

The Body of Excess : Representation of Female Body in the late 19th Century Medical Narratives and Popular Fiction

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Abstract

Cultural influences play a major role in shaping medical treatise and how they form representative images of female sexuality for producing docile bodies. Medical narratives through ages have tried to exert a moral control over women by medicalization of perceived aberrant conduct. There is a sense of power that comes with scientific training and is implicit in much of the medical writings till date. The authority procured from it has a far-reaching impact culturally as the lay reading public are likely to believe them as absolute truths. From the latter half of the 19th century, medical narratives showed an interest regarding what constituted normality in female sexual behaviour and the boundary at which such desires could be termed as excessive. There was a rise of medical attention to acts of self-pleasuring and how it affected the body. It was accompanied by a developing industry in pornography and the emergence of a new kind of medical narratives that were guided with erotic sensibilities. Popular culture took up the empty space left unexplored regarding the physical effects of female masturbatory habits on the one hand, and paranoia about dire consequences of such transgression on the other. However, the idea of embedding such desires in the textual realm of reading and writing ran common in both medical texts and popular fiction of the period. It had the effect of putting the female reader at stake, representing her as a prototypical victim of imaginative excess. The scientific ideas that are found in the historical studies of Western medicine mostly fail to place them in the socio-political milieu of that period. By employing the theoretical tool used in literary criticism as well as history, this paper attempts to analyse the prejudices, ideologies, and fault line running through the specialized understanding of sexual representation of women.

Key words: Late 19th century England, medical narratives, popular fiction, sexual excess, female reader, female sexuality, historiography of medical texts.

Since the latter half of the nineteenth century, medical narratives showed interest about what constitutes normality regarding female sexual

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behaviour and the boundary at which such desires could be termed excessive. Ideas about sexual conduct were appropriated for separating, purifying, punishing and demarcating transgression. There was a rise of medical attention to acts of self-pleasuring and how those affected the body. The phobia and surveillance around acts of self-pleasuring, to the extent of mutilating body parts to prevent such behaviours sends out a complex message about accepted forms of sexual activism. It can be taken as the most compelling possible exposure of medical fraudulence in relation to what constitutes a disease. The history around self-pleasuring phobia demonstrates a tale of terrible oppression based on ignorance, fear, defilement and gender biases. However, views regarding female masturbation were severely conflicted. On the one hand, several medical texts provided little discussion on sexual urges of women. They were practically considered non-existent. On the other hand, this gave rise to issues which posed a threat to the ordering of the family as a procreative unit.

Eve Kosofsky Sedgwick claims that the discipline of gynaecology itself emerged as a response to the cultural and medical anxieties over female masturbation.¹ Her controversial article, 'Jane Austen and the Masturbating Girl' argued for the possibility of homoerotic or even autoerotic tendencies that were hinted at in the narrative surrounding the Dashwood Sisters in Jane Austen's *Sense and Sensibility* (1811). Sedgwick stated that tracing the history of masturbation would automatically lead to a creative switch point in the interrogation of the relation between homo- and hetero-eroticism. Thus, scholars engaging to unravel such histories do not follow the homogenizing tendencies of heterosexist pressure. Along with it comes a tradition of valuing non-procreative forms of creativity and pleasure, providing an identity to what may be considered sexual deviance. They went against legitimized sexual discourses to shed light on human behaviour that ran against moral hijacking of the same. This fear was hinted at a very early stage by S.A. Tissot in *A New Guide to Health and Long Life*. Tissot states:

Nature has been pleased to give some women a semi-resemblance to man; this has, upon slight inquiry, given rise to the chimera, which has prevailed for some centuries, of hermaphrodites [...]. Some women who were thus

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imperfect, glorying, perhaps, in this kind of resemblance, seized upon the functions of virility [...] it is frequently practiced at present, and it would be easy to find more than one Laufella, or a single Medullina, who, like those Roman females, so much esteem the gifts of nature, as to think they ought to abolish the arbitrary distinction of birth.²

