isolate critical variables which contribute to the erotic value of a stimulus. They matched 12 line drawings with 12 photographs for activity depicted and for position and appearance of the participants, and found that the

¹This recalls a comment written by D.H. Lawrence (1929) on the application of legal criteria: "When the police raided my picture show, they did not in the least know what to take. So they took every picture where the smallest bit of the sex organ of either man or woman showed. Quite regardless of subject or meaning or anything else; they would allow anything, these dainty policemen in a picture show, except the actual sight of a fragment of the human pudenda. This was the police test." (p. 31)

photographs were preferred. They also varied degree of nudity in two sets of photographic stimuli matched for sexual activity and position of participants; the results suggest that nudity per se is an important element in the erotic valence of photographs for male subjects. None of the other studies reported any rationale for their initial stimulus selection, which implies the use of a priori considerations only.

Kutchinsky (1971) did mention using the "best pornography" available in Denmark as of February, 1970. Other researchers have also reported the commercial market from which their stimuli were drawn, and although this was never presented as a major selection criterion, there is an underlying implication that availability or popularity on the male-oriented pornography market somehow demonstrates that these stimuli are erotic, and can be used on any sample, male or female. Mann, Sidman and Starr (1971) reported that five out of seven of the erotic films used on a sample of married couples were commercial products made for male consumers. Colson (1974) reported that the books he used had been purchased at Chicago newsstands. Several studies mentioned that their nude or semi-nude stimuli came from Playboy or some analogous men's magazine (Baron, 1974b; Eisler, 1968; Dean et al., 1968; Martin, 1964), selected for use on male subjects. Others have chosen nude and semi-nude stimuli from Muscleman and other commercial products designed for the male homosexual market; these stimuli were used either for male homosexual (e.g. Burdick, Stewart & Adamson,

1974) or for female heterosexual (e.g. Koegler & Kline, 1965) subjects.

Selection of erotic stimuli on the basis of source seems more respectable when previous research rather than the commercial marketplace is cited. Tracing these citations to their original sources usually yields selection patterns like those described above. Kinsey findings have been cited as a rationale for a priori stimulus selection (e.g. Mosher & Greenberg, 1969). Mann et al. (1971) obtained one erotic film from the Glide Foundation (1971), which in turn did not report selection criteria beyond a priori judgments. Paris and Goodstein (1966) used the literary passages originally used by Byrne and Sheffield (1965), who simply listed the names of the books from which their erotic passages had been extracted. In a series of studies aimed at differentiating various types of male homosexual subjects from each other and from male heterosexual subjects, Freund and his co-workers (1974, 1975, 1963, 1965, 1967) usually cite their earlier work as their stimulus source; initial selections were typically justified by descriptions of how the content was appropriate for the populations under study.

In general, what seems to occur is that an experimenter, usually male, who wants to study some aspect of the responses to erotic stimuli, assumes that any stimulus with explicit sexual content should be arousing to both men and women. Classifications of these stimuli are by broad stimulus dimensions, including thematic content, medium of presentation, legal status, and source. The arousal properties of

the stimuli are assumed on an a priori rather than an empirical basis. In fact, whether or not a given stimulus is actually arousing is typically not discussed until the results are reported.

Empirical selection procedures. A few isolated studies have attempted to select erotic stimuli on an empirical basis. Baron (1974b) had photographs of "attractive nude young women" from Playboy magazine rated by three judges as arousing and attractive before using them in his research. Eisler (1968), also using stimulus pictures selected from Playboy-type magazines, prescaled them for degree of relevance to sex based on ratings done by male clinical psychology students. In one part of a study designed to assess a wide variety of reactions to "pornographic" stimuli, Amoroso, Brown, Pruesse, Ware and Pilkey (1971) had male subjects rate 27 sexual and 2 neutral slides on three dimensions, ascertained that subjects were able to do this reliably, then looked at the effects of the ratings on time spent looking at the slides. In a study of evaluational responses to explicit erotic literature Jakobovits (1965) selected two types of erotic passages on the basis of a distinction reported in Kronhausen and Kronhausen's Pornography and the Law (1959). He determined empirically whether male and female subjects could reliably distinguish between the two types before examining sex differences in reactions to each type of passage. Englar and Walker (1973) used empirical techniques including content analysis and judges' ratings to select 4 of Jakobovits original 20 stories in order to reexamine his findings; sex of the judges used

in their pilot work was not reported. Heiman (1975) also used a panel of judges to verify her stimulus selections, but sex of judge and selection criteria were again unspecified.

The two studies which used musical selections as stimuli both attempted to prejudge them for erotic valence. One used extensive musical criteria, e.g. emphasis on rhythm, themes with large tonal ranges, and a gradual buildup to a climax (Beardslee & Fogelson, 1958). The other used ratings by both male and female judges, although the study itself used only female subjects (Wallach & Greenberg, 1960).

Finally, empirical selection procedures have been employed by two major research groups associated with sex institutes: Brady and Levitt of Indiana University and Schmidt and Sigusch of the University of Hamburg. In 1965, Levitt and Brady published a study which was designed to assess sexual preferences in young adult men via ratings of photographic depictions of sexual activities. The 19 sexual content themes considered involved activities like "heterosexual coitus, ventral-ventral position...heterosexual coitus, dorsal-ventral position." A large pool of photographs depicting these themes were assembled, then three male judges (the above authors and Wardell B. Pomeroy of the Kinsey group) used the "conference technique" to select 10 photographs for each of the 19 themes. Selection criteria were specified: the people depicted were to be young and attractive; the content was not to appear dated, i.e. pre-1940; the degree of nudity and the positions depicted were to be roughly equated within each theme. Using

these criteria the three judges selected 190 photographs. These were subsequently submitted in sets of 10 to 25 male graduate student volunteer subjects, who ranked each set from 1 (most stimulating) to 10 (least stimulating). The three top photographs for each of the 19 themes were then selected for use as erotic stimuli in the study and a rank ordering of preference for the 19 sexual themes by male subjects was obtained.

Brady and Levitt (1965) also used these 19 sets of slides to assess the relationship between sexual preference and sexual experience in male subjects. Then Byrne and Lamberth (1971) used the same 19 themes in a study designed to evaluate the effect of erotic stimuli on sexual arousal, evaluative responses, and sexual behavior. They used one of the three sets of 19 photographic stimuli, 19 short mimeographed textual passages equated for content to match the pictures, and 19 equated "imaginary" stimuli, which consisted of instructions to imagine a scene for each particular theme. The problem was that Levitt and Brady's (1965) original work had been done only on male subjects, and Byrne and Lamberth used both male and female subjects. They replaced only the stimuli which they subjectively judged inappropriate for female subjects, i.e. the nude female photographs. Thus, for female subjects some of the stimuli were selected by a priori judgments of male experimenters and others on the basis of the empirically-determined preferences of males. With no acknowledgment of the shortcomings of these procedures, Griffitt, May and Veitch (1974) cited Byrne

and Lamberth's study as the basis for their selection of stimuli to be used for both male and female subjects. In fact, Griffitt (1973) cited Set A from Levitt and Brady's original study without indicating whether the stimuli had been modified at all for presentation to the female subjects, suggesting that they may have viewed female nudes as erotic stimuli for females!

A similar process occurred with another set of erotic stimuli, stimuli generated by the University of Hamburg research group. The empirical work was done on male subjects only, then the stimuli were used to study both male and female subjects with substitutions for female preferences made on an a priori basis. In the original study, designed to examine the effects of psychosexual stimulation on men (Schmidt, Sigusch & Meyberg, 1969), five slides of each of 24 content themes were rated by 20 male subjects on two 7-point scales, sexual arousal and favorability. For each theme, the three pictures with the closest mean ratings in both categories were used to investigate sex differences (Sigusch, Schmidt, Reinfeld & Weidemann-Sutor, 1970). There was no empirical selection of the stimuli substituted for the female subjects. A male reference group had been used to establish what might be called the domain of erotica; when females were to be studied minor adjustments within this established domain were made by substituting stimuli whose content appeared to males to parallel the content which male subjects had found arousing, e.g. substituting male nude and semi-nude photographs for the female nude stimuli when

indicated.

Inattention to selection criteria is further demonstrated by the fact that it is another set of stimuli generated by the Schmidt and Sigusch group that has been most widely adopted by other researchers - a set not selected empirically. These stimuli simply consist of films and matched slide sets covering six content themes, female and male masturbation, simple and involved petting, simple and involved (various positions) coitus (Schmidt & Sigusch, 1970). Mosher (1971), Jazwinski and Byrne (1976), Mann et al. (1971) and Pirke, Kockott and Dittmar (1974) have all used some parts of this "erotic" material as stimuli.

Men Define Erotica: Selection Procedures and Other Evidence

It seems clear that experimental erotic stimuli have been selected in a haphazard manner, probably due to an underlying assumption that the face validity of the stimuli was sufficient. Consequently, the selection criteria have usually been no more than subjective judgments of content by experimenters!

Even empirical procedures have been abused. Often the research was limited to male subjects (Baron, 1974 ; Eisler, 1968; Amoroso et al., 1971). Otherwise, either both male and female judges were used to select stimuli later used only on female subjects (Wallach & Greenberg, 1960) or empirical selection procedures were used for the original male sample (Levitt & Brady, 1965; Schmidt et al., 1969), but not replicated when female subjects were included (Byrne & Lamberth, 1971; Sigusch

et al., 1970). Jakobovits (1965) used empirical procedures on both male and female pilot subjects before using the erotic stimuli on both sexes in the main study, but only to determine whether or not subjects could reliably distinguish between stimulus categories. Not one of the studies reviewed preselected or piloted any of the erotic materials, either visual or textual, to be shown to female subjects by having women rate them for erotic valence. This was true even for studies designed to examine sex differences in sexual arousal.

The results of these procedures are not necessarily vast sex differences in reported arousal. Research on sex differences in arousal from Kinsey to the present has always demonstrated that some women are as much or more sexually aroused than some men by explicit erotic stimuli. Little is known, however, about the responses of either sex to other types of erotic stimuli, e.g. implicit erotica. Basically, the problem lies in the use of one group, males, as the standard or reference group for establishing the boundaries for the domain of erotica for both males and females, a procedure which may set unwarranted limits on this domain. It seems that even in the realm of "objective" scientific research, the definition of what is erotic has been determined by men.

The male-oriented approach has manifested itself in many ways. An extreme case in stimulus selected is a study designed to assess the strength of reinforcing events by time spent looking at various types of stimuli (Bullock, 1959); the "erotic" stimuli shown to both male and female subjects were female nudes!

Other examples are more subtle. In examining male and female

differences in reactions to "erotic" stimuli, Steele and Walker (1974) showed the same set of 20 stimulus slides to both sexes. An examination of the stimulus material reveals that three of the four stimulus slides depicting solitary figures were female nudes or semi-nudes, and that two of the three homosexual slides were male homosexuals. For the one group sex slide, a triad, the sex of the participants was not reported, suggesting that it was an unimportant variable.

In the study described earlier, Sigusch et al. (1970) used a series of stimulus slides selected on a male subject sample for use with both males and females. Their attempt to substitute slides of equivocal erotic content for females demonstrates some of the fallacies involved in this type of haphazard, trial and error matching. The matching (adapted from Sigusch et al., 1970, p. 14) was as follows:

Girl in one-piece bathing suit.	Man in bathing suit.
Girl in bikini.	Man in bikini.
Closeup of female legs from thighs to toes.	Closeup of male legs from thighs to toes.
Closeup of girl with open blouse showing breast.	Man with pants partly open.
Girl wearing only panties.	Man wearing shirt but no pants showing genitals, no erection.
Naked girl in normal posture.	Naked man in normal posture, no erection.
Closeup of female breasts.	Closeup of male genitals, no erection.
Naked girl with legs spread out, exposing genitals.	Naked man with erection.
Closeup of female genitals.	Closeup of male genitals with erection.

Seminude girl showing breasts
and genitals.

Man removing pants showing
genitals, no erection.

Naked girl in posing position.

Naked man in posing position.

The assumptions are obvious: that the female but not the male chest is an arousing stimulus; that breast exposure of a woman is equal to genital exposure of a man as long as he has no erection. In fact, the only organ whose erection is worth considering is the penis; erection of male and female nipples is not considered relevant, nor is erection of the clitoris. Without empirical evidence these assumptions remain questionable. It would be equally plausible to assume that degree of nudity is the critical variable or that genital exposure is always more extreme than nonexposure of genitals or even that it is not men's legs but their arms that are arousing to women. It would even be plausible to question whether or not it is possible to find a physical equivalent on the male body that is as arousing to women as parts of the female body are to men; conceivably it is other characteristics, psychological ones, that women find arousing. The authors of this study, in fact, mentioned that this guesswork may have been responsible for the "especially pronounced" sex differences in arousal obtained for the stimuli depicting solitary figures.

In other studies it seems as if an interpretive bias is operating. For example, Mann, Berkowitz, Sidman, Starr & West (1974) explained the discrepancy obtained between husbands and wives in reported rate of sexual behavior by suggesting "that the women [sexual prudes] may have been somewhat restrained in filling out the questionnaire" (p. 732). The hypothesis that men [sexual athletes] may have

been somewhat exaggerated in filling out the questionnaire was not even entertained. A similar interpretation of negative feelings reported in conjunction with arousal by female subjects towards erotica was offered by Jazwinski and Byrne (1976); they suggested that "socialization pressures may inhibit them from labelling arousal positively." It does not seem to occur to the authors that similar socialization pressures may inhibit men from labelling arousal negatively.

One-sided emphases like these are probably facilitated by the tendency of researchers to use only male subjects to study various aspects of sexual arousal. Out of 76 studies reviewed by this author for sex differences in responses to erotic stimuli, 39 (51%) used only male subjects whereas 7 (8%) used only female subjects (see Table 2).

Of the six studies that examined female subjects only, four of them attempted to account for female sexual arousal by personality variables, including MMPI Masculinity-Femininity scores (Loiselle & Mollenauer, 1965), MMPI Hysteria scores (Jordan & Butler, 1967), sex guilt (Mosher & Greenberg, 1960), and scores on anxiety and introversion (Wallach & Greenberg, 1960). Another study was designed to examine female sexual responsiveness in relation to sexual knowledge and attitudes (Steele & Walker, 1976). The sixth was set up to validate a device for the measure of vaginal blood volume (Geer, Morokoff & Greenwood, 1974).

One possible explanation for the pervasive masculine bias

Table 2

Use of Male & Female Subjects in Erotica Research		
Sex of Subjects	Studies	
	Number	Percent
Males	39	51
Females	6	8
Males & Females	29	38
Unclassifiable	2	3
Total	76	100

in the field may lie in the authorship of the erotica research. The scientific field is dominated by male researchers, and thus reflects a male conceptualization of the nature of erotica. A check of the authorship of 69 studies reveals that 53 (77%) of them were done by either males alone or in groups versus 1% or one study done by female authors alone or in groups (see Table 3).

These data are open to many interpretations. It may even be the case that most psychological research follows this pattern and is done primarily by male researchers on male subjects.² In the area of sex research, it seems obvious that concentrating on one sex may substantially bias the results.

Sex Differences in Responses to "Erotica": Arousal, Affect and Evaluation

Data on sex differences in responsiveness to erotic stimuli are difficult to interpret due to some of the limitations of erotica research design. Tentative generalizations may, nevertheless, be made. It would seem that men are more strongly sexually aroused³ than women

² In fact, a similar phenomenon has been documented for achievement motivation, which up to 1971 had been done entirely on men, but labeled achievement motivation not male achievement motivation (Sarason & Smith, (1971 c.f. Mednick & Weissman, 1975). In a similar fashion, i.e. allowing for the possibility of sampling error, the titles of the books by the Kinsey group should refer to U.S. male & U.S. female.

³ It should be noted that the sexual arousal measures typically used in erotica research are self-reports of arousal, self-reports of physiological sensations, or a combination of physiological indicants (e.g. GSR, heartrate) with or without self-report measures. Since the major interest of this study is arousal that is perceived and labeled as sexual by the subjects, only those studies which included subjective measures will be discussed.

Table 3

Authorship of Research in Erotica by Study		
Sex of Author	Studies	
	Number	Percent
Male, alone or in groups	53	77
Female, alone or in groups	1	1
Groups of both sexes	10	15
Unclassifiable ^a	5	7
Total	69	100

^a Initials are unclassifiable except when the study listed the full name of a female author, in which case the initialled author was assumed to be male. This was based on the fact that at one time APA required spelling out females' names, but used only initials for males. Some names were ambiguous with regard to gender.

by a wider range of erotic stimuli drawn from the explicit erotic domain. Women also report sexual arousal to explicit erotica, but often in conjunction with negative affective (e.g. disgust) and evaluative responses (e.g. has a bad effect on people, on sex etc.). Changes in overt sexual behavior following exposure to erotica tend to be minor. Evidence supporting these conclusions is seen in experimental and survey research.

Survey evidence. Since Kinsey et al. (1948, 1973/1953) first reported sex differences in arousal to various types of erotica, at least four other major surveys have obtained greater percentages of reported arousal to "erotic" (or "pornographic") stimuli from male than from female respondents. Roach and Kreisberg (1971) surveyed 625 Westchester, N.Y. college students and obtained relatively striking sex differences in opinions on "pornography". Positive reactions, including enjoyment, interest, curiosity and desire to participate, were reported by 28% of the male and 16% of the female subjects, whereas negative reactions of embarrassment, shock, rejection and disgust were reported by 52% of the females and only 19% of the males.

A more representative sample was a national U.S. survey of public attitudes towards experience with "erotic" materials (Abelson, Cohen, Heaton & Suder, 1971). On several points men and women were in agreement: that erotica is not a serious problem compared to other social issues; that the major effect of erotica is the provision of information; that they, personally, experienced no guilt when exposed

to erotica. The sex differences were in the usual areas: a higher proportion of men (48%) than women (27%) reported sexual arousal from erotica; women reacted more negatively to all media of presentation than men. Most men perceived the effects of erotica as sexual arousal, information and entertainment, whereas over half the women felt that, in addition to arousal and information, the effects included a breakdown of morals and incitement to rape.

Athanasiou, Shaver and Tavis (1970) surveyed over 2,000 Psychology Today readers, a sample they described as young, educated, economically well off, and sexually liberal. Large sex differences in reported arousal were still obtained with 51% of the women versus 73% of the men reporting themselves as either "aroused occasionally" or "greatly aroused" by whatever exposure to "pornographic" material they had experienced.

The Glide Foundation (1971) surveyed a sample of participants in the National Sex Forum training courses in human sexuality, which was also a sample drawn from higher educational and economic strata. They found that, although arousal was a frequent reaction to erotic stimuli, curiosity, interest and learning were more commonly reported effects. In all six content categories of their erotic stimuli (intercourse, oral-genital sex, lesbianism, male homosexuality, group sex, and being forced) for all three media of presentation (reading, movies, and pictures) the percentages of self-reported arousal were higher for men than women. Being forced was the only content category in

which the percentages of sex differences in arousal were negligible.

Experimental evidence. Experimental inductions of sexual arousal have obtained similar patterns of results, albeit with modifications. Sigusch et al. (1970) examined sex differences to psychosexual stimulation by exposing male and female German college students to erotic slides of 24 content themes. Seventeen of the themes were judged significantly⁴ more sexually stimulating by male than by female subjects. In response to questions concerning physiological sensations, 70% of the females and 80% of the males reported having noticed some sort of genital sensations. However, since reports of genital sensations are usually gathered at the close of an experimental session, this can be considered a measure of overall sexual arousal only, not an indicant of sex differences in reactions to specific stimuli.

Later Schmidt and Sigusch (1970) reported similar results using films and matched slide sets as stimuli. For two of the four film and slide sets men reported significantly greater sexual arousal than women. There were no significant differences for the other two sets. Reported physiological sensations were also similar to the earlier study; 87% of the men and 72% of the women observed at least some genital sensations in themselves. One additional difference in immediate responses to the stimuli was noted - women showed more mood

⁴ In this paper the term "significance" refers to reported statistical results and not to psychological importance.

changes than men; this was especially pronounced in the shocked, irritated and disgusted categories.

Mosher (1971, 1973) studied the reactions of unmarried male and female N. American subjects to two of the Schmidt and Sigusch films. Moderate levels of sexual arousal were reported by both sexes, but males had a significantly higher mean arousal level than females. Men were more aroused by the film depicting oral-genital sex than women were; women showed more negative affect, especially disgust, in response to this film. However, the women (85%) reported a slightly greater percentage of physiological sensations than the men (80%).

Kutchinsky (1971) reported some sex differences in patterns of reactions to erotica. Early in the experimental session 40-44% of the men and 7% of the women reported sexual arousal and "lust", but by the end of the session 23-42% of both sexes reported arousal, a process which the author labeled as the "cooling down" (?) of the men and the "heating up" of the women (p. 145). Physiological genital sensations were reported by 86% of the men and 61% of the women. Phenomenological and physiological reactions thus appeared to differ.

