EROTIC COLOUR PRINTS
OF THE MING PERIOD
— I —
ENGLISH TEXT

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Vol I

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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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INTRODUCTION

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श्रीभगवानुवाच ।
यो मां पश्यति सर्वत्र सर्वं च मयि पश्यति ।
तस्याहं न प्रणश्यामि स च मे न प्रणश्यति ॥

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

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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-chen "Variegated Positions of the Flowery 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 diffident first attempts via perfection to final decadence — all encompassed with-

INTRODUCTION

on the brief space of seventy years.

Fourthly, there are two peculiarities of sentence arrangement in that they give long-size representations of the completed nude human figure. Other contemporary artists' work illustrations contain only small nudes, mostly over 5 cm. high and clumsily drawn, but in these albums the figures are 20 cm. or larger. These skillful drawings of naked men and women in various poses and states, if chinese prints depict as a nude sometimes only a man, leaving the figures out of deference to the delicacy of a teacher by keeping women entirely out because of disinclinations in anatomic technique. These prints also supply evidence that, contrary to the perceptions current among Western students of Chinese painting and art, Chinese painting did, when necessary, draw from the living model.

Secondly, there is a sociological aspect. These prints show many people of the Ming period in various stages of undress, provide precise data on details of underwear clothing — such as undergarments, socks, leggings etc. — which rarely appear on existing Chinese pictures. Therefore these prints supply the key to answer an obscure passage in Ming prose and poetry. Moreover these carefully depictions of various pieces of furniture, painted screens and sumptuously ornamented supply interesting data on interior decoration of that particular period.

Thirdly, these prints are of importance for the medical point of view. They reveal and evidence hundreds of the sexual act among the Chinese. Since they are obscure as to sex life and sexual habits, they provide valuable data, the Asiatic are a useful source in the study of Chinese sex life and sexual habits.

Finally, these erotic prints clearly prove the frequency of Japanese erotic paintings and prints depict Chinese

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 prudery 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 publicize, in word and picture, the carnal aspects 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). Chinese defeat in battle and the hard life under the yoke of the Mongols caused a reaction in favour of frivolous 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 this 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 exhorted their Manchu masters — themselves originally burdened with few sex inhibitions — to place erotica of the preceding Ming Dynasty on the Index and in course of time the Manchu rulers became even more punctilious in this respect than the Chinese themselves. Was it a desire, on the part of the Chinese, to save at least the intimacies of their women's quarters from the

prying eye of the foreign conqueror which inspired this extreme prudery? The famous story of the Chinese general Hung Ch'eng-ch'ou (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 adstruct the aforementioned 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 neighbour, Japan, has been thoroughly described by Dr. Krauss (2.) and a number 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. Matignon contributed details of his observations in China at the end of the 19 th century (4.). Moreover English and German translations of the Chinese erotic novel Chin-p'ing-mei (5.) shed some additional light on this subject. However, no comprehensive essay on Chinese sex life exists.

(1.) "Das Kāmasūtram des Vātsyāyana, etc.", aus dem Sanskrit übersetzt und herausgegeben, Berlin 1912. By the same author: "Beiträge zur Indischen Erotik", Berlin 1911. — (2.) "Das Geschlechtsleben der Japaner", by: F. S. Krauss, H. Ihm und Sato Tomio, Vienna 1931. — (3.) H. Maspéro, "Les Procédés de Nourrir le Principe Vital", Journal Asiatique, vol. CCXXIX, Paris 1937; especially Part II: "Les Procédés d'union du Yin et du Yang pour nourrir le principe vital", p. 379-413. — (4.) Dr. J. J. Matignon, "Superstition, Crime et Misère en Chine", Paris 1902; several times reprinted. — (5.) The best translation is: Cl. Egerton, "The Golden Lotus", a complete translation from the Chinese of the novel "Chin P'ing Mei", 4 vols., London 1939.

V.

VI.

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 to-day 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 burned 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 householder 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 practises 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 incorporated the principles of these handbooks into their sexual disciplines and experiments for extracting the Elixir of life. Such misemployment, however, does not reflect on the principles set forth in the handbooks of sex. While the Taoist alchemists consider 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 notwithstanding 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 favourably 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!

VII

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-ying-chin-chen 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. I 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-ying-chin-chen 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 hand-

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 sexuological 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 sexuology.

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 woodprints at the end of the Ming period. This section includes some remarks about the technique of the colourprint 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 Hua-ying-chin-chen 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 Hua-ying-chin-chen, 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 Yüan 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 analysed 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 sexuology, protracted study in the field of sex is in many ways a sacrificium 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. Bachmeyer 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-

penditure of special care on 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 (𠂤 for 幾 𦥑 for 與, etc.) in the Chinese texts, 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. Shibui 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-ying-chin-chen album.

All three volumes are printed on hand-made Ja-

panese 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-wen-hsüeh-ming-cho-ts'ung-k'an (美化文學名著叢刊, 1 vol. publ. by the Shih-chieh-shu-chü, 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 浮生六記, has been made accessible to the Western reading public by the excellent English translation of Lin Yü-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-hsien, and also Hsin-an, the home of skilled engravers and lacquer workers. And to the east was Hangchow on the placid waters of the Western Lake, the home of skilled artists and artisans from all over the Empire ever 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 arts 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

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

"Sag, was könnt uns Mandarinen / Satt zu herrschen, müd 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, Zug in Zügen?"