The argument here starts by criticizing masturbating women and ends with a fear of reshuffling of the social order with masculine women seizing political power. Tissot, when he writes ‘arbitrary distinction of birth,’ suggests not only that masturbating women or sexually ‘abnormal’ women may seek sexual partnership with other women, but also that this might lead to a crumbling of the moral order in society. If women form sexual partnership with other women then male roles will become redundant and easily taken over by women. For Tissot, any sexual conduct among and between women were indistinguishable from the act of masturbation. He seamlessly shifts from discussing masturbation to that of lesbianism. Discussions about male masturbation in medical text have mostly concerned themselves with the immediate treatment of the body. But discussions about female masturbation focused more on their consequences at the societal level. The term Tissot uses in this context, ‘clitoral pollution’, takes us back once again to the notion of dirt and pollution as it has always been associated with female reproductive organs. We are studying symbolic systems when we study inferences from dirt or pollution. If we examine these pollution ideals, we often find that they carry a symbolic load and relate to social life. Mary Douglas, while elaborating about theories of pollution ideology pointed out that often they express a general view of the social order. In this context she takes the example of sexual fluids to posit her argument. She states that sexual fluids are often considered dangerous in many cultures where it is seen as a threat to both the sexes or in some as a threat to only one sex, usually males from females. She writes:

I suggest that many ideas about sexual dangers are better interpreted as symbols of the relation between parts of society, as mirroring designs of hierarchy or symmetry which apply in the larger social system. What goes for sex pollution also goes for bodily pollution. The two sexes can serve as a model for the collaboration and distinctiveness of

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social units. So, also can the processes of ingestion portray political absorption. Sometimes bodily orifices seem to represent points of entry or exit to social units, or bodily perfection can symbolise an ideal theocracy.³

Rules for maintaining purity of body multiply with change in time. Ritual behaviours are prescribed concerning menstruation, childbirth, death, bodily emission including blood or pus. Pollution, thus, is never an isolated notion. It expresses standardized assumption and beliefs of a community that actively works toward nurturing a system of order. Since these are organic systems, they tend to develop conservative biases. As Douglas puts it:

It gives us confidence. Anytime we may have to modify our structure of assumption to accommodate new experiences, but the more consistent experience is with the past, the more confidence we can have in our assumptions. Uncomfortable facts which refuse to be fitted in, we find ourselves ignoring or distorting so that they do not disturb these established assumptions.⁴

Mary Douglas points out the danger and inhibition that society reserves for sexual fluids. Indulgence in sexual acts leading to emission of fluid has been a constant matter of worry. Any wastage of such fluids without reproduction as the outcome was feared, whether it is expulsion of semen or sexual fluids while self-pleasuring pertaining to both sexes. This fear is grounded in the belief that such acts are solely for the purpose of procreation. They are considered fraught with threatening consequences when detached from the purpose of procreation. This is because societal order is associated with ordering our sexual bodies. These pollution ideals work to maintain the order of society which is guarded by dangers that threaten transgressors. They serve as a language of mutual exhortation. Laws of nature are called upon to sanction moral codes as determined by the society. Thus adultery, incest, unusual sexual acts, political disloyalty, anything that poses a threat to the established order of known systematic conduct, falls under the category of prohibited. Female masturbatory habits were mostly seen as a cause rather than a disease that gave birth to a range of vices.

