EROTIC COLOUR PRINTS OF THE MING PERIOD
with An Essay on Chinese Sex Life from the Han to the Ch'ing Dynasty, B.C. 206 - A.D. 1644
R.H. VAN GULIK, LIT.D

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The Lord said:
He who can behold Me in all things and all things in Me, he shall never lose Me; nor shall I ever lose him.

Bhagavad Gita, Ch. VI, 30
The Lord said:
he who can behold Me in all things and all things in Me, he shall never lose Me nor shall I ever lose him

Bhagavad Gītā, ch. vi, 30
THE LORD SAID:

He who can behold Me in all things and all things in Me, he shall never lose Me nor shall I ever lose Him.

BAGAVAD GITA, CH. IV., 20
This excursion into a field hitherto unexplored by Sinologues was occasioned by a fortunate occurrence, namely the author's purchase of a set of old Chinese painting blocks. These blocks, engraved with scarce pictures and undated without titles or dates, were purchased because of their interesting artistic qualities. Subsequent investigation disclosed that these were printing blocks for a large book on Chinese and Japanese pictures, entitled "Heavenly-Colored Pictures of the Flowering Plate" in Japanese. Some of the most popular in the great popularity in elegant paintings in the Ming period.

When studying these and similar pieces, I found that, notwithstanding their present neglected state, these pictures are of great importance in relation to Chinese culture in general. For the first place, they were so essential in giving the finest examples of Chinese color painting not only that has begun to receive the attention of modern scholars in recent years. These artistic prints supply an exact record of the study of this art because their development began to a local period of approximately 1570, which is the earliest album dated from the Hong Ching period (1572), the age was reached at about the end of the Wan Li period (1572-1620), and the local art period in China dates from approximately 1652, when South China was at a time when the North had passed into the hands of the Manchu conquerors. They have from their intrinsic artistic value, these blocks earn a very special place amongst old Chinese art, as an example of the basis of the specimens preserved, are the standard of the development, from rather different, first attempts to perfection in final decision — all examine.
INTRODUCTION

This excursion into a field hitherto unfrequented by Sinologues was occasioned by a fortuitous occurrence, namely the author's purchase of a set of old Chinese printing blocks. This set, engraved with erotic pictures and poetry, without title or date, was purchased because of its striking artistic qualities. Subsequent investigation disclosed that these were printing blocks for a large-sized Chinese erotic picture album, entitled Hua-ying-chin-ch'en "Variegated Positions of the Flowerly Battle", a type of book which enjoyed great popularity in elegant literary circles near the end of the Ming period.

When studying these and similar prints I found that, notwithstanding their peculiar character, these pictures are of great importance in relation to Chinese studies in general. In the first place, they must be counted among the finest examples of Chinese colour printing, an art that has begun to receive the attention of Western scholars only in recent years. These erotic prints supply valuable material for the study of this art because their complete history is confined to a brief period of approximately seventy years. Apparently the earliest album dates from the Lung-ch'ing period (1567-1572); the apex was reached at about 1610, near the end of the Wan-li period (1573-1620), and the last known specimens date from approximately 1640, being produced in South China at a time when the North had already fallen into the hands of the Manchu conquerors. Thus, quite apart from their intrinsic artistic value, these erotic prints occupy a very special place among old Chinese colour prints. On the basis of the specimens preserved we can trace their entire development, from rather different first attempts via perfection to final decadence — all encompassed with
INTRODUCTION

This expression was a preliminary consideration for a construction necessary to the development of a set of the Chinese characters. However, it led to some interesting results, as a result of the Chinese development of望 and the

In some instances, particularly for a certain "Vesuvius" variant type, a shape of the form that captured the essence of the character was created.

When studying Chinese, sound and structure are important elements. This is because Chinese is a tonal language, and the sound of a word often changes depending on the tone it is spoken with. For example, the word "ma" can mean "mother," "horse," or "mattress," depending on the tone.

The Chinese characters, or "hanzi," are a unique aspect of the language, and they are often used in a variety of ways, from writing to art. These characters are not only used for writing, but they are also used to create beautiful calligraphy and art pieces.

The study of Chinese is not only important for a broad range of purposes, but it is also a way to connect with a rich cultural history. The Chinese language has been around for thousands of years, and it has a long and storied history, with a great deal to offer to the world.
in the brief space of seventy years.

Furthermore, these woodprints are of unique artistic importance in that they give large-size representations of the complete nude human figure. Other contemporary erotic book illustrations contain only very small nudes, rarely over 3 cm. high and clumsily drawn, but in these albums the figures are 20 cm. or larger. These skilful drawings of naked men and women in various positions prove that, if Chinese artists did as a rule scrupulously refrain from depicting the nude human figure, it was only by way of deference to the dictates of a tradition of prudey and certainly not because of limitations in artistic technique. These prints also supply evidence that, contrary to the conception current among many Western students of Chinese pictorial art, Chinese painters did, when necessary, draw from the living model.

Secondly, there is a sociological aspect. These prints, showing people of the Ming period in various stages of undress, provide precious data on details of intimate clothing — such as undergarments, socks, leggings etc. — which rarely appear on ordinary Chinese pictures. Therefore these prints supply the key to many an obscure passage in Ming prose and poetry. Moreover their careful depiction of various pieces of furniture, painted screens and sundry ornaments supply interesting data on interior decoration of that particular period.

Thirdly, these prints are of importance from the medical point of view. They represent various positions in which the sexual act may be consummated as well as other details pertaining to sex life. Since they are drawn in considerable detail, the prints are a useful source in the study of Chinese sex life and sexual habits.

Finally, these woodprints clearly prove the heavy dependence of Japanese colour print artists upon their Chinese
masters. The early Japanese ukiyo-e artists not only adopted the Chinese technique of colour printing but also closely copied the style of drawing, sometimes even confining their work to simply giving a Japanese flavour to a Chinese picture. This point, in recent years acknowledged by Japanese students, opens a new approach to the research as to the origins of the Japanese colour print, a subject which merits closer investigation.

Since a fortunate chance placed the printing blocks of this Ming erotic picture album in my hands, I considered it my duty to make this exceedingly rare material available to serious research workers.

Originally I had intended merely to publish this album, accompanied by a brief survey of Chinese erotic art. However, I found it difficult to write such a survey without some knowledge of Chinese sex life and habits. When I set out to orientate myself on the subject I found practically no material available, either in Chinese literary sources of the Ch'ing period or in Western sinological literature.

An investigation into the reasons for this lack of data on sex matters proved that with regard to Chinese sources, this gap is the result of traditional Chinese prudery. There is practically no phase of human activity which has not, sooner or later, found its way to one of the many repositories of literary information of stupendous dimensions which were compiled during the Ch'ing Dynasty and published under Imperial auspices. But sex is an exception. The Chinese desire to eschew the carnal aspect of love as much as possible in art and literature is, of course, in itself a most commendable one. It cannot fail to strike one as refreshing in present times since in both East and West there is a marked
tendency to publicise, in word and picture, the carnal aspect of love to an extent which obscures the fundamental spiritual significance of the sexual act. But it cannot be gainsaid that the Chinese have fallen into the other extreme. Chinese prudery has become a byword in Western books on China.

Contrary to the assertions of many Ch'ing writers, this has not always been so. Contemporary literary evidence shows that prudery was practically non-existent before and during the T'ang Dynasty (618-907). Its beginnings must be sought in the Sung period (960-1279) when, during a re-examination of the ancient Confucianist Classics, some archaic taboos relative to the separation of the sexes were mis-interpreted by narrow-minded scholars. This bigoted attitude relaxed during the Yüan Dynasty (1280-1368) when Chinese defeat in battle and the hard life under the yoke of the Mongols caused a reaction in favour of frivulous amusement so that the Chinese drama and the erotic novel flourished. Subsequently the Ming Dynasty brought a revival of national culture, including its many taboos and inhibitions relative to sex. But toward the end of this period, from about 1570, the Southern capital Nanking abounded in elegant frivolity. All aspects of the cultured life of the refined scholar including his sex habits were made a subject of discussion among literati and artists. It is during this period that the erotic picture albums were created.

The Manchu conquest in 1644 placed a dark screen across the gay scene. Since that time the Chinese have shown a nearly frantic desire to keep all aspects of their sex life carefully hidden. The separation of the sexes was enforced to its final consequences. Chinese officials exported their Manchu masters — themselves originally burdened with few sexual inhibitions — to place erotica of the preceding Ming Dynasty on the Index and in course of time the Manchu rulers became even more prudish in this respect than the Chinese themselves. Was it a desire, on the part of the Chinese, to sit at least the intimacies of their women's quarters from the
The foreign conqueror which inspired this extreme prudery? The famous story of the Chinese general Hsing Ch'eng ch'or (1593-1665), who acceded to the Manchu demand that Chinese men shave their heads, wear the queue and adopt Manchu dress, but only on condition that Chinese women be allowed to continue wearing the same hairdress and style of clothing, seems to adumbrate the aforesaid point.

Be this as it may, the scarcity of Western material on Chinese sex life is explained by the bigoted attitude of the Ch'ing literati and the resulting difficulty encountered by Occidental scholars in obtaining reliable Chinese material with which to work. While the Sanskritist Richard Schmidt has provided the student with a comprehensive account of sex life in ancient India (1), and while the sex life of China's eastern neighbours, Japan, has been thoroughly described by Dr. Krauss (2) and a member of Japanese scholars, Chinese sex life has always been more or less shrouded in mystery. A tip of the veil was lifted by the much lamented French Sinologue Henri Maspero (3), while Dr. Matisson contributed details of his observations in China at the end of the 19th century (4). Moreover English and German translations of the Chinese erotic novel Chin ping mei (5) shed some additional light on this subject. However, no comprehensive essay on Chinese sex life exists.

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The exaggerated prudishness of the Ch'ing literati not only obstructed scholarly research but also resulted in creating in the West an entirely mistaken impression of Chinese sex life. Because of the secretive attitude of the Chinese regarding their sex life, 19th century Western observers in China falsely assumed that it was a cesspool of dire depravity. This misconception has been propagated by a number of Western books on China and today prevails in large sections of Western public opinion.

An examination of the old Chinese literary sources proves clearly the grave error of this popular conception. As may be expected from a thoughtful people like the Chinese they have, since ancient times, given a great deal of attention to sex matters. The results of their observations are contained in "handbooks of sex", which already existed in the beginning of our era. These handbooks circulated more or less freely in China until the end of the Ming Dynasty. During the ensuing Ch'ing period most of these books were banned on government order.

These texts establish beyond doubt that ancient Chinese sex life was, on the whole, healthy and entirely normal—normal in the light of the norms of the polygamic family system. The handbooks of sex were manuals of conjugal love, written not for the reader's amusement but for his guidance and instruction. These texts teach the elementary rules of sexual hygiene and eugenics; the manner in which both partners may derive maximum pleasure from the sexual act and thereby enhance their health, at the same time giving much attention to prenatal care. Further, they advise the household how he may satisfy the sexual needs of his wives and concubines and yet not impair his own health and potency. Although modern medical science may frown upon the coitus interruptus and some other practices recommended, it must be granted that, though used for more than two thousand years, these have resulted in no evident harm to the health and progeniture of the Chinese race.
Some later decadent schools of Taoism incorporat ed the principles of these handbooks into their sexual disciplines and experiments for extracting the Elixir of Life. Such mis-employment, however, does not reflect on the principles set forth in the handbooks of sex. While the Taoist alchemists cons ider woman as a mere instrument, classified with the cauldrons and crucibles used in their cruel sexual vampirism, the handbooks of conjugal love give full attention to the woman's health and well-being. In some ways the compilers of these handbooks may even be considered as the pioneers of feminist thought in China. Their basic aim was the promotion of a healthy and happy sex life in a polygamous household.

When one leafs through the handbooks of sex and the erotic picture albums inspired by them, it becomes abundantly clear that the editors strived to present an exhaustive catalogue of all possible variations, on occasion giving free rein to their imagination. Yet the medical student will fail to discover a single fact pertaining to sexual pathology. There is no trace of flagellation or similar sadistic traits, neither does one find indication of masochism or other pathological aberrations connected with sex. And this is understandable the fact that the feudal structure of ancient Chinese society, implying the absolute power of the master of the household over his wives, concubines, maids and slave girls would have given him full opportunity to indulge in sexual aberrations. The absence of such phenomena in the erotic albums is all the more significant since erotic pictures generally tend to give an exaggerated version of actual sex habits, where wishful thinking freely expresses itself.

The above observations show that the Chinese need not be ashamed of their sex life. As a matter of fact, their old erotic art and literature compare favorably with similar material from, for instance, ancient India. Sanskrit sources like the Kāmasūtra abound in sadistic traits. Not to speak of our own Western erotica!
The desire to prove this particular point constituted a powerful personal incentive to publish my material on the subject of Chinese sex life, together with my study of the erotic picture albums. Another motive was the extreme difficulty of obtaining these data through such normal channels as public libraries, museums, and other institutes of learning. The few Ming erotic picture albums and handbooks of sex which escaped the zealous Ming bigots and the vigilance of the Ch'ing censors are now in private Chinese and Japanese collections. The lucky discovery of the printing blocks of the Hua-yung-chin-ch'en album and my access to supplementary material of some generous Chinese and Japanese private collectors of antique books and prints afforded me exceptional opportunity to make a close study of these rare data. Therefore thought it incumbent upon me to make the results of this study of Chinese sex life available to Western scholars.

The above reflections prompted me to postpone the publication of the Hua-yung-chin-ch'en album until I had worked out my notes for a historical survey of Chinese sex life from the Han Dynasty until the end of the Ming period (1644). This survey, originally planned as an introduction to the erotic albums, grew to such length as to make me wonder whether it were better published separately. On reconsideration, however, I found that the history of Chinese sex life and the background of the erotic albums are so closely interwoven as to make publication within one frame advisable.

The present publication consists of three separate volumes, viz., English text, Chinese text, and pictures.

Volume I, the English text, is divided into three parts. Part I gives a historical survey of Chinese erotic literature, beginning with scope and contents of the ancient hard-
books of sex and ending with a discussion of erotic and pornographic literature during the last years of the Ming Dynasty. I did not attempt to cover the Ch'ing Dynasty and recent times, primarily because, in my opinion, this research should be conducted by a person with medical qualifications; for instance a Western-trained Chinese physician with wide rural and metropolitan clinical experience. Lack of medical and sexological knowledge was less a handicap in working with the old material, especially since I confined myself strictly to statements of fact. I merely recorded the facts as I found them in the texts and pictures, leaving the interpretation of these data and a comparison with parallel phenomena elsewhere to specialists in the fields of sociology and sexology.

Part II of Volume I contains a brief sketch of the history of Chinese erotic pictures, followed by a slightly more detailed description of erotic woodcuts at the end of the Ming period. This section includes some remarks about the technique of the colour print and a description of eight erotic albums of that period.

Part III of Volume I is an annotated translation of the text belonging to the Shua-ying-chin-cheng album reprinted in Volume III.

The second volume consists entirely of Chinese text material. Here the Sinologue will find the complete texts of most Chinese works quoted in Volume I. A few of these are available in Chinese or Japanese reprints but most are rare Ming editions some of which are known to exist only in a single copy.

Volume III, finally, is a reprint of the erotic album Shua-ying-chin-cheng, struck off from the set of old printing blocks in my possession.

It is hoped that the present study will, to a certain
extent, fill a gap existing in Western sinological literature. As a matter of course this essay is but a first attempt—one which should be followed by a more comprehensive study. The Chinese sources given in Volume II should be supplemented by additional Sung and Yuan material (in the present essay these two periods are treated only cursorily); then all these texts together should be translated in their entirety and their contents analyzed and viewed against the background of Chinese social structure, the results finally to be re-examined from a medical point of view. Until such a standard work has been published the present essay may be of some use for the purpose of reference and general orientation.

The reader will forgive my having confined my work to this brief survey, translating only those passages from the Chinese texts in Volume II which were needed for the illustration of my argument. For those who—like myself—are no specialists in sexology, protracted study in the field of sex is in many ways a sacrificial intellectus. Texts on a subject which is limited by its very nature, soon make monotonous reading and finally bore the translator no matter how elegantly such effusions are phrased or how much embellished by fertile fantasy.

Books on this particular subject should, as a matter of course, be read only by qualified research workers. Therefore the present study is published in a limited edition of fifty copies. Further, to prevent them from falling into unauthorized hands, these fifty copies—with the exception of one given to Mr. Karl H. Backnæs, who kindly corrected the English style of part of Volume I—have been presented exclusively to libraries and museums in various countries.

The limited number of copies made possible the ex-
pencils for special care in the reproduction of the pictures and allowed other embellishments which would have been otherwise unfeasible. The present publication, with the exception of 12 illustrations in collotype, is entirely hand-made.

In the first place, since the limited number of copies hardly seemed to justify English and Chinese type-setting, I wrote both texts on stencil sheets. If allowances are made for some continental writing habits in the English text of Volume I, and for some abbreviated characters (紹 for 紹, for 祐, etc.) in the Chinese text, I sincerely hope that the reader will find my hand reasonably legible.

As regards the illustrations, the Frontispiece and nine plates in Volume I., and the entire Volume III. are actual woodprints. The blocks of the ten colour prints in Volume I. were engraved by Japanese experts after tracings of the Ming originals kindly sent to me by a collector in Shanghai who wishes to remain anonymous. Free access to the Chinese colour prints in the collection of Mr. Shibori Kiyoshi, the well known authority on ukiyo-e in Tokyo, enabled me to check colours and technical details. The prints were struck off under my direction on hand-made Japanese paper. The colour prints presented here lack of course the mellow tone of antique specimens; however, they reproduce faithfully the appearance of these prints when, more than three hundred years ago, they were newly made. Volume III. was struck off from the original Chinese monochrome blocks in my collection.

The title-page and Plate III. of Volume I. were stencilled and subsequently coloured by hand. The red vignette at the beginning of each of the three parts of Volume I. is the impression of a wooden stamp designed by me on the basis of Picture 12 of the Hua-yung-chin-chin album.

All three volumes are printed on hand-made Japenese paper.
XII.

Japanese paper. The Chinese title labels on the covers are blockprints in two colours, and the binding was done by an expert in the binding of Chinese books. Finally, the format of the present publication corresponds exactly to that of the Ming erotic albums, so that the erotic prints could be reproduced in original size.

To avoid all possible misunderstanding, I wish to state emphatically that the present publication deals solely and exclusively with the carnal aspect of Chinese love life. This fact should by no means be misinterpreted to imply that, in China, the spiritual aspect of love between the two sexes was relegated to secondary importance. On the contrary, old and new Chinese literature abounds in touching passages praising the highest ideals of love. Those readers desiring to obtain an impression of the elevated and poetical love life of devoted couples, are referred to the Mei-hua-wei-ho-i-chen cho-tsing-t'an (美化文學名著叢刊, 1st ed. publ. by the Shih-chih shu-chih, Shanghai, 1936), which reprints eleven of the most representative Chinese literary works of this kind, ranging in date from about 1580 until 1880. One of these books, the Fou-sheng-liu-chi, has been made accessible to the Western reading public by the excellent English translation of Fan Yu-t'ang under the title of "Six Chapters of a Floating Life".

Finally, a few words about the artistic appreciation of the erotic colour prints. It seems unjust to dismiss them as merely another
variety of obscene pictures. In order to form an unbiased opinion of their merits one must view these prints against a background peculiarly their own, namely the highly cultured and sophisticated literary and artistic milieux of Nanking and its surroundings in the period ranging from about 1570 to 1640.

After the removal of the Ming capital to Peking in 1421, the old capital Nanking and the entire region usually loosely designated as Chiang-nan "South of the River", gradually became the center of a refined culture. To the south of Nanking were such famous centers of ink and lacquer production as Hui-chou and Hsiu-ning; well-known inkstone quarries such as nearby She-khoien, and also Hsin-yan, the home of skilled engravers and lacquer workers. And to the east was Hangchou on the placid waters of the Western Lake, the home of skilled artists and artisans from all over the Empire even since 1127 when it became the Southern Capital of the Sung Dynasty. There were also such centers of art-lovers as Soochow and Yangchow, where all fine and applied art flourished under the patronage of great merchants who had acquired enormous wealth from the traffic along the Grand Canal and the Salt monopoly. Near the end of the sixteenth century Nanking, the hub of this entire area, had become the undisputed cultural capital of the Empire.

Small wonder that Nanking became the favourite place of retirement for high officials of the central government, "weary of ruling and tired of obeying", as Goethe so aptly puts it (*). In Nanking they could live in peaceful

(*) "Chinesisch-Deutsche Jahres- und Tageszeiten" (1827), I:

"Sag, was könnt uns Mandarinen / Satt zu herrschen mild zu dienen,
Sag, was könnt uns übrigbleiben / Als in solchen Frühlingstagen
uns des Nordens zu entschlagen / Und am Wasser und im Grünen,
Fröhlich trinken, geistig schreiben / Schal auf Schale, Zieg in
Zügen?"
and elegant leisure, far from Peking, the Northern Metropolis, with its complicated political intrigues and the machinations of the powerful eunuchs in the Palace. To Nanking flocked also artists and artisans, traveling poets and itinerant philosophers, wood engravers and lacquer workers, playwrights and actors, and large numbers of beautiful girls skilled in song and dance. None of these found it difficult to discover a wealthy patron who provided food and shelter so that they could devote themselves to their respective arts without worrying over the daily rice-bowl.

This concentration of such varied talent in one single region, combined with the munificence of rich art patrons, resulted in a cooperative artistic production which constitutes the main reason why this particular period witnessed the creation of a profusion of art works of unsurpassed beauty. A skilled lacquer worker would mix a paste of perfectly blended ink; a poet wrote an ode praising its velvet blackness; an artist painted a miniature landscape to accompany the poem, and finally an engraver would carve a poem and ornamental design upon a wooden block — the mould which gave the inkcake its final shape.

The same exceptional circumstances promoted the production of colour prints. Gifted painters drew the picture, famous scholars added poems and essays to it, and the most skillful engravers transferred these productions to the wooden printing blocks. This applies not only to such famous colour prints as the "Painter's Handbook of the Ten Bamboo Studio" (Shih-chu-chai hsiao-chiu), but also to the erotic picture albums.

These large-size albums of colour prints which picture the various positions of the sexual act, accompanied by explanatory verse, were playful experiments by groups of over-refined, slightly bashful literati, residing in Nanking and its surroundings. It was they who designed the pictures and composed the poetry and the prefaces,
and had the albums printed privately, signing only variants of their literary names or the disguised apppellations of their studios. They had the work executed by the best artisans available, grudging no expense. For these were not commercial publications, although often professional publishers reprinted such albums for gain.

The albums were primarily meant only for the delectation of the leisurely people who designed them and who sponsored their production. They meant to steal a few brief moments of bliss and capture them in the delicate lines of the blockprint. The knowledge that — with the barbarians threatening the northern frontier and the administration crumbling within — the Ming Empire was nearing its end, added the nostalgic touch of impermanence necessary to complete the mood that inspired these prints. The Dhyāna Sect of Buddhism (Chinese Ch’an, Japanese Zen), much studied by eclectic literati of that time, furnished the link between extreme sensuality and Western rejection of all worldly pleasure. "The supreme joy lasts but one brief moment, boundless is the Sea of Suffering" — this is the concluding note of the Hwa-yung-chin-ch’en, the erotic album reprinted in Volume III of the present publication.

The art represented by the erotic colour prints is very much fin-de-siècle, certainly, and awesomely sensual. Yet also often of a tenderness of expression and delicate drawing that place these prints among the finest specimens of erotic art.

The Ch’iu-fuai quarter in Nanking, in centuries past the favoured haunt of elegant seekers after the pleasures of "wind and willows", now is nothing but a dismal slum. To-day, young and energetic people, their minds intent on present-day and future problems, curiously hurry past the places where, three hundred years ago, leisurely literati made a cult of idleness. They of the present look to the future, they have no time to spare for a backward glance — and perhaps this is only as it
should be. Yet, there is a long road ahead. If, therefore, on occasion one should wish to rest awhile in order to gain a brief respite from the exigencies of the hectic life of this present age, one might well for a moment dwell with these paper damsels and their ardent lovers, limned so exquisitely in the wooden blocks, as they sport together in secluded towers of their luxurious mansions. Then even this ephemeral beauty, the lost art of the erotic colour print, may gain a more lasting purpose.

Autumn 1951

R.H. van Gulik

(R. H. van Gulik)
Counsellor of Embassy
此類圖書今已布若星鳳 souha不可聽其埋没因不合資費如編成本書命日秘戲圖考分為三冊首
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得據此書以窺正西人之誤會則尤幸矣編纂既竣特綴數言以示中國學者大雅君子庶明餘意

西曆一九五一年孟夏
荷蘭高羅佩書於昭月齋
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LIST OF ABBREVIATIONS

For a complete list of abbreviations used in this publication, see "List of Abbreviations" on page 37.

Abbreviations:

Clym
Flc
Hnc
Hyg
Hcc
Scc
Cyc
Aepc
Aepb

History and Survey of English Literature
LIST OF ABBREVIATIONS

FOL. Folic. Refers to the Chinese texts in Volume II. The first number indicates the page, the second the column, counted from right to left. "Fol. 114/3", for instance, refers to the 3rd column of page 114, the line 3rd, etc.

CLYS Chu-ling-yeh-shih, erotic Ming novel.
FLCC Feng-liu-ch’iüeh-ch’ang, erotic album.
HNC Hu-chen nü-ching, handbook of sex.
HTYS Hou-i-t’ao-yeh-shih, erotic Ming novel.
HYCC Hua-yeng-chin-chen, erotic album.
SNC Su-nü-ching, handbook of sex.
YFCY Yü-fang-chih-yao, handbook of sex.
YFPC Yü-fang-pi-chüeh, handbook of sex.
YYPP Yüan-yang-pi-ju, erotic album.


( ) Numbers placed between double brackets refer to the notes at the end of each section.
PART I

HISTORICAL SURVEY OF EROTIC LITERATURE
HISTORY OF AFRICAN LITERATURE

PART I
THE HAN PERIOD B.C. 206 - A.D. 220

FUNDAMENTAL CHINESE CONCEPTS OF SEXUAL INTERCOURSE

The recorded history of Chinese handbooks of sex goes back as far as the Former Han Dynasty which ruled China from B.C. 206 till A.D. 24. The Bibliographical Section of the official history of this Dynasty lists in ch. 30 eight handbooks of sex, under the heading FANG CHUNG "The Art of the Bedchamber" (Fod. 161). These are the following:

1. JUNG CH'ENG YIN TAO "Sex Handbook of Jung Ch'eng", in 26 book rolls. One roll of the ancient manuscripts usually corresponds to one chapter of later printed texts.
2. WUC CH'ENG TZU YIN TAO "Sex Handbook of Master Wuc Ch'eng", in 36 book rolls.
3. YAO SHUN YIN TAO "Sex Handbook of the Emperors Yao and Shun", in 23 book rolls.
5. T'IEN LAO TSA TZU YIN TAO "Sex Handbook of T'ien Lao and others", in 25 book rolls.
7. HUANG TI SAN WANG YANG YANG FANG "Recipes for Nursing Potency, by Huang ti and the Three Kings", in 20 book rolls.
8. SAN CHIA NEI FANG YU TZU FANG "Recipes for the Bedchamber and the Obtaining of Offspring, of the Three Schools", in 17 book rolls.

None of these books has been preserved. Their titles, however, together with the names of their alleged authors, supply some clues as to their contents.

In the first place it must be noted that items
1-6 use the term yin-tao "Hidden Way" to denote sexual intercourse. In earlier literature yin "hidden, dark" is used for both the male and female generative organs; later yin is used exclusively for the female parts. Tao, literally "way", here means "doctrine" or "principles". Thus the term yin-tao in these book titles might be translated as "Principles of Sex Life".

Item 7 evidently contained prescriptions for strengthening a man's potency. Yang 晝 means "to nurture, nourish"; yang 養 means "vital essence". The authorship of this book is ascribed to the mythical Yellow Emperor, Huang Ti, and to the three Kings who founded respectively the Yin (circa B.C. 2000 until 1500), Shang (circa B.C. 1500 till 1122) and Chou (B.C. 1122 - B.C. 256) dynasties.

Item 8 must have contained instructions relative to the dates on which a woman is most liable to conceive and to the methods of copulation conducive to conception. The meaning of san-chia "Three Schools" is unknown.

Items 2-6 are ascribed either to mythical beings or Kings of China's high antiquity. Yao and Shun (items 3) were mythical Emperors of pre-historic times, Master Wu-ch'eng (item 2) is described as Yao's teacher. T'ang and Pan Keng were Kings of the Shang Dynasty. T'ien-lao (item 5) and T'ien-i (item 6) are stellar deities.

It is only about Jung-ch'eng, the author of item 1 that we have some more data at our disposal. The History of the Later Han Dynasty (B.C. 25 - A.D. 220) gives in the second section of ch. 112 the biography of the famous physician Hua T'o 华佗, who flourished about A.D. 200. At the end of this biography is added a note on three T'aoist adepts who were Hua T'o's contemporaries. About one of them, called Leng 玲, this text says: "He lived to an age of over 150 years by practicing the art of having sexual intercourse with women, as taught by Jung-ch'eng." 寿光可百五六十歲.
The commentary to this passage quotes the "Biographies of Immortals" (LIEH-HSIEH CHUAN 录仙传), ascribed to the Han scholar LIOU HSIANG 劉向 (B.C. 77-35 B.C.) as follows:

"Master Yung-ch'eng was adept at nurturering and controlling (his own physical functions). He absorbed (new) semen in the Mysterium Vaginæ. The main point of this art is to prevent the Spirit of the Vale (i.e. one's potency) from dying by preserving one's vital power and nurturering the male essence. Then one's gray hair will turn black again and new teeth will replace those that have fallen out. This art of sexual intercourse with a woman consists of restraining oneself so as not to ejaculate, thus making one's semen return and strengthen one's brain."

容成公者，能善補導之事。取精於玄牝。其要宛神不死。宇生養氣也。髮白復黑齒落復生。御婦人之術。謂握固不泄。還精補腦也。

This note states succinctly the fundamental principles that throughout the centuries have dominated the Chinese handbooks of sex and presumably Chinese sex life in general. The eight handbooks listed above have not been preserved, but one may safely assume that their contents were an elaboration of these self-same principles.

These principles are based upon the hoary Chinese idea of a universal dualism. The universe was created and is maintained by the continuous interaction of two primordial powers, Yang 阳 the positive, and Yin 印 the negative principle. Yang stands for Heaven, sun, fire, light and the male sex; Yin for Earth, moon, water, darkness and the female
sex. This interaction of Yin and Yang constitutes a constant change and renewal that is the foundation of the universe. It is viewed as a perpetual circular movement: Yang decreases till it merges with Yin, Yin waxes till it merges with Yang. Later this idea was graphically represented by the well-known motif of the halved circle: the right half represents Yang which contains the embryo of Yin, and the left half represents Yin which contains the embryo of Yang.

Man and woman are the human aspect of this cosmic conception. Man, embodying the Yang principle, needs woman, a receptacle of Yin essence in order to complete and perpetuate himself in his children. Woman needs man to let her Yin essence be stirred by his Yang influence, and thereby conceive. This intermingling of Yin and Yang, necessary for both man and woman, is achieved through the sexual union.

These ideas are found in the oldest of the Chinese classics, the I CHING or "Book of Changes." As is well known, the basis of this book consists of a series of 64 hexagrams. The hexagram considered as symbolizing the sexual union is No. 63, called chi-chi 既濟 "Completion." It consists of two trigrams superimposed on each other. The one on top is called K'AN坎, one unbroken line between two broken ones, ☰☰; the one below is called LI離, one broken line between two unbroken ones, ☷☲. K'an stands for water, clouds, moon and woman, Li for fire, light, sun and man.

The hexagram chi-chi expresses the perfect harmony between man and woman completing each other, and as such is often mentioned in the later handbooks of sex. To achieve this harmony, symbolized in the hexagram, was considered the basis of happy and healthy sexual relations. Plate I, a fine woodcut print from the HSING-MING-KUEI-CHIH (性命圭旨, a Taoist medical work of the 17th century), shows the adept studying the perfect balancing of the male and female elements.
symbolized by the triagrams k'\text{"an} and li.

In order to stress the cosmic affinities of the two sexes later texts often write Yang as a variant consisting of the 170th radical and huo "fire" or ji\text{"ou} "sun" 阳, 阴, and Yin with shui "water" or yi\text{"ou} "moon" 陰, 阴. The handbooks of sex often refer to man's sexual experience by comparing it to fire, while that of the woman is likened to water. Fire easily flares up, but it is also easily extinguished by water; water takes a long time to heat over the fire but it will cool down very slow. This, of course, is a true image of the actual difference in pre- and post-organism experience of man and woman.

The Book of Changes further states that the intersection of Yin and Yang is based on the spirit of life, the CH'\text{"i}', a mysterious force that pervades the universe. When applied to human beings CH'\text{"i}' means that particle of the universal spirit of life that resides in every man and constitutes his vital essence. This essence circulates in the entire body, but it is more particularly contained in the breath and in the semen. The latter is therefore also referred to as HS\text{"UEH} - CH'\text{"i} (血气 "the spirit of the blood"); the Lun-yü or "Confucian Analects" use this term in the sense of "potency". Woman also partakes of this CH'\text{"i}', but in a negative, dormant form.

Ancient Chinese medical science contended that the main current of this CH'\text{"i} flows along the cerebrospinal cord, i.e. from the brain to the genitals. Later Taoist philosophers called this life-current the HUANG-HO 黄河 "The Yellow Stream"; cf. Plate II, taken from the same source as Plate I, where the location of this life-current is depicted.

The I-ching stresses the fact that sexual intercourse is one of the fundamental elements of universal life because it is a manifestation of the cosmic interaction of Yin and Yang. The second part of the Commentary says in section 4: "The constant intermingling of Heaven and
Earth gives shape to all things. The sexual union of man and woman gives life to all things. 兰女莽精wrapped万物化生。And in the 5th section of the first part of the Commentary it is observed: "The interaction of one Yin and one Yang is called Tao (the Supreme Way); the resulting constant generative process is called Change." 一陰一陽之謂之道生生之謂易。These passages from the Book are Changes are often quoted in the handbooks of sex, where "one Yin" and "one Yang" are taken to refer to a woman and a man.

Summing up the above it may be stated that the intercourse of the two sexes is considered as but one aspect of the cosmic reproductive cycle, to be compared to the alternation of day and night and the sequence of the four seasons.

So far there is nothing extraordinary in the ancient Chinese concept of sex relations, except perhaps the fact that the sexual act was so narrowly correlated with the general workings of nature. From here, however, we enter a field of thought peculiar to ancient China.

In the first place, the Chinese had no clear conception of the physiological function of the female generative organs. They did not know that fertilization is effected by the union of the man's sperm cells with the woman's ova. They did not distinguish between general vaginal secretions and the ova, but considered all secretions and fluids of vagina and uterus together as Yin essence — a lining of the womb necessary for allowing the male semen to develop into an embryo. Hence CHI精 is used almost exclusively for the male sperm cells, while the ova are referred to as CHII or blood. Furthermore the ancient Chinese arrived, via philosophical considerations, at the erroneous conclusion that while man's semen is strictly limited in quantity, woman is an inexhaustible receptacle of Yin essence.

Sexual intercourse was considered to have a twofold
aim. Primarily, the sexual act was to achieve the woman's conceiving, so that she would give birth to sons to continue the family. Not only did a man thus fulfill his assigned role in the order of the universe, but it was also his sacred duty to his ancestors. The peace of the dead in the Hereafter could only be ensured by regular sacrifices made by their descendants on earth. Secondly, the sexual act was to strengthen the man's vitality by making him absorb the woman's Yin essence, while at the same time the woman would derive physical benefit from the stirring of her latent Yin nature.

As a matter of course these two aims were closely interwoven. In order to obtain healthy male children the man's Yang essence should be at its apex when he ejaculates, and in order to develop his Yang essence to this apex he should copulate frequently with women without emitting semen, thus supplementing his Yang by their Yin.

It follows that the man was supposed to ejaculate only on those days when the woman was most liable to conceive; or, in Chinese terms, when her womb contains sufficient activated Yin essence to provide the proper breeding ground for the man's semen. The ancient Chinese thought that the five days after the menstruation were the most favourable time. On all other days the man was to strive to let the woman reach orgasm without himself emitting semen. In this way the man would benefit by every coitus because the Yin essence of the woman, at its apex during the orgasm, strengthens his vital power, while the woman’s Yin essence is stirred and intensified so as to promote the chance of her conceiving when, on a subsequent occasion, the man would allow himself to reach orgasm. This implied that the man had to learn to prolong the coitus as much as possible without reaching orgasm; for the longer the member stays inside the vagina, the more Yin essence the man will be able to absorb, thereby augmenting and strengthening his vital force.

Therefore the handbooks teach that just before reach-
ing the climax the man should restrain himself. He should prevent ejaculation either by mental discipline or such physical means as compressing the seminal duct with his fingers. Then his Yang essence, intensified through the contact with Yin, will "flow upwards" along the spinal column, and fortify his system. Or, to use the technical term occurring in the note on Master Yung-ch'eng quoted above, he "makes the semen return to strengthen the brain." If the man thus limits his emissions to the days when the woman is liable to conceive, his loss of Yang essence on those occasions will be compensated by the obtaining of children perfect in body and mind. Thus, these theories are narrowly related not only to the health of the parent, but also to that of their offspring. This is the origin of the Chinese conception of eugenics.

The above theories have, throughout the ages, formed the fundamental principle of all Chinese handbooks of sex. The curious conclusion is that, for more than two thousand years, the coitus interruptus must have been widely practised in China without apparently affecting adversely the progeniture and general health of the race.

Doubtless the polygamous family system contributed to this principle being maintained throughout the centuries. Accustomed to practising the coitus interruptus, a man could satisfy the sexual needs of his wives and concubines without injuring his health and potency. However this may be, there is not one Chinese handbook of sex, from the beginning of our era right up to the 17th century, that does not stress again and again the following two basic facts. First, man's semen is his most precious possession, the source not only of his health but of his very life; every emission of semen will diminish this vital force, unless compensated by the acquiring of a suitable amount of Yin essence. Second, the man should give the woman complete satisfaction every time he copulates with her, but he should allow himself to reach orgasm only on certain specified occasions.
The above basic thought explains the ancient Chinese attitude to all phenomena of sex expressed in both old and later writings on this subject. Self-abuse for a man is emphatically forbidden, for this implies a complete loss of semen. In the case of women, however, self-satisfaction and sapphism are viewed with tolerance, since woman's Yin supply is considered unlimited in quantity. Penilinctio is permitted, but only as a preliminary or accessory of the sexual union; it should never result in the man's ejaculating. The slight loss of Yang essence incurred by the man's member, emitting secretions during this act is compensated by the Yin essence absorbed by his member from the woman's saliva. The same applies to the exercise of the anal coitus with a woman. Cunnilingctic practised by a man is approved as a means of obtaining Yin essence, and frequently referred to. Homosexuality of men is never mentioned in the handbooks of sex, since these are concerned with conjugal sex relations only. Literary sources, in general, adopt a neutral attitude to it. It is neither recommended nor sharply denounced. Some sources vaguely suggest that the intimate contact of two men can never lead to a complete loss of Yang essence, since both are receptacles of this vital essence.

The above principles also offer an explanation why the ancient handbooks of sex devote so much attention to the various positions in which the sexual act can be consummated. These variations were apparently considered necessary to keep the man sufficiently interested in the regular exercise of the sexual act although denying himself the reaching of orgasm.

The History of the Former Han Dynasty, after having enumerated the eight handbooks of sex listed in the beginning of this chapter, then appends to this list the following note (Fol. 161/9-11):
"The Art of the Bedchamber constitutes the climax of human emotions; it encompasses the Supreme Way. Therefore the Holy Kings (of antiquity) regulated man's outer pleasure in order to restrain his inner passion and they compiled treatises to regulate (sexual intercourse). An old record observes: 'The Ancient Kings created sexual pleasure thereby to moderate all human affairs'. If a man regulates his sexual pleasure he will feel at peace and reach a high age. If, on the other hand, he abandons himself to this pleasure disregarding the rules (set forth in these treatises) he will fall ill and harm his very life.

The fact that the Han History devotes a special section to the Art of the Bedchamber proves that this subject was widely studied during this period. Doubtless there existed at that time many more books on this art than those listed. Such handbooks of sex were definitely not meant for amusement. They were serious guide books for married people, their main purpose being instruction. It seems to have been customary at that time to include such handbooks, with illustrations of the various postures, in the outfit of a bride. Cf. the Epithalamium written about A.D. 100 by the poet Chang Heng, translated below, Part II, 1.

As a consequence of the theory regarding the beneficial effects of the mingling of Yin and Yang during sexual intercourse the Art of the Bedchamber developed into a special branch of medicine. The handbooks describe specified postures as a therapy for various ailments, while insufficient sexual contact is described as a cause of numerous afflictions, sometimes even resulting in death.

For instance it is said that the Han Emperor Wu (Wu-ti 武帝 B.C. 140-87) used to make sacrifice to a female deity on the Po-liang Terrace. When his famous general Hô Ch'iü-Ping 霍去病 fell ill, the Emperor advised
him to go and pray to this deity for recovery. She appeared before the young general in the shape of a beautiful girl and invited him to have sexual intercourse with her. He refused and died shortly afterwards. Thereupon the goddess revealed to the Emperor that the general had been failing in Yang essence; she had intended to supplement this with her Yin essence through copulating with him.

While the Art of the Bed chamber aimed at promoting the health of both partners to the act and the procreation of offspring, Taoist philosophers soon started to stress the aspect of strengthening the man's vital powers, completely ignoring the woman's health and neglecting the deeper significance of the sexual union, namely the obtaining of children. The Taoist alchemists considered the Art of the Bed chamber as one of the disciplines to lengthen the span of life, with the ultimate aim of reaching immortality. This one-sided view is reflected in the remark about Master Yang-ch'eng quoted above: he was so expert in extracting Yin essence from the woman with whom he copulated that he became entirely rejuvenated. Thus this art came to occupy an important place in Taoist necromancy and the quest for the Elixir of Life.

These alchemists considered woman as the "enemy" because through her coitus the man to emit semen she robs him of his precious Yang essence. This conception resulted in woman being degraded to a mere source of supply of the coveted Yin essence. The Art of the Bed chamber as the alchemists interpreted it was a kind of cruel sexual vampirism. They believed not only that absorbing large quantities of Yin essence from the women they copulated with could lengthen their years and rejuvenate them, but also that the Elixir of Immortality resided in the "Original Femininity" Yüan-p'ìn (原魄). This mysterious substance they described as concentrated, inactivated Yin essence, that could be extracted from the vaginal secretions especially of a young virgin. This substance could be tapped by performing the sexual act in a special way, or also be extracted from the woman by arti-
frical means. Accordingly the alchemists engaged in various revolting and cruel experiments which not seldom caused the death of the unfortunate victim.

These same Taoist sects advocated promiscuity among male and female adepts and among the Master and his female disciples. These malpractices, which existed already during the Han period, in later centuries received a new stimulus when Tantrism was introduced into China from India.

All these aberrations were fortunately fairly rare. The main sects of Taoism prescribed an ascetic life for the adept, they taught the art of “nourishing the vital essence” by breathing exercises, LIEN-CH'I 練氣, dietetics and meditation. The sexual experiments of the Taoist alchemists thus run counter not only to the spirit of the handbooks of sex, but also to the fundamental teachings of their own creed.

It is evidently because of the misuse by the alchemists that Han literature sometimes refers to the Art of the Bedchamber as HSIEH-CHIAO 邪教 “The Perverse Doctrine”, and it also explains why this art elicited criticism from various scholars. The philosopher WANG CH'UNG (王充, A.D. 27-97) says in his HUN-HENG: “The Plain Girl (SU-NEI; see below) explained to the Yellow Emperor the art of sexual intercourse as exposed by the Five Girls. This art not only harms the body but also infringes on the nature of man and woman” 論衡, 命義? 素女對黃帝陳五女之法。非徒傷父母之身。乃又貽男女之性。And when the modern Chinese historian KUSHIHYO calls the flourishing of the Art of the Bedchamber in the Han capital CH'ANG-an, a blot on the history of the Han Dynasty (顧實, 漢書藝文志講疏, Shanghai 1927, page 250), it was doubtless the Taoist degeneration of this art which he had in mind.

The sexual vampirism of the Taoist alchemists must be considered as quite apart from the Art of the Bedchamber,
which, contrary to the allegations of later Confucianist writers, is by no means peculiar to Taoism. The roots of this art lie embedded in archaic Chinese cosmology and ancient fertility rites. The sexual act was considered as a reproduction of the union of Heaven and Earth which mate during a storm when “the clouds receive the rain”. As a matter of fact the expression Yün-yü 雲雨 “clouds and rain” is today still the most common flowery term for sexual intercourse. It is explained by quoting an ancient story (cf. Appendix: Chinese Terminology of Sex), but the idea itself is much older than this particular story. Its origin lies hidden in the prehistory of the Yellow Race.

It is true that Taoist philosophers gave a peculiar Taoist flavour to speculations about “nurturing the vital spirit” and “nursing life”. But these notions were already prevalent long before Taoism or Confucianism had developed into a system. The Art of the Bedchamber is no more Taoist than Chinese village festivals where the participants freely indulged in sexual license as a fertility rite. Such festivals are based on the oldest beliefs of the Chinese people. They are already alluded to in the Shih-Ching, the classical “Book of Odes” and survive to the present day in the “celebration of the perivigilium”, Shou-Keng-Shen 宇庚申, and other rural festivals.
After the fall of the Han Dynasty there followed a period of internal strife and political confusion which was to last almost four centuries, and during which no less than six kingdoms, LIU-CH’AO 六朝, existed in different parts of the country. Finally, in A.D. 590, the Empire was united again under the short-lived Sui Dynasty which reigned until A.D. 618.

During the turbulent period of the Six Kingdoms arts and letters flourished. In the field of philosophy it was especially the magical and alchemistic aspects of the Taoist creed which prospered and during the 4th and 5th century counted many eminent scholars among its followers.

Taoist writers of this period placed great stress on various disciplines conducive to strengthening one’s vital essence and prolonging one’s years. Among these disciplines the Art of the Bedchamber occupied an important place.

The Taoist philosopher KO HUNG (葛洪, better known by his pseudonym PAO-P’U-TZÛ 拄朴子, fl. about A.D. 300) often refers to the Art of the Bedchamber. He recognizes this art as one of many ways to prolong life, but denies that it is the sole method of reaching immortality. He also rejects the exaggerated claims of some Taoist alchemists who maintain that sexual intercourse is a panacea for all diseases and afflictions. In ch. 6 of the NEI-P’IEN occurs the following passage (Fol. 163/1–8).

“Someone asked: ‘I have heard that the Art of the Bedroom embraces the entire Supreme Way and in itself suffices toward one’s attainment of immortality. This art is also said to enable a man to avert
THE LUN, CH'AO AND SUI PERIODS A.D. 220-618

THE CONTENTS OF THE HANDBOOKS OF SEX

After the fall of the Han Dynasty, China entered a period of external strife and internal upheaval. This was reflected in the sex handbooks of the period. The Lun, Ch'ao, and Sui periods were marked by significant changes in Chinese society. The handbooks from this time reflect these changes and provide insights into the attitudes and practices of the time.

The Lun handbooks were particularly influential, and their contents were expanded and refined over the centuries. The handbooks provided guidance on a variety of topics, including the care of the body, the conduct of marriage, and the treatment of illness.

The Ch'ao handbooks were known for their emphasis on hygiene and the care of the female body. They provided detailed instructions on the proper use of female sanitary products, as well as advice on how to maintain good health and prevent illness.

The Sui handbooks continued the tradition of the earlier periods, but with some new additions. They included information on the use of herbal remedies and the care of children and infants.

In summary, the handbooks of the Lun, Ch'ao, and Sui periods provide a valuable source of information about the attitudes and practices of the time. They offer insights into the concerns and priorities of the people who used them, and they reflect the changing nature of Chinese society over the centuries.
calamities and to absolve him of guilt and to change ill luck into good; that officials will thereby obtain promotion and merchants double profit. Do you believe this? Pao-p'ū-t'ai answered: "These are all spurious sayings from the books of the magicians, subsequently expanded and embellished by amateurs, so that by now their real meaning has become lost. Some persons also propound such false teachings in order to commit adultery and to cheat the common people, they obscure the real principles in order to obtain employment and to attract disciples, thus to aquire material gain. Now the art of Yin and Yang (i.e. sexual intercourse) is most suited for curing minor ills. Further, it will prevent debility. However, this art carries its own limitations; how could it ever make it possible for one to reach immortality? Not to speak of the claim that thereby one can avert misfortune and attract luck!"

Further along, Fol. 163/14, 164/1-3, Pao-p'ū-t'ai continues the argument as follows.

"When the common people hear that the Yellow Emperor ascended Heaven (i.e. became an Immortal) because he had (sexual intercourse with) twelve hundred women, they think that it was the only reason that he achieved longevity. They do not know that at the foot of the Ching Mountain and on the bank of the Tsing Lake (1.), the Yellow Emperor distilled the Ninefold Drug and (having partaken thereof) ascended Heaven riding on a dragon. It is true that he also had intercourse with twelve hundred women, but this was not the sole cause of his success. On the other hand, if one partakes of all the various magic drugs and nurtures one's three natures, while at the same time being ignorant of the Art of the Bedchamber, those drugs and disciplines will prove to be without effect. Therefore the Sages
of olden times, fearing that people would treat sexual desire lightly, praised (the merits of) the sexual act in words, but these words should not be implicitly believed. The Dark Girl and the Plain Girl compared the sexual act with (the intermingling of) water and fire, stating that water and fire can kill people but also give them new life, depending on whether they do or do not know the correct methods of sexual intercourse. This art is based on the theory that the more women a man copulates with, the greater will be the benefit he derives; and that for a man who is ignorant of this art, copulation with only one or two women will suffice to bring about his speedy death. The methods taught by P'eng-tsü stress this principle, while other handbooks preach various troublesome and difficult methods (of sexual intercourse), but the benefit derived therefrom is not as large as these books aver, and but very few people can put these methods into practice.

It is curious to note that in Ko Hung's time there were apparently some charlatans who recommended the Art of the Bedchamber as a means for obtaining promotion in official life, and even ensuring profit in commercial affairs.

In ch. 19 Ko Hung gives a catalogue of Taoist books recommended for study. There one finds i. a. the following titles of handbooks of sex.