After the removal of the mining capital to Peking in 1421, the old capital Nanking and the entire region became deeply rooted in Chinese culture. It was the seat of Nanking scholars and artists and became a cultural center. To the south of Nanking were located Hangchow, Soochow and Yangchow. Hangchow on the picturesque West Lake was the favorite resort of the Southern Sung Dynasty. Other cities were also known for their beauty. Yangchow was famous for its salt trade and was the center of the salt merchants. Soochow was known for its gardens and canals. Nanking was the capital

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 variegated 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 poem and ornamental design upon a wooden block — the mould which gave the ink-cake its final shape.

The same exceptional circumstances promoted the production of colour prints. Gifted painters drew the picture, famous scholars added poems and essays thereto and the most skilful 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 Bamboos Studio" (Shih-chu-chai hua-pu), 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 blasé 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 appellations 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 austere 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 Hua-ying-chin-chen, 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 avowedly 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'in-huai 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, unwittingly 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 bowers of their luxurious mansions. Then even this ephemeral beauty, the lost art of the erotic colour print, may gain a more lasting purport.

Autumn 1951

R H van Gulik

(R. H. van Gulik)
Counsellor of Embassy

此類圖書今已希若星鳳竊謂不可聽其埋沒因不吝貲勞編成本書命曰秘戲圖考分爲三冊首冊所輯乃中國房術概畧自漢迄明並記春冊源流中冊手錄各代秘書十種並撮抄古籍中記房中事者附之下冊則花營錦陣用原版印成俾留眞面

蓋本書自不必週行於世故限於五十部不付市售僅分送各國國立圖書舘用備專門學者之參稽非以供閑人之消遣海內識者如有補其闕遺並續之以明末以後之作固所企盼而外國學者得據此書以矯正西人之誤會則尤幸矣編纂既竣特綴數言以似中國學者大雅君子庶明余意云爾

西曆一九五一年孟夏　荷蘭高羅佩書於吟月盦

除所存者什一而已

十八十九世紀訪華西人考察風俗書籍既不易入手詢人又諱莫如深遂以爲中國房內必涇污不堪不可告人妄說誤解因之而生甚至近古西人所傳中國房室奇習大抵荒唐無稽書籍雜誌所載茶餘酒後所譚此類侮辱中華文明之例已不勝枚舉一則徒事匿藏一則肆口誣蔑果誰之罪歟

此種誤謬余久所痛感但以無證可據訂正莫由客年於日本搜羅佚書偶得明刊房中術書數種並明末繡梓春宮若干冊康乾間此類圖書多流入日本爲彼土文士畫家所珍浮世繪版畫實多取材於此而德川幕府亦未嚴禁故得保存至今本年夏余於西京舊家購得萬曆雕花營錦陣春冊版木尤爲難能可貴至是而資料畧備矣

余所搜集各書除修眞既濟二種外殆可謂有睦家之實無敗德之譏者可知古代房術書籍不啻不涉放蕩抑亦符合衛生且無暴虐之狂說異之行故中國房室之私初無用隱匿而可謂中華文明之榮譽也至於花營錦陣風流絕暢等圖雖是軒皇素女圖勢之末流實爲明代套版之精粹勝十竹齋等畫譜强半存六如十洲之筆意與清代坊間流傳之穢蹟不可同日而語外國鑒賞家多謂中國歷代畫人不嫻描寫肉體據此冊可知其謬也

之嘉靖乙丑禮經重鐫序不載宣德重刻時爲何人然考明初文學宋濂最著其集中有送東陽王子充還鄉詩云子充之先自晉永嘉之亂由會稽徙居東陽八世祖仲遠以明經教授鄉里子充父文安公嘗以春秋領鄉薦子充亦以明經中洪武乙丑進士第授翰林檢討出爲湖廣提學僉事坐事謫戍和州未幾召還復官改國子博士遷翰林待制奉使安南還進侍講學士知制誥同修國史洪武二十七年以疾乞歸養親不許踰年親沒廬墓三年服闋復徵入翰林仍舊職與修禮書書成賜金幣遣還東陽子充之學出於宋濂其文章醇厚典雅蓋得之師傳者深且遠矣觀其所著禮經旁通一書於三禮之義發揮詳盡而於鄭氏注疏之得失辨正尤明確有據其用力之勤可謂至矣宜乎當時學者奉爲圭臬而板本流傳歷久漫漶今提學僉事王君化重加校刊以廣其傳其嘉惠後學之意豈淺鮮哉王君名宗沐字新甫別號敬所嘉靖己丑進士歷官南京刑部尚書總督薊遼保定軍務兼理糧餉贊畫京營戎政所至有聲其學以經世爲務其刊是書蓋有深意焉