Medical treatise on masturbation often termed it as ‘solitary vice’ where

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being in isolation or detaching oneself from the realm of reality formed the cause and symptom of such practice. It meant that a female would disengage herself from domestic duties that the hierarchised gender laws have pre-determined for the sexes. Most texts that dealt with habits of sexual excesses had a wide circulation that further reinforced the curiosity and anxiety of the age regarding it. For men, it was wasteful inefficiency that threatened capitalistic ideology because the expulsion of the seminal fluid was equated with a lack of productivity. Texts concerned with female masturbatory habits were not much worried about its physical effect on the masturbator, but rather looked at the habit as a symptom which might lead to prostitution or adultery. Masturbation was taken as an affront to reproductive processes where the female masturbator drains herself of sexual urges. William Acton in his notable medical work, *Functions and Disorders of the Reproductive Organs* (1857) states that masturbation is ruinous for married life as the act might be preferred to ‘natural excitement’. This, in turn, would hinder the growth of a family.⁵ Here Acton refuses to take into consideration that masturbation can be a sexual act in itself. It is treated as an abnormality among sexual desires. However, from Acton’s writings it is deciphered that he voices his concern about the act where both the sexes equally face dire consequences for its practice. The burden does not fall solely on the female masturbator. George Drysdale offered a radical view in *Elements of Social Science: Physical, Sexual, and Natural Religion* (1861) to cure the conduct.⁶ He does not consider a masturbator deviant as long as the practice is not overindulged. On the contrary, Drysdale proposed sexual intercourse as the main part of curing the disease of masturbation even if it required having sex outside marriage. Drysdale argues:

As long as the present rigorous sexual code continues, so long will the whole of our youth of both sexes be liable to this disease [masturbation] [...] Were [sexual intercourse] readily attainable without the danger of disease and the degradation of illicit intercourse, masturbation would rarely if ever be resorted to, and one of the most fearful and prevalent causes of disease, moral and physical, eradicated.⁷

Here he is proposing an entire system of new moral codes where extra-marital sex would fall under the purview of the permissible. It should be

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noted here that both Acton and Drysdale considered masturbation as a disease, or more like a contagion. But Samuel La'Mert conceptualizes it in an extreme manner where the practiser faces a moral fall. It is considered a sin, a propagator of obscenity and a cause of menace.⁸ He states that when a child is introduced to the habit, a moral fall occurs which is only comparable to the plight of fallen women.

One of the features of these texts inspecting sexual conducts were documented interaction between authors and readers. It is hard to figure out whether they were real or imaginary, but they certainly imparted an air of authenticity about the subject they were exploring. It created a kind of make-belief situation where readers got relatable instances to compare themselves with, and the indication that what they are experiencing is a disease which could be cured by following the methods prescribed in those texts. The treatises of both Acton and La'Mert include a collection of letters written by sufferers requesting advice, appended to the main body of the text. During the same time Henry Maudsley, consciously fashioning himself as a proponent of psychological and medical profession presented his own theories about insanity caused by the practice of masturbation. The *British Medical Journal* reported that Maudsley believed it was 'entirely unjustifiable to recommend marriage to the confirmed masturbator,' asserting that recovery was not likely 'when once his mind was affected by this vice.'⁹ Maudsley prohibited marriage of such practisers since reproduction by those indulging in the act would lead to production of more masturbators. Thus, for Maudsley recommending marriage, as Drysdale did, was a risky method of curing people from the clutch of the disease. He proposed to study masturbators and include them as examples in the developing field of psychiatry, justifying the field's claim to be a serious medical sub-speciality. Even though the aim was to cure people of the so-called disease of masturbation, much disagreement persisted among medical practitioners. However, the idea of embedding such desires in the textual realm of reading and writing ran common in both medical texts and popular fiction of the period. It had the effect of putting the female reader at stake, representing her as a prototypical victim of imaginative excess. It played on the desires of the readers and writers in a variety of ways. Popular culture took up the empty space left unexplored regarding the physical and psychosomatic effects of female masturbatory habits on the one hand, and paranoia about dire consequences of such

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transgression on the other.