In a study that ran for twelve weeks, Mann, Sidman and Starr (1971, 1973) examined the effects of erotic films on the sexual behaviour of middle-class married couples. The sex differences in arousal and affect seemed to follow the usual patterns. Males reported higher absolute magnitudes of arousal than females for each of the seven films, although there were wide individual differences. Females were

significantly more turned off by four of the seven films. For all themes except heterosexual intercourse, females reported primarily mixed arousal and repulsion, whereas males tended to rate themselves from slightly aroused to no reaction. Overall, females reported genital sensations less frequently than males, but for the five erotic films that did include male actors, females were higher than males in reported genital sensations.

Similar sex differences in reactions to 20 erotic stimulus slides were found in a study designed to look at the relationship between sexual arousal and sexual adjustment (Steele & Walker, 1974). Male subjects reported greater sexual stimulation and greater liking for the slides than did females, though arousal level was generally minimal. Izard and Caplan (1974), using an erotic passage as a stimulus, found that male subjects reported more arousal, interest and enjoyment and less disgust than did female subjects.

In contrast to the results of most of the studies, Byrne and Lamberth (1971) found significant sex differences in arousal to specific themes, but no overall sex differences in reported arousal to imaginative, pictorial and literary erotic stimuli from a sample of married couples. Also, no significant sex differences in the perception of stimuli as "pornographic" were obtained; instead this judgment varied with other factors, such as disgust ratings, church attendance and authoritarianism. There was a difference between the men and women who reported the greatest increases in frequency of sexual behaviors

following exposure to erotic stimuli. The women who reported these increases were those who felt sexually aroused but not depressed or afraid after the experiment, while the men who reported similar increases were those who had reported low levels of sexual arousal afterwards. From this finding, the authors reasoned that the women were sexually activated for emotional and the men for cognitive reasons, thus following the stereotypic thinking surrounding sex difference findings while ignoring the other possibilities.

Griffitt(1973) also found significant sex differences in arousal to specific themes but no significant differences overall. Unlike Byrne and Lamberth, however, his female subjects did consider a significantly greater number of themes to be "pornographic" (defined as obscene, foul, disgusting, offensive), and showed significantly more negative affect (e.g. disgust, anger, nausea) than did his male subjects.

Sex differences in response to erotica seem to be remarkably pervasive. Jazwinski and Byrne (1976) found that females reported more negative and less positive affect than males in response to viewing an erotic film. In looking at evaluations of visual criteria by sexual liberals and conservatives Wallace and Wehmer (1972) noted that the liberals were more likely to be male than female. From a study of the defining and labeling of "pornography" Reed and Reed (1972) reported several characteristics of people likely to label material "pornographic", one of these was being female. Byrne, Fisher, Lamberth and Mitchell

(1974) reported that for males both positive and negative affective feelings were associated with "pornographic" judgments and restrictiveness, but only negative affective response was associated with these judgments for females.

One study (Heiman, 1975) did not find any sex differences that followed the arousal-affect pattern typically reported. Using both physiological and subjective measures of arousal to tape recorded descriptions of heterosexual encounters taken from pornographic and popular novels, Heiman reported that both males and females preferred the same types of stimuli. Two aspects of this study make it difficult to compare with other research in the field. The use of tape recorded stimuli adds the dimension of voice of reader (and other illustrative sounds on the tape) to stimulus content, making it different from all other studies using textual erotic stimuli. Also, since no measures of affect besides arousal were reported, it cannot be ascertained if affective differences between men and women were present. Nevertheless, it is important to note that under certain circumstances arousal patterns of men and women may be nearly identical.

In general, however, most studies have found that females report less arousal and more negative affects and evaluations to erotica than males. Fairly consistent sex differences in amount of exposure to "erotica" also seem to exist.

Sex Differences in Exposure to "Erotica"

Most of the knowledge about the effects of exposure comes

from surveys, which have explored the frequency and nature of exposure to "erotica" through retrospective reports of men and women. A few attempts to vary amount of exposure experimentally have been made.

The surveys report that a high proportion of both males and females have had some experience with erotica at some point in their lives (Athanasίου, Shaver & Tavris, 1970; Abelson, Cohen, Heaton & Suder, 1971), although this exposure is infrequent, typically about once a year (Abelson et al., 1971). In general, men report more exposure to erotic materials than women do (Abelson, et al., 1971; Athanasίου et al, 1970), although percentages vary somewhat with the sample surveyed. A national U.S. survey found that 80% of the men and 53% of the women reported some exposure to visual erotica (Abelson et al., 1971), while a survey of Psychology Today readers found that 92% of the men and 72% of the women reported some exposure to erotica (Athanasίου et al., 1970). More men than women report voluntarily obtaining or seeing erotic materials; only 48% of the females versus 78% of the males reported doing so either frequently or a few times (Athanasίου et al., 1970). Roach and Kriesberg (1971) reported similar figures on voluntary exposure to pornography for college students with 60% of the men and 48% of the women reporting occasional or frequent voluntary exposure.

Recent exposure to erotica is also far more frequently reported by men than by women. Seeing one or more stag movies or skin flicks

within the previous two years was reported by one out of six men and only one out of 20 women in the Abelson et al., (1971) national survey. Men were also twice as likely as women to report exposure to "pornographic" magazines within the same time period.

When exposure is subdivided into exposure to legal versus illegal materials, the sex difference widens. Only 32.5% of the females compared to 81.2% of the males reported exposure to illegal materials at least once (Rosen & Turner, 1969). These figures, the authors pointed out, hardly differ from the data Kinsey collected twenty years earlier. The difference was less striking for exposure to legal material, e.g. Candy, though significantly more males (54%) than females (39%) reported this type of exposure also.

Another way of looking at exposure to commercial erotica demonstrated the extent of the sex differences quite dramatically. Winick (1971a) did a field study on the patrons of adult (sex) theatres and bookstores. For theatres, 97% of the patrons were males; 3% were female. No solitary females were observed, but 88% of the men attended alone. Only one group of women was observed entering a theatre and they left ten minutes later in a manner that suggested to the author that their entry had been a mistake in the first place. In adult bookstores 99% of the patrons were male and 1% female. Not one female was alone, but 96% of the males were.

The social context of exposure is also different for men and women. Women are more likely to see erotic materials with their

spouses while men are more likely to be with a same-sex friend (Abelson et al., 1971). Furthermore, marital status seems to make no difference with respect to exposure to illegal erotica for men, although married women over the age of 26 reported significantly greater amounts of exposure than single women did (Rosen & Turner, 1969).

Finally, the age at which the first exposure to erotic material occurs also seems to differ for men and women. In a survey of 625 college students (Roach & Kriesberg, 1971), 52% of the men versus 31% of the women reported that they had been exposed to "pornography" by the age of 12, though by the age of 18 the majority of both sexes had seen some material which they had labeled pornography.

The survey evidence presents a general picture of the social history of exposure to commercial erotica for men and women in North American society. It seems that men's experiences with erotica begin at a younger age than women's do, and continue on a more active and frequent basis throughout life. When women become consumers of erotica, it is apparently through men, whereas men typically are involved with erotica either alone or with male companions. Furthermore, the experimental evidence on the effects of massive exposure to erotica suggest that general patterns of affective, evaluational and behavioral responses to erotica, once established, may be fairly resistant to change (Howard, Reifler & Liptzin, 1971; Mann et al., 1971; Wallace & Wehmer, 1971). In this light it hardly seems surprising that men's responses to commercial erotica in laboratory situations have been

less ambivalent and more clearly positive than women's responses.

* Sex Differences in Preferences for Different Types of "Erotica"

Erotic versus nonerotic stimuli. A few early studies were concerned with male-female differences in response to different classes of stimuli. Two studies measured time spent looking at sexual and non-sexual types of stimuli either directly (Bullock, 1959) or through a disguised sorting task (Buchwald, 1962 c.f. Mann, 1971). Although both studies found that men spent significantly more time than women looking at the erotic stimuli, both used only female nudes and semi-nudes as the sexual stimuli.

Stimulus theme. The studies which have examined variations in sexual arousal according to sexual stimulus content or theme have almost always found significant male-female differences for specific content themes (Byrne & Lamberth, 1971; Glide Foundation, 1971; Griffit, 1975; Mann et al., 1971; Mosher, 1971; Schmidt & Sigusch, 1970; Sigusch et al., 1970; Steele & Walker, 1974). In general, it seems that males report greater sexual arousal than females to themes which depict more "extreme" or "unusual" sexual activities (Glide Foundation, 1971; Mann et al., 1971, Mosher, 1971, Schmidt & Sigusch, 1970; Sigusch et al., 1970; Steele & Walker, 1974). For example, the Schmidt & Sigusch (1970) erotic films, Petting I and Coitus I, depict standard heterosexual behavior, whereas Petting II also includes oral-genital sex and Coitus II includes a variety of coital positions.

No significant sex differences in sexual arousal have been found for Petting I (Schmidt & Sigusch, 1970) or Coitus I (Mosher, 1971; Schmidt & Sigusch, 1971), but men reported significantly greater sexual arousal than women to Coitus II (Schmidt & Sigusch, 1970) and to Petting II (Mosher, 1971; Schmidt & Sigusch, 1970). Men were also somewhat more aroused than women by most oral-genital and coital stimuli (Glide Foundation, 1971; Sigusch et al., 1970; Steele & Walker, 1974), though no significant differences for either theme were obtained by Byrne and Lamberth (1971). Contradictory results have also been obtained for depictions of opposite-sex solitary figures. Sigusch et al. (1970) found that men were strikingly more stimulated by this theme than women, whereas Byrne and Lamberth (1971) did not. Similarly, Steele and Walker (1974) found that men reported significantly greater sexual arousal than women to sado-masochistic slides, but the Glide Foundation (1971) did not obtain sex differences for the category labeled "being forced." However, men seem to be significantly and consistently more aroused than women by group sex themes (Byrne & Lamberth, 1971; Glide Foundation, 1971; Steele & Walker, 1974).

The main conclusion that can be drawn from these results is that theme alone is not sufficient to adequately describe the arousing properties of any particular stimulus. At most, the results from studying stimulus theme demonstrate that men and women respond differently to certain erotic themes, which have probably been depicted in widely varying ways, i.e. contain many uncontrolled variables.

Explicit and implicit erotica. Evidence from a number of studies suggests that both women and men may be aroused symbolically, but in response to different stimuli. The problem seems to be in identifying the stimulus dimension(s) that may account for these differences.

Kinsey and his colleagues (1948, 1973/1953) first brought this area into prominence. They reported large sex differences in arousal to 15 different categories of erotic stimuli, most of which could be classified as symbolic (See Table 1). Females were considerably more aroused than males only by observing commercial motion pictures, and slightly more aroused than males by reading literary materials. This second category must be distinguished from Kinsey's other textual category, reading "erotic" stories, to which men reported greater arousal than women. Extremely wide gaps between percentages of reported sexual arousal of males over females occurred in five categories: observing burlesque and floor shows; observing own genitalia; observing portrayals of sexual action; observing portrayals of nude figures, and; stimulation by erotic stories.

The categories for which women reported higher levels of sexual arousal seem to differ from the categories which were more arousing to men along the implicit-explicit dimension of erotica discussed earlier. The element that seems to distinguish literary stories and commercial motion pictures from other erotic stimuli is the degree to which the erotic segments are embedded in some sort of context. It is

the components of this context that should be identified.

One study which may help identify the contextual features of erotica differentially preferred by men and women dealt only with explicit erotic stories. Jakobovits (1965) used Kronhausen and Kronhausen's Pornography and the Law (1959) to distinguish two types of erotic literature, erotic realism and hard-core obscenity. Erotic realism is characterized by more nonsexual detail because sexual realism includes some antierotic elements such as impotence, lice, etc. Hard-core obscenity is characterized by proportionally more sexual detail, exaggeration, unrealistic and wish-fulfilling distortions, and no antierotic elements. Females consistently found hard-core obscenity type stories more sexually stimulating and more interesting than did males, but there were no differences between males and females in the extent they found erotic realism stories stimulating. Affectively both sexes expressed ambivalence to both types of stories.

Because of the female preference for hard-core obscenity the Jakobovits study has been viewed as contradictory to general findings in the field. Englar and Walker (1973) challenged his results empirically when, using 4 of the original 20 stories as stimuli, they failed to replicate his findings. Since Jakobovits design was a forced-choice one, the nature of both categories of stimuli should be considered before the sex difference in preferences is interpreted as so unusual. The major distinguishing feature between the two types of stories

seems to be the degree to which sexual detail is presented as idealized and extraordinary. Given the choice, it seems women may prefer explicit erotica presented in an unrealistic context, which, due to the idealized context, may be considered implicit erotica; whereas men seem to choose realistic details.

Beardslee and Fogelson (1958) examined sex differences in sexual imagery aroused by musical stimulation by content analyzing stories written to neutral versus erotic musical pieces. The stories were scored for symbolic sex activity, sex symbolism and for three categories of overt sex activity. For the neutral musical selection males scored significantly higher than females in all three categories of overt sex activity, but for the arousing music (e.g. Ravel's "Bolero") males scored higher only on the primary-overt (explicit references to intercourse, etc.) category. Females scored significantly higher than males on symbolic sex activity in response to both neutral and arousing music, and showed a nonsignificant trend to score higher on sex symbolism to the arousing music. The authors concluded that arousing music affected both sexes, since men and women both showed more symbolic sex activity content to the arousing than to the neutral musical selections. In discussing the primary-overt or explicit scoring category, the authors noted that females had scored very low in their pilot and experimental studies. They offered what might be termed the female-inhibition hypothesis to account for the low number of references to sexual intercourse by female subjects. Alternately these results sug-

gest that the level of sexual activation for men and women may not differ, but that their preferred modes of representing sexuality may. Differences were most apparent in the amount of overt sexual content appearing in the stories. Men used more explicit sexual detail than women, who tended to prefer symbolic or implied sexual content.

The inclination for women to prefer an idealized or extraordinary context involving a certain degree of symbolism also appeared in a study of the responses of married couples to erotic films (Mann et al., 1971). In rank ordering preferences for seven erotic films, women chose the film "Unfolding" as the most stimulating. This film, directed by a woman, depicts explicit sexual encounters in a fantasy-like sequence, often superimposing ocean waves or woods and fields over explicit sexual acts by means of double exposures. Although men found this film arousing too, their first choice was the film depicting unadorned heterosexual intercourse.

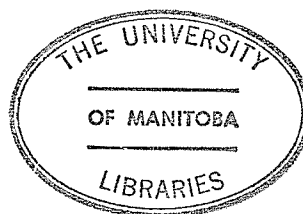
A relevant finding also turned up in the daily questionnaires which were used to assess changes in sexual behaviour for the men and women involved in this study. Mann et al. reported that stable patterns of sexual behaviour in couples were disrupted by situational factors only temporarily. Such a temporary disruption might be having sexual intercourse on the night of an arousing event rather than on some other night, but without sustaining an increase in sexual behaviour over time. Of interest is the finding that the situational factors that elicited these temporary disruptions differed for men and women.

Men tended to be more responsive to explicit erotic stimuli, such as those used in the experiment. Women reported other events as more arousing, events the authors characterized as "ego-bolstering", e.g. going out for dinner, getting a new hair-do. Although the authors did not list all the events mentioned by the female subjects, those they did specify might also be described as "relationship-bolstering", in that they stimulated the marital relationship by novel activity or increased attractiveness. In either case, women clearly indicated that other situations were more arousing to them than some or all of the erotic films.

Steele and Walker (1976) set out to ascertain what the "ideal" erotic film for women might include. They showed seven brief films to female subjects. Themes included romantic heterosexual behaviour, genital heterosexual behaviour, mild and explicit group sex, mild and explicit sado-masochism, and homosexuality. Heterosexual-romantic was rated as most sexually stimulating, followed by mild group sex (2 males and 1 female), then by genital heterosexual behaviour. To supplement the information obtained by ratings, they used a structured interview, which included a question about what should go into a film designed to be as sexually exciting as possible. They reported that the response was overwhelmingly in favor of a sequence characterized by a male and a female, in private, beginning fully dressed, then undressing, kissing, having extensive foreplay with affection, then engaging in various types of coitus. In other words, females seem to prefer explicit

sex within an emotional context of affection and presented as part of a gradual process. Women said they would be most excited when there was an emphasis on the whole relationship, including the emotional aspects, rather than the traditional emphasis on genital sexuality exclusively.

Sigusch, Schmidt and their colleagues did some interesting work around these variables. In the study by Sigusch et al. (1970) romantic context or situation characterized the only stimuli that were found more sexually stimulating by women than by men. Three out of 24 erotic stimulus slides were romantic and they were the only ones more arousing to the female subjects. Because of the striking sex differences obtained in this study, Schmidt, Sigusch and Schafer (1973) attempted to isolate one component of erotica that might differentially appeal to men and women by studying sex differences in response to reading erotic stories. Using stimulus stories carefully selected to balance the degree of activity and satisfaction of the male and female characters, this study was designed to examine whether or not females prefer explicit erotic stories in which affection was expressed over those devoid of affection. Affection and no-affection stories were identical except for the addition of affectionate interchanges and the substitution of words like "member" and "vagina" in the affection stories for words like "cock" and "cunt" in the no-affection ones. Results indicated that both men and women preferred the story with affection. This might, however, be confounded by story length etc.



One other study also suggested that male and female tastes in erotica might converge around the amalgamation of the "romantic" with the explicit. Heiman (1975) presented male and female subjects with audio tapes of four different types: (1) erotic or explicit sex between a man and a woman, sometimes preceded by masturbation, (2) romantic or scenes without explicit sex but with verbal expressions of affection, (3) romantic-erotic or both sex and affection, and (4) control or a couple sharing dinner and conversation with neither affection nor sex. The erotic tapes were modified so that the content varied sex of initiator (male or female) and sex of central figure (i.e. if male-centered, the description focused on what happened to the man's body). Both erotic and erotic-romantic tapes elicited arousal responses on both the physiological and subjective measures from both sexes; neither the romantic nor the control tapes did. Furthermore, women rated the erotic tapes as more arousing than men did, which led the author to conclude that explicit sex, not romance, turns on men and women. This conclusion seems a bit premature in light of the fact that the women's favorite tape presented a sexual encounter which took place on the beach and intermingled descriptions of sea and sex. This is hardly erotic (explicit sex) alone, although it was so categorized by the author. The distinction between what was romantic and what was not was based solely on the presence or absence of a verbal dialogue indicating affection between the couple. In terms of tape content, Heiman reported that the female-initiated, female-centered content

(the beach scene) was preferred by both sexes, and suggested that it is the woman's erotic reactions that are still the primary focus of sex in our society.

Like most researchers in the field, Heiman seems to conceive of "romantic" and "erotic" in terms of a dichotomy with romantic signifying affection and erotic signifying sex. It seems likely that a more accurate picture would be more complex than that, particularly when trying to account for the fact that women often respond to explicit erotica with both sexual arousal and negative affect. Although Heiman's study did not include affective measures, evidence from her study and other research suggests that women may respond with more sexual arousal and less affective ambivalence to erotic stimuli that present explicit sex in a context. The context preferred by women seems to involve an idyllic or extraordinary setting, which may specifically be woodlands, beaches or some other type of natural scenery, and seems to emphasize the affectionate as well as the sexual aspects of a relationship. Furthermore, some evidence suggests that women emphasize the total relationship and prefer a gradual process leading up to explicitly sexual content. Men may also respond to this type of erotica, implicit erotica, just as many women respond to male-defined explicit erotica. However, responses to a female-defined erotic domain have yet to be systematically studied.

Sex Differences in Erotic Fantasies

The relationship between subjective and objective erotica.

It might be logical to postulate that the primary effects of expo-

sure to erotic materials would occur in the imaginative or symbolic rather than in the behavioural modality, and there is some experimental evidence to support this notion. In a study of the effects of erotic stimuli on various aspects of sexually-related behaviour in married couples, Byrne and Lamberth (1971) found that the few changes in frequency of sexual behaviour that were obtained were positively correlated to the relative frequencies of thinking, talking, reading and dreaming about sex. Three media of presentation, visual, textual and instructions to imagine, were used for each of 19 sexual themes. The imaginative stimulus condition proved to be the most sexually arousing and the least disgusting for most of the themes for all subjects, although affective reports indicated that women were more afraid than men in this condition. The authors were struck by the finding that an individual's imagination was the most arousing of all erotic stimuli; they suggested that if imagination is a powerful, easily evoked sexual stimulant, it is possible that individual differences in sexuality may be a function of differential learning with regard to engaging in sexual imagery. Heiman (1975) also reported that both male and female subjects were able to turn themselves on via fantasy, but she indicated that this ability was not affected by exposure to erotica within the limits of her study.