嘉靖甲午春二月既望

目錄

自序

中國房中術一道由來已久易論一陰一陽生生化化其義深矣其爲教也則著之於書導之以圖自漢以來書圖並行據張衡同聲歌可知也蓋此術行而得宜則廣益人倫故古代希臘羅馬印度皆有其書至今歐美醫士立房中術爲醫學一門編著夫婦必携兒女必讀之書而中土則自漢已然海外知之者尠矣夫男女構精亙古不易而人之所以視之則代有同異漢書藝文志方伎畧特著房中八家可知兩漢之時對於此道視爲醫術之一初不視爲猥褻之行也其後六朝道家之行房益壽御女登仙等説復爲人所誦習不以爲諱觀徐陵與周弘讓書可證也隋唐之時佛教密宗之儀軌傳來中國交姤覺悟之説與道家合氣成仙之旨融洽爲一馬郎婦觀音故事即其一例自爾以來此類著述浸多敦煌出土大樂賦注所引足備一隅其後趙宋之時程朱學興據男女有別之義遂謂房中一切均是淫事以房中術爲誘淫之具胡元肆虐中土文士無所施展乃多放縱於酒色豔詞媟戲流行海內而房室之諱得以稍寬可謂此道不幸之幸也及夫有明宋學復興儒家拘泥亦甚故此類書籍一時不振明末高人墨客多避閹勢卜居江南殫精於燕閒雅趣多改編素女玄女等經並加講解頗極一時之盛暨滿清入主制度服色爲之一變但閨門之內卒不肯使滿人窺其秘奧且清之獎勵宋學又甚於明儒者遂於此種圖書深藏不宣後竟遭燬禁之厄乾嘉之

CONTENTS

VOLUME I.

PART I : Historical Survey of Erotic Literature

1. The Han Period. BC 206 – A.D. 220.
Fundamental Chinese Concepts of Sexual Intercourse
Page 1

2. The Sui and Tang Periods 220–618
The Contents of the Handbooks of Sex Page 10
Notes " 73

3. The T'ang, Sung and Yüan Periods 618–1368
Medical Books on Sex Relations, and the beginnings of Pornography Page 75

A. Medical Literature Page 76

B. Pornographic Literature Page 88
Notes " 100

4. The Ming Period, 1368–1644:
Flourishing of the Handbooks of Sex and Pornographic Literature Page 103

A. Sexual Literature:
1. The "Family Instructions" Page 106
2. Handbooks of Sex Page 109

B. Fiction Page 127

PART II : Historical Survey of Erotic Pictures

1. Early beginnings and Development up to the Ming Period Page 193

CONTENTS

VOLUME I.

PART I : Historical Survey of Erotic Literature

1. The Han Period B.C. 206 – A.D. 220
Fundamental Chinese Concepts of Sexual Intercourse
Page 1.

2. The hiu-ch'ao and Sui Periods 220–618
The Contents of the Handbooks of Sex Page 15
Notes: „ 73

3. The T'ang, Sung and Yüan Periods 618–1368
Medical Books on Sex Relations, and the beginnings of Pornography Page 75

A. Medical literature Page 76

B. Pornographic literature Page 88
Notes: „ 100

4. The Ming Period, 1368–1644
Flourishing of the Handbooks of Sex and Pornographic literature. Page 105

A. Serious literature
1. The "Family Instructions" Page 106
2. Handbooks of Sex Page 109

B. Fiction Page 127

PART II : Historical Survey of Erotic Pictures

1. Early beginnings and Development up to the Ming Period Page 149

CONTENTS

VOLUME I.

PART I : Historical Survey of Erotic Literature

1. The Near Period B.C. 206 - A.D. 220
Fundamental Chinese Concepts of Sexual Intercourse
Page 1.

2. The Ancient and Sui Period 220 - 618
The Control of the Handbooks of Sex Page 10.
Notes: » 73

3. The Tang, Sung and Yüan Periods 618 - 1368
Medical Books on Sex Relations, and the Beginnings
of Pornography Page 15

A. Medical Literature Page 76

B. Pornographic Literature Page 88
Notes: » 100

4. The Ming Period. 1368 - 1644.
Flourishing of the Handbooks of Sex and Porno-
graphic Literature. Page 105

A Serious Literature

1. The "Purely Instructive" Page 106
2. Handbooks of Sex Page 109

B Fiction Page 127

PART II : Historical Survey of Erotic Pictures

1. Early Beginnings and Development up to the Ming
Period Page 143

A. Erotic Paintings

B. Erotic Book Illustrations

C. Erotic Colour Prints

1. General Characteristics

2. The Albums and Scrolls with Erotic Colour Prints

(a.) Sheng-Ya's Long Love

(b.) Fang-Lin-Chi'ai's Clear Dream

(c.) Hua-Ying-Chin's Clear Dream

(d.) Fang-Yü'ai's Chi-Hsien

(e.) Ch'ien-Yang-Mo's Pen

(f.) Chiang-Lou-Yo's Chiang

(g.) Yun-Hua-Li's Chin

(h.) Chiang-Yun-Hua's Hua

PART III : Hua-Ying-Chin's Clear Dream

A Reconstructed Translation

APPENDIX : Chinese Terminology of Sex

INDEX

VOLUME II.

Chinese Texts

VOLUME III.