Thomas Laqueur marks the concerns and medicalisation of masturbation as a product of the early eighteenth-century – a result of the 1712 tract *Onania: or, the Heinous Sin of Self Pollution, and All Its Frightful Consequences*.¹⁰ Laqueur argues that before this publication, though religion always considered masturbation a mortal sin (thus, a heinous act), it never prompted any serious discussion. This was because masturbation put only the individual's soul at risk. It never affected the social fabric of the community, unlike say, adultery or fornication. Laqueur presents a detailed argument, based on his study of eighteenth-century English and European societies to understand why this shift occurred and how the tract influenced Enlightenment thinkers whose preoccupation with the social order made them look at masturbation as an abomination. Thus, one finds Kant and Rousseau preoccupied with their respective ideas on 'wanton self-abuse.'¹¹ A flip side to this, as noted by James Steintrager, was the development of the libertine sexual discourse in the writings of Andréa de Nerciat and the Marquis de Sade. According to Steintrager, among contemporary literature of the time, it is the libertine writings that treat the act of masturbation as 'enjoyable, irreproachable, and dignified rather than unwholesome and distasteful.'¹² Thus in Nerciat's *Le Diable au corps* (1997) one finds the character of the countess who 'clitorises herself with extreme vivacity.'¹³ Steintrager explains that the verb 'clitorise' is a neologism employed by Nerciat to replace the more common French word for masturbation – 'branler' (which literally means 'to wobble', or 'shake'). This is seen as a deliberate act on the part of the writer who uses information available from scientific sources, while simultaneously distinguishing the work of fiction from these sources by not focusing on the reproductive functions of the anatomy (here, the clitoris).¹⁴

As a successor to the style introduced by Nerciat and de Sade (the latter, however, was direct and forthright in his descriptions of the act – for instance, the word 'branler' occurs 61 times in the context of female masturbation in Sade's *Juliette*),¹⁵ we have, in the nineteenth-century, works by Pierre Louÿs, like *Aphrodite* or the *Songs of Bilitis*. While the style of Louÿs parallels Nerciat's in presenting female auto-eroticism in a manner that relies heavily on subtlety and indirect insinuations within the

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verses, his bawdy descriptions follow the Marquis' outright defiance of the strict moral code, followed in the societies of their respective times. The first chapter of Louÿs' *Songs of Bilitis* (1926), titled 'The Tree,' sets the tone for the entire work as it gives us an idea of the positive representation of female sexuality and masturbation that one finds in the collection:

It had rained. Drops of water fell and flowed upon
my skin. My hands were soiled with moss and my heels were
reddened by the crushed blossoms.

I felt the lovely tree living when the wind passed
through it; so I locked my legs tighter, and crushed my open
lips to the hairy nape of a bough.¹⁶

This "naturalisation" of a moment of sexual awakening seems to go against the prevalent opinions of the time (as noted in the preceding discussion of medical texts) where sexuality, especially female sexuality, was considered natural only insofar as a means to reproduction. By situating this moment in a setting pervaded by nature, within a work that celebrates lesbian relationships (albeit, in a bawdy manner), Louÿs voices his sharp criticism of the morals and ideas regarding sexuality prevalent in his time. Published in 1895 as a volume of prose-poems translated from the original Greek, the work was soon identified to be a literary hoax. This, however, did not prevent it from gaining immense popularity and there remained a constant demand for the work well into the beginning of the twentieth century.¹⁷

In contrast to this, we have the stories in *The Pearl*, a pornographic monthly magazine that ran in Britain from July 1879 to December 1880. Though banned on charges of obscenity after the publication of only eighteen issues, it has been argued that in its time, it was one of the most famous magazines in circulation in England, especially in London.¹⁸ Though granted that these parameters do not exactly make it a true example of popular literature from the nineteenth-century, it is still worthwhile to look at a story or two from this work for two reasons: a) it is argued that the stories published in *The Pearl* shaped both the development and our understanding of pornography as a cultural form; b) as a secondary reason it could be stated that the pornography of a period reflects the sexual beliefs and morals observed in its time.

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This second claim, while it is still subject to further studies in the context of both history and culture, does hold true in case of *The Pearl*. Steven Marcus notes the alarmingly high rate of floggings in Victorian pornographic writings and attributes it to a ‘complete sexualisation of reality,’¹⁹ whereby the figure of the teacher in a public school becomes a governess wielding her birch rod. While other such reflections of the Victorian society in their pornographic writings are studied in great detail by Marcus, what remains ignored is the way in which such writings reflect the unwarranted fear and concerns regarding the masturbating woman.