**Jung_ch'eng_ching** 煜成經 "Handbook of Jung-ch'eng"
**Hsüan-nü_ching** 㩵女經 "Handbook of the Dark Girl"
**Su-nü_ching** 素女經 "Handbook of the Plain Girl"
**P'eng-tsü_ching** 彭祖經 "Handbook of P'eng-tsü"

The first item was discussed in the first section of this essay as one of the handbooks of sex listed in the Han Dynastic History. The other three books are indirectly referred to in the second passage quoted from P'au-p'u-t'ai above. These three books bear discussion here in greater detail.
Above the Han philosopher Wang Ch'ung was cited as stating that the Plain Girl explained to the Yellow Emperor the art of sexual intercourse as exposed by the Five Girls. The "Plain Girl," Su-nü 素女, is a marvelous figure. She is usually mentioned together with the "Dark Girl," Hsüan-nü 蕭女, and the "Elected Girl" Ts'ai-nü 之女. Apparently there were two more, since Wang Ch'ung mentions "Five Girls", but the preserved texts only mention the three named above. No details are known about this trio. Perhaps they were female sorcerers of China's hoary antiquity, the so-called wu 巫 that played an important role in ancient Chinese religion. The Han-Wu-Ti-Nei-Chuan, a Taoist book written in the 5th or 6th century A.D. (see below) states that the arcane of sex must be transmitted from one woman to another. This statement, together with the fact that the Plain Girl and her companions are depicted as teachers of the Yellow Emperor in matters of sex, would seem to hark back to prehistoric times when a matriarchal society prevailed.

Be this as it may, commencing with the Han period these three girls were generally considered as the guardians of the secrets of sexual intercourse. Throughout the centuries the handbooks of sex attribute their own pronouncements to statements by these three girls.

P'eng-tsu is another mythical being of remote antiquity, said to have lived to an age of 800 years. Students of the Art of the Bedchamber believed that he reached this venerable age on account of his proficiency in this art, and hence he became the alleged author of a special handbook of sex. Most of the handbooks of sex are written in the form of dialogues in which the Yellow Emperor either questions the Plain Girl directly or sends her or the other girls to P'eng-tsu for further instruction by him.

The three handbooks of sex which Ko Hung ascribed to Su-nü, Hsüan-nü and P'eng-tsu were listed three centuries later in the Sui Dynastic History.
This work contains a bibliographical section which also covers the preceding four centuries. Unlike the corresponding section in the Han History, the Sui bibliography does not devote a special heading to the Art of the Bedchamber. At the end of the heading "Medical Books", however, several titles are listed which must refer either to Taoist disciplines for prolonging life in general or to special works on the Art of the Bedchamber. In the latter category I mention the following eight items:

1. Sū-nū-pi-tao-ching 素女秘道經 “Classic of the Secret Methods of the Plain Girl”, in one book roll. Appendix:
   Hsū-nū-ching 玄女經 “Handbook of the Dark Girl”.
2. Sū-nū-fang 素女方 “Recipes of the Plain Girl”, in one book roll.

Furthermore, ch. 35 states under the heading "Taoist Classics" that among these there were 13 items dealing with the Art of the Bedchamber, totalling 38 book rolls 八十八卷; but the titles of these books are not listed.

The original texts of the eight items listed above are all lost in China (2). However, by a fortunate chance, longer fragments of nos. 1, 2 and 5, and some passages from no. 8, together with quotations from other Chinese handbooks of sex of the Liu-chao, Sui and T'ang periods have been preserved in Japan. It is therefore possible to proceed with our discussion of the handbooks of sex on the basis of actual texts.
The Comptroller of the Currency, by virtue of the powers vested in him under
the National Banking Act and under the Act of March 4, 1863, published the following
four reports relating to the condition of
the national banks in 1893:

In the course of this work, I have been
led to believe that the condition of the
banks is not so critical as I had been
led to believe, and that the means of
saving the banks are not so limited as
I had been led to believe.

In addition to this, I have been
led to believe that the condition of
the national banks is not so critical as
I had been led to believe, and that the
means of saving the banks are not so
limited as I had been led to believe.

In conclusion, I would like to say that
the condition of the banks is not so
critical as I had been led to believe,
and that the means of saving the banks
are not so limited as I had been led to
believe.

I have been led to believe that the
condition of the banks is not so critical
as I had been led to believe, and that
the means of saving the banks are not
so limited as I had been led to believe.

I have been led to believe that the
condition of the banks is not so critical
as I had been led to believe, and that
the means of saving the banks are not
so limited as I had been led to believe.

I have been led to believe that the
condition of the banks is not so critical
as I had been led to believe, and that
the means of saving the banks are not
so limited as I had been led to believe.

I have been led to believe that the
condition of the banks is not so critical
as I had been led to believe, and that
the means of saving the banks are not
so limited as I had been led to believe.

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condition of the banks is not so critical
as I had been led to believe, and that
the means of saving the banks are not
so limited as I had been led to believe.
These fragments are to be found in the Japanese work I-shin-po (心方, Chinese I-HSIN-FANG), a voluminous compendium of medical science in 30 parts. This work consists of extracts from several hundred Chinese books of the Tang period and earlier, collected and classified by Tamba Yasuyori, a famous Japanese physician of Chinese descent. He began this work in 982 and completed it in 984. For many centuries this book circulated only in manuscript. In 1854 Taki Genkin (多紀元堅, died 1857), a Japanese physician attached to the Shogun's seraglio, published a magnificent large block print based on old manuscripts.

In the present essay we are concerned only with Part 28 of the I-hsin-fang, entitled FANG-NEI (房內 “The Bedchamber”, divided in 30 sections. This part consists entirely of quotations relating to the Art of the Bedchamber culled from a number of ancient Chinese works including handbooks of sex, ancient medical treatises, books on physiognomy, collections of recipes, etc. Since most of these works are lost, this text is of incalculable value.

Tamba Yasuyori was a most conscientious scholar. He reproduced the passages he selected exactly as he found them in the original manuscripts brought over from China, not correcting even the most obvious errors, abbreviations and repetitions. The later Japanese copyists took this same attitude of scrupulous respect for ancient texts. As a result of this praiseworthy scholarly tradition this text has retained all the features of the original Tang manuscripts. This is proved by a comparison with documents of similar nature found at Tun-huang, as for instance the T'AI-LO-FU (see below); these texts mutually corroborate and explain each other.

The Fang-nei part of the I-hsin-fang is reproduced in its entirety on Fol. 1364. For the reader's convenience I added a provisional interpolation and corrected the most obvious errors. This edition, however, is by no means final.
It should be re-examined carefully by a Sinologue versed in Chinese materia medica, and published with an extensive commentary.

The pioneer work on this text was done by the modern Chinese scholar YEH TE-HUI (葉德輝 1864-1927), who used the Japanese edition printed by Taki Genkin. Yeh Te-hui found five ancient Chinese handbooks of sex quoted so extensively that he thought it possible to reconstruct the main part of the original text on the basis of these fragments scattered over Part 28 of the T'hsin-fang. Thus in 1914 he published the following four works listed in the Sui History:

SU-NÜ-CHING, incorporating the HSÜAN-NÜ-CHING (cf. page 19 above, item 1)
SU-NÜ-FANG (item 2)
YÜ-FANG-PI-CHÜEH (items 5 and 6)
YÜ-FANG-CHIH-YAO (probably identical with item 7)

In addition Yeh Te-hui reconstructed the text called TUNG-HSÜAN-TZU (洞玄子 "The Ars Amatoria of Master Tung-hsüan"). which is not listed in the earlier bibliographies. It is mentioned for the first time in the Bibliographical Section of the T'ang Dynastic History. Its style and contents prove, however, that although its redaction probably dates from the T'ang Dynasty, the text itself belongs to the T'ou-ch'ao period.

These five handbooks of sex are published in Yeh Te-hui's SHUANG-MEI-CHING-AN-TS'UNG-SHU (雙梅景澄叢書, compilation started 1903, complete blockprint pub. 1914). He thereby greatly offended contemporary old-fashioned literati and his reputation as a scholar was promptly ruined. This bigoted attitude is all the more significant since Chinese scholars as a rule take a broad view in literary matters. They are wont to judge a man's scholarship by quality, ignoring moral shortcomings or political errors. But sex is the exception. As soon as a scholar dares to write on
The present article on the Chinese Question is a product of the author's own research and analysis. It attempts to provide a comprehensive overview of the historical context and contemporary issues related to the Chinese Question. The author draws upon various sources, both primary and secondary, to present a well-rounded perspective on the topic.

The Chinese Question, often referred to as the Sino-foreign Relations Question, has been a significant issue in international politics for many years. It encompasses a range of issues, including territorial disputes, trade relations, and cultural exchanges. The article delves into the complexities of these issues, highlighting both the challenges and the potential for cooperation.

In addition to the historical analysis, the article also examines the impact of the Chinese Question on regional stability and global power dynamics. It argues that a balanced approach to Sino-foreign relations is crucial for maintaining peace and prosperity in the region.

The author concludes by emphasizing the importance of dialogue and mutual respect in resolving the Chinese Question. It suggests that through sustained efforts in diplomacy and economic cooperation, a more harmonious relationship between China and its foreign counterparts can be achieved.

In conclusion, the Chinese Question remains a complex and multifaceted issue that requires careful consideration and strategic planning. The article provides a valuable resource for understanding the historical and contemporary aspects of this vital question.
this particular subject he is immediately enthralled. These facts are eloquent proof how badly ensnared Chinese literati of the Ch'ing period had become in their own sexual inhibitions. It is worth while to note in passing the ironical fact that Yeh Te-huai was as old-fashioned as the literati who handed him with the hic niger est. He stated in the prefaces of the handbooks reconstructed by him that he was attempting to show, with these texts, that the Chinese knew centuries ago everything—and much more—than is contained in modern works on sex.

Yeh Te-huai's publications prove that, apart from his disdain for modern science, he was a widely-read and conscientious scholar. This is shown also by his handling of the five texts under discussion.

He assumed that the sequence of the 30 headings of Part 28 of the I-hsin-fang roughly indicated the order of the contents of an ancient handbook on sex. Therefore in his reconstructions he arranged the scattered quotations according to this sequence. It appears that most of the old handbooks were divided into six main sections, viz.:

A. Introductory remarks on the cosmic significance of the sexual union and its importance for the health and harmonious relations of both partners.
B. A description of sexual play preliminary to the act.
C. The sexual act itself. The technique of the coitus, including the various positions in which the act can be consummated.
D. The therapeutic aspect of the sexual act.
E. Sexual selection, prenatal care and eugenics.
F. Various recipes and prescriptions

In Yeh Te-huai's reconstructions, the various quotations from one and the same treatise are arranged within this framework. It is, of course, impossible to say how much of the complete original is represented by these reconstructions.
The T'ung-ku-an-tsu gives the impression of being a complete text, while the Su-nü-ching and the Su-nü-fang are apparently complete but for a few minor lacunae. All of these three works are listed as having consisted of only one book roll, and their present size as reconstructed corresponds roughly to that of one chapter of an ancient book. The Yü-fang-pi-chih however must represent but a small part of the original, which according to the Sui History consisted of no less than 8 book rolls (9 in the revised edition and 10 in the list of the T'ang History). If the Yü-fang-chih-yao is identical with the Fang-nei-pi-yao of the Sui History, it consisted of only one book roll; but the few quotations in the I-hsin-fang are insufficient even for one chapter.

Notwithstanding the fact that the bibliographical lists occasionally give author's names — Mr. Ko, Chang Chan, Hsiu T'ai-shan etc. — the handbooks of sex were no individual productions; the persons mentioned as their "authors" were rather "editors". These handbooks were collections of pronouncements, often written in verse, culled from various older treatises, perhaps dating from before the Han period. In my opinion we may safely assume that, if the handbooks of sex listed in the Han Dynastic History had been preserved, their contents would prove to be practically identical with those of the handbooks quoted in the I-hsin-fang.

Aside from the five works reconstructed by Yeh Te-hui, the I-hsin-fang also quotes the following:

a. YANG-SHENG-YAO-CHI 養生要集, listed in the Sui History, item 8 above. This book is probably lost. It is mentioned in the list of works consulted for the compilation of the huge Sung compendium of literary reference T'AI-P'ING-YÜ-LAN (A.D. 977). I have found no quotations in books of later date.

b. CH'IEN-CHIN-FANG 千金方 "Priceless Recipes", a medical work of the T'ang period; see below.
...
C. PAO-P'U-TZU, the works of Ko Hung quoted above.
D. T'AI-CH'ING-CHING 太清經. This is the T'AI-CH'ING
SHEN-CIIHEN 太清神鑑, a famous old handbook of
physiognomy.
E. HUA-TO CHEN-CHIU-CHING 华佗鍼灸經 "Handbook
of Acupuncture and Moxabustion of Dr. Hua To"; for
this doctor see page 8 above.
F. (HUANG-TI-HSIA-MA-CHING 黃帝賤蝶經, a book
on the same subject as E.

Yeh Te-hui's reconstructed texts are easily obtain-
able, but the I-hsin-fang is rather rare. Since the I-hsin-fang
moreover gives many passages from other sources that though
important for the study of ancient Chinese sex life, were not
utilized by Yeh Te-hui, it is Part 28 of the I-hsin-fang
that is reprinted here. However, for the convenience of those
readers who wish to verify Yeh's method but who have no
copy of his Shuang-mei-ching-an t'ung-chu at hand, his
reconstruction of Tung-hsüan-tzu is here reprinted sepa-
rateIl (Fol. 1-12).

Below is a translation of Tung-hsüan-tzu. A
preusal of this text will give the reader an idea of style and
contents of an ancient Chinese handbook on sex.
THE ARS AMATORIA OF MASTER TUNG-HSUAN

I

"Master Tung-hsüan said: Of all the ten thousand things created by Heaven, man is the most precious. Of all things that make man proper none can be compared with sexual intercourse. It is modeled after Heaven and takes, its pattern from Earth, it regulates Yin and rules Yang. Those who understand its significance can nurture their nature and prolong their years; those who miss its true meaning will harm themselves and die before their time.

II

"Now the methods of sexual intercourse as taught by the Dark Girl have been transmitted since antiquity; but they give only a general survey of this subject, they do not exhaust its subtle mysteries. When contemplating these prescriptions I often thought of supplementing their lacunae. Gathering usages and established manners I now have compiled this new handbook. Although it does not give all finer nuances, I yet hope that it contains the essentials. The various ways of sitting and lying together, the postures of stretching and opening the legs; the diverse ways of adjusting the body, and the methods for deep and shallow penetration, all these comprise the Reason of the sexual union and supply the Rhythm of the five Elements. Those who let themselves be guided by these rules will attain longevity. Those who act contrary to them will come to harm and perish. How should that which is of advantage to all not be transmitted for ten thousand generations?"

III

"Master Tung-hsüan said: Truly Heaven revolves
THE ARTS AND MASTERS TUNG-HUEN

I

II

III
to the left and Earth revolves to the right. Thus the four seasons succeed each other, man calls and woman follows, above there is action and below compliance; this is the natural order of all things. If the man moves and the woman does not respond, or if the woman is poised and the man does not comply, then the sexual act will not only injure the man but also harm the woman, for this runs counter to the established relations between Yin and Yang. If they unite themselves in such a way neither of the partners to the act will derive benefit from it. Therefore, man and woman must move according to their cosmic orientation, the man should thrust from above and the woman receive below. If they unite in this way, it can be called Heaven and Earth in even balance.

**IV**

"Deep and shallow, slow and quick, straight and slanting thrusts, all these are by no means uniform, each has its own characteristics. A slow thrust should resemble the movement of a carp caught on the hook; a quick thrust should resemble the flight of birds against the wind. Inserting and withdrawing, moving up and down and from left to right, interwoven by intervals or in quick succession, all these movements should be properly correlated. One must apply each of them at the proper time and not always stubbornly cling to one style alone to serve one's convenience.

**V**

"When a man and a woman have intercourse for the first time, the man should sit down at the woman's left side and the woman should sit on the man's right. Then the man crosses his legs and places the woman in his lap. He presses her slender waist, he caresses her precious body, he whispers endearing words and engages in passionate discourse. Both being of the same mind, they hug and embrace — their bodies close together and their lips pressed
against each other. The man sucks the woman's lower lip, the woman sucks the man's upper lip. They kiss each other, feeding on each other's saliva. On the man softly bites the woman's tongue or gnaws her lips a little, places her head in his hands and pinches her ears. Thus petting and kissing a thousand charms will unfold and the hundred sorrows will be forgotten. Then the man makes the woman hold his Jade Stalk with her left hand while the man with his right hand rubs the woman's Jade Gate. Now the man will experience her Yin influence and his Jade Stalk will rise; it is standing strongly, pointing upwards like a lonely peak towering high up in the Milky Way. The woman experiences his Yang influence and the Cinnabar Crevice will become moist exuding a rich flow of secretions like a lonely well springing up in a deep vale. This is the spontaneous reaction of Yin and Yang which can never be achieved by artificial means. As soon as the pair has reached this stage they are in a condition fit for uniting with each other. Should the man's member fail to rise or the woman's vagina fail to moisten, then there are the outer signs of some inner disease.

VI

"Master Tung-hsuan said: When a man and a woman have sexual intercourse together they should always begin by sitting as described above and only thereafter lie down together, the woman on the left and the man on the right. When they are thus stretched out side by side, the man turns the woman on her back and makes her spread her legs. He places himself on top and kneels between her thighs. Then he inserts his Jade Stalk between the outer labia of the Precious Gate, that embroached region that resembles a cluster of low-growing pine trees in front of a deep grotto. He lets his member play about in this portal, continuing his compassionate speech and sucking her tongue. Or he will contemplate her beautiful face or look down at the Cinnabar Crevice. He will stroke her belly and her breasts and rub the outer labia of her vulva. At this moment the
As she passed through the door, she turned to look back at the man who was still standing there, looking at her. She could see him from the corner of her eye as she descended the stairs, her hand clutching the railing for support. She knew she was making a mistake, but she couldn't help herself. He was too attractive, too charming, and she was too young and foolish to resist his charms.

When she reached the bottom of the stairs, she turned to face him. She could see the anger in his eyes, the disappointment. She knew she had made a mistake, but she couldn't help herself. She was too young and foolish to resist his charms.

He was still standing there, waiting for her. She could see the anger in his eyes, the disappointment. She knew she had made a mistake, but she couldn't help herself. She was too young and foolish to resist his charms.

As she turned to leave, she heard him say, "I'm going to miss you."

And she knew she had made a mistake, but she couldn't help herself. She was too young and foolish to resist his charms.
man's passion will be aroused and the woman's thoughts will become confused. The man makes his Positive Peak move up and down in the vulva, below rubbing it against the Jade Veins and above against the Golden Gully, letting it play all around the outer and inner labia, finally to come to rest on the right side of the Jewel Terrace (3°). All this is playing on the outside before penetrating into the vagina.

VII

"When the Cinnabar Crevise of the woman is exuding rich moisture, then the Positive Peak penetrates right into the vagina, shedding moisture that mixes with that of the woman thus moistening her Sacred Field above and the Umbra-gious Vale below. Then the man should engage in vigorous movement deftly pushing in and withdrawing, making the woman ecstatically cry for mercy. At that moment the man should withdraw and wipe his and her member with a piece of cloth. Thereafter he again inserts his Jade Stalk deep into the Cinnabar Crevise till he reaches the Yang Terrace. His member resembles a solid rock closing up a deep vale. Then he starts moving, alternating nine shallow strokes with deep ones, changing the direction of the thrusts, now slow then quick, now deep then shallow, following the rhythm of the twenty-one breaths.

VIII

Then the man will thrust quick and deep and the woman will join the movement, adapting herself to his rhythm. He attacks with his Positive Peak the Grain-shaped Hole and forces his way into the deepest point of the vagina. There he lets his member wind around and gradually changes over to short strokes. When the woman's vagina is full of moisture (and she has reached orgasm) the man should withdraw. He should never withdraw when his member has become soft, he must withdraw it when it is still stiff. Withdrawing the soft member is harmful to the man and should be meticulously avoided."
“Master Tung-hsüan said: A careful investigation has shown that there are but thirty main positions for consummating the sexual union. With the exception of minor details these various positions and diverse movements are fundamentally the same and can be said to encompass all possibilities. I describe these positions here and record their special names, I depict their features and establish their sequence. The understanding reader will be able to probe their wonderful meaning to its very depth.

1. Close Union. 2. Firm Attachment. 3. Exposed Gills. 4. The Unicorn’s Horn. Next to these four basic positions there are the following playful variations,

5. Reeling-off Silk. The woman lies on her back and puts her arms around the man’s neck, encircling his waist with her legs. The man, crouching against the back of her thighs embraces her and inserts his Jade Stalk (cf. Volume III, HYCC Picture 2).

6. Winding Dragon. The woman lies on her back and raises her bent legs. The man kneels between her thighs and with his left hand pushes her feet back till they are above her breasts, at the same time driving his Jade Stalk into the Precious Gate with his right hand.

7. Pair-eyed Fish. Man and woman lie down side by side facing each other. The woman places one leg over his upper leg. They kiss and suck each other’s tongue. Then the man spreads his legs and, raising the woman’s upper leg with his hand, inserts the Jade Stalk (cf. Vol. III, HYCC Picture 16).

8. Pair of Swallows. The woman lies on her back and opens her legs. The man sits astride on her and, bending over, puts his arms round her neck. The woman clasps his waist and the Jade Stalk penetrates the Cannibal Crevise.

9. Kingfisher Union. The woman lies on her back, each hand clapping either foot. The man kneels with spread knees and puts his arms round her waist. Then he inserts
his Jade Stalk among the Lute Strings.

10. Mandarin Ducks. The woman, lying on her side, bends her two legs and places her (left) leg over the man’s (left) thigh. Then the man who is lying behind her places his (left) leg over the calf of the woman’s (right) leg. Raising with his (left) knee the woman’s (left) thigh he inserts his Jade Stalk (for this complicated position cf. Volume III, HYCC Picture 12).

11. Fluttering Butterflies. The man lies on his back and spreads his legs. The woman sits astride his thighs facing him, her feet on the couch and effecting a vigorous movement supporting herself on her hands. Then the Positive Peak is introduced into her Precious Gate.

12. Reversed Flying Ducks. The man lies on his back with spread legs. The woman sits astride his abdomen facing his feet and resting her own feet on the couch. She bends her head and taking the Jade Stalk inserts it into her Cinnamon Crevise (cf. Vol. III, HYCC Picture 3).

13. Low-branch Pine Tree. The woman (lying on her back) lifts her crossed legs. The man clasps her waist and the woman puts her arms round the man’s middle. Then the Jade Stalk is inserted into the Precious Gate.

14. Bamboo’s Near The Altar. Man and woman stand face to face. They embrace each other and kiss while the Positive Peak is inserted so deeply into the Cinnamon Crevise that it finally penetrates the Yang Terrace.

15. Dancing Phoenix Pair. Man and woman alternate in upper and lower position. Whoever happens to be below holds the legs apart by clasping the feet, whoever is on top sits astride on the other, revolving in such a way that the sexual organs always remain connected. Finally the man crouches on the woman and inserts his Jade Instrument, moving it vigorously up and down.

16. Phoenix Holding Its Chicken. This position is very successful if an obese and tall woman has intercourse with a small man (The description of the pose is lost. Trans.).

17. Flying Seagulls. The man stands in front of the couch and raises the woman’s legs. Then he thrusts his
Jade Stalk deeply into her vagina (cf. HYCC Picture 7).

18. Gambolling Wild Horses. The woman lies on her back. The man lifts her legs and places her feet on his shoulders. Then he inserts his Jade Stalk deep into the Precious Gate.

19. The Galloping Steed. The woman lies on her back. The man squats on his heels. With his left hand he pulls her head towards him, with his right hand he raises her feet. Then he inserts his Jade Stalk into her vagina.

20. Pawing Horse. The woman lies on her back. The man raises one of her feet and places it on his shoulder. Her other foot moves about freely. This pose permits the Jade Stalk to penetrate deeply into the Cinnabar Crevice - a most pleasurable method indeed.

21. Jumping White Tiger. The woman reclines on hands and feet and bends her head down, while the man kneels behind her. Encircling her waist with his arms he inserts the Jade Stalk into the vagina.

22. Dark Cicada Cleaving To A Tree. The woman lies face down and spreads her legs. The man squats between her thighs and raises her legs. Embracing her he pushes the Jade Stalk from behind into the Precious Gate.

23. Goat Facing A Tree. The man sits down cross-legged. He lets the woman sit on his lap with her back towards him. She bends her head down and observes how the Jade Stalk is inserted. Then the man quickly puts his arms round her waist and starts the rocking movement.

24. The Jungle Fowl. The man sits down cross-legged on the couch. He lets a young girl sit on his lap facing him and inserts the Jade Stalk into her Precious Gate. A second woman standing behind her aids the girl's movement by pulling the flaps of her upper garment. This is most pleasurable indeed.

25. Phoenix Sporting In The Cinnabar Crevice. The woman, lying on her back, keeps her legs raised by holding her own feet. The man kneels in front of her and inserts his Jade Stalk into the Cinnabar Crevice. Then he starts the movement, leaning on the couch with his hands. A very effective method.
...
26. The Rukh Bird Soaring Over The Sea. While the woman lies on her back the man places her legs over his upper arms. From below he puts his arms under the woman's middle and inserts his Jade Stalk.

27. Wailing Monkey Embracing A Tree. The man, sitting cross-legged, lets the woman squat on his lap with her arms round him. He places one hand under her buttocks, inserts his Jade Stalk with the other, and then starts the movement supporting himself with that hand on the couch.

28. Cat and Mouse In One Hole. The man lies on his back with spread legs. The woman lies down on top of him and inserts the Jade Stalk deeply. On the man lies down on the woman's back and lets his Jade Stalk play about inside the Precious Gate.

29. Three Year Old Donkey. The woman goes down on hands and knees on the couch. The man stands in front of the couch. He puts his arms round her waist and inserts his Jade Stalk into the Precious Gate. Most effective indeed.

30. Hounds of Autumn. Both man and woman go down on hands and knees on the couch with their buttocks against each other. Then the man bends down (while supporting himself on one hand) and with the other he inserts his Jade Instrument into the Precious Gate.

X

"Master Tung-hsiian said: There are the following nine styles of moving the Jade Stalk. One, fluttering out to right and left in the way a brave general breaks up the enemy ranks. Two, moving up and down like a wild horse bucking through a stream. Three, pulling out and pushing in, like a flight of gulls playing in the waves. Four, alternating swiftly deep and shallow strokes, like a sparrow picking rice grains (left over) in the mortar. Five, deep and shallow strokes in steady succession, like large stones sinking into the sea. Six, pushing on slowly, like a snake entering its hole to hibernate. Seven, swift pushes like a frightened rat rushing into its hole. Eight, rising slowly as if dragging the feet, like a
hawk clutching an elusive rabbit. Nine, first rising then plunging low, like a big sail braving the gale.

_XI_

"Master Tung-hsüan said: There are the following six ways of penetration. One, pushing the Jade Stalk down and letting it move to and fro over the Lute Strings like a saw as if one were plying open an oyster to obtain the shining pearl inside. Two, hitting the Golden Gully over the Jade Veins, as if one were cleaving a stone to discover the jade kernel. Three, letting the Positive Peak hit against the Jewel Terrace, like an iron pestle descending into the medicine bowl. Four, letting the Jade Stalk go in and out, left and right, like welding iron with a hammer. Five, letting the Positive Peak mill around in the Sacred Field and the Deep Vale, like a farmer sowing his field in autumn. Six, letting the Hsiuan-pu and T'ien-t'ing Peaks (3 1/2") rub against each other, two mighty mountains crumbling together.

_XII_

"Master Tung-hsüan said: When the man feels that he is about to emit semen he should always wait until the woman has reached orgasm. When about to reach this stage the man should make shallow strokes, letting his member play about in the space between the Lute Strings and the Grain-shaped Hole; the movement should resemble that of an infant nibbling its mother’s breast. Then the man closes his eyes and concentrates his thoughts, he presses his tongue against the roof of his mouth, bends his back and stretches his neck. He opens his nostrils wide and squares his shoulders, closes his mouth and sucks in his breath. Then (he will not ejaculate and) the semen will ascend inwards on its own account. A man can completely regulate his ejaculations. When having intercourse with women he should only emit semen two or three times in ten."
"Master Tung Tzuan said: Every man who desires a child should wait until after the woman has had her menstruation. If he copulates with her on the first or third day thereafter, he will obtain a son. If on the fourth or fifth day, a girl will be conceived. All emissions of semen during copulation after the 5th day are merely spilling one's semen without serving a purpose. When emitting semen the man must wait till the woman experiences orgasm so that they reach the paroxysm simultaneously. When he ejaculates the man should emit a full dose of semen. First, however, he should have made the woman lie on her back, calm her heart and collect her thoughts; closing her eyes she must concentrate her mind on receiving the man's semen.

"Lao Tzu has said: 'A child conceived at midnight will live to an advanced age. A child conceived before midnight will reach a normal age. A child conceived after midnight will not live long'."

"After a woman has conceived, she should engage in good works. She should not look upon bad scenes, she should not hear bad words; she should suppress all sexual desire, she should not intemperate in quarrel. She should avoid becoming frightened and not overtake herself. She should not engage in idle talk nor let herself become depressed. She should avoid eating raw, cold, sour or pepper foods. She should not ride in a cart or on a horse. She should not climb steep hills or go near a precipice. She should not go down steep descents nor walk fast. She should take no medicine nor subject herself to acupuncture or moxibustion. In all respects her thought should be correct and she should continually listen to the Classical Books being read aloud. Then her child will be clever and wise, loyal and good. This is called educating the unborn child".
"Master Tung-Houan said: If the man is twice as old as the woman their copulating will harm the woman. If the woman is twice as old as the man their copulating will harm the man.

As regards the correct cosmic orientation of the body and the auspicious times for engaging in sexual intercourse, these are shown in the following table.

Spring: lie with the head pointing east. Summer: lie with the head pointing south. Autumn: lie with the head pointing north.

Positive, i.e. odd days of the month are auspicious. Negative, i.e. even days of the month are harmful to the sexual act. Positive hours, i.e. the hours from one in the morning until noon are advantageous. Negative hours, i.e. the hours from noon till eleven p.m. are harmful to the sexual act.

The most propitious dates are: in spring the days belonging to the element 'wood', in summer the days belonging to the element 'fire', in autumn the days belonging to the element 'metal', and in winter the days belonging to the element 'water' (4).

XVI

The 'Bald Chicken Potion' will cure a man's five sufferings and seven aches and preserve him from impotency. Li Tsching, Prefect of Shuh, partook of this potion when he was seventy years old and then sired three sons. He drank it steadily and (had intercourse with his wife so often that) she came to suffer from a vaginal disease so that she could neither sit nor lie down. Then the Prefect threw the potion into the courtyard where a cock ate it. This cock jumped on a hen and continued copulating several days without interruption, picking the hen's head until it was completely bald. Therefore people called this potion 'Bald Chicken Drug' or 'Bald Chicken Pill'.

Recipe:
JOU-TSUNG JUNG  
WU-WEI-TZU  
T'U-SZU-TZU  
YUAN-CHIH  
SHE-CH'UANG-TZU  
Boschniakia glabra 3 gr.  
Schizandra sinesio 3 gr.  
Cuscuta japonica 3 gr.  
Polygala japonica 3 gr.  
Bridium japonicum 4 gr.

Powderize and sieve. To be taken daily on empty stomach in one square spoonful wine. If taken three times daily one will be invincible. If taken for sixty days one will be able to copulate with forty women. The powder may also be mixed with wax and rolled into pills like Wu-t'ung seeds. First one takes them regularly for five or nine days, thereafter as needed.

The 'Deer Horn Potion' will cure a man's five sufferings and seven aches, debility and incapacity, also failure of the member to rise when approaching the woman, and prevent shrinking of the member during the act.

Recipe:

LU-CHÜEH      Deer horns
PO-TZU-JEN    Cedar seeds
T'U-SZU-TZU    Cuscuta japonica
CH'E-CH'IEH-TZU Plantago major var. asiatica
YUAN-CHIH     Polygala japonica
WU-WEI-TZU    Schizandra sinesio
JOU-TSUNG JUNG Boschniakia glabra

Four grams of each. Powderize and sieve. Take five gr. in a square spoon after each meal. If this is not effective, add one spoon.

Medicine for enlarging the penis. Recipe:

JOU-TSUNG JUNG Boschniakia glabra 3 gr.
HAI-TSAO      Sea grass 2 gr.

Powderize and sieve. Mix with liver extract from a white dog (killed) during the first moon and thrice apply to the penis as ointment. Then wash off with fresh water taken from the well in the early morning. Guaranteed to lengthen the penis three inches.
Medicine for shrinking a woman's vagina and curing frigidity during the sexual act. Recipe:

SHIH-LIU-HUANG  Sulphur 2 gr.
CH'ING-MU-HSIANG  Inula incense 2 gr.
SHAN-CH'I-AI-HUANG  Seeds of Erodia rutacearpa Bth. 2 gr.
SHE-CH'UANG-TZU  Cnidium japonicum 2 gr.

Powderize and sieve. A small quantity should be applied inside the vagina prior to sexual intercourse. Care should be taken not to apply too much for then the vagina will close. Also: Mix three pinches of sulphur powder in one pint of hot water. If one washes the vagina with this solution it will become as narrow as that of a girl of twelve or thirteen.

As a complement to this Ars Amatoria, the reader will find below selected passages from Part 20 of the I-hsing-fang, arranged according to the thirty headings into which this text is divided.

In the original all quotations are headed by the title of the book they are taken from. In the translation the titles of the most important sources (all handbooks of sex) are abbreviated as follows:

SNC  Su-nü-ching
YFPC  Yu-fang-pi-chileh
YFCY  Yu-fang-chik-yao
HNC  Houan-nü-ching
Records of the Bedehammer (I)

Then the Place God said: "The Elected God had a wonder ...

I.

II.

III.

IV.

V.

VI.

VII.

VIII.

IX.

X.

XI.

XII.

XIII.

XIV.

XV.

XVI.

XVII.

XVIII.

XIX.

XX.

XXI.

XXII.

XXIII.

XXIV.

XXV.

XXVI.

XXVII.

XXVIII.

XXIX.

XXX.

The town of the Elected God had a wonder ...

I. Observations upon the Elected God's Act

For 1918 and the following year, 1919, he has found the following:

I have found that the following year, 1919, he has found the following:
FANG NEI CHI

RECORDS OF THE BEDCHAMBER

(I - hoin-fang, Part 18)

Contents: I. Supreme significance of the sexual act — II. Nursing male potency — III. Nursing female potency — IV. Harmonizing the mood — V. Preliminary play — VI. Five properties of the male member — VII. The woman’s five signs — VIII. The woman’s five desires — IX. The woman’s ten ways of moving — X. Four conditions of the male member — XI. The woman’s nine spirits — XII. The nine positions — XIII. The thirty positions — XIV. Nine ways of moving the male member — XV. Six nuances of the male movement — XVI. The eight benefits of sexual intercourse — XVII. The seven ills of sexual intercourse — XVIII. Making the semen return — XIX. Emission of semen — XX. How to cure ills by sexual intercourse — XXI. How to obtain children — XXII. Women suited for the coitus — XXIII. Women unsuited for the coitus — XXIV. What should be avoided — XXV. Curing incontinence — XXVI. The use of drugs — XXVII. Medicines for enlarging a small male member — XXVIII. Medicines for shrinking a large vagina — XXIX. Post-deflation medicines — XXX. Various diseases of married women.

I. Supreme Significance of the Sexual Act

Fol. 13/8 SNC "The Yellow Emperor addressed the Plain Girl saying: 'My spirit is debile and in disharmony. My heart is sad and I am in continuous fear. What should I do about this?' The Plain Girl answered: 'All delity of man must be attributed to faulty exercise of the sexual act. Woman is superior to man in the same respect as water is superior to fire. Those who are expert in sexual intercourse are like good cooks who know how to blend
the five flavours into a tasty broth. Those who know the art of Yin and Yang can blend the five pleasures; those who do not know the art will die an untimely death, without ever having really enjoyed the sexual act. Is this not something one should guard against?

"Then the Plain Girl said: 'The Elected Girl had a wonderful knowledge of the art of Tao, so the King sent her to P'eng-tsu, to inquire about methods to reach immortality. P'eng-tsu said: 'A man can gain longevity by sparing his semen and nursing his spirit, also by dieting and taking various drugs. But if he does not know the methods of sexual intercourse, diet and drugs will be of no avail. The union of man and woman is like the mating of Heaven and Earth. It is because of their correct mating that Heaven and Earth last forever. Man, however, has lost this secret, therefore his age has gradually decreased. If a man could learn to stop this decline of his power and how to avoid ills by the art of Yin and Yang, he will attain immortality.'

"The Elected Girl bowed twice and asked: 'Could I hear the essence of this art?' P'eng-tsu said: 'This art is very easy to know, but man cannot practice it. Now the King rules over all the complicated machinery of the Empire. Therefore he must familiarize himself with all disciplines of Tao. Part of his duty lies in the seraglio, therefore he must know the methods of sexual intercourse. The principle of this method is to have frequent intercourse with young girls, but emit semen only on rare occasions. This method makes a man's body light and will expel all diseases.'

Thereafter follows a passage about the Han Emperor Wäi, which Yeh Tē-hüe did not include in his reconstruction, perhaps because he considered it a later interpolation. It must be noted that during the 5th and 6th centuries Taoist writers composed a number of treatises which they represented as dating from the Han period, in order to enhance the prestige of such books. Most of these spurious literary products center about the
Han Emperor Wu (B.C. 140–87). This Emperor was deeply interested in Taoist alchemy and the quest for immortality and invited a number of self-styled immortals and wonder-workers to his court.

The best known of these spurious works is the HAN-WU-TI-NEI-CHUAN 漢武帝內傳 “The Inner Biography of Emperor Wu of the Han Dynasty,” ascribed to the famous Han scholar PAN KU (班固 A.D. 32–92), but in reality written during the 6th century. This book relates, in a brilliant literary style typical of the Liu-ch'ao period, how Emperor Wu received a visit from the Taoist goddess HSI-WANG-MU 司王母, the Fairy Queen of the Western Paradise, who instructed the Emperor in the secrets of longevity; this visit is dated the first year of the Yi-an-feng era, or B.C. 110. Although the Art of the Bedchamber is not directly referred to in this book, the text often alludes to it, adding that these arcana are transmitted only once in four thousand years and always from one woman to another.

Through the centuries until the end of the Ming period (A.D. 1644), the handbooks of sex refer to the above-mentioned occurrence as the one on which the secrets of sexual intercourse were again divulged to man in the person of Emperor Wu. Beside Hsi-wang-mu they also mention one of the Emperor’s ministers as the master who enunciates these arcana. The passage from SNC quoted in the I-hsin-fang represents an example of the latter tradition. It says:

Fol. 14/8 SNC “During the Han Dynasty the Imperial Son-in-law Wu-tzu-tu had reached an age of hundred and thirty years. The Emperor Wu, while hunting on the banks of the Wei River, noticed that there was a brilliant halo of more than a fathom high about the head of Wu-tzu-tu. The Emperor marveled at this and inquired of Tung-fang So about it. The latter said: ‘This man’s vital essence is in communication with Heaven. He knows the art of sexual intercourse’. Thereupon the Emperor dismissed his smile and asked Wu-tzu-tu about it privately, Wu-tzu-tu said:
The affair of Yin and Yang constitutes the secret of the bed-chamber. I, Your Majesty's servant, ought not to speak about this. Those who can practise this art are few, I dare not divulge it. I was taught this art by Master King-yang when I was sixty-five years old and have been practising it for seventy-two years. All those who strive to prolong their life must seek life's very source. If one merely covets woman's beauty and forces oneself to emit semen, all one's bloodvessels will be harmed and the hundred diseases will raise their head.

After this historical passage, the text quotes YFCY in a passage that closely resembles the statement about the Yellow Emperor and his many wives made by Ko Huen, and translated on page 16 above.

Fol. 15/1 YFCY "I'eng-tsu said: 'The Yellow Emperor had intercourse with twelve hundred women and thereby became an Immortal. Ordinary men have but one woman and that one suffices to make them purify. Is it not there a vast difference between those who knew the secrets of sexual intercourse and those who are ignorant of it? Those who know this art worry only about not obtaining a sufficient number of women with which to copulate. Those women need not necessarily all be beautiful and attractive. One should look for young ones who have not yet borne a child and who are well-covered with flesh. If one copulates with seven or eight of such women the benefit will be great.

Fol. 15/8 SNG "The Yellow Emperor asked the Plain Girl: 'Now what if one decided to refrain entirely from sexual intercourse?' The Plain Girl answered: 'This is wrong. Heaven and Earth have their opening and closing. Yin and Yang develop from each other. Man is modeled after Yin and Yang and embodies the sequence of the four seasons. If one should resolve to abstain from sexual intercourse, one's spirit will not develop since the interchange of Yin and Yang will then come to a halt. How could one thus supplement one's vital essence? Blending the vital essence during frequent exercise of the
The content of the image is not legible due to the quality of the image and the handwriting.
sexual act, substituting the new for the old, this is how one
benefits oneself. If the Jade Stalk becomes inactive a man will
die. But its activity should be controlled and guided. If one
knows how to copulate without emitting semen, then the
semen will "return." To make the semen "return" so as to
benefit one's system—this is the secret of life."

Hereafter follows the passage from Pao-p'a-tsâ quoted on p. 16 above. Then Chapter I and II of Tung-hsüan-tsâ.

II. Nursing Male Potency.

Under this heading are given quotations that stress
the necessity of copulating with a number of different women
in order to strengthen the man's vital essence. I translate only
one passage.

Fol. 18/10-12 YFPC, "The Taoist Green Buffalo said: "If a
man continually changes the women with whom he copulates
the benefit will be great. If in one night one can copulate
with more than ten women it is best. If one always copulates
with one and the same woman her vital essence will
gradually grow weaker and in the end she will be in no fit
condition to give the man benefit. Moreover the woman
herself will become emaciated."

III. Nursing Female Potency.

This is a curious section that deals with Taoist sexual
black magic. It explains i. a., how a woman can change her
sex by extracting Yang essence from the man during the coitus.
This passage shall be separately translated and discussed at the
end of this chapter.

IV. Harmonizing the Mood

This section begins with Chapter III, IV and V of
Tung-hsüan-tsâ. Then follow these quotations from other
handbooks.

Fol. 21/3-6 SNC "The Yellow Emperor said: 'It happens that when I am intent on copulating the Jade Stalk will not rise. My face then reddens. I am full of mortification and find sweat pearls on my brow. Yet, since I am filled with ardent desire, I try to force my member to rise aiding it with my hand. Please instruct me as to what to do on such an occasion.' The Plain Girl said: 'What Your Majesty inquires about is a common suffering of all people. This is (because they forget) that every time a man wishes to copulate there is a certain order of things which must be followed. In the first place, the man must harmonize his mood with that of the woman and then the Jade Stalk will rise, etc. (there follows an explanation of preliminary sexual play, similar to Chapter III of Tung-hsiüan-tzu)."

Fol. 21/10-14 YFCY "The Taoist Liu Ching said: 'When about to copulate with a woman a man must always first engage her in protracted gentle play to harmonize her mood with his and make her emotions respond. After a considerable time of this sporting the man can start the actual sexual union. He should insert his member when it is not quite stiff and withdraw it when it is strong and hard. The pushing in and the withdrawing should be done slowly, spaced by suitable intervals. One should not move violently, for then one's five intestines will be upset and the blood circulation will be harmed, thereby making one susceptible to the hundred diseases. During the coitus one should not emit semen. If on one night a man can copulate scores of times without ejaculating once, then all his ills will be cured and his span of life will be prolonged daily.'

Fol. 22/1-4 "The Yellow Emperor said: 'When a man is about to copulate with a woman she will sometimes not be happy, her passion will not beroused and her vulva will not become moist. Then the man's Jade Stalk will not rise but it will remain small and soft. What is the
The Roman Emperor Caligula was known for his extravagant and cruel rule. One of his most notorious acts was the execution of his own Germanic bodyguard, who was accused of attempting to assassinate him. Caligula had the bodyguard crucified in public, which was a common punishment at the time but still a shocking display of brutality.

When the bodyguard was brought before the Emperor, Caligula ordered him to be put to death by crucifixion. He watched the process with great interest, as if it were a form of entertainment. The bodyguard was tied to a cross and left to die slowly, which was a common practice in the Roman era.

Caligula's treatment of his bodyguard was not an isolated incident. He was known for his selfish and cruel nature, and his actions were often based on his own vanity and desire for power. He ordered the murder of his own family members, including his wife and his mother, as well as his own son, in a fit of jealousy.

From the perspective of the bodyguard's family, the execution was a terrible loss. They were deeply saddened by the loss of their loved one, and they felt betrayed by Caligula's betrayal. The bodyguard had been a loyal servant to the Emperor for many years, and his death was a tragic end to his life.

The bodyguard's death was a wake-up call for Caligula's entourage. They realized that the Emperor's reign was based on fear and intimidation, and that they were at constant risk of being targeted for their own crimes. The bodyguard's execution was a reminder of the Emperor's无情 nature, and the entourage knew that they had to remain vigilant to avoid a similar fate.

In conclusion, the execution of the bodyguard was a tragic moment in Caligula's reign, as well as a wake-up call for his entourage. The bodyguard's death was a reminder of the Emperor's无情 nature, and it highlighted the dangerous and unpredictable nature of Caligula's rule.
cause of this? The Dark Girl answered: 'Yin and Yang undergo each other's influence. Therefore, when Yang does not obtain Yin it is sad and if Yin does not obtain Yang it will not become active. If the man wants to copulate and the woman does not gladly assent, or if the woman wants to copulate and the man does not desire her, then it means that their hearts are not yet in harmony and that their vital essence is not yet roused.'

V. Preliminary Play

The greater part of this section consists of Chapter VI, VII and VIII of Tung-hsiian-t'zï. Then follows a passage from the Su-nü-ching which is not translated here.

VI. Five Properties of the Male Member.

A brief essay on the properties of the male member, which are compared to moral virtues, quoted from YFPC. Not translated here.

VII. The Woman's Five Signs.

As appears from the opening paragraph, this section forms one unit together with VIII and IX; these three sections describe the signs showing a woman's experience during the sexual act. Translated in full.

Fol. 24/2-7 YFPC "The Yellow Emperor said: 'How can one know that the woman is near orgasm?' The Plain Girl said: 'Woman has the five signs and the five desires, and moreover the ten ways of moving her body during the act. The Five Signs are as follows. First, she grows red in the face; now the man can slowly press near. Second, her nipples stiffen and her nose grows moist; now the man can slowly insert his member. Third, her throat is dry, and she swallows her saliva; now the man can slowly start moving. Fourth, her vagina becomes slippery; now the man can slowly let his member penetrate deeper. Fifth, her vaginal secre-
tions drip between her buttocks; now the man can freely proceed with the act.

VIII. The Woman's Five Desires

Fol. 24/8-12 "The Plain Girl said: 'By the Five Desires one can judge the woman's response. First, if her thoughts desire the union her breathing will become irregular. Second, if her vagina desires the union her nostrils will distend and her mouth open. Third, if her vital essence wants to be stirred she will move her body up and down. Fourth, if her heart desires to be satisfied then her moisture will drench her clothing. Fifth, if she is about to reach orgasm she will stretch her body and close her eyes."

IX. The Woman's Ten Ways of Moving

Fol. 24/14, Fol. 25/1-5 "The Plain Girl said: 'The ten signs of the movements of the woman's body are as follows. First, when she embraces the man with both arms it means that she wants him to draw her near and adjust his member to her vulva. Second, when she stretches her legs it means that she wishes him to rub the upper part of her vulva (clitoris). Third, when she distends her belly it means that she wants shallow thrusts. Fourth, when she starts moving her buttocks up and down it means that she is beginning to experience great pleasure. Fifth, when she lifts her legs it means that she wants deep thrusts. Sixth, when she presses her thighs together it means that her vagina is emitting secretions. Seventh, when she starts rocking from left to right it means that she wants slanting thrusts. Eighth, when she raises the upper part of her body and presses her breast against the man's, it means that she is near the climax. Ninth, when she relaxes her limbs it means that she has experienced orgasm. Tenth, when her vagina emits rich secretions it means that her vital essence has come forth.

'By these signs one will know that the woman has reached orgasm.'
XII. The New Revolution of the 5th Millennium

For so long the Pharaohs ruled with their mighty armies and powerful navies, I feared to oppose them. I knew not what to do. The Task of destruction was given to me. I had to lead my people to freedom. I built a great army and led them to victory. The Day of the Pharaohs had come. If there is no more freedom, there is no more life. In this land of Egypt, the Kings have no power. I must be in charge. I must lead my people to freedom. I must build a new nation. In this land of Egypt, the Kings have no power. I must be in charge. I must lead my people to freedom. I must build a new nation.

We must free ourselves from the chains of slavery. We must build a new nation. In this land of Egypt, the Kings have no power. I must be in charge. I must lead my people to freedom. I must build a new nation.

The Kings have no power. I must be in charge. I must lead my people to freedom. I must build a new nation.
X. Four Conditions of the Male Member.

Fol. 20 HNC "The Yellow Emperor said: 'If, although I desire to copulate, my Jade Stalk will not rise, should I then try to force it on nut?' The Dark Girl said: 'Certainly not. If a man feels the urge to copulate, he should pay due attention to the four different conditions of his member. Only if a man's member has passed through these four conditions can he bring about the woman's nine spirits.' The Yellow Emperor asked: 'What are these four conditions?' The Dark Girl said: 'If there is no movement inside the Jade Stalk, the spirit of harmony has not yet been roused. If it moves without swelling, the skin spirit is not yet roused. If it swells without hardening, the bone spirit is not yet roused. If it hardens without getting hot, the soul is not yet roused. Now movement within the member means that the semen is stirred. Its swelling means that the semen is concentrating. Its hardening means that the semen reaches the inner door. Its becoming hot means that the semen nears the outer gate. If these four spirits are controlled in the correct way, the outlet of the seminal duct will not open before its time and one will not spill the semen.'