Actually, Kinsey's surveys had already indicated that imagination was the most potent erotic stimulus. Both men and women re-

ported the largest percentage of arousal to their own personal sexual fantasies, whether or not these fantasies occurred during masturbation, although the proportion of men who reported arousal was larger (Kinsey et al., 1973/1953).

Mann et al., (1971) pointed out that, at least for their subjects, there appeared to be a close relationship between the extent to which a film was viewed as favorable and conducive to sexual fantasies and the extent to which the activity depicted was rated as sexually arousing. They also noted that both male and female subjects tended to rate most of the films relatively low on this dimension. Since most of their stimulus films were explicit, they suggested that blatant depictions of sexual activity may not be particularly arousing for either sex.

The results of four studies by Schmidt, Sigusch and their colleagues (1969, 1970a, 1970b, 1973) on the effects of psycho-sexual stimulation were summarized by Schmidt (1975). During the 24-hour period following exposure to visual or textual erotic stimuli they found a general but slight increase in sexual behaviour (coitus, masturbation, orgasm), essentially no change in coital techniques, but a "moderate tendency to incorporate the stimuli in their masturbation fantasies and a slight tendency to incorporate them into fantasies during coitus" (p.355).

Mosher (1971) found that both male and female single college

students which represented the middle economic class typical of most college samples, reported more conversations about sex and more sexual fantasies in the 24-hour period after viewing two erotic films, but reported no increase in sexual behaviours. Davis and Braucht (1971) found that male volunteer subjects tended to show an increased engagement in "substitute sexual behaviors", such as sexual dreams, fantasies and discussions of sex, after having been exposed to erotically realistic films. The only overt sexual behaviour that was influenced was masturbation, and this effect was limited to those subjects who had prior histories of frequent masturbatory behaviour.

Abelson et al. (1971) found that both the male and the female survey respondents with the most recent exposures to erotica were more likely to report having dreams and fantasies about sex and to imagine during intercourse that their sex partner was someone else.

The Report of the Commission of Obscenity and Pornography (1970) summarized the gist of these findings. Patterns of sexual behaviour are generally found to be stable and not altered by exposure to erotica beyond temporary activation of preexisting patterns. Increased frequency of erotic dreams, sexual fantasies and conversations about sex are the other common consequences of exposure to erotica. Because of the differential availability of sex partners, dreams and fantasies may increase more often in unmarried than married subjects, but talk increases for all.

Several people have hypothesized that one of the primary

functions of erotica is the stimulation of sexual fantasies. Crépault (1972) suggested that the reason for the popularity of pornographic films, in spite of the disgust claimed by regular viewers, is their role in the sexual imagination, which is to provide new material and to break the limits imposed by reality. Winnick (1971b) conducted 100 field interviews with male subjects who had just viewed an adult movie; 56 of them mentioned fantasies as one reason for attending, fantasies about the actresses, about the sex life of the moviemaker, etc.

Without speculating about causality, it seems likely that objective erotic materials and subjective erotic fantasies are related, and that the content of spontaneous conscious erotic fantasies would not differ greatly from the erotica preferred respectively by men and women. This would imply the existence of some fairly specific and predictable sex differences in the content of erotic fantasies. The experimental literature in this area is meagre, but the little that exists tends to support this notion.

Themes of erotic fantasies. Like the research concerned with objective erotica, most of the studies that have surveyed conscious erotic fantasies have been interested in only one dimension, theme. Fisher (1973), during the course of a series of studies on the female orgasm, asked a sample of women to give at least two examples of their fantasies during intercourse; over 75% of the women indicated that they had at least one fantasy that recurred occasionally, but not of-

ten, during intercourse. Roughly categorized by Fisher, about 40% of these were visualizations of intercourse or sexual contact with someone other than their husbands. Over 50% involved themes of rape, sexual humiliation or something sexually "wicked", e.g. being helplessly tied, brutally raped, being a cheap whore, being an actress on stage performing sexually for an audience. Less frequently occurring themes were fantasies about being a royal or superior figure with special prestige or power (19%) and sensory image fantasies such as red flashes, colors, or rushing water (30%).

Sorensen (1972) surveyed the fantasy content of male and female adolescents as part of a probability sample based on the entire U.S. population of adolescents. For girls the common categories were: sex with a male who is much admired; sex with one or more males when one is forced to submit; inflicting mild violence on the other person; oral sex (passive). The common categories for boys were: sex with someone who is forced to submit; sex with more than one female; group sex; sex when one is forced to submit; varying degrees of violence to the other person; oral and anal sex. Fantasy content appeared to be related to two factors, gender and sexual experience.

Hariton and Singer (1975) reported that 65% of the 141 married suburban women in their sample reported moderate to high levels of erotic fantasies during intercourse. In rank order the top five themes were: thought of an imaginary romantic lover; imagining being overpowered or forced to surrender; pretending to do something wicked or

forbidden; being in a different place like a car, motel, beach; re-living a previous sexual experience. Other frequently occurring fantasies were; delighting many men; struggling and resisting before sexual surrender; observing self or others having sex; being an irresistible sexy woman; being made love to by more than one lover simultaneously; feelings of weakness and helplessness; being a striptease dancer, harem girl or other performer; being a whore or prostitute. It is interesting that animal fantasies seem to be infrequent, yet the recent popular literature on female sexual fantasies (Friday, 1974) implies that they are as common as other themes.⁵

Clearly, erotic fantasies are common experiences for both men and women. In fact, 97% of the male and 96% of the female undergraduates surveyed by Shaffer and Shoben (1956) reporting having had sexual fantasies at some point in life, though reported percentages were slightly lower for graduate students. Cameron (1967) suggests that there may be a curvilinear relationship between age and time spent thinking about sex, the least time being spent by the very young and the very old.

The fantasies reported by both men and women seem to cover a wide spectrum of sexual themes, including the ones used as erotic

⁵ Obviously, this represents one of the dangers of nonrepresentative sampling in the new wave of popular literature about personal sexual experiences, in which the relative frequency of occurrence of various themes is, by omission, misrepresented.

stimuli in researching human sexual responses. Yet the experimental evidence suggests that men and women react differently to the presentation of the same erotic themes that they report fantasizing about spontaneously. Since fantasizing about sex can take any form, a partial explanation might be that the internal representations of these themes differ from the experimental stimuli more for women than for men. It is the nature of this difference that warrants investigation.

Implicit and explicit erotic fantasies. It seems that erotic fantasies of relatively similar types of thematic content are often experienced by both males and females. The details of these fantasies, however, seem to differ more than the theme labels would suggest. Gagnon and Simon (1973) report that female fantasies concentrate on the context surrounding thoughts of sex, e.g. social arrangements, love, marriage, social attachments and the like. The participants in female sexual fantasies are either known actors or those with valued social status in terms of marriage-ability. Male sexual fantasies are described as denuded of social factors and rich in specifically sexual behaviour, usually with notorious female characters who have status in male peer structure.

Beardslee and Fogelson (1958) lend some support to the notion that female erotic fantasies tend to be without explicit erotic detail. In stories written to pictorial and musical erotic and neutral stimuli, female subjects almost never referred directly to sexual intercourse but male subjects did. Similar sex differences did

not appear with regard to such sexually-related activities as kissing, dancing, fondling or situations as being sweethearts, courting or in love.

The most detailed report of the differences between male and female erotic fantasies appeared in a study published by Barclay (1973). He described the typical male sexual fantasy as "stereotyped" in that they read like excerpts from Playboy magazine or pornographic books, featuring sex without involvement and elaborate visual descriptions of the imagined sexual partner (e.g. partner's eye and pubic hair color, breast size, color and shape of nipples, etc.). Male fantasies tended to be devoid of comments about the relationship with the fantasy partner, and to contain little about the general characteristics of the partner other than focusing on her general seductiveness or abilities in bed.

Female sexual fantasies, according to Barclay were much more diverse within certain general types, one of which was fantasies in which "women and their lovers were running around in a sunlit meadow", (p.210). The background detail was often elaborately specified, but the physical details about their partners or the sexual event itself was generally absent and almost impossible to elicit even by direct questioning. The fantasies were vivid, but tended to focus on the subject's own emotional responses in the situation, rather than on the characteristics of the sexual encounter or of the partner, other than some vague feeling that the imagined partner resembled someone they knew. Furthermore, this

pattern did not vary with degree of sexual experience.

Barclay reported that some common female erotic fantasies, e.g. nursing someone back to health, desertion and loss of a loved one, were difficult for him to categorize as "erotic". This was particularly true for the most common theme of female sexual fantasies, caring for someone. Initially the author viewed this type of fantasy as nurturant but not sexual, except that so many women reported them coupled with masturbatory activity or sexual intercourse that he became convinced that such fantasies were experienced by women as erotic. This theme exemplifies the kind of erotica which has been excluded from the domain by the boundaries imposed by a male reference group. It is also noteworthy that Barclay, a male researcher, was able to change his views regarding what constitutes an erotic fantasy by taking an objective look at the reports he was receiving from women.

Summary: Sex Differences in Responses to Erotica

Several major problems that exist at present in the field of erotica research preclude any definitive statements about sex differences. Differences between men and women in the nature and amount of affective and sexual arousal responses to explicit erotic stimuli exist. Numerous interpretations of these sex differences have been offered and partially supported by empirical evidence, but they have usually been attempts to explain the ways in which women differ from

men, a type of thinking which seems to have blinded researchers to the alternative explanations that also fit these data. Since the stimulus domain has been primarily defined by men, the obtained sex differences may simply mean that a constant bias has been operating in selection procedures so that stimuli chosen have not included those that evoke sexual arousal in women without ambivalence. In other words, much is known about the responses of men and women to the stimuli that men eroticize. Little is known about how men and women respond to the situations that women eroticize.

The Research Project: Probing the Potential Sex Differences

The major purpose of this research was to examine sex differences with regard to explicit and implicit erotica. Previous research has focused mainly on explicit erotica or erotica that emphasizes overt and elaborate sexual details and deemphasizes their context. Close examination of this research suggests that implicit erotica, erotica that implies explicit sexual details or embeds them in a specified or elaborated context, may be preferred by women. This has not yet been investigated systematically. Thus, the first research task was to attempt to define the realm of implicit erotica, using comparisons to explicit erotica to anchor the findings.

The first study was therefore designed to examine sex differences in response to a pool of erotic stimuli classified as implicit and explicit by predetermined criteria submitted to male and female

judges. In general, it was predicted that women would prefer implicit erotica, that men would prefer explicit erotica, and that these preferences would hold for both visual and textual stimulus materials.

The second study was designed to examine how sex differences in erotic fantasy content vary as a function of stimulus type. By empirically selecting erotic stimuli which were differentially arousing to men and women, two major but related hypotheses were examined. The first hypothesis was that, since men and women are believed to differentially eroticize different situations, the content of their subjective erotic fantasies would differ. In other words, it was predicted that male erotic fantasies would contain more explicit erotic detail, whereas female erotic fantasies would contain more implicit erotic content. It was further predicted that these differences would vary as a function of the type of stimulus, male-preferred or female-preferred, so that the erotic fantasy content of men and women would begin to move in the direction of the content typically stressed by the opposite sex as a function of erotic stimulus type. Specific hypotheses are included in the Methods section.

EXPERIMENT 1:
SEX DIFFERENCES IN EROTIC STIMULUS PREFERENCES

Method

Hypotheses

For visual stimuli it was hypothesized that:

1. Men will respond with significantly greater sexual arousal than women to the explicit erotic slides.
2. Men will respond with significantly greater sexual arousal to the explicit than to the implicit erotic slides.
3. Men will like the explicit erotic slides significantly more than women will.
4. Men will like the explicit erotic slides significantly more than the implicit erotic slides.
5. Women will respond with significantly greater sexual arousal than men to the implicit erotic slides.
6. Women will respond with significantly greater sexual arousal to the implicit than to the explicit erotic slides.
7. Women will like the implicit erotic slides significantly more than men will.
8. Women will like the implicit erotic slides significantly more

than the explicit erotic slides.

For textual stimuli it was hypothesized that:

9. Men will respond with significantly greater sexual arousal than women to the explicit erotic selections.
10. Men will respond with significantly greater sexual arousal to the explicit than to the implicit erotic selection.
11. Men will like the explicit erotic selections significantly more than women will.
12. Men will like the explicit erotic selections significantly more than the implicit erotic selections.
13. Women will respond with significantly greater sexual arousal than men to the implicit erotic selections.
14. Women will respond with significantly greater sexual arousal to the implicit than to the explicit erotic selections.
15. Women will like the implicit erotic selections significantly more than men will.
16. Women will like the implicit erotic selections significantly more than the explicit erotic selections.

Experimental Design

The design of the study was a higher-order repeated measures

(split-plot) design (Kirk, 1968, pp. 245-318). The between subjects independent variable was sex of subject. The two within subjects independent variables were medium of stimulus and type of stimulus. The medium of stimulus variable was dichotomized into textual and visual stimuli, while the levels for type of stimulus were implicit and explicit. Twenty-four erotic stimuli were used, six for each combination of within subjects independent variables. Thus, there were 6 visual/implicit, 6 visual/explicit, 6 textual/implicit and 6 textual/explicit erotic stimuli (See schematic representation in Figure 1).

Subjects

Two hundred and seventy two male and 272 female undergraduate subjects were drawn from the University of Manitoba introductory psychology subject pool. The mean age of male subjects was 19.4 and of female subjects was 19.2; modal age was 18 for both sexes. A note on all sign-up booklets forewarned potential subjects that the experiment involved some "hard-core pornography" (See Appendix A),

Materials

Erotic stimuli. The initial erotic stimulus pool was comprised of 37 color slides taken from two 16-mm. movies, "The Bed" (1968) directed by James Broughton and distributed through MultiMedia and "Heterosexual Intercourse" directed by Richard H. Price and pro-

		Medium of Stimulus			
		Visual		Textual	
Sex of Subject		Type of Stimulus			
		Implicit	Explicit	Implicit	Explicit
Female	S ₁	1, 6	1, 6	1, 6	1, 6
	.				
	S ₂₇₂				
Male	S ₂₇₃	1, 6	1, 6	1, 6	1, 6
	S ₅₄₄				

Figure 1

Experiment 1: Schematic Representation of the Experimental Design

duced by EDCOA, and 34 short textual selections taken from books ranging in type from hard-core pornography (e.g. Swingers Three, Horror for the Hostess) to respected works of literature (e.g. Strange Fruit by Lillian Smith, Justine by Lawrence Durrell). These were submitted to six judges, three male and three female psychology graduate students and 24 were selected.

Judgements were used to categorize stimuli by stimulus type, either implicit or explicit. Implicit erotic stimuli were those in which specific sexual detail was either only implied or was embedded in a context of background scenery or story, emotional expression, clothing, or general nonsexual activities. Explicit erotic stimuli were those in which sexual detail was elaborately and overtly present and not modified by the presence of other qualifying elements such as background scenery.

Judges rated each stimulus on each of four dimensions: (1) Expression of affect, (2) Background scenery, (3) Predominant type of activity, and (4) Degree of nudity (See Appendix B for complete criteria). Since stimulus configuration was being viewed as a gestalt, it was arbitrarily decided that if three of the four dimensions fell into the implicit category, then the stimulus would be categorized as an implicit erotic stimulus and if three of the four dimensions fell into the explicit category, it would be categorized as an explicit erotic stimulus. Agreement by five of the six judges was the arbitrary requirement set for the defining dimensions. Thus, if three of the four dimensions fell into the explicit category by the ratings of five of the six judges, the stimulus in question was considered to be explicit. Similar-

ly, if three of the four dimensions were implicit according to at least five of the six judges, it was considered implicit. Since only six visual stimuli actually met the minimum criteria for implicit, only six were selected for each of the four categories. When there were more than six that met the criteria, those stimuli on which all six judges had agreed were selected first.

Twelve visual (6 implicit, 6 explicit) and 12 textual (6 implicit, 6 explicit) erotic stimuli were thus selected for use in the experiment (See Appendixes C and D). In addition, four stimuli, each classified on two dimensions as implicit and on the other two as explicit, were included as neutral or practice stimuli.

Projection and timing equipment. A Kodak Carousel projector equipped with a magnifying lens was used to project all instruction and erotic slides. A stopwatch was used for timing the presentation of all stimuli and instructions, (See Appendix E) and a battery-operated low tone buzzer served as a supplementary signal demarcating the time periods for reading and rating the textual stimuli. A dimmer switch was used to lower the lighting during the presentation of slides. All controls for this equipment was operated from a second room, located directly behind the experimental room and connected by a one-way mirror through which the experimenter without being seen could observe the behavior of all subjects.

Experimental booklets and instructions. Experimental booklets (See Appendix F) and pens were placed on each desk prior to sessions. Booklets were numbered and coded for sex and group of subject; each subject was required to identify her/himself by age and gender only.

Each booklet contained (1) a general introduction to the experiment, (2) a detachable waiver/permission form, (3) instructions for rating the stimuli, and (4) two rating scales for each of the 4 practice stimuli. All textual erotic stimuli were presented in a separate booklet, (See Appendix D) the Literary Selections booklet. Slides were used to tell subjects when to proceed to each part of the booklets and to present basic instructions. Separate instruction sheets for feedback and credit receipt were available at the end of each session (See Appendix G).

Rating scales. All ratings were done on 10-point unnumbered scales, two scales for each stimulus. The first scale was headed by the question "How sexually arousing do you find this slide/(selection)?" ; the rating scale beneath was anchored by "not at all sexually arousing (it turns me off)" at the low end and by "very sexually arousing (it turns me on)" at the high end. The question for the second scale was "How much do you like this slide/(selection)?" and the scale was anchored by "do not like it at all (it disgusts me)" at the low end and by "like it very much (it pleases me)" on the high end. Scales were also anchored at the "slight" and "moderate" points (See Appendix D for sample scales).

Procedure

Subjects were run in small groups, 10 or fewer persons per group. These were same-sex groups to ensure that arousal was to the experimental stimulus rather than to an opposite-sex neighboring subject. To control for experimenter effects on dependent measures (Abramson, Golberg, Mosher, Abramson & Gotesdiener, 1975; Milner & Moses, 1972, 1974; Milner, 1975) the entire procedure was run with no

experimenter physically present and without auditory instructions. This was accomplished by presenting all instructions in written form, either on slides, signs, or in an instruction booklet.

A sign on the door instructed all subjects to enter the experimental room ten minutes after the scheduled time. This gave the experimenter time to prepare the room and disappear behind the one-way mirror. It also ensured that all subjects entered the room simultaneously so that no subject had extra time with the experimental materials. After subjects had seated themselves at one of the tables where an experimental booklet, literary selections booklet and pen had been placed, the instruction slides began. The initial instructions introduced the experiment, informed subjects of the type of material involved and the procedures used to protect their anonymity, then indicated that they were free to leave if they thought the material might be offensive. Four of 615 subjects did so.

Subjects were exposed to two types of visual and textual erotic stimuli. These were (1) Explicit stimuli or stimuli which focus primarily on heterosexual activity, e.g. coitus, fellatio, cunnilingus, without also focusing on the emotional or scenic context in which that activity occurs, and (2) Implicit stimuli or stimuli in which heterosexual activity is either only implied or is embedded in an elaborate emotional or scenic context. Both types were presented in both experimental media, visual and textual. Order of presentation of the visual and textual material was counterbalanced; order of presentation of the two types of erotic material, implicit and explicit, was randomized within each medium.

If the subjects were viewing the visual stimuli first, instruc-

tions regarding the rating procedure for slides followed the general introductory material. Then, in order to familiarize subjects with the procedure for experimental stimuli, two warmup or practice slides were presented. Visual experimental stimuli were then presented and rated. The amount of time given to view each slide was based on experimental tradition in the field; each slide was shown for 20 seconds followed by a 10-second interval for completion of the two ratings. Instructions, practice textual selections and practice ratings, and presentation of experimental textual stimuli followed. The amount of time given to read each selection was based on a small pilot group; subjects were given 50 seconds for each selection followed by a 10-second interval to complete the ratings. Time periods were carefully demarcated through the use of instruction slides and a buzzer.

Analysis

Two repeated measures analyses of variance, one for each dependent measure, were computed to partition the total variance in each paradigm in order to obtain the error terms for the a priori Student t tests. The hypotheses for the entire experiment were divided into two sets (families), one family of 8 hypotheses relating to the visual stimuli (Hypotheses 1 - 8), one family of 8 hypotheses relating to the textual stimuli (Hypotheses 9 - 16). In this way the problem of Type I error rate for multiple testing was controlled by setting a family-wise error rate (α_{FW}) and conducting each specific t-test at the

$\alpha_{FW/T}$ level of significance, where T is the number of statistical tests per family (Rogan & Keselman, 1977). For each of the two major families of 8 hypotheses, α_{FW} was set at .08, so that the level of significance for each t-test was .08/8 or .01. Thus the overall rate of Type I error for the entire experiment was $\leq .16$.