In the aforementioned context, one might look at two stories from the twelfth volume of *The Pearl* magazine – the episode of *La Rose D’Amour* and the second chapter of *My Grandmother’s Tale or May’s Account of Her Introduction to the Art of Love*. Both describe situations that reflect the ideas of Tissot, whose writings on masturbation were discussed earlier. In the episode from *La Rose D’Amour*, the male narrator snoops on three women, engaging in an act of mutual masturbation, only to interrupt them at a crucial moment since ‘women can only procure full enjoyment when in the arms of a man.’²⁰ In *My Grandmother’s Tale*, the female narrator of the story, feeling alone after Susey, her female lover, leaves for Scotland, notes that she spends hours masturbating but to no avail since all ‘was a poor substitute,’ she ‘panted for that reality.’²¹ Once again it is only with the introduction of the gardener’s son, Tom that she is shown to regain control of her sexuality. In these three accounts, we notice a direct influence of Tissot’s belief that masturbation in females lead to a greater propensity for homoerotic encounters. They also hint at a restoration of heterosexuality within the narrative, thus eliminating the possibility of a sexual pollution by negating a threat to the established social order of the time which favoured heterosexuality for its direct correlation to reproduction. However, it must also be noted that these magazines did contain works featuring homoerotic encounters and in such cases it never passed any value judgement on such relationships.²² At the end of it all, the authors of these works seem to use scientific theories prevalent at the time to merely sexualise the situations in order to present a titillating narrative. This, however, does not diminish the influence of medical texts as seen reflected on such works since they speak to the public knowledge and wide acceptance of such theories.

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Another work which enjoyed a wide acceptance and popularity at the time was James Campbell Reddie's novel, *The Amatory Experiences of a Surgeon* (1881). The pornographic nature of this work was employed by its author to reverse, what the author identified as, the unnecessary fears associated with sexuality in his time. Thus, in the novel a girl is cured of her spinal ailments through uninhibited sexual activity. It is a reversal in more ways than one of the fate of Lady Pokingham from the story serialised in *The Pearl*, titled, *Lady Pokingham; or They All Do It*. She was bed-ridden towards the end of her life due to a spinal ailment which may or may not have been a result of her deviant sexual conduct. In another part, the author talks about the benefits of masturbation in both females and males. The writer seems clearly influenced by the writings of George Drysdale, as he espouses that one must enter into marriage with 'the spirit of the fun.'²³ The author, through the protagonist of the novel, admonishes the 'medical advisers who catechise young women'²⁴ to submit to marriage, thus resulting in their disappointing sexual life. The fact that Campbell is writing against Acton becomes clear when he says that to preserve the Victorian family, what both men and women need to do is to 'enter into the spirit of the fun.'²⁵ Through the character of the surgeon, who has relationships with both men and women, even ones who are married, the author presents a precise view of the society as seen through the medical writings of Drysdale, who called for a society with a lax sexual code. The one point where the author and his work depart from the prevalent medical discourse of the time is on its positive praise for the act of masturbation, which it considers 'as good as universal,'²⁶ for both men and women. Pornography, it seems, takes its form from the various debates and contradictions initiated and indulged by the moral codes of the era.