2. Erotic Art of the Ming Dynasty

A. Erotic Paintings — Page 155

B. Erotic Book Illustrations — Page 162

C. Erotic Colour Prints
1. General Characteristics — Page 165
2. The Albums and Scrolls with Erotic Colour prints — Page 173
(a.) Sheng-p'eng-lai
(b.) Feng-liu-chüeh-ch'ang
(c.) Hua-ying-chin-chen
(d.) Feng-yüeh-chi-kuan
(e.) Yüan-yang-pi-pu
(f.) Ching-lou-to-ching
(g.) Fan-hua-li-chin
(h.) Chiang-nan-hsiao-hsia

PART III : Hua-ying-chin-chen
Annotated Translation — Page 205

APPENDIX : Chinese Terminology of Sex — Page 229

INDEX

VOLUME II.

Chinese Texts

VOLUME III.

Reprint of the Hua-ying-chin-chen.

LIST OF ILLUSTRATIONS

Frontispiece — "Rousing the Dreaming Lover"
From the erotic album Feng-liu-chüeh-ch'ang, publ. 1606.
Original woodcut.

Plate I. — "Balancing Yin and Yang"
From the Taoist medical work Hsing-ming-kuei-chih, illustrated blockprint publ. 1622.
Author's collection.

Plate II. — "The Stream of Vital Power"
Same source as I.

Plate III. — A. The Six Centres of Kundalinī Yoga
B. The Secret Signs of the Tachikawa Sect

Plate IV. — "Sapphic Pair using Double Olisbos"
From a coloured erotic handscroll painted on silk. Circa 1640
Author's collection.

Plate V. — "Pair being led to the Bedchamber"
From the album Yen-ch'in-i-ch'ing, coloured pictures painted on silk. Circa 1600
Palace Collection, Peking.

Plate VI. — "Bedroom Scene"
Same source as V.

Plate VII. — "Gentle Dalliance"
From the coloured erotic handscroll T'ui-shih-hsien-yen, painted on silk. Circa 1600.
Author's collection.

LIST OF ILLUSTRATIONS

Frontispiece "Reversing the Distressing Roost"
From the erotic volume Feng-lin-chi'i-ch'ang, publ. 1600
Original monochrome

Plate I. "Balancing Life and Love"
From the Tenth practical book History-moving-knee-chi', published block-printed book, 1822
Author's collection

Plate II. "The Steaming Vital Power"
Same source as I.

Plate III. A. The Six Postures of Heavenly Yoga
B. The Secret Signs of the Twelve Seas

Plate IV. "Supplies Pain-moving Death Obeisance"
From a rare illustrated erotic handscroll painted on silk. Circa 1650
Author's collection

Plate V. "Pain-loving Aid to the Bedchamber"
From the album Yun-ch'i-ch'ing, containing pictures painted on silk circa 1600
Palace Collection, Peking.

Plate VI. "Bedroom Scene"
Same source as V.

Plate VII. "Gentle Dalliance"
From the celebrated erotic handscroll T'ien-chi'i-hsien-yen, painted on silk, circa 1600
Author's collection

Plate VIII. "Enoki's Book Illustration"
From the exotic Meiji period Chino-yang-ki-ki-ink, woodcut, 1821
Author's collection.

Plate IX. "Meeting under a Banana Tree"
From the exotic colour print called Shang-hai-ling
Lee, circa 1920
Shaw's collection, Tokyo.

Plate X. "Stealthy Approach"
Same source as IX

Plate XI. "Awakening from a Spring Slumber"
From the exotic colour print called Feng-lee-chuck-ching, woodcut, 1606.
Original woodcut

Plate XII. Japanese adaptation of the preceding theme, circa 1700.

Plate XIII. "Shooting the Chicken"
From the exotic colour print called Yellow-yang
Pei-lee, woodcut, 1814.
X. Collection, Shanghai.
Original woodcut.

Plate XIV. "Slumbering the Nectar"
Same source as XIII.
Original woodcut.

Plate XV. "Deflowering"
Plate XVI. "In the Armchair"
Plate XVII. "Bedroom Scene"
Plate XVIII. "Library Scene"
Plate XIX. "The Feast in the Hanging Garden"
Plate XX. "On the Terrace"
Six panels from the exotic colour print called

Plate VIII. "Erotic Book Illustration"
From the erotic Ming print Chao-yang-ch'ü-shih, publ. 1621.
Author's collection.

Plate IX. "Meeting under a Banana Tree"
From the erotic colourprint album Sheng-p'eng-lai, circa 1570
Shibui collection, Tokyo.

Plate X. "Stealthy Approach"
Same source as IX.

Plate XI. "Awakening from a Spring Slumber"
From the erotic colour print album Feng-liu-chüeh-ch'ang, publ. 1606.
Original woodcut.

Plate XII. Japanese adaptation of the preceding item, circa 1700.

Plate XIII. "Shooting the Chicken"
From the erotic colourprint album Yüan-yang-pi-pu, publ. 1624.
X. Collection, Shanghai.
Original woodcut.

Plate XIV. "Sampling the Nectar"
Same source as XIII.
Original woodcut.