Results

Sex Differences in Responses to Visual Stimuli

The results of the eight hypotheses for visual stimuli are presented in Table 4. Males responded exactly as predicted with significantly greater sexual arousal than females to the explicit erotic slides ($\underline{t}=9.08$, $\underline{p}<.0005$), significantly greater liking than females for the explicit erotic slides ($\underline{t}=9.41$, $\underline{p}<.0005$), significantly greater arousal to explicit than to implicit erotic slides ($\underline{t}=22.90$, $\underline{p}<.0005$), and significantly greater liking for the explicit than for the implicit erotic slides ($\underline{t}=11.10$, $\underline{p}<.0005$).

Females did not respond as predicted to the visual stimuli, and sometimes responded counter to predictions. The hypothesis that females would be significantly more aroused than males to implicit erotic slides was not confirmed; in fact, the means were in the opposite direction. Similarly, females did not like the implicit erotic slides significantly more than males did. It should be noted, however, that the means for four of the six implicit erotic slides were higher for females than for males for both arousal and liking, but the differ-

TABLE 4

Responses of Males and Females to
Explicit (E) and Implicit (I) Visual Erotic Stimuli

Hypotheses	Means	MS _e ^a	df ^a	<u>t</u>	<u>p</u> ^b
1. Ms more aroused than Fs to explicit erotic slides	$\bar{X}_M = 5.73$ $\bar{X}_F = 4.64$	24.151	2168	9.084	<.0005
2. Ms more aroused by explicit than by implicit erotic slides	$\bar{X}_E = 5.73$ $\bar{X}_I = 4.01$	9.227	2168	22.898	<.0005
3. Ms like explicit erotic slides more than Fs do.	$\bar{X}_M = 6.08$ $\bar{X}_F = 5.12$	16.815	2168	9.412	<.0005
4. Ms like explicit erotic slides more than implicit ones.	$\bar{X}_E = 6.08$ $\bar{X}_I = 5.25$	9.052	2168	11.104	<.0005
5. Fs more aroused than Ms to implicit erotic slides.	$\bar{X}_F = 3.73$ $\bar{X}_M = 4.01$	24.151	2168	-2.312	N.S. ^c
6. Fs more aroused by implicit than by explicit erotic slides	$\bar{X}_I = 3.73$	9.226	2168	-12.064	N.S.
7. Fs like implicit erotic slides more than Ms do	$\bar{X}_F = 5.19$ $\bar{X}_M = 5.24$	16.815	2168	-0.488	N.S.
8. Fs like implicit erotic slides more than explicit ones.	$\bar{X}_I = 5.19$ $\bar{X}_E = 5.12$	9.051	2168	1.059	N.S.

^a All mean square error terms (MS_e) and degrees of freedom (df) are pooled (See Kirk, 1968, p. 214-217)

^b The probabilities are for directional (one-tailed) values of t.

^c Non-significant (N.S.)

ences were slight. The differences between males and females were much greater on the two implicit erotic slides preferred by males; therefore, the overall results did not confirm the predictions made in hypotheses 5 and 7.

The hypothesis that females would be significantly more aroused by the implicit than by the explicit erotic slides was also not supported. Instead, the means were in the reverse direction. Also not confirmed was the hypothesis that females would like the implicit more than the explicit erotic slides.

Sex Differences in Responses to Textual Stimuli

The results for the eight hypotheses for textual stimuli are presented in Table 5. Once again, males responded exactly as predicted. Males were significantly more aroused than females by the explicit erotic stories ($\underline{t}=10.29$, $\underline{p}<.0005$) and liked the explicit erotic stories significantly more than females did ($\underline{t}=17.52$, $\underline{p}<.0005$). Furthermore, males were significantly more aroused by the explicit than by the implicit erotic selections ($\underline{t}=31.24$, $\underline{p}<.0005$) and liked the explicit erotic stories significantly more than they liked the implicit erotic ones ($\underline{t}=5.56$, $\underline{p}<.0005$).

Women's responses to the textual stimuli were more consistent than they had been for the visual stimuli. The hypothesis that females would be significantly more aroused than males to the implicit erotic stories was confirmed ($\underline{t}=2.98$, $\underline{p}<.005$) as was the hypothesis that

TABLE 5

Responses of Males and Females to
Explicit (E) and Implicit (I) Textual Erotic Stimuli

Hypothesis	Means	MS _e ^a	df ^a	<u>t</u>	<u>p</u> ^b
9. Ms more aroused than Fs to explicit erotic stories	$\bar{X}_M=5.93$ $\bar{X}_F=4.68$	24.151	2168	10.197	<.0005
10. Ms more aroused by explicit than by implicit erotic stories.	$\bar{X}_E=5.93$ $\bar{X}_I=3.57$	9.227	2168	31.236	<.0005
11. Ms like explicit erotic stories more than Fs do.	$\bar{X}_M=5.91$ $\bar{X}_F=4.13$	16.815	2168	17.522	<.0005
12. Ms like explicit more than implicit erotic stories.	$\bar{X}_E=5.91$ $\bar{X}_I=5.50$	9.052	2168	5.559	<.0005
13. Fs more aroused than Ms to implicit erotic stories.	$\bar{X}_F=4.11$ $\bar{X}_M=3.57$	24.151	2168	2.977	<.0005
14. Fs more aroused by implicit than by explicit erotic stories.	$\bar{X}_I=4.11$ $\bar{X}_E=4.68$	9.226	2168	-7.621	N.S.
15. Fs like implicit erotic stories more than Ms do.	$\bar{X}_F=6.27$ $\bar{X}_M=5.50$	16.815	2168	7.586	<.0005
16. Fs like implicit erotic stories more than explicit ones.	$\bar{X}_I=6.27$ $\bar{X}_E=4.13$	9.052	2168	28.662	<.0005

^aAll error terms and degrees of freedom are pooled (Kirk, 1968, p.214-217).

^bThe probabilities are for directional (one-tailed) values of t.

females would like the implicit erotic stories significantly more than males would ($t=7.59$, $p < .0005$). However, although females liked the implicit erotic stories significantly more than they liked the explicit erotic stories ($t=28.66$, $p < .0005$) as predicted, they were not significantly more aroused by implicit than by explicit erotic stories.

EXPERIMENT 2:
SEX DIFFERENCES IN EROTIC FANTASY CONTENT

Method

Hypotheses

The two main hypotheses were that:

1. Males will have significantly greater scores on explicit erotic fantasy content than females.
2. Females will have significantly greater scores on implicit erotic fantasy content than males.

For visual stimuli it was hypothesized that:

3. These sex differences in explicit erotic fantasy content will vary with stimulus type so that they will decrease or disappear for the male-preferred (MP) slide.
4. These sex differences in implicit erotic fantasy content will vary with stimulus type so that they will decrease or disappear for the female-preferred (FP) slide.
5. Males will score significantly higher on explicit fantasy content for the MP than for the FP slide.
6. Males will score significantly higher on implicit fantasy content for the FP than for the MP slide.

7. Females will score significantly higher on implicit fantasy content for the FP than for the MP slide.

8. Females will score significantly higher on explicit fantasy content for the MP than for the FP slide.

For textual stimuli it was hypothesized that:

9. These sex differences in explicit erotic fantasy content will vary with stimulus type so that they will decrease or disappear for the MP selection.

10. These sex differences in implicit erotic fantasy content will vary with stimulus type so that they will decrease or disappear for the FP selection.

11. Males will score significantly higher on explicit fantasy content for the MP than for the FP selection.

12. Males will score significantly higher on implicit fantasy content for the FP than for the MP selection.

13. Females will score significantly higher on implicit fantasy content for the FP than for the MP selection.

14. Females will score significantly higher on explicit fantasy content for the MP than for the FP selection.

It was also hypothesized that the sexual arousal and liking

ratings obtained for the fantasies written to the stimuli will be higher than the arousal and liking ratings of the stimuli themselves, the ratings which had been obtained in Experiment 1, and that this would be true for both males and females.

Finally, although no specific predictions were made, it was decided to include the two neutral or nonarousing stimuli in the analyses, thus obtaining a more complete picture.

Experimental Design

The design was a higher-order repeated measures split-plot design (Kirk, 1968). The between subjects independent variable was sex of subject. The three within subjects repeated measures independent variables were medium of stimulus, type of stimulus and sex of rater. The medium of stimulus independent variable was dichotomized into visual and textual. The type of stimulus independent variable included three levels, male-preferred (MP), female-preferred (FP) and neutral or nonarousing (N) (see Schematic diagram in Figure 2). Dependent measures were (1) Implicit fantasy content or sexual fantasy content scored by one male and one female psychologist-rater on the four dimensions which comprised implicit fantasy content, (2) Explicit fantasy content or sexual fantasy content scored by one male and one female psychologist-rater on the four dimensions which comprised explicit fantasy content (see Appendix H for scoring criteria), and (3) Ratings of sexual arousal and liking of the written sexual fantasies.

		Medium of Stimulus							
		Visual			Textual				
		Type of Stimulus							
		Male Pre- ferred	Female Pre- ferred	Neu- tral	Male Pre- ferred	Female Pre- ferred	Neu- tral		
Sex of Subject		Sex of Rater							
		M	F	M	F	M	F	M	F
F	S ₁								
	.								
	.								
	S ₁₁₀								
M	S ₁₁₁								
	.								
	.								
	S ₂₂₀								

Figure 2

Experiment 2: Schematic Representation of the Experimental Design

Subjects

One hundred and ten male and an equal number of female undergraduate subjects⁶ were drawn from the University of Manitoba introductory psychology subject pool. The mean age for the males was 18.5 and for the females was 18.4. As indicated a note on all sign-up booklets forewarned subjects that the experiment involved "hard-core" pornography.

Materials

Stimulus materials. Selection criteria were established in order to select four experimental stimuli from the 24 used in Experiment 1. Two stimuli, one visual and one textual, which were more arousing to men than to women (MP or male-preferred) were also chosen, and two stimuli, one visual and one textual which were more arousing to women than to men (FP or female-preferred) were also chosen (see Table 6). Stimuli were rank ordered by arousal means separately for each sex, then Student t-tests were computed on the four stimuli which best fit the selection criteria. These criteria were:

(1) Mean arousal rating. Medium to high range (ratings of 5 or over on a 10-point scale) mean arousal ratings were required for males for the MP stimuli and for females for the FP stimuli.

(2) Sex differences in mean arousal ratings. Males were to be higher than females in arousal ratings for the MP stimuli, and females were to be higher than males in arousal ratings for the FP stimuli.

⁶Actually 304 subjects were initially drawn, but only those who successfully completed the entire experiment and who wrote fantasies to all six stimuli were included in the analyses.

(3) Rank. The arousal rank of the MP stimuli had to be in the top quarter (ranks 1 - 6) for male subjects, and the arousal rank of the FP stimuli had to be in the top quarter for female subjects. To further ensure sex differences, it was also stipulated that the arousal ranks for the opposite sex could not be in the top quarter, i.e. females had to have an arousal rank of 7 or more for the MP stimuli, and males had to have an arousal rank of 7 or more for the FP stimuli.

(4) The mean liking ratings had to be in the same direction as the arousal ratings.

Table 6 shows how the four selected stimuli fit these criteria.

Two practice stimuli were also selected. These were selected to be nonarousing for both sexes and either medium or high on liking.

Projection and timing equipment. These corresponded with the description given in Experiment 1.

Experimental room. The room was arranged so that subjects could be run in small groups and still retain individual privacy. Subjects were seated along two rows of long tables. Large pieces of cardboard were used to divide the tables in such a way that subjects were unable to view each other while performing the experimental tasks.

Experimental booklets. Experimental booklets (see Appendix I), numbered and coded for sex and group of subject, and pens were placed on tables prior to sessions. Each booklet contained: (1) a general introduction to the experiment, (2) a detachable waiver/permission form, (3) instructions for the procedure of viewing/reading the stimuli,

Table 6

Stimulus Selection Criteria

Stimulus	Arousal				Liking			
	\bar{X}_M	\bar{X}_F	\underline{t}	\underline{p}^a	Rank _M	Rank _F	\bar{X}_M	\bar{X}_F
MP-V	6.56	3.94	13.06	.005	1	17	6.49	4.17
MP-T	6.50	4.79	7.55	.005	2	8	6.06	3.96
FP-V	4.98	5.70	0.39	NS ^b	12	5	6.20	6.59
FP-T	4.50	5.33	3.63	.005	15	1	5.92	6.29

^a The probabilities are for directional (one-tailed) values of \underline{t} .

^b Only three of the twelve visual stimuli had mean arousal ratings of over 5.0 for the females, and two of these received higher arousal ratings from the males. Since this stimulus was acceptable according to the other three selection criteria, it was decided to accept it as the FP-V stimulus, noting its borderline fit for future reference.

and for imagining, writing and rating the sexual fantasies, (4) blank pages on which to write fantasies followed by two rating scales for each, and (5) all textual stimuli.

Rating Scales. The scales for rating sexual arousal and liking for each written fantasy were identical to those scales used in Experiment 1.

Procedure

Subjects were run in small same-sex groups, five or fewer persons per group. To control for experimenter effects on dependent measures (Abramson et al., 1975; Milner & Moses, 1972, 1974) all instructions were presented in written form, either on slides or in the experimental booklet (see Appendix J for instructions), so that the whole procedure was run without the experimenter present and without auditory instructions.

Subjects entered the room simultaneously and seated themselves at the prearranged places. A general description of the experiment and waiver forms were present, and an opportunity to leave for those subjects who thought they might find the material offensive was provided. Three out of 304 subjects left. General instructions for reading or viewing the experimental stimuli, imagining and writing out the sexual fantasies followed. Then, in order to familiarize subjects with the experimental procedure, the procedure was followed with the appropriate practice or nonarousing stimulus. The order of presentation of visual

and textual stimuli was counterbalanced. If the subjects were viewing the visual stimuli first, the two visual experimental stimuli followed, each exposed for 30 seconds. After exposure, subjects were instructed via a slide to imagine a sexual fantasy based on the slide they had just seen. After one minute had elapsed, they were instructed to write out the fantasy they had just imagined. Two pages were allowed for each written fantasy; the bottom half of the second page contained rating scales and instructions for completing the ratings of arousal and liking for the written fantasy. Six minutes were given to write and rate each fantasy. The time period, while set arbitrarily, was arrived at by weighing several functions, including the 5 - 10 minute time typically used for experimental fantasy production, the need to restrict time enough to keep subjects from moving ahead in the booklet, and the need to include extra time for the rating procedure. The same procedure was followed for one neutral and two experimental textual stimuli, except that 60 seconds were allowed for reading each selection.

After all the fantasies had been completed, subjects were instructed to pick up an Experimental credit and feedback instruction sheet (see Appendix G). Debriefing sessions were held after the entire experiment had been run.

Analysis

Two separate repeated measures analyses of variance (ANOVAs)

were computed, one for implicit and one for explicit fantasy content. In this manner, the total variance for each dependent variable was partitioned in order to obtain the error terms for the Student t-tests.

In order to control for Type I error rate in multiple testing, familywise error rates (α_{FW}) were set, and each specific test conducted at the α_{FW}/T level of significance, where T is the number of statistical tests per family (Rogan & Keselman, 1977). The hypotheses for this experiment were divided into three sets (families). The first family consisted of the two main hypotheses regarding overall sex differences (hypotheses 1 & 2) on which some of the other comparisons depended. Since these were considered critical hypotheses, α_{FW} was set at .10 so that the level of significance for each hypothesis was .10/2 or .05. The second and third families consisted of the six hypotheses for the visual stimuli (hypotheses 3 - 8) and the six hypotheses for the textual stimuli (hypotheses 9 - 14) respectively. The α_{FW} for each of these families was set at the much more stringent level of .06, so that the level of significance for each t test was .06/6 or .01 and comparable to the Experiment 1 level. The overall rate of Type I error was <.22 for the entire set of a priori comparisons.

Finally, a third ANOVA was computed on the ratings of arousal and liking for the written fantasies. Thus the results from the two experiments could be compared.

Results

Overall Differences in Sexual Fantasy Content

Both hypotheses about overall sex differences in implicit and explicit fantasy content were supported. Males as predicted were significantly higher than females in explicit erotic fantasy content [$F(1,218)=4.35, p < .03$]. In general, men's erotic fantasies, included more explicit sexual details than women's fantasies, details concerning sexual action, sexual affect, sexual reputation or characteristics, and body description, regardless of the nature of the stimulus.

Females also responded as predicted. They were significantly higher than males in implicit fantasy content [$F(1,218)=5.41, p < .02$]. Thus, regardless of the nature of the stimulus, women's erotic fantasies contained more implicit details concerning general affect, general action or activities, general reputation or characteristics of people, and relationship descriptions than did men's fantasies.

Sex Differences in Erotic Fantasy Content to Visual Stimuli

The results for the hypotheses about fantasy content responses to visual stimuli are shown in Table 7. It was predicted that the obtained overall sex differences in explicit fantasy content would vary with stimulus type so that for the MP slide they would decrease, and the differences between the sexes would no longer be significant. The hypothesis was supported; the overall sex differences in explicit fantasy content did not occur for the MP slide ($t=0.13, p=.90$).⁷

It was similarly predicted that the obtained overall sex differences in implicit fantasy content would vary with stimulus type

⁷The exceptional use of a two-tailed test here was due to the fact that an argument of no differences has to be nondirectional.

TABLE 7

Implicit and Explicit Sexual Fantasy Content of
Males and Females to
Male-Preferred (MP) and Female-Preferred (FP) Visual Erotic Stimuli

Hypothesis	Means	MS _e ^a	df ^a	<u>t</u>	<u>p</u> ^b
3. Overall sex differences in explicit fantasy content will decrease for MP slide.	$\bar{X}_M = 1.51$ $\bar{X}_F = 1.49$	2.201	654	0.128	N.S.
4. Overall sex differences in implicit fantasy content will decrease for FP slide.	$\bar{X}_F = 1.81$ $\bar{X}_M = 1.39$	2.183	654	2.986	<.005
5. Ms higher on explicit fantasy content for MP than for FP slide.	$\bar{X}_{MP} = 1.51$ $\bar{X}_{FP} = 1.41$	1.156	872	0.975	N.S.
6. Ms higher on implicit fantasy content for FP than for MP slide.	$\bar{X}_{FP} = 1.39$ $\bar{X}_{MP} = 1.56$	1.472	872	-1.415	N.S.
7. Fs higher on implicit fantasy content for FP than for MP slide.	$\bar{X}_{FP} = 1.81$ $\bar{X}_{MP} = 1.61$	1.472	872	1.689	N.S. ^c
8. Fs higher on explicit fantasy content for the MP than for FP slide.	$\bar{X}_{MP} = 1.49$ $\bar{X}_{FP} = 1.17$	1.156	872	3.059	<.005

^a All error terms and degrees of freedom are pooled (Kirk, 1968, p.214-217).

^b The probabilities are for directional (one-tailed) values of t.

^c p < .05

so that they would decrease for the FP slide, but this did not occur. The sex differences in implicit fantasy content remained significant for the FP slide ($t=2.97$, $p<.005$).

The other two hypotheses concerning men's sexual fantasy content in relation to stimulus type were not supported. Males were not significantly higher on explicit fantasy content for the MP than for the FP slide ($t=0.98$, $p>.01$), nor were they significantly higher on implicit fantasy content for the FP than for the MP slide.

The results for women further suggest that they were influenced by stimulus type for the MP slide. The hypothesis that females would be significantly higher on explicit fantasy content for the MP than for the FP slide was supported ($t=3.06$, $p<.005$). However, the hypothesis that females would be significantly higher on implicit fantasy content for the FP than for the MP slide was not supported ($t=1.69$, $p>.01$).

Sex Differences in Erotic Fantasy Content to Textual Stimuli

The results for the hypotheses about sexual fantasy content responses to textual stimuli are summarized in Table 8. As with the visual stimuli, it was hypothesized that the obtained overall sex differences in implicit and explicit fantasy content would vary in specific ways according to stimulus type. Specifically, it was hypothesized that, although males were significantly higher than females in explicit fantasy content in general, this difference would decrease

TABLE 8

Implicit and Explicit Sexual Fantasy
of Male and Females to
Male-Preferred (MP) and Female-Preferred (FP) Textual Erotic Stimuli

Hypothesis	Means	Ms _e ^a	df ^a	<u>t</u>	<u>p</u> ^b
9. Overall sex differences in explicit fantasy content will decrease for MP selection.	$\bar{X}_M = 1.49$ $\bar{X}_F = 1.35$	2.201	654	0.995	N.S.
10. Overall sex differences in implicit fantasy content will decrease for FP selection.	$\bar{X}_F = 2.29$ $\bar{X}_M = 2.05$	2.183	654	1.671	N.S. ^c
11. Ms higher on explicit fantasy content for MP than for FP selection.	$\bar{X}_{MP} = 1.49$ $\bar{X}_{FP} = 1.14$	1.156	872	3.416	<.0005
12. Ms higher on implicit fantasy content for FP than for MP selection.	$\bar{X}_{FP} = 2.06$ $\bar{X}_{MP} = 1.52$	1.472	872	4.637	<.0005
13. Fs higher on implicit fantasy content for FP than for MP selection.	$\bar{X}_{FP} = 2.29$ $\bar{X}_{MP} = 1.26$	1.472	872	8.841	<.0005
14. Fs higher on explicit fantasy content for MP than for FP selection.	$\bar{X}_{MP} = 1.35$ $\bar{X}_{FP} = 1.04$	1.156	872	3.059	<.005

^a All error terms and degrees of freedom are pooled (Kirk, 1968, p.214-217).