Under the discussion of popular fiction from the nineteenth-century that refers to the various medical texts discussed in the first part of this discourse, we chose to concentrate on works that were mainly pornographic in nature. There are two reasons for this decision. Firstly, the fact that pornography, until the mid-twentieth century, tried to restrict itself to the norm of reference of heterosexuality. When it occasionally described topics such as homosexuality or masturbation, it tried to condemn the act. A prime example would be the climactic scene of *Fanny*

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Hill, which described sodomy between two young men while the titular character watched in disgust.²⁷ This made it easier to note how such references work within the narrative of a pornographic story and, in rare cases, how they are subverted to put across a message which tries to reconfigure the prevalent morals at its time. And secondly, while due to the nature of works of pornography and the laws against them at the time, it is hard to trace their immediate impact and reach within the society, it can be safely said that such works do enjoy wide readership among the masses. Otherwise, one cannot account for the fact that a publisher like William Lazenby, even after being shut down and fined twice on the charge of obscenity for publishing the magazines *The Pearl* and *Boudoir* would still go on to operate two more magazines of a similar kind and publish many more novels and works of such nature in his lifetime. Even printers like John Camden Hotten and Charles Carrington reportedly turned great profits as publishers of erotica.²⁸ It stands to reason that works of this nature were popular among people across all social classes. Both men and women read such works widely, as is known today.²⁹

Thus, given their wide reach, these texts could truly be studied as the popular fiction of its day, whose influences find an echo, even today, in our prejudices and perspectives as we try to move from objectification towards understanding. They provide a feasible alternative to theoretical and medical discourses on sexuality for better understanding while taking diverse narratives into account. Sexuality forms a site through which we understand our body and shape our individual identity. It also forms a site where medical structures might inform the ways in which those individual conceptualizations find ways to express or conceal themselves. For women, at times this feeling of being overtly sexually active, have less to do with being outside of some abstract version of normality, but instead reveals how difficult it is for a society to redefine the lines of its cultural and biological norms. The importance of going back to analyse these popular texts in reference to the medical narratives of that period serves to answer our various queries regarding the curious interplay between care for the individual body, human anxiety and social ordering practices across the centuries.

Endnotes :

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- ¹ Eve Kosofsky Sedgwick, 'Jane Austen and the Masturbating Girl,' *Solitary Pleasures: The Historical, Literary, and Artistic Discourses of Autoeroticism*, eds. Paula Bennett and Vernon A. Rosario II (London:Routledge, 1991): pp. 133-53.
- ² S.A. Tissot, *A New Guide to Health and Long Life* (London, 1808), pp. 50-51.
- ³ Mary Douglas, *Purity and Danger: An Analysis of the Conception of Taboo and Danger* (1966; ed. London: Routledge, 2002), pp. 3-4.
- ⁴ Douglas, *Purity and Danger*, pp. 9-10.
- ⁵ William Acton, *Functions and Disorders of the Reproductive Organs* (1857; ed. London: J. & A. Churchill, 1875).
- ⁶ George Drysdale, *Elements of Social Science: Physical, Sexual, and Natural Religion* (1861; ed. London: E. Truelove, 1875), p. 87.
- ⁷ Drysdale, *Elements of Social Science*, p. 91.
- ⁸ Samuel La'Mert, *Self-Preservation: A Medical Treatise on Nervous and Physical Debility, Spermatorrhoea, Impotence and Sterility* (London, the Author, 1859).
- ⁹ 'Reports of Societies,' in *The British Medical Journal*, London, 18 April 1868, pp. 386-90.
- ¹⁰ Thomas W. Laqueur, *Solitary Sex: A Cultural History of Masturbation* (New York: Zone Books, 2003), pp. 13-15.
- ¹¹ Immanuel Kant, *The Metaphysics of Morals* (Cambridge: Cambridge University Press, 1991), p. 220.
- ¹² James A. Steintrager, *The Autonomy of Pleasure: Libertines, License, and Sexual Revolution* (New York: Columbia University Press, 2015), p. 188.
- ¹³ Andréa de Nerciat, *Le Diable au corps* (Paris, 1997), p. 124.
- ¹⁴ Steintrager, *The Autonomy of Pleasure*, p. 188.
- ¹⁵ This count is based on the edition of Marquis de Sade's *Juliette ou Les prospérités du vice* published by Humanis Publishing, New Caledonia, 2015.
- ¹⁶ Titled 'L'Arbre' in the French, this translation is taken from the .html copy of the text at *Internet Sacred Text Archive*: <http://www.sacred-texts.com/cla/sob/sob004.htm>. Accessed 11.09.19.
- ¹⁷ For details regarding the publication and influence of *Songs of Bilitis*, refer to Tama Lea Engelking's article, 'Translating the Lesbian Writer: Pierre Louÿs, Natalie Barney, and "Girls of the Future Society,"' *South Central Review* 22.3 (2005): 62-77. JSTOR <https://www.jstor.org/stable/40039994>.