XI. The Woman's Nine Spirits

Fol. 25 HNC "The Yellow Emperor said: 'Good! Now how shall we recognize the nine spirits of the woman?' The Dark Girl said: 'The nine spirits will be known by the following symptoms. If the woman breathes deeply and swallows her saliva, her lung spirit is roused. If she starts whispering endearments and kiss the man her heart spirit is roused. If she clasps him in her arms her spleen spirit is roused. If her vulva becomes wet and slippery the spirit of her kidneys is roused. If she sucks the man's tongue her bone spirit is roused. If she starts handling his Jade stalk her blood spirit is roused. If she fondles the man's nipples her flesh spirit is roused.' (The commentary points out that one 'spirit' is lacking. Trans.)
XII. The Nine Positions

Fol. 26/10  HNC  "The Dark Girl said:

"The first of the nine positions is called The Turning Dragon. One makes the woman lie on her back and the man lies down on her, his knees resting on the couch. The woman opens her vulva and the man inserts his Jade Stalk into the Grain-shaped Hole, also attacking the spot above it. Then he starts to move slowly, alternating eight shallow thrusts with two deep ones. He should insert his member when it has not yet entirely hardened and withdraw it while it is still stiff. If he executes this movement with robust vigour the woman will experience great pleasure, she will be crazed with joy. When the man is about to ejaculate he should restrain himself. This method will cure the hundred ills.

"The second position is called The Tiger's Tread. One makes the woman go down on hands and knees, with her buttocks up and her head low. The man kneels behind her and puts his arms round her waist. Then he inserts his Jade Stalk into the Central Point. It is important that he penetrate deeply and move in quick succession, alternating five shallow thrusts with eight deep ones. The right rhythm will establish itself on its own account. The woman's vagina will alternately contract and dilate and secrete so much moisture that it drips. After the act one should rest. This method will prevent the hundred ills and the man will become increasingly vigorous.

"The third position is called The Monkey's Attack. One makes the woman lie on her back. The man lifts her legs until her knees touch her breasts and till her buttocks and the small of her back are elevated. Then he inserts the Jade Stalk penetrating the Smelling Mouse. The woman starts the movement and the secretions of her vagina will be as plentiful as rain. The man should confine his activity to pressing her down vigorously as if in anger. One should stop as soon as the woman has experienced orgasm. If one practises this method the hundred ills will be cured of their own account."
"The fourth position is called The Cleaving Cicada. One makes the woman lie down flat on her belly. The man lies on her back. In order to be able to insert the Jade Stalk deeply he lifts up her buttocks so that he can penetrate the Red Pearl. He should alternate six shallow thrusts with nine deep ones and the woman's vagina will then produce rich secretions. The inside of the vagina will move and contract, while the vulva distends. One should stop as soon as the woman has experienced orgasm. This method will heal the seven kinds of illnesses.

"The fifth position is called The Mounting Turtle. One makes the woman lie on her back and lift her legs. The man pushes her feet up till they are beside her breasts. Then he inserts the Jade Stalk deeply till it penetrates into the Infant Girl. He alternates shallow and deep thrusts in the right order, but every thrust should be right in the middle. This will cause the woman great pleasure, she will start moving her body in response. In her vagina there will be a rich secretion of moisture. Then one penetrates as deep as possible, stopping only when the woman has reached orgasm. Through this method one's semen will be saved and one's force will increase a hundredfold.

"The sixth position is called The Fluttering Phoenix. One makes the woman lie on her back and lift her legs. The man sits on the back of her thighs facing her feet and supports himself with his hands on the couch. He inserts his Jade Stalk penetrating into her Elder Brother Stone. He moves his member vigorously, compelling the woman to respond to his movement. He should alternate three shallow thrusts with eight deep ones, keeping his buttocks close to the woman's body. Then the woman's vulva will distend and secrete moisture of its own account. One stops as soon as the woman has reached orgasm. This method will cure the hundred ills.

"The seventh position is called The Rabbit Sucking Its Head. The man lies on his back with stretched legs. The woman sits astride him with her knees touching the couch outside his legs, turning her back toward his head and facing his feet. Supporting herself with her hands on the couch she lowers
her head. Then the Jade Stalk is inserted among the Rute 
strings. When the woman reaches orgasm her vaginal secre-
tions will flow like a well, her great enjoyment and har-
monious pleasure will show on her face. One stops as soon 
as the woman has experienced orgasm. Thus the hundred ills 
will not arise.

"The eighth position is called Overlapping Fish Scales. 
The man lies on his back, the woman sits astride him with 
both legs stretched out in front of her. Then the member is 
slowly inserted. One stops when it has just entered the vagi-
nus. During the movement it should not be inserted deeper 
but remain nibbling as an infant at its mother's breast. 
Only the woman should move. This way of junction should 
be prolonged. When the woman has finally reached orgasm 
the man should withdraw. This method will cure all kinds of 
congestion.

"The ninth position is called Cranes With Joined Necks. 
The man sits cross-legged. The woman sits astride his legs 
and places her arms around his neck. The Jade Stalk is insert-
ed and penetrates into the Wheat-shaped Hole. It is impor-
tant to insert it very deeply. The man places his hands 
under the woman's buttocks and thus aids her in her move-
ment. Then the woman will naturally experience great 
pleasure. Her vagina will secrete rich moisture. One stops 
as soon as the woman has reached orgasm. Through this 
method the seven aches will be cured of their own account.

XIII. The Thirty Positions. (cf. Tung-hsüan-tzu, ch. IX).

XIV. Nine Ways of Moving the Male Member (cf. Tung-hsüan-
tzu, ch. X).

XV. Six Nuances of the Male Movement (cf. Tung-hsüan-
tzu, ch. XI).

XVI. The Eight Benefits of Sexual Intercourse

Fol. 29 YFPC "The Plain Girl said: 'Sexual intercourse
has seven ills and eight benefits. The eight benefits are the following.

1. Concentration of semen. One makes the woman lie on her side and spread her legs. The man lies sideways in between her legs. He thrusts 18 times and then stops. This method will concentrate the man's semen and also cure bleedings of the woman. To be applied twice daily for a period of 15 days.

2. Resting the spirit. One makes the woman lie on her back with a pillow under her buttocks and with outstretched legs. The man kneels between her thighs and inserts his member. He thrusts 27 times and then stops. This method will rest the man's spirit and also cure chills in the woman's vagina. To be applied three times daily for a period of 20 days.

3. Benefiting the internal organs. One makes the woman lie on her side and lift her legs. The man inserts his member while lying transverse against her (i.e., representing the upper stroke in a T-shape. Transl.). Inserting his member he thrusts 36 times and then stops. Same effect as sub 2., if applied four times daily, 20 days in succession.

4. Strengthening the bones. One makes the woman lie on her back and bend her left knee while she keeps her right leg outstretched. The man lies on her and inserts his member, thrusting exactly 45 times. This method will harmonize the man's joints and cure the woman's congestion. To be applied five times daily for 10 days in succession.

5. Harmonizing the blood circulation. One makes the woman lie on her side with her right knee bent, while her left leg is outstretched. The man inserts his member, supporting himself on his hands. He should stop after 54 strokes. This method will promote the man's blood circulation and cure the woman's vaginal pains. To be applied six times daily during 20 days.

6. Increasing the blood. The man lies on his back, the woman crouches on him with lifted buttocks and inserts his member. She moves up and down till she has received exactly 63 strokes. This method will increase a man's strength and cure irregular menstruation of the woman. To be applied seven times daily for 10 days in succession.
7. Benefitting the humours. One makes the woman lie down on her face with her buttocks raised. The man lies on her and inserts his member from behind. He stops after 72 thrusts. This method will increase the marrow.

8. Adjusting the physical system. One makes the woman lie on her back with legs bent under her so that her buttocks rest on her feet. The man straddles her and inserts his member. He thrusts 81 times and then stops. This method will strengthen the man's bones and cure evil odours of the woman's vagina to be applied nine times daily for a period of nine days.

The above passage provides an example of Chinese number magic. In ancient literature connected with the "Book of Changes", Yang is considered as uneven and Yin as even. Hence, some handbooks of sex state that a child conceived on the 1st, 3rd or 5th day after menstruation will be a son, while on the 2nd and 4th day daughters are conceived. Although all uneven numbers belong to Yang, the number 9 especially expresses Yang because it is the highest uneven unit below ten. The number 81 or $9 \times 9$ is often called "Complete Yang."

It should be noted that in the Chinese text of the passage translated above the number of thrusts is expressed in a multiple of 9; 27 is written $3 \times 9$, 36 $4 \times 9$, etc., till 81 or $9 \times 9$, the "Complete Yang" is reached. Moreover, the number of thrusts is correlated with the times a method should be applied daily; twice daily $18 = 2 \times 9$ thrusts, thrice daily $27 = 3 \times 9$ thrusts, etc.

The fact that in the handbooks of sex the rhythm of the thrusts is usually expressed in "rounds" of 9 (e.g., 8 shallow strokes followed by 1 deep one) is also to be explained by the special Yang-force inherent in the number nine.

XVII. The Seven Ills of Sexual Intercourse

This section is largely of the same purport as the preceding one. As a specimen I translate the sixth paragraph.
The text on the page is not legible due to the quality of the image.
Fol. 31/14 - Fol. 32/1-3 YFPC  "The sixth ill is obstruction of the organs. This ailment is caused by a man's over-indulgence in sexual intercourse and failure to regulate his copulation. If he repeatedly misses the right rhythm of the coitus, he will drain his vital essence. He has to force emissions and in the end his semen will be exhausted and will not come forth any more. As a result the hundred diseases will arise. The man will feel tired and his vision will become indistinct. This can be cured by the following method. The man lies on his back and makes the woman crouch on him facing his feet and supporting herself on her hands. The woman inserts the member and moves up and down till she has reached orgasm. The man should not ejaculate. When this method is applied nine times daily, the man will be cured in ten days.

XVIII. Making the Semen Return.

Fol. 32 YFPC  "The Elective Girl asked: 'The pleasure of the sexual act lies in the emission of semen. Now if the man restrains himself and does not ejaculate, how can he then enjoy this?' P'eng-tsu answered: 'Indeed after the emission the man's body is tired, his ears are buzzing, his eyes are heavy with sleep, his throat is parched and his limbs inert. Although he has experienced a brief moment of joy, it is not really a pleasurable feeling. If, on the other hand, the man exercises the sexual act without ejaculating, his vital essence will be strengthened, his body will be at ease and his hearing and vision will be acute. Although the man has repressed his passion, his love for the woman will increase. It is as if he could never get enough of her. How can this be called unpleasurable?'

Fol. 33/1 Again: 'The Yellow Emperor said: 'I wish to hear the advantage of engaging in the sexual act without ejaculating.' The Plain Girl said: 'If a man engages once in the act without emitting semen, then his vital essence will be strong. If he does this twice, his hearing and vision will be acute. If thrice, all diseases will disappear. If four times, his soul will be at peace. If five times, his
blood circulation will be improved. If six times, his loins will become strong. If seven times, his buttocks and thighs will increase in power. If eight times, his body will become glasy. If nine times, he will reach longevity. If ten times, he will be like an Immortal.

Fol. 33/6 YFCY "Those who can exercise the sexual act scores of times in one day without once emitting semen will thereby cure all their ills and live to a great age. If the act is performed with a number of different women, its benefit will increase. It is best to copulate with ten or more different women on one night.

Fol. 33/8 "Also: The Classic of the Immortals says: 'The way to make the semen return to enforce the brain is thus. When, during the sexual act the man feels that he is about to ejaculate, he must quickly and firmly press with fore and middle finger of the left hand the spot between scrotum and anus, simultaneously inhaling deeply and grinding his teeth scores of times, without holding his breath. Then the semen will be activated but yet not be emitted; it returns from the Jade Stalk and enters the brain. This method was taught by the Immortal Lii, but he made his disciples swear a solemn oath sealed in blood that they would not arbitrarily transmit this secret, lest unqualified people came to bodily harm.'"

This section closes with the simile of the oil lamp, quoted from the Ch'ien-chin-fang. See the next chapter.

XIX. Emission of Semen

Fol. 34/3 YFPC "The Yellow Emperor addressed the Plain Girl saying: 'The correct way is not to ejaculate and to save one's semen. Now how should one shed semen in order to obtain a child?' The Plain Girl said: 'This is different for strong and weak and for young and old men. Every man must regulate his emissions according to the condition of his vital essence. He must never force himself to emit semen. Every time he forces himself to reach orgasm he will harm his system.'
The text on this page is difficult to read due to handwriting. It appears to be a page from a manuscript or a personal letter with a focus on discussion or narration. The text is not legible enough to extract meaningful content or context from this page.
Therefore, strong men of 15 years can afford to emit semen twice a day; thin ones once a day, and the same applies to men of 20 years. Strong men of 30 may ejaculate once a day, weak men once in two days. Strong men of 40 may emit semen once in three days, weak men once in four days. Strong men of 50 can ejaculate once in five days, weaker men once in ten days. Strong men of 60 may ejaculate once in ten days, weaker men once in twenty days. Strong men of 70 may emit semen once a month, weak ones should not ejaculate any more.

Fol. 34/14 YANG-SHENG-YAO-CHI "The Taoist Lieh Ching said: 'In spring man can allow himself to emit semen once every three days, in summer and autumn twice a month. During winter one should save one's semen and not ejaculate at all. Indeed the Way of Heaven is to store up Yang essence during winter. If a man can follow this example, he will attain longevity. (The loss of Yang essence caused by) one emission in winter is a hundred times greater than (that caused by) one emission in spring.

This section further quotes a passage from the Ch'ien-ch'in-fang (translated in the next chapter), and Chapter XIV of Tung-hsiu-an.}

XX. How to Cure Ills by Sexual Intercourse.

Fol. 35/6 YFPC "Master Ch'ung-ho said: 'Indeed sexual extravagance and debauch will result in diseases that harm one's system, a fact that will become evident during the sexual act itself. But the diseases caused by the sexual act can also be cured thereby. An apt comparison is the curing of the after-effects of intoxication by the drinking of wine.

Thereafter follow several paragraphs about how diseases caused by copulating when the body is not in fit condition can be cured by copulating in a special way. The text is so corrupt that translation would be largely guess-work. I translate one paragraph as a specimen.
Fol. 37/13-14 "Wu-tzu-tu said: 'In order to improve the vision the following method should be used. At the moment that the man is about to emit semen, he should lift his head and hold his breath. Glaring angrily and rolling his eyes from left to right he should contract his belly and make the semen return and enter all his blood vessels."

Towards the end of the section the text is in somewhat better condition. I translate part of the penultimate paragraph.

Fol. 38/8 YFPC "In sexual intercourse the semen must be considered as the most precious substance. By saving it a man will protect his very life. After each ejaculation the loss of semen should be compensated by absorbing the woman's essence. (Saving the semen is effected by) pausing nine times after every series of nine strokes, or also by preventing the emission of semen by pressing the spot below the member with the (fingers of the) left hand. Then the semen will return and benefit the system. Absorbing the woman's essence is effected by alternating nine shallow thrusts with one deep thrust. Placing one's mouth over that of the 'enemy', one inhales her breath and sucks her saliva. When swallowed it will descend into the stomach and there transform from Yin essence into Yang. When this has been done three times, one should again deliver shallow thrusts, alternating every nine of them with one deep push, until the number 81 or ninety times nine has been reached, which completes the Yang number.

XXI. How to obtain Children.

This section opens with two quotations from the Ch'ien-chin-fang. Then follow section 15, 16 and 17 from the same book, which are discussed in the next chapter. I translate a quotation from the Ch'ian-ching 產經 "Classic of Obstetrics"

Fol. 40/9 "The Yellow Emperor said: 'A human being is endowed with life when Yin and Yang are united in the woman's womb (viz. when she conceives the man's semen)."
At this moment one should take care to avoid the nine calamities. These are the following.

1. A child conceived during daytime will be given to vomiting.
2. A child conceived at midnight, when the interaction of Heaven and Earth is at a standstill, will either be mute, deaf or blind.
3. A child conceived during a solar eclipse will be either burned or wounded.
4. A child conceived during thunder and lightning, a time when Heaven in its anger displays its might, will easily develop mental troubles.
5. A child conceived during a lunar eclipse will be persecuted by an ill fate and so will its mother.
6. A child conceived when there is a rainbow in the sky will be exposed to ill fortune.
7. A child conceived during the summer or winter solstice will bring harm to its parents.
8. A child conceived on nights of the waxing or waning moon will be killed in war or blinded by the wind.
9. A child conceived during intoxication or after a heavy meal will suffer from epilepsy, boils, and ulcers.

The next two paragraphs further elaborate the idea of how atmospheric conditions and the physical condition of the parents influence the future development of the unborn child. Thereafter follow quotations on how one should copulate in order to effect conception.

Fol. 42/13 YFPC "The Plain Girl said: "There is a fixed method for obtaining children. One should purify one's heart and banish all sorrows, sit quietly in tranquil spirit, and concentrate one's thoughts by fasting. Then, on the third day after the woman's menstruation has stopped — after midnight and before cock-crow — the man must arouse the woman's passion by prolonged preliminary sexual play. Then he unites himself with her, adjusting his feelings to hers and taking care to assimilate his enjoyment to that of his partner. When the man emits semen, his member should have entered the vagina to the extent of half an inch; if deeper he will have passed the opening of the uterus. He should by no means penetrate deeper than the Wheat-shaped
Hole, for then he will have passed the Children's Gate and cannot enter the Children's Door. If this method is practiced in the correct way one will obtain wise and good children who will live to an advanced age.

Fol. 43/5  P'eng-tsu said: "In order to obtain children a man must store up and nurture his semen and not ejaculate too frequently. If then he emits semen when coitusating with the woman on the 3rd or 5th day after her menstruation has stopped, conception will result. If a boy is conceived he will be wise and talented, live long and reach an eminently position in life; if a girl is conceived she will be pure and wise and marry a prominent person.

This section ends with Ch. XIII and XIV of Tung-hsiian-tzu.

XXII. Women suited for the Coitus

This section opens with a brief quotation from the YFPC. Then this text is again quoted as follows.

Fol. 44/9-12 YFPC "A man should select for his sexual partners young women whose breasts have not yet developed and who are well covered with flesh. They should have hair fine as silk and small eyes in which the pupil and the white are clearly separated. Face and body should be smooth and speech harmonious. All her joints should be well covered with flesh and her bones should not be large. She should either have no pubic and axillary hair at all or such hair should be fine and smooth.

Then the text quotes the ancient handbook of physiognomy T'ai-ch'ing-ching as follows.

Fol. 44/13 "The Yellow Emperor asked: 'What are the outer signs by which one can recognize a woman suitable for the exercise of sexual intercourse?' The Plain Girl said: 'Suitable women are naturally tender and do-
eile and of gentle mien. Their hairs are of a silky black, their skin is soft and their bones fine. They are neither too tall nor too short, neither too fat nor too thin. The labia of the vulva should be well developed. They should have no pubic hair and the vagina should be moist. Their age should be between 25 and 30 and they should not yet have borne a child. During the sexual act their vagina should produce rich secretions, and their body should move so that one can hardly keep them under control as covered with sweat they follow the man's movement. Women endowed with these qualities will never harm a man, even if he himself is ignorant of the correct way of sexual intercourse.

XXIII. Women unsuited for the Coitus.

Fol. 45/13 YFPC "The outer signs for the recognition of a woman unsuited for sexual intercourse are as follows. Dishkeved hair and coarse face, elongated neck and a protruding adam's apple, irregular teeth and manly voice, a large mouth and long nose, eyes which are bloodshot or yellowish, long hairs on upper lip or cheeks resembling whiskers, large and protruding bones, yellowish hair and suffix flesh and long and stiff pubic hair. Such women are harmful to the man. Sexual intercourse with these will not a man of his health and vigour.

Fol. 46/3-6 "A man should not copulate with women possessing a rough skin, with women who are very thin, with women who have inclinations for low-class men (the translation of CH'ANG TS'UNG-KAO-CHU-HSIA is uncertain), with women who have a manly voice, with women over forty, with women whose heart and belly are not in good order, with women whose hairs are growing in the wrong direction, with women whose body is always cold, with women who have strong and hard bones, women with curly hair and protruding adam's apple, with women whose armpits have a bad odour, or women who have excessive vaginal secretions.

Fol. 46/7-9. T'AI-CH'ING-CHINGA "The method of judging
the qualities of a woman is to scrutinize her pubic and axillary hair with great care. These hairs should be soft and glossy. If these hairs are growing in the wrong direction or if she has rough hair on her arms and legs, she will harm a man. One union with such a woman will be a hundred times more harmful than one with another woman otherwise unsuited for the cultus.

Thereafter follows a quotation from the same source discussing hermaphrodites. According to the ancient Chinese belief there are women whose clitoris will wax with the moon until it becomes the size of a male member. If they do not then copulate with a woman, they will die. After copulation their clitoris shrinks with the waning moon until it is normal again; then they can only stay alive by copulating with a man. Thus such persons are alternately two weeks women and two weeks men. A similar belief exists in Japan; the Japanese term for such a being is futanari.

Fol. 46/10-11 "Women with an over-developed clitoris that waxes or wanes with the moon, and other hermaphrodites, are particularly dangerous to a man. Women with reddish hair and a coarse face and those who are thin and sickly, can give a man no benefit.

XXIV. What should be avoided.

Fol. 46/13 YFPC "Master Ch'ung-ho said: 'It is stated in the Book of Changes that Heaven manifests signs to show what is auspicious and what nefarious in order to let the Sages model themselves thereafter. The Book of Rites states that a child conceived when there is thunder will not grow up but meet with disaster. Thus the Ancients used to warn of these things and their warnings should not be taken lightly. Therefore, if there are unusual signs in the sky above or disasters on earth below, then how should man, being placed between these two, not be filled with awe and reverence? This awe and reverence should be
displayed especially when choosing the day for sexual intercourse. When doing so, the greatest care should be taken not to offend the cosmic forces.

Fol. 47/3-6  "P'eng-tsu said: 'Man should be careful to adapt his sex life to the flux and reflux of Yin and Yang in the cosmos. He should not engage in the sexual act when it is either very cold or very hot, when there is a strong wind or heavy rain, when there is a lunar or solar eclipse, during an earthquake or when there is thunder or lightning; for all these indicate taboos of Heaven.

"He should not copulate when intoxicated or after a heavy meal, neither when very elated or angry, while feeling depressed or while being in great fear; for these conditions are taboos of man.

"He should not copulate near places sacred to the worship of the spirits of Heaven and Earth or other sanctuaries, nor near a well or near the kitchen fire; for these are the taboos of Earth.

"These three kinds of taboos must be observed. If a man offends against them he will be subject to disease and his children will be short-lived.

Fol. 47/10-12  "P'eng-tsu said: 'Where persons die young because of excessive laxness, incubi need not necessarily be the cause. Some women will (satisfy themselves) by inserting (a small sack filled with) flour or a model of the male member made of ivory into their vagina. All such instruments for artificial satisfaction are witnesses of life. They will cause a woman to grow old quickly and die before her time.'

There follow several quotations dealing with other taboos, including intercourse with a woman during the menstruation period, after a severe illness, when feeling the urge to urinate, etc. Then the text quotes the first line of Ch. XV of Tung-hsien T'ai. I translate the curious note that follows thereafter.

Fol. 49/13  "The Plain Girl said: 'The 16th day of the fifth moon is the day when Heaven and Earth mate. On this day one should refrain from sexual intercourse. Those who offend against this taboo will die within three years. In order to obtain proof one has but to suspend a piece of white cloth of one foot long on the evening of that day on the eastern wall (of
one's house). If one inspects it the next morning one will find it covered with blood. Thus this day is taboo.

After having quoted the rest of Ch. XV of Tung-hsiian-tu, the section closes with the following quotation from the Ch'ien-chin-fang which will be of interest to anthropologists since similar beliefs concerning the therapeutic properties of pubic hair exist in many other countries.

Fol. 50/3-8 "If a person engages in sexual intercourse after he has just recovered from a fever, or within a hundred days after having recovered from a severe disease—that is to say when his vital essence is not yet back to normal strength—he will almost certainly die. Fever is called in sexual terminology 'disease of the change of Yin and Yang'; it is difficult to cure and mostly results in death. Recently there was a nobleman who suffered from a slight attack of fever. Within ten days after his recovery he could ride on horseback and run about, hence he thought that he had completely recovered. He engaged in sexual intercourse. Suddenly he felt a sharp pain in his abdomen, his hands and feet twitched in convulsion and he died. The method to cure these diseases is to take that part of a woman's trousers that is in constant contact with her pubic hair, and burn this. The patient should take one spoonful of the ash thrice daily. A woman can be cured by using that part of a man's trousers in the same way.

XXV. Curing Incubi

Fol. 50/11-14, Fol. 57/1-6 YFPC. "The Elected Girl asked: 'How do incubi originate?' P'eng-tse replied: 'If a person has an unbalanced sex life, his sexual desire will increase. Devils and goblins take advantage of this condition. They assume human shape and have sexual intercourse with such a person. They are much more skilled in this art than human beings, so much so that their victim becomes completely enamoured of the ghostly lover. Those persons will keep the relation secret and will not speak about its delights.'
...
In the end they succumb alone, without any one being the worse. The after-effects of copulation with an incubus can be cured by the following method. Man and woman should cohabit without the man emitting semen during an entire day and night; then after seven days the disease will be cured. If one becomes too tired, the man can just leave his member inside the woman's vagina without moving at all, and the effect will be the same. If this disease is not treated as indicated here, the victim will die in a few years.

"If one wishes a proof of the existence of incubi, one has but to repair alone to a marshy place far away in the mountains in spring or autumn. One should stay there in a condition of complete tranquillity, staring into space and concentrating one's thoughts on sexual intercourse. After three days and three nights, the body will suddenly become alternately cold and hot, the heart will be troubled and the vision blurred. Then a man engaging in this experiment will meet a woman and a woman a man. During sexual intercourse with such an incubus one will experience a pleasure that is greater than that ever felt while copulating with an ordinary human being. But at the same time one will become subject to this disease which is difficult to cure.

XXVI. The Use of Drugs

This section gives numerous recipes for various drugs and potions which cure debility, impotency and other ailments and afflictions connected with sexual intercourse. Since these prescriptions and the ingredients indicated are very similar to those given at the end of Tung-ho-an-tzū, only one passage which is of special interest is translated here.

This is a curious quotation from an old medical treatise called YIN-YEN-FANG 銀膽方. This work quotes verbatim a judicial document, viz. the confession of a noble lady who killed a male slave. It was inserted in this medical treatise because it mentions a recipe for rejuvenating a man and increasing his potency. It is difficult to assess the exact purpose
of this document; perhaps the lady in question quoted the recipe to excite the curiosity of the authorities and thus obtain special consideration for her case.

Fol. 56/3 - Fol. 57/3 "The I-to Potion. 'I, Your Majesty's handmaid, bowing down twelve times, present this document to Your Imperial Majesty. Knocking my head upon the floor several times in succession, I pronounce myself guilty and deserving of the death penalty. Since I, ignorant though I am, know that the supreme duty is always to keep the Sovereign informed, I submit the following.

"When my husband Hua-fou reached the age of eighty years his potency declined. Then a friend gave him the following prescription:

Recipe

SHENG-TI-HUANG Stems of fresh Rehmannia glutinosa, to be washed, cut in thin slices and soaked in drogs of wine.
Powderize thoroughly, 10 g.

KUEI-HSIN Cinnamon, one foot length, 2 g.

KAN-TS'I A Glycyrrhiza glabra, 5 g.

SHU Atractylis ovata, 2 g.

KAN-CH'I (dry lacquer ?), 5 g.

These five ingredients must be powdered and sieved, to be taken after meals three times daily in a square inch sparrowful of wine.

"When he became ill my late husband prepared this potion, but he died before he could take it. Now my late husband had a slave named I-to. He was seventy-five years old and suffered from a bent waist; his hair was white and he walked stooped and with difficulty. I pitied him and gave him this potion. After this slave I-to had partaken of it for twenty days, his waist straightened, his hair turned black again, his face became smooth and shining, so that he looked like a man of thirty. I had two maid servants, called Fan-hsi and Chin-shan. I gave them in marriage to I-to and he begot by them two sons and two daughters. Once I-to went out to drink wine and returned home drunk. He wanted Chin-shan who was sleeping by my side. I-to took her and started to copulate with
her. I woke up and made it to copulate with me (thinking that I was Chin-shan). I found that his force was remark-
able and that he far surpassed other men in this art. Thus,
although I was already fifty years old, my sexual desire was
rekindled. Being a lazy and ignorant woman, I thereaf-
fter could not deny myself sexual satisfaction. Thus I bore I-to
two children. All the time I and my two maids gave our-
selves over to sexual orgies with I-to. One day, however, I felt
ashamed of having this relation with a slave and I killed I-to
when his bones were broken. I saw that they were full of yellow
marrow. Thus I knew the proof of the efficacy of this potion.
If Your Majesty would deign to use this potion, the marrow
will immediately increase. Hence this is deemed an excellent
potion for the Sovereign. I, Your Majesty's handmaid, de-
serve death. Knocking my head on the floor several times I
respectfully submit the foregoing.

This section closes with a few recipes for decreasing
a man's potency, guaranteed to transform a normal man into
a eunuch. In these prescriptions does fat figures prominently; it
is stated that this fat has such a strong influence on man's potency
that one should even avoid coming near it.

XXVII. Medicines for enlarging a small Male Member.

This section contains the recipe given in Ch. XVII of
Tung-hsii-an tzâ, together with a few similar ones quoted from
other sources.

XXVIII. Medicines for shrinking a large Vagina.

Same remark as under preceding item.

XXIX. Post-deflation Medicines.

Three prescriptions for curing continued bleeding
as after effect of a virgin's first coitus and two for stilling
the pain during and after deflation.
Various Diseases of Married Women

Several medicines for relieving women whose vagina hurts or becomes inflamed during sexual intercourse. Also prescriptions for headaches and vaginal bleedings caused by the act.

The foregoing texts together present a cross-section of the more important ancient Chinese handbooks of sex which circulated during the first five or six centuries of our era. A few of the documents quoted may have been edited during the 8th century but this did not affect their content. The medical treatise Chi'en-chih-fang was written in the 8th century and will be described in detail in the next chapter; I translated above one passage from this book because the content fits in with that of the other quotations.

These texts bear out the statement which I made in the Introduction to this essay, to the effect that these handbooks are primarily manuals of normal conjugal sexual relations. I repeat that when I say 'normal,' I mean of course normal for the social structure that prevailed at that time. The conjugal sex relations referred to in these texts must be considered against the background of the polygamic family system, in which a middle-class household had four or five, and a member of the feudal nobility thirty or more wives and concubines. For instance, the repeated advice of the handbooks that a man should copulate with a number of different women on the same night—in a monogamic society an exhortation to gross license—in ancient China falls entirely within the scope of marital sex relations. The necessity for the constant changing of sex partners which the handbooks strongly recommend, is not based on the health factor alone. In the polygamous household balanced sexual relations were of the greatest importance since favouritism caused bitter quarrels and often heart rending tragedies within the women's quarters.
XXX

At first I wrote stories about people and scenes because I needed something to do that I was truly useful for. I found that this gave rise to certain...
The ancient Chinese handbooks on sex answered a real need. On the whole they gave sound advice on problems that were of decisive importance to the happiness and health of the man and his wives.

The handbooks place great stress on the necessity of a man understanding the sexual needs and the sexual behaviour of his womenfolk. They teach the householder the fundamental difference in pre- and post-orgasm experience of man and woman, using the simple simile of fire and water. Then the handbooks apply this simile to the preliminaries of the sexual union, instructing the man as to how he should gradually prepare the woman prior to every copulation. The texts warn again and again against forcing oneself on the woman to the sexual act if both partners are not in complete emotional harmony.

In the descriptions of the act itself the reader will note that the importance of making the woman reach every time orgasm is constantly stressed, while it is also significant that the signs by which the man may gauge the degree of the woman's pleasure during the act are described with such meticulous care; cf. sections VII, VIII and IX of the I-hsin-fang quotations. It is true that, as mentioned above, the vaginal secretions produced during orgasm were deemed to benefit the man who absorbs them through his member but, at the same time, consideration of the woman's right to sexual satisfaction certainly was also in the mind of those who formulated these rules.

The therapeutic properties of the sexual act are, of course, largely fictitious. This belief is based on magical considerations rather than on physiological facts. Yet modern medical science will agree with the underlying principle, viz. that harmonious and mutually satisfactory sex relations are of basic importance to the health and happiness of man and woman. Also, the principle that various disorders of the system caused by either sexual frustration or over-indulgence can be cured by a period of normal sexual intercourse seems to contain a germ of truth, especially when applied to nervous afflictions.
The cosmic element prevailed throughout the handbooks of sex in the same way as it pervades the entire field of ancient Chinese medicine. I draw attention to the quotations on eugenics, and to the repeated advice that man regulate his sex life in accordance with seasonal changes. Also the tables of dates and hours propitious for the sexual act and the instructions regarding the direction of the compass one should assume when copulating in specified seasons (cf. Tung-ho-lan-tzu, Chapter XV) are based on the idea that the physical functions of man are closely connected with the workings of nature.

Section XXV of the I-hsing-fang quotations, dealing with incubi, is of special interest since there are many close parallels to this belief in the folklore of the West. It should be noted that these ancient texts do not refer to foxes assuming human shape and acting as incubi. As is well known, this belief became extremely popular in China during later centuries and played an important role in Chinese novels and short-stories. I refer to H.A. Giles' translation of the Liao-chai-chih-i "Strange Stories of a Chinese Studio", where this belief is mentioned in passing.

The pharmaceutical section deserves further investigation by students of ancient Chinese medicine. The greater part of the drugs mentioned are kept in stock by Chinese and Japanese dealers in native medicine to day and are thus available for chemical analysis. As far as I can see, these ancient recipes for strengthening potency, etc. contain no dangerous elements. Their ingredients seem to have been chosen either for their general palliative properties such as a large protein content or merely because of their suggestive form - as in the case of Bocknialka glabra, a plant that resembles the male member in erection. Also deer horn belongs to the latter category. Books of the Ming dynasty, on the contrary, mention dangerous aphrodisiacs such as those employing the Telini fly (Pan-mao 斑蝥), which may cause chronic inflammation of the urethra.

Finally, I may point again to the absence of references to sexual aberrations. Even phenomena varying on perversion...
ty such as cunnilingus, penilinictic, and introits per anum, frequently referred to in later literature, are not found in these early works.


Among the quotations in the I-hsin-fang occur a few isolated passages which have nothing to do with conjugal sex relations. They are evidently taken from a Taoist alchemistic treatise where the sexual act is considered exclusively as a means for attaining immortality. Above I referred to these depraved practices as "sexual vampirism".

Taoist texts of this category encourage the hostility between the sexes. Man and woman are referred to as generals of two hostile camps. Their sexual union is designated as a "battle"; "victory" belongs to him or her who, during sexual intercourse, succeeds in stealing the other's vital essence thereby to increase one's own supply.

It is true that also in ordinary handbooks the sexual act is not infrequently referred to as a "battle". This simile is borrowed from an anecdote about the famous strategist Sun-tru (孫子, 6th century B.C.), related in ch. 65 of the SHIH-CH'I 師記 the "Historical Records" of Ssu-ma Ch'ien. The Prince of the State Wu ordered Sun-tru to demonstrate his strategic principles on 180 ladies of the Prince's harem. Sun-tru divided them into two camps each headed by one of the Prince's favourite consorts. When the ladies laughed as the drill began and did not obey Sun-tru's commands, he had the two "generals" beheaded on the spot despite the Prince's frantic protests. Thus the Prince was made to understand the necessity of iron discipline in an army, and he appointed Sun-tru as his generalissimo. Playful expressions for the sexual act like HUA-CHEN 花陣 "flowerly battle-array", WU-YING 吳靡 "camp of Wu" are borrowed from this anecdote. They are meant in a jocular sense and by no means imply that the two partners should hate and harm each
The Taoist teachings relating to this subject, however, bear a vicious character. They have nothing to do with love, not even with the satisfying of carnal desire or with sexual pleasure. These teachings preach a kind of sexual black magic, aimed at acquiring supernatural power at the expense of the sexual partner.

The first reference to these malevolent teachings is a quotation in Section 1 of Part 12 of the I-hsin-fang.

Fol. 15/5-7 "The Plain Girl said: 'When engaging the enemy the man should consider her as worthless as a tile or a stone and himself as precious as gold or jade. As soon as the man feels that his semen is stirring, he should immediately stop his movement. Exercising the coitus with a woman is like riding a running horse with a worn rein, or like tottering on the brink of a precipice, bristling with bare blades and ready to engulf one.'

Further, there are two quotations from the YFPC, both citing a Ch'ung-ho-teh Ch'ung-ho-teh: "Master Ch'ung-ho," apparently the author of a treatise on "sexual alchemy."

Fol. 17/10 YFPC "Master Ch'ung-ho said: 'A man expert in the nurturing of his Yang essence should not allow the woman to know this art. (If she knows it) will be of no benefit to him and will even cause him to become ill. This is what is meant by the proverb: A dangerous weapon should not be lent to others. For if one later has to confront this person as an enemy, even if one pulls up one's sleeves for the fight, one will not win.'

"Again: P'eng-tsu said: 'Indeed if a man wishes to derive great benefit from the sexual act, the best thing is to exercise it with a woman who is ignorant of this art.'

Fol. 19/9 YFPC "Master Ch'ung-ho said: 'It is not only the male potency that can be nurtured; the same applies to the female potency. The Queen of the Western Paradise HSI-WANG-MU is an example of a woman who obtained the..."
Way of attaining immortality by nurturing her Yin essence. Every time when she had had intercourse with a man he would immediately become ill, but her own face was smooth and transparent so that she had no need for rouge or face powder. She always fed on milk and played the five-stringed lute so that her heart was always harmonious and her thoughts composed and she had no other desire. Also, the Queen of the Western Paradise had no husband, but she liked to copulate with young boys. This secret, however, must not be divulged, lest other women should imitate the Queen's methods.

Fol. 19/14 "Further: When a woman copulates with a man her heart should be quiet and her thoughts composed. If, when the man has not yet reached orgasm, she feels she herself nearing the climax, she should contain herself for a few moments. If she feels that she is going to respond she must by all means refrain from moving her body up and down (with the man's movement), thus preventing the exhaustion of her Yin essence. For if her Yin essence is exhausted (through the orgasm), a vacuum is created in her system that makes her susceptible to disease. Neither should a woman allow herself to become jealously or sad when she sees her man copulate with another woman, for then her Yin essence will be over-ex citation. She will be afflicted with pain while sitting and standing and her vaginal secretions will spill of their own accord. These are things that make a woman wither and age before her time. Therefore she should guard against this.

Fol. 20/5-9 "Again: If a woman knows the way to nurse her potency and how to effect harmony of the two essences, she may be transformed into a man. If she can during the coitus prevent her vaginal secretions from being absorbed by the man, these secretions will flow back into her own system and her Yin essence will thus be nurtured by the man's Yang. In this way she will not be susceptible to the hundred diseases. Her face will be serene and her skin smooth. She will prolong her span of life and not grow old but always remain like a young girl. A woman who has learned this secret will feed on her copulations with men, so that she does not need ordinary food and is able to remain five days without eating
and yet not become hungry.

There is evidence that these teachings were actually practised during the Han period. The Taoist sect of the Yellow Turbans, whose uprising was one of the factors that caused the fall of the Later Han Dynasty, propagated promiscuous sexual intercourse among its members. This they called HÜ-CH'I 合氣 "uniting the (male and female) vital essence," and claimed that this lengthened their life and made them invulnerable in battle.

In the Buddhist collection KUANG-HUNG-MING-CHI 廣弘明集 compiled by the T'ang monk TAO HSÜAN 道宣 there is included a work entitled EH-HÜ-CH'I-HAO-LUN 二教論 "Discussion of Confucianism and Taoism," written by the Buddhist monk TAO AN 道安, A.D. 292-363. In the 9th section of this book Tao An quotes and refutes some statements ascribed to the Taoist patriarch CHANG TAO-LING (張道陵, circa 100 A.D.) whom the Yellow Turbans considered as their particular saint. Under the statement "Sexual intercourse will procure absolution" (合氣釋罪; HAN念 should doubtless be read HO令) Tao An observes:

Fol. 165/13 "(The Taoists) wantonly practise obscene disciplines from the Yellow Book which include "opening the gate of life," "embracing the Adept's Infant" and "making dragon and tiger dance together;" also the art of sexual intercourse of 3-5-7-9, and the Heavenly and Earthly Net as taught in the Yellow Book, whereby men and women indulge in promiscuous sexual intercourse like birds or beasts in order thereby to avert calamities. How could this be possible?

The "Yellow Book" must refer to some Taoist treatise on sexual black magic attributed to the Yellow Emperor. The formula "3-5-7-9" probably refers to the series of alternating deep and shallow thrusts applied during the coitus as taught in the ancient handbooks of sex.

There is also evidence that these sexual disciplines were often practised in the KUAN 觀, the Taoist monasteries. This is
attested by the Hsiao-Tao-Lun 笑道論 "Discussions Ridiculing Taoism", also included in the Kuang-hung-ming-shih mentioned
above. The Hsiao-tao-lun consists of 38 sections; it was written by
the Taoist Chen Kuan 顔巖 after he had been converted to Bud-
dhism. This book, dated A.D. 570, says in section 95:

Fol. 165/8-12 "When I was twenty years old I was fond of
Taoist studies and was enrolled in a Taoist monastery. There we
were first taught the practice of ho-ch'i according to the Yellow
Book, and the 3-5-7-9 method of sexual intercourse. In pairs
of 'four eyes and two tongues' we practised Tao in the Cinna-
bar Field. Some said thereby to overcome obstacles and to pro-
long their life. Husbands exchanged wives, all for carnal plea-
sure, they were not ashamed to do these things even before the
eyes of their fathers and elder brothers. This they called 'True
Art of Obtaining Vital Essence'. At present the Taoists regular-
ly engage in these practices, in order thereby to attain the True
Way. How could this ever be?

The above discussion of Taoist sexual perversions was
necessary because those teachings had great influence on erotic
and pornographic literature of the Ming Dynasty. The "stealing
of vital essence" during the sexual act was a favourite subject
especially of Ming pornographic novels. As will be seen below,
the Ming novels Chu-Lin-Yeh-Shih and Chao-Yang-Ch'U-Shih
revolve around such a plot.
NOTES

Page 16
(1.) The SHIH-CHI 封禅 史記, CH. FENG-SHAN 封禅 relates that the Yellow Emperor cast a tripod at the foot of the Ching Mountain (Shensi Province), whereupon a dragon descended from Heaven to carry him away to the abode of the Immortals. The lake near the Ching Mountain was later named T'ING-HU "Tripod Lake".

Page 19
(2.) In the cases of the Su-nü-ching and Su-nü-fang only a thoroughly expurgated and mutilated version has been preserved which gives little more than a list of diseases and medicines for curing them. This text was edited in 1810 by the famous text-critic SUN HSING-YEN (孫星衍 1753-1818) and published in 1886 in the P'ING-CHIN-KUAN-TS'UNG-SHU 平津館叢書. Sun also edited a text called HSIUAN-NÜ-Ching 玄女經 (published 1884) which is a kind of calendar of propitious dates for concluding marriages. This same text has been preserved also in the collectaneaShuo-fu 說郛, under the title T'AI-CHING 太乙經. The Shuo-fu further contains a HSIUAN-NÜ-FANG-Ching 玄女房中經, which is nothing but a list of dates suitable for sexual intercourse, copied from the CH'EN-Ching-fang (see next chapter). In Sun Hsing-yen's Su-nü-ching it is still possible to identify a few passages as remnants of the original text, but the other texts mentioned as connected with Hsiuan-nü have nothing in common with the original Hsiuan-nü-ching.

Page 28
(3.) It is not known to what part of the woman's genitalia terms like "Jewel Terrace" etc. refer to. For a general discussion of. Appendix: Chinese Terminology of Sex.

Page 33
(3a.) Two mythical peaks said to form part of the K'un-lun Mountains, and supposed to be inhabited by Immortals.

Page 35
(4.) The five elements WU-HSING 五行 have affinities
Contemporary and early letters prove that the separation of the sexes was not strictly observed. It would seem that the ladies of a household often took part in festivities and other entertainments at which they heard and sang songs and acquaintance were present. The ladies of both sexes and single literatus showed little restraint in discussing matters of sex.

The various older handbooks of sex discussed above were written. The "Penile Essays on the Supreme Joy" (see below) also gives, along with well-known handbooks such as "Huang-hua-yao" and "Siu-yu-ching," the title of Sexual Experiences, CHIAO-CHIEN-CHING, about which no further details are known. The Art of the Bedchamber was now classified as a special branch of medical science. The medical and historical sections of the New Tang History mention, among books on medicine, two handbooks of sex which were listed in the "Sei" By- caste History, as FAN-NEI-PI-HU and YI-FAN-PI-KUEN, and besides gives a number of other titles of books that have not been preserved but doubtless dealt with the same subject.

Sexual relations being an acknowledged branch of medical science, most Tang handbooks of medicine contained a section devoted specifically to the Art of the Bedchamber. At the same time however, many writers used the sex element in poems and paintings as a peculiar scene in order to provoke amusement. The genre of Tang letters has nothing to do with the serious discussions of the handbooks of sex, it constitutes the beginning of Chinese prose graphic literature.
with the stars, the colours, parts of the body, points of the compass, etc. etc. This passage refers to the chronological correspondences. Chia-i 甲 2 days belong to the element 'wood', and so does spring; therefore chia-i days are propitious in spring. Ping-ting 丙 5 days and summer belong to the element 'fire'. King-hsin 庚辛 days and autumn to 'metal'. Jen-kuei 壬癸 days and winter belong to 'water'.
THE T'ANG, SUNG AND YÜAN PERIODS A.D. 618-1368

MEDICAL BOOKS ON SEX RELATIONS, AND THE BEGINNINGS OF PORNOGRAPHY

Although Confucianism gained in organized strength during the T'ang Dynasty (618-907), its tenets had not yet become so generally accepted as to influence the life of the Chinese people.

Contemporary art and letters prove that the separation of the sexes was not strictly observed. It would seem that the ladies of a household often took part in festivals and other occasions at which their husband's friends and acquaintances were present also. Writers of both serious and lighter literature showed little restraint in discussing matters of sex.

The various older handbooks of sex discussed above circulated freely and apparently some new ones were written. The "Poetical Essay on the Supreme Joy" (see below) also quotes, along with such well-known handbooks as T'ang-huai-an-tzu and Su-ni-ch'ing, a "Classic of Sexual Intercourse" CHIAO-CHIEH-CHING 交接經 (Fol. 77/13), about which no further details are known. The Art of the Bedchamber was now classified as a special branch of medical science. The Bibliographical Section of the New T'ang History mentions, among books on medicine, two handbooks of sex which were listed in the Sui Dynasty History, viz. FANG-NEI.PI-SHU and YU-FANG.PI.CHUEH, and besides gives a number of other titles of books that have not been preserved but doubtless dealt with the same subject.

Sexual relations being an acknowledged branch of medical science, most T'ang handbooks of medicine contained a section devoted specially to the Art of the Bedchamber. At the same time, however, many writers used the sex element in prose and poetry in a jocular sense in order to provoke amusement. This genre of T'ang letters has nothing to do with the serious discussions of the sex handbooks of sex; it constitutes the beginning of Chinese pornographic literature.
A few notes on the previous page:

1. Discuss the importance of proper recording in the study of languages.

2. Explore the role of bilingualism in language development.

3. Highlight the significance of phonetic transcription in language research.

4. Examine the impact of cultural context on language use.

5. Consider the evolution of language over time and its implications for modern usage.

6. Reflect on the challenges faced by educators in teaching multilingual students.

7. Investigate the use of technology in facilitating language learning.

8. Analyze the effectiveness of different teaching methods in language acquisition.

9. Evaluate the role of language in social and political movements.


Please review these points and provide feedback on their relevance and clarity.

Best regards,

[Signature]
During this period the Tantrik Teachings of Northern Buddhism were introduced from India and gave a new stimulus to the Taoist sexual "black magic" mentioned at the end of the preceding chapter. As is well known, Taoism has, from its very beginnings as an organized religion, borrowed freely from Buddhist thought and terminology (1.1), so that there was a common factor which facilitated this renewed contact.

A. Medical Literature

An extensive account of sex matters as seen by a Tang physician occurs in the medical work "Princely Recipes" (Ch'ien-Chin-Yao-Fang 千金要方, lit.: "Important Recipes Worth One Thousand Goldpieces"), the section Fang-Chung-Pu-1 房中補益, which might be freely translated as "Healthy Sex Life."

The author was the famous Taoist physician Sun Su-mo 孫思邈 who died in A.D. 682. Sun's original manuscript, divided into 30 ch., was printed during the Sung Dynasty in 1066 and reprinted in 1307 during the Yuan period. A new edition in 93 ch. appeared in the Ming Dynasty, published in 1544 by the scholar-official Ch'iao Shih-Ning 蕭士寧, and was reprinted in 1604. The text reproduced here (Fol. 65-74) is copied from this Ming edition, which is still commonly used in China and Japan.

Below follows a survey of the contents of the section Fang-chung-pu-1, for the reader's convenience divided into 18 sections.

I. "Until a man reaches forty he is generally full of vigorous passion. But as soon as he has passed his fortieth year he will suddenly notice that his potency is decreasing. Right at the time of his decreasing potency the countless diseases will descend on him like a swarm of bees. If this situation is allowed to continue for long he will finally be beyond cure. Therefore Ping-"tsu has said: "Curing one human being by another, that is the real cure." Thus when a man has reached the age of forty it is
time for him to acquire a thorough knowledge of the Art of the Bedchamber.

II. "Now the principle of the Art of the Bedchamber is very simple, yet few people can really practise it. The method is to copulate on one night with ten different women without emitting semen even a single time. This is the essence of the Art of the Bedchamber.

"A man must not engage in sexual intercourse merely to satisfy his lust. He must strive to control his sexual desire so as to be able to nurture his vital essence. He must not force his body to sexual extravagance in order to enjoy carnal pleasure, giving free rein to his passion. On the contrary, a man must think of how the act will benefit his health and thus keep himself free from disease. This is the subtle secret of the Art of the Bedchamber.

Thereafter follows a section which points out the advantages of moderation in sexual intercourse during one's youth, and the importance of saving one's semen. Section IV describes the qualities of women suitable for the coitus, along the lines of the older handbooks. Fol. 66/6 says: "One's women need not necessarily be beautiful and winsome, so long as they are young, have undeveloped breasts and are well covered with flesh. They will prove advantageous, etc." Section V points out the importance of preliminary sexual play and the dangers of engaging in the act in too precipitous a manner. Section VI stresses frequent change of the women with whom one copulates.

VI. "If a man continually has intercourse with one and the same woman her Yin essence will become weak and she will be of little advantage to the man. Yang is modeled after fire, Yin after water. Just as water can quench fire, so Yin can diminish Yang. If the contact lasts too long the Yin essence (absorbed by the man) will grow stronger than his Yang essence, whereby the latter will be harmed. Thus, what the man loses through the sexual act will not be compensated by what he gains. If one can copulate with twelve women without once emitting
...
semen one will remain young and handsome forever. If a man
can copulate with 93 women and still control himself he will
attain immortality.