^b The probabilities are for directional (one-tailed) values of t.

^c p < .05

for the MP selection. The results supported the hypothesis; there were no significant differences between males and females on explicit fantasy content for the MP selection ($t=1.00$, $p = .32$). It was similarly hypothesized that, although females were significantly higher than males in implicit fantasy content overall, this difference would decrease for the FP selection. This hypothesis was supported by the lack of significant sex differences in implicit fantasy content for the FP selection ($t=1.67$, $p = .10$).

Further confirmation of the influence of stimulus type on sexual fantasy content for textual stimuli was obtained. As predicted, males were significantly higher on explicit fantasy content for the MP than for the FP selection ($t=3.42$, $p < .0005$), and were significantly higher on implicit fantasy content for the FP than for the MP selection ($t=4.64$, $p < .0005$).

Females also responded as predicted, scoring significantly higher on implicit fantasy content for the FP than for the MP selection ($t=8.84$, $p < .0005$) and significantly higher on explicit fantasy content for the MP than for the FP selection ($t=3.06$, $p < .005$). Therefore, for the textual stimuli the sexual fantasy content of both men and women was significantly influenced by stimulus type.

Ratings of Arousal and Liking to Written Sexual Fantasies

It was also predicted that the means for sexual arousal and liking for the fantasies written to the four experimental and the two

nonarousing stimuli would be higher than the arousal and liking means for these same six stimuli from Experiment 1, and that this would occur for both sexes. Comparative means are presented in Table 9. An examination of the mean differences suggests that men and women are more aroused by their own imagination and their own fantasies than by any stimulus per se.

TABLE 9

Means for Sexual Arousal and Liking to
Six Erotic Stimuli in Experiment 1 and
to Fantasies Written to the Same Six Stimuli in Experiment 2

Stimulus	Sexual Arousal				Liking			
	\bar{X}_M		\bar{X}_F		\bar{X}_M		\bar{X}_F	
	Exp 1	Exp 2	Exp 1	Exp 2	Exp 1	Exp 2	Exp 1	Exp 2
MP-V	6.55	7.63	3.94	6.36	5.31	6.59	5.75	6.53
FP-V	4.98	7.57	5.07	7.29	6.48	7.43	4.17	6.61
N-V	3.19	5.19	3.31	5.03	6.19	7.87	6.58	7.70
MP-T	6.50	7.36	4.79	5.64	6.05	7.04	3.96	5.66
FP-T	4.50	6.89	5.33	7.72	5.92	7.22	6.29	7.89
N-T	3.54	5.73	4.29	6.09	6.14	6.87	7.42	7.31

Where: MP - male-preferred
 FP - female-preferred
 N - neutral or nonarousing
 V - visual
 T - textual

Discussion

Examining the results of Experiment 1, it is apparent that currently the basic responses of men to erotic stimuli are much more predictable than those of women. On both the affect and arousal measures men responded exactly as predicted to the implicit and explicit visual and textual erotic stimuli (see Tables 4 & 5), preferring explicit to implicit on all counts. Women's responses were more variable. The implicit visual stimuli did not seem to appeal to women in the ways predicted. Women were neither significantly more aroused by nor more positive towards these slides than men were. Furthermore, not only were women not more aroused by the implicit than by the explicit slides, the reverse hypothesis was significant ($t=12.06$; $p < .0005$). In other words, women were significantly more aroused by the explicit than by the implicit slides. However, they did not like the explicit slides significantly more than the implicit ones. Thus the empirical findings seem to suggest that women did not particularly like the slides they found arousing.

The implicit textual stimuli did seem to appeal to women in most of the ways predicted. Women were significantly more aroused by and more positive towards the implicit erotic stories than men were. They also liked the implicit erotic stories significantly more than the explicit ones, but as indicated they were not significantly more aroused by them. In fact, the reverse hypothesis was again signifi-

cant ($t=7.622$; $p<.0005$) indicating that women were significantly more aroused by the explicit than by the implicit erotic stories, despite liking them less.

These results are not particularly surprising when reviewed in the context of findings from mainstream erotica research. In general, both sexes have demonstrated a capacity to respond with relatively strong sexual arousal to symbolic stimuli. Culturally, men have been more strongly and consistently sexually aroused than women by a wider variety of the past sampling of erotic stimuli, most of which has been explicit erotica. Concomitant affective responses appear to play an important role. Generally, men seemed to experience sexual arousal in conjunction with positive affective responses when exposed to explicit erotic stimuli, whereas women's affective responses tended to be more mixed. For women, sexual arousal responses to these stimuli were often tinged with conscious shock or disgust or some other kind of negative affect.

Basically, the results for the visual erotic stimuli followed this pattern. The results for the textual erotic stimuli did not. They diverged from the pattern in one very significant way. One class of stimuli, implicit erotic stories, emerged as erotic stimuli that women both liked and found arousing -- significantly more than the men. This is a small but clear demonstration of the fact that there are classes of stimuli that women both like and eroticize that differ from those stimuli that men like and eroticize. Thus, it seems possible to

uncover a female-defined erotic domain which may provide new perspective on the interpretations and generalizations made from findings based solely on male-defined erotica.

If this female-defined erotica is "implicit" erotica, the question of why this emerged for the textual but not for the visual stimuli is important. Two problems with the stimuli themselves may account for this difference. It is possible that the dimensions tentatively identified as comprising the implicit category are not equally relevant though they were identically weighted. For example, nudity per se in a visual stimulus may make it explicit; substituting nude for clothed figures in otherwise identical photographs did increase erotic valence for male subjects (Levitt & Hinesley, 1967). It is conceivable that it is more difficult to create an implicit erotic picture than an implicit erotic story. The verbal statement that two characters are naked does not necessarily introduce as clear and stark an image as a visual presentation of a nude scene. It may be that erotic pictures are simply more explicit than erotic stories. The old cliché, "one picture is worth 1,000 words," indicates how many words it takes to describe one still picture. Similarly, it takes a lot of pictures to present a developing process, to imply some kind of progression. It is the latter that may prove salient in defining an implicit stimulus. Women have suggested that the presentation of explicit sex not only in an emotional context but as part of a gradual process is important to them (Steele & Walker, 1976). This process was present in the

textual, but not in the visual implicit stimuli. It may be, then, that implicit visual stimuli should be short movies rather than still slides such as those used in this study.

The second experiment explored sex differences in implicit and explicit forms of erotica in more detail. The results shed more light on the issues of whether or not implicit erotica may be considered female-defined erotica, what happens to each sex when exposed to the erotica preferred by the other, and what the implications may be for erotica research in general.

The two overall predictions that male sexual fantasies would contain more explicit content than female sexual fantasies, and that female sexual fantasies would contain more implicit content than male sexual fantasies were both supported. This finding lends some support to the notion that implicit erotica represents a female-defined erotic domain, whereas explicit erotica represents a male-defined erotic domain.

The next question addressed in the second study was whether or not these preferences could be influenced to some degree merely by exposing each sex to a stimulus configuration representative of the situations eroticized by the other sex. The answer seems to be a qualified yes. Results appeared to differ for visual and textual stimuli.

Overall sex differences in explicit fantasy content did decrease for the male-preferred (MP) slide, whereas overall sex differences in implicit fantasy content remained significant for the female-preferred (FP) slide (see Table 7). Since females but not males were

significantly higher on explicit fantasy content for the MP than for the FP slide, one possibility is that men include explicit content in a "sexual" fantasy regardless of stimulus content, whereas women vary the content according to the stimulus situation. This interpretation might well be premature in view of the fact that the FP slide was the one stimulus which did not entirely meet the selection criteria for Experiment 2 (see Table 6). Because the sex differences in arousal ratings were not significantly different for this slide, it was termed borderline. This may have influenced the fantasy content responses of both sexes.

Results for the textual erotic stimuli were more clearcut; all hypotheses for both men and women were supported (see Table 8). Sex differences in explicit fantasy content decreased for the MP selection so that men no longer included significantly more explicit content than women, and sex differences in implicit fantasy content decreased for the FP selection so that women no longer included significantly more implicit content than men. Furthermore, both men and women included significantly more explicit than implicit content for the MP selection, and significantly more implicit than explicit content for the FP selection. Taken together, these data suggest fairly strongly that the typical response patterns of men and women to erotica are not particularly rigid and can be influenced to move in the direction of the pattern typifying the other sex. This suggests that the idea that men and women respond to erotica stereotypically with men responding

with sex alone and women with love (romance) alone is an oversimplification of a complex response.

It should also be noted that some limitations were imposed on the data used for analysis in the second study. Any subject who did not write some kind of fantasy, however brief, to every stimulus presented was not included in the analysis. In other words, all conclusions are limited to those people who chose to verbalize their fantasies, people who could be labeled fantasizers. This may represent a selective sampling.

The length of the fantasies collected varied from one line (4 words) to 33 lines (229 words). Mean fantasy length was 10.02 lines. Two interesting differences emerged when looking at fantasy length. The average fantasy length for women was two lines longer than the average men's fantasy. Also, both sexes wrote longer fantasies to the female-preferred stimuli. Perhaps the male-preferred explicit erotica leaves little left to the imagination and women prefer (or have been forced by lack of access to female-defined erotica) to use their imaginations. Mann, Sidman and Starr (1971) reported a close relationship between the extent to which a film was viewed as favourable and conducive to sexual fantasy and the extent to which the activity depicted was rated as sexually arousing. In this context it is interesting to note the huge leaps in arousal ratings between ratings to the stimuli alone and ratings to the fantasies written to the same stimuli (see Table 9). It does seem possible that fantasizing to any erotic

stimulus enhances its arousal potential.

In sum, the results from these two experiments lend some support to the notion that there is a female-defined erotic domain (at least for textual stimuli) which can be defined and compared to the results yielded from sampling the male-defined erotic domain. Initial comparisons of responses to these domains, implicit and explicit erotica, suggest that the responses of men and women to erotica can be influenced by stimulus content to move in the direction typifying the opposite sex as would seem to be shown today in some popular erotic literature. These findings have some interesting implications for the field of erotica research.

Some of the relevant issues are both classic and contemporary. Since the predicted sex differences were supported for affective and arousal ratings to one class of erotic stimuli and emerged again in fantasy content, the nature of specific differences in male and female erotic preferences may be partly clarified. An interesting facet of this bears on the classic controversy over male and female differences in sex drive. Assuming that sexual arousal is an indirect measure of sex drive, if men and women showed constant differences in levels of reported sexual arousal regardless of the nature of the erotic stimulus, then the sex which reports the higher arousal levels may, in fact, be more strongly sexually motivated. If, however, the level of reported sexual arousal varies according to the nature of the stimulus differently for men and women, perhaps sex differences in drive may more appropriately

be considered a function of situational variables and a result of social learning. The present results argue for the social learning interpretation. The fact that sex differences in sexual fantasy content altered according to erotic story type strengthens the suggestion that the nature of the sex differences is primarily determined by situational variables.

Thus, because the sexual learning histories of men and women in our society are dichotomized and particular situations seem to be differentially eroticized by the sexes, the selection of stimuli designed to represent these different situations becomes a prerequisite to an unbiased examination of the erotic responsiveness of men and women. This relates to the current issue of sex bias in psychological research, particularly when examining the ways in which sex differences in responses to erotica have typically been treated.

For example, Griffitt (1975) suggested that arousal responsiveness is related to specific sexual experiences in different ways for men and women. He measured sexual arousal to seven erotic themes and found that level of arousal was related to amount of experience with the activity depicted in all seven themes for females, but was only related to amount of masturbatory experience for males. Mosher (1971) suggested that the lower levels of sexual arousal reported by female subjects might be explained by the finding that women tend to be both less sexually experienced and to feel more sexually guilty than men.

The objection to these types of arguments is based not on ex-

perimental logic and results, but on underlying assumptions. The arguments assume that the domain of erotica has been adequately sampled, that men's responses are the yardstick, and that the current research task is to explain and interpret whatever way women have responded that differs from men. Although study after study has demonstrated that women have consistently responded with negative affect to the explicit type of erotica used as stimuli, this did not seem to lead to the hypothesis that there might be something in the stimuli themselves that triggers this response. Instead, researchers have assumed that there is something inherent in female subjects that triggers this response and have developed constructs and scales like sex-guilt to measure why women are less sexually aroused than men! They do not tend to come up with analagous constructs, such as sex preoccupation, to account for why men are sexually aroused to the extent that they can ignore the negative aspects of the stimuli! The amount of sexual arousal elicited in men to, for example, pictures of female genitalia, is apparently not viewed as an anomaly.

Thus, it is the existence of a quest to explain female responses rather than the content of specific interpretations that illustrates a systematic bias in the field. Some researchers, in fact, tend to minimize the impact of sex difference findings altogether. For example, Sigusch et al., (1970) interpreted the difference between self-reports of physiological sensations and self-reports of sexual stimulation as an indication that women were actually as sexually excited as men, but did

not perceive it as such. This not uncommon interpretation of differential reporting implies that, in the attempt to give a socially-desireable response, women experience sexual arousal but lie, either to themselves in the labeling process or to the experimenter, whereas men experience sexual arousal and tell the truth, both to themselves and to the experimenter. Again, the standard is male. Logically, if social desirability fosters female sexual inhibition (inhibited reporting), it also fosters male sexual exhibition (exaggerated reporting). This would imply that men are actually as sexually tranquil as women but lie, either to themselves, by labeling anxiety or some other affective state as sexual arousal, or to the experimenter. The latter process would inflate the estimates of male sexual arousal!

A study by Jazwinski and Byrne (1976) . . . is relevant. Their study was designed to examine the effects of prior information about the characters in an erotic movie on the emotional and attributional responses of male and female subjects. One of the dependent variables was perception of desired and actual frequency of intercourse of the couple. Female subjects rated the male in the movie as wanting sex more often and as having stronger sexual desires than the female in the movie. The authors of the study interpreted this finding as evidence for the existence of a sex-role stereotype of males by females. They pointed out that male subjects did not make these particular attributions, and suggested that female subjects had thus demonstrated a tendency to "overestimate the arousal of males" (p. 16). Similarly, when

looking at differential attributions of nervousness to the stimulus persons, male subjects saw the man and woman in the film as equally nervous while female subjects "underestimated the male's nervousness" (p.16). Drawing the conclusion that the attributional responses of female subjects are wrong, i.e. either over- or underestimating the true state of affairs, while the attributional responses of male subjects are accurate provides an example of the assumption that men's sexual responses are yardsticks for truth.

Once again, the evidence had only indicated differences between men and women. The need to interpret the differences by explaining how females differ from males indicates the existence of a pervasive bias in the field. The assumption perpetuating this bias seems to be that the male way represents "true" reality!

This research has offered the modest suggestion that there is also a female way that represents female reality, that both may be considered valid though different styles of erotic responsiveness, and should be studied as such. The evidence presented has partly supported the notion that men and women prefer different types of erotica, and that these types of erotica are "implicit" or female-defined erotica, which is explicit sex presented in a context, and "explicit" or male-defined erotica, which is explicit sex presented with no context. It also suggests that the traditional divisions between men (sex maniacs) and women (love maniacs) are oversimplified. Instead, the notion that men and women have the ability to respond in both styles has been offered.

Obviously much more research is needed before these hypotheses can be considered verified, research involving different dimensions of "implicit" erotica, more extreme themes of "explicit" erotica, and different media (e.g. auditory, tactual) of presentation of both types. To accomplish this, however, a new set of assumptions must form the basis for generating experimental hypotheses and interpreting the results, assumptions which accept the validity of erotic responsiveness to a variety of situations that may not seem intuitively "sexual" and which accept the responses of both sexes as accurate reflections of erotic experience.

Appendix A: Note to Subjects on Sign-Up Booklets

Note: Some of the material used in this experiment would probably be considered "hard-core" pornography by most people. You should not sign up for the experiment if you might be upset by such material.

Appendix B: Instructions for Judges

INSTRUCTIONS

Each stimulus is to be judged on each of the four criteria (A-D) listed below. In other words, examine each stimulus, then decide whether it should be categorized as X or Y for each of the four criteria listed. Put a checkmark next to the X or Y blank for each criterion (Affect; Background; Activity; Nudity) for each stimulus. Please make a judgment for all the stimuli even if you feel somewhat uncertain.

The criteria are specified below. The instruction sheet is not attached, so you can place it somewhere that makes it easy to refer back to the criteria.

CRITERIA

A. EXPRESSION OF AFFECT

1. Joy or affection obviously present either in facial expression or implied by the context. (Y)¹
2. Joy or affection not obviously present either in facial expression or context. (X)

B. BACKGROUND SCENERY

1. Trees, woods, fields, water, natural scenery present, i.e. are one of the important elements in the situation. (Y)
2. Trees, woods, fields, water, natural scenery not present, i.e. are not an important element in the situation. (X)

C. TYPE OF ACTIVITY that is PREDOMINANT

Note: Always check the category which covers the activity that is most elaborately detailed, even if activities in other categories also appear.

1. Activity that is not obviously sexual, e.g. dancing, running, walking, talking, resting, looking, riding, etc. (Y)
2. Activity that is considered to be a preliminary to sexual intercourse, e.g. touching, embracing, kissing, petting, manual stimulation of partner. (Y)
3. Sexual intercourse in any position. (X)
4. Oral-genital sexual activity. (X)

D. DEGREE OF NUILITY

1. Clothed. (Y)
2. Semi-clothed in non-titillating apparel. (Y)
3. Semi-clothed in titillating apparel. (X)
4. Nude. (X)

¹ Where Y=implicit and X=explicit. This was not indicated to the judges.

Answer Sheet for Judges

PLEASE COMPLETE THE FOLLOWING INFORMATION:

SEX _____ AGE _____

- | | |
|---|--|
| 1. A. Affect _____ X _____ Y
B. Background _____ X _____ Y
C. Activity _____ X _____ Y
D. Nudity _____ X _____ Y | 10. A. Affect _____ X _____ Y
B. Background _____ X _____ Y
C. Activity _____ X _____ Y
D. Nudity _____ X _____ Y |
| 2. A. Affect _____ X _____ Y
B. Background _____ X _____ Y
C. Activity _____ X _____ Y
D. Nudity _____ X _____ Y | 11. A. Affect _____ X _____ Y
B. Background _____ X _____ Y
C. Activity _____ X _____ Y
D. Nudity _____ X _____ Y |
| 3. A. Affect _____ X _____ Y
B. Background _____ X _____ Y
C. Activity _____ X _____ Y
D. Nudity _____ X _____ Y | 12. A. Affect _____ X _____ Y
B. Background _____ X _____ Y
C. Activity _____ X _____ Y
D. Nudity _____ X _____ Y |
| 4. A. Affect _____ X _____ Y
B. Background _____ X _____ Y
C. Activity _____ X _____ Y
D. Nudity _____ X _____ Y | 13. A. Affect _____ X _____ Y
B. Background _____ X _____ Y
C. Activity _____ X _____ Y
D. Nudity _____ X _____ Y |
| 5. A. Affect _____ X _____ Y
B. Background _____ X _____ Y
C. Activity _____ X _____ Y
D. Nudity _____ X _____ Y | 14. A. Affect _____ X _____ Y
B. Background _____ X _____ Y
C. Activity _____ X _____ Y
D. Nudity _____ X _____ Y |
| 6. A. Affect _____ X _____ Y
B. Background _____ X _____ Y
C. Activity _____ X _____ Y
D. Nudity _____ X _____ Y | 15. A. Affect _____ X _____ Y
B. Background _____ X _____ Y
C. Activity _____ X _____ Y
D. Nudity _____ X _____ Y |
| 7. A. Affect _____ X _____ Y
B. Background _____ X _____ Y
C. Activity _____ X _____ Y
D. Nudity _____ X _____ Y | 16. A. Affect _____ X _____ Y
B. Background _____ X _____ Y
C. Activity _____ X _____ Y
D. Nudity _____ X _____ Y |
| 8. A. Affect _____ X _____ Y
B. Background _____ X _____ Y
C. Activity _____ X _____ Y
D. Nudity _____ X _____ Y | 17. A. Affect _____ X _____ Y
B. Background _____ X _____ Y
C. Activity _____ X _____ Y
D. Nudity _____ X _____ Y |
| 9. A. Affect _____ X _____ Y
B. Background _____ X _____ Y
C. Activity _____ X _____ Y
D. Nudity _____ X _____ Y | 18. A. Affect _____ X _____ Y
B. Background _____ X _____ Y
C. Activity _____ X _____ Y
D. Nudity _____ X _____ Y |

19. A. Affect X Y
 B. Background X Y
 C. Activity X Y
 D. Nudity X Y
20. A. Affect X Y
 B. Background X Y
 C. Activity X Y
 D. Nudity X Y
21. A. Affect X Y
 B. Background X Y
 C. Activity X Y
 D. Nudity X Y
22. A. Affect X Y
 B. Background X Y
 C. Activity X Y
 D. Nudity X Y
23. A. Affect X Y
 B. Background X Y
 C. Activity X Y
 D. Nudity X Y
24. A. Affect X Y
 B. Background X Y
 C. Activity X Y
 D. Nudity X Y
25. A. Affect X Y
 B. Background X Y
 C. Activity X Y
 D. Nudity X Y
26. A. Affect X Y
 B. Background X Y
 C. Activity X Y
 D. Nudity X Y
27. A. Affect X Y
 B. Background X Y
 C. Activity X Y
 D. Nudity X Y
28. A. Affect X Y
 B. Background X Y
 C. Activity X Y
 D. Nudity X Y
29. A. Affect X Y
 B. Background X Y
 C. Activity X Y
 D. Nudity X Y
30. A. Affect X Y
 B. Background X Y
 C. Activity X Y
 D. Nudity X Y
31. A. Affect X Y
 B. Background X Y
 C. Activity X Y
 D. Nudity X Y
32. A. Affect X Y
 B. Background X Y
 C. Activity X Y
 D. Nudity X Y
33. A. Affect X Y
 B. Background X Y
 C. Activity X Y
 D. Nudity X Y
34. A. Affect X Y
 B. Background X Y
 C. Activity X Y
 D. Nudity X Y
35. A. Affect X Y
 B. Background X Y
 C. Activity X Y
 D. Nudity X Y
36. A. Affect X Y
 B. Background X Y
 C. Activity X Y
 D. Nudity X Y

THANK YOU VERY MUCH FOR HELPING ME OUT!