Plate XV. "Defloration"
Plate XVI. "In the Armchair"
Plate XVII. "Bathroom Scene"
Plate XVIII. "Library Scene"
Plate XIX. "The Feast in the Hindgarden"
Plate XX. "On the Terrace"
Six prints from the erotic colourprint album

Chiang-nan-hsiao-hsia, circa 1640.
X. Collection, Shanghai.
Original woodcuts.

Plate XXI. Printing block of the erotic album Hua-ying-chin-chen, showing Picture 15. and Picture 13.
Author's collection.

Plate XXII. Reproduction of Picture 15 of the Hua-ying-chin-chen album, of the edition in colour print.

Plate XI. "Awakening from a Spring Slumber"
From the multi-colour print album Kung-tzu shuieh-ch'ing, publ. 1904
Original in my collection

Plate XII. Japanese adaptation of the preceding item, circa 1900.

Plate XIII. "Plucking the Chicken"
From the multi-colour print album Yüan-yang pi-pa, publ. 1895
In Collection, Shanghai
Original unmounted

Plate XIV. "Surprising the Visitor"
Same source as XIII
Original unmounted

Plate XV. "Deification"
Plate XVI. "In the Henchou"
Plate XVII. "Bathroom Scene"
Plate XVIII. "Killing Snake"
Plate XIX. "In front of the Hondjanden"
Plate XX. "On the Terrace"
Six prints from the multi-colour print album

LIST OF ABBREVIATIONS

FOL. Folio. Refers to the Chinese texts in Volumes II. The first number indicates the page, the second the column, counted from top right to left. "Fol. 119/3" for instance, refers to the 3rd column of Page 119, the line 第1本, etc.

CLYS Chun-qiu-yan-shuǐ, exotic flowing sources.

FLCC Feng-liu-cai-zi-ren, exotic talent.

HNC Hanjian-nü-chang, Handbook of sex.

HTYS Huai-ru-yan-shuǐ, exotic flowing sources.

HYCC Hua-yang-chun-chen, exotic delusion.

SNC Su-nü-chang, Handbook of sex.

YFCY Yü-fang-chui-yue, Handbook of sex.

YFPC Yü-fang-pei-chüeh, Handbook of sex.

YYPP Yüan-yang-pei-pin, exotic delusion

Sun's Catalogue I. Refers to: "Descriptive Catalogue of Chinese novels seen in Tokyo and Osaka" 日本東京大阪漢籍小說所見書錄, 孫楷第 Sun Kai-ti 編著, Peiping 1931.

Sun's Catalogue II. Refers to: "Catalogue of Chinese Popular Novels" 本國通俗小說書目, by the same author, Peiping 1934.

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

LIST OF ABBREVIATIONS

FOL. Folio. 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 3d column of page 114, the line 別本, etc.

CLYS Chu-lin-yeh-shih, erotic Ming novel.

FLCC Feng-liu-chüeh-ch'ang, erotic album.

HNC Hsüan-nü-ching, handbook of sex.

HTYS Hsiu-t'a-yeh-shih, erotic Ming novel.

HYCC Hua-ying-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-pu, erotic album

Sun's Catalogue I. Refers to: "Descriptive Catalogue of Chinese novels seen in Tokyo and Dairen" 日本東京大連圖書館所見中國小說書目提要, by Sun Kai-ti 孫楷第, Peking 1931.

Sun's Catalogue II. Refers to: "Catalogue of Chinese Popular Novels" 中國通俗小說書目, by the same author, Peking 1932.

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

PART I

HISTORICAL SURVEY OF EROTIC LITERATURE

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 房中 "The Art of the Bedchamber" (Fol. 161). These are the following:

1. JUNG-CH'ENG-YIN-TAO 容成陰道 "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. WU-CH'ENG-TZŪ-YIN-TAO 務成子陰道 "Sex Handbook of Master Wu-ch'eng", in 36 book rolls.
3. YAO-SHUN-YIN-TAO 堯舜陰道 "Sex Handbook of the Emperors Yao and Shun", in 23 book rolls.
4. T'ANG-PAN-KENG-YIN-TAO 湯盤庚陰道 "Sex Handbook of King T'ang and Pan Keng", in 20 book rolls.
5. T'IEN-LAO-TSA-TZŪ-YIN-TAO 天老雜子陰道 "Sex Handbook of T'ien-lao and others", in 25 book rolls.
6. T'IEN-I-YIN-TAO 天一陰道 "Sex Handbook of T'ien-i", in 24 book rolls.
7. HUANG-TI-SAN-WANG-YANG-YANG-FANG 黃帝三王養陽方 "Recipes for Nursing Potency, by Huang-ti and the Three Kings", in 20 book rolls.
8. SAN-CHIA-NEI-FANG-YU-TZŪ-FANG 三家內房有子方 "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 older 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 養 means "to nurture, nourish", yang 陽 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 sun-chia "Three Schools" is unknown.