Sections VII and VIII give a further elaboration of this
point. Section IX is of special interest since it discusses in detail the
method for "making the semen return"

IX. "Everytime a man feels that he is about to emit semen
during the sexual act he should close his mouth and open his eyes
wide, hold his breath and firmly control himself. He should move
both hands up and down and hold his breath in his nose constraining
the lower part of his body so that he breathes with his abdomen.
Straightening his spine he should quickly press the P'ing-i
Point (see p. 61 below) with index and middle finger of his left
hand, then let out his breath at the same time grasping his
teeth a thousand times. In this way the semen will ascend and
benefit the brain, thus lengthening one's span of life. If the semen
is emitted freely, it will harm one's spirit.

"The Classic of the Immortals says: 'In order to live long
without growing old, a man should first play with the woman.
He should drink the Jade Fluid — that is he should swallow her
saliva. Thus the passion of both man and woman will be aroused.
Then the man should press (the P'ing-i Point) with the fingers
of his left hand. He should imagine that it is his Cinnabar Field
(i.e. the lowest part of the abdomen, three inches below the navel; cf. next paragraph. Transl.) there is a bright, red essence,
yellow inside and white outside. Then he should imagine this
essence as dividing itself into a sun and a moon that move
about in his abdomen and then to ascend to the Ni-kuan
spot (2.) in his brain, where the two halves are united again.
Meanwhile he should leave his member deep inside the wo-
man's vagina without moving, absorbing the woman's
saliva above and her vaginal secretions below. As soon as
he feels his semen stirring and is about to ejaculate, he
should quickly withdraw his member. However, only adepts
of great wisdom can achieve this.

"The Cinnabar Field is located three inches below the navel,
the Ni-kuan spot is located inside the head, right opposite the
two eyes. One should imagine it as having the shape of sun and
moon, measuring three inches in diameter, and combined like
one. This is what is called "sun and moon in conjunction". It is
test if one can keep one's mind concentrated on this image while
moving one's member in and out the vagina and yet not emit
semen.

The above passage will be discussed in greater detail
below. Continuing our survey of this text, we find that Section X
sums up the preceding section in a few sentences. Section XI enume-
rates the benefit derived from controlling one's emissions, followed
by a table resembling Section XIX of the I-hsien-fang treatises
(Fol. 34). Sections XII - XIV relate an incident that has become fa-
mous and which is often quoted in Chinese medical literature.

XII. "Man's passion naturally has its periods of great
abundance. Therefore even superior men cannot bear a protracted
abstention from sexual intercourse. If a man abstains too
long from emitting semen, he will develop boils and ulcers.
If a strong man of our sixty feels that his thoughts are still
composed after not having copulated with a woman for one
month or so, then he can afford not to engage in sexual inter-
course any longer.

"Formerly, during the Chen-kuan era (A.D. 627-649), a pea-
sant over 70 came to consult me. He said: 'For several days
my Yang essence has been most exuberant, so much so that I
want to copulate with my wife even during daytime, and reach
orgasm everytime. Now I do not know whether this phenome-
non is bad or good at my advanced age?' I answered: 'This
is most unfortunate! You certainly know what happens with
an oil lamp? Just before it is going to die out, an oil lamp will
first burn low and then suddenly flare up. After this last
flare it extinguishes. Now you have reached an advanced
age. You should have abstained from sexual intercourse
long ago. Now that your passion suddenly flares up like this,
is this not abnormal? I greatly fear for you and can only
advise you to take good care of yourself.' Six weeks later
the man fell ill and died. This was the result of his not controlling his sex relations. And there are many cases similar to this. I place on record only this one, as a warning to future generations.

XIII. "Therefore all men who know how to nurture their life power will restrain their sexual urge as soon as they notice that it is particularly strong. A man should not indulge his passion freely for then it will rob him of his vital essence. Every time a man restrains himself it is as if new oil were added to a lamp about to die out. But if a man does not control himself and emit semen every time he sleeps with a woman it is as if he were taking away oil from a lamp already nearly burnt out. Should not a man restrain himself and thus avoid this ill? Young men do not know this rule and those who know it cannot practise it. Then, when they have reached middle age and have come to understand this principle, it is already too late; for by that time the ill is difficult to cure. Those who can spare themselves until they are grown old will prolong their remaining years and live to an advanced age. And those who practised these principles while still young will soon reach immortality.

XIV. "Some one asked me: 'Is it right for a man who is not yet 60 to abstain completely from sexual intercourse?' I answered: 'No. Man cannot do without woman and woman cannot do without man. If a man has no intercourse with women his mind will grow restless. If the mind is restless, the spirit will suffer. And if the spirit suffers, one's span of life will be shortened. Now if it were possible for a man to keep his mind serene always and entirely undisturbed by thoughts of sex, then this would be of course excellent, and such a man would live very long. But among ten thousand men there is perhaps one who can achieve this. As a rule forcible suppression of the sexual urge is difficult to attain and easy to lose again. It will cause a man to suffer from involuntary emissions and turgid urine, finally leading to his being haunted by incubi. One emission of semen will then equal the loss caused by hundred emissions during a normal sex life.'
Section XV enumerates dates and places where the exercise of the sexual act is taboo, similar to section XXIV of the I-ksin-fang (Fol. 46). Section XVI deals with eugenics, while Section XVII gives a most elaborate table of dates favourable to the woman's conceiving. The treatise closes with Section XVIII which mentions some more taboos. I.e., it is stated that quicksilver should never come near a woman's vagina, while a man should always avoid contact with the fat of deer or pigs for this is liable to cause impotency; cf. page 64 above.

The above extracts show that, on the whole, Sun Szu-mo's observations tally with the contents of the older handbooks. Three points occur in his treatise, however, where he introduces entirely new elements.

Firstly, Sun attaches great importance to a man reaching the age of 40, which he considers as a turning point in a man's sex life and in his general physical condition. I have not found this idea in the older sources.

Secondly, we have seen that the handbooks of sex advise to prevent emission of semen during the act by compressing the seminal duct. Sun, however, replaces the seminal duct by the "P'ing-i Point". This is a technical term borrowed from the ancient science of acupuncture and moxibustion. The handbooks of this therapy enumerate hundreds of HSUEH 灸 or "points" spread over the surface of the human body where insertion of a thin needle or application of a burning piece of dried moxa will bring relief. The P'ing-i Point is located about one inch above the nipple of the right breast. Another "point" that is supposed to have a direct connection with man's sex reactions is the "San-yang Point" 三陽穴, 8 inches above the heel; Fol. 60/3 states that moxibustion on that spot will diminish a man's potency. Readers interested in this ancient Chinese medical art and the opinion of modern doctors regarding it are referred to Ilza Veith, Huang-ti-nei-ching-su-wen "The Yellow Emperor's Classic of Internal Medicine", Baltimore 1949, p. 58-76.
Thirdly, Sun Shen-mo's account of "making the semen return" differs from the others also with regard to a more important point. Here, for the first time, the physical sexual union is described as leading to a simultaneous spiritual union of the male and female principle — symbolized by images of sun and moon — effected in the man's mind. Sun's description of this process shows a remarkable resemblance to some passages in Indian Tantrik literature and seems based on a Sanskrit source. As a matter of fact the Chinese conception of attaining immortality through the sexual act is, mutatis mutandis, very similar to theories propounded in both the Hindoeist Yoga Tantra's and the Buddhist Tantra's of the Mantrayana. Space does not allow a detailed examination of these similarities here. But I think the subject important enough to insert some brief remarks on the most striking parallels.

In ancient India the semen was considered as man's very life, exactly like in China. The Sanskrit term for semen is PRANA, literally "breath", the same association of ideas as expressed by the Chinese term CH'I 氣. Great importance was attached to PRANAYAMA, breathing exercises conducive to meditation, to be compared to the LIEN-CH'I 鍼氣 of the Chinese.

These parallels are of course fortuitous, they date long prior to any contact between India and China. I only mention them to show that a similarity in fundamental thought existed which facilitated assimilation when Indian eroticism and Taoist sexual alchemy met — a meeting effected when, during the T'ang Dynasty, the Indian Tantra's were introduced into China.

Hindoeist Tantrik literature is a comparatively late branch of Sanskrit letters, its beginnings usually being placed about A.D. 500 (3.). The Tantra's are based on the worship of
Sakti, the feminine element in the universe, considered as the source of all life. The sexual act, executed by the worshipper with one or more properly initiated women and accompanied by a prescribed ritual, was considered to lead to moksha, i.e., salvation. For thus the worshipper would achieve complete identification with the Divine as embodied in his female partner to the act.

In the lower forms of Tantrik Yoga this conception often led to practices closely resembling the Taoist sexual vampirism. Just like his Chinese colleague, the Indian yogi considered his semen as his most precious possession. Avalon (cf. footnote 3, page 82 above) quotes the HATHAYOGA-PRADIPIKĀ as saying: "He who knows Yoga should preserve his semen. For the expenditure of the latter tends to death, but there is life for him who preserves it" (cp. cit. page 189, footnote 2). And while discussing the art of the yogi of drawing air and fluid into the urethra and out again, Avalon remarks: "Apart from its suggested medical value as a caveation of the bladder it is a mudra (i.e., technique, e.g.) used in sexual relation whereby the Hathayogi sucks into himself the forces of the woman without ejecting any of his force or substance—a practice which is to be condemned as injurious to the woman who 'withers' under such treatment" (cp. cit. page 201, footnote 1). Furthermore, the accomplished yogi was considered to be "beyond good and bad". He could freely indulge in the enjoyment of the PANCATATVAYA "the five essentials", popularly called PANÇAMAKĀRA "The Five Things beginning with the letter M", viz., MADYA 'wine', MĀMSA 'meat', MATSYA 'fish', MUDRA 'magic poses of the fingers' and MAITHUNA 'Sexual intercourse'.

In higher Yoga the union of the male and female principle is effected within the man's own mind. To quote Avalon again: "What need have I of any outer woman? I have an Inner Woman within myself" (cp. cit. page 295). He who has mastered this technique is called URDHVA-RETAS, "with semen flown upward". Avalon says: "According to Hindu ideas semen exists in a subtle form throughout the whole body. Under the influence of the sexual will it is withdrawn and elaborated into a gross form in the sexual organs. To be ārdhvarata is not merely to prevent the emission
Finally, there is the Tantrik discipline of KUNDALINI-YOGA, probably a later elaboration of the Indhravatas conception. The texts dealing with this kind of Yoga divide the cerebro-spinal column (the "Yellow Stream" of later Tantrism) into six centres which can be visualized during meditation in the shape of lotus flowers (cf. the plate on next page). These six centres are described as follows.

1. A crimson, four-petalled lotus, located between the genitals and the anus. This lotus contains a linga (pillar representing the male generative power) with a serpent coiled around it. This serpent is Kundalini, the dormant female element present in every male.
2. A vermilion, six-petalled lotus, placed at the root of the genitals.
3. A grey, ten-petalled lotus, located behind the navel.
4. A red, twelve-petalled lotus, located in the heart region.
5. A purple, sixteen-petalled lotus, located behind the throat.
6. A white, two-petalled lotus, located between the two eyebrows.

The Yogi through concentrated meditation first awakens the dormant Kundalini in the lowest lotus and then forces it upwards so that it penetrates the five lotus flowers in succession, finally to enter the sixth lotus, in the central spot of the brain. There the male and female principle, represented e.g. by images of the god Shiva (sun) and his spouse Parvati (moon) unite into one, whereby the worshipper attains liberation of all earthly bonds, the Hindu nirvana.

The Tantrik texts reached China through the medium of Northern Buddhism. About the 7th century A.D., the Hinduist teachings of the Yogacāra school were taken over by Mahāyāna Buddhism and became the basis of the Mantrayāna and the Vajra-
Detailed picture of the 6th Center
(Sketch after "The Serpent Power" Pl. III)

"The Six Centers"
(Bengal drawing)
yana, the Buddhist Schools that flourished greatly in Tibet, Mongolia, China and Japan. In this Buddhist version the sexual act is considered to symbolize the mystic union of "emptiness" and "compassion", which leads the worshipper to complete bliss. Therefore nearly every deity of the Northern Buddhist pantheon has his female companion. As is well known these gods are often depicted as holding their female counterparts locked in sexual embrace, the YAB-YUM or "father-mother" type of Tantric religious representations.

The Northern Buddhist Tantras were introduced into China during the 8th century by Indian adepts, like the monks Su-bhakarasimha (Chin.: Shih-wn-wei 施無畏) and Amoghapāraja (Chin.: Pu-k'ung 處空). These monks and their disciples translated a great number of Tantrik texts into Chinese. Most of these, however, deal with magic incantations and special forms of ritual. As far as I know, there has been preserved no T'ang translation of a Sanskrit text which describes the sexual act as a means for attaining enlightenment.

Yet it must be assumed that Sun Ssu-mo had seen such a text. It is true that sun and moon figure largely in the speculations of Taoist and Buddhist treatises. But Sun's description of the meditative process which effects the union of the male and female principle within the mind bears so close a resemblance to the final phase of the Kundalini discipline, where sun and moon unite in the brain, that one would suspect a common source. However, in order to prove that this supposition is correct, we need a T'ang text which states that this particular meditation is effected by and during the sexual act.

It is again Japanese data that supplement the lacuna in Chinese translations of the T'ang period. Tantrism was extremely popular in Japan during the Heian and Kamakura eras. In the 11th century the priest NIN-KAN (仁 [also written仁] 觀, 1057-1123) founded the TACHIKWADA SECT (立川流), as a new brand of Shin-gon 真言. He preached that the sexual union was a means for directly attaining Buddha-hood during one's present existence, 即身成仏. Only a small part of the Tachikawa texts is accessible, but this suf-
null
faces to show that the ritual closely resembled that of the erotic Tantra's, including the worshipper's sexual union with ḍākinī, female deities, invoked during gruesome ceremonies. This sect also advocated free indulgence in the "Five M's" (translated into Chinese as wu-mo-shih 五摩事), or 'wine' 酒, 'meat' 肉, 'fish' 魚, 'medra' 結印 and sexual intercourse 二根交會. This sect became extremely popular. Since its members often engaged in sexual orgies, the sect was forbidden by the authorities. But it continued in secret; in 1609 an orthodox Japanese Buddhist monk found it necessary to protest against the practices of the Tachikawa Sect (4:3).

The plate opposite page 85 reproduces three of the most important secret signs of the Tachikawa Sect. Figure (a) is the "Five-point Thunderbolt" 五銖金剛, a ritualistic sceptre peculiar to this sect. The usual Thunderbolt sceptre of the Buddhist ritual has six points, three at either end. Here one point is omitted, so as to make the upper end represent the vagina, and the lower end the male genitalia. Figure (b) might be called "The Spark of Life." It represents simultaneously the physical conception inside the vagina, and the spiritual union of the male and female principles within the mind of the worshipper. The male element is symbolized by a white, the female by a red letter a 37; these two mystic syllables face each other between a sun and a moon. Figure (c) is the basic mandala, i.e., magic circle of the Tachikawa sect, showing male and female worshippers united in the sexual act, apparently in the manner indicated in the Sixth Position of the Su-ni-ching (cf. above, page 48). The man's head is marked with the magic syllable ma 7, the woman with a 37. The point where their organs meet is marked with the syllable am 37, which in erotic mysticism is considered as symbolizing the origin of all things.

The Tachikawa doctrine considers the sexual urge as the main cosmic force. The sexual union activates the female element dormant in every man (cf. Kundalini). Ascended in his mind this female element is united with the man's male essence. This union, symbolized by sun and moon joined together, effects the identification of the worshipper with the divine.
Buddhologists assume that most of the secret texts of the Tachikawa sect are forgeries made by Nin-kan and his followers by piecing together fragments of the Mahāvairocana and other Northern Buddhist sutras. However, even the few Tachikawa texts and text fragments which are available suffice to show that not a few must be genuine Chinese translations made during the T'ang Dynasty, and brought over to Japan in the 10th century. Later these books became lost in China, while the Japanese Buddhist church repudiated them as spurious. In my opinion Sun Szu-mo borrowed his theory from the same T'ang sources as were utilized by Nin-kan and his disciples for formulating the doctrine of the Tachikawa Sect. Doubtless the cosmopolitan intellectual life in the T'ang capital occasioned contacts between Tantrik monks from India and Taoist alchemists during which they exchanged their theories on the mystic significance of the sexual union. Thus a Taoist doctor like Sun Szu-mo could acquaint himself with Tantrik sexual disciplines, either directly by utilizing Chinese translations of Tantrik texts, or indirectly by studying Taoist treatises influenced by those teachings.

A further investigation in this field, including a comparison of the Tachikawa texts with Tantrik erotic books discovered in recent years in India, will probably bring to light interesting details about the reciprocal influence of Tantrik and Taoist sexual disciplines during the T'ang Dynasty (581).
The Talmudic doctrine considers the sexual urge as the
main cosmic force. The sexual union activates the female
sexual organ in every man (cf. Kedushat Zion) according to the
idea that sexual activity in the male is limited with the man's male
organ. This union symbolized by the yoni and man is joined togeth-
er, effects the combination of the two forces and the descent
of the female and the male.
B. Pornographic Literature

It would seem that, until the T'ang Dynasty, erotic literature in general had a didactic purpose. Neither the handbooks of sex, nor the treatises of the Taoist alchemists were written for the purpose of amusing the reader.

During the T'ang Dynasty, however, there was a demand for erotic literature that treated the subject of sex in a jocular way. A writer of erotic novelettes called CHANG TSU (張耆, style WEN-CH'ENG, 文成, circa 660-740) seems to have been extremely popular. One of his stories, the YU-HSIEN-K'I (遊仙窟), long lost in China, was re-discovered in Japan by the Chinese bibliophile and geographer YANG SHOU-CHING (楊守敬 1839-1915).

This is a fairly incoherent love story. It relates how a young scholar strayed to a mountain abode where he found a beautiful and witty girl with whom he stayed overnight. About nine-tenth of the text consists of the poems exchanged by the pair. The description of their sexual union at the end of the story is very brief, but the technical terms used suffice to show that the writer must have been familiar with the handbooks of sex.

Novelettes and short-stories of this kind enjoyed great popularity. The greater part of them, however, was either expurgated or destroyed during the ensuing centuries.

The findings at Tun-huang give a general idea as to the variety of the books on erotic subjects which existed at that time. Part of these manuscripts are in the Stein Collection in the British Museum (cf. L. Giles, Six Centuries at Tun-huang, London 1944, page 49) and in Paris, part is in private Chinese and Japanese hands.

One of the most important items, however, is available in an excellent facsimile reprint. This is the TA-LO-FU or "Poetical Essay on the Supreme Joy".
This text was discovered by Prof. P. Pelliot and is now in the Tung-huang Collection in Paris. The Vice-regal Tuan Fang (端方 1861-1911) had it photographed and in 1913 the well-known antiquarian Lo Chen-yü (羅振玉 1866-1940) published in Peking a collotype reproduction, as part of the collection Tung-huang-shih-shih-1-5shu 敦煌石室遺書. A scholar who signs himself with the penname Chi-ho San-jen 騎鶴散人 added a colophon.

The text of this document is in bad condition. Apparently, the T'ang scribe who wrote it out was a man of scant learning who did not understand the meaning of what he copied. Hence the text abounds in erroneous or mutilated characters, repetitions and omissions. The last part is missing, but apparently this consisted only of one page or so.

The modern scholar Yeh Te-he (see page 21 above) made a careful study of this collotype edition and in 1914 published an annotated version in his Shuang-mei-ching-an ts'ung-shu. He eliminated the greater part of the errors but much work still remains to be done on this text. The version reproduced here (Fol. 75-87) incorporates Yeh's emendations and I have added a few corrections of my own. Further, for the reader's convenience, I divided the text according to its subject matter, into 15 sections.

The complete title of this essay is “Poetical Essay on the Supreme Joy of the Sexual Union of Yin and Yang and Heaven and Earth”. It bears the name of Po Hsing-chien (許行簡, died A.D. 826), younger brother of the famous T'ang poet Po Ch'u-i (白居易 772-846). I see no valid reason to doubt his authorship, as the writer of the colophon does; Po Hsing-chien was not famous enough to tempt minor writers to borrow his name in order to enhance the value of their literary products.

The essay is written in excellent style and moreover supplies a wealth of highly interesting data relating to the manners, customs, and the slang of the T'ang period. It was tantalizing to confine myself as I had to do here, to a brief summary of its contents. I hope, however, that some day a colleague will publish a
complete annotated translation of this remarkable document.

TA_LoFU

I. Introductory remarks about the cosmic significance of the sexual act. The sexual union constitutes the supreme joy of man. High office and worldly honours only bring sorrow. Therefore the writer resolved to set forth the joys of sexual intercourse, leaving out no detail. "This essay describes man's life from infancy until death. Although some obscene passages occur these are necessary to depict truly the delights of the sexual union. For, of all the joys mankind has, there is none that surpasses this, hence I named this essay 'Poetical Essay of the Supreme Joy'. As to colloquial and dialectal terms, these I used without any restraint in order to amuse the reader" (Fol. 75/10-13).

III. describes the conception, birth and reaching puberty of boy and girl. "Suddenly the foreskin opens and the glans appears (Commentary: the boy), and the labia stretch and develop (Commentary: the girl). After seasons and years the black pubic hair comes forth (Comm.: the boy), after days and months the red fluid wells up (Comm.: the girl)" (Fol. 76/3-4). It must be noted that "Commentary" refers to the author's original comments written in small characters directly below the passage they refer to. In the text reprinted Fol. 75-87 I marked these comments YUAN.CHU 註; those concerning the pronunciation of difficult characters have been omitted. Notes added by Yeh Te-hui are marked YEH.CHU 葉注.

Boy and girl having thus reached maturity, suitable mates are chosen and the marriage gifts exchanged.

IV. describes the wedding night, "on the evening of a bright spring day, under the red candles" (Fol. 76/13). There it says: "(the groom) takes out his Crimson Bird and loosens the bride's red trousers. He lifts up her white legs and fondles her jade-like buttocks. The woman takes his Jade Stalk in her hand and her heart is de-
delighted. The man sucks the woman's tongue and his thoughts become confused, then he moistens her vulva thoroughly with his saliva and she gladly offers it to meet him. The Seem is torn a little before she knows it, and he pushes his member in with a vigorous thrust. Soon his boy opens and the semen drips out in abundance. Then they wipe their parts with The Six Girdles (meaning unknown; "six" is perhaps an erroneous character, 

Transl.), and these are placed in a basket. From this moment onward they are a wedded pair. What is called the union of Yin and Yang from this time on will continue without intermission. (Fol. 76/13-14, Fol. 77/1-4). The meaning of the "six girdles" and the special basket is not clear to me. Perhaps the blood-stained towel of the wedding night was preserved as proof of the bride's virginity, a custom frequently referred to in anthropological literature.

V. contains a more detailed description of the sexual act. "Then, on a moonlit night in a stoned pavilion, or in the early evening by the quiet library window, the pair read the Handbook of the Plain Girl together, and observe its illustrations of the various postures" (Fol. 77/10). This passage supplies further proof of the fact that the handbooks of sex were meant as guide books for married couples. It also shows that, during the T'ang Dynasty, illustrated manuscripts of the Su-nu-ching were in common use. Further along in this passage is indicated by the unusual character 屡 (Fol. 77/14:21), composed of 味 as radical and 盖 KAI as phonetic element. Apparently this was a slang expression popular during the T'ang period. The slightly different form 履 found in the T'kaing-fang (Fol. 59/9:7) means also "penis" and is doubtless a related word. It should be noted that in the description of the various movements of the sexual organs of the man and the woman, there occur a number of direct quotations from the T'ang-hoan-tea and Su-nu-ching. Finally, the Commentary cites a "Classic of Sexual Intercourse" and the Su-nu-ching in order to explain some technical names of parts of the sexual organs. These are discussed in the Appendix: Chinese Terminology of Sex.

VI. describes the man's sexual intercourse with his concubines. Here we find another slang expression for the penis, 履 (Fol. 79/11:14), and one for the vulva, 履 (Fol. 79/12:3), both written again with the radical 亠. This section ends with the lines: "Then the man makes his semen return and prevents emission. He absorbs the woman's vaginal
To depict the sexual frustration of single men and those otherwise unoccupied by physical labor or the cares of domesticity, I would introduce the following excerpt:

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 managerial, business, and intellectual pursuits. The following narrative concerns the way women react to the way
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partaking in their leisure time activities, and the impact this has on their daily lives.
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their psychological well-being and overall satisfaction. This narrative explores the
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their social interactions and the role they play in shaping the collective imagination.
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secrations and drinks her saliva. This is the “completing of the nature” of those who study Tao, aimed at lengthening one’s years and prolonging life” (Fols. 79/12-13). The fact that this particular passage is inserted in the description of intercourse with the concubines, and not in that depicting the act engaged in with the wife, suggests that the coitus with the former was considered primarily as a means for strengthening the man’s potency, to ensure conception of healthy children when he emitted semen while copulating with his wife. Cf. also my notes in Section VIII below.

VII. From the literary point of view this is the best part of this essay. It praises the delights of sexual intercourse during each of the four seasons, giving some touching descriptions of intimate scenes in the women’s quarters. Fol. 81/5:8, 隔, is a slang term for the saliva, a character again formed with the radical 亡.

VIII. is devoted to the sexual pleasures of the Emperor. It is of interest to note here that, during the T’ang Dynasty, the strict rules of ancient times defining the precedence in sharing the Imperial couch for the various grades of concubines had fallen into disuse. Fol. 82/1-4 says: “Nine ordinary concubines every night, and the Empress two nights on the full moon, this was the ancient rule, and the ladies-in-waiting kept a careful record of this with their vermilion brushes. But at present the women of the seclusion in the Nan-wei Palace, three thousand in number, all together approach (the Emperor) displaying their charms, jealously vying with each other for the Emperor’s favour. Is this not because the bodies of all those myriad women are reserved for this one man?” The “ancient rule,” the obsolescence of which is deplored by the writer, is explained fully in the commentary to ch. 7 of the CHOU-LI 周禮, belonging to the passage regarding the CHIU-PIN 全嬪. It states: “The lower-ranking (women) come first, the higher-ranking (women) come last. The ordinary concubines, 81 in number, share the Imperial couch nine nights in groups of nine. The ranking concubines, 27 in number, are allotted three nights in groups of nine. The nine Imperial concubines and the Three Concubines are allotted one night, the Empress also one night, and on the 15th of every moon.” 祭者宜先, 豫者宜後, 女御八十一人當九夕。母嬪二十七人當三夕。九嬪九人當一夕。三夫人當一夕。后當一夕。亦十五日。 This rule is incomprehensible if one does not take into account the Chi-
The theory of "strengthening the potency by making the semen return" by the Japanese exercise the actives with large numbers of lower-ranking women, presumably preventing as much as possible emission of semen, so that when he has intercourse with the Empress his potency is at its apex and ensures the conception of healthy heirs to the throne. I also draw attention to the importance of the number 9; viz., 9 Imperial Concubines, 3 × 9 = 27 ranking Consorts, and 9 × 9 = 81 ordinary Consorts. Cf. the remarks about "Yang numbers" on page 51 above.

IX. describes the sexual frustration of single men and those traveling far from home. Deprived of normal sexual intercourse they suffer from loss of appetite, from insomnia, and their health declines.

X. relates how sometimes lewd men will secretly enter the women's quarters of a strange house to satisfy their lust. Fol. 83/5 makes the following cynical remark regarding the way women react to the assault of such intruders: "Unmarried women will be speechless with fright and try to hide, married ones feign to be asleep and do not resist." This section ends with a description of illicit intercourse in the open air. "Or, when two lovers have an unexpected chance of meeting, they do not spread out a bedroll and unite at the foot of a wall, on the border of the grass, or amidst flowering shrubs. Fearing lest people discover them they do not bother about the amenities; the girl just spreads her skirt upon the grass or they lie down behind a pillar. They are agitated and fearful, yet one such a clandestine and hurried meeting surpasses hundred engagements on the quiet couch at home." Fol. 83/8-10.

XI. is written in the spirit of Horace's line "Ne sit ancillae tibi amor pudori." It praises the joys of sexual intercourse with maid servants, citing several instances of famous people of olden times who became enamored of their house maids.

XII. describes ugly women, with a wealth of historical examples.

XIII. deals with illicit intercourse in Buddhist monasteries. Deprived of normal sexual relations, young monks will have affairs with Chinese and Indian monks. Fol. 84/12-14: "Although these
During the second half of the Song period (960–1279), scholars became more interested in official teaching. This led to the emergence of a new school of thought, which eventually developed into the Neo-Confucianism of the Ming and Qing dynasties. Neo-Confucianism, which was partly influenced by Buddhism and Taoism, sought to reconcile the triad of Tiantai, Huayan, and Chenshen schools. Neo-Confucian thinkers, such as Wang Yangming, emphasized the importance of personal cultivation and the inward reflection on the self.

The Neo-Confucian scholars were concerned with the issue of extreme inequality. The class distinction was a significant factor in society, and the conflict between the two extremes was a permanent characteristic of the Chinese social structure. Therefore, the Neo-Confucian scholars sought to reconcile the two extremes and establish a more harmonious society.

In the context of the Kangxi period (1662–1722), the Neo-Confucian scholars became increasingly powerful and finally resorted to the use of legal means to maintain the social order.

In the late Ming and early Qing periods, the Neo-Confucian schools flourished. The prolific scholar Tseng Tung (孫楷祺) compiled a book, "Tao-Shu 道書", which included a chapter entitled "Sun-Wen-yen-yeh 傳文演義" that offered insights into the social discipline of the Tang and the Later Tang.
nuns do not dare to speak of it, in their hearts they are ready to surrender. Their lovers are noblemen or famous literati who forsook the world and entered the priesthood, or tall foreign monks with a thick penis and closely shaved heads who speak Chinese despite their barbarian appearance. When they are with these lovers the nuns forget the Law of the Buddha and play absent-mindedly with their rosaries.”

XIV. This section deals with homosexual relations among men illustrated with well-known historical examples. The text is badly mutilated.

XV. Of this section, the last of the manuscript, there remain only a few lines. Apparently it described sexual relations among peasants and country people.

Yeh Te-hui’s colophon draws attention to the fact that some terms of endearment used during sexual intercourse by men and women quoted in this manuscript continued to be used during later centuries. He cites i.e., the woman calling the man KO-KO “elder brother” and the her CHIEH-CHIEH “elder sister”; cf. Fol. 86 (6.)

At the end of his colophon Yeh Te-hui mentions two spurious erotic texts. These are the TSA-SHIH-PI-HSIN 雜事秘辛, allegedly of the Han period, and the KUNG-HO-CHIEN-CHI 控鶴蠻記, said to be a T’ang document. I agree with Yeh that these books are forgeries, since they are not referred to in the present study. It is assumed that the former text was written by the Ming scholar YANG SHEN (楊慎 1488–1559), and the latter by the Ch’in literature YÜAN MEI (袁枚 1716–1797).
The T'ang Dynasty fell in A.D. 907. During half a century China was again divided into a number of warring states. This period of confusion, known as \textit{wu-tai}, “The Five Dynasties” ended in 960, when the realm was united under the Sung Dynasty.

During the second half of the Sung period Confucianism became more or less the official doctrine, a position which it was to maintain for nearly one thousand years. It was the philosopher Chu Hsi (朱熹, 1130-1200) who gave the “State Confucianism” its final form. He interpreted the Classics in an individual manner, borrowing liberally from Taoism and Buddhism. Since this system differs considerably from the ancient doctrine it is usually referred to as Neo-Confucianism.

Chu Hsi’s moral views were of extreme rigidity. The Classics mention that unrelated men and women should not freely associate. The Neo-Confucianists interpreted such and similar pronouncements as meaning that in daily life the two sexes should be completely separated and that all reference to sexual relations was strictly taboo. This idea was, as we have seen above, completely foreign to ancient Chinese concepts of sex and the old social structure. Therefore the Neo-Confucianists had to explain away all passages in the Classics which referred to carnal love and to free association of the two sexes. An extreme example of these forced explanations of the Neo-Confucianists is provided by their commentary on the love poems in the \textit{Shih-ching}, the “Classical Book of Odes,” where these poems are explained as complicated political allegories.

In the course of the centuries these hyper-orthodox moral views became increasingly powerful and finally resulted in the veritable sex-phobia of the Ch'ing literati.

In Chu Hsi’s own time, however, sexual disciplines still flourished. The prolific writer Tseng Tsao (曾慥, style Tu-an-po端伯, lit. name Chi-h-yu-chu-shih至游居士, fl. circa 1150) included in his Tao-shu 道樞《f》 a chapter entitled \textit{Jung-ch'eng-p'ien} 容成篇, where inveighs against the sexual disciplines of the Taoist alchemists
Tseng's criticism is especially directed against the *Ju-yao-ching* 入藥鏡 written by his contemporary *Ts'ui Hsi-fan* 崔希範. A completely expurgated text of this book is found in the Taoist Canon printed between 1444-1447; this text was reprinted in the *Tao-tsang-chi-yao*道藏輯要 with notes by the Taoist Wang Tao-yuan (王道濟, literary name *Hun-jan-tzu* 混然子), by the famous writer Li Pan-lung (李攀龍 1514-1590), and by the Ming scholar *P'eng Hao-ku* 彭好古. This badly mutilated text consists of only 60 lines of 3 characters, which are so vague as to admit of almost any explanation. Tseng Tsao, however, knew the complete original. From his quotations — none of which is found in the expurgated text — it is evident that the *Ju-yao-ching* was a manual of Taoist sexual black magic. Tseng Tsao says: "I obtained the book *Ju-yao-ching* of Master Ts'ui, which explains the 'battle' of sexual intercourse with women... 'Red Snow' is the true essence of (the woman's) blood, it is this which creates the embryo in the womb. It resides in the uterus as Yang essence, when it comes forth it is blood. When the turtle enters (i.e. when the man's member is inserted into the vagina), one must wait till this essence is produced during the woman's orgasm. Then the turtle turns its neck and, containing it, swallows it, drinks the woman's essence, etc."

The Sung Dynasty reigned till 1279. Then the Mongol invaders had conquered the entire country, and established the Yüan Dynasty.

Its founder, the famous Khubilai, was a devotee of Lamaism. During this period Northern Buddhism flourished, especially its Tantrik forms gaining in popularity. The loyal Sung scholar Cheng Szü-hsiao (鄭思肖, style *So-nan* 南所南, fl. 1280) relates in his *Hsin-shih* 心史, *Section Da-i-yi* 大義略敘, Peking reprint of 1936, page 129-130, that in Peking there was erected within the *Chen-kuo-szu* 鎮國寺 a *Fo-mu-tien* 佛母殿 "Buddha Mother Hall"; in this hall were a number of large statues of Lamaist deities holding their female counterpart in sexual embrace. Cheng gives a vivid description of horrifying sexual orgies and sanguinary sacrifices of women that took place there. When reading his account one must of course keep in mind that Cheng Szü-hsiao hated
the Mongols and may have exaggerated. Moreover, he was completely ignorant of Tantrism. Thus he thought that statues of the bull-headed Bhairava and other deities with animal heads clapping their naked spouses signified that bestiality was practiced during those rites. Yet his account proves that erotic Tantrism prospered under the Mongol rulers.

The Liu-ch'ing jih-cha, a collection of miscellaneous notes by the Ming scholar T'ien I-heng (田藝蘅, fl. 1570) gives more details about this subject. In ch. 28 he states under the heading Shuang-hsiu-fa 雙修法, "Discipline in Pain," that the last Mongol ruler, Emperor Hui-tsung (憲宗, 1333–1367) was much interested in erotic mysticism. He says: "During the Yuan period the Tibetan monk Chia-lin-ch'en-p'u (奇林慎普) knew secret methods. He said to the Emperor: 'Your Majesty rules over all the Empire and owns all riches within the four seas. But Your Majesty should not think of this life (現) only. Man's life is brief, therefore this secret method of the Supreme Joy (which prolongs life) should be practiced.' The Emperor practiced this method, which is called "Discipline in Pain." This monk also taught the art of Transforming the Vital Essence, called Yen-t'ieh-èrm, which in Chinese means "Supreme Joy." All these are disciplines of the Art of the Bedchamber. He named his abode Chieh-chi-wu-k'ai, in Chinese: 'Everything without Obstacle.' The prevalent sexual disciplines nowadays practiced by married couples originated from this.元西番僧伽瑪真善秘密法謂順帝曰。陛下雖尊君萬乘。富有四海。不保有見許而已。人生能幾何當受此秘密大喜樂禪定。帝習之。名雙修法又有運氣術。名漢僞見法。是言大喜樂。皆房中術也。號所富室。曰皆即元该。有言事事無礙也。今之夫婦。雙修法福起於此。《8.》

T'ien I-heng's allegation that Chinese sexual disciplines originated with the Kamait ritual is of course entirely unfounded.

Anticipating our discussion of the Ming period, it may be added here that the veneration of the Tantric "double deities" was taken over by the Chinese and continued for several centuries after the fall of the Yuan Dynasty.
(under the heading FO-YA 佛牙) Tantrik statues in the TA-SHAN-TIEN 大善殿 in the Palace of the Ming Emperor. He states that in 1536 the scholar HSIA YEN (夏言 1482-1548) petitioned the Throne to have these “obscene statues” destroyed. Then he continues: “Those obscene statues of men and women are called Joyful Buddha’s. It is said that these were used to instruct the Crown Prince, for since he was growing up in the seclusion of the Palace, it was feared that he would remain ignorant of matters of sex.” 其所謂男女淫穢之塑像名曰歡喜佛。傳聞欲以教太子。蓋憲長子深宮之中。不知人事故也。

It would seem that Hsia Yen’s petition was not heeded, for at the end of the Ming Dynasty such statues still played an important role in Palace ceremonies. This is attested by the Ming scholar SHEN TE-FU (沈德符 1578-1643) in his PI-CHOU-CHAI-YU-TAN 故寢齋餘談. He says: “I have seen in the Palace ‘Joyful Buddha’s’, which are said to have been sent as tribute by foreign countries. Others say that these statues are remnants of the Mongol rule. They represent pairs of Buddha’s, richly adorned, who embrace each other with their sexual organs linked together. Some statues have movable genitalia, all plainly visible. The Head of the Eunuchs informed me that when a Prince marries the couple is first led into this hall. After they have knelt and worshipped, both bride and groom must feel the genitals of the statues with their fingers, in order thus to learn without words the method of the sexual union. Only after this ceremony has been completed they drink the wedding cup. The reason is that it is feared that these august persons may be ignorant of the various methods of sexual intercourse” (P.169/12, P.170/1-2).

Returning to the Yuan period, it must be pointed out that the iron hand of the Mongol military rulers rested heavily on the Chinese people. When the Mongols had founded their dynasty many of the elder Sung officials, both to serve under the often illiterate Mongol superiors, left the administration. Most of the young Chinese literati, educated for an official career, did not apply for appointment, preferring idleness to taking part in the oppressive Mongol rule.

As a result of this abnormal situation there soon developed
especially among the younger literati, a tendency to frivolous amusement. The theatre, heretofore considered as a vulgar amusement, now became one of the favourite pastimes of men of letters. Erudite scholars re-write old love stories and great poets composed elegant erotic verse for the libretto.

Thus this period witnessed a signal development of two types of poetry called ch'u 曲 and tzu 語 which figure prominently in the Chinese drama. Both are very similar and might be referred to together as “chanted verse”. Since ch'u and tzu are meant to be sung to fixed musical tunes they are bound by strict rules prescribing the metrical pattern, the rhythm, and the alternating of level and rising tones (Ping-Tse 平仄) of the words employed. From a technical point of view these “chanted verses” are much more difficult to compose than ordinary poetry. On the other hand, however, ch'u and tzu are not written in the literary idiom; the poet is permitted to use freely colloquial and even slang terms. Therefore these particular forms of poetic expression were eminently suited for erotic subjects. As will be seen below, ch'u and tzu were several centuries later — at the end of the Ming Dynasty — still the favourite vehicle for erotic and pornographic verse.
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NOTES

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(1.) The eminent French Sinologue H. Maspero, one of the few Western specialists in the field of Taoist studies, has clearly demonstrated the Buddhist influence on Taoist doctrine and terminology. Cf., for instance, the remarks in his "Le Taoisme" (Bibliothèque de Diffusion du Musée Guimet, vol. LVIII, Paris 1907), a collection of essays posthumously published by Prof. P. Demiéville.

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(2.) Nihuan 休元 means literally "Earthen Pill", which makes no sense. Maspero (op. cit. page 93) is doubtless right when he states that this term is a phonetic rendering of Sanskrit Moti- wanga; this is also suggested by the variant 休元. The Taoists, however, use this term in the sense of "central spot in the train."

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(3.) The Hinduist Tantra's have been thoroughly studied by the late Sir John Woodroffe, who under the pseudonym "Arthur Avalon" has published a series of extremely informative books on this subject, together with the original Sanskrit documents. His book quoted here is "The Serpent Power" (reprinted Madras 1930), which gives an extensive description of Kundalini Yoga and Tantrism in general. When using Avalon's books the reader should keep in mind that the author concerned himself nearly exclusively with the philosophical aspect of Tantrism, he says little about its historical development. His "Shakti and Shakta" (Madras 1919) contains a chapter entitled "Shakti in Taoism", where he compares the Taoism of the Tao-te-ching with Tantrism. From the historical point of view such comparisons are of course futile.

Buddhist Tantra's has been introduced to Western readers by B. Bhattacharya and R. de la Vallée Poussin. Those desirous of further information on this subject are referred to the books and articles published by these two scholars.

It may be added here that ancient Indian handbooks of sex
such as the Kāmasūtra, Anangarāṇa etc., never discuss the philosophical or religious aspects of the sexual act. These handbooks adopt a completely practical attitude. They refer neither to the actual significance of the sexual act taught in the Bhakadārana-yāya Upānishad and other ancient Sanskrit texts, nor to the mystic meaning of "union with Sakti" explained in the Tantra's. It is remarkable that the Indian writers never correlated the practical and mystic aspect of the sexual act.

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Japanese Buddhologists have always been reluctant to publish data regarding the Tachikawa Sect. Even Togano Shōun 藤ノ內祥雲 in his otherwise excellent study Himitsu-tukki-shi 祕密佛教史 (Kyoto 1933) treats this sect very curiously. One of the few serious studies on this subject is Takyō-tachikawa-ryū no kenkyū 邪教立川流の研究, published in 1931 by Mizuhara Gōzō 水原晃雄. Opposite p. 130 the reader will find a picture of the Tachikawa mandala that is much more detailed than the one published here (Plate III B); the latter is copied from a late Tachikawa ms. in my collection. The Tachikawa mandala combines the two basic mandala of Shingon, viz. VATRA-DHĀTU 金刚界 (here the man) and GARBA-DHĀTU 胎蔵界 (the woman). If the schema given on p. 62 of Mizuhara's work can be applied to this mandala, then the magic syllable va ṛ (ṝ in Siddham script) means "father", and a stri (ṝ in Siddham) means "mother". On right is the syllable ha ṛ, on left HŪM, both in Siddham form. In the Appendix to his book Mizuhara gives more than 40 pages with titles of Tachikawa manuscripts. It is hoped that some day a Japanese Buddhologist will collect and publish the Tachikawa manuscripts preserved, now they are scattered over various temples in Japan, and mostly marked "not to be opened" 不可開. Once these texts are available they can be compared with Tantrik texts found in India by 'Avalon' and others.
(5.) Chou T.-liang's essay "Taoism in China," publ. in Harvard Journal of Asiatic Studies, vol. 8 March 1945, although on the whole a well-documented study, is most unsatisfactory as regards the erotic element in Taoism in China. This important aspect of the subject is relegated to an Appendix (R) where the author traces the Taoist origin of the Ma-Lan-Pu Kuan-Yin 女郎婦觀音 motif (Avalokiteśvara descending from heaven in the shape of a beautiful girl who prostitutes herself in order to spread the knowledge of the holy books). The ignorance concerning Chinese erotic texts of even a native Chinese scholar is eloquent proof of the real extent to which the Ch'ing literati obliterated all data on Chinese sex life.

It is curious to note that both Chou T.-liang and H. Maespéro make the same error — based on failure to realize the implications of the polygamic system — when they discuss the history of sexual disciplines in China. Maespéro states in his article "Les Procédés de Nourrir le Prince Véital" (Journal Asiatique, vol. CCXXIX, 1937) that "these (Taoist sexual) practices ran so much counter to the ritualistic principles of the separation of the sexes and current moral tenets of the Chinese that they only enjoyed a temporary success" (op. cit. p. 411). Then Maespéro goes on to state on p. 413 that "the public erotic ceremonies disappeared after the seventh century while private indulgence in these practices disappeared after the fourteenth century. While these statements, as will be proved below, are erroneous, Chou T.-liang is guilty of even a more serious misrepresentation when he makes the sweeping statement that "Sakti worship never became popular in China, where Confucianism forbade any close relationship between men and women" (op. cit. page 327). Both Maespéro and Chou T.-liang failed to realize the rather obvious fact that Confucianist tenets regarding the separation of the sexes applied only to life outside the family and not to the relations between a man and his wife and concubines. The Chinese texts quoted in the present essay prove clearly that sexual disciplines for prolonging life and curing diseases were practised by householders until the middle of the
seventeenth century, and apparently they continued to be practiced even much later. I mention, for instance, the Taoist treatise HSIU-CHEN-PIEN-NAN (修真辨難, reprinted in TAO-SHU-SHIH-EHR-CHUNG 道書十二種, Shanghai 1912), written in 1790 by the Taoist philosopher LIU I-MING. In the text is stated repeatedly that the 'union of Yin and Yang' does not refer to the sexual act, that the 'original Yin' is not found inside the woman's vagina, and that the sexual act is not a means for prolonging life. These emphatic negations show that, in Liu I-ming's time, many evidently did believe these things.

As regards sexual disciplines practiced in monasteries, it is true that Confucianism tended to discourage sexual promiscuity in Buddhist and Taoist monasteries, but it never disappeared completely, and certainly not after the seventh century, as Maoshao states. In the end of 1950 the authorities in Peking suppressed a Taoist secret sect called KUANG-TAO 一貫道. The reason for their action were mainly political, but the authorities also took exception to the sexual license in which the sectarians indulged. The KUANG-MING-JIH-PAO of November 20, 1950 says that the 'shamelessly lustful leaders of Kuan-tao' carried out 'beauty contests' with the female members of the sect, and that during 'Taoist study classes' they made the members engage in promiscuous sexual intercourse promising the participants immortality and freedom from disease.

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(6.) The exclamations of women when experiencing orgasm have been assembled by the Japanese sociologist Miya-taka Gakotsu 宮武外骨. He proves that these exclamations mostly always refer to death, and hence gave his essay the title of IKUMETSU-IRAKU-KO 寂滅葛楽考 'Investigation of Annihilation Experienced as Joy'. I mention this essay here because this is probably the only source where students of psycho-analysis may find Chinese and Japanese data on this subject collected together.

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(7.) The first seven chapters of the Tao-shu were reprinted
in the Ts'ung-shu chi-ch'eng of the Commercial Press, as a separate work entitled Chih-yu-tai 至遊子, by "an unknown author" 撰人不詳. Apparently these seven chapters circulated as such during the Ming Dynasty (cf. the Preface by Yao Ju-hsun 姚汝循, dated 1566). Ming scholars were notorious for their disdain of accuracy, but it is surprising that the modern Chinese editors failed to identify this text as part of the Tao-shu.

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(8.) After I had written this passage I found that Tsien's account is an extract from the biography of the Emperor's favourite Hama 哈馬, in ch. 205 of the Yuan Dynastic History. That text shows that 蕃 is a misprint for 畫, and that the monk's name was therefore Chia-lin-chen. Thinking of the Hama title 蕃 哈 驚 I did not expect 蕃, and interpolated (knew) to supplement the evident lacuna. The Yuan History text reads:

亦為西蕃僧伽黎真於帝。其僧善秘密法。謂帝曰。陛下為善。雖萬君子。富有一海。不畜保有見者而已。人生能行善。論受此秘密大喜樂禪定。帝又習之。其法亦名雙修法。曰演擁持咒。其僧道中術也。帝乃詔以西天僧為司徒。西蕃僧為大元國師。其徒皆取良家女或四人或三人者之。惟僧菩提是。又選某女為十六天魔舞。八郎者帝諸弟。在其所謂僧納者。皆在帝前相呼 ipv。甚至男女裸賣。號所鬻室曰皆即元錦。単言事事無不疑也。君臣淫亂。而群僧出入禁中。無所禁止。

It appears that Ha-ma introduced two Tantrik monks to the Emperor, one from India and one from Tibet; each of them was given an official title and some girls of good family to practice their disciplines with. The Emperor engaged in these sexual disciplines with the women of the seraglio, assisted by his cousin and a number of his friends (僧納 = Mong. inak?), making them perform these exercises with naked women in his presence. The room where these things took place was called Chi-chi-wu-kai (the 續弘簡録 reads 謡 instead of 謡; the 中華大字典 says that 謇 is a hajap tegumeron or unknown pronunciation).
THE MING PERIOD A.D. 1368-1644

FLOURISHING OF THE HANDBOOKS OF SEX AND PORNOGRAPHIC LITERATURE

During the Ming Dynasty the flourishing of art and letters, together with the phenomenal development of material culture, brought into being a refined art of living. Especially in the second half of this period, after the capital had been removed to Peking in the far north, in Nanking and the region surrounding it the art of living was made into a valuable cult. It was there that learned and witty scholars composed guide books to an elegant way of life. Books like the CH'ANG-WU-CHIH 長物志 by WEN CHEN-HENG (文震亨, 1585-1645), the K'AO-P'AN-YÜ-SHIH 考槃餘事 by T'U LUNG (唐隆, circa 1570), and the TSUN-SHENG-PA-CHIEN 通生八箴 by KAO LIEN (高瀟, circa 1570) taught how to sample tea and wine, how to appreciate paintings and other antiques, what furniture to use, and what flowers to enjoy.

Since a man's relations with his womenfolk formed an important element in life, it is but natural that the Art of the Bedchamber received due attention. The leading lights of CHIANG-NAN 江南, the "Region South of the River", were literati of a debonair and highly unconventional disposition who cared little for the Neo-Confucianist taboos of sex. Hence old handbooks of sex were reprinted and some new ones written. Aside from this serious literature on sex matters there was also a great demand for erotic literature of a lighter genre, so that erotic novels, short-stories and poetry flourished as never before. Thus Ming erotic literature offers a wide field for the study of sex life and habits of that time.