Appendix C: Description of Visual Erotic Stimuli

Experiment 1

1. Nude male and nude female swinging by arms (side by side) from a treebranch in a parklike setting. The figures are very tiny, somewhat difficult to distinguish from the leaves and grasses, i.e. seen from a fairly long distance. (implicit)
2. Closeup of male and female having intercourse. The male is on top, and the shot taken from the rear. All that can be seen of him is his rear end, his testicles and part of his erect penis which is inserted in her. Part of her rear end and vagina are visible and her feet are crossed on top of his back. A bit of the bed can be identified. (explicit)
3. Male and female lying on bed, face to face, having intercourse, both nude. The shot is taken at an intermediate distance from slightly above the two figures, and is a side view. They can be seen from the head to the rear end. She is on her back with her knees bent nearly up to her breasts, one hand on his side. A bit of her face can be seen looking up at him; the expression is difficult to identify. He is propped up by his outstretched arms above her, looking down. His face is in profile and somewhat shadowed; no expression can be identified. Part of his erect penis can be seen; the rest is inside her. The bed cannot be seen, but a bit of a closed venetian blind and a bare wall is in the background. (explicit)
4. Nude male and nude female lying on old-fashioned brass-like bed set in a parklike outdoors setting. The women's head is propped against a pillow at the foot of the bed; the man's head is propped

against a pillow at the head of the bed. She is lying straight on her back with her legs between his; he is on his back with his knees slightly raised. They are playing catch with a large blue ball, which is in the air between them. The whole background is full of leafy tree branches with a little bit of sky showing through. The shot is far enough away so that all of them and all of the bed can be seen from a side view. Their expressions, though visible, are hard to identify. (implicit; nonarousing for Experiment 2)

5. Nude male carrying nude female towards an old-fashioned brass-like bed. The shot is taken from behind, far enough away so that his whole figure, standing on the bed, can be seen. His naked body is seen from behind. She is in his arms with one hand around his neck, one arm around him with her hand resting on his behind. Her head is tilted to one side with long, messy hair flowing down her upper arm. Neither of their faces are visible, and her body is hidden behind his. No genitalia are in the photo. Long grasses are growing all around the bed; the rest of the background is dark sky and deeply shadowed trees. (implicit)
6. Nude male and nude female having intercourse on an ordinary bed with purple sheets. In the background are venetian blinds, light bare walls, and a lamp. He is lying on his back, head between the two pillows, hands on her thighs. She is sitting on top of him (presumably on his penis), leaning slightly forward so that her breasts are hanging down. Her hands are behind her, resting on his thigh, and her head is tilted slightly back. It is a side shot, encompassing all of her and his body from the knees to the head. Facial features can be seen, but expressions are ambiguous. (explicit)
7. Nude male carrying nude female in his arms, full front view. He

has one arm around her waist and one arm around her knees, and is looking down towards her face. She is resting limply in his arms, her head back, hair hanging down. He is holding her high, close to his chest, so that his genitalia are visible, but slightly shadowed. Her rear and breasts are visible, but her genital area is hidden. His face and features can be seen, but her face is turned so that only the chin line shows. The shot is taken just far enough away so that his body from the head to mid-calf can be seen. All of her body is in the picture. Long grasses cover part of his legs, and the background is filled with leafy trees and branches with bits of sky showing through. (implicit)

8. Closeup of cunnilingus. Most of the shot is of her face. Her hair is pushed over to one side and hanging forward, and her mouth is enclosed over the top part of his erect penis. She is propped up on one arm, which is partly seen; her other hand, also only partly seen, seems to be caressing his testicles, which are not in the picture. A little bit of the flesh on his stomach and abdomen can be seen. He has his hand on her breast, which is mostly hidden by her arm. Half of her facial features, mostly one lidded eye and nose can be seen; the other side is shadowed. There is no background to the scene. (explicit; male-preferred for Experiment 2)
9. Nude male and nude female lying down having intercourse, face to face, woman on top. The shot is taken from the side and slightly above, showing both people from head to mid-calf. Her back, rear and legs are fully seen. Only the side of his body can be seen. They have their arms around each other, hers at his shoulder, his at her waist and his hands are resting on her rear. Her head is raised and they are looking into each other's faces. His profile can be seen, expression ambiguous; only the back of her

hair and her shadowed profile are shown. The bed is covered with purple sheets. In the background is a lamp, venetian blinds, bare walls and an air conditioning unit. (explicit)

10. Naked male standing at side of old-fashioned brass-like bed, back to camera. The left half of his torso (rear view) is visible from waist to head. Both his hands are holding onto the railing at the head of the bed, and one of his legs is up as if he is about to climb (scramble) over the bed. Standing, facing him, a little distance from the other side of the headboard (standing on the ground behind the head railing, facing the camera) is a naked female. She is looking at him, laughing, and pushing her hair off her face with both her hands. Although the bed railing and his arms block some of her, her entire body is nearly visible (though distant). Behind her is a cluster of trees, leafy summer ones, with bits of sky visible. Grass is growing under her feet, as if she is standing in a clearing. (implicit)
11. Closeup, head and shoulders, of (apparently) nude male and female embracing. They seem to be lying down. Her face (face up, head on pillow) is visible, eyes closed, mouth open, expression intense. His (face down) is hidden by hers. One of her hands is resting on his bare shoulders, and she is wearing a wedding ring on one finger. There is no background to the shot. (explicit; female-preferred for Experiment 2)
12. Nude male chasing nude female around old-fashioned brass-like bed set in clearing in parklike area. Front view, knees to head, of both figures. She has her head turned, and is looking over her shoulder at him. He has slight smile on his face. (implicit)

Appendix D: Textual Erotic Stimuli in Literary Selections Booklet

LITERARY SELECTIONS BOOKLET

PRACTICE SELECTION A

He went to the window to watch her drive away. She rolled down her car window and waved at him, and suddenly they were waving harder and longer than people ever do. She was crying and pressing her palm up at him, back and forth in urgent semaphore, as if to erase out of the morning air, please, all contracts, vows, agreements, old, or new. He leaned out of the window and with his signaling hand agreed to let the night go, to let her go free, because he had all he needed of her fixed in an afternoon.

PRACTICE SELECTION B

I have the recall of one incredibly glorious scene of making it on the Scottish moors, spending the whole day absolutely stark naked, not seeing a soul, fucking in the streams and fucking in the sheep pens and fucking on the heather up on the top of the hill. Just naked with the sun all day.

She watched him as he moved about the party, making himself drinks and sandwiches and talking to people. He was very good-looking, with long hair and a full beard. He seemed to have an acute awareness that made her want to know everything he was thinking. He appeared shy and vulnerable. She knew that if they met they would bypass all the usual game-playing.

The first time they met this didn't happen. They sparred coyly and they both knew it, but the second time they hardly spoke at all. Each knew to such a fine degree what the other was thinking that to use words would have been clumsy. They were both aware of the subtle communication lines of their faces and bodies; of the openness and guardedness; aware in dancing of the shifting nearness and farness, advancing and receding warmth of their bodies; explosive awareness when they touched. He brushed his finger across her nipple, watching her eyes, intently absorbing her every minute reaction. She was terribly excited. He pressed her hand against him, and she could feel that he was equally aroused. He frightened and fascinated her. (implicit)

He had wondered what she would be like. What were the sources of her ambition. What was under the femininity and the ladylike way in which she carried herself. They were eating Chinese food and talking about everything but sex. At the moment when the Mozart record ended and the Rolling Stones record began, he started to undress her. She fucked like a bobcat. She wouldn't take an aggressive role, but under him she squirmed and kicked. She was light and he could easily move her around. Her cunt had small lips, no obstacle to immediate entry. She wound her long legs around him and brought her narrow hips off the floor, pressing her cunt over his penis, intensely grinding against him.

The sex was awkwardly juxtaposed to their conversations about everything else. They didn't speak about the things they said with their bodies as though afraid the words would imply an unwanted involvement.

He fucked her in the ass. She had never been fucked there before, but it was easy although she said it hurt a bit. She was frantic while he was in her and exhausted afterwards. He used the vibrator on her clitoris and that was very intense for her. Later, he told her that she could become so relaxed that he could alternately slip into her ass and her cunt. He did and she put her fingers deep into her vagina to feel him. (explicit)

There was a chick one night who had long blonde hair and he could practically feel it brushing over his cock, getting it hard, and then her just going down on him in time with the music--fantastic. Then she stands up and bends back a little, moving her cunt closer and closer to him until it's just brushing the tip of his cock. Slowly and easily she moves over on it until they're connected by the tip of it, still dancing but a little slower by now. He looks around and he sees other couples just like them, doing it right there in the middle of the place. The music gets louder and louder, sexier and sexier, until finally couples start going down lower and lower until the place is filled with naked moving bodies, all touching each other as they fuck. (explicit)

One day he called at the house to borrow some books and to his surprise found her alone in the studio, darning an old pullover. They had tea together and then, on a sudden impulse, took their bathing things and drove out through the rusty slagheaps of Mex towards the sand beaches off Bourg El Arab, glittering in the mauve-lemon light of the fast-fading afternoon. Here the open sea boomed upon the carpets of fresh sand the colour of oxidized mercury; its deep melodious percussion was the background to such conversation as they had. They walked ankle deep in the spurge of those shallow dimpled pools, choked here and there with sponges torn up by the roots and flung ashore. They passed no one on the road save a gaunt Bedoin youth carrying on his head a wire crate full of wild birds caught with lime-twigs. Dazed quail.

They lay for a long time, side by side in their wet bathing costumes to take the last pale rays of the sun upon their skins in the delicious evening coolness. He lay with half-shut eyes while she was up on one elbow, shading her eyes with the palm of one hand and watching his face. Whenever he was talking she had the habit of gazing at his lips with a curious half-mocking, an almost impertinent intentness, as if she were waiting for him to mispronounce a word. In her hoarse troubled voice she said something like "And if it should happen to us--what would you say?" But before he could say anything she leaned down and kissed him. (implicit)

Muriel worked for a few weeks at a temporary typing job and then spent most of what she had made on contact lenses, without asking.

She did not care that the lenses made her eyes water and sometimes when she took them out her lids were sore. She didn't care that she seemed always to be getting dust and cinders in her eyes and weeping. She did not care that once a week she dropped a lens and had to go crawling on her hands and knees about the floor, in the public street, looking for the little saucer of glass. She did not care that they made her sensitive to smoke and grime. She passionately cared that the last piece of ugly teen-age Muriel was exiled, and that she could see clearly. Being extremely myopic she had never seen well through her thick glasses. They distorted the size and shape of objects. Once she began to get accustomed to the lenses, she walked in a state of wonderment, staring. Since she had normal vision for the first time, she no longer tended to walk with her head bowed, afraid to look up for fear she would look straight at someone she knew without recognizing her. She developed a more stately walk. She stared at everyone. In the Museum of Modern Art on a Saturday afternoon she stared at Philip, nonchalantly leaning on a piece of metal sculpture in the courtyard, striking a match off it to light his cigarette, and Philip stared back at her.

Then he came right to her. "I've been waiting for you all afternoon," he said. "Why are you so late?"

She began to laugh. "I didn't remember it was here I was supposed to meet you. I've been looking in the wrong place."

"This isn't the right place yet. Come on." Putting his arm around her, he led her out. It was exactly like a daydream. It was a fantasy, so she knew just how to behave. She did not hesitate, she did not worry that she would not know what to say. She went with him

laughing and gazing at him, looking and looking at him while the world changed colors. He was beautiful and that made her want to laugh and touch him. She did not really believe he existed. Instead all that energy invested in daydreaming all those years had not merely dissipated. That would be bad physics. No, her spent energy had gathered itself and created this being who appeared to be flesh and blood but who was really her condensed wanting of years. She did not doubt that she would go to bed with him. She was only afraid that he would not ask her before she had to go home for supper or before it was time for him to disappear and to turn back into an English 31 lyric or a movie poster. (implicit)

She's very tiny and very thin, but she has very big tits... they are really big...look like they have milk inside. And he's rubbing his prick on them, and he has a very big erection--his prick is so big--and he's rubbing his prick on her all over, between her tits and on her tits, pressing it into her nipples, then over her whole body. And he's putting his hand on her ass--his prick is inside her ass and he's rocking her, and she's not doing very much. She's very, very passive, and he fucks her from behind, and he's very brutal, very hard, and then he licks her cunt and she's wrapping her breasts around his big erection. They lie there together and he's rubbing his prick on her back, very sensual. Then he goes down on her cunt and she licks his prick, sucking it hard, and he pulls her hair, buries her head inside his legs and goes into her, biting her tits, and he goes into her hard, and goes faster and faster. They really hit it and he's kneading her tits and then he comes...and he screams.. (explicit)

She stood on the verandah. The mist had thinned to show a faint diffused cold light from a half-obscurd sky. He was standing a few paces off looking at her. And suddenly all the intoxication and the anger and misery rose in her like a bomb bursting and she didn't care about anything except being with him. She ran down to him and he caught her hand and without a word they both ran, without knowing where they were running or why. They ran along the main road east, slipping and stumbling on the wet puddling tarmac, and swerved off onto a rough grass track that led somewhere, but they didn't know where. They ran along it, through sandy puddles they never saw, through the faint mist that had come down again. Dark wet trees loomed up on either side, and fell behind and they ran on. Their breath went, and they stumbled off the track into the veld. It was covered with a low invisible leafy growth. They ran a few paces and fell side by side in each other's arms in the wet leaves while the rain fell slowly down, and over them low dark clouds sped across the sky, and the moon gleamed out and went, struggling with the dark, so that they were in the dark again. They began to tremble so hard that they laughed; their teeth were clattering together. She was wearing a thin crepe dance dress and nothing else. He took off his uniform jacket and put it round her, and they lay down again. Their flesh together was hot, and everything else was wet and cold. He, maintaining his poise even now, remarked: "I've never done this before, darling. Isn't it clever of me to choose an experienced woman like you?" Which made her laugh again. They were neither of them at all clever, they were too happy. Hours later the light grew clear above them and the distant sound of Johnnie's piano at the hotel stopped, and looking up, they saw the clouds had swept away and the stars were out. (Implicit)

Her own orgasm was only moments away. She'd welcome it. She'd grit her teeth and bear down and squeeze the juice out of the shaft that filled her so full.

"Mmmm....out it comes, baby." He withdrew his penis.

"NO! Please, please! Don't take it out!"

"Gotta give it a second to catch its breath."

"Oh no...put him in...put him back in!" she panted.

"Yeah-h-h..back in...mmm...warm an' tight."

"Oooo-o-o..whew-w-w.." There were no words to express the sensation.

"An' out again..."

"In-in-in-in. Damn you, Geoff! IN!" she raged.

"Okay. In again...swoosh!..."

(explicit)

During the skiing scene in the movie, Bill ventured to put his arm around Elaine for the first time that evening. He put his hand on her breast and she didn't stop him. He started to slide his hand down her stomach, knowing it would go between her legs, down to her sex which was hidden, and found that she was enjoying it as much as he was. He could hardly believe it was happening.

His hand was under her clothes, pinned in and cramped. She simply reached over and unzipped his fly, and they all took their clothes off.

Elaine reacted intensely to his hand, and he stroked her with it and then with his tongue for a long time, thinking she might come. Bill's wife Carol was watching them and fondling his genitals. Realizing what she would like in the situation Carol whispered, "Just fuck her." Bill did. He fucked Elaine and he fucked Carol and made love to both of them for hours. (explicit)

She slipped out of the car, walked to the edge of the bank, stood there looking down at the dark river, at the cliffs white in moonlight. Then she turned, slowly pushed her hair off her face, and smiled. And he was profoundly moved. It was a little thing, a quick turn of her body, the slow pushing of hair from her face, her smile. But he knew that she had never seen a river in moonlight before...that somehow he had conferred a great favor. She took his hand and rubbed it against her lips, then left him and walked a few steps away, and stood with her back to him, looking at the river. The wind was blowing enough to sweep her dress against her body and to push her hair away from her forehead. And she seemed a sweet lovely thing to him there in the moonlight.

He moved to her quickly and pulled her to him, deeply touched. He slipped his hand back of her head as he held her, now kissed her face again and again and again. After a time she turned away, took his hand, held it tightly, suddenly. And when he pulled her around he saw that her chin was shaking and there were tears on her face.

She smiled quickly, wiped her eyes. Then they sat on the sand and neither tried to talk. Neither liked talking much. After a while he drew her to him, and they were laughing together for the sand was scratchy as the very devil. And everything seemed right and good as it had always been. (implicit)

The youth was standing over the girl who had been massaging him, his hands buried in her hair. With a sudden movement he jerked her head forward and impaled it on his massive fleshy prick. The corners of his mouth turned up in a wicked grin as he shoved her head roughly back and forth, flexing the muscles of his buttocks and thrusting his tool deeper and deeper into her mouth. At first she appeared frightened by the visciuousness of the act, then her arms came up and twined around his legs. She was enjoying it as much as he was.

The youth was straining--every muscle in his body stood in rippling relief as he built towards his climax. The girl between his legs was beside herself. Her bottom wriggled excitedly each time the shaft buried itself in her mouth. She wanted to swallow every inch of it, to strangle herself on it. Her head moved faster back and forth; one of her hands reached up and squeezed the youth's scrotum, pumping it as if she thought she could force the sperm out of the rigid spout by the pressure of her hand on the swollen bag. (explicit)

"You're honest. I like you because you're honest."

Roger felt the barrier between them crumble. He looked and noted the slight slackness in her lips and moist expression in her eyes. Checking his suspicions, Roger touched her face.

Josie moaned softly. She closed her eyes. Lightly, ever so lightly, she moved her face back and forth against his hand, then turned and kissed his palm.

"You are nice.." she said.

Roger stepped closer. He leaned to her mouth. Josie turned her head but Roger chased her, touched his lips lightly back and forth across her mouth.

Josie moved back against the rock. She struggled and kept moving her mouth away. Roger kept after her and soon the brushings of his lips on hers became moist and warm. Josie whimpered and turned. She pulled back her head and stared at his mouth. An empty needful expression filled her eyes. She threw her hands up. She cupped the back of his head, leaned up, and plunged her lips. (implicit)

Appendix E: Instruction Slides for Experiment 1

1. Please be seated.
2. Note the two booklets on your desk. The one entitled "Experimental Booklet" contains instruction and answer sheets and will be used right away. The booklet entitled "Literary Selections" will be used later.
3. Please read Instruction Sheet 1: "General Summary of Experiment". Raise your hand when you have finished.
4. You are going to be viewing a series of slides. You are to look at each slide carefully, then answer two questions about it. The questions are:
 - 1) How sexually arousing do you find this slide.
 - 2) How much do you like this slide.