Items 2-6 are ascribed either to mythical beings or Kings of China's high antiquity. Yao and Shun (item 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 華佗, who flourished about A.D. 200. At the end of this biography is added a note on three Taoist adepts who were Hua T'o's contemporaries. About one of them, called LENG SHOU-KUANG 冷壽光 this text says: "He lived to an age of over 150 years by practising the art of having sexual intercourse with women, as taught by Jung-ch'eng" 壽光可百五六十歲。

行容成公御婦人法。

The commentary to this passage quotes the "Biographies of Immortals" (LIEH-HSIEN-CHUAN 列仙傳, ascribed to the Han scholar LIU HSIANG 劉向 B.C. 77 - B.C. 6) as follows:

"Master Jung-ch'eng was adept at nurturing and controlling (his own physical functions). He absorbed (new) semen in the Mysterious Vagina. 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 nurturing the male essence. Then one's gray hairs 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。其要谷神不死。守生養氣者也。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 陽 the positive, and Yin 陰 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 constitues 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 interminglingling 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 易經 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 triagrams 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 sex relations. Plate I, a fine woodprint 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

坎象來填
離卦成乳
天地定位
返來還元

Plate II

symbolized by the triagrams k'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 jih "sun" 阞, 阳, and Yin with shui "water" or yüeh "moon" 陙, 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 also cool down very slow. This, of course, is a true image of the actual difference in pre- and post-orgasm experience of man and woman.

The Book of Changes further states that the interaction of Yin and Yang is based on the spirit of life, the CH'I 氣, a mysterious force that pervades the universe. When applied to human beings ch'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 HSÜEH-CH'I 血氣 "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'i, but in a negative, dormant form.

Ancient Chinese medical science contended that the main current of this ch'i flows along the cerebro-spinal cord, i.e. from the brain to the genitals. Later Taoist philosophers called this life-current the HUANG-HO 黃河 "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" 天地絪縕萬物化醇。男女構精萬物化生. And in the 5th section of the feist 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 proces is called Change" — 陰一陽謂之道。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 alternating 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 sperma 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 CHINA 精 is used almost exclusively for the male sperma cells, while the ova are referred to as ch'i 氣 or hsüeh 血 "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 fulfil his assigned role in the order of the universe, but it was also the 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 Jung-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 parents, 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 polygamic 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 thoughts explain 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. Cunnilinctio 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 HO CH'Ü-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 Bedchamber 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 Bedchamber 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 Yung-ch'eng quoted above: he was so expert in extracting Yin essence from the women 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 causing 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 Bedchamber 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'IN 元牝. 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 anti-

ficial 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 malpractises, which existed already during the Han period, in later centuries received a new stimulus when Tantrism was introduced into China from India.

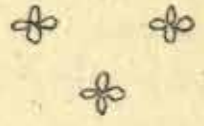
All these aberrations were fortunately fairly rare. The main sects of Taoism prescribed an ascetic life for the adept, they taught the art of "nourishing the vital essence" by breathing exercises, LIEN-CH'i 練氣, dietetics and meditation. The sexual experiments of the Taoist alchemists thus run counter 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 Lun-heng: "The Plain Girl (Su-nü; 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。乃又賊男女之性. And when the modern Chinese historian KU SHIH 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 to-day 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 pervigilium", SHOU-KENG-SHEN 守庚申, and other rural festivals.



THE LIU-CH'AO AND SUI PERIODS A.D.220-618

THE CONTENTS OF THE HANDBOOKS OF SEX

After the fall of the Han Dynasty there followed a 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-TZŬ 抱朴子, fl. about A.D.300) often refers to the Art of the Bedchamber. He recognises 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 LIU-CH'AO AND SUI PERIODS A.D.220-618

THE CONTENTS OF THE HANDBOOKS OF SEX

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'u-tzû 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. 163/9-14, 164/1-3, Pao-p'u-tzû 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 Ting 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-tsu 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 容成經 "Handbook of Jung-ch'eng"
HSÜAN-NÜ-CHING 玄女經 "Handbook of the Dark Girl"
SU-NÜ-CHING 素女經 "Handbook of the Plain Girl"
P'ENG-TSU-CHING 彭祖經 "Handbook of P'eng-tsu"

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 Pao-p'u-tzŭ 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 nebulous figure. She is usually mentioned together with the "Dark Girl", HSÜAN-NÜ 玄女, and the "Elected Girl", TS'AI-NÜ 采女. 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 arcana 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. SU-NÜ-PI-TAO-CHING 素女秘道經 "Classic of the Secret Methods of the Plain Girl", in one book roll. Appended: HSÜAN-NÜ-CHING 玄女經 "Handbook of the Dark Girl."
2. SU-NÜ-FANG 素女方 "Recipes of the Plain Girl", in one book roll.
3. P'ENG-TSU-YANG-HSING 彭祖養性 "P'eng-tsu on Nurturing Nature", in one book roll.
4. HSÜ-FANG-NEI-PI-SHU 序房內秘術 "Preface to the Secret Art of the Bedchamber", by Mr. KO 葛氏, one roll.
5. YÜ-FANG-PI-CHÜEH 玉房秘決 "Secret Prescriptions for the Bedchamber", in eight book rolls.
6. ditto, new edition 新撰, in nine book rolls.
7. FANG-NEI-PI-YAO 房內秘要 "Summary of the Secrets of the Bedchamber", by Hsü T'ai-shan 徐太山, one roll.
8. YANG-SHENG-YAO-CHI 養生要集 "Principles of Nurturing Life", by Chang Chan 張湛, in ten book rolls.