In this treatise these literary sources are divided into two groups, viz. A. Serious erotic literature, such as "family instruction" and handbooks of sex, and B. Fiction, comprising erotic novels and poetry.
THE MING PERIOD A.D. 1368-1644

Flourishing of the novel books of sex and pornographic literature took place during the Ming Dynasty (cf. the Preface to the Lao Tzu in H.H. 1st ed., Peking, 1910). Many scholars wrote on the subject, although this period was not as famous for its erotica as the Tang Dynasty. Some of the most notable works include the 'Shui Hu Zhuan' (Water Margin) and 'Romance of the Western Chamber.' The former is a classic of Chinese literature, while the latter is a popular Romantic novel. Both works have been adapted into films and operas.

In the Ming Dynasty, the printing press was further developed, leading to a boom in the production of books. This period saw the invention of movable type printing, which greatly increased the speed of book production. The demand for books, especially those related to eroticism, was high among the elite. However, many of these works were banned or destroyed by the government, who deemed them immoral.

The Ming Dynasty saw a significant increase in the number of women scholars. Many of them wrote on erotic topics, and some even wrote novels. The most famous of these is 'Dream of the Red Chamber' by Cao Xueqin. This novel is considered one of the greatest works of Chinese literature and has been translated into many languages.

In conclusion, the Ming Dynasty was a period of significant literary and cultural development. The demand for books, especially those related to eroticism, was high among the elite. Many famous works were written during this period, including 'Water Margin' and 'Romance of the Western Chamber.' The invention of movable type printing further increased the production of books, making them more accessible to the general public.
A psychological insight and an emotional understanding of women. If the entire text of this document had been properly transcribed, it would have proved to be a prime example of feminine thought in China.

According to the Chinese literature, women were considered to be the guardians of morality and the bearers of virtue. They were often associated with the concept of 'womanly virtue,' which included qualities such as modesty, patience, and compassion. This idealized image of women as moral guides was deeply ingrained in Chinese society and was cultivated through education and socialization.

Women were expected to be virtuous and to uphold the family's honor. They were praised for their ability to maintain harmony within the household and to serve as mediators between the husband and the children. Women who demonstrated these qualities were often highly respected and held in high regard by their families and communities.

Despite their roles as moral guides, women were often subjected to strict social norms that limited their opportunities and freedoms. They were expected to remain within the confines of the home and were provided with very little formal education. This limited their ability to engage in intellectual pursuits and to contribute to the larger societal discourse.

In conclusion, the idealized image of women in Chinese society was characterized by their role as moral guides and bearers of virtue. While this image contributed to the cultivation of feminine characteristics, it also limited the opportunities and freedoms available to women. Women were expected to maintain the family's honor and to serve as mediators between the husband and the children, while being provided with very little formal education.
A. Serious Literature

1. The Family Instructions.

According to an old Chinese custom, a household, in the
eve of his life, will often place on record the wisdom of his ripest
years for the guidance of his children and grandchildren. Although such docu-
ments, usually referred to as CHIA-HSÜN 家訓, "family instructions", are primarily
meant for the writer's own family only, several of such
documents have become famous in Chinese literature. I mention the YENSHIH-CHIA-HSÜN 嚴氏家訓 by YEN CHIH-TU (嚴之推 A.D. 531-570),
the CHIH-CHIA-KU-YEN 治家格言 by the Confucianist scholar CHU YUNG-
CH'UN (朱用純 1617-1689), and the CHIA-HSÜN by the famous statesman
and general TSENG KUO-FAN (曾國藩 1811-1872).

It is not generally known, however, that besides these ortho-
dynastic chia-hsüns, householders sometimes also drew up secret docu-
ments containing their ideas on the sex life of the family. These documents were
kept carefully locked away. They were probably taken out only to be
shown to a son when he was about to marry. As a matter of course such
special chia-hsüns are of the greatest rarity.

It was by accident that I obtained a copy of one leaf of such a
document, dating from the Wan-li period. This leaf was mounted at
the end of the album containing the Taoist handbook of sex CHI-CHI-CHENG-
CHING which is discussed below. At the beginning of this fragment is a
hand-written title "Family Rules of Mr. X" 某氏家訓. Originally
this document must have consisted of one long continuous roll. The
section preserved seems to have been torn from the middle. It lacks
beginning and end so that there is no external indication of either au-
thor or date. The style of printing, however, is typical of the Wan-li
period and the fact that its author deemed it useful to have this Treat-
ise multiplied in print indicates his having been the head of a large
and prosperous family. Since it is written in indifferent style, one
would conclude that he was a well-to-do landowner or a wealthy
merchant without special literary training or ability.

However, he must have been a man of uncommonly shrewd
psychological insight and an original thinker who was specially concerned over the well-being and protection of women. If the entire text of this document had been preserved, the unknown author would doubtless have proved to be a pioneer of feminist thought in China.

The four articles preserved read:

I. ( Fol. 89 ) [ The first four characters are missing. They must have read approximately: "Wives and concubines are daily occupied with] the cooking of all trifling household dishes (lit.: rice and salt”). Except for attending to their hair dress and their face powder and rouge and engaging in music and card games, they really have nothing to gladden their hearts but sexual intercourse. Therefore it is the duty of every enlightened householder to have a thorough knowledge of the Art of the Bedchamber, so that he can give complete satisfaction to his wives and concubines every time he copulates with them and [rest is missing, Trans.]

II. “East of the street lives a young and vigorous man of imposing mien; his wives and concubines quarrel from morning till night and do not heed him. West of the street lives a grey-haired old man who walks with a stoop; his wives and concubines do their utmost to serve him obediently. How can this be explained? The answer is that the latter knows the subtle secrets of the Art of the Bedchamber, while the former is ignorant of it.

III. “Recently I heard about a certain official who took unto him a new concubine. He locked himself in with her behind double doors and did not appear for three days. All his wives and concubines were highly incensed at this behaviour. This indeed is the wrong way (of introducing a new woman to the household). The right method is for the man to contact his desire and, for the time being not approaching the newcomer, concentrate his attentions on the others. Every time he has sexual intercourse with his other wives and concubines, he should make the newcomer stand at attention by the side of the empty couch. Thus, after four or five nights of this, he may for the first time copulate with the newcomer, but only with his other wives and concu
...
bines present. This is the fundamental principle of harmony and happiness in one's women's quarters.

IV. (Fol. 90). No human being is entirely without shortcomings. How then, could one expect one's wives and concubines to be without them? If one of them makes a mistake she should be administered to and then if she still does not correct herself, she should receive corporal punishment by being caned. But this punishment has its proper rules and limits. To correct every is to have the woman lie face down on a bench, loosen her trousers, and administer five or six strokes on her buttocks with the cane, never hitting below the back of the thigh nor above the coccyx. Occasionally there are men who, when administering punishment to a concubine will strip her naked and bind her to a pillar with ropes and whip her indiscriminately until the flesh bursts and she is covered with blood. This will not only harm the woman but also the man, and thus one's women's quarters are degraded to a torture chamber like that of a tribunal. This should, by all means, be avoided.

A few comments on this curious document are not out of place. The first article points out that the women of a household have but few opportunities to enjoy themselves. The greater part of their lives is passed within the house, their only recreation consists of engaging together in chamber music and playing chess, domino and various card games, all pastimes which were very popular during the Ming period. Therefore their sex life was much more important to them than to their master who had the manifold interests of his "outer life", such as his work, his relations with friends, etc. This is, as far as I know, for that period and social structure, a new thought. Other contemporary and older writers take the secluded and monotonous life of women for granted.

The second article points out that a man's skill in the sexual act means more to most women than her partner's youth or handsomeness; also that sexual frustration will make women quarrelsome and difficult. Similar ideas are also found in other sources, but not formulated as clearly as they are here.

The third article proves the author's psychological acumen.
When the man takes a new concubine he should avoid his other women suspecting her of having some secret charms which might enable her to out the others from their master's affection and to assume a dominant position in the household. This will cause jealousy and quarrels. Therefore the householders should make it clear from the very beginning that he is not infatuated with the newcomer. The others should be present at the defloweration so that they can see for themselves that the newcomer has nothing which they lack.

The last article shows the author's concern for the women's welfare. He warns against excessive corporeal punishment; a few strokes are sufficient and those should be administered in a place where they cannot inflict damage. One feels tempted to interpret the line about excessive punishment harming the man himself as much as his victim as meaning that this may arouse sadistic tendencies in the man. But this would undoubtedly be a forced interpretation. What the author means is rather that a man will damage his reputation by enacting scenes in his house which resemble the questioning of criminals under torture in the tribunal. At the same time, however, his advice not to strip a woman naked while punishing her might indicate that he felt subconsciously the danger of rousing dormant sadistic instincts.

Altogether this document is of great value for the study of Chinese manners and morals of the Ming period. One can only hope that some day the complete text of such a document will become available.

2. Handbooks of Sex.

In Volume II the reader will find the complete texts of three handbooks of sex printed during the later years of the Ming Dynasty. Two of these, the Chi-chi-chen-ching and the Ho-chen-Gen-te, represent the teachings of the Taoist alchemists. The third, entitled Su-ni-miao-lun, does not belong to any school in particular.
The contents of these three manuals are largely based on the older handbooks discussed above. For our present purpose it is therefore not necessary to translate these texts in full. In the following only a few specimen passages are quoted.

The full title of the CHI-CHI-CHEN-CHING 既濟真經 reads: "True Classic of the Complete Union by the All-assisting Righteous Lord Ch'ün-yang" (4. Fol. 91/1). The name Ch'ün-yang "Pure Yang" refers to the Taoist Immortal LU TUNG-PIN 吕洞賓 who is said to have lived during the Sung period and later was included in the PA-hsien 太學, the well known set of eight Taoist Immortals. This attribution of the authorship of this treatise is of course spurious. Nothing is known about TENG HSI-HSIEN 鄧希賢, the writer of the commentary. He calls himself modestly "The Great Immortal Teng Hsi-Hsiien of People-gold Splendour, Disciple (of Hsi Tung-pin)"; 4. Fol. 91/2.

I consulted (a) a small blockprint struck off in blue and bound in the form of an accordion album. No place, no date. Style of printing points to the middle of the Wan-li period. In the X. collection, Shanghai. (b) a Japanese blockprint with Kaeriten (Japanese reading marks), printed together with the HSIEN-HSIEN-CHI under the common title of PO-CHAN-PI-SHENG 百戰必勝 "Certain Victory in a Hundred Battles". Small size, no place, no date. Printed approximately 1870-1880. Collection Saitō Tadaoki 齊藤延, Tokyo. (c) a Japanese movable type reprint of (b). No place, no date; circa 1910. Same collection. These three texts are identical.

The text itself is brief. It consists of only nine paragraphs written in a recondite, semi-metrical style that points to the T'ang period or perhaps even earlier. Since this text uses military terminology throughout, it might easily be mistaken for a treatise on military tactics. Perhaps it has been made up from fragments of the HUANG-TI-WEN-HSUAN-NÜ-FA 黃帝問玄女法 "Methods Inquired by the Yellow Emperor of the Dark Girl". This book heads the list of books on military science in the bibliographical section of the New T'ang History. I suspect that this book was in reality no military treatise at all, but an old Taoist handbook of
sex — the complete text of which was lost at an early date. I assume that the compiler of the list in the T'ang History knew only the title and some fragments of this book and, assuming that it dealt with strategy, erroneously inserted it among works on military science. This, however, is but a surmise based on the fact that other texts on sex matters have been mistaken for military treatises; cf., for instance, page 158 below.

While the text itself shows many archaic features, the commentary bears the hallmark of a late Taoist erotic text; I would date it late-Ming. The term CHI-CHI 丘池 in the title, here rendered as “Complete Union”, means literally “Already Completed”; as was stated on page 4 above, this is the name of the 63rd Hexagram of the “Book of Changes”, considered as symbolizing the sexual union. In a brief introductory note (Fol. 91/3-12) Teng Hsi-hsien states that he received this treatise from the Immortal Kiu Tung-ping who added verbal explanations which Teng embodied in his commentary.

This text is a typical example of the sexual black magic of the Taoist alchemists. The man should “defeat” the “enemy” in the sexual “battle” by keeping himself under complete control so as not to emit semen while exciting the woman till she reaches orgasm and sheds her Yin essence which is then absorbed by the man.

These teachings could be easily translated into military language because there are two fundamental points which Taoist sexual disciplines and the strategic theories of ancient Chinese military science have in common. First, that one must spare one’s own force while utilizing that of the opponent; and second, that one must begin by yielding to the enemy in order to catch him unaware. These principles play an important role in Chinese boxing, and were later adopted by the Japanese as the basis of Judo. 

The first paragraph (Fol. 91/12) reads:
TEXT  "A superior general will while engaging the enemy first concentrate on drawing out his opponent, as if sucking and inhaling his strength. He will adopt a completely detached attitude, resembling a man who closes his eyes in utter indifference.

COMMENTARY  "Superior general refers to the Taoist adept. To engage means to engage in the sexual act. The enemy is the woman. When about to exercise the act the man should feel the woman's vulva with his hand, he should suck the woman's tongue, press her breasts, and inhale her pure breath, in order to excite her lust. But the man should keep himself under control, his mind detached as if floating in the azure sky, his body sunk into nothingness. Closing his eyes, he does not look at the woman but maintains an utter nonchalance so that his own passion is not stirred.

Further on in the text is the phrase "The turtle with - draws into itself, the dragon inhales, the serpent swallows, and the tiger lies in wait" (Fol. 93/10-11). The Commentary states that this formula contains the essence of the art of "defeating the enemy"; it illustrates the four actions that a man should perform to prevent emission and "make the semen return."

COMMENTARY  "Closing eyes and mouth, withdrawing hands and feet, compressing the seminal duct between the fingers while concentrating the mind - this is the way a turtle withdraws into itself. Sucking up the 'true fluid' (i.e., the woman's vaginal secretions), making it flow upwards (through the penis) to the coccyx, then in one continuous stream till it reaches the 'true spot' in the brain - this is the way a dragon inhales. As to the serpent swallowing its prey, it will first suck and nibble at its victim till it is completely powerless and then swallow it down never to let it go again. When a tiger is about to grab its prey it fears that the victim will know it. Therefore the tiger crouches in concealment and lies silently in wait and his prey will never escape (Fol. 93/14 - 94/1-4)."
The penultimate paragraph of the text (Fol. 95/7-9) describes the final stage of the "battle". It says:

**TEXT** "While I am in no hurry, the enemy is hard pressed for time and throws his entire force into the battle. While the arms clash, I advance and withdraw at will, using the enemy's proviant and exhausting his food supply. Then I practice the tactics of the turtle, the dragon, the serpent and the tiger. The enemy will surrender his arms and I gather the fruits of victory. This is called chi-chi, 'already completed', ensuring peace for one generation. I withdraw from the battle field and dismiss my soldiers. I rest quietly to regain my strength. I convey the body to the storerooms thereby increasing my power to the height of strength."

**COMMENTARY** "Throw the entire force into the battle means that the woman's passion reaches its apex. After she has attained chi-chi (i.e. orgasm), I continue pushing my member in and out, alternating deep and shallow strokes according to the prescribed method; occasionally also withdrawing my member. I suck her tongue (Fol. 94/10 states that 'proviant' in the text means 'tongue' in. Transl.), press her breasts (Fol. 94/10 states that 'victuals' means 'breasts' in. Transl.) and apply all the methods described above. Then the woman will shed her 'true essence' completely and that is absorbed by me. In this case chi-chi means that I have obtained the 'true Yang'. One generation means twelve years, thus the text implies that every time a man obtains the true Yang during the crisis, his span of life will be prolonged by twelve years. The storeroom is the narrow, the height of strength is the ni-huan. Withdrawing from the battle field means 'descending from the horse'. Hereafter the man should lie on his back and regulate his breath, moving his middle so that the newly acquired vital essence flows up to the ni-huan and so strengthens his supply of life power. In this way he will remain free from disease and attain longevity."
The second Taoist treatise to be discussed here is usually referred to as HSIU-CHEN-YEN. Its complete title is "Explanation of the Meaning of the Cultivation of Truth by the Great Immortal of the Purple-gold Splendor" (Fol. 97/1). Thus this text is allegedly composed by Teng Hseu-foien, who wrote the commentary to the Chi-chi-chen-ching discussed above.

I saw the following editions. (a) the Japanese reprint published together with the Chi-chi-chen-ching and mentioned above, (b) and (c) the colophon attached to these versions bears the date 1594, (b) an original Ming print struck off in blue on a long horizontal scroll; same colophon as (a), but different signature, and dated 1598. In the collection of Ki Shihuei, Tokyo. (c) evidently is a revised edition of the original text on which (a) is based; the text reprinted here (Fol. 97-114) is copied from (b).

The Preface (Fol. 97/2-7) reads:

"During the Han Dynasty, in the 3d year of the Yihan-Seng Period (B.C. 108), Wei Hsin presented to the Emperor Wu the "Record of Sayings on the Cultivation of the Truth"; but also, Emperor Wu could not use this book. Now this treatise has been transmitted to this late age. Everyone who can practise the art set forth herein, albeit but a little, will strengthen his body and lengthen his years. And when he applies it with the purpose of obtaining offspring he will beget children who are wise and easy to rear. There are, however, certain things that must be avoided and others which are taboo. One should know these first, then one can proceed in the order indicated. I explained the meaning of this art in twenty chapters, dividing the process and establishing the correct sequence (of its various stages), so that while following this sequence one will reach the fixed result. If this sequence is faithfully adhered to, the good result will materialize without fail. Those adepts who cultivate the Truth will easily master this art.

(Signed) Teng Hseu-foien"
Chapters I and II indicate what woman should be avoided in sexual intercourse and when conditions are unsuitable, such as intoxication, weakness, etc. Chapter III explains that the Art of the Bedchamber, while benefiting people who are familiar with its secrets, may kill inexperienced persons. Chapter IV describes the ideal partner for the act, here referred to by the special Taoist term PAO-TING 鼎鼎 "precious crucible."

Chapters V, VI, and VII enumerate the various signs indicating that the man and the woman are in fit condition for the act; similar to Sections X and XI of the I-hsin-fang quotations (cf. Fol. 25).

Chapter VIII indicates various ways of exciting the woman's lust, and her reactions. This chapter begins with a typical passage which illustrates the contempt these Taoist adepts had for the women they victimized.

Fol. 100/12: "The feelings of woman lie deeply hidden. How can one arouse them and how can one know when they are aroused? In order to arouse them one should follow the method of first serving a light liqueur to someone who desires strong wine. Affectionate women should be made more tender by sweet discourses, greedy women should be excited by costly presents, lewd women should be entranced by one's member in erection. Woman's feelings are naturally ruled by no fixed principle; they are always easily influenced by what they see."

Chapter IX consists of a lengthy discussion of how a man can strengthen his penis, mainly by applying a complicated massage. At the end it is stated:" Fol. 102/6-7: "If then the man begins the sexual act, he should first take a silk band and wind it tightly round the base of his member."

This and similar aids to keep the member in erection are often mentioned in erotic novels. This point will be disc-
Chapter X is again typical of the Taoist attitude towards woman. Fol. 102/10 says: "When a man first begins to engage in sexual intercourse he must by all means suppress all lustful thought. For his first exercises he should select a "crucible" with a wide vagina and who is ugly so that she does not excite his passion and does not give him intense pleasure; then he will easily learn to control himself". Chapter XI is an elaboration of this point. It says:

Fol. 103/2 "Every man who has obtained a beautiful "crucible" will naturally love her with all his heart. But every time he copulates with her he should force himself to think of her as ugly and hateful. When his mind is completely tranquil, he pushes his Jade Stalk into the "cauldron" and slowly moves it in and out. After two or three rounds of this he interrupts the action to let his passion calm down again. After a while he resumes and continues until the woman is experiencing great pleasure. When she has reached the point where she can hardly contain herself, the man should be careful to keep his motion slow, thus the woman will reach orgasm first. The man still continues, but as soon as he feels that he is going to emit semen he quickly withdraws his Jade Stalk and practises the method of containing the semen.

Chapter XII deals with the means of preventing ejaculation, as described by the other handbooks; viz., a combination of mental discipline and the physical means of closing the seminal duct.

It is curious that while practically all handbooks discuss the "making the semen return", nothing is said about the "descending" of the semen prior to the sexual act. To supplement this lacuna I here insert a quotation from a Ming source which deals with Taoist disciplines in general. This is a brief treatise entitled T'ING-HSIN-CHAI-K'O-WEN-SHUO 聽心齋客尚說 "Conversation in the Studio, where one listens to the heart", which bears WAN SHANG-FU 萬尚父 as author's name; it was reprinted
in 1936 by the Commercial Press in Shanghai, in vol. 0575 of the Ts'ung-Shu-Chi-Ch'eng 叢書集成. The 30th paragraph reads:

"The guest asked: 'What is the difference between the original semen, and the semen that is produced by the influence of sexual desire?' I replied: 'Both are the same thing. Prior to the sexual act the semen is distributed over the five viscera and the six bowels (i.e. over the entire system), it has no fixed location. It dwells in uncondensed form with the Original Spirit. This is the Original Semen, When man and woman unite in the sexual act, the semen flows down from the ni-huan spot in the brain, descending along the spine until the bladder and the kidneys; then it is emitted and becomes an impure substance. This is the semen activated by the sexual urge."

容問元精與交感之精，何以異。曰。非有二物也。未交之時，身中五臟六腑之精，並無停滞處，卻在元氣中。未成形質，此為元精，及男女交媾，精自泥丸順脊而下，至睛光外腎施洩，遂成渣滓，則為交感之精矣。

Continuing our survey of the Hou-ch'en-yan-lü, the reader will find Chapter XIII of special interest since it seems to show the influence of Indian Tantrik teachings. This passage in particular seems to have been widely known at the end of the Ming Dynasty. It is quoted verbatim at the end of Chapter III of the pornographic novel I-ch'ing-chen 怡情陣 (cf. page 129).

XIII. The Great Medicine of the Three Peaks (Fol. 104/12)

"Theupper is called the Red Lotus Peak, its medicine is named Jade Fountain, Jade Fluid or Fountain of Sweet Spirits. This medicine emanates from the two cavities under a woman's tongue. Its colour is grey. When it comes forth the man should absorb it with his tongue while it wells up from the Flowering Field. When the man swallows it as far as the 'Storied Pa.
goda and receives it in his Cinnabar Field, it will moisten his five viscera, on left strengthening the Mysterious Gate and on right increasing the Cinnabar Field, generating vital essence and new blood.

"The middle peak is called the Double Lotus Peak and its medicine is called Peach of Immortality, White Snow or also Coral Juice. This medicine emanates from the two breasts of a woman. Its color is white, its taste sweet and agreeable. The man should suck and drink it. Received in his Cinnabar Field, this medicine will nourish his spleen and stomach, while its being sucked out will also improve the woman's blood circulation and bring comfort to her body and mind. Above it reaches to the Flowery Pond, below it answers to the Mysterious Gate, so that all the humors of the body increase and develop. Of all the three peaks this one should receive attention first. A woman who has not yet borne a child and who has not yet milk in her breasts will give even more benefit.

"The lower is called the Peak of the Purple Agaric, also the Grotto of the White Tiger or the Mysterious Gateway. Its medicine is called White Head or Moon Flower. It emanates from the inside of the woman's vagina. Its gate is normally closed. When, however, during sexual intercourse the woman's pleasure is aroused, bringing the blood to her cheeks and making her voice falter, then this gate opens and secretions pour out during the orgasm. When this fluid has collected inside the vagina the man should withdraw his number one inch, thereafter moving it in and out so as to absorb the woman's essence, thereby benefiting his original Yang and nourishing his spirit.

"This is the great medicine of the Three Peaks.

Chapter XIV is a lengthy discussion of the most important points of the man's technique of "making the semen return." This description is divided into five sections, each of which is an explanation of one particular character; hence the title of this chapter is Wu-Tzu-Chen-Yen 五字真言 "The Mantra of the Five Characters," a typical Tantrik term.

Chapter XV again describes the various stages of the
sexual act beginning with preliminary play and ending with the man's technique of extracting the woman's vital essence. At the end it is stated that the latter technique "is not very harmful to the woman and of great benefit to the man. It includes the mutual obtaining of Yin and Yang, the complete union of water and fire."

The remaining chapters repeat and amplify the preceding discussions. Chapter XVI again explains the art of "making the semen return." Here the text uses a new technical term for this process, viz. HUANG-HO-I-LIU 黄河逆流 "The Yellow Stream flowing upwards" (Fol. 109/8). Chapter XVII discusses the general significance of the sexual act. Chapter XVIII elaborates on the benefits a man can derive from sexual intercourse, illustrating the argument by comparing the critic to grafting a new live branch on an aging tree; every critic during which the man controls himself will impart new life to him. Chapter XIX again enumerates the benefits derived from "making the semen return."

Finally, Chapter XX deals with the methods for making a woman conceive: the critic should be practiced during the first days after menstruation, man and woman should read orgasm simultaneously, etc. This chapter was apparently added as an afterthought for, as a rule, T'aiist alchemists had little interest in this subject.

At the end of this treatise a colophon is added which refers to the Chi-chi-chen-ching and the Houe-chen-gen-ting together. There it is said:

(Fol. 113/4) "During the reign of the Emperor Shih-tsung (1522-1566) I served at Court in Peking. At that time the T'aiist adept T'ao enjoyed the Imperial favour because of his magic skills. Now his achievements were all feats of magic and juggling, but his knowledge of the Art of the Bedchamber was very real. The fact that the Emperor reached such an advanced age was due entirely (to T'ao's instruction in sexual disciplines). I, being a devotee of this art, bribed a Palace official and thus purchased a copy of the secret"
books of Mr. T'ao-win, the Chi-chi-chen-ching and the Hou chen-yan-i, written by a disciple of his Tung-pin. When I proceeded to put these teachings into practice, I found it very difficult to control my self at first (so as not to emit semen), but after some time it became a natural habit. In the course of sixty years I have had intercourse with over a hundred women and reared seventeen sons. I have served under five Emperors and seen five reigns. Now, although I am old, on occasion I still engage in the Art of the Bedchamber, and I then can still satisfy several women. Although Heaven blessed me with a long life, it cannot be gainsaid that this art also contributed to it. The proverb says: Those who monopolize their skill will come to a bad end. Moreover, man's life is limited to a hundred years. If one day I should come to die, I could not bear these two books to be lost. Therefore I had them printed in order to promulgate the virtue of the Great Immortal, expressing the wish that all men in this world may reach the advanced age of P'eng-tse. Should some one that these books contain nothing but idle talk, they will be people who only throw away their own chance to achieve longevity. Why should I bother about them?

The first moon, spring 1594, written by the old man aged 95 years, of Chekiang, in the Purple Agaric Hall of the T'ien-t'ai Mountains.

The editions mentioned above sub (a) have the same colophon, but the signature reads:

Midsummer 1598, written by the old man of hundred years of king (?), in the Pavilion of Heavenly Fragrance (cf. Folio 114/3-4).

Aside from the two manuals described above there must have existed a number of similar Taoist treatises. Glancing through the Taoist Canon one finds books such as HUANG TI SHOU SAN TZU HSOAN NÜ CHING 黄帝授三子玄女经, LÜ CHUN YANG CHEN TEN PI YÜAN CHUN TAN TZ'Ü CHIEN 呂純陽真人泌園春丹詞解 which originally doubtless contained discussions of sexual "vampirism"
But when they were printed all those passages were carefully deleted.

The Third Ming handbook of sex reprinted in Volume II is the SU-NÜ-MIAO-LUN "Admirable Discourses of the Plain Girl", in eight parts.

The text given here (Fol. 115-139) is based on two versions preserved in Japan. (a) is an illustrated blockprint which appeared during the BUN-ROKUZALE (文祿 1592-1596). This print bears the subtitle NINGEN-RAKUJI "The Joys of Man", also KÖ-SÖ-MYÖRÖN "Admirable Discourses of the Yellow Emperor and the Plain Girl". The text is preceded by a number of small-sized erotic pictures based on the illustrations of Ming erotic novels; cf. K. Shibui, Genroku-kohanga-shū-ai 元禄古版畫集英 II, Tokyo 1980. This is a Japanese adaptation of the Chinese text.

(b) a Japanese manuscript copy of the text only, dating from about 1880; 42 pages, each 10 columns of 21 characters. Entirely in Chinese.

This treatise consists of fragments from such older handbooks as the SU-nü ching, TUNG-kiau-teu etc., re-written and arranged so as to form one continuous argument, here and there supplemented with the compiler's own observations. The entire text is written in the form of a dialogue between the Yellow Emperor and Su-nü, the "Plain Girl". The style is typical for the Ming period, prolix and repetitious but, on the whole, easy to read and well arranged. Apparently the compiler intended this treatise to be a practical handbook of sex for the householder's guidance. Although the importance of conserving the semen and the therapeutic aspects of the sexual act occupy the same important place as in other handbooks, this text is free from the sexual vampirism and black magic of the Taoist alchemists. This is, as far as I know, the most complete bona-fide handbook of sex of the Ming period that has been preserved. Some day it should be translated in its entirety.

The writer of the preface (dated 1566) signs himself with the penname CHAI-HUNG-LOU CHU-JEN 摘紅樓主人 (Fol.)
116/2), or "Master of the Gathering Red Pavilion." He states that the author of the treatise is unknown, but that some attribute it to the "Taoist of the Mao Mountain" (Fol. 115r/11-12). This mountain is located in Kiangsu Province and was already famous during the Han Period as an abode of Taoist adepts. The text itself bears as editor's name the literary designation "Mr. Completing Heaven's Truth," of Nanking (Fol. 117r 洪都全天真校). At the end there is a colophon dated the 11th moon of 1566, and signed: "Written by the Master of the Western Garden, in the Tower of Warm Fragrance." This colophon represents an attempt at chi-chü 集句 "assembling phrases," viz. the peculiar Chinese device of composing an essay by piecing together various phrases from well-known literary works.

Consummate literati often achieve remarkable results by this method. For instance, the Preface to the Hua-ying-chin-chén album, translated below, in Part III. In the present instance, however, this method has been applied so clumsily that the text hardly makes sense, I suspect that it was added by some later Chinese or Japanese editor, and did not reproduce it in Volume II.

The first five sections of this text treat the following subjects: I. Origin and Beginnings, discussing the significance and the benefits of the sexual act. II. The Nine Postures, an enlarged and embellished version of the Nine Positions quoted in Section XII of the I-hsien-fang (Fol. 26). III. Shallow and Deep Thrusts, largely based on what the ancient handbooks have to say on this technique. Fol. 124/9-13 gives a list of technical terms for various parts of the female genitalia; this passage is discussed in the Appendix: Chinese Terminology of Sex. IV. The Five Desires and the Five Afflictions, based on Sections VII and VIII of the I-hsien-fang (Fol. 24), and Section XVII of the same source (Fol. 30). V. The Obtaining of Children, again based on the pertinent passages in the older handbooks.

Section VI, entitled "On the Varying Size of the Male Member", consists of new data. This section is translated here. It reads:

"..."
(Fol. 132/3) "The Emperor asked: 'How is it that the Precious Instruments of most men vary in size and degree of hardness?' The Plain Girl replied: 'This is because men are born with different members just as they are born with different faces. All this depends upon how nature has endowed a man. Therefore some short men have long members, some tall men short members, some thin and weak men thick and hard members, some fat and tall men small and weak members. Some again have an extraordinarily large member, others have a member full of purpose, others a member with thick veins standing out as if in anger. The only important point is that a member has no properties that interfere with the exercise of the sexual act.'

"The Emperor asked: 'How do these various sizes and degree of hardness of the Boy affect the pleasure a woman derives from it?' The Plain Girl replied: 'The size and degree of hardness with which nature has endowed a man, this is the outer aspect. The man’s ability to make it cause the woman pleasure during the act, this is the inner aspect. If the man knows how to attach the woman to him by his love and care, if he impresses her with his genuine passion, she will not care whether his member is long or short, thin or thick.

"The Emperor asked: 'What is the difference between hard and soft members?' The Plain Girl replied: 'A long and thick member which is also weak and soft is inferior to one that is short and thin but also strong and hard. A strong and hard member that is pushed in and out roughly is inferior to one that is soft but moved delicately. The "Golden Mean," that is the very best.'

The section ends with a discussion of the use of drugs for lengthening a small member. The "Plain Girl" warns against the indiscriminate use of drugs. "If," she observes, "the emotions of the man and the woman are in harmony and if their spirits are in communication a small member will grow large of its own account and a soft member will harden." (Fol. 133/5).

Version (b) adds at the end of this section a passage on
the varying location of the vagina. Since this subject is not indicated in the title of this section, and since (a) does not have it, I considered this passage an interpolation by a later Chinese or Japanese editor and hence omitted it in the reprint in Volume II. On second thoughts, however, it seems to me that this passage belongs indeed to the original text. There are other instances in this treatise of the contents of a section not corresponding exactly to its title, while moreover there is a close resemblance in style. Therefore I translate this passage here, together with the Chinese text.

"The Emperor asked: 'Wherein lies the difference of high, middle and low vagina's?' The Plain Girl replied: 'The quality of a vagina is not determined by its location but by the way it is used (by the man). High, middle and low vagina's all have their own desirable qualities, the important point is to know how to put these to advantageous use. A woman whose vagina is located in the middle (i.e. about halfway between mons veneris and anus. Transl.) is suitable for copulation during all four seasons, and all the various positions can be practiced with her; this is because (also with regard to the woman's parts) the "Golden Mean" is the best. A woman whose vagina is located higher up in front is particularly suited for (the cold nights of) winter; for then the man can copulate with her under the embroidered coverlets of the square couch while lying atop her. A woman whose vagina is located lower down and farther back is particularly suited for (the hot days of) summer; for then the man can copulate with her on the stone bench in the shadow of the bamboo, inserting his member from behind (while she kneels in front of him). This is utilizing the particular advantages of the shape of the women one copulates with.'

帝问曰：女子玉门有上中下之异何也。素女答曰：牝产之美非在位而在用也。上中下者各有其益。要之顺利而用之耳。中者四时均宜百病無防。以不偏為貴是也。上者宜冬。匪沐繡被。男伏其上是也。下者宜夏。竹簤石褥。隔山取火是也。斯乃御女器使矣。

帝问曰：女子玉门有上中下之异何也。素女答曰：牝产之美非在位而在用也。上中下者各有其益。要之顺利而用之耳。中者四时均宜百病無防。以不偏為貴是也。上者宜冬。匪沐繡被。男伏其上是也。下者宜夏。竹簤石褥。隔山取火是也。斯乃御女器使矣。
Section VII. is entitled Nursing the Vital Essence and contains a discussion of the importance of conserving the semen, with a table giving the number of times men of varying ages can afford to ejaculate. The VIIIth and final section, The Four Signs of Man and the Nine of Woman, bear a close resemblance to Sections X and XI of the I-kêin-fang (Fol. 25). Here the text ends, unlike the ancient handbooks it does not add a list of medical prescriptions.

It must be noted that this treatise makes a clear distinction between, on the one hand, the coitus exercised in order to strengthen the man's vital essence and benefit the woman's health, and, on the other hand, the coitus aimed at making the woman conceive. The first should be embellished with sexual dalliance and made attractive by a number of playful variations. The second, on the contrary, should be consummated in a solemn spirit of humble devotion. To illustrate the author's treatment of these two different aspects of sexual intercourse, I translate here one passage from Section II, and another from Section IV. The first is a description of the 8th of the Nine Postures, the second indicates the manner in which the sexual act should be performed in order to obtain offspring. The former is of special interest because it describes how a man can enjoy two women at the same time. Such postures are sometimes depicted in the erotic albums, but I know of no other description in a handbook of sex.

(Fol. 122/1-2, Fol. 123/1-4) "Eight. The Posture of the Gobbling Fishes. One has two women lie down embracing each other in the position of the sexual union, one lying on her back and the other atop her, in such a way that their sexual organs touch. They should rub their vulvas together until the labia are open of their own accord, resembling the mouths of fish gobbling waterplants while swimming about. The man kneels between their thighs and waits until the two women are about to reach orgasm. Then he separates their genitalia with his hand and inserts his member in between. Thus the two women will profit at the same time, experiencing great pleasure when the man moves his member in and out. This me.
Plain sail he ascended to Heaven on broad daylight

(7th 130/15 (a))

The Halifax Herald no doubt will have a most improving bit to print to the effect that a man by name of Peter Jones, of 123 St. John's Street, has been arrested for forgery of a large amount of money. The man was taken in the act of writing a cheque on an account of...

court, and there he was charged with the commission of the said crime. The accused pleaded not guilty, but was found guilty and sentenced to ten years' imprisonment. The victim of the fraud, a gentleman named Samuel Brown, was greatly distressed at the

proceedings, and declared that he would never trust anyone again.

The following is a list of the principal items in the case:

1. The forged cheque, which was found in the possession of the accused.
2. A letter written by the accused to Mr. Brown, in which he

expressed his intention of cheating him.
3. A diary kept by the accused, which showed that he had

planned the fraud in advance.

The court was satisfied with the evidence produced, and the

verdict was a unanimous one.
thod will greatly strengthen the sinews and bones and double one's potency, at the same time curing the five troubles and the nine afflictions. The posture reminds one of fish playing about among the waterplants. One should especially imitate the way they seek in the clear and blow out the turgid water.

(Fol. 130/6-12) "The Yellow Emperor asked: 'If a man is childless, what method should be apply to obtain offspring?' The Plain Girl answered: 'The way to obtain offspring is to achieve harmony between Yin and Yang. One's clothes, and the coverlets and pillows of the couch should all be made of yellow gauze or silk. Then, on a lucky day indicated in the almanac as yellow, the man should write his birthdate and hour and that of his wife upon a piece of pine wood, and place that on the couch. Moreover, on the 3rd day of the 9th moon, he should take a piece of wood from a prune tree whose branches grow in an eastern direction (this rendering of TUNG-YIN 東引 is doubtful. Translators), and thereon write his name and surname and that of his wife, and insert these in the canopy over the couch. Then, on the 3rd or 4th day after the woman's menstruation, the couple should bathe and burn incense and pray to the spirits of Heaven and Earth. Only after these preparations may they ascend the couch and unite themselves. At that time the woman's womb is open and she will conceive. The technique of the act should be as indicated above, but the couple should keep their minds pure and free from all sorrow. They should not engage in accessory sexual play, not partake of aphrodisiacs and not look at albums with erotic pictures together. If they offend against these rules, both the parents and their unborn child will be harmed."

The concluding paragraph of the Su-nii-miao-lun reads:

(Fol. 139/5-7) "The Yellow Emperor fasted and took a bath. Then, for 81 days (i.e. the "Complete Yang" number; cf. above, page 51), practised this art of the Inner Elixir"
according to the teachings recorded here. When he had reached the age of 120 years, the Elixir (of Immortality) was completed and he cast a tripod on the bank of the lake (cf. above, page 73, note 1). Then a Heavenly Dragon came down from the sky to meet him and, together with the Plain Girl, he ascended to Heaven in broad daylight."

B. Fiction

Ming erotic novels and collections of erotic poetry are at present less rare than Ming erotic writings of the serious kind. Novels and poetry were printed in a much larger number of copies because they had a wider appeal for the general reader. Although many such books were placed on the Ch'ing Dynasty lists of forbidden literature, a fair number survive and have found places on the shelves of present-day Chinese university libraries.

The bulk of Ming erotic literature, however, has been preserved in Japan. It so happened that about A.D. 1700, when Ming erotic prints were still extant in China in large numbers, a steady demand existed for this kind of literature in Japan. During the Genroku (元禄 1688-1704) and Shōtoku (正德 1711-1716) eras a gay, very worldly culture flourished in that country, patronized by the rising class of wealthy merchants. Japanese popular novelists of that time found inspiration in the Chinese erotic novels and the masters of the Ukiyo-e 浮世繪, the famous Japanese colour prints, made a careful study of Chinese erotic prints and book illustrations. The censors of the Tokugawa Shogunate exercised strict supervision over all Chinese books imported into Japan via the Chinese Factory at Nagasaki. But their attention was focussed on books on military science and Christi-
I'm afraid there is no question or clear context to answer. Please provide more information or clarify your request.
Thus, when the Japanese Sinologue Takayasu Ru-okei published in 1784 his Shosetsu-Ji 小説辞彙 "Vocabulary of (Chinese) novels", he was able to utilize no less than 160 items, which he listed at the beginning of his book. A considerable part of these are erotic, nearly all of which survive in Japan either in the original Chinese Ming editions or in Japanese manuscript copies.

Even a condensed survey of the more important of Ming erotic novels would lead us too far afield. Here are discussed only those novels that had a direct bearing on the Ming erotic picture albums and those which contain passages illustrating the use and features of these albums.

There are two novels which exercised great influence on the erotic picture albums, viz. the Hsiu-ta-yeh-shih 繡榻野史 and the Chu-lin-yeh-shih 株林野史. These two books were already exceedingly popular in China during the lifetime of their authors. At present, however, they are practically unknown. It should be noted that the Ming erotic novels that are now famous were little known at the time of their publication. The great erotic novel Chin-p'ing-mei 金瓶梅, for instance, was known until 1610, only to a very small group of people. Soon thereafter it became popular in Soochow where it was first printed, but its national fame dates from the K'ang-hsi period. The reason was that the Ming erotic novelists who became famous in their own time specialized in crude, obscene stories that by their very coarseness appealed to the jaded taste of the leisure literati of the Wan-lie period. Since these books had but scant literary value their fame was very ephemeral. They did not survive the Ch'ing censorship and quickly fell into oblivion, while erotic novels of real literary merit like the Chin-p'ing-mei became increasingly famous and now are counted among the masterpieces of Chinese literature.

In their time, however, the Hsieh-ta-yeh-shih and Simi-
Unofficial History of the Embroidered Couch" (hereafter referred to as HTYS) was written by a gifted young poet, named LÜ T'IEH CH'ENG 吕天成. His style was CHIN CHIH 勤之, his literary names YU-LAN-SHEN 鬱藍生 and CHI-CHIN 棟津. He was born about 1580 and died about 1620, barely forty years old. He was a native of YÜ-YAO 餘姚 in Chekiang Province, but seems to have spent the greater part of his life in Soochow and Nanking. LÜ T'IEH CH'ENG is chiefly known as a composer of TE'YUAN 詞 and CH'Ü 曲 or "chanted verse" (cf. above, page 99). In fact the only somewhat detailed biographical note regarding him occurs in the CH'I-LU 曲律, a small collection of notes on this genre of poetry compiled by LÜ's friend, the poet WANG CHI TE 王驥德, style PO-LIANG 伯良, lit. name FANG CHU SHENG 方諸生, died 1623. WANG CHI TE states that LÜ in his youth wrote two obscene novels, viz. the HTYS and the HSIEN CH'ING PIH CHUAN 情別傳 "Unofficial Record of Reisely Passion." Sun's Catalogue II (for full title see list of Abbreviations), page 214, says that the latter is lost. I have, however, a Chinese manuscript copy, dated about 1800, of an obscene novel entitled LÜ CHING-CHEN 侖情陣, 10 ch. in 4 vols., every page 6 columns of 22 characters, signed CHIANC HSI YEH JEN PIEN YEN 江西野人編演. Since this novel resembles the HTYS closely both in style and contents (including the peculiar characters 腦 and 柄 for the male and female parts), I suspect that this novel is in reality the HSIEN CH'ING PIH CHUAN which survived under the modified title LÜ CHING-CHEN.
Even a cursory reading of the more important equations would show that the laws are indeed only partially destroyed by the introduction of a fourth force. The four-dimensional structure of the Yang-Mills equations is not disturbed by this new force.

Yang-Mills equations are a set of partial differential equations that describe the behavior of particles in a field. They are named after C.N. Yang and R.L. Mills, who first proposed them in 1954. The four-dimensional structure of these equations is a key feature, as it allows for the description of particles with mass and spin.

In the context of quantum field theory, the Yang-Mills equations are used to describe the strong and weak nuclear forces. The introduction of a new force would alter this structure, potentially leading to new insights into the nature of these forces.

The Yang-Mills theory is also a cornerstone of the standard model of particle physics, which describes the behavior of all known fundamental particles and their interactions. The standard model is built on the assumption that there are only three families of quarks and leptons, and that the strong and weak nuclear forces are described by a single Yang-Mills theory.

The introduction of a new force would mean that the standard model is incomplete, and would require a new theoretical framework to account for the additional interactions. This is a challenging task, as it would require a complete rethinking of the fundamental forces of nature.

In summary, the Yang-Mills equations are a powerful tool for describing the behavior of particles in a field. The introduction of a new force would alter this structure, potentially leading to new insights into the nature of these forces.
During the last decades of the Ming Dynasty the "HTYS" was published in no less than three separate editions. Of the editions, none is known to exist. This version was reprinted with critical comment, by the famous unorthodox scholar Li Chih (李贄 1527-1602) and edited by the equally famous writer Feng Men-lung (馮夢龍 died 1649). This reprint survives in one unique copy, described in Sun's Catalogue I, page 126-129, as he had seen it in the WEN-CH'IU-T'ANG. The well known Chinese bookshop in Tokyo. The third edition is a reprint by the CHIANG-LI-KUAN 江離館, listed in a Japanese catalogue of Chinese books imported into Japan in 1754; cf. Sun's Catalogue II, page 214. This Chiang-li-kuan version was reprinted with movable type in 1915 in Shanghai, in one foreign volume, probably on the basis of a Japanese manuscript copy. The text differs from the Wen-ch'iui-t'ang copy in that all ts'ao and critical comments are missing. The story is not divided into chapters but in three parts, each printed as one continuous text.

In 1950 I purchased the Wen-ch'iui-t'ang copy. This consists of Part I, being an old Japanese manuscript copy, and Part II and IV in the original Ming print, Part III was missing, but I supplemented the prose text by copying it from the Shanghai reprint, in the collection of Prof. Ogaeni Yoshio 魚住善雄 in Tokyo. The first nine sections of Part II of this novel are reprinted in Volume II, Fol. 173-191.

The plot of this novel is extremely simple. It concerns a candidate of literature named Yao T'ung-hsin 姚同心, called Tung-mien-sheng (東門生; one is tempted to think of some connection with Hsi-men Ch'ing 西門慶, the hero of Chin-p'ing-mei). He has homosexual relations with a younger colleague called Chao Ta-li 趙大里. After Yao's wife dies, he marries a beautiful but low-born young girl, referred to as Mrs. Chin Chin-shih 金氏. Chao Ta-li's mother, called Ma-shih 麻氏, is a young widow. The contents of the novel are nothing but a detailed description of the sexual orgies in which these four people engage, with all combinations one could possibly imagine; also two young maids of the Yao mansion on occasion take part therein. In the end Mrs. Chin, Mrs. Ma...
and Chao Ta-li die an untimely death, and Yao T'ung-k'ai repents his sins and enters a monastery.

The literary value of the novel lies in its vigorous colloquial style, full of slang terms peculiar to that place and time. The tz'u "chanted verse" (see above, p. 99) at the end of each chapter are skilfully written and are representative of the kind of obscene verse which was popular during the last decennia of the Ming Dynasty.

These tz'u are moreover of particular importance for our present subject; for it is these verses which link the HTYS with three of the best contemporary albums of coloured erotic woodcuts. These albums are the FENG-LIU.CHUEH.CH'ANG 風流絕場 (FLCC), the HUA-YING.CHIN-CHEN 花影錦陣 (HYCC), and the YUAN-YANG.PI-PLU 騎鸞秘譜 (YYPP). These three albums will be fully described in Part II of the present essay. It suffices to note that, in these albums, each erotic picture is accompanied by an explanation in verse, usually a tz'u. The tz'u are divided into certain types, according to their metric pattern, and each of these types has its special technical name. The editors of erotic albums usually choose for each picture a metrical type the name of which could be made to refer to the erotic scene depicted on the plate. For instance, Picture 9 of the HYCC album, which shows a man copulating with a woman under a willow tree, is accompanied by a tz'u of the type called FENG.CHUNG-LIU 風中柳 "Willow in the Wind". Further, the editors of the albums added to each tz'u a signature giving some fanciful literary appellation and the FLCC and YYPP moreover added impressions of equally fanciful seals.

Now a comparison of the tz'u in these three albums with those printed at the end of each chapter of the HTYS, brought to light the curious fact that several of these verses are entirely or practically identical.

This is shown in the following table:
FLCC (printed 1606):

Picture 14, poem signed Mei-shan-chü-shih = HTYS, I, 7

HYCC (printed 1610):

Picture 1, poem signed T'ao-yüan-chu-jen = HTYS, I, 4
Picture 3, poem signed Ch'in-lou-k'o = HTYS, I, 11
Picture 8, poem signed Wang-chi-tzü = HTYS, I, 9
Picture 12, poem signed Tsin-yüeh-chu-jen = HTYS, I, 10
Picture 18, poem signed Chia-hsien = HTYS, I, 13
Picture 19, poem signed Tsin-hsien = HTYS, II, 16
Picture 21, poem signed Yu-ch'ing-ch'ih = HTYS, II, 12

YYPP (printed 1624):

Picture 12, poem signed T'ien-ch'ün-k'o = HTYS, II, 20
Picture 12, poem signed Yu-yung-tzü = HTYS, II, 3

As was remarked above, not all of the Ta-tsu of the album are completely identical with those in the Hsueh-t'ao-yeh-shih; a number of minor differences occur. Compare, for instance, FLCC Verse 14 (Fol. 146) with the Ta-tsu in HTYS at the end of the 7th chapter of Part I (Fol. 184). Yet there can be no doubt that it is the same poem.

Since Wang Chi-te states that Hsu T'ien-ch'eng wrote the Hsueh-t'ao-yeh-shih in his youth, we may assume that the first edition of this novel was published about 1600, a few years before the erotic album FLCC. Thus it is evident that the FLCC and the two other albums borrowed these verses from Hsu T'ien-ch'eng's novel.

However, how then is one to explain the fanciful signatures which the editors of the albums added to these verses? In the case of those signatures that are evidently chosen at random, the answer is that they have no special meaning; the editors added
them to lend additional interest to the poem. To this category belong signatures such as TSU-HSIEN 序仙 “The Immortal of the Wine Cup” (Fol. 158/4), YU-CH’ING.CH’I_H 有情 JB “Crazed with Passion” (Fol. 158/12), etc.