You will be marking your answers on scales identical to the practice ones on the next page of your Experimental Booklet. Go on to the next page; it is headed "Two Practice Slides and Answer Scales".

OR

You are going to be reading a series of brief literary selections, which are in the booklet entitled "Literary Selections" on your desk. You are to read each selection carefully then answer two questions about it. The questions are:

- 1) How sexually arousing do you find this selection.
- 2) How much do you like this selection.

You will be marking your answers on scales identical to the prac-

tice ones on the next page of your Experimental Booklet.
Go on to the next page; it is headed "Two Practice Selections and Answer Scales".

5. Look at the answer scales carefully. In the left hand column is the scale for the question "How sexually arousing do you find this slide." As you can see, the answers range from...

"Not at all sexually arousing (it turns me off)" to
"Very sexually arousing (it turns me on)"

You are to circle the answer that is closest to your own feelings about this slide.

In the right hand column is the scale for the question "How much do you like this slide". These answers range from...

"Dislike it very much (it disgusts me)" to
"Like very much (it pleases me)"

Again, you are to circle the answer that most accurately represents your own feelings about this slide.

OR

Look at the answer scales carefully. In the left hand column is the scale for the question "How sexually arousing do you find this selection". As you can see, the answers range from...

"Not at all sexually arousing (it turns me off)" to
"Very sexually arousing (it turns me on)"

You are to circle the answer that is closest to your own feelings about this selection.

In the right hand column is the scale for the question "How much do you like this selection". These answers range from...

"Dislike very much (it disgusts me)" to

"Like very much (it pleases me)"

Again, you are to circle the answer that most accurately represents your own feelings about this selection.

6. To help familiarize you with the procedure to be followed throughout the experiment, you will be shown two practice slides. Each slide will be presented for a fixed period of time. Just look at it during this time. A brief interval with no slide will follow; that is when you are to mark your answers on the appropriate scale.

OR

To help familiarize you with the procedure to be followed throughout the experiment, you will read two practice selections. A buzzer will be used to direct you exactly when to begin reading and when to stop reading each selection. When it sounds the first time, it means you are to begin reading the first practice selection. When it buzzes the second time, you are to stop reading and to mark your answers on the appropriate scales. Then wait for the next buzzer-signal to begin reading the next selection.

7. The practice slides will now be shown. Mark your answers on the scales on this page - "Two Practice and Answer Scales".

OR

You will now read the practice selections. Mark your answers on the scale on this page - "Two Practice Selections and Answer Scales".

Open the Literary Selections Booklet to "Practice Selection A" on the first page.

8. Two Practice Slides

OR

Two Practice Selections

9. The experimental slides will now be shown. Go on to the next page in your Experimental Booklet, the page marked "Answer Sheet for Slides". Please follow the numbers carefully so that you do not skip one accidentally.

Raise your hand to indicate that you are ready to begin.

OR

The experimental selections will now be read. Turn to the next page in your Literary Selections Booklet for selection #1. Go on to the next page in your Experimental Booklet, the page marked "Answer Sheet for Literary Selections". Please follow the buzzer-signals and the numbers very carefully so that you do not skip one accidentally.

Raise your hand to indicate that you are ready to begin.

10. Experimental Slides

OR

Experimental Selections

11. At the bottom of your "Answer Sheet for Slides" are spaces for you to indicate your sex and age. Please fill those in now if you have not yet done so.

OR

At the bottom of your "Answer Sheet for Literary Selections" are spaces for you to indicate your sex and your age. Please fill those in now if you have not yet done so.

12. You will now be answering the same two questions for a series of literary selections, which are in the booklet entitled "Literary Selections" on your desk. A buzzer will be used to direct you exactly when to begin reading and when to stop reading each selection. When it sounds the first time, it means that you are to begin reading the first practice selection. When it buzzes the second time, you are to stop reading and to mark your answers on the appropriate scales. Then wait for the next buzzer-signal to begin reading the next selection.

OR

You will now be answering the same two questions for a series of slides. Each slide will be presented for a fixed period of time. Just look at it during this time. A brief interval with no slide will follow; that is when you are to mark your answers on the appropriate scales.

13. The experiment is now over. Please leave your booklet on your desk. Instructions regarding feedback and experimental credit are on the table near the door.

Thank you for your cooperation.

Appendix F: Experimental Booklet for Experiment 1

EXPERIMENTAL BOOKLET

INSTRUCTION SHEET #1

GENERAL SUMMARY OF EXPERIMENT

This experiment will involve viewing erotic pictures and reading erotic stories. You will be asked to record your reactions to them as frankly as possible, but you will not be required to identify yourself by name on your answer sheets. In other words, your privacy will be guaranteed by the fact that all your responses will remain anonymous; no one will know what you, personally, said.

If, in spite of these precautions, you feel that the pictures, the stories, or the questions might be offensive to you, please feel free to leave. It would probably be best if you do so now, before the experiment actually begins. If you decide to participate, it is hoped that you will remain for the entire experiment.

There is a waiver form clipped to this sheet. Please detach it, read it carefully, then sign it.

Please raise your hand to indicate that you have read the instructions, signed the waiver, and decided to participate.

STOP

WAIT FOR FURTHER INSTRUCTIONS

UNIVERSITY OF MANITOBA PSYCHOLOGY DEPARTMENT WAIVER

The undersigned has agreed to participate in this experiment voluntarily and is aware that she/he will be exposed to stimulus material that has been classified as obscene and/or pornographic by the courts of Manitoba. The undersigned waives all rights, claims, cause or causes of action against the experimenter in this study, the supervising professor, the Department of Psychology, the University of Manitoba, and the Government of Manitoba.

Signed _____

Date _____

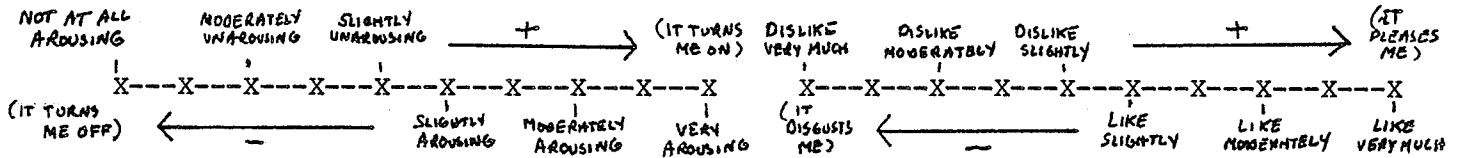
TWO PRACTICE SLIDES & ANSWER SCALES

INSTRUCTIONS: Each slide will be presented for a fixed period of time. Just look at it during this time. Circle the answer that is closest to your own feelings about each slide. Be sure to circle 2 answers for each slide.

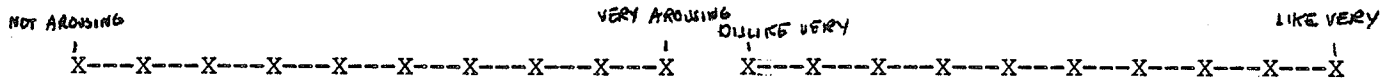
SCALE GUIDE

How sexually arousing do you find this slide?

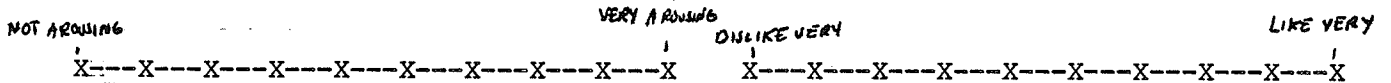
How much do you like this slide?



Practice Slide A:



Practice Slide B:



STOP

WAIT FOR FURTHER INSTRUCTIONS

ANSWER SHEET FOR SLIDES

INSTRUCTIONS: Each slide will be presented for a fixed period of time. Just look at it during this time. Circle the answer that is closest to your own feelings about each slide. Be sure to circle 2 answers for each slide.

SCALE GUIDE

How sexually arousing do you find this slide?

How much do you like this slide?

	NOT AT ALL AROUSING (IT TURNS ME OFF)	MODERATELY UNAROUSING	SLIGHTLY UNAROUSING	+	(IT TURNS ME ON)	DISLIKE VERY MUCH (IT DISGUSTS ME)	DISLIKE MODERATELY	DISLIKE SLIGHTLY	+	(IT PLEASES ME)	
	X	X	X	X	X	X	X	X	X	X	
					SLIGHTLY AROUSING	MODERATELY AROUSING	VERY AROUSING		LIKE SLIGHTLY	LIKE MODERATELY	LIKE VERY MUCH
1.	NOT AROUSING						VERY AROUSING	DISLIKE VERY			LIKE VERY
	X	X	X	X	X	X	X	X	X	X	X
2.	NOT AROUSING						VERY AROUSING	DISLIKE VERY			LIKE VERY
	X	X	X	X	X	X	X	X	X	X	X
3.	NOT AROUSING						VERY AROUSING	DISLIKE VERY			LIKE VERY
	X	X	X	X	X	X	X	X	X	X	X
4.	NOT AROUSING						VERY AROUSING	DISLIKE VERY			LIKE VERY
	X	X	X	X	X	X	X	X	X	X	X
5.	NOT AROUSING						VERY AROUSING	DISLIKE VERY			LIKE VERY
	X	X	X	X	X	X	X	X	X	X	X
6.	NOT AROUSING						VERY AROUSING	DISLIKE VERY			LIKE VERY
	X	X	X	X	X	X	X	X	X	X	X
7.	NOT AROUSING						VERY AROUSING	DISLIKE VERY			LIKE VERY
	X	X	X	X	X	X	X	X	X	X	X
8.	NOT AROUSING						VERY AROUSING	DISLIKE VERY			LIKE VERY
	X	X	X	X	X	X	X	X	X	X	X
9.	NOT AROUSING						VERY AROUSING	DISLIKE VERY			LIKE VERY
	X	X	X	X	X	X	X	X	X	X	X
10.	NOT AROUSING						VERY AROUSING	DISLIKE VERY			LIKE VERY
	X	X	X	X	X	X	X	X	X	X	X
11.	NOT AROUSING						VERY AROUSING	DISLIKE VERY			LIKE VERY
	X	X	X	X	X	X	X	X	X	X	X
12.	NOT AROUSING						VERY AROUSING	DISLIKE VERY			LIKE VERY
	X	X	X	X	X	X	X	X	X	X	X

SEX: M _____ F _____ AGE _____

STOP - WAIT FOR FURTHER INSTRUCTIONS

TWO PRACTICE SELECTIONS & ANSWER SCALES

INSTRUCTIONS: The buzzer will direct you when to begin reading and when to stop reading each selection.

- 1 buzz - begin reading
- 2 buzzes - stop reading

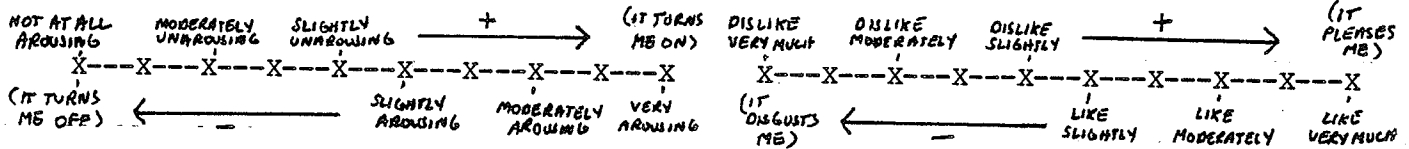
Circle the answer that is closest to your own feelings about each selection.

Be sure to circle 2 answers for each selection.

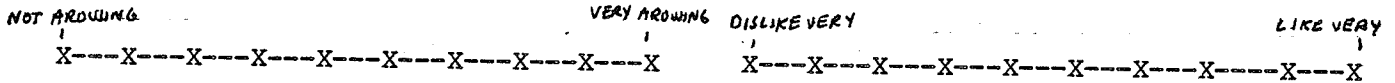
SCALE GUIDE

How sexually arousing do you find this selection?

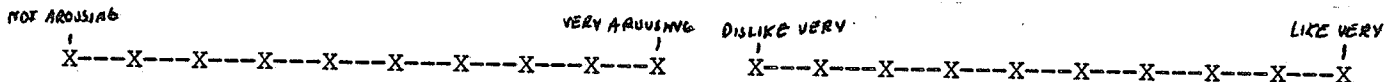
How much do you like this selection?



Practice Selection A:



Practice Selection B:



STOP

WAIT FOR FURTHER INSTRUCTIONS

ANSWER SHEET FOR LITERARY SELECTIONS

INSTRUCTIONS: The buzzer will direct you when to begin reading and when to stop reading each selection

- 1 buzz - begin reading
- 2 buzzes - stop reading

Circle the answer that is closest to your own feelings about each selection.

Be sure to circle 2 answers for each selection.

SCALE GUIDE

How sexually arousing do you find this selection?

How much do you like this selection?

<p>NOT AT ALL AROUSING MODERATELY UNAROUSING SLIGHTLY UNAROUSING + (IT TURNS ME ON)</p> <p>X---X---X---X---X---X---X---X---X---X---X</p> <p>(IT TURNS ME OFF) ← SLIGHTLY AROUSING MODERATELY AROUSING VERY AROUSING</p>	<p>DISLIKE VERY MUCH DISLIKE MODERATELY DISLIKE SLIGHTLY + (IT PLEASES ME)</p> <p>X---X---X---X---X---X---X---X---X---X---X</p> <p>(IT DISGUSTS ME) ← LIKE SLIGHTLY LIKE MODERATELY LIKE VERY MUCH</p>
<p>NOT AROUSING VERY AROUSING</p> <p>1. X---X---X---X---X---X---X---X---X---X---X</p>	<p>DISLIKE VERY LIKE VERY</p> <p>X---X---X---X---X---X---X---X---X---X---X</p>
<p>NOT AROUSING VERY AROUSING</p> <p>2. X---X---X---X---X---X---X---X---X---X---X</p>	<p>DISLIKE VERY LIKE VERY</p> <p>X---X---X---X---X---X---X---X---X---X---X</p>
<p>NOT AROUSING VERY AROUSING</p> <p>3. X---X---X---X---X---X---X---X---X---X---X</p>	<p>DISLIKE VERY LIKE VERY</p> <p>X---X---X---X---X---X---X---X---X---X---X</p>
<p>NOT AROUSING VERY AROUSING</p> <p>4. X---X---X---X---X---X---X---X---X---X---X</p>	<p>DISLIKE VERY LIKE VERY</p> <p>X---X---X---X---X---X---X---X---X---X---X</p>
<p>NOT AROUSING VERY AROUSING</p> <p>5. X---X---X---X---X---X---X---X---X---X---X</p>	<p>DISLIKE VERY LIKE VERY</p> <p>X---X---X---X---X---X---X---X---X---X---X</p>
<p>NOT AROUSING VERY AROUSING</p> <p>6. X---X---X---X---X---X---X---X---X---X---X</p>	<p>DISLIKE VERY LIKE VERY</p> <p>X---X---X---X---X---X---X---X---X---X---X</p>
<p>NOT AROUSING VERY AROUSING</p> <p>7. X---X---X---X---X---X---X---X---X---X---X</p>	<p>DISLIKE VERY LIKE VERY</p> <p>X---X---X---X---X---X---X---X---X---X---X</p>
<p>NOT AROUSING VERY AROUSING</p> <p>8. X---X---X---X---X---X---X---X---X---X---X</p>	<p>DISLIKE VERY LIKE VERY</p> <p>X---X---X---X---X---X---X---X---X---X---X</p>
<p>NOT AROUSING VERY AROUSING</p> <p>9. X---X---X---X---X---X---X---X---X---X---X</p>	<p>DISLIKE VERY LIKE VERY</p> <p>X---X---X---X---X---X---X---X---X---X---X</p>
<p>NOT AROUSING VERY AROUSING</p> <p>10. X---X---X---X---X---X---X---X---X---X---X</p>	<p>DISLIKE VERY LIKE VERY</p> <p>X---X---X---X---X---X---X---X---X---X---X</p>
<p>NOT AROUSING VERY AROUSING</p> <p>11. X---X---X---X---X---X---X---X---X---X---X</p>	<p>DISLIKE VERY LIKE VERY</p> <p>X---X---X---X---X---X---X---X---X---X---X</p>
<p>NOT AROUSING VERY AROUSING</p> <p>12. X---X---X---X---X---X---X---X---X---X---X</p>	<p>DISLIKE VERY LIKE VERY</p> <p>X---X---X---X---X---X---X---X---X---X---X</p>

SEX: M _____ F _____ AGE _____

STOP - WAIT FOR FURTHER INSTRUCTIONS

Appendix G: Experimental Credit and Feedback Instructions

Experimental Credit

Your experimental credit receipt is tacked up to the Credit Receipt Board near this chair. Please be sure to take the one with your name on it.

Feedback

Feedback about the design and purpose of this experiment (ISHTAR) will be available Friday, January 7, 1977^a in this room, 504D Duff Roblin. Feedback sessions will be held every hour all day long. Morning sessions will be at 9, 10 and 11 o'clock, and afternoon sessions at 1, 2, 3 and 4 o'clock.

Thank you very much for your cooperation.

^a Dates differed for each experiment.

Appendix H: Scoring Manual for Sexual Fantasy Content

I. Implicit Fantasy Content.

Scoring procedures. Implicit fantasy content is to be scored by the presence (1) or absence (0) of each of the four elements which comprise implicit content. These are: (1) General or nonsexual affect (1 or 0); (2) Description or story of relationship and events within it (1 or 0); (3) Description of situation or setting (1 or 0), and; (4) Description of general nonsexual characteristics of participants (1 or 0).

A detailed description with examples of each of the elements comprising implicit fantasy content follows. This is to be used as a scoring guide.

1. General nonsexual affect either between participants or on the part of one of the participants/characters in the fantasy. This includes both positive and negative affect as long as it is general and not specifically sexual.

Examples: Positive affect

love, loving, care, caring, respect, affection, admiration, tenderness, considerateness, union with other, at one, unity, closeness, togetherness, wanting to give pleasure/out of love, wanting to fulfill their love, joy, spiritual union

Negative affect

did not like, did not care for, did not love, did not respect, showed no respect, did not admire, hated, loathed, despised, scorned, was not tender, was not fond of, was inconsiderate, was not in love so did not attend to others wishes, hated other for being crude/nasty, did not feel loved, close, felt very separate or alone, felt no spiritual bond

2. Description or story of the relationship between the participant(s) in the fantasy. In general, this means any aspect of the relationship or any event or series of events in the relationship which lead up to or explain the sexual encounter, e.g. how they met, how long they've known each other, how they got into the current situation, type and seriousness of involvement, nature of relationship, any preliminary caressing or touching that does not include sexual intercourse.

Examples:

--They had been going together for five years, ever since she started highschool.

--They had just gotten engaged.

--They were husband and wife.

--She was a prostitute (whore, masseuse in massage parlor, call girl, hooker) and he was a businessman (inexperienced boy, lawyer, drunkard, pimp, fat dirty old man etc.). Theirs was a business arrangement.

--They had met three weeks ago at a party (dance, social, movie, discoteque, on a boat, on the beach etc.).

--She is a married woman. Her husband is away and her lover arrives on the scene.

--They were only acquaintances, but they decided to go off together despite not knowing each other for long.

--He kissed her gently, then hugged her.

--She had known him throughout her childhood, had passed many hours with him playing tag, hide 'n' go seek, even doctor. He was, in fact, her cousin.

--She was very drunk and knew she was making decisions she might not make otherwise. When he invited her to his apartment, she accepted.

--He was a rich businessman and she was his secretary. He had asked her to his place on the weekend to help him with some urgent

correspondence.

--They spent a long time, hours and hours, just walking and talking before he even kissed her.

--They sat side by side on the beach together. No words seemed necessary. They felt very close to each other and that was enough.

--She had not expected this when she'd agreed to go with him. He was forcing her, physically pushing her into doing things she did not want to do.

--He had picked her up hitchhiking and they talked easily.

--She ran her fingers through his hair, hoping to console him, then kissed him all over his face and chest.

3. Description of situation or setting in which the participant(s) are meeting, i.e. description of place, scenery, atmosphere, room, particular objects etc.

Examples:

--It was a warm balmy night.

--The trees blew in the gentle breeze.

--The grasses were long and soft. We lay on them and felt their summer moistness.

--We listened to the calm rhythmic sounds of the waves lapping onto the shore.

--The beach was deserted and dark. Not a soul was near.

--The stars were bright and close, the moon quarter full.

--The party was stifling hot and the outside air a cool, refreshing contrast.

--He mixed her a drink at the high wooden cocktail bar in his place. The light behind the bar made his shadow fall long across the room.

--There was a fluffy deep green sofa in the middle of the room with little multicolored pillows strewn across it.

--The lights were low. The music was soft and romantic.

--The bed was lumpy and uncomfortable. It fit the shabby little motel room well. She laid down and noticed plaster cracking and curling above her and it made her feel cheap and shoddy.