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- ¹⁸ Laurel Brake and Marysa Demoor eds., *Dictionary of Nineteenth-century Journalism in Great Britain and Ireland* (Gent: Academia Press, 2009), p. 351, p.502. Look up for a brief note on the publication and difficult history of *The Pearl* and its editor, William Lazenby.
- ¹⁹ Steven Marcus, *The Other Victorians: A Study of Sexuality and Pornography in Mid-Nineteenth Century England* (New Jersey: Transaction Publishers, 2009), p. 15.
- ²⁰ Anon., “Volume 12,” *The Pearl: A Journal of Voluptuous Reading, the Underground Magazine of Victorian England* (New York: Grove Press, 1968), pp. 397-432.
- ²¹ Anon., “Volume 12,” *The Pearl*, p. 397.
- ²² In the context of discussing a song (‘He Always Came Home to Tea’) printed in *The Pearl* (July 1879 – December 1880) in her study of male homoeroticism and the art of burlesque from 1868 to 1877, Michelle Durden notes: “He is a “regular man” who “always comes [...] to tea,” meaning that he is a masculine fellow who visits bathhouses to engage in sexual relations with other men [...] Additionally, it is significant that the author chose to use the word “came,” which also means orgasm, rather than a synonym such as goes, went, arrived, or returned.” Rather than making any value judgement, as Durden points out, the magazines often published content for “people familiar with code words from the gay subculture,” thus helping to establish a national popular culture, including a national gay subculture. For further details, refer to Durden’s “Not Just a Leg Show: Gayness and Male Homoeroticism in Burlesque, 1868 to 1877,” in the *Third Space: A Journal of Feminist Theory and Culture* 3.2 (March 2004). SFU <http://journals.sfu.ca/thirdspace/index.php/journal/article/view/durden/173>. Accessed 11.09.19.
- ²³ James Campbell, *The Amatory Experiences of a Surgeon* (London, 1881).[www.horntip.com/html/books_&_MSS/1880s/1881_the_amatory_experiences_of_a_surgeon_\(HC\)/index.htm](http://www.horntip.com/html/books_&_MSS/1880s/1881_the_amatory_experiences_of_a_surgeon_(HC)/index.htm). Accessed 11.09.19.
- ²⁴ Campbell, *The Amatory Experiences of a Surgeon*.
- ²⁵ Campbell, *The Amatory Experiences of a Surgeon*.
- ²⁶ Marcus, *The Other Victorians*, p. 246.
- ²⁷ Robert Muchembled, *Orgasm and the West: A History of Pleasure from the 16th Century to the Present* (Cambridge: Polity Press, 2008), pp. 142-143.
- ²⁸ For further details on this topic, look up the essay by Simon Eliot, ‘Common Bonds: John Camden Hotten and the Transatlantic Trade in Family History and Pornography,’ *New Word Order: Transnational Themes in Book History*, eds. Swapan Chakravorty and Abhijit Gupta (Delhi: Worldview Publications,

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2011): pp. 80-93.

- ²⁹ Sharon Marcus, *Between Women: Friendship, Desire and Marriage in Victorian England* (New Jersey: Princeton University Press, 2009), p.141. 'Women did not have to purchase pornography directly to read it, however, since they might easily find any sexually explicit books that male family members brought home [...] they could read material in the pages of a ladies' home journal that would be reprinted as pornography. The correspondence about corporal punishment blurred distinctions...between male and female readers.