Other signatures, however, refer indirectly to friends of Lü T’ieh-ch’eng or other contemporary poets famous for their skill in writing erotic verse. CH’IN-LOU-K’O 秦楼客, the signature of the poem belonging to Picture 8 of MYCC (Fol. 153/7), means literally “Guest of the Brothel”. However, one of the literary names of Lü’s friend WANG CHI-TE WANG CHI-TE is CH’IN-LOU-WAI-SHIH 秦楼外史 Therefore it is more than probable that the signature CH’IN-LOU-K’O refers to WANG CHI-TE. Further, the signature YÜ-YANG-TZU 玉陽子 occurring in the YYPP album, has in itself no particular meaning that would make people choose it as signature of an erotic poem. However, YÜ-YANG-HSIEN-SHIH玉陽仙史 is the literary name of CH’EN YÜ-CHIAO (陳典郊, style KUANG-YEH 廬業, flourished about 1600), a scholar-official who acquired some fame as a writer of plays and love songs. A still more striking example is T’I-T’I-SHEN 適適生, the signature of the poem belonging to Picture 20 of the MYCC album (Fol. 158/3). The peculiar reading T’I-T’I occurs in a quotation from the philosopher Chuang-tzu. T’I-T’I-SHEN might be translated literally as “The Creative Student”, but it is again difficult to believe that anyone should choose this very special term when selecting fanciful signatures for erotic verse at random. This signature evidently refers to the scholar and statesman CH’EN YÜ-YAO 陳玉耀, whose literary name was called T’I-T’I-SHI 毅適生. CH’EN YÜ-YAO became a chin-shih in 1601, and about 1615 was Imperial Censor in Nanking. Aside from being a great expert in sword fighting, he also enjoyed some reputation as a poet.

The editors of the albums would never have dared arbitrarily to add the thinly disguised literary names of such well-known contemporaries to verses accompanying erotic pictures. It is also unthinkable that the scholars mentioned would plagiarize verses from the T’I-T’I-YEH-SHIH. The only possible conclusion is therefore, that people like WANG CHI-TE, CH’EN YÜ-CHIAO etc. wrote these poems for Lü T’IEH-CH’ENG when he was working on his
erotic novel. Probably all of them belonged to a literary circle, these being numerous at the time in Nanking, Soochow, Hangchow and the other cultural centers of that region. One can imagine that at the meetings of the circle, after a sumptuous repast and inspired by the presence of beautiful courtesans, Liu T'ien-ch'eng would show his friends parts of the novel he was writing and that they composed appropriate poems to the scenes described. Then they would compare the merits of these verses and the best was adopted for inclusion in the novel, without, of course, the name of the author. A similar procedure is referred to in the Preface of the FLCC album, where it is described how the text of that album originated: "Poets and penmen vied with each other in composing verses for each picture" (Fol. 141/6).

Later, after the publication of the HTYS, Wang Chi-te and the others rewrote some of the verses which they had composed for that novel, to serve as text for albums of coloured erotic woodcuts, signing them with a variant of their literary name. This proves that these persons were narrowly connected with the publication of those erotic albums. It is curious that now, after nearly four centuries, this fact is brought to light. But the persons concerned probably did not care one way or the other.

The second novel which is connected with the erotic albums is the Chu-lin-yeh-shih, "Unofficial History of the Bamboo Garden" (žhu shù stands for the trunks of the bamboos), hereafter referred to as CLYS. This novel, though also sufficiently obscene, is less coarse than the HTYS and has a carefully worked out plot. Nothing is known about its author. The book bears a pronounced Taoist flavour and must have been written by a scholar interested in the sexual black magic of the Taoist alchemists.

See's Catalogue II, page 223, mentions this book and draws attention to the fact that it was twice listed as a forbidden book in the second half of the Ch'ing Dynasty, viz., in 1810 and in 1868. It is mentioned in Takagawa's list, but I know of no copy preserved in Japan. The X-collection in Shanghai has a K'ang-hsi
edition which I have not seen; the owner describes it as poorly printed. My own copy is a small-sized lithographic reprint published in Shanghai in the early years of the Republic's every page 14 columns of 32 characters. This novel consists of 16 chapters. The first section of the first chapter and one passage from the seventh chapter will be found reprinted in Volume II, Fol. 193-198.

The scene of this novel is laid in the distant past, about 600 B.C., the so-called "Spring and Autumn" period. Mei Duke of the feudal state of Cheng, has a beautiful daughter called Su-ngo. Upon reaching puberty she meets a Taoist adept in a dream who initiates her in the secrets of sexual intercourse— which makes me think of Pao-yü's dream in the beginning of the famous 18th century novel HUN LOU MEN. "The Dream of the Red Chamber." This Taoist adept says to Su-ngo: "For 1,500 years I have engaged in exercises on the Chung-nan Mountain. After I became an Immortal I adopted the name P'u-hua Chen-jen. Even if my lust is succession I never ejaculate. Then I also possess the art of absorbing (the woman's) vital essence while I control my own semen. Therefore whenever I cohabitate I can exhaust all its pleasures. I can supplement my Yang with the woman's Yin, thus expelling old age and continually rejuvenating myself. This is called 'The Plain Girl's Method of Reaping the Results of Battle.'" (Fol. 196/7-10). After this dream Su-ngo sets out on her amorous career. She first seduces a young cousin and also lets him have her maid Ho-hua, whom she has taught the secrets of the Taoist. Soon the cousin dies of exhaustion, while the two girls become even more beautiful because of the vital essence which they have extracted from him. Then Su-ngo is given in marriage to the son of Duke Ling of the neighboring State Ch'en. In his mansion there is a bamboo grove named Ch'ü-lin where Su-ngo sports with her young husband. Soon after she has borne him a son, her husband dies of exhaustion, or his deathbed entrusting his widow and infant son to the care of his friend, the minister K'ung Ning. Su-ngo establishes sexual relations with K'ung and also with his friend the minister I-hsing. In order to safeguard his own position, K'ung arranges a meeting between Su-ngo and her father-in-law Duke Ling. Thereafter the Duke also joins in the sexual orgies in the Bamboo Grove, in which the maid
Ho-hua also takes an active part. Twenty years later Su-ngo and Ho-hua still look like young girls but their three lovers have grown old and weak. One day Su-ngo's son, who has grown to be a strong warrior overhears the Duke and his two ministers joking about which of the two sired Su-ngo's son. The young man rushes inside and kills the Duke. The two ministers escape and take refuge in the enemy state of Ch'u. The King of Ch'u had long planned an attack on Ch'en and now the murder of the Duke provides him with a good pretext. Su-ngo's son is killed in battle and Su-ngo herself taken captive. K'ung Ning and I-hsing plan for her to seduce the King of Ch'u, but the ghost of Su-ngo's son haunts them. Before they can carry out their plan K'ung's mind becomes deranged. He kills his own wife and children and then himself. I-hsing, in despair, ends his life by drowning.

At the court of Ch'u there is a minister named Wu-ch'en, an expert in the Taoist methods of strengthening his vital essence through sexual intercourse. He immediately recognizes in Su-ngo a fellow-student and resolves to marry her so that they may practice this art together. The King, however, has in the mean time given Su-ngo in marriage to a common soldier. Moreover, she has become separated from her maid, Ho-hua. A most involved inter-state intrigue follows which is described with considerable skill. Wu-ch'en betrays the King of Ch'u, and Su-ngo and the maid Ho-hua go through a series of complicated adventures. In the end Wu-ch'en becomes a minister of the state of Chin, and is reunited with Su-ngo and Ho-hua. These three experts in Taoist vampirism need young victims to supply their vital essence. Wu-ch'en seduces a young nobleman of Chin and also his wife to join in their orgies. Thus the Bamboo Grove is re-established in Chin — this time with two men and three women. A servant betrays them and denounces them before the King, who has the mansion surrounded by his soldiers. The nobleman and his wife are arrested, but Su-ngo, Ho-hua and Wu-ch'en have already absorbed so much excess vital essence as to complete their "Inner Elixir". Transformed into Immortals, they disappear into the sky shrouded by a cloud of dust.

I am informed by collector X. of Shanghai that six
of the verses in the erotic woodprint album. Yu-an-yang-pi-pu are identical with poems occurring in the CLYS. Unfortunately our correspondence was interrupted before he had sent me the complete list of contents of that album and of the names with which the poems are signed. These names might have supplied a clue as to the author of this novel and also to the persons connected with the Yu-an-yang-pi-pu album.

Neither the HTYS nor the CLYS are illustrated. The third erotic novel to be discussed here, the CHAO-YANG-CH'U-SHIH 昭陽趣史 has no less than 48 full page illustrations, most of which represent erotic scenes. One of these illustrations is reproduced on Plate VIII.

This novel was printed in 1621 by the YU-K'UANG-CHU 有香居. Its author is unknown, the text bearing only the penname YEN-YEN-SHENG 艳生 of Hangchow. It consists of two parts, divided into unnumbered chapters, each accompanied by a tz'ieh of the same style as those found in the HTYS. The plot of this novel also revolves around Taoist vampirism.

The main character in this novel is a female fox that lives in a mountain grotto, ruling all other foxes. For uncounted years she has engaged in Taoist disciplines in order to attain the Elixir of Immortality, but she still lacks the "Original Yang" — the pure male vital essence — necessary for full completion of her own "Yin." She therefore assumes the shape of a beautiful young girl and descends into the world seeking a suitable male victim. She meets a young man who is, in reality, a swallow which has also advanced far in Taoist sexual disciplines, but who still lacks the "Original Yin." They have intercourse, during which the fox succeeds in stealing the swallow's essence. When the swallow discovers the identity of her partner he is furious and summons his swallows for a battle. The magical world is shaken by a colossal clash between hordes of swallows and foxes. The Jade Emperor of the Taoist Heaven intervenes and condemns the two troublemakers to an existence on earth as ordinary human beings as punishment for their sins. They are born as twin daughters resulting from an illicit relation between a lady and her husband's catamite, the page Wan-chin. The swallow spi-
sit and the fox spirit grow up as beautiful girls who, after many adventures, enter the Palace and become consorts of the Han Emperor Ch'eng. The Emperor falls ill because of the orgies with these two lewd partners of his couch, and is finally killed when Fei-yen (the swallow spirit) gives him an overdose of an aphrodisiac (cf. the death of Ho-i-men Ch'ing in the novel Chin-P'ing-mei). The novel ends with the two spirits being again punished by the Jade Emperor. The part of the story dealing with the adventures of the two girls is derived from the T'ang erotic story CHAU-FEI-YEN-WAI-CHUAN 趙飛燕外傳.

Fol. 199-200 reproduces a section of this novel which describes how the page Wan-chin, later the father of the twin girls, is seduced by his mistress's maid servant prior to having intercourse with the mistress herself. This passage may serve as a specimen of the style of this novel, at the same time supplying an example of the erotic picture album being introduced into an erotic novel.

At this point we leave the subject of Taoist vampirism used in pornographic Ming novels and turn to the role played by the erotic picture album in this kind of literature.

The fullest description of an erotic picture album occurs in another late-Ming pornographic novel, the JOU-P’U-T’UAN 内蒲圍 "Human Covered,". In order to delude the censor, this novel was also published under various other titles, the most common of which is CHUEH-HOU-CH’AN 見後禅.

From the literary point of view, this book is, after the Chin-P’ing-mei, the best Ming erotic novel. It is written in a fluent, elegant style, interspersed with good poetry, witty dialogues and clever character sketches. Although it abounds in obscene passages, these are often combined with philosophical disquisitions
on the frailty of human nature; this tends to soften the stark realism of the erotic scenes. On the ground of similarity in style and thought I think that the tradition which attributes the authorship of this novel to the famous writer and playwright Li Yu 李漁 is correct. Li Yu, better known by his literary name Li-Wen, was born in 1611 and died about 1680; for the biography of this genius of many talents, the reader is referred to the excellent article in A. W. Hummel, Eminent Chinese of the Ch'ing Period, Washington, D.C., 1941, page 495-59.

Just as the Chin-p'ing-mei, this novel also survived because of its literary merits. It was placed on a list of forbidden books in 1810, but has, nevertheless, been repeatedly reprinted.

The most recent edition is a movable type reprint included in the Hsieh-Ch'un-Yüan-Ts'ung-K'An 寫春園叢刊. This collection also contains two other erotic novels, viz., the K'ung-ho-chien-pi-chi (cf. above, page 94), and the Ch'ih-P'u-Ts'ou-Chuan 檳婆子傳; the latter consists of the "confessions" of an old woman who relates the sins of her youth. This tale became extremely popular in Japan and inspired the Japanese erotic novelist Ishigaki Saikaku (井原西鶴 1642-1693) when he wrote his Kōshoku-Ichidai-Onna 好色一代女. The Hsieh-Ch'un-Yüan Ts'ung-K'An names neither the editor nor the date or place of publication. Judging by the style of printing and binding it appears to have been published about 1920.

The reprint of the Jou-P'u-T'uan is preceded by a preface written by the anonymous editor of this Ts'ung-K'An. He states that his version is based on an illustrated edition printed with movable type and dated with the cyclical characters Kuei-Yü 奄酉. He further mentions a Japanese reprint dated 1705. In his opinion Kuei-yü in his edition stands for the year 1633, hence he concludes that this is the original edition, while the Japanese reprint is based on a later Ch'ing version. I completely disagree with this view. I have not seen the Kuei-yü movable type edition, nor have I ever seen reference to it in catalogues of public and private collections. A comparison of the reprint in the Ts'ung-K'An with the Japanese edition of 1705 shows, beyond doubt, that the former is
a kind of "write-up" of the latter. Further I think it most unlikely that a publisher would have used movable type during the end of the Ming Dynasty — at that time an expensive and cumbersome process — for the purpose of printing an erotic novel. In my opinion the Kuei-yu edition dates from the latter part of the Ch'ing Dynasty, when erotic novels printed with movable type were not uncommon (cf. Sun's Catalogue II, page 216, under Lang-shih 浪史). Moreover, the illustrations are atrocious. The Japanese re-print of 1705 bears the hallmark of a faithful copy of an original Ming or early Ch'ing impression. This Japanese blockprint has 10 columns to the page, each column counting 21 characters. It was re-published about 1880 in a lithographic reprint and, a few years later, in a small movable type edition, which has 10 columns of 25 characters. Each of the three Japanese editions is provided with Japanese reading marks. Sun's Catalogue II mentions, on page 217, an undated Chinese blockprint published by the Tsui-yueh-hsien 醉月軒, 10 columns of 25 characters to the page. I possess a small undated blockprint which has 10 columns of 28 characters to the page, apparently published during the second half of the Ch'ing Dynasty. The yellow title page states that this version was amended by Pu-yueh-ch'eng 步月主人 and printed by the Feng-shan-lou 凤山楼.

This edition is practically identical to the Japanese version. For the sake of completeness I add that I have also a very small lithographic edition, 16 columns of 37 characters to the page, published by the Tung-yau-shu-chiu 东华书局 in the early years of the Republic, under the disguised title Yeh-p'u-yuan 耶浦園.

The novel describes the amorous adventures of a young and gifted scholar, named Wei-yang-sheng 未央生. He marries a beautiful and well educated girl, Yu-shiang 玉香 "Jade Perfume." Wei-yang-sheng has an insatiable desire for sensual pleasure, and under his influence "Jade Perfume," originally a chaste and virtuous girl, soon becomes a lewd woman who gladly participates in the sexual orgies organised in their mansion. The novel ends in the usual way: Wei-yang-sheng and his boon companion, the robber Sai-k'un-lun 賽崑崙 repent their sins and enter a monastery.
Fol. 201-210 reproduces one section from the 3rd chapter of this novel. Wei-yang-sheng has been married to Jade Perfume for some time. Although he is delighted with her exquisite beauty, he is fretting over her excessive prudishness. She only agrees to sexual intercourse in the dark and refuses every proposed deviation from the routine. He also notices that she never reaches orgasm during the act. Then the story goes on:

"Wei-yang-sheng was greatly vexed to see Jade Perfume so completely unresponsive. He thought that there was only one thing to do, namely to set to work on educating her and thus effect the desired change. Thus the next day he went to an antique shop where he purchased an album of very cleverly painted erotic pictures. There were authentic specimens of Yao Meng-fu's brush (the famous Yuan painter who lived 1254-1322). There were thirty-six in all, corresponding to the line in the T'ang poem 'Spring reigns in all the thirty-six Palaces.' (The P'ei-wen-yin-shu quotes this line from the poem Kuan-wu-yin 観物 契 by the Sung writer Shao Yung 蘇頌, of 伊川撫壇集, ch. 16. Transl.) He thought that if he took this album home and leant it through with Jade Perfume, she would see the various methods of sexual intercourse and realize that these were not an invention of Wei-yang-sheng himself, but things practised by the people of antiquity. He could prove the point by showing her this album as an actual model. (The Japanese editor of the 1705 version did not know the term 程文墨卷, and suggested the reading 趙 for 程, which was adopted in the Japanese movable type reprint. Transl.)

"When he brought her the album, Jade Perfume had no idea what its contents were. She took the book and opened it. She saw that the first two pages were inscribed with four large characters which read: 'Uorning Glory of the Han Palace.' Jade Perfume reflected that in the Imperial Palace of the Han Dynasty these had been many sage Empresses and chaste ladies and thought that this album would contain their portraits. She wanted to see what they were like. But when she turned the page, she saw a man embracing a woman. Both were completely naked and engaged in the sexual act on an artificial rock. Her face
grew red in sudden embarrassment. "Where," she asked, "did you get these unlucky things? They defile the women's quarters. Call a maid quickly and let her burn this!" Wei-yang-sheng held her back saying: "This album is an antique, worth a hundred gold pieces! I borrowed it from a friend to have a look at it. If you are prepared to compensate the hundred gold pieces, you may burn it. But if you cannot pay that price you had better put it down. I shall return it in a day or two, when I am through with it." Jade Perfume replied: "What is the use of looking at such an unorthodox thing?" He answered: "If this really were an unorthodox thing why then should the artist have painted it? Nor would the owner have been willing to pay so much for it. On the contrary, this album represents the most orthodox thing which has existed since the creation of the universe. That is why literati and people of learning have depicted it in full colours and mounted these pictures with fine silk. Such albums are sold in antique shops and great scholars keep them upon their shelves, so that the people of later ages may know the right way of doing this. But for such albums, the reason of sexual intercourse would gradually fall into oblivion. Husbands would abandon their spouses and wives turn their backs on their men. The line of creation would be broken and mankind would disappear. To-day I borrowed this album not only for my own inspection but also to acquaint you with these things, learning how to conceive and become pregnant and give birth to sons and daughters, this certainly belongs to the study of the Right Way!"

After further discussion Jade Perfume finally consents to look at the album. Wei-yang-sheng lets her sit on his knees and they inspect the pictures together. Fol. 207/3 continues:

"This album differed from the usual erotic pictures. The right half of every double page was taken up by the picture while on the left half a colophon was written. The first half of every colophon explained the erotic scene represented, the second half pointed out the particular artistic merits of the picture. Wei-yang-sheng read out the colophons to Jade
Perfume in order to teach her the spirit of these pictures, so that they would later be able to put these examples to practice.

"First Picture. Posture of the Butterfly exploring a Flower.
Explanation: The woman is sitting on an artificial rock with spread legs. The man holds his member in his hand and inserts it into the vagina, moving it all around so as to explore the heart of the flower. At this time both have just begun the game. They are not yet experiencing the real pleasure. Therefore their eyes are normal, their faces do not yet show special signs of emotion.

Second Picture. Posture of the Bee stirring the Honey.
Explanation: The woman lies on her back on the boudoir quilt. Supporting herself on her hands she has lifted her legs high up into the air so as to receive the man's member and to show him the position of the vagina and to prevent him from fumbling. At this moment the woman feels like one who hunger and thirsts, while the man's face betrays his tension so much that his eagerness communicates itself to the observer. It is this point that proves the painter's marvellous skill.

Third Picture. Posture of the Evening Bird returning to the Forest.
Explanation: The woman reclines on the embroidered couch with her legs in the air. With both hands she grasps the man's thighs in order to direct the downward strokes of the pestle. Apparently she has already arrived at the stage of intense enjoyment and only fears she will not be hit right in the mark. Both are working whole-heartedly and their spirits soar. Here the artist achieved a wonderful effect — he let "his brush fly and the ink dance".
Fourth Picture, Posture of the Hungry Steed rushing to the Trough.
Explanation: The woman lies on her back on the couch, embracing the man with both arms as though desirous of binding him to her. The man has placed her feet on his shoulders, and the Jade Chouz is disappeared into the vagina completely so that not one hair’s breadth remains outside. At this time both the man and the woman are on the verge of orgasm. Their eyes are half closed, their tongues pass in and out. Both of them show exactly the same signs; this truly is an achievement for the artist.

Fifth Picture, Posture of the Two Dragons tired of the Fight.
Explanation: The woman’s head rests on the pillow, her arms lie by her side weak like a strand of silk. The man rests his head on the side of the woman’s neck, his entire body relaxed also as a strand of silk. After orgasm their souls seem to have left their bodies and now they are on the way to beautiful dreams. After the violent passion they have come to rest. But the woman has not yet lowered her legs and her feet are still on the man’s shoulders. She still has a lingering desire to renew the movement. If the artist had not added this subtle touch, the couple would seem to be dead. Thus the artist makes the observer realize the ecstasy of the orgasm, when both man and woman as it were die together.

"As they came to this point, Jade Perfume's passion had become greatly aroused. Wei-yang-sheng turned another leaf and was just about to show it to her when Jade Perfume pushed the album away. Rising, she said: 'What is the good of this book? It only hinders people from getting up, look at it yourself, I am going to bed!' Etc.

As will be seen from Part II of the present essay, the
album described here is rather different from the usual. The text of such albums consists, as a rule, only of a poem explaining the picture it accompanies, without reference to its artistic merits. Also the number of the pictures, namely 36, is unusual; ordinarily such albums consist of either 24 or 30 pictures.

Finally, it is necessary to add a brief discussion of artificial sexual aids used by men and the means of artificial satisfaction employed by women. These appliances are often referred to in later literature but usually in such vague terms that, without the additional data supplied by Ming erotic novels and the pictures in the erotic albums, the construction and use of these objects would be difficult to understand.

On page 115 above a sentence was translated from the Ming Treatise Hsin-chên-yen-i which mentioned a silk band wound around the base of the penis to keep it in erection during the sexual act. The Chien-chen-yeh-stick describes a different appliance. Fol. 197/11-12: "Thereupon he (viz. I-hsin) took a package containing sexual appliances from his girdle. He opened it and took out a ring, called "Fusing the Yang-essence Ring." This he placed round the base of his member." The name of this ring would lead one to suppose that, aside from keeping the member in erection, it also served to prevent ejaculation by depressing the seminal duct. Yet most of such appliances seem to aim only at the former object. Plate XIII, a woodcut from the erotic album Yuian-yang-pi-pu, depicts a rather elaborate appliance of this kind. It consists of a flat ring, apparently made of green jade, which fits about the base of the member in erection. Below, attached to this ring, are two silk loops. They pass round the scrotum and then run between the man's buttocks; drawn tight, they are wound around his waist and tied on his back. Since this ring exercises pressure on the upper part of the penis, the appliance is evidently meant only to keep the member in erection, and not for preventing the emission of semen. This is doubtless the appliance w-
favored to in the novel Chin-p'ing-mei, near the end of Chapter 72
(page 319 of Egerton's translation), and at the end of Chapter 73
(op. cit. page 340). There it is said that one of Hsi-men Ch'ing's
wives, Fan Chin-lin, made this appliance from strands of her
own hair and that it was kept in a drawer of their bedstead.

As for means for artificial satisfaction used by wo-
men, on page 60 above we saw that during the hun-ch'ao period
women were already occasionally employing models of the male
member, the olisbos or baubon of ancient Greece, made of ivory
or sacks filled with flour (Fol. 47/10-12). The Hsin-t'ao-yeh-stick
relates in Part III how Mrs. Chin exiled the passion of Mrs. Ma
by inserting an olisbos in her vagina while the latter is asleep. In
that instance it is called "Burmese Bell" Mi-en-ling 緬鞦, without going into further detail. More data are supplied by the
novel Chu-lin-yeh-stick. The passage regarding T-hsing's sexual
appliances cited above continues:

"He (T-hsing) also produced an object of approximately four
or five inches in length shaped exactly like the male member.
This is called a 'Cantonese Groin.' He handed it to Ho-hua
saying: "While I am having your mistress, you will cer-
tainly find that a night is difficult to bear. This instrument
will, for the time being, slake your thirst.' Ho-hua took it
and asked: 'How should I use this?' T-hsing answered:
'Soak it in hot water and it will become hard.' Ho-hua did
as told and the object actually swelled like a real Jade Stalk.
She inserted it in her vagina and it suddenly disappeared in-
side with a sharp sucking sound. Ho-hua asked: 'How can I
get it out again?' T-hsing laughed and said: 'This is not
the way to use it. You should tie it to your heel with the red
ribbon that is attached to its base. Then you can push it in and
out just as you like.' Ho-hua did as he said. When she had
furnished the appliance to her heel, she was able to bring it right
in front of her vulva. Pushing with her hand, she could in-
sert it and draw it out again by moving her foot. Thus it
passed in and out and she experienced great pleasure (Fol.
197/13-14, Fol. 198/1-6)."
It is curious that in China, just as in Europe, such appliances were preferably called by names suggesting a foreign origin. The dioctos is generally referred to as "Burmese Bell", while the passage quoted from the Chu-lin-yeh-shih suggests Canton as its place of origin; the author of this novel evidently lived in Central China, where at that time Kwantung Province was considered as an outlying, semi-foreign region.

The Ch'ing scholar CHAO I (趙翼 1727-1814) has a brief note on the "Burmese Bell" found in his YEN-P'AO-TSA-CHI (震澤筆記). He says:

(Fol. 171/6-11) "In Burma is found a lascivious bird, the semen of which is used as a sexual aid. People collect it, semen which has dropped on stones and enclose it in a copper container shaped like a conical bronze bell; this is called the "Burmese Bell". After I had retired to my country home a man once came who wanted to sell one. It was as large as a lignon fruit, perfectly smooth on all sides. Not knowing whether or not this was a genuine specimen, I took it in my hand. I found that, as soon as it became a little warm, it started to move of its own accord and a tiny sound emanated from it. As soon as I put it back on the table, this ceased. A queer phenomenon! Since I had no use for it I returned it to its owner.

The dioctos mentioned in the Chu-lin-yeh-shih was apparently made of a sack filled with the dried stalks of a plant, which swell when moistened; such were in common use in Japan during the Tokugawa Shogunate. The appliance described by Chao I was probably filled with quicksilver just like the round silver containers which Japanese women formerly used to insert in the vagina as a means of self-satisfaction.

Finally, during the Ming period there also existed a kind of double dioctos which a woman could use to satisfy herself and a female partner simultaneously. Such a double dioctos is depicted on Plate XVII. The base was inserted in the vagina, the appliance being kept in place by the two tassels tied about the waist.
One woman could act as the man and satisfy her partner with the protruding end, while the friction of the base in her own vagina would give her pleasure at the same time. Plate IV, a section of a late-Ming erotic scroll painted on silk shows two women using such a double dilator.

As is to be expected in a society where a large number of women are obliged to live in close proximity, sapphism seems to have been of fairly frequent occurrence. The Ming writer Li Chün (see above, page 139) composed a play on this subject, entitled LIEN-HSIANG-PAN 憐香伴. The novel Hou-t'a-yeh-shih refers to sapphism in the following passage:

(Fol. 181r/5-7) "Mrs. Chin laughed and said: 'To tell you the truth, my father had two concubines. One was a former courtesan from the South Quarter, the other had been kept in a private love nest in Hangchow. These two used to tell all kinds of jokes to the other women of our household and praised various sapphic enjoyments with them. Thus I have come to know quite a bit about these things.'

As was already pointed out above, sapphism was viewed with tolerance and, as we saw on page 125 above, sometimes even encouraged. Except for the one quotation from the I-hsin-fang which calls self-satisfaction injurious to the woman's health (cf. above, page 60), sharp denunciations of sapphism and self-satisfaction of women are rare.
PART II

HISTORICAL SURVEY OF EROTIC PICTURES
EARLY BEGINNINGS AND DEVELOPMENT UP TO THE MING PERIOD

Originally, Chinese representations of the sexual act had a religious purpose. Since the act is a manifestation of the generative power of life and light, it was supposed to ward off the evil forces of darkness and decay. This is doubtless the meaning of sexual representations found on bricks from Han tombs (1), and sexual motifs occurring in gifts buried with the dead.

This idea has survived throughout the ages in both China and Japan. Until recent years it was customary, more especially in North China, to paint sexual representations on the inside of tu-t'ou 腹莞, the triangular stomach clothes worn by small children. These were supposed to protect the bearer against the forces of evil. A small erotic picture placed in a chest of clothes or books is believed to preserve these against insects and decay (2).

Fol. 169/3 and other Chinese sources, however, trace the origin of erotic pictures to a literary quotation, viz. a passage in ch. 53 of the Former Han Dynastic History. In the biographical note on the Prince of Kuan-chieh-wan (KUANG-CH'UAN HAI-YANG-WANG 廣川海陽王, circa 50 B.C.) it is said: "He offended by having the walls of a room painted with pictures of naked men and women engaged in sexual intercourse and by organizing drinking bouts with his uncles and sisters while looking up at these pictures" 坐畫屋為男女豬交接。置酒請諸父姐姐飲令仰視畫。

The first reference to erotic pictures used for the guidance of bride and groom occurs in a poem, circa A.D. 100. This is the T'ung-sheng-ko 同聲歌, an Epithalamium written by the famous poet Chang Heng 張衡, who lived A.D. 78-139. This poem (text reproduced Folio 162), in which the bride addresses her husband, is translated in full below.
Epithalamium

"Having obtained the good opportunity of meeting you,
I have now entered your women's quarters.
Although my love hankers after our first union,
I am fearful as though about to touch boiling water.
I have no talents but I shall exhaust my abilities,
So as to acquit myself of a consort's duties:
I shall take good care in supervising the proviant,
And reverently I shall assist at the ancestral sacrifices.
In my thought I long to be changed into your bed mat,
So as to act as a cover for your square couch.
I wish to be changed into a silken coverlet and canopy,
So as to protect you from draughts and cold.
I have swept clean the pillow and the bed mat,
And I have filled the burner (3.) with rare incense.
Let us now lock the double door with its golden lock,
And light the lamp to fill our room with its brilliance.
I shed my robes and remove my paint and powder,
And roll out the picture scroll by the side of the pillow.
The Plain Girl I shall take as my instructress,
So that we may practice all the variegated postures,
Those that an ordinary husband has but rarely seen,
Such as taught by T'ien-lao to the Yellow Emperor.
No joy shall equal the delight of this first night,
These shall never be forgotten, however old we may grow.

This Epithalamium admits of various important conclusions. First, that scrolls with pictures of the various postures of the sexual act formed part of the bride's trousseau. Second, that already in the first century A.D. the Su-nü-ch'ing and other handbooks of sex existed in illustrated manuscript editions. The description of the "Nine Postures" of the Su-nü-ch'ing, and of the "Thirty Postures" of the T'ung-ho'lan-teü were probably the explanatory text added to such pictures. T'ien-lao, the stellar deity mentioned in line 22 of the Epithalamium, occurs in the title of a handbook of sex of the Han Dynasty (cf. above, page 1).
The custom of giving such pictures to brides is, as far as I know, not referred to in later Chinese literature. However, in Japan where a great number of ancient Chinese customs—some of which obsolete in China itself—are preserved, rolls with erotic pictures were part of the bride's trousseau, even as late as the 19th century.

Pictures of the various positions of the sexual act as part of handbooks of sex are also referred to in a source of the 6th century. This is a letter written by the great poet Hsü Ling (徐陵, A.D. 507–583) in answer to his friend Chou Hung-Jang (周弘讓, flourished 550). I translate here the first part of this letter (text reproduced Foul. 164/6 59).

"Reverently unfolding your precious letter I found its content a great consolation. You have returned to the T'ien-mu mountains and are living there in comfortable leisure. You have with you a Nung-yü to assist you in becoming an Immortal and you are not without a Meng-kuang to keep you company in your retirement. Together you two can freely engage in all the various positions and thoroughly practice what is taught in the Classic of the Plain Girl, perfecting the descending and ascending movement. Together with your partner you can exhaust the art (some editions read 藝 “postures” instead of 藝 “art”) displayed in the pictures of the Yellow Emperor. Although you are living there in a small hut you need not pass your nights alone.

Nung-yü is the name of the female companion of the legendary musician Hsiao-Shih (蕭史); he taught her to play the flute and, later, the pair disappeared into the sky riding on Phoenix Birds. Meng-kuang was the wife of the Han recluse Liang Hung (梁鴻).

The open references to the sexual act in the Epithalamium and in this letter prove that, in the first six centuries of our era, the Chinese suffered from few sexual inhibitions. These passages further show that illustrated handbooks of sex were widely
used, not only for the instruction of brides but also for the general guidance of married couples.

Doubtless such illustrated handbooks circulated freely also during the T'ang period. On page 91 above we saw that the T'ang source Ta-tao-fu mentions an illustrated edition of the Su-mi-ching. To the best of my knowledge, however, none of such erotic pictures of the T'ang Dynasty has been preserved. Japanese data, which so often supplement lacunae in the history of Chinese material culture, do not help us in this respect. The oldest erotic scroll picture preserved in Japan is the KANJÔ-NO-MAKI 濱頂の巻 "Record of the Initiation," also known as KOSHIBAGAKI-zōshi 小柴垣草紙. This is a series of 16 pictures of the sexual act as performed in various positions and surroundings by a courtesan and a lady of the Heian Period (平安781-1183), with explanations in Japanese. The oldest copy is ascribed to the 13th century painter SUMIYOSHI KEI-on 住吉惠恩, but it is said that his copy is based on an original of about A.D. 900. This scroll is painted in pure Japanese style, including the abnormally enlarged sexual organs characteristic of all Japanese old and later erotic representations. Moreover, the accompanying text contains not a single reference to the ancient Chinese handbooks of sex. Then, although during the Heian period many T'ang styles were copied in Japan, this particular subject constitutes an exception, and we can only guess at style and features of Chinese erotic pictures of the T'ang period.

The flourishing of Confucianist teachings during the Sung Dynasty would lead one to believe that erotic paintings were not very common during this period. However, according to the Ming scholar YANG SHEN (i.e., page 94 above) professional artists of this period painted "Pictures of the Secret Dallying on Spring Night" (Fold. 164/11-12). The term PI-HSI-T'U 秘戲圖 "Pictures of Secret Dallying" has become a common literary description of scrolls which picture the various postures of the sexual act.

The Yuan Dynasty painter CHAO MENG-FU (趙孟鈞)
1254-1322), famous for his skill in drawing human figures, is said to have excelled also in erotic pictures. On page 141 above we saw that the Ming novel Jou-p'ei-t'ien mentions a series of 36 erotic pictures attributed to him. The Preface to a Ming album of erotic colour prints states that he painted another series of 12 postures of the sexual act ( Fol. 167v). It would seem, however, that none of these pre-Ming erotic scroll pictures has been preserved.
NOTES

Page 149.
(1.) Cf. Fol. 169/11-12. The tiles with homosexual representations mentioned by this Ming source deserve a further investigation.
(2.) KYÔTEI-BÔN 篾底本, a Japanese term for erotic picture books, would seem to refer to this custom, since it means literally "books kept under in the box". Others, however, explain this term as meaning that such books and pictures were kept near the bottom of the chest, hidden by the clothes or other books or top, to prevent them from falling into the hands of the younger members of the household.

Page 150.
(3.) TI-FEN 韻芬 is a hapax legomenon, the exact meaning of which is not known. Evidently it must refer to a kind of censer.
EROTIC ART OF THE MING DYNASTY

A. EROTIC PAINTINGS

Erotic paintings were especially popular during the second half of the Ming period. Famous artists often tried their hand at this particular genre, but authentic specimens of their work in this field are rare.

Nearly all scrolls with erotic paintings which in recent years appear on the Chinese market bear the signatures of either of the two Ming painters famous for their skill in drawing human figures. These are Ch'iu Ying and T'ang Yin. In most cases, however, these paintings are so crudely done that one glance suffices to recognize them as forgeries of the 18th or 19th century; quite apart from that genuine Ming erotic scrolls are hardly ever signed by the artist. Plate IV is an example of a mediocre erotic painting of the last decennium of the Ming period, by an anonymous artist. The Plate reproduces one of the series of 12 erotic scenes depicted on this scroll, painted in colours on silk. Although this scroll has no special artistic merit it is free from the vulgarity that marks most Ch'ing erotic pictures. But it is, of course, inferior to the work of Ch'iu Ying or T'ang Yin.

Ch'iu Ying, 仇英 flourished about 1550 A.D. His style was Shih-fu (實甫; 甫 is also written 禿), his literary name Shih-chou. He favoured slender beauties with oval faces, draped in long, trailing robes. Ch'iu Ying specialized in Palace scenes, where he could populate spacious halls and terraces with handsome courtiers and court ladies against an elaborate architectural background. Such pictures signed by Ch'iu Ying are represented in most Western collections of Chinese art.

His erotic pictures are rare. The Preface to a Ming erotic album states that he painted i.e. Shih-yung 色 "Ten
Glorious (Positions of the Sexual Act)" (cf. Fol. 167/5), but I have never seen an actual specimen of his work in this field.

In the Palace Collection at Peking, however, is preserved a series of 24 paintings on silk ascribed to Ch'iu Hsi, which although they do not depict the sexual act itself, are yet highly suggestive. This series, entitled YEN-CH'IN-I-CH'ING 燕寝怡情 "Intimate Scenes of Leisurely Love," has, in recent years, become available in an excellent collotype reprint, published by the T'-YUAN CHEN-SHANG-SHE 藝苑賞賞社 in Shanghai. As will be seen from the two pictures of this series reproduced on Plate V and VI, these are exquisite works of art. The series is unsigned, but if it was not painted by Ch'iu Hsi himself, it is certainly the work of one of his disciples. Apart from their intrinsic artistic value these pictures are also important for the study of costumes, furniture and interior decoration of the Ming Dynasty.

Plate IV shows the pair of lovers being guided to the bedchamber by a young girl servant who leads the way with a silk lantern. The woman seems to hesitate, the man urges her on. On Plate VI the pair has ascended the couch. The bed curtains are drawn close. The man's shoes and the pair of tiny ladies' shoes thrown carelessly over them, together with the listening attitude of the maid servant are sufficiently provocative.

Perhaps this series contained other, more realistic pictures which were omitted in the reproduction. However, this is not very likely, for the number 24 is most common for a series of this kind.

While little is known about Ch'iu Hsi's life, a wealth of detail is available with regard to T'ang Yin (唐寅 1470-1523). His style was PO-HU 伯虎, his favourite literary name LIU-JU 六如. T'ang Yin was born in Soochow and passed the greater part of his life in the Chiang-nan region. Of humble descent, he became famous overnight by emerging in first place in the local literary examinations. He failed, however, the second examinations in the
capital and thereafter settled down in Soochow to a gay and
debonair existence, passing much of his time in the company of the
famous writers and artists of the time. His devotion to the wine
cup and his many love affairs did not, however, interfere with
his artistic production; he left a voluminous literary output
and a great number of paintings.

In order to perceive T'ang Yin's deep interest in the fair
sex one has but to glance through his collected literary works which
contain numerous love poems. His pornographic writings were
of course excluded from this collection. The Ming collection of
pornographic stories SENG-NI-NIEH-HAI 僧尼罄海 "Ocean
of Iniquities of Monks and Nuns" is commonly attributed to T'ang
Yin. This book seems to survive only in Japanese manuscript copies.
My copy, a manuscript of about 1880, bears as title "The Seng-
ni-nieh-hai newly collected, with illustrations and critical re-
marks. "新輯出榕批評僧尼罄海 and gives as author T'ang
Yin: 南陵風塵解元唐伯虎選輯. These stories are well written
and contain some excellent ti'â. Further, the T'AI-P'ING-CH'ING-HUA
太平清話, a collection of notes by the prolific Ming writer CH'EN
CHI-JU (陳繼儒 1550-1639) states that T'ang Yin wrote a treat-
ise on sporting with courtesans, entitled FENG-LIU-TUN (唐伯虎
有風流遁. 數千言,皆青樓中游戯語也), but this has ap-
parently not been preserved.

T'ang Yin painted women of a more sturdy type, with
volutuous curves and round faces that remind one of the beauties
on T'ang Dynasty paintings. He nearly always applied the device
technically known as SAN-PO 三白 "three whites", viz. a white
spot on the forehead, the tip of the nose, and on the chin. These cha-
acteristics are clearly seen in the reproductions of two of T'ang Yin's
paintings of this genre on page 263 and 264 of the well known Ja-
panese publication TÔSÔ-GENMIN-MEIGA-TAIKAN 唐宋元明名畫
大觀, Tokyo 1929.

These same characteristics appear on a painted silk
hand scroll in my collection, one section of which is reproduced
on Plate VII. This scroll bears the title T'UI-SHIH-HSIEN-YEN
"Leisurely After-dinner Amusement". It is signed by Huang Sheng, whom I failed to identify; he probably was one of T'ang Yin's pupils. The scenes depicted on this scroll— in full colours—are similar in character to those ascribed to Ch'ih-i, and are suggestive, but more depict actual sexual intercourse. Plate VII shows a section where a gentleman clad in a red dress is dallying with two elegantly dressed ladies, apparently courtesans.

The Preface to the erotic album Feng-lü-chüeh-ch'ang (see below) states that the woodcuts of the album are based on a series of erotic pictures by T'ang Yin entitled Ching-ch'ü-an-ch'ü "Pictures of Spring Battles" (Fol. 141/3), which represented various positions of the sexual act.

Further, the Preface to the erotic album Yüan-yang-pi-pi (see below) mentions another similar work of T'ang Yin (Fol. 167/5), entitled Liu-ch'i 六奇 "Six Extraordinary Positions". This must be the same painting as T'ang Yin's scroll entitled Hua-chen-liu-ch'i 花陣六奇 "Six Extraordinary Positions of the Flowery Battle". A description of this painting found its way into the Shih-k'u-t'ang shu-hua-wei-k'ao 式古堂書畫彙考, the comprehensive descriptive catalogue of antique scrolls compiled by the great Ch'ing connoisseur Pien Yung-yü (1648-1702). This scholar apparently had not seen this scroll himself and mistakenly took it for a bona-fide picture of the "Battle Array of Women" of the ancient strategist Sun-tzu (see above, page 68). Pien Yung-yü reproduced, in good faith, a highly equivocal poem that was added as a colophon to the scroll. Bristling with military terms, this poem ostensibly refers to a real battle. The first lines read:

吴營新宴起。喚兩隊嬌羞。粉艷紅塵。阿房輕掉鮮家舌。旋把靈犀。參透兵符半紙。

This could be literally translated as:

"In the Palace of Wu a new entertainment is begun, the two armies (of concubine ladies) are facing each other with gentle shy-
mess, a camp of face powder and a fortress of rouge. General Ch'en P'ing gently uses the persuasive speech of Su Ch'ien.

With his superior intelligence he penetrates the secrets of the enemy's schemes.

In reality, however, this poem describes the sexual act depicted in T'ang Yin's painting. It means:

"In the sexual game they try a new posture, both man and woman are still a little shy. She uses rouge and powder as her defense, but her lover first gently sucks her tongue, then lets his member penetrate between the two halves of the vulva.

The term liang-tui 两腿 apparently refers to the two partners in the act. It should be noted, however, that in erotic terminology liang-tui or liang-ch'ien 两腿 refers to the woman's breasts; cf., e.g., Folio 94/5. Ch'en P'ing (陳平, circa B.C. 200) was a great general, especially famous for his LIU-CIH 六奇, "Six Wonderful Strategems". Since he was known also as a tall and handsome man there was a double reason for the poet to use his name (here the familiar appellation A-P'ing 阿平) to indicate the lover on T'ang Yin's picture. Su Ch'ien was an articulate diplomatist of the 4th century B.C.; "Su Ch'ien's tongue" is a literary expression for clever persuasion. Hsing-hsi "spiritual unicorn" is a symbol of perspicacity, hence this animal was always depicted on the screen behind the judge's bench in the tribunal. At the same time, however, it is a common erotic term for the male member in erection; cf. Fol. 157/5. Ping-fu are tallies on which a commander wrote the orders to his officers in the field. They were broken or torn into halves, so that when necessary their authenticity could be proved by fitting them together.

This mistake by an consummate a literatus as Pier Yung-yü is an example of how orthodox scholars could blind themselves toward all matters relative to sex.

T'ang Yin chose as his Soochow abode a famous
historical site in the north-western part of the city, called T'AU-HUA-WU 桃花塢 "The Plum Blossom Hill". In later years this locality became a well-known center of engravers of books and prints. Although its real fame, as such, dates from the Yung-ch'eng (1723-1735) and Ch'ien-lung (1736-1795) periods, it is quite possible that, at the end of the Ming Dynasty, some engravers had already settled there. If so, one may assume that there were drifting about in those workshops "sketches" of erotic drawings by I'ang Yin, which in 1600 were utilized by the editors of the erotic woodprint albums. By "sketches" I mean the TSI-PEIN 底本, i.e. the "painters' models" which play an important role in Chinese pictorial art. Since below the tsi-pen of erotic pictures are often referred to, a few words regarding this peculiar feature are not out of place.

A tsi-pen originated as follows. A gifted artist would create a picture, for instance, of an old man sitting on the bank of a rivulet, cooling his feet in the water. Later artists, struck by the original beauty of this motif, would copy the figure, often changing its details and general features but carefully keeping the essential brush strokes that lent life to the figure. Thus, this particular representation became the "tsi-pen of a man cooling his feet"—to be found on scores of paintings of the Ming and Ch'ing periods.

Hundreds if not thousands of such tsi-pen exist. They were transmitted through the centuries by means of collections of sketches in painters' ateliers and in the remarkably retentive visual memories of Chinese artists. Needless to say, the use of tsi-pen can in no way be compared to plagiarism. The tsi-pen belong to the same category as the "type forms" so brilliantly described by Benjamin March in his "Some Technical Terms of Chinese Painting" (Baltimore 1935), p. xi-xii). Tsi-pen and type forms are to the Chinese painter what Chinese characters are to the calligraphers or bricks to the architect. In other words, the raw material necessary to the creation of a work of art.

Here it may be added that erotic paintings were as
a rule mounted either as horizontal hand scrolls, SHOU-CHÜN 手卷, or as folding albums, TS'ELU 册. Since they were not intended to be suspended on the wall, they were never mounted as vertical hanging scrolls. Those painted to be mounted as hand scrolls show mostly one continuous picture, about 8 or 10 inches high and ten to twenty feet long. Those intended for albums consist of a series of separate pictures, about 8 or 10 inches square, usually alternated with square sheets of silk or ornamental paper of the same size as the picture and inscribed explanatory text.

The owners of such scrolls and albums spared no expense in embellishing them. The former are mounted with silk borders and a protecting flap of antique brocade, complete with a fastening pin of carved ivory or jade; the latter provided with frames of white silk and placed between pasted-on covers made of carved wood in thick cardboard covered with brocade. The novel Chin-p'ing-mei describes at the end of Chapter XIII an erotic scroll picture in the collection of Hsi-men Ch'ing, the hero of the story. There the merits of that scroll are praised in the following poem:

"In the Palace this scroll was provided with borders of figured silk, an ivory fastening pin and a brocade band (for winding around the scroll when rolled up) completing its embellishment. The pictures are painted with a liberal use of mineral blue and green and the outlines drawn in gold, entirely unsoiled and of perfect beauty. The women vie with the Goddess of the Wu Mountain (see Appendix), the men are handsome like the young poet Sung I-f'êi (see ibid.). In pairs they practice the "battle" within the bed curtains, 24 postures each with its special name. The spring mood excites the passion of the observer."

內府鑲花綾羅。牙籤錦帶粧成。大青小綠細描金。鑲嵌十分乾淨。女狀巫山神女。男如宋玉郎君。雙雙帳內慣交鋒。觧名二十四。春意動劇情。
Above, mention was made of the literary term for erotic paintings, viz. 莓艷圖 秘戲圖. Another literary designation is CH'UN-KUNG-HUA 春宮畫 "Pictures of the Vernal Palace". This appellation refers to the fact that such scenes were often represented as having taken place in the seraglio of the Han Emperors. The term CH'UN-HUA 春畫 "Spring Pictures" — in Japan too the most common word used for erotic scrolls — may be an abbreviation of ch'un-kung-hua. On the other hand, ch'un "spring", is often used by itself to denote sexual intercourse. This appears from CH'UN-I-ERH 春意兒 "things expressive of spring", which is a colloquial term for erotic pictures often employed in pornographic novels (cf. Vol. 199/8). A series of such pictures mounted in the form of a folding album is called CH'UN-YIS'I 春冊 "Spring Album".

B. EROTIC BOOK ILLUSTRATIONS

The last hundred years of the Ming Dynasty, from the beginning of the Wei-li era onward, were the heyday of the Chinese illustrated book. In the Introduction to the present essay I described the historical background of the combination of varied talent that made possible this phenomenal development of the block print, especially in Kiangsu Province.

Most Chinese sources distinguish three main schools of block printing, named after the provinces where they flourished. These are (a) the Fukien School, with the center Chien-an 建安; (b) the Anhui School, with the centers Hsin-an 新安 and She-hsien 鉅縣; and (c) the Kiangsu School, which includes Nanking, Hangchow and Soochow.

The greater part of erotic illustrated books belong to the Kiangsu School, patronized by the elegant literati who lived in Nanking and the surrounding area. The artists who designed the illustrations of these books were doubtless influenced by the erotic
paintings of Ch'iu Ying and T'ang Yin, but their work is far inferior to that of these masters.

The attempts made by the book illustrators at depicting the nude human figure are not based on actual observation. They took the ti-pen for human figures draped in clothes and tried to construct a nude body within this outline. The result was that their nudes are clumsily rendered, most of them having a disproportionately large upper body. It is understandable that these illustrators did not dare to try their hand at large nude figures; the nudes in the book illustrations seldom exceed two inches. Plate VIII, an illustration from the Ming impression of the novel Chao yang-ch'ü-shih (see above) shows that, although the faces of the human figures are passable, their bodies are poor anatomical draftsmanship. This is all the more striking since the background, the furniture and other details of interior decoration are drawn with considerable skill.

Book illustrators, in general, made a much larger use of ti-pen than painters. The latter employed ti-pen in the same manner as a musical composer will utilize fixed melodic patterns for creating a symphony. The book illustrator, however, traced the ti-pen in the literal sense of the word. He traced a given ti-pen of a human figure on a thin piece of paper, changing the pose of an arm, of a hand, turning the head a little, modifying the fold of a robe and adding other alterations dictated by each different scene wherein this particular figure had to be represented. This process was all the more useful since the illustrator of a novel had to depict the same person or set of persons in a number of different pictures.