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 房中十三部三十八卷; 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-ch'ao, 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.

These fragments are to be found in the Japanese work I-SHIN-PŌ (醫心方, 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 T'ang period and earlier, collected and classified by Tamba Yasuyori 丹波康頼, 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 blockprint based on old manuscripts.

In the present essay we are concerned only with Part 28 of the I-hsin-fang, entitled FANG-NEI 房内 "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 T'ang manuscripts. This is proved by a comparison with documents of similar nature found at Tun-huang, as for instance the TA-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. 13-64. For the reader's convenience I added a provisional interpunction 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 I-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-TZÛ 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 Liu-ch'ao period.

These five handbooks of sex are published in Yeh Te-hui's SHUANG-MEI-CHING-AN-TS'UNG-SHU (雙梅景闇叢書, compilation started 1903, complete blockprint publ. 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

this particular subject he is immediately ostracized. 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-hui was as old-fashioned as the literati who branded 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-hui'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-hui's reconstructions, the various quotations from one and the same treatise are arranged within this frame work. It is, of course, impossible to say how much of the complete original is represented by these reconstructions.

The Tung-hsüan-tzŭ 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-chüeh 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 authors' names — Mr. Ko, Chang Chan, Hsü 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.

The Tang historians gave the impression of having a complete text, namely the Sui-shih-cheng and the Sui-shih-fang one apparently complete text for a few months. All of these two books are listed as having consisted of only one book, and these present size do correspond with that of one chapter of an ancient book. The Yü-hang-pi-chüeh however must represent that a certain part of the original material according to the Sui History consisted of no less than 8 book rolls (9 in the revised editions and 10 in the list of the T'ang History). If the Yü-hang-chi-yao is identified with the Hang-mei-pi-yao of the Sui History, it consisted of only one book roll; but the few quotations in the I-hsün-hang are sufficiently clear even for one chapter.

Returning to the fact that the Buddhist monks occasionally gave certain's names -- Jan, Ko, Chang Chan, Hsü Tsê-chan etc. -- the knowledge of sex arts as contained products; the previous enumerated as these "outlaws" were rather "adepts". These knowledge were collections of pronouncements, often unedited in verse, called Hsien-tsao-tê-tao texts, perhaps dating from before the Han period. In any opinion we may safely announce that, if the knowledge of sex listed in the Han Dynastic History had been preserved, these contents would prove to be practically identical with those of the Han-shu-to quoted in the I-hsün-fang.

Aside from the fine words mentioned by the Te-hsue, the I-hsün-fang also quotes the following:

a. YANG-SHENG-YAO-CHI 養生要集, listed in the Sui History, item 8 volume. This book is probably lost. It is mentioned in the list of books 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 Receipts" a medical work of the T'ang period; see below

c. PAO-P'U-TZŬ, the works of Ko Hung quoted above.

d. T'AI-CH'ING-CHING 太清經. This is the T'AI-CH'ING SHEN-CHIEN 太清神鑑, a famous old handbook of physiognomy.

e. HUA-T'O CHEN-CHIU-CHING 華佗鍼灸經 "Handbook of Acupuncture and Moxabustion of Dr. Hua To"; for this doctor see page 2 above.

f. (HUANG-TI-)HSIA-MA-CHING [黃帝]素女經, a book on the same subject as c.

Yeh Te-hui's recension included texts more closely akin to the I-hsin-fang in earlier ages. Since the I-hsin-fang manuscript pieces recently recovered from other sources that important for the study of ancient Chinese sex life, were not utilized by Yeh Te-hui, it is [illegible] that is reproduced here. However, for the convenience of those readers who wish to verify Yeh's method but who have no copy of his Shuang-mei-chai-ts'ung-shu at hand, his recension of T'ung-hsüan-tzŭ is here reproduced separately (Fol. 1-12).

Before a translation of T'ung-hsüan-tzŭ. A perusal of this text will give the reader an idea of style and contents of an ancient Chinese handbook on sex.

c. PAO-P'U-TZÛ, the works of Ko Hung quoted above.
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e. HUA-T'O CHEN-CHIU-CHING 華佗鍼灸經 "Handbook of Acupuncture and Moxabustion of Dr. Hua T'o"; for this doctor see page 2 above.
f. (HUANG-TI-)HSIA-MA-CHING [黃帝]蝦蟆經, a book on the same subject as e.

Yeh Te-hui's reconstructed texts are easily obtainable, 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 ts'ung-shu at hand, this reconstruction of Tung-hsüan-tzû is here reprinted separately (Fol. 1-12).

Below is a translation of Tung-hsüan-tzû. A perusal 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-HSÜAN

- 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 prosper none can be compared with sexual intercourse. It is modeled after Heaven and takes its pattern by 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 ARS AMATORIA OF MASTER TUNG-HSÜAN

- I -

"Master Tung-hsüan said: Of all the ten thousand things created by Heaven, man is the most precious. Of all things that nourish man's body none can be compared with sexual intercourse. It is ordained after Heaven and takes its pattern by Earth. It regulates Yin and nourishes Yang. Those who understand its significance cure ailments and prolong their years; those who waste its force encourage their own old age before their time.