--Her hair shone in the moonlight, glinting golds and reds into the darkness.

4. Description of general nonsexual characteristics of the participant(s) such as intelligence, wit, general beauty, prestige etc.

Examples:

--He was a successful lawyer, rich, generous, well known in the community.

--He was the most handsome man she had ever seen. His hair was dark and wavy, his eyes deep, deep blue.

--He was a movie star. Every woman wanted his attention and he had picked her.

--He cracked joke after joke. The people around him were always in stitches.

--He was captain of the football team and very stupid.

--He was dressed in old blue jeans and a faded workshirt and looked like a very unassuming person.

--He was the kindest person she had ever known. His nature was soft, gentle and giving.

--He seemed tough, but she knew it was only a front, that he would drop it when they knew each other better.

--He was quick and perceptive, could pick up what other people were saying before they knew it themselves.

--He was shrewd and would make a lot of money in business someday.

--She knew she could depend on him, that he would have her best interests in mind and would make a good reliable husband.

--He was nasty and violent, a side of him she had never noticed.

--He moved with assurance vibrating in every stride.

--She was beautiful with long blonde hair, huge green eyes, long eyelashes, all so perfectly formed that she shone even without makeup.

--She wore a long red dress and was the prettiest girl at the party. No one could take their eyes off her.

--She was so warm and sweet, a good listener. He knew he could talk to her about anything.

--She was a sensitive, perceptive person, in tune with him right from the start.

--She was an independent woman and that attracted him.

--She was bright and articulate, the life of the party.

--She seemed mean and hard; at times he felt himself wanting to put her in her place.

II. Explicit Fantasy Content.

Scoring procedure. Explicit fantasy content is to be scored by the presence (1) or absence (0) of each of the four elements which comprise it. These are: (1) Physical characteristics of the body (1 or 0); (2) Graphic description of sexual action (1 or 0); (3) Sexual affect (1 or 0), and; (4) Sexual characteristics of participant(s) (1 or 0).

A detailed description with examples of each of the elements comprising explicit fantasy content follows. This is to be used as a scoring guide.

1. Physical characteristics of the bodies of the participants, e.g. size and shape of breasts, genitals etc. This means descriptions of the bodies in relatively graphic sexual terms, not general allusions to beauty or facial descriptions.

Examples:

- Her nipples were large and pointed, a brownish red in color.
- His cock was the biggest she had ever seen.
- She had breasts the size of watermelons.
- The triangle of her pussy looked warm and inviting.
- His ass was high and tight and round.
- He had masses of hair curling over his chest, which narrowed into a line running down his belly to his pubic hair.
- She had the body of a Playmate, huge tits, narrow waist, wide, full hips.
- His body was that of an athlete, wide shoulders, slim hips, arms like hambones, muscles rippling all over.
- Her skin was smooth and creamy; the insides of her thighs felt like baby skin.
- He had a long scar running across his belly; she found it rather sexy.
- She was slightly fat, and had the most attractive dimples on her ass.

2. Graphic description of sexual action. This means any blatant description of activities such as sexual intercourse, oral-genital sex, caressing of erogenous areas, erection, lubrication, position, technique. This does NOT include euphemistic references which are not detailed (but are essentially glossed over), e.g. made love, went to bed, had relations.

Examples:

- He went down on her.
- He-licked her nipples until they were erect and pointed.
- She could feel his fingers rubbing her clit, gently at first.
- She was all moist and wet from excitement. He entered her easily.

--He slipped his hard prick into her quickly.
--They fucked passionately, first with him lying on top of her,
then with her sitting on him.
--He pulled her pussy over his face.
--She came quickly, moaning and groaning and writhing for what
seemed like a long time.
--She tongued his cock all over, then nibbled at it with her teeth.
--She squeezed his balls hard.
--She massaged his prick with one hand, squeezed his rocks with
the other.
--He spurted his love juices all over her face and neck.
--She liked the way his come tasted, all salty and thick.
--She played with his limp cock until it was long and hard.
--He stuck his cock under her arms, between her breasts, into her
ass, between her thighs, then finally into her cunt, deep and vio-
lent.

3. Sexual affect or any description specifically sexual emotions,
whether positive or negative.

Examples: Positive sexual affect

hot, passionate, oversexed, excited, aroused, turned on, ready
for anything, eager for sex, a willing fuck, trembling with ex-
citement, passion coursing through her body, on fire, hot to trot,
burning with desire, wanting or desiring other, in heat, longing
for him to enter her, longing to stick it in, craving to taste
other, obsessed, curious what other like as lover, thinking of no-
thing but fucking other, terribly attracted

Negative sexual affect

not aroused, turned off, not excited, not wanting or desiring
other, feeling a curious lack of passion, cold and mechanical,
not attracted at all, without desire, stiff and rigid as a board,
nauseated by the taste of other, tense, frigid

4. Description of sexual characteristics of participants such as sexual reputation, sexual ability, sexual attractiveness etc.

--She had the reputation of being an easy lay.

--He would fuck anyone who would have him.

--He was the type of man who put notches on his bedpost.

--She was a bitch; she liked to conquer men in bed, then drop them.

--He was afraid she was a cockteaser.

--He knew she was naive sexually, that he would have to teach her how to touch his cock, how to relax when making love.

--He acted like he'd never had a woman before.

--She was terrific in bed. She knew exactly what to do to please him, tease him, excite him.

--He was the most considerate lover she'd ever had. He would spend hours gently caressing her until she was more than ready for him.

--She was one of those extraordinarily sexy women; she simply oozed sex appeal in her every pore.

--He wore his shirt unbuttoned to his navel; he knew he looked sexy that way.

--He was one of those forty-year old has-beens with high heeled boots and tight, too tight, jeans; he looked like he couldn't keep it up for five seconds at a stretch.

IMPLICIT

EXPLICIT

ILLUS

FANTASY
NUMBER

1. General
affect

2. General
action
(relationship)

3. Setting

4. General
personal
characteristics

1. Body
description

2. Sexual
action

3. Sexual
affect

4. General
sexual
characteristics

NO
FANTASY

Appendix I: Experimental Booklet for Experiment 2

EXPERIMENTAL BOOKLET

INSTRUCTION SHEET #1

GENERAL SUMMARY OF EXPERIMENT

This experiment will involve: (1) the use of erotic stimulus materials (2) the use of your imagination in relation to the material, and (3) some objective questions about your sexual experience and attitudes. In order to protect your privacy, you will not be required to put your name on any of your answer sheets. In other words, your privacy will be guaranteed by the fact that all your responses will remain anonymous; no one will know what you, personally, said.

If, in spite of these precautions, you feel that the stimulus material or the questions might be offensive to you, please feel free to leave. It would probably be best if you do so now, before the experiment actually begins. If you decide to participate, it is hoped that you will remain for the entire experiment.

There is a waiver form clipped to this sheet. Please detach it, read it carefully, then sign it (it will be kept separately from your answer sheets).

Please raise your hand to indicate that you have read the instructions, signed the waiver, and decided to participate.

STOP

WAIT FOR FURTHER INSTRUCTIONS

UNIVERSITY OF MANITOBA PSYCHOLOGY DEPARTMENT WAIVER

The undersigned has agreed to participate in this experiment voluntarily and is aware that he/she will be exposed to stimulus material that may be classified as obscene or pornographic. The undersigned also gives permission to the experimenter to publish any material produced for this experiment as long as his/her identity remains anonymous. The undersigned waives all rights, claims, cause or causes of action against the experimenter in this study, the supervising professor, the Department of Psychology, the University of Manitoba, and the Government of Manitoba.

SIGNED _____

DATE _____

INSTRUCTION SHEET #2

You are going to view three slides. Each one will be presented for a fixed period of time; just look at it during this time. After a slide has been shown, you will be asked to have a fantasy about it, then to write the fantasy down. This means writing a description of any of the following, which may occur in either vague or detailed form:

- (1) visual images of any nature
- (2) an incident or story of any kind
- (3) any feelings or sensations experienced in the fantasy
- (4) any thoughts experienced in the fantasy

Slides will instruct you when to begin imagining and when to begin and stop writing your fantasy. Thus, every step in the procedure will be clear to you as you go along.

Raise your hand to indicate that you have understood the instructions and are ready for the first slide.

SLIDE #1: SEXUAL FANTASY

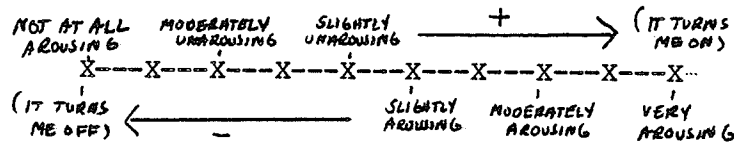
Please write the sexual fantasy you have just imagined. Space is provided below and on the following page; use as much as you need.

GO ON TO NEXT PAGE

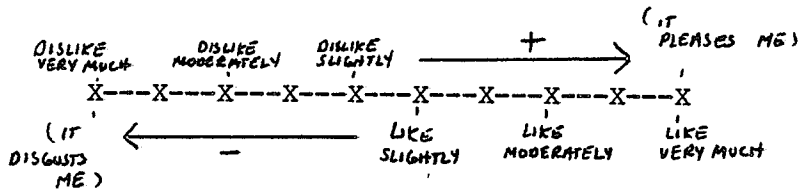
SLIDE #1: SEXUAL FANTASY (continued)

Now answer the following two questions about the sexual fantasy you have just written. Use the scales provided below. Circle the X which is closest to your own feelings about your fantasy.

1. How sexually arousing do you find your fantasy?



2. How much do you like your fantasy?



STOP

WAIT FOR FURTHER INSTRUCTIONS

SLIDE #2: SEXUAL FANTASY

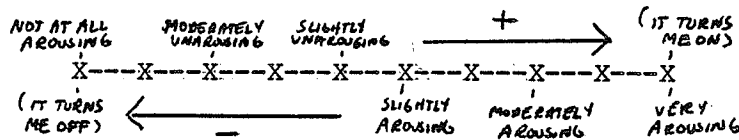
Please write the sexual fantasy you have just imagined. Space is provided below and on the following page; use as much as you need.

GO ON TO NEXT PAGE

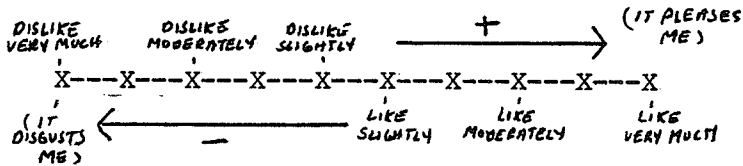
SLIDE #2: SEXUAL FANTASY (continued)

Now answer the following two questions about the sexual fantasy you have just written. Circle the X which is closest to your own feelings about your fantasy.

1. How sexually arousing do you find your fantasy?



2. How much do you like your fantasy?



STOP

WAIT FOR FURTHER INSTRUCTIONS

SLIDE #3: SEXUAL FANTASY

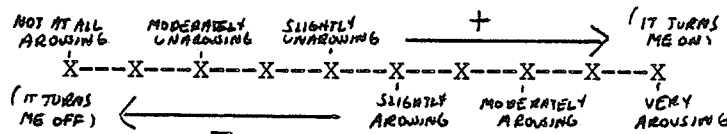
Please write the sexual fantasy you have just imagined. Space is provided below and on the following page; use as much as you need.

GO ON TO NEXT PAGE

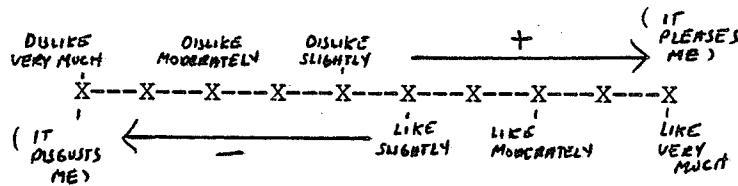
SLIDE #3: SEXUAL FANTASY (continued)

Now answer the following two questions about the sexual fantasy you have just written. Use the scales provided below. Circle the X which is closest to your own feelings about your fantasy.

1. How sexually arousing do you find your fantasy?



2. How much do you like your fantasy?



STOP

WAIT FOR FURTHER INSTRUCTIONS

INSTRUCTION SHEET #3

You will now follow the same procedure for three brief literary selections, which are in your Experimental Booklet. Slides will instruct you when to begin and stop reading, when to begin imagining, and when to begin and stop writing your fantasy. Thus, like before, every step in the procedure will be clear to you as you go along.

Raise your hand to indicate that you have understood the instructions and are ready for the first selection.

She slipped out of the car, walked to the edge of the bank, stood there looking down at the dark river, at the cliffs white in moonlight. Then she turned, slowly pushed her hair off her face and smiled. And he was profoundly moved. It was a little thing, a quick turn of her body, the slow pushing of hair from her face, her smile. But he knew that she had never seen a river in moonlight before... that somehow he had conferred a great favor. She took his hand and rubbed it against her lips, then left him and walked a few steps away, and stood with her back to him, looking at the river. The wind was blowing enough to sweep her dress against her body and to push her hair away from her forehead. And she seemed a sweet lovely thing to him there in the moonlight.

He moved to her quickly and pulled her to him, deeply touched. He slipped his hand back of her head as he held her, now kissed her face again and again and again. After a time she turned away, took his hand, held it tightly, suddenly. And when he pulled her around he saw that her chin was shaking and there were tears on her face.

She smiled quickly, wiped her eyes. Then they sat on the sand and neither tried to talk. Neither liked talking much. After a while he drew her to him, and they were laughing together for the sand was scratchy as the very devil. And everything seemed right and good as it had always been.

SELECTION #1: SEXUAL FANTASY

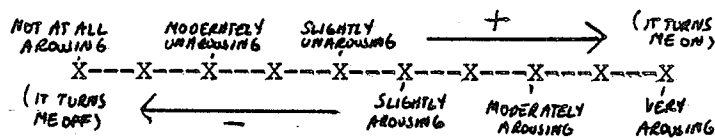
Please write the sexual fantasy you have just imagined. Space is provided below and on the following page; use as much as you need.

GO ON TO NEXT PAGE

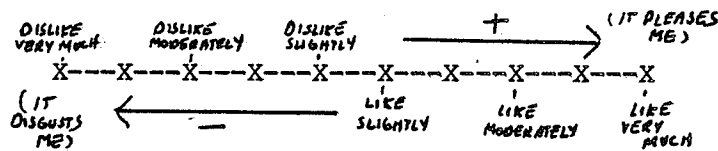
SELECTION #1: SEXUAL FANTASY (continued)

Now answer the following two questions about the sexual fantasy you have just written. Use the scales provided below. Circle the X which is closest to your own feelings about your fantasy.

1. How sexually arousing do you find your fantasy?



2. How much do you like your fantasy?



STOP

WAIT FOR FURTHER INSTRUCTIONS

The youth was standing over the girl who had been massaging him, his hands buried in her hair. With a sudden movement he jerked her head forward and impaled it on his massive fleshy prick. The corners of his mouth turned up in a wicked grin as he shoved her head roughly back and forth, flexing the muscles of his buttocks and thrusting his tool deeper and deeper into her mouth. At first she appeared frightened by the visciuousness of the act, then her arms came up and twined around his legs. She was enjoying it as much as he was.

The youth was straining--every muscle in his body stood in rippling relief as he built towards his climax. The girl between his legs was beside herself. Her borrom wriggled excitedly each time the shaft buried itself in her mouth. She wanted to swallow every inch of it, to strangle herself on it. Her head moved faster back and forth; one of her hands reached up and squeezed the youth's scrotum, pumping it as if she thought she could force the sperm out of the rigid spout by the pressure of her hand on the swollen bag.

SELECTION #2: SEXUAL FANTASY

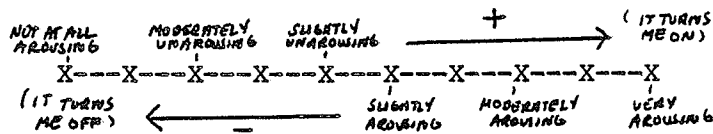
Please write the sexual fantasy you have just imagined. Space is provided below and on the following page; use as much as you need.

GO ON TO NEXT PAGE.

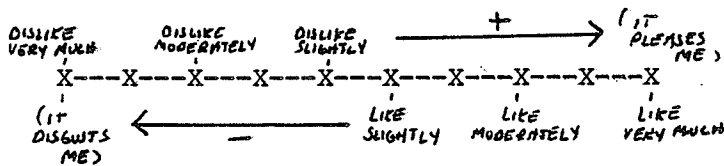
SELECTION #2: SEXUAL FANTASY (continued)

Now answer the following two questions about the sexual fantasy you have just written. Use the scales provided below. Circle the X which is closest to your own feelings about your fantasy.

1. How sexually arousing do you find your fantasy?



2. How much do you like your fantasy?



STOP

WAIT FOR FURTHER INSTRUCTIONS.

She watched him as he moved about the party, making himself drinks and sandwiches and talking to people. He was very good-looking, with long hair and a full beard. He seemed to have an acute awareness that made her want to know everything he was thinking. He appeared shy and vulnerable. She knew that if they met they would bypass all the usual game-playing.

The first time they met this didn't happen. They sparred coyly and they both knew it, but the second time they hardly spoke at all. Each knew to such a fine degree what the other was thinking that to use words would have been clumsy. They were both aware of the subtle communication lines of their faces and bodies; of the openness and guardedness; aware in dancing of the shifting nearness and farness, advancing and receding warmth of their bodies; explosive awareness when they touched. He brushed his finger across her nipple, watching her eyes, intently absorbing her every minute reaction. She was terribly excited. He pressed her hand against him and she could feel that he was equally aroused. He frightened and fascinated her.

SELECTION #3: SEXUAL FANTASY

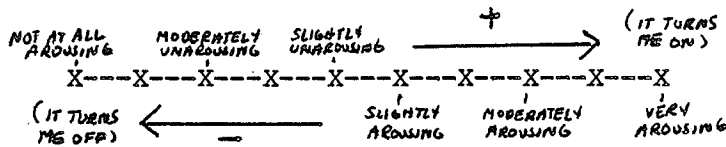
Please write the sexual fantasy you have just imagined. Space is provided below and on the following page; use as much as you need.

GO ON TO NEXT PAGE

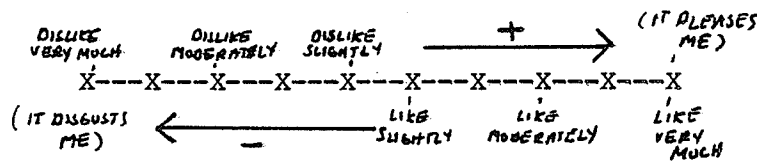
SELECTION #3: SEXUAL FANTASY (continued)

Now answer the following two questions about the sexual fantasy you have just written. Use the scales provided below. Circle the X which is closest to your own feelings about your fantasy.

1. How sexually arousing do you find your fantasy?



2. How much do you like your fantasy?



STOP

WAIT FOR FURTHER INSTRUCTIONS

Appendix J: Instruction Slides for Experiment 2

1. Please be seated.
2. Please read Instruction Sheet 1: "General Summary of Experiment".
Raise your hand when you have finished.
3. Please read Instruction Sheet 2. Raise your hand when you have
finished.
4. Imagine a sexual fantasy based on the slide you have just seen.
Begin now.
5. Please turn to the next page of your Experimental Booklet. Read
your instructions carefully.
6. Begin writing now.
7. OK, - stop. You will now be shown another slide. The same pro-
cedure will be followed.
8. Imagine a sexual fantasy based on the slide you have just seen.
Begin now.
9. Please turn to the next page of your Experimental Booklet. Read
your instructions carefully.
10. Begin writing now.
11. The next slide will now be shown.
12. Imagine a sexual fantasy based on the slide you have just seen.

Begin now.

13. Please turn to the next page of your Experimental Booklet. Read your instructions carefully.
14. Begin writing now.
15. Please read Instruction Sheet No. 3.
16. Now turn to the next page of your Experimental Booklet. Read the selection carefully.
17. Imagine a sexual fantasy based on the selection you have just read. Begin now.
18. Please turn to the next page of your Experimental Booklet. Read your instructions carefully.
19. Begin writing now.
20. OK, - stop. You will now read another selection. The same procedure will be followed.
21. Now turn to the next page of your Experimental Booklet. Read the selection carefully.
22. Imagine a sexual fantasy based on the selection you have just read. Begin now.
23. Please turn to the next page of your Experimental Booklet. Read your instructions carefully.

24. Begin writing now.
25. Now turn to the next page of your Experimental Booklet. Read the selection carefully.
26. Imagine a sexual fantasy based on the selection you have just read. Begin now.
27. Please turn to the next page of your Experimental Booklet. Read your instructions carefully.
28. Begin writing now.
29. The experiment is now over. Please leave your booklet on your desk. Instructions regarding feedback and experimental credit are on the table near the door.
Thank you for your cooperation.

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