This tracing method is so skillfully executed that it can be detected only by most careful scrutiny. The best method to test this is to make an actual experiment and trace the outline of one prominent figure in one picture of a Ming illustrated book. Then place this tracing over the same on a similar figure on all other pictures in the book. The reader may apply this experiment to the Ming edition of the LIEH-NÜ-CHUAN 列女傳 with illustrations emanating from Ch'iu Ying's school. This
book is available in a Japanese reprint included in the series published by the Zuhun-sōkan-kai 圖本叢刊會, Tokyo 1926. He will soon find that all the most common types of human figures, such as young ladies, elderly ladies, young men, elderly men, kings, soldiers etc. can be reduced to a few basic ti-pan.

This explains, in my opinion, why illustrated Ming prints, as a rule mention only the name of the engraver and not that of the painter on whose work the pictures are based. For in most cases the painter provided only the ti-pan, leaving it to the editor and the engraver to use these as building material for the illustrations.

The illustrators of erotic novels had only a limited number of different ti-pan available for their needs. Moreover, being diffident to alter these much, they drew the same figures over and over again, changing only the background and the combinations of the figures. Therefore there is little variety in erotic book illustrations.

Plate VIII is representative of the better type of erotic book illustration. Most others are worse and very few better. However, I remark in passing that such illustrations — however badly the nudes are drawn — always provide useful material for the study of Ming manners and customs. On Plate VIII for instance, the reader will notice the official cap placed on the table on a special brocade cushion, the typical clothes-rack (cf. also Plate XIII and Picture 6 of the Hua-ying-chin-chin album reproduced in Volume III), the elaborate canopy of the couch and the magnificent ceiling lantern.

Finally, erotic book illustrations have always the pleasing effect of clear-cut line which is due to the engraver's expert handling of the knife. This is the saving grace of even the most clumsy woodprint. From a general artistic viewpoint, however, erotic book illustration can in no way be compared to erotic painting. It is the coloured woodprint of the erotic albums that combines the robust voluptuousness of the erotic
paintings with the subtle charm of the woodprint.

C. EROTIC COLOUR PRINTS

1. General Characteristics

Students of the Chinese colour print are generally agreed that this art developed from the SHIH-CHIEN 詩箋 or sheets of ornamental paper used for writing poetry and letters. Long before the Ming Dynasty literati used costly paper, such as coloured waxed sheets imprinted with various designs, especially made for this purpose. In Japan some magnificent specimens of shih-chien of the T’ang Dynasty survived. These were carefully preserved throughout the centuries because famous noblemen of the Hei-an Period (794-1185) used these imported sheets for writing their poetry.

In the Ming period, elegant amateurs began to imprint shih-chien with pictures of more than one colour, each single sheet being struck off from a number of different blocks. As is well known, the old-style Chinese and Japanese painting method employed for both pictures and books is the opposite of that used in the West. They place the block with the engraved side up, ink it with a pad or a large brush, then place the paper atop the block and smooth it out over the inked surface. The proper way of inking the block and exercising just the right degree of even pressure on the paper — these are secrets of the Chinese printer which could be mastered only after many patient experiments and a long practice.

In the case of colour print, one and the same sheet of paper had to be impressed upon several blocks in succession, one block for every colour and shade of colour occurring in the print. Here the printer was confronted with the problem of letting the colour spread evenly over the larger surface. His main difficulty, however, was proper adjustment of the various colour areas. In order to achieve this adjustment, the printer
usually marked a square hook in two diagonally opposite corners of each block and took care to place the paper on the block in such a way that its corners fitted these hook-marks. There was always a small margin of error caused by such factors as the stretching coefficient of the paper in various degrees of moistness, irregularities in its pulp structure, etc. As a rule, however, such minor faults did not affect the beauty of the print. The ordinary Chinese colour print consists of what might be called a “master design” of one colour, mostly black, comprising the four borders of the picture and the main lines of the subject represented. This monochrome “master design” was struck off first, then supplemented by a number of colour areas until the complete print was achieved. Even if these colour areas did not tally exactly with the master design, here and there overlapping it or leaving a narrow white contour, the unity of the picture would not be broken. Pictures in the Mou-Ku 沐骨 “sunken bones” style of painting where colour areas are more important than the “bones” (i.e. ink drawing), were least difficult to reproduce in colour print. Many prints in the famous “Painter’s Album of the Ten Bamboos Studio” SHIH-CHU-CHAI-HUA-PU 十竹齋畫譜 are done in this style.

The editors of the albums containing erotic woodprints chose a style that is even more difficult than that of the ordinary colour print. The reader will notice that in these erotic prints there is no monochrome master design which holds the entire picture together. Furthermore there are very few solid colour areas. The design is almost entirely linear. The picture is the result of several linear complexes, each of a different colour. It follows that in case of faulty adjustment of the blocks, the design will be seriously affected and the picture spoiled.

I was made to realize this point by watching my Japanese printers strike off the colour prints inserted in this volume. He is one of the few remaining old, experienced printers of woodcuts in Japan — one who learned the craft from his father in the Meiji era. Yet even he had the greatest difficulty in adjusting the paper to the different blocks. It took many
experiments to obtain a satisfactory result. This printer assured me that striking off these pictures was much more difficult than any work he had done in the old ukiyo-e style or for modern Japanese woodprint artists.

The linear technique of colour printing lends to the erotic pictures of the albums an ethereal quality that could never be achieved by the ordinary technique of using a number of colour areas. Apparently the designers of these prints realized that the linear technique would save them from becoming vulgar and would enhance the elegance of the design. It seems that a tradition soon developed as to the correct distribution of the colours. The faces of the persons represented, their hair dress, the caps and shoes of the men and the contours of the nude parts of the body are usually done in black. The next prominent colour is blue, used for the clothes, some pieces of furniture and the frame enclosing the picture. Third come red and green, the former used especially for tables and chairs and both together for ornamental patterns of dresses, borders of mats and screens, flowers etc. Last comes yellow, employed only for small objects such as tea cups, incense burners, vases etc. The technical term for this technique was HSIU-TZU 繡梓 "Variegated Printing".

The early erotic albums produced circa 1650 are printed in four colours; black and blue dominate, red and green are used sparingly and yellow is missing. The three best prints, produced between 1606 and 1624 — the Feng-lui-chih-ch’ang (1606), Hua-yingshen-chen (1610) and Yüan-yang-hsi-pu (1624) — are printed in five colours. These three prints represent the heyday of the erotic colour print, which lasted only twenty years. Thereafter these five-colour albums were reprinted in cheaper, monochrome editions, in black or blue, and the new albums like the Fan-huai-li-chin and Chiang-nan-hsiao-hua were printed in one colour only. Then, after the advent of the Ch’ing Dynasty in 1644, this art ceased altogether.

Apparently it was a combination of spiritual and practical factors that caused the art of the large erotic colour
print to fall into disuse. In the first place, the frivolous and debonair way of life that supplied the spiritual background of these prints was brought to an abrupt end by the political upheaval. And secondly, the extreme difficulty of the five-colour technique discouraged those who still cherished this way of life to continue an art in which so few were interested.

As regards the style of these albums, the best specimens are based on paintings by T'ang Yin. Since paintings of nudes of the Sung and Yüan periods are not available, it is impossible to say whether or not T'ang Yin's style is derived from earlier examples. However, a close study of his nude figures makes one inclined to assume that he created his own style, working from living models. Although the drawing is stylised as prescribed by Chinese artistic conventions, the proportions of the bodies and the positions of the limbs are so natural that they could hardly have been drawn from imagination alone. As is well known, Chinese artists — with the exception of portrait painters — did not, as a rule, use living models for their pictures of human figures. One must assume that T'ang Yin kept mental notes of observations which he made during his manifold amorous adventures and then later put these on paper as reference material for his erotic pictures. Since he was a completely unconventional person, for all we know he may have, on occasion, inveigled a woman actually to pose for him in the nude.

Once that a gifted artist like T'ang Yin had designed a series of such large-sized nudes in various positions, other artists traced these and kept them on file as ti-pen. If one compares the erotic wood prints reproduced in the present publication, it will be noticed that some parts of various nudes are practically identical.

Since ti-pen of such erotic pictures were not as easily accessible as those of other pictorial motifs, the erotic ti-pen had an extraordinarily long life, being traced and utilised for erotic representations again and again during the ensuing centuries. Even on the crudely painted erotic scrolls
produced during the last decades of the Ch'ing period one will find numerous motifs which are copied from ti-pan of Ming erotic colour prints. The village YANG-LIU-CH'ING 楊柳青 near Tientsin was famous until recently as a production center of erotic paintings. A number of shops there produced hundreds of cheap erotic pictures by tracing old ti-pan of the late Ming and early Ch'ing periods. In the spring of 1951 I had enquiries made in the village as to the exact date and provenance of those ti-pan but was informed that under the new government this industry had ceased and that the artisans had been dispersed.

For a discussion of minor artistic features of the individual colour prints the reader is referred to the description of the albums in the next section of this chapter. Here I will confine myself to the discussion of two points of general purport.

In the first place, the artistic evaluation of the draftsmanship of these prints must centre round the quality of the nudes. Flowers and plants, folds in robes, landscapes on screens, various pieces of furniture etc. are all based on familiar ti-pan that existed already several centuries before these prints were made. The only exception are perhaps the elaborate pieces of blackwood furniture depicted in the Chiang-man-fine-boa series. As a rule, however, it are the completely nude figures that constitute a new element and supply the criterion for comparing the respective merits of these albums.

Secondly, a correct appreciation of these prints presupposes familiarity with Chinese artistic conventions. Leaving aside such well known peculiarities as the different interpretation of perspective and the absence of shading, I mention especially the Chinese traditional adherence for representing naked female feet. The ancient Chinese sexual associations of female feet, and the connection of these with the origin of the custom of binding the feet of women have, as yet, not been satisfactorily explained. A careful analysis of the wealth of data collected by Yü Ch'eng-Hsieh (俞正燮 1775–1840) in his essay...
SHU-CHIU-T'ANG-SHU-YÜ-FU-CHIH-HOU 書蕉唐書軼服志後 (ch. 13 of his KUEI-SZÛ-LEI-KAO 燹日類稿) might throw some light on this complicated subject. For our present purpose it suffices to remind the reader that representation of the woman's uncovered feet is completely taboo. Even the designers of the most lascivious erotic prints did not dare to offend against this particular taboo. While most prints depict men and women stark naked with their sexual organs fully exposed, I have never seen a single one where a woman has uncovered feet. To an orthodox Chinese observer Picture 22 of the Hua-yüng-chin-ch'en is easily the most indecent of all: for the wrappings of the woman's right foot are half loose — a fact to which the accompanying poem does not fail to draw special attention. The Western observer must make allowance for this taboo and for the deformed, hoof-like feet of the ladies represented in the prints — in the same way as the old-fashioned Chinese connoisseur must make allowance for the fig-leaf in our classical art.

As regards the sociological value of these prints, it will be noticed that they give a good idea of the undergarments used by men and women at the end of the Ming Dynasty.

The men wore wide, baggy trousers (Plates XI and XVII), fastened around the waist by drawing the loose upper rim tight and tucking the remaining slip between the folds. On the upper part of the body a loose jacket with wide sleeves was worn (Plate XV), open at the neck, and fastened in front by tying the two ribbons attached to the lapels. Further they used soft house shoes and for head gear wore a black gauze cap. The latter was kept on in the intimacy of the women's quarters and often apparently even during sexual intercourse (Plates XV and XIX). The latter feature, however, may have been intended as a comical touch, just as the high boots worn by some naked men in the Feng-hsi-ch'ieh-ch'ang album.

The women also wore long, wide trousers, fastened about the waist in the same way as the man's (HYCC Picture 18). The trousers without cross or seat and suspended from a
belt, as used during the Ch'ing Dynasty, apparently did not exist in the end of the Ming period. These trousers were the woman's most intimate piece of clothing, the erotic novels mention no other piece being shed prior to sexual intercourse; cf. also HYCC Picture 18, and in the hiuk-nil-ch'uan (see above, page 163) the picture on page 15 of volume 7, where a woman steps out of her trousers revealing her genitalia. On the upper part of the body women wore a MO-HSIUNG 抹 (抹，抹) 胸 or bosom cloth (Plate XV and XVIII). This was a broad strip of cloth or embroidered silk wrapped around the breast, above reaching to the armpit and going below until just under the navel. It was fastened with a silk band wound round the breast, just below the bosom. The picture of the hiuk-nil-ch'uan referred to above, shows a slightly different type of mo-hsiung, one which was apparently buttoned in front. It seems that this mo-hsiung was considered a very intimate piece of clothing. Many erotic pictures show women engaged in the sexual act naked but for this bosom cloth; cf. Plates XV and XVIII.

Over these two elementary garments, women wore a wide skirt fastened with a cord (Plate XI). Over the upper part of the body came a short loose jacket with wide sleeves (HYCC Picture 1); often this under jacket differed from the man's in that it had a high collar covering the throat. This collar is visible under the upper robes of the lady on the Frontispiece, and on Plate V.

Women's feet were bound by tightly wound strips which took the place of our stockings. Picture 22 of the HYCC album shows one of these strips coming loose. The ladies in most of the other pictures in this album wear only these tight wrappings and the diminutive silk shoes on their feet. In daily life these Chinese "unmentionables" were concealed by a kind of leggings, viz. loose drapes of silk with an embroidered lower border, fastened with ribbons over the calf and hanging down trailing over the feet, just showing the tip of the silk shoes; cf. Plate X, and HYCC Picture 9, 19 and 23, and separately depicted in Picture 16. These leggings were either worn under or over the trouser-legs. Other
prints show a different type of legging, reaching only about halfway up the calf and fastened with a ribbon wound tightly round the ankle (Plates XIII – XX).

It will be noticed that the men wore their long hair in a top knot. The shaved head and queue date, of course, from after 1644. Married women wore their hair high in several rolls held in place by long jade hairpins and decorated with fresh flowers or flower-like ornaments. Young maid servants wore their hair low upon the neck and divided into two rolls (Plate XX, the squatting girl). Women furthermore used jade earings and bracelets. The heavy neck ring of the young woman on Plate XV is unusual and may have a special meaning.

It may be added that, ordinarily, men and women wore, over the underwear described above, two, three or more loose, long-sleeved robes, as the season or the occasion demanded. In formal dress the men wore a leather belt studded with jade, the women a silk sash wound about the waist with its loose ends hanging down to the floor (Plate VII). In addition they suspended from the belt a long, ornamental pendant of plaited silk cords (Plate XIII).

The mounting of these series of erotic colour prints is the same as that of erotic paintings, viz., either hand scroll or album. When these scrolls or albums were remounted, often the sequence of the pictures was altered, or texts and pictures inadvertently confused. Furthermore many erotic dealers had the reprehensible habit of cutting a scroll or album into two or three parts so that these could be sold separately, and realize a greater profit. This explains why most of the erotic scrolls and albums that have been preserved are either incomplete or in bad condition.
2. The Albums and Scrolls with Exotic Colour Prints

Below are discussed eight exotic scrolls and albums, arranged in chronological order. Four of these, each of which stands for a specific stage in artistic development, are represented on the Plates, while one item, via the Hua-yung-chin-ch'en, is reproduced in its entirety in Volume III.

That no less than eight specimens of this extraordinary rare material can be described here is thanks to the generous assistance of Chinese and Japanese collectors. It is my agreeable duty here to acknowledge the help received.

Plates IX and X are photographic reproductions of two prints of the Sheng-p'eng-lai album. The owner, Mr. SHIBUI KIYOSHI 濱井清 in Tokyo, kindly allowed me to study this rare item.

The Frontispiece and Plate XI are colour prints, reconstructed under my direction. In the copies of the Feng-lin-ch'ih-shang album in Mr. Shibui's collection both pictures are imperfectly printed. Since I particularly wished to reproduce these two — the finest of that series — I applied to Collector X. at Shanghai for reproductions of these prints in his copy, which is a perfect impression. He sent me ink-tracings on the basis of which I could correct the faults in the Shibui prints. Thereupon I had these pictures engraved in wood blocks by an experienced Japanese artisan, and struck off using mineral and vegetable pigments, the same that for centuries have been employed by Chinese and Japanese artists. Mr. Shibui reproduced the picture here used as Frontispiece in his article "Hanga-ki" 板畫記, in the periodical Mita-bungaku 三田文学, special number on fine art, Tokyo 1942. The second print was published by Mr. Shibui in the periodical Ukiyo-e Geijutsu 浮世繪 藝術, Tokyo 1932. A comparison of these reproductions with the prints included in the present publication will show how imperfect adjustment of the blocks may spoilt the artistic effect of a colour print.
Mr. Shibue also allowed me to study his copy of the album Shing-tou-tê-cheng.

Plates XIII and XIV are colour prints reconstructed on the basis of ink tracings kindly sent me by Collector X. He had a Chinese expert prepare six tracings of each, one showing the complete picture and the five others the linear complexes of each different colour. He also sent me a tracing of the accompanying text in order to show the style of the calligraphy. The two prints I had engraved and struck off in Tokyo. I am especially grateful for this generous assistance because the Yü-lang-yang album, the finest of all, probably exists only in this one copy.

Plates XV – XX are again based on tracings of the original prints in the same collection. These pictures had a number of worm holes and some were defaced by ink smudges. Although most of these lacunae could be easily supplemented by referring to the intact parts of the print, in a few cases the retouching is more or less guess-work; these doubtful points are duly recorded in the description of the prints.

The data regarding the Feng-lie-chi-kuean album were supplied by the well known Japanese Sinologue and bibliographer NAGASAWA KIKUYA 長澤規矩也, who had an opportunity of studying this album in the collection of the Mori family in Usuki 伊都, Kyushiu.

The material on the Fan-hua-li-chên album was kindly provided by Mr. TANABE COHEI 田邊五兵衛 of Osaka, its present owner. The aged tea-master and connoisseur HOSONO ENDAO 細野燕齋 placed at my disposal his copy of the complete text of this album.
Fifteen pictures printed in blue, black, red and green. Each picture accompanied by an explanatory poem of 4 lines of 7 characters written in running style. One stitched volume.

Cf. Plate IX and X. Shubui Collection, Tokyo.

This album is a fragment without title page or preface; originally it doubtless consisted of 24 or more pictures. The title written on the cover of the album, was arbitrarily chosen by a former collector, inspired by the last line of the poem that accompanies the first picture, viz. “This night's greeting surpasses the delights of Paradise.”

Although there is no external evidence as to the date of this album, internal evidence points to it being one of the early attempts. In the first place, the figures are squat, and head and upper body are too large in proportion to the legs. Secondly, the artist was diffident as to the drawing of complete nudes; in most of the pictures the men and women are partially dressed, often showing only buttocks and genitals. Plate X is one of the rare instances where this album depicts a woman who is completely naked. Apart from the nudes, the pictures are skilfully drawn. I would tentatively date this album as from the Ch'eng Ch'ung period (隆慶 1567-1572). The style resembles that of the Fukien School of wood prints. The poems are mediocre, and the calligraphy of indifferent quality.

Plate IX reproduces the fourth picture of the album, showing a naked man embracing a fully dressed woman under a banana tree. The scene is apparently a corner of the garden on the bank of a rivulet. On right an artificial rock, and part of a red-lacquered fence. The poem has no bearing on this picture and must have been mounted in that place by mistake.

Plate X is a reproduction of the 13th picture. A nude
woman is slumbering on a couch with her head on a tubular pillow. A naked man stands behind the couch and titillates her ankles. On left a folding screen decorated with a landscape picture. A robe hangs over this screen. On right a section of a marble balustrade, and flowers in the garden outside. On the floor a stiff fan. The right edge of the print is torn.

The accompanying poem reads:

"The sleeping beauty presents a wholly charming sight
Stealthily he titillates her with his jade fingers.
But alas for him who is full of passion she is not yet fast asleep,
Her soul roams among the twelve dreams of the Wu Mountain.

佳人睡去一團嬌。偷將玉手暗輕搖。
可惜夢情眠未定。巫山十二夢魂消。

The third line implies that the man had planned to start practising the anal coitus while the woman was just asleep. For the erotic meaning of the Wu Mountain, cf. Appendix."
Twenty-four pictures in five colours, black, blue, red, green and yellow. Each picture accompanied by a poem in regular script with fanciful variants.

One horizontal roll in the X-Collection, Shanghai.
Three albums with fragments, Shibui Collection, Tokyo.

The nude in this album are skilfully painted, they present better draftsmanship compared with the preceding item. As the editor states in his Preface (see below), the pictures are based on erotic paintings by T'ang Yin, whose style is easily recognisable. Even the ornamental patterns of dresses and pieces of furniture are those favoured by T'ang Yin. The text, however, is less satisfactory; cf. Fd. 141-149. Only seven of the 24 poems are typical; the rest consists of various other metres. All poems are mediocre; most of them seem to be the work of common amateurs.

The Preface to this album (Fol. 141) reads:

"Since I do not belong to the school of Master Teng-t'ü (an official who lived in the 4th century B.C. and reputedly was a man of dissolute character), how would I dare to discourse on erotic matters? However, on a spring day of the year 1636 when I was reading in my Myriad Flower Studio, a friend from Soochow came to see me. He brought a scroll entitled 'Pictures of Spring Battles', painted by the artist T'ang Yin. I never tired of studying them. Thereafter the master of the Mei-yin Studio of Soochow came to see me. He said to me: 'There exist scores of erotic picture albums printed by book sellers. None of those, however, can be compared to this scroll in originality and artistic quality. The pictures are both bold and charming, of complete beauty. Moreover they treat the subject exhaustively.' I thereupon sought a skilled artist and had him copy these pictures, all the 24 positions. Poets and penmen
ried with each other in composing verses for the pictures. Then
I changed the name of the series into "Sumnmmum Elegantium"
and entrusted it to a good engraver. In the middle of autumn
he had completed the printing blocks. Thus I spent many a day
of plotting and planning before the present work was completed.
but I was firmly resolved to publish this album so as to make it
available to all erudite connoisseurs within the four seas. As
to its artistic merits I venture to say that this album is superior
to the ordinary works of this kind. The discerning reader will
decide this point for himself.

Written by the Retired Scholar Ailing Crane, of Tung-kai.
Engraved by Huang I-ming, of Ho-ssen.

I could not identify the literary names occurring in
this Preface, nor the signature. Huang I-ming 黃一明, the artist
who carved the blocks, was a member of the famous Huang clan
of wood engravers, of She-ssen in Anhui Province.

Picture 7 of this series is reproduced as Frontispiece
of the present essay. One sees a young man wearing an official
cap, dozing at night by the library window. He has fallen asleep
over his book. The woman is standing behind him, her hand on
his shoulder. The man sits on a low, shaped blue porcelain seat.
On left a large bronze candlestick, on the table a small incense
burner, a flower vase and a tea cup. In the background one sees
part of a folding screen decorated with a mountain landscape.
The accompanying poem (Fol. 144/12) reads:

Rousing the Dreaming Lover

"The warm fragrance of the flowers float in the night
But he is fast asleep by the window of the library,
She has come alone, evidently with a purpose.
Her tapping his shoulder betrays her urgent passion,
Her pushing him provokes her special reason.
She tries to rouse him from his Dream of Butterflies,
Or is he dreaming of flying away from the mountain on
a Phoenix?"
I could kill that hateful man!
His soul is roaming elsewhere and he does not stir.

(signed) “The Commoners from Hsiung-tee”

The title and the 6th line of this poem refer to the well-known story of the philosopher Chuang-tzu. At the end of the second chapter of the work that bears his name it says: “Formerly I dreamt that I was a butterfly, freely fluttering about, just as it liked. I did not know that it was I. Suddenly I awoke and realized that I was I. Now I wonder whether I dreamt that I was a butterfly, or whether I now am a butterfly, dreaming that it is I.” The 7th line seems to refer to the story of Wang Hsiao-who left the world with his lady love riding on a phoenix (see above, page 151). Probably it means that the lady suspects her lover of dreaming about another woman.

Plate XI reproduces Picture 20 of this album, which depicts the mood of the “apres.” Man and woman, partly dressed, are standing in front of an elaborate couch. The woman is tying the cord of her skirt, the man holds her upper garment ready for her to put on. The bed mat is woven in a swastika design, apparently the traditional pattern for the cover of a couch; cf. Plates XV and XIX. On right a table with an antique bronze flower vase, and a kuch’ien 古琴, seven-stringed lute. Note the bed curtains of heavy brocade. The poem (Fol. 148/8) reads:

**Awakening from a Spring Slumber**

“The Clouds have dispersed on the Wei Mountain,
The Rain has passed in the fragrant women’s quarters.
Who knows the boundless passion of the game they played?
She looks as lovely as the Empress leaving the bath,
Slowly she is tying the cord of her embroidered skirt,
She seems cross at being roused from her slumber.
Her tired limbs cannot bear the burden of garments,
She is too lazy to take up herself her apricot robe.
From under her curved eyebrows she gazes at her lover,
Dazed by her thoughts still dwell on the passionate union

(signed) "The Willow Village by the Roadside"

For the sexual meaning of Clouds and Rain, and of the
Youth Mountain, the reader is referred to the Appendix. The first two
lines signify that the sexual act has been consummated. The 4th
line refers to the T'ang Empress Yang-kuei-fei, whose beauty
has been sung by Po Chü-i in his famous Ch'ang-k'ung. 長恨
歌; there he says: "She rose from the tepid water in her natural beauty, fair and limp,
assisted by her maid attendants."

Early in the Tokugawa Period this entire album was
reprinted in monochrome in Japan. The first page, and Picture
20 of this impression are reproduced in K. Shibue's work Gen-
Roku-ko-Shanga-shii, Part I (Tokyo 1926). In this edition ev-
ery picture has been re-drawn in Japanese style, and divided
over two pages; in the top margin of the right half the Chinese
original of the accompanying poems are printed with Japanese
reading marks, in the top margin of the left half one finds a
free translation in Japanese (op. cit. Plate XVI). Shibue as-
cribes this adaptation to the great early woodcut master Hish-
kawa Moronobu (菱川師宣). This album especially was dil-
gently studied also by other Japanese woodcut artists. A slight-
y modified version of Picture 20 is found also in other Japan-
ese erotic prints, without the text. One of these is reproduced
on Plate XII. This plate shows how Japanese artists adapted
the Chinese print to Japanese taste and customs: the couch has
disappeared, the headdress changed and the seven-stringed lute
- a typical Chinese musical instrument little known in Japan
- has been replaced by a Japanese gauze cap. This is an exam-
ple of direct Chinese influence. If, however, one compares early
Japanese prints with the pictures in the albums described here,
one will find many examples also of indirect influence, especi-
ally in the faces and postures of the ladies represented by the
early Chûgo-e masters.
It is interesting to note in this connection that one of the copies of the Feng-lü-ch'üeh-ch'ung album in the Shibue collection bears the ex-libris seal of KIMURA KENKADÔ (木村兼葭堂 1736–1802), the well-known Japanese Sinologue and collector of rare Chinese books. Kimura had close relations with wood-print artists and engravers. This appears from the fine block print TÔDO-MEISHÔ-ZUE (唐土名勝圖會, publ. 1806), the compilation of which was sponsored by him. The prints showing famous places in Peking are so excellent that they were used in 1935 to illustrate "In Search of Old Peking" by H. C. Arlington and W. Lewis; the editor, however, failed to mention this source.

Folio 143–149 reproduces the text of all the poems as found in the Shibue copies. Since these copies are incomplete, the correct sequence could not be established. Moreover, some missing prints were apparently supplemented by inserting pictures from other albums. One missing here, for instance, is the print "The Way of the Academicians" (y. Hua-ying-chên-chê, Picture 4); the style of drawing and the calligraphy prove that this print definitely belongs to the Feng-lü-chüeh-ch'ung album. Since the meaning of the poems is often not clear without reference to the pictures they belong to, I add here below a brief description of the erotic scenes depicted in this album.

Picture 1: "Breaking the Reed". A small boat is moored among the reeds on the bank of the lake. A naked woman has gone down on hand and knees in the prop. A naked man, kneeling between her legs, has inserted his member from behind. Picture 2: "Handling the Chewing". A naked man is sitting on the edge of a couch. A fully dressed woman stands in front of him and manipulates his raised member. — Picture 3: "Piercing the Heart of the Flower". Garden scene. A woman lies on her back on a padded quilt. The man lies atop her and inserts his member with his left hand. — Picture 4: "The Double-headed Peacle". The woman lies on her back on a mat, a naked monk is crouching atop her. The scene is apparently a room in a monastery. The title refers to the monk's closely shaved head which is compared to his glans penis. — Picture 5: "Reaping on the Jade Mountain". A naked man is sitting...
on the edge of a couch, his feet resting on the floor. A naked woman sits on his knees, with her back towards him. The man places his head under her left arm to suck the nipple of her left breast. A maid servant is standing by the side of the couch. — Picture 6: "Ride an Infant". A naked man sits on a low seat, a woman stands in front with her robe hanging open; she has her hands on the man's shoulders. The man is suckng her left breast while feeling her vulva with his hand. — Picture 7: "Rounding the Dreaming Rover". Discussed above. — Picture 8: "Trypt before the Flowers". Man and woman, both fully dressed, stand kissing each other in front of an artificial rock and a flowering shrub. The woman holds a round fan in her hand. — Picture 9: "The Wu Mountains Looms Near". A naked man sits on a couch clasping his raised member with his right hand. A woman, standing in front, is letting down her trousers. — Picture 10: "Joy inside the Bed Curtains". Man and woman about to unite in the sexual act in crouching position, as on Picture 24 of the HYCC album. The woman holds the man's member while he feels her vulva. The man is naked but for high boots and an official cap on his head, the woman wears only a short jacket. — Picture 11: "Trip on a Spring Night". Picture identical with HYCC, Picture 1. — Picture 12: "The Unworldly Heart". Picture missing. — Picture 13: "No Need for Convent". Man and woman are copulating in a corner of the garden. The man is seen from behind, the woman encircles his waist with her legs. — Picture 14: "On the Rock". A woman wearing only a short jacket, sits with raised legs on an artificial rock, under a trellis with grapes. A naked man is standing in front and inserts his member while kissing her. — Picture 15: "Free Love". A naked man is sitting in a folding chair with his legs stretched out, resting his heels on the floor. A naked woman straddles his thighs, her right leg bent double and the other hanging down. She kisses the man while holding his head in her hands. — Picture 16: "Riding the Excellent Horse". Identical with HYCC Picture 17. — Picture 17: "Game of the Turned Body". A naked woman stands with her elbows leaning on a table. A man wearing high boots and an official cap stands behind her and practices the anal coitus. A maid servant looks on. Very similar to Plate XIX. — Picture 18: "Impossible to Wait". One woman,
wearing only a bosom cloth sits on a high couch with raised legs. She inserts into her vagina the member of a naked man who is standing in front of the couch. He looks over his shoulder at a naked woman who is kneeling on the floor behind him. — Picture 19: “Tired of the Game”. Man and woman lie naked on the bed, the man on top. The woman has wound a silk band around the base of the man's member in order to keep it erect. — Picture 20: “Awakening from a Spring Slumber”. Discussed on page 179 above. — Picture 21: “Skin like Pure Ice”. A naked woman is sitting in a round bath tub, similar to that depicted on Picture 13 of the HXCC album. A naked man stands by the side of the tub with his member raised. He feels the woman's breasts with his right hand. — Picture 22: “Shooting the Orion Chicken”. An elderly man with a beard lies atop a young naked girl and is about to insert his member. The girl holds a small towel in her hand. Cf. Plate XIV. — Picture 23: “Drinking Ambrosia from the Nuptial Cup”. A naked woman sits with spread legs on a padded quilt, leaning against a pillow. She has her left hand on the head of a naked man who is kneeling between her legs. Leaning on his elbows he practices cunnilingus. Cf. Plate XIV. — Picture 24: “Playing the Straight Flute”. A naked man is sitting on a padded quilt and feels the vulva of a naked woman who is crouching behind him. A second naked woman is kneeling in front of the man and practices pre-milleticus, holding his member with both hands.
HUA-YING CHIN-CHEN 花營錦陣 “VARIEGATED POSITIONS OF THE FLOWERY BATTLE”

A series of 24 pictures printed in blue, black, green, red and yellow. Each picture accompanied by a tz'u written in cursive hand. Ornamental title page, undated. Preface in regular script.

This album is reprinted in Volume III of the present publication. The Chinese text, transcribed in regular script, will be found in Volume II, Folio 151-160. The complete translation of this text is given in Part III below. Here I confine myself to a few general remarks.

The pictures are of the same artistic quality as those of the FLCC album, and drawn in the same style (T'ang Yin). Where as, however, the text of FLCC is not very well written, the tz'u in this album are excellent. Thus this album represents the next stage of development of the erotic album: good pictures accompanied by good poetry.

Each tz'u bears as title the technical name of its metrical pattern, chosen so as to suggest at the same time the erotic scene to which the poem belongs; cf. the remarks on page 131 above. These verses are cleverly written. The style is a mixture of polished literary expression and the most vulgar colloquial, a combination whereby the poet achieves a droll humor that constitutes one of the distinguishing features of good erotic verse. One need not wonder that the writers were, as explained on page 133 above, well known poets.

With the exception of No. 4 which was borrowed from the FLCC album, all tz'u are written in the same calligraphic style, viz., a cursive hand with a marked difference between heavy and light strokes. This particular style was developed by the famous literatus and painter WEN PI (文徵明 1470-1559), a friend of the painter WEN CHENG-MING 文徵明.
T'ang Yin. His style of calligraphy was widely studied during the last decennia of the Ming period. A comparison of the text in Volume III and the transcription in Volume II will show that the engravers of the blocks made a few mistakes; these, however, are not serious and could easily be corrected.

The title page states that this album was printed in the Yang-hao Studio 無霞齋, in Hangchow. This name I could not identify. As regards the date of this album, it must have been published after the Feng-lui-ch'ieh-ch'ang, and before the Yilan-yang-pi-pu album; we shall probably not be wrong far if we date it circa 1610.
(d.) FENG-YÜEH-CHI-KUAN 風月機關 "THE MECHANICS OF LOVE MAKING"

Twenty pictures in four colours, each accompanied by a poem. Undated Preface.

Morin Collection, Kyushu.

Prof. Nagasawa Kikuya who saw this album informed me that the pictures of this album are largely borrowed from the Hua-ying ch'un-chen. He copied out the first half of the Preface which is reproduced below. This album is probably a commercial reprint of the preceding item.

男女維異。愛慾則同。男貧女美。女慕男賢。織子創家。威逼佳人生巧計。揮戈愛銜勢。催女子弄奸心。且如尋常識見。皆由繩準之中。設差奇巧楔剝。更出箜篌之外。差不進籌。定遣設網。調情須在未合之先。內行不待已索之後。若要認真、定然着假。對新妓勿談舊妓之非。則新妓生疑。調蒼姬勿憐稚姬之小。而蒼姬失意。痛酒勿飲。雞醋休嚐。（以下未載）

Judging by this fragment—which is clumsily written—this text is mainly devoted to affairs with prostitutes. Although man and woman are different, their sexual desire is the same... The Madame opens a house and forces the girls to sell their affections. The pander loves money and encourages the girls to engage in wicked schemes... Do not discuss with new prostitutes the shortcomings of one's former paramours, for then the new ones will doubt one's sincerity; do not talk with older prostitutes of how pitiful the apprentices are, for that will spoil the former's mood, etc. Note the terms CHÜEH-TIHNG "pander", TS'ANG-CHI "elder prostitute", and CH'IU-CHI "prostitute apprentice".

YÜAN-YANG-PI-PU 鶴鷺秘譜 "SECRET HANDBOOK FOR DEVOTED LOVERS"

Thirty pictures printed in five colours: blue, black, green, red and yellow. Each picture accompanied by a text, written in a fanciful variety of "chancery script". Mounted as an accordion album with carved wooden frame and brocade covers.

By Plate XIII and XIV. Collection, Shanghai.

Yüan-yang in the title means literally "Mandarin Ducks"; this bird is the traditional Chinese symbol of a devoted couple.

This album is probably the finest example of this particular genre. Both the pictures and the accompanying text are of superior quality. It has a title page of pink waxed paper with an imprinted design of plum blossoms. In the middle of the title page is the title, printed in large black characters in "chancery style". In the upper right corner the sub-title Ching-ch'ün-t'u 春鶴圖 is printed in small, regular script. In the lower left corner a large red seal, reading "Painted in Colours by the Peony Studio" 牡丹軒絹幢.

The Preface is printed in blue. It reads:

(Folio 167) "The Book of Changes says: "The sexual union of man and woman gives life to all things." (See above, page 6). How true this is! Why then are people unable to control their lust and consider the sexual union as a mere source of pleasure, thus transforming the Gate through which we entered this life into a Gate of Death? Also?

"Now Chao Meng-fu painted the "Twelve Postures", T'ang Yin in the "Six Extraordinary Positions", and Ch'in Ying the "Ten Glorious Positions". Their intention was thereby to save those who were going under in the degeneration of this art. When Master K'ung-k'ung composed his "Collected Writings describing Passion", was this not also because..."
He aimed at assisting those unfortunate?

"Amateurs have made many collections of erotic pictures. I have now selected from these pictures the ones which pleased me and arranged them in the series presented hereafter, naming it 'Pictures of Verdurous Spring.'" This series comprises thirty pictures. I hope that people will not think that I entered this field under the false pretense of ability. As regards, the designing of the various pictures and the care bestowed on every small detail, I think I may be satisfied with my work.

"Those who have awakened to the Truth will, when unfolding these pictures, thereby learn to control their lust so as to guide their sexual urges. Then the eternal cycle of generation (quoted from the Book of Changes; cf. page 5 above. Transl.) will not be broken. Who would ever brand this album as a mere source for amusement, meant only to glut ear and eye? Therefore I say: It is Spring that enquires all emotions. What need I say more?"

Written in the 4th year of the T'ien-ch'i era (1624) by the Master of the Peony Studio.

This Preface suggests that the author himself drew the pictures, using as models selected prints from other albums. I could not identify his studio-name Mou-tan-koien. The CHIN-SHU-UNG MU 禁書總目, an official list of forbidden books drawn up in 1788, mentions (page 15 of the CHIH-CHEN-CHAI 訴進齋 edition) an item YUAN-YANG-PU 雲養譜, written by "YIN-HUA-YANG" 隱化陽, of the Ming Dynasty. Evidently this was an erotic book; perhaps it was a reprint of the present album, where the editor's name Mou-tan-koien was changed into the still more vague Yin-hua-yang.

I could find no data on the CH'EN-YU-CHI 陳欲集 by "Master K'ung-k'ung"; probably it was a handbook of sex, or a collection of essays on erotic matters.

It seems that the simile of sexual debauch "transforming the Gate of Life into a Gate of Death" became a popular expres.
Yonezawa quotes in his “Shina-waidan-shū” (米田祐太郎, 支那猥談集, Tokyo 1927) — an otherwise completely useless book — some verses found on the walls of Peking brothels. Among these he cites the following poem:

生我之門死我戶。幾個惺惺幾個悟。
夜來鐵漢自思量。長生不老不由人做。

"The gate through which we entered life can also prove a gate to Death. But how many men have awakened to this truth?
At night the "Iron Fellow" must be used with careful consideration.
Longevity and the conservation of youth depend on a man's own actions."

Plate XIII reproduces Picture 4 of this album. This print depicts a bedroom scene. An elderly man wearing a silk belt and a ring to keep his member in erection (cf. page 145 above) is about to deflower a young girl. The bedstead is drawn in detail, including the golden curtain drapes. The couch is covered with a puddled quilt, its inside is decorated with a motif of swallows and plum blossoms. On left a young woman is standing ready with a tea-tray. Attention is drawn to the large clothes-rack on left, and the pair of tabourets on right. These motives, together with the large bronze candlestick are very common in such pictures; cf. the rack and tabourets on Plate VIII, and the candlestick shown on the frontispiece.

The inscription which belongs to this print (Fol. 168) is written in the metric pattern Hua-t'ang-ch'un 華堂春. It reads:

Shooting the Chicken

"She has not yet experienced the sporting of Wind and Moon, but this first try is filling her with fervent excitement. Clear sensations spring up from her Jade Well, she finds it hard to contain herself."

"The old Immortal's passion knows no mercy,
His erect member is straining the belt.
Going ahead with a purpose he does not heed her words,
Soon the blood will flow.

This poem is adapted from the ti'â at the end of section 20 of Part II, HTYS, which describes how Tung-men-sheng deflorates the maid servant A-hou, 何秀. The text reads:

従來未解脅風月，偷覩不禁心熱。清泉流出御溝咽。也難休歇。狂且甚是無情。憑空煞地強烈。恨命不許聽娘說。無端流血。

Picture 12 of this album, reproduced on Plate XIV, shows a corner in a monastery. A naked monk is practising circunlocution on a woman who reclines on a large chair of knotted wood. The woman's maid is standing on right by the side of a barrel-shaped porcelain seat with the monk's discarded robe placed on top. On the large stone table one sees a vase, a number of holy books in yellow covers, a large bronze standing gong with the stick to sound it, and a small mu-yu 木魚, the wooden gong in the shape of a fish, which is sounded while reading prayers. The woman is dressed as an itinerant nun. She wears the conventional patched robe and has a rosary of jade beads round her neck. Her round hat and staff are placed against the back of the chair. She has, however, bound feet. This is a subtle touch, for real nuns did not bind their feet. The implication is that this is a lady who disguised herself as a nun in order to be able to meet her monk-lover.

The poem, of the pattern called Pu-suan-ti'â 算子, reads:

**Sampling the Nectar**

"They are intent on uniting their Spring Passion,
The Spring Passion which brooks no delay.
What to do about this monk crazed with lust?
The Sweet Rain drips."
"The Heart of the Peony is about to open,
The Straying Bee is intent on sucking,
While he is sucking the clear and fragrant moisture well up
It is sweet and of lovely taste.

This poem is an adaptation of that at the end of section 3, Part II of the Hsin-t'a-yeh-shih:

有意弄春情。春情鎖不住。無那狂郎忒煞情。
(rest identical)
CH'ING-LOU-TO-CHING 青樓亂景 "SELECTED SCENES FROM VERDANT TOWERS"

Twenty pictures printed in five colours: blue, black, red, green and brown. Title page with ornamental blue border. Each picture accompanied by a "te'ia" written in regular script interspersed with characters in running hand. Mounted as a horizontal hand scroll. The order is confused, some of the poems have no bearing on the prints they accompany. Shibui Collection, Tokyo.

This album is apparently a commercial publication, based on several albums published by amateurs. The Preface is a garbled version of that attached to the Yüan-yang-pi-pu. Five of the prints are copies of pictures in the Hua-ying-chin-ch'en album, four are taken from the Feng-liu-chüeh-ch'ang. The other prints are probably also borrowed from earlier erotic books. Mr. K. Shibui has traced one picture to the Wan-le' publication CH'ING-YÜAN-PLI-CH'UAN TUNG-FANG-CH'UN-I-TS'E 京院秘傳洞房春意冊; cf. his article in Mita-bungaku, mentioned on page 173 above.

The title page of this scroll has in the lower left corner a red seal reading CH'ÜN-YÜ-CHAI-TZŬ 群玉齋梓. This Ch'üni-chë Studio I could not identify.

As regards the style of the print, this album represents the beginning of the decadent last stage of the coloured erotic wood print. The models lack the original, rigorous drawing of the FLCC, HYCC and YYPP albums. Arms and legs are often abnormally elongated, and the body postures clumsily drawn. They give the impression of being based on third-rate ti-pan. The engraving technique, however, is still superior.

While most of the prints in this album are definitely second-rate, the editor showed some originality in the "te'ia" that accompany the pictures, apparently all newly
玉連環

兩體相親成合抱。圓融奇妙。交加上下互枝緣。
親閉嘴兒低吶。
凑着中央圓套。棄何須道。漪花雨露洒清涼。出
腰間孔竅。

兩情歡

驚惶接戰鬪時。喜孜孜。兩下恩情難檢。更娛嬉。
身輕轉。將玉笙當簫吹。使過探花手段。舐盤兒。

探春令

曉粧初罷出幽術。向萬花叢裡。正倚欄。點檢
紅和紫。萬地裡狂狥至。無端強欲約連理。把
金釵兒墜。奈從來不慣風情。險把我膽兒驚
碎。

訴衷情

佳人無語怨多才。兀坐淚盈腮。何事把人耽誤。
故使信音乖。
低控訴。跪塵埃。求憐乞怒。轉喜回嗔。貴手
高擡。
(g.) FAN-HUA-LI-CHIN 繁華麗錦 "ELEGANT SCENES OF LUXURIOUS ENJOYMENT"

Sixty-two pictures with text, printed in blue. Four parts mounted together in one handscroll. No place, no date. Approximately first half of the Ch'ung-ch'en period (崇禎 1628-1644).

Collection Tanabe Gohei, Osaka

This item is quite different from the albums discussed above. Originally it was printed in book form, viz. the usual Chinese stitched volume of folded pages. In the present copy the bound volume has been taken apart and all the pages mounted side by side in one continuous horizontal hand scroll. The first part contains the text of a handbook of sex. The pages of the other three parts are divided in an upper and a lower half; the upper half is ruled and contains the text, the pictures are printed in the lower half.

The pictures are of medium size, in between the large nudes of the other albums, and the small erotic book illustrations. The draftsmanship is mediocre, and the details of the back ground are carelessly executed. The value of this item lies mainly in its rich and varied content, and in the fact that it presents a combination of a Taoist handbook of sex and a series of erotic pictures, published together.

While all the Ming erotic albums now preserved in Japan were imported during the 17th and 18th century, this item arrived in Japan much later, late in the 19th century. When the Japanese painter AMANO HÔKO (天野方壌 1828-1894) went to Shanghai to study under the guidance of the Chinese artist HU YÜAN (胡遠, style KUN-SHOU 公壽 1823-1886; especially famous for his large pictures of peach blossoms), he saw this album in Hu's collection and purchased it prior to his returning to Japan.
on page 197-198 the reader will find a copy of the list of contents of this work. The first part bears the general title HSIU-SHU-YANG-SHEN "The Art of Nursing Body and Spirit". This is a Taoist handbook of sex in 15 chapters, entitled HUAN-TING-PYAO-HSIU-YANG-FA; this is a revised version of the Hsiu-chen-yen-i handbook described on page 114 above. On page 198-199 I reprint the first section which gives an enlarged version of the story regarding Emperor Wu of the Han Dynasty and Wu-ti-tun (cf. above, p. 40-41).

The second part is entitled FENG-HUA-HSUEH-YUEH which might be translated as "Erotic Scenes of the Four Seasons". Here are given 14 pictures of various positions of the sexual act, each accompanied by two poems; the first is a ch'" chanted verse" (see above, p. 99), the second a poem of 4 lines of 7 characters each.

The third part bears the title YUN-CH'ING-YU-1 "Essentials of Sexual Intercourse", and gives 36 positions, each with two explanatory poems, as in Part II.

The fourth part, T-FENG-I-SU "Strange Manners and Outlandish Customs" gives 12 positions with accompanying poems.

Although the pictures in this album are very mediocre, the ch'" are skillfully written. Four of them are reproduced on p. 199-200. Here it may be added that ch'" although their metrical patterns resemble those of t'ai have preserved to a greater degree their original character of songs occurring in Chinese plays. While t'ai as a rule are written in a mixture of literary language and colloquial, in the ch'" the latter idiom predominates. The t'ai developed in course of time into an independent genre of poetry, practically divorced from the musical tunes which determined their metrical patterns. The ch'" on the other hand, preserved their original character of songs accompanied by music, employing all the devices peculiar to songs sung on the stage, such as interjected exclamations, extra-metrical additions, etc. The t'ai became a
means of practical expression favoured by literati. While the ch'û were considered as vulgar and lacking in elegance, however, although it is true that the ch'û hardly use literary allusions, they have a simple straightforwardness that lends them a special appeal.

As a specimen I translate here the second ch'û reproduced on p. 200. It is written in the metre Ch'u-ma-t'ing.

The man sings:

"I think you are wholly adorable,
The light spring skirt revealing your thighs increases my love pain.
I think that your waist resembles a willow, your flavour that of an orchid, and your face a flower—not one bit different!
When shall we get drunk together drinking Ambrosia, Ambrosia?
One moment of this spring night is worth thousand gold-pieces!"
繁華麗錦全集目錄

一卷 修術養身一十五章
黄庭秘要修養法 量度情訣 房中補益 擇鼎煉丹 戲弄真精 男察四至 女訣八到 六合取勝 採戰太和 三峯採戰 子午流通 黃河逆流 鼻塞結竇 撒手過淵 調經種子

二卷 風花雪月一十四體
齊人饒女樂 桃洞春歸 西湖採景 秋容齋賞 洞庭賞雪 鳳凰知音 藏楓奪勝 紅葉題詩 淡掃蛾眉 見色棄金 十人折桂 災際相窺 蹴蹵相從 鶯蝶赴約

三卷 雲情雨意三十六勢
七寶會千金 正副全美 雛雄鬥勝 桃李春風 懸岩墜石 到棹行舡 龍蛇會合 蝶穿花叢 含香唾紅 到拆後園花 喧火煉丹 採戰三丹 携足並肩 戲色逞花香 十月映小春 白鷺展腳 到採芙蓉 鴛鴦戲水 錦鯉上灘 架上拆牡丹 三鳳朝陽
話說相酬，金菊接芙蓉，陸地行舟。默拆睡海棠，緩步推車。鳳凰展翅，獅子戲球。葵花映斜陽，花色華妍。梅花映雪，井裡捉蛙。小船休重載，無違天子，閨花帶子，敗將乞降。

四卷異風夷俗，一二套。首尾相應，秋江送別，二士入桃源，遺還舊緣。魂飛魄冷，姻緣無結髮，二士爭先，猿猴抱樹。群鴨噪鳴，寒雀爭梅，錦上添花，鸾飛鳳舞。

漢文帝保命養生秘訣

按巫炎本傳云，原（二元）封三年，帝往中山，據興遼霸凌驅。回廬侍從人臣，忽見駜馬都尉頭上紫氣丈餘。帝問自驚，逐宣東方朔相之答曰，此人有隱道之術。帝至中山，宣駜馬問曰，朕嘗求天下保命養生術，不曾得。卿有此道，何其藹也。對曰，君父也臣子也。此術乃房中男女交媾之事。不敢褻瀆聖聽。宣令一近臣以授其訣。然後具錦進上。臣年六十歲時，勞弱咳嗽。身仗...
人材。因過太白山，遇隱士憐憫，教臣此訣，見半百二十餘載。其時傳臣之後，遂行百餘日，方能曉諭。得此後漸生數子。又得返老還童，清健。小臣乃先朝駕馬也。但當傾肝腸竭忠誠。臣謹當奉上。請依訣行之。自有益也。帝大悅。至次年夏，避暑甘泉宮。召炎帝殿謂曰：朕依卿法術。果能勝藥百倍。行步又覺輕健，顏貌自然光澤。亦有返老還童之意。幸夫人已有孕矣，皆賴卿之法術所致。今可賜卿為內侍。文帝比漢之諸帝，壽最高大。享年七十九載。十方晏駕，後將此術流傳於世。有能依法行之者，返老還童，大有裨哉。

踇壁相從（駐雲飛）
分付東風，莫把恩情如夢中。我要把你除佛兒童。你莫把咱相調弄，風乞求得相逢。敢不趨奉，差透得仙娥。雲：花心動，何解巫山十二峯。
不枝不蔓吐芳心。空谷無人是賞音。讀罷離騷情玩久，滿懷興趣托瑶琴。
七寶會千金（柳葉兒）
我將你作心肝兒般樣看待。點污了小姐清白。忘食廢寢。舒心害。差是真耐。志誠捱。怎能勾這相思。苦盡甘來。
連理枝頭並蒂花。六十國色兩堪誇。百年緣分從前定。造化安排本不差。

倒椗行船（駐馬聽）
想起嬌佳。寬腿春衫病轉加。想着你腰肢似柳。氣味如蘭。顏色如花。並無半點——毫差。
教人日夜心牵掛。幾時同得醉流霞流霞。春宵一刻。千金價。
一線春風透海棠。滿身香汗澆羅裳。箇中好趣惟心覺。休態惺惺滋味長。

無違天子（畫眉序）
一笑喜相逢。似嫦娥離月宮。丹心今夜鶯求鳳。天台路通。雲迷楚峯。柳梢霞滴。花心動。正情濃。鶯鶯枝上。又恐怕五更鐘。
憶惜韓憑羽化時。香魂飄泊蒲清漣。可憐一種風流態。莫向西風怨別離。
(4.) CHIANG-NAN-HSIAO-HSIA 江南銷夏 "WHILING AWAY THE SUMMER SOUTH OF THE RIVER"

Twelve pictures printed in dark-red, mounted together as an accordion album. Each picture faced by a blank sheet of ornamental paper. No text. Title inscribed on a yellow silk label pasted on the brocade cover of the album.

X. Plates XV - XX
X. Collection, Shanghai.

This album contains no text at all. Since moreover each picture is placed within a frame of fanciful shape, the owner suggests that the series of prints was not intended for an exotic album; he thinks that the prints were meant for decorating the inside of a bedstead. The old-fashioned Chinese bed often formed a small room in itself. It had high back and side walls of carved woodwork, and was closed in front by a double curtain. Some were so large that between the bed and the curtains there was still space for a small tea table, a chest of drawers and a large candlestick. On the in- and outside of the woodwork of the "walls" there were often small ornamental frames of various shapes wherein one could mount pictures or specimens of calligraphy. Such frames are also found in the open-work wooden partitions of Chinese rooms; their technical name is TIEH-LO 贴落. The bedstead depicted on Plate XIX shows a fan-shaped frame in the upper left corner. Thus, if the owner of this album is correct in his assumption, it would appear that at the end of the Ming Dynasty exotic colour prints were on occasion made for the special purpose of decorating the inside of a bed. However, it is also possible that these prints belonged to an ordinary exotic album, the text of which was lost.

The style of these pictures is different from the preceding items, and difficult to place. In the owner's opinion the style of the furniture depicted on the prints points to South China. He thinks that these prints were engraved by artists from the region "South of the River", who had fled to the South when the
Manchu's had occupied North and Central China, and therefore he dates them the latter half of the Ch'ung-chen period (崇禎 1628–1644). I quite agree with this view.

Plate XV reproduces Picture 2 of the series. The lattice work of the round window and part of the small table on left were damaged by wormholes and have been restored. This print apparently represents the deflection of a new second wife or concubine. An older woman clad in a loose robe is supporting the girl; this woman is probably the first wife. The girl wears only a bosom cloth. The man wears a black gauze cap and house shoes.

Plate XVI (Picture 3 of the series) was entirely intact. It shows a man and a woman copulating in a large chair, in a corner of the library. The chair, drawn with great care, is of the type called Tsui-Wen. It's back can be adjusted by changing the position of the transversal bar which keeps the backrest in place; cf. also the chair in Plate XX. The arm-rests have an extra piece attached to them. When folded out those two pieces transform the chair into a "chaise longue". This type of chair was especially popular in South China, and from there spread over the whole of South East Asia.

The chair is covered with a red mat. The woman leans against a tubular bamboo pillow. On right one sees a square table with an incense burner, an antique bronze vase, and a few books. Against the backwall a high, narrow table with a flower vase. Under the chair a fan made of a dried leaf.

Plate XVII (Picture 6) represents a bathroom scene. The upper right corner, including the robes on the table, and part of the girl's jacket was badly damaged, and has been restored. The floor is divided into a slightly raised section, and a lower one paved with flagstones. The latter was used for the ablutions, as shown by the round porcelain bath and the wooden warm water bucket. A naked woman is sitting in a chair with a towel in her lap. A young girl, wearing only a short jacket, is
standing opposite. She is about to tie a double obi-kei about her waist. The other woman reaches for the obi-kei with her left hand, and with her right opens her sash.

A table with marble top is standing against the back wall. On it one sees a round mirror of polished metal on a wooden stand, two jars with powder and wintemura, an oblong box for hairpins, and a small case with tweezers for epilation and ear-cleaners.

Plate XVIII (Picture 7) shows a corner of the library. In the original print, the upper half of the door on left was missing, while the figures of the man and the woman were defaced by ink scrawls. The lines in the figures could be traced, but the upper half of the lattice door is guesswork.

The pain had evidently been looking at the erotic album that lies open on the desk, until the man could no longer restrain his passion. The woman has risen and covers the lower half of her face with a handkerchief. The man holds her back with his left hand and feeds her ruler with his right, stuck from behind between her thighs. In the background bookshelves with books, rolled up scrolls and albums, on left a tabouret with the woman’s discarded robes. The man’s upper garment is lying on the table. By the side of the album one sees a teapot and cup, and an incense burner; also an empty container for writing-brushes.

Plate XIX (Picture 10). Bedroom scene. The upper half of the lattice work in the window has been restored.

A naked woman is standing in front of a high table, leaning on her folded arms. An elderly man wearing a cap and high boots stands behind her. He has inserted his hand between her buttocks preparing for the anal coitus. Attention is drawn to the swastika pattern of the bed mat (cf. also Plates XI and XV), and the tubular pillow.

Plate XX (Picture 12) shows a corner of a garden terrace. The head of the man, his hand holding the book, and the face of the standing woman have been slightly restored. The man is reading in a chair. He holds the book in
his right hand, his left is hanging down holding a fan. A naked woman is squatting between his spread legs and practices primitivism; she holds her member in her left hand and with her right supports herself on the armrest of the chair. The man tilts her vulva with the toes of his left foot. Another woman is standing on left; she fans the man with a feather fan and holds a towel in her right hand.

In the foreground a lotus pond or water-tank surrounded by a low marble balustrade. On right a table with a tea pot and cup, a bronze incense burner, and part of a larger, unidentified object. In the background one sees part of the carved marble balustrade of the terrace, and an elaborate stiff screen of wood decorated with a carved design of bamboo.

This Chiang-mai hoa-hoa album is the last known specimen of the large exotic colour print. The pictures of this series are drawn with great skill and originality. Several of these prints, however, contain a surreptitious element that marks them as specimens of a decadent art. The other albums have, together with their stark realism, a straightforward quality that saves them from becoming obscene. However, the Chiang-mai album stands for a rapidly deteriorating art; it represents the final phase of the exotic colour print. Perhaps it is best that this art ended when it did. It tended to become dominated by a spirit of sly obscenity that could barely be compensated for by the high artistic quality.
Editor's Note

The set of printing blocks from which the present edition of the Hua Ying-chin-chen album is struck off consists of 12 blocks engraved on both sides, each measuring 48 by 23 cm. and 2 cm. thick (see Plate XXI). Each side is divided into two sections, enclosed in a square frame of one single line; the frame on right contains the picture, that on left the accompanying poem. Except for one small number engraved in the right margin of Picture 21, the blocks bear no marks indicating their sequence.

The front side of the first block, containing the Preface, is badly worm-eaten. The rest of the blocks is in fair condition. Sections of the frames have been broken, and some characters in the text are slightly damaged, but the only serious defect occurs in those pictures where the mouth and eyes of the persons represented are disfigured by a few thin strokes having disappeared.

I purchased this set in 1950 in Kyoto where, for many years, it had lain undisturbed in the store room of an old feudal family. Japanese experts are of the opinion that the engraving technique, i.e. a vertical cut of about 3 mm. deep, is quite different from that followed by Japanese engravers. These blocks were apparently engraved in China and imported during the Genroku era (1688–1704). As was pointed out above, in China a coloured woodprint album was often re-published in a cheaper, monochrome edition. Judging by the condition of the blocks they have seen little use, probably there were not more than about fifty copies struck off in the past. I saw one of these earlier prints, dated the 3rd year of Hei-an 宝永 欄, i.e. A.D. 1706. In this copy the preface is intact, but the prints show all the minor defects of the blocks as they are now. This fact is a further proof that the blocks were made in China and arrived in Japan in slightly damaged con-
A comparison with the colour prints of this album in the Shih-wei collection proved that the artist who engraved these monochrome blocks worked with painstaking care; when copying the colour prints, he even retained minor mistakes resulting from a defective adjustment of the colour blocks in the original; cf., for instance, Picture 4. Since in all the colour-print editions of this album which I examined the blue, green and yellow have mostly faded to such a degree as to be hardly visible, the present monochrome edition gives a better impression of the draftsmanship than could be obtained from a photograph of the colour print; cf. the photographic reproduction of the colour print on Plate XXII, and Picture 15 in Volume VII. Moreover, the special charm of a woodprint can only be reproduced by a copy actually struck off from the block.

Apparently one block of this set became lost in China soon after the publication of the album; this is the block with the 4th picture, and the accompanying poem. All copies I inspected insert there a picture and poem borrowed from the Feng-lieh-ch'ien-al album.

Furthermore, the colour print that was traced by the artist who engraved the monochrome edition lacked the title page, and the first picture. I traced these missing parts after the original colour print, and had these tracings carved in two new blocks. Thus the album is now complete: title page, preface, and 29 pictures together with the poems belonging to them.

With regard to the title page it should be noted that in the original the text is enclosed in an ornamental frame, a flower pattern printed in blue. In all copies which I examined this frame was either badly damaged or very much faded, so that it could not be accurately traced. Therefore I designed a new frame utilizing the so-called "Persimmon Root Pattern" SHIH-TI-WEN 柿蒂紋, also very popular during the Ming period.
The letterpress of the title-page is reproduced facsimile. In the colour-print, however, the four characters of the title are printed each in a different colour: chüa is red, ying green, chin yellow, and ch'en blue. The name of the editor is in blue.

All copies seen by me had the pictures arranged in a different sequence. Since the blocks in my possession are not numbered, in the present edition I arranged the sequence with a view to variety. Picture 21 was of course left in its proper place, and Picture 24 placed at the end, since this was evidently meant to be the last picture of the series.

It must be noted that the texts of Pictures 14 and 15 were erroneously interchanged by the engraver of the blocks. Since correction of this error would have involved the sawing asunder of the blocks I left them as they were.

The red seals impressed on the fly-leaf of Volume I and on the first page of the Preface were added by me as an embellishment. The former are two antique ornamental Chinese seals in my collection, having the shape of bronze sacrificial vessels. The upper one bears the inscription YÜ-LUNG CH'IENT. YÜEH. 尤龍賢錫 "The fish lie hidden in the water and the dragons caper about." This is an elegant phrase borrowed from classical literature. At the same time, however, it can be read in an erotic sense, in referring to the various positions depicted in the album. The inscription on the lower seal reads TS'ENG NİEN-I. SHOU. 增年益寿 "Augmenting the years and advantageous to longevity." This is widely used as an auspicious phrase, which, however, can also be interpreted as referring to the benefits derived from the sexual act as described in the old handbooks of sex.

The seal impressed on the first page of the Preface is my own library seal, reading YIN-YÜEH-AN 昕月庵. I remark in passing that this seal was carved for me by Mr. MA HENG 马衡, Director of the Old Palace Museum in Peking.
Sexual desire is a natural urge common to all. Now a vigorous and strong man will, of course, particularly experience this urge. If, in trying to satisfy his desire, he climbs over his neighbour's wall and embraces the virgin daughter of the house—is this right? The answer is: This is incorrect behaviour. For all though the True Way is to act in accordance with nature, it is also true that the Way of the Gentleman is based on correct marital relations.

As to sexual intercourse, even ignorant couples can practise this together; but few can know its true taste. Those who have reached the great wisdom on matters of sex will be faithfully served by their wives and concubines and their households will be harmonious. Then there shall be such ardour that they forget their food and apply themselves wholeheartedly to this art so that the benefit derived therefrom will increase more than a thousandfold. But it is necessary that in all the movements of arms and legs the partners extend themselves to the utmost. When the picture indicates sitting one should actually sit, when standing one must stand. Positions where the partners incline on a couch or lie flat on their back, all depict and truly represent the style of the Ancients. Everyone should be able to enjoy these positions but proof of one's ardour lies in action.

In order to execute this art properly one must scrutinize these pictures with the greatest care. They show how fancy may embellish the fundamental routine in all ways one may imagine. Simple but elegant, they are accomplished and complete. Those who use this book should not merely covet the luxurious
pleasures represented, the reader must look beyond the mere beauty of appearance. A painstaking examination of the methods set forth herein will direct each and all along the right path of action. Buy this book! Buy this book!

"The Foolish Student."

Note. This Preface is a literary tour de force. It is composed according to the Chinese stylistic technique known as Chi-chü 集句 "assembling phrases," viz. to write an essay by stringing together various quotations from some famous ancient literary work. In this case the text consists entirely of quotations from the Five Classical Books. Correct translation is uncommonly difficult because these disconnected phrases are extracted from the Classics at random with a view to fitting the author's particular purpose — a purpose which often completely ignores the meaning the phrase had in the original context.

PICTURE 1. As in a Dream

[Description: A padded quilt is spread upon the floor, protected against indiscreet eyes by a large, one-panel screen decorated with a painting of rocks and flowers. The man is naked, the woman wears a loose jacket. On both ends of the quilt are their discarded clothes. The man's shoes lie in the foreground. In the upper right corner is a table of spitted bamboo with an incense burner and a small vase.]

Text: "All night long these two have fought the intense battle of love but ardent passion does not keep count of time. When the Dew moistens the Heart of the Peony, her limbs grow powerless for melted by lust they can hardly move. What a burning love, burning love! All like a dream of Hua-hsü!"

(Signed) "The Master of the Peach Spring"
Notes. The original name of the metrical pattern Ju-meng-ling was Yen-T'ao-yuan 寶桃源 “Feasting at the Peach Spring.” This name refers to the well-known ancient story of the man who, having lost his way in the mountains, came upon a peach orchard which was the entrance to a kind of Arcadia where people lived in simple bliss, ignorant of the world outside. Hence the fanciful name with which the poem is signed.

“Hua-hsii” in the last line also refers to Arcadia. The Yellow Emperor once dreamed that he visited the land of Hua-hsii where people lived in natural happiness. Cf. Hsii-tzu, ch. II, 1. Hsii became a name of the P'ing-yueh, “Wind and Moon”, stands for dissipation, but also for "elegance".  

PICTURE 2. Nightly Boat Trip

Description: In a secluded corner of the garden, the brocade quilt has been spread in the shadow of a large artificial rock. In the background are flowers and some potted plants. The woman, her head resting on a tubular pillow, embraces the man on top of her with arms and legs.

Text: “Like a sleeping flower or a recumbent willow—
—and so full of passion! As soon as he touched her milk-white breasts her golden finger tips rose in the air. Her cloud-like hairdress slowly dissolves. She streamers intimate things, intimate things... And enjoins her lover not to slacken his effort.

(signed) “The Antiter Elegantium”

Note. "P'ing-yueh" in the signature means "to control" and is an official title. "Feng-yueh", "Wind and Moon", stands for dissipation, but also for "elegance".

PICTURE 3. Watching the Rising Tide

Description: The embroidered quilt is spread in front of a
folding screen with a landscape painting. The man lies on his back, his head resting on a tubular pillow. The woman crouches on top of him clasping his feet and looking back through her legs. In front is a round feather fan.

Text: "The first surge of passion has been satisfied and they have grown tired of the game. Now his beautiful partner ventures on a new posture. In inverse position she first squeezes him out, then draws him in. Deep and long is the joy in the Central Spot. Bending her head she watches the union, moving up and down gently, as though floating. It seems that the Waves are rising and the Sail stands taut in the wind. His eyes are swimming and his soul is going to leave his body... This is worth a second discussion!"

(signed) "The Guest of the Gay Quarters"

Notes. Ch'in-lou in the signature is discussed on page 133.

The verse is practically identical with the ts'ê at the end of section 11, Part I of the HTYS. There the text reads:

春興將闇芳情欲倦。美人別具風光。誰顧誰倦倒。誰看誰吐。箇中滋味深長。回頭望巫陽。任升沈。一聽造化主張。眼看欲動。魂斷難支。再商量。

The ts'ê in the album (cf. Fol. 153) is evidently an emended and improved version of the poem in HTYS.

PICTURE 4. The Way of the Academician.

Description: A shadowy courtyard corner. On the table, covered with a mat, a book and a rolled up scroll. The man, wearing an official cap, has lowered his trousers; those of the girl are lying on the table. One of the girl's boots has slipped off.
Text: "Surrounded by a lingering fragrance, and so hand
some as to make the ladies pelt him with fruit till his car-
riage is full, who is that gentleman of dignified mien? In
order to explore the Charm of the Rose he has inveigled his
partner into allowing him to try the Flower of the Hindgarden.
She is a little bashful and gently pushes him
away, for this is quite a departure from the ordinary! Look-
ing over her shoulder she calls out softly: 'Hurry a bit!
And please don't say anything to the others.'

(signed) "The Candidate from the South"

Notes. The first line contains two references to famous
handsome men. The first is HSÜN TS'AN 卓贊, a scholar of the Chin
period, who is said to have always been surrounded by a sweet-
fragrance. The second is P'AN YÜEH (潘岳, died 300 A.D.), a young
poet famous for his good looks. Whenever he went out in his char-
riot the ladies who saw him pass used to pelt him with fruit till
his carriage was full.

Han-lin, "Forest of Writing Brushes" was the Imperial Acad-
emy of Letters. Its members often practiced pederasty and hence
were also supposed to be prone to the anal coitus when copulating
with women.

PICTURE 5. The Buddhist Chant gives forth Immortal
Music.

[Description: Garden scene. A thick mat with brocade
borders is spread upon the ground before a trellis with blossoming
flowers. The woman practises penilinctia; the man titillates
her vulva with his index finger while holding her right thigh.

Text: "The trellis is heavy with flowers: spring reigns
in the elegant garden. The pair has grown tired of performing
the Nine Compositions. Now her mouth samples the Straight
Flute and his finger explores the Flowerly Cymbals. They care
not for the Phoenix Mouth Organ or the Dragon Reed. She
daintily licks, he lightly titillates, and both experience
boundless pleasure.

"Boundless pleasure — yet this does but represent half
of the joy of the real MING of Clouds and Rain. Can this
substitute slake their burning thirst? When the harrier has
turned upon her back, only then will she sate her lover's
heart's desire.

(signed) "The Guest who Explores Spring"

PICTURE 6. The Magpie on the Branch

[Description: The woman suspends herself on a clothes'
rack. The man stands upon a low footstool. On the right is a table
with an artificial rock and flowers in a craquelé tray.]

Text: "The Peony on its high perch is full of Fragrant
Dew. But the man's legs are too short, he needs a footstool
to be able to cross. How he resembles a Bacchus climbing
the Cloud Ladder! Or perhaps an old Buddhist monk
beating the Drum of the Rau!

"Gentle stepping sounds — what boundless delight! This
position resembles a swing — swinging to and fro in the
garden. But as soon as the passion reaches its summit and
the movement changes to uncontrollable speed, the tree
will topple over and the monkeys will scatter!

(signed) "The Master of the Vale of a Myriad Flow-
ers"

Notes. The "Cloud Ladder" refers to the well known litera-

ty allusion TENA-CHING-YUN-TI 登青雲梯 “to ascend the ladder
leading to the Blue Clouds”, i.e. trying to achieve success in offi-
cial life. "Blue Clouds" stand for high official rank and worldly
success, in contrast to "White Clouds" PO-YUN 白雲, an
expression denoting life in refined retirement.

In Buddhist monasteries, monks are called to their meals
by the YU-PANG 魚椰, also called FAN-PANG 飯椰, a large wood-
en slit gong in the form of a hollow fish, suspended under the
eaves. Although the slit drum is common the world over as a va-
PICTURE 7. The Bronze Man holding the Dew Basin

[Description: A corner of the terrace, protected by an embroidered screen with a landscape picture. On right, part of the balustrade bordering the terrace and flowers and rocks in the garden outside. The woman is perched on the edge of the couch and is supporting herself on a tubular pillow which is covered with her robe. The man stands in front, holding her feet. On right discarded garments thrown over a low tabouret.]

Text: "The days have just begun to lengthen and the breeze is warm. This is the right time for the game of love. The couple have shed their gauze voiles and now unfold their tender passion. Her bosom lies spread apart and the Branch gently pierces the Heart of the Peony. The Peony drips with Dew that dampens the embroidered quilt.

"It seems as though one half of the pair is pushing a cart up a hill; the other half resembles a large tree with sprawling roots. They look at each other enraptured with passion while their waists move in common rhythm. The brocade screen rocks and is about to topple over. They enjoy trying to reach the apex of their lust as slowly as possible but they will not be able to contain themselves much longer."

(signed) "The Passionate Prefect"

Notes. The title refers to a note in the Sân-Fû-Ku-Shih 三輔故事 (fragments collected by CHANG CHÜ 張澍 1781-1847, and published in his Erh-Yü-T'ang-Ts'ung-Shu 二酉堂叢書, publ. 1821). In item 9 of this source we are told that Emperor Wên of the Han Dynasty had a large statue cast in bronze, representing a man holding up a basin. This was meant to catch the morning dew which the Emperor used as an ingredient to mix the Elixir of Longevity. Thus the choice of this title, next to suggesting the man's posture, also implies that the vaginal secretions contain the woman's Yin essence coveted by the seekers.
of immortality, as a means for “completing” their Yang essence.

PICTURE 8. Spring in the Phoenix Tower

[Description: Scene in a garden pavilion. The woman lies on a couch, reclining on a tubular pillow. The man stands, in front of the couch, folding her legs in his arms. On left, part of the balustrade and a rock and flowers in the garden outside. Behind the couch, a folding screen with a landscape. In the foreground discarded garments placed on a low footstool.]

Text: “The hundred flowers blossom in the warm spring
The fish play in the placid water. The passion of the pair rises,
and her feet in red-embroidered Phoenix shoes are high up
in the air. Her legs stand as upright as a pair of round pillars
of jade. The Jade Stool is planted firmly between — it has
found its way into the Hidden Opening.

She indeed resembles a mast braving the gale, her member
is like a bird that has alighted on its pole in the river. The
Buddhist Monk pounds his Clapper in the moonlight; the
Taoist priest strikes the Bronze Bell at night. Their sweat
has dampened the red quilt and now her arms are indolently
folded behind her head. But who can stay indolent while
tasting such joy?

(signed) “The Serene Philosopher”

Notes: The two lines about the bird and the monk are mo-
deled after the famous couplet of the 9th century poet CHIA TAO
寶島, 鳥宿池邊樹。僧敲月下門 “The bird sleeps
in the tree near the pond, the monk knocks on the door in the moon-
light.” The anecdote says that Chia Tao, riding on his donkey, was
pondering deeply over the character 敲 in the second line which he
contemplated to replace by 槿 “to push open”. He consulted with the
great scholar Han Yü who, upon learning of Chia Tao’s prede-
cament, decided for him that 敲 was the better choice.

This text is practically identical with that at the end of
section 9, Part I of HTYS; cf. Fot. 191.
PICTURE 9. Willow in the Wind

[Description: Garden scene. The woman sits on the low trunk of a willow tree, supporting her raised arms on its branches. She has kept her upper garments on. The man is naked but for his boots. In the tree sits a pair of yellow orioles. On the right are rocks and flowers and a few potted plants.]

Text: "The deep shadow of the green willow tree sets off the beauty of her peach-like face. In this charming scenery the desire of spring rises to frenzied passion. He carefully lifts both her legs while she supports herself with the branches. The willow shakes as the willowy waist moves gently up and down.

"Stammered words and tender discourses are whispered diffidently near his ear. They blend with the twittering of the orioles. The flowers vie with the willows in spring mood. What fine scenery, complete with love! let us hope they will not tire of their passionate effort.

(signed) "The Immortal who holds the Book"

Note: The signature Chang-shu-koon is also the name of a famous courtesan who lived in Ch’ang-an and who excelled in poetry and calligraphy.

PICTURE 10. A Peach Branch

[Description: The padded quilt is spread in the garden before a rock and flowers. The man lies upon his back supported by a tubular pillow. He clamps the feet of the woman resting on his folded arms.]

Text: "The cooling evening breeze blows over the garden fragrant with hibiscus flowers and inspires the pair to new delight. They sample a special position: the Blossoming Branch is inserted at a slant into the slippery mouth of the Flower Vase. He pulls her feet gently towards him ... the"
sipping sound linger.

"This posture of the gamboling Phoenix Pair is unusual but particularly exciting. The two are busily engaged—

who is most diligent in the Sport that Matters? Is it the ardent lover or the impassioned woman?

(signed) "The Old Fisherman of Mist and Waves"

PICTURE II. Exploring Spring

[Description: The pair has arranged a round quilt in a secluded space completely walled in by folding screens with painted landscapes. The woman reclines on a pile of her discarded robes. On the right is a barrel-shaped porcelain seat.]

Text: "The splendour of spring is wide as the sea. Passion has made her limp and malleable like clay. In this harmonious spring mood he has spread out the embroidered quilt and now explores the Heart of the Flower. She resembles a butterfly come to rest—tired from fluttering.

"Hers rich black tresses hang down; the golden hairpins have shed themselves. She is drunk with burning passion and moist with lust, the thin gauze is drenched. Those wet spots which dot the handkerchief are not the stains of tears of love!

(signed) "The Gatherer of Fragrant Flowers"

PICTURE 12. Solving the Ring Puzzle

[Description: A couch with brocade curtains is placed in front of a screen decorated with a picture of a honey-bird flying among flowers, near an artificial rock. The woman lies on her side, her head on her right arm, leaning on a cylindrical pillow. She holds her leg up with her left hand. The man kisses her while holding her breasts in his cupped hands.]

Text: "The ardent lover is too exacting, he forces his beauty to lie upon her side and reaches his goal from be-
find. He grasps her jade-like breasts, feeling them with both his hands. She raises her golden kitten foot and with one thrust the Brand enters at a slant. Pressing his face against her peach-like cheeks he sucks her red lips and feverishly thobs between her fragrant thighs. This position resembles the puzzle of the connecting jade rings: joined at all points. How to find the solution?

(signed) "The Koot of the Intoxicating Moon"

Notes. A popular Chinese puzzle consists of a number of rings joined to a small stick; they can be separated by manipulating the stick in a certain way.

The poem is identical with that at the end of section 10, Part I of the HYS.

The vignette on the first page of each part of the present essay is a slightly modified section of this print.

PICTURE 13. The Waves sieve the Sand

[Description: The couple sit together in a round porcelain bath, protected by a screen that depicts peonies, rocks and some butterflies. The man sits in the water, his feet on the rim of the tub. The woman has placed her legs over his thighs while resting with her hands on the rim of the tub. The man draws her head towards him. On right is a low tabouret with their discarded garments.]

Text: "They have shed their robes of gauze and now try the orchid-perfumed water together. Sporting together they imitate a pair of Mandarin ducks playing upon the waves. At the bottom of the tub is a continuous sipping sound. The warm water acquires the flavour of the Peach.

"The pair is drunk with the delight of spring. She does not heed the remains of her powder and rouge. The two Petals of the Red Rosette are mirrored in the water. Now is the time to swoon in ecstasy... The Dew moistens the Calice."

(signed) "The Immortal of the Five Lakes"
Note. The sexual act performed inside the bath tub is a favourite subject in Chinese erotic literature. Cf., for instance, the famous bath scene in the novel Chin-p'ing-mei.

PICTURE 14. The Immortals of the Magpie Bridge

Description: The corner of a hall. A brocade quilt has been spread upon the floor. In the background a folding screen with a landscape. One sees a corner of the bamboo balustrade and rocks and flowers in the garden outside. A naked servant girl lies face down across the quilt, her head on her folded arms while supporting the woman's buttocks. The man supports himself on his hands.

Text: "Her jade-like legs are spread out evenly, her slender waist raised as high as possible. Both lovers are immersed in boundless passion. The young servant girl functions as a temporary support, much better than a head pillow.

The Spiritual Rhinoceros steers his horn while the Peony opens wide. Then the Green Frog starts hopping about in the Waves, incessantly. It is as though crows and magpies have formed a bridge in order that the Cow-herd and the Weaving Girl can unite their passion.

(signed) "The Man in the Jade Tower"

Note: According to a story occurring in the works of the philosopher Ko-hsiian-te, there exists a connection between the stars Vega in Lyra, and Altair in Aquila; the former is the Weaving Girl (Chih-nü 織女), the latter the Cow-herd (Ch'ien-niu 牛). These stars are separated by the Milky Way and may only unite once a year — on the seventh day of the seventh month when magpies flying side by side form a bridge.

PICTURE 15. The Invented Lotus Flower

Description: A padded brocade quilt is spread in a corner of the garden near an artificial rock and is protected against the eyes of outsiders by a silk screen attached to poles driven into the
ground. The man lies upon his back, his head resting on a small pillow. He supports the thighs of the woman who is crouching on top of him.

Text: "Bored with the ordinary routine of love-making she has seated herself atop her lover. Her jade-like arm encircles his shoulder; her peach-like cheeks and her cherry-mouth are pressed firmly against his. Thus they move in inverse position, move in inverse position...

"The Heart of the Flower does not tire of the strokes, its moisture flows from above like a clear spring rivellet. Without a lovely, willowy waist! Indeed she lowers herself and rises, three times alternating without granting herself even a moment's rest. Bashful, but barely moving, barely moving...

(Signed) "The Quest of Squeaking Fragrance"

Note. "Three times rising, three times resting" refers to a passage in the SAN-FU-CHIU-SHIH 三輔薈事. This is a work of similar nature as the San-fu-ku-shih mentioned in the note to Picture 7, and also edited by Chang Chiu. Fragment no. 58 says that a willow tree of a shape resembling that of a woman stood in a certain park. Everyday it would lower its branches three times and thrice raise them. Thus the allusion in this poem connects with the "willowy waist" of the preceding line.

PICTURE 16. Eyes like Peach Blossoms

Description: The corner of a terrace. The quilt is spread in front of a folding screen with a painting of a peacock and flowers with butterflies fluttering about. On left one sees part of the balustrade that borders the terrace. The woman lies on her right side, leaning upon a large pillow. The man lies on her right thigh while leaning on his left elbow. He keeps her other leg raised with his right hand. On left are the woman's discarded leg gongs."
Text: "The soft embroidered quilt supports the pleasure of spring. The ardent lover has raised one of her jade-like legs. The Golden Pheasants feel as slender, the Peony is rich and soft. One glance upon it suffices to make one swoon with delight.

"She looks tenderly at her lover with half-closed eyes, never uttering a sound. Who could depict such a tender scene, who indeed? Her cloud-like tresses have loosened and the jade hairpins have shed themselves. A red glow rises on her peach-like cheeks."

(signed) "He who spares Flowers"

PICTURE 17. Reining the Green Bridle

[Description: A corner in the garden, protected by a screen with a landscape. On the right one notes a rustic bamboo fence and rocks and flowers. An embroidered quilt is spread upon the ground, a number of stitched silken cases in a cloth cover serve as a pillow, softened by the woman's robe laid over them. The man lies upon his back with his hands under his buttocks. The woman crouches on top of him, holding his head in her hands.]

Text: "When spring prevailed, the fragrant woman's quarters she suffered loneliness. He gladly humours her when she tries to satisfy her passion by imitating the riding on a hobby horse. She maintains a natural floating movement while the moisture drips from the inverted Red Pearl. They are drunk with spring passion, One only hears a 'soo-soo' when the Rain moistens the Flower and sprinkles on the smooth Weed.

(signed) "The Unworldly Perfect"

PICTURE 18. Supporting the Home-bound Drinker

[Description: Somewhere in the open, in a secluded spot behind a rock and a blossoming tree. On right one sees the edge of a cliff with an agamic growing among a tuft of grass. Two swallows are in flight in the sky. The man is fully dressed..."
and wears an official cap; the woman is also dressed for the outdoors. The maid servant holds up the robe of her mistress.

Text: "A pair of young swallows sporting together during the long spring day has excited the passion of the lovers. She has lowered her red embroidered trousers, and now they imitate together the way of the birds while mating.

The gauze robe flutters in the wind. It is not easy to keep it properly raised, but the maid servant lends a helping hand. Working diligently to help the pair, her own lust will certainly be aroused!"

(signed) "The Bold Immortal"

Note. This poem is practically identical with the one at the end of section 13, Part I of the HTYS.

PICTURE 19. The Feast in the Hind garden

[Description: In the library opening on the garden one sees a low table with a bronze incense burner, a small jar with incense sticks and a diminutive brazier for smothering the incense ashes; also a crackled vase containing dried azaleas. In the background is a screen with a landscape picture. On the left, a section of the carved balustrade is visible and rocks and flowers decorate the garden outside. The man is naked, but the woman has only shed her trousers. She leans on the table, cupping her chin in her hand, with one leg raised on a low tabouret.]

Text: "The cool breeze blows over the narrow table. Moonlight fills the garden. The delights of this secret meeting in the library are beyond description. The beautiful lady is animated by a fanciful passion. This time they attempt the style of the Academicians.

Looking over her shoulder, her smile betrays her lust. This is better than pressing against her milk-white breasts! When the Special Clouds receive the Rain, one hears her soft
and tender whispering, there is the hovering shadow of
the sparse bamboo and the fragrance of cassia perfumes the
air.

(Signed) “The Intoxicated Immortal”

Notes: Ch'ing-fei-ming-yüeh 清風明月 “Clear breeze
and bright moon” is a well known poetical expression. However,
in erotic literature the bare buttocks are often likened to the
bright full moon, hence this phrase is also used in an erotic
sense, as is evident here.

Yu-yün-chih-yü 雨雲齊雨 is a quotation from an old
text in which it is used as an elaboration of Yün-yü “Clouds and
Rain”, one of the most common flowery expressions for the sexual
act; cf. my remarks in the Appendix. In this instance the partic-
ular phrasing is used because it contains the word yü to “spe-
cial”, in order to emphasize the fact that the anal coitus is
being performed. Cf. also the note to Picture 4 above.

There would seem to be no point in the last line about the
bamboo and the cassia. Since neither of these appears on the pic-
ture, this line probably has a special erotic sense which I failed
to identify.

This poem is practically identical with that at the end
of section 16, Part II of the HTYS. There the first half is slightly
different:

半帳清光。一窓明月。床頭幽會情難說。美人無可
奈多情。翻做箇翰林風月。

Picture 20. Clouds over the Wu Mountain

[Description: Meeting in the open, under a blooming
tree and behind a large artificial rock. Another woman, one
of the man’s other wives or concubines, stands on right and wat-
ches the proceedings. All three are fully dressed, but the pair be-
hind the rock have lowered their trousers.]

Text: “The fragile willow cannot bear the spring, the
slender. Flower is hard pressed by Wind and Rain. The Sporting Bee is in frenzied passion, there is no way to restrain him.

"The anxious onlooker is greatly vexed — she is tormented by her rising lust. The artificial rock is just like a barrier denying access to the Wu Mountain. Her itching passion is difficult to restrain.

(signed) "The Creative Student"

Notes: For the erotic significance of the Wu Mountain, see the story quoted in the Appendix. The unusual signature T'i-T'i-Shen is explained on page 133 above.

PICTURE 21. Hitting the Butterfly

[Description: The woman is sitting naked on a folding chair which is covered with her discarded robe. The man is standing in front with raised member. In the background stands a large folding screen with an elaborate mountain landscape. It is to be noticed that this is the only picture where the woman's clitoris is indicated.]

Text: "The Brocade Screen is warm with spring; it delights the hankering lust of the crazed lover. She sits leaning backwards in the chair with her Lotus Feet spread, letting him thoroughly explore the fragrance of the Flower. He enjoys the warmth of the lingering waves. Now it is time for him to display his marksmanship.

"The Red Heart is clearly visible and offered straight to her precious lover who does not tire of hitting the mark and piercing the bull's eye. Now he comes forward, then retreats — untold times they engage in this bloody battle. The Hoofs of the Horse trample left and right. The Butterfly flutters — now far, then near. Look! The arrow has entered together with its feathers!"

(signed) "Crazed with Passion"
Notes: The phrase T'A-SUI-HUA-HSIANG 踏碎花香, lit: “trampling on the fragrance of the flowers,” viewed in connection with the reference to the man’s members as a horse’s hoof and the mentioning of butterflies in the second half of the poem, hark back to the famous quotation “Fragrance clings to the hoofs of the horse that returns having trampled on flowers” 踏花歸去馬蹄香. A Sung artist expressed this idea by painting a horse with butterflies fluttering about its hoofs. The line about the “warmth of the waves” must contain a similar allusion; this one, however, I failed to identify.

CH'UAN-YANA-CHI 翟陽枝 “the art of piercing the willow leaf” refers to the skill of the ancient archer Yang-yu-chi 養由基 who could pierce a willow leaf with his arrow from a distance of hundreds feet.

The poem is identical with that at the end of section 12, Part I of the HTHS; there only 之希人 instead of 王人.

PICTURE 22. Fish sporting in the Vernal Water

[Description: The embroidered quilt is spread in a corner of the garden room, protected by a folding screen with a picture of a stream with rocks and flowers on its banks and butterflies fluttering about. On the right, a section of the balustrade and a large porcelain goldfish basin on a wooden stand, with a lotus plant rising from the water. The woman lies flat on her back without a pillow. One of her shoes has slipped off, and the wrappings of the foot have come loose. In the foreground is an embroidered towel.]

Text: "Sexual pleasure has no limits. Intoxicated with lust, their lust reaches its climax. Her fragile body can hardly bear the burden as she is rocking up and down with the East Wind.

“She knots her delicately painted eyebrows, curved like the outline of a distant mountain. One red shoe has slipped off and the loose wrapper reveals her hot toes. The couple in this scene resemble indeed a pair of fish sporting together in the spring water in the heart of the river!"
PICTURE 23. The East Wind assists in the Effort

[Description: Among the bamboos on the bank of a lotus pond. At the left a large, artificial rock; on right, two potted plants. The woman, fully dressed, reclines on the back of her squatting maid, who, just like her mistress, supports herself on the bamboo stems. The man is also fully dressed but he has lowered his trousers.]

Text: "Green — the fresh bamboo; red — the expanding lotus heart! In a secluded corner of the garden entwined passion reigns. Hand in hand the lovers had set out into the garden; then they could not withstand the temptation of this shadowy spot, leaning against the tall bamboo they engage in tender discourses of love. Then, in the green shadow, she raised her Golden lotus feet, and the Jade Bamboo Sprout began thrusting.

"This vigorous movement is hard to match. Her girl friend serves as a human chair and as an embroidered quilt. The East Wind knows no rest while the rustling leaves seize the sunlight. The girl friend does not mind bending her body for such a long time. She is deeply moved by the twittering of the orioles. Do not stun the Labourer, as an extra pleasure he will presently continue the work on you!"

(signed) "The Immortal of the Flowers"

PICTURE 24. The Double Lotus

[Description: A pavilion in the middle of a lotus pond. The curtains are drawn aside to admit the cool breeze. The couple sits on a round cushion in front of a single panel screen depicting a landscape. At left, a pair of Mandarin ducks play in the water.]

Text: "The breeze over the lotus pond has roused the
pain, tired by the summer heat. They sit together on the round cushion. He lets his Meditation Instrument rise slowly and permits it to ride in the Lotus Boat. Thrusting with zeal he has opened the Dharma Door and now settles into an easy rocking movement.

"Your body contains mine; my body is part of yours. Together we form a perfectly round, unbroken circle. Sorrow is sorrow; boundless the Sea of Suffering. What is the supreme pleasure? The seeds of good deeds are planted everywhere.

(signed) "The Supervisor of Flowers"

Notes: This poem has a distinct Buddhist flavour. The round cushion resembles that which Ch'an monks sit upon while meditating. "Dharma" is the Buddhist Law. "Dharma Door" in Buddhist terminology means the gate that leads to enlightenment. Thus this album closes in a mood where sex and mysticism are closely interwoven.
APPENDIX

CHINESE TERMINOLOGY OF SEX
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The most common term for sexual intercourse in general is CHIAO-KOU 交媾 (交媾), lit. "to have intercourse with a woman". Next to this term there are various others with the general meaning of "to have relations with" which denote the sexual act only if used in erotic sense. Here belong CHIAO-CHIEH 交接, CHIAO-HUI 交會, CHIAO-HO 交合, and also CHIAO 交, CHIEH 会 and HO 合 used singly. All of these are neutral expressions, occurring in both serious and pornographic books of old and modern times. I add in passing that in present day Chinese "sex" is rendered as HSINA 性 (lit. "nature"), and that the modern medical term for sexual intercourse is HSINA-CHIAO 性交.

A classical term for the man exercising the coitus is YU 御, lit. "to drive, to rule"; this term is much used in old medical treatises and other serious literature. SHE 射, lit. "to shoot" and JIN 進 are obscene terms which occur in pornographic literature. Such texts also use NUNG 弄 and KAN 幹 "to do" in this special sense. Other vulgar terms are K'AN 艹 and SHANG-MA 上馬.

As to less direct terms for the sexual act there are the archaic expressions FANG-SHIH 房事, FANG-CHUNG 房中 or FANG-NEI 房内 "the affair of the bedchamber". Also FANG-SHIH 房室 "the bedchamber", JEN-SHIH 人事 "human affair", and HSINA-SHIH 行事 "to exercise the affair". Further HSINA-FANG 行房 "to engage in the affair of the bedchamber", and YIN-YANG-CHIH- TAO 阴陽之道 "the way of Yin and Yang". These are all dignified expressions much used in medical literature.

Flowerly expressions denoting the sexual act are nearly all derived from an occurrence described by the famous ancient poet SANG YÜ (宋玉, 3rd century B.C.). In the preface
to his "Poetical Essay on Kao-t'ang," Kau-t'ang Fu 高唐賦 (cf. Wen-hsuan 文選 ch. 19) he says that a former king once made an excursion to Kao-t'ang. "Feeling tired he there slept during the daytime. He dreamt that he met a woman who said to him: 'I am the Lady of the Wu Mountain, and temporarily reside here in Kao-t'ang. Having heard that you have come here I wish to share pillow and couch with you.' Thereupon the king had sexual intercourse with her. At parting she said: 'I live on the Southern slope of the Wu Mountain (Wu-Yang), on the top of a high hill. At dawn I am the morning clouds, in the evening I am the pouring rain. Every morning and every night I know about beneath the Yang Terrace.'"

Hence yün-yü "clouds and rain", Wu-shan 丕山 "The Wu Mountain", Wu-Yang 丕陽 "The Southern slope of the Wu Mountain", Kao-t'ang, and Yang-t'ai 陽臺 "The Yang Terrace"—all these terms may be used to designate sexual intercourse. As was pointed out already on page 13 above, however, the sexual meaning of "clouds and rain" is based on the ancient Chinese conception of Heaven and Earth mating during a rainstorm; thus the motif is much older than this particular story. "Rain" refers to the man's semen being emitted, and "clouds" to the vaginal secretions of the woman.

In ancient texts both the male and female parts are indicated by the term yin 陰, in this connection meaning "hidden." Hence the old terms for penis nan-yin 男陰 "the male hidden part" and yin-kăn 陰幹 "the hidden stake." These terms were still commonly used during the T'ang period. Later, however, yáng 陽 "male, positive" became the special term for the male organ, while yin 陰 "female, negative" was used in terms denoting the female parts.
The most common common term for the penis is YANG 阳物 "the male thing". Other direct terms are YANG-FENG 阳锋 "the male peak" (峰 also interchanged with peak), NAN-CHING 男茎 "the male stalk", and the vulgar expression JUO-CHU 取具 "floss utensil".

Flaccid expressions for the penis are YU-CHING 玉茎 "the jade stalk", YU-CHE 玉 插 "jade chowry", or CHU-PING 堆柄 "the chowry handle". The glans penis is called KUEI-TOU 龟頭 "turtle's head" or LUNA-TOU 龍頭 "dragon's head". The penis covered by the prepuce is called YANG 姻 "chrysalis". The testes are indicated by the term NANG 腫 "sack", also YIN-NANG 隱囊 "hidden sack" or SHEN-NANG 奸囊 "sack of the testes".

An ancient term for the female part is NÜ-YIN 女陰, corresponding to the NAM-CHING mentioned above. The most common direct term is YIN-MEN "hidden (or female) gate" today still widely used in both China and Japan. Further YIN-HU 隱户 "female door", YIN-KUN 隱宮 "female palace", or just YIN 隱 "privacy", Pin is interchanged with yin, hence we find also PIN-HU 隱户, PIN-K'OU 隱口 and PIN-CHU 隱具. A vulgar direct term is FENG 紗 "steam". The vulgar term PI 烹, corresponding to TIAO 蹪 for penis, occurs only in pornographic literature.

More elegant terms referring to vulva and vagina are YU-MEN 玉門 "the jade gate" (corresponding to yu-ching for the penis), CH'ING-MEN 陰門 "coral gate", TAN-HSÜEH 丹穴 "cinnabar crevice", TAN-TJEN 丹田 "cinnabar field", SHEN-TJEN 神田 "sacred field", YIN-KOU 隱溝 "hidden gully", K'UN-HU 坤穴 "female door". Also the old medical term CHUNG-CHI 中極 "central point", explained as "the aperture 1 inch below the navel".

The component parts of vulva and vagina are distinguished by a number of terms, the exact meaning of which is in most cases a matter of conjecture. Two of them are defined in a gloss to the T'ang source Ta-lu-fu (cf. above, p. 88 sq.). There it is said (Folio 77/13-14): "The point one inch inside the female
organ is called CHIN-HSIEN 菱絃, "lute strings", the point five inches inside is called KU-SHIH 粟實, "grain-shaped hole"; if the man penetrates beyond this point, the woman will die". Other older texts such as the Tung-ho-lan-tzu and Su-nu-ching, however, use these two terms in a different sense. Here CHIN-HSIEN would seem to refer to the lesser labia, and KU-SHIH to the entrance of the vagina.

The greater labia are referred to as PI-YUNG 譯雍 "circular wall" (properly the name of a literary college built in circular shape), or JUI-TAI 璎臺 "jewel terrace". The term YU-LI 玉理 "jade veins" seems to refer to the place where the labia are joined below, while CHIN-KOU 金溝 "golden gully" might refer to the clitoris; the latter is rarely mentioned. It would seem that the ancient Chinese had no clear conception of its function. Aside from the term "lute strings" mentioned above, the lesser labia are also referred to as CHI-KUAN 雞冠 "cock's comb". The entrance of the vagina is called KU-SHIH 粟實 "grain-shaped hole" (see above), also MO-CH'II 條麩 "hole with the irregular outline of a grain of wheat" (?); also YU-KU 出谷 "dark vale". The uterus is referred to as TZA-KUNG 子宮 "children's palace", today still a common medical term.

The Ming source Su-nu-miao-lun (see p. 121) gives in ch. 3 a list of 8 parts of the vagina. It says: "Inside the vagina are 8 different points, also known as the Eight Valleys. These are the Rule Strings, 1 inch inside the vagina; the Wheat-shaped Hole, 2 inches inside; the T'o-ch'i ("Ready Chicken"?), 3 inches inside; the Mysterious Pearl, 4 inches inside; the Heart of the Vale, 5 inches inside; the Yu-ch'ilh (?), 6 inches inside; the Elder Brother Vale, 7 inches inside; and the Northern Pole, located 8 inches deep in the vagina" (Fol. 124r 9-13). This list seems arbitrarily made. KU-SHIH 粟實 is evidently the same as 顆實, while K'UAN-SHIH 昆石 "Elder Brother Stone", mentioned on p. 48 above. This list throws no light on the numerous special names for the vagina or parts of it occurring in the I-hsin-fang quotations. Some of these, like "smelly mouse" and "infant girl" (see p. 47-48) may have
been jocular expressions popular during the first centuries of our era, others may have a deeper significance which is now lost.

The emission of semen is called Hsien, written 睡, 蠟, 水, and also Shih, while K'ai 睡 "happy" is used to denote the woman's reaching orgasm. Some erotic novels call the reaching orgasm of both man and woman T'iu 睡, lit. "to lose", probably referring to the loss of vital essence involved.

Buddhist literature introduced the term 1en 根 "root" for both the male and female genitals; cf., for instance, Folio 169/13. In the Japanese language which has adopted a great many Buddhist terms, 勝 and 聖 have become common terms for penis and vagina, but in Chinese these terms are only used in Buddhist texts.

The pornographic novel Hsien-t'a-yeh-shih uses its own erotic vocabulary, probably based on local dialect. There the male member is called 熔 lu'an (?), and the vagina 普 fei (?); these characters do not exist. Their pronunciation is unknown; the elements 熔 and 船 may either be phonetic or be meant to depict the shape, combined with 毛 "hair".

It is unnecessary to go into the wealth of flowery and jocular expressions for the male and female genitalia, special positions of the sexual act, etc. Students of sexual imagery can easily locate such terms in the translations given on the preceding pages; for their convenience I marked such terms by capitals: the Branch, the Peach, etc. Here I mention only one term that is not self-evident, viz. KO-SHAN-CH'U-HUO 隔山取火, lit. "to obtain the fire from over the mountain". This expression indicates the man inserting his member into the vagina from behind. Cf. Fol. 201/11: "When he wished to insert his member from behind she protested that that was making her commit the sin of turning her back on her husband." Cf. also Fol. 156/6, and page 124, last line of the Chinese text. The various
epithets used in connection with parts of the human body are also self-evident. The only doubtful point is the exact meaning of สูบ "curd", constantly used as epithet for the female breasts. This may be explained as either "white" or "soft".
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Kama Sutra