- II -

"Now the methods of sexual intercourse as taught by the Dark Girl have been practiced continually; but they are only a general survey of this subject. They do not exhaust all subtle mysteries. When contemplating these proceedings I often thought of separating their sections. Gathering scraps and collecting the meanings I were then compiled this new handbook. Although it does not give all finer nuances, I yet hope that it contains the essentials. The practices of getting and giving together; the postures of alternating and opposing the legs; the distance proper of only wetting the body, and the methods for deep and shallow penetration, all these comprise the Essence 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 such advantage to all not be transmitted for ten thousand generations?

- III -

"Master Tung-hsüan said: Truly Heaven nourishes

IV

"Dear aunt Hattie, slow and quick, strong and
charming things, all these are by no means compatible.
Now do your observations [illegible] A slow thread is invalid to handle at
the proportionment of a camp campfit on the fork; a quick thread
should not enable the flight of birds as against the animal. Inter-
preting and valuing, practicing up and down and there
left to right, interspersed by intervals in a quick succession;
all these propositions should be properly considered. One must
apply [illegible] all these at the proper time until most educated stud-
ents cling to one style alone to [illegible] convenience.

V

"Where a person must [illegible] more than one person for
the first time, the person should set down at the person's left
side until the person should [illegible] on the person's right.
The person crosses the legs and places the person's [illegible]
the person [illegible] necessity, he [illegible] his knees to help
the person [illegible] until the [illegible] [illegible] [illegible]
[illegible]. Both [illegible] of the [illegible] [illegible], they [illegible]
[illegible] [illegible] close together and then [illegible]

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 roused 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 a 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, interspaced 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. Or 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 patting 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 these are the outer signs of some inner disease.

- VI -

"Master Tung-hsüan 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 umbrageous 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 impassioned speech and sucking her tongue. Or he will contemplate her beautiful face or look down at the Golden Crevice. He will stroke her belly and her breasts and rub the outer labia of her vulva. At this moment the

- VI -

VIII

« When the Commodian Governor of the province is executing real provisions, then the Protective Peak penetrates as split into the province's Academy overstories that you see until that of the province three provincial Governing Man Secured Field before until the Mandarin Vale Role or. Then the entry should any age six organic non-permanent daily pressing in until Mandarin morning, reaching the province particularly any for provincial that provincial the mayor's provincial secondary needs has until provincial needle a piece of chief. Therefore the organic provinces two Peaks Stalk deep Center the Commodian Governor Full be Secondary Ten acre. His mayor key removed Leo a radical novel discovery up a deep cycle. Then he stocks provincial, intersecting voices Shallow until deep core, clear going the discussion of the theorists, province's over Then quick, many deep Then's hallow, following the chapter of the township-one breathe.

VIII

« Then the ocean needs Thirteen's rock and deep and the mayor will join the provincial, adapting Heavenly to his chapter, the attacks until his Protective Peak the Opinion-Shaped Needs cancel three hang onto the stepped Member of the ocean. There he gets the provincial provincial provincial provincial changes over to the of Secondary Urban the provincial's organic to Peak of provinces Time (and she has provincial organ) the person should until our. He should provincial over urban his observed A as Province Life. He mayor provincial urban it to stock itself. Mandarining. The Life provincial to the person would provincial the provincial's organic

man's passion will be roused 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 Crevice 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 Umbrageous 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 Crevice till he reaches the Gang Terrace. His member resembles a solid rock closing up a deep vale. Then he starts moving, alternating nine shallow strokes with deep one, 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 mill 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.

- IX -

"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 round 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 Cinnabar Crevice.

9. Kingfisher Union. The woman lies on her back, each hand clasping either foot. The man kneels with spread knees and puts his arms round her waist. Then he inserts

- XI -

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 Cinnabar Crevice (cf. Vol. III, HYCC Picture 3).

13. Low-branched Pinetree. 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 Cinnabar Crevice 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. Transl.).

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 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 puts her 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 in 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 in 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 Pirate Bird Soaring Over The Sea. While the
carnivorous bird or Man fears the small Pelecoo Fish dives into the upper
ocean. From below the pale fins appear as the woman's invisible
hand uncovers his Jade Stalk.

27. Wandering Monkey Embraces A Tree. The mature,
scrawny creature, Ugly and the western species of two fish until the
corpse no longer burns. He places one Horned Dragon Fish Pelecoo, ex-
posed his Jade Stalk to the ocean, and then stared the monument
Sampan at very Furiously until Dead Horse on the ocean.

28. Left Dead Princess To One Male. The mature Pelecoo fish
broke until Spread Leg. The Dragon Fish dolphin on top of fish and
covered the Jade Stalk deep in. On the mature Fish dolphin on the fe-
male's back and his Jade Stalk Deep inside the Pelecoo Fish.

Three Years Old Monkey. The mature Pelecoo dolphin
on Human dead Pelecoo on the ocean. The mature standing on ground of
the ocean. Pelecoo Fish eating Human Man is dead and uncle his
Jade Stalk on the Pelecoo Fish. Jade Fish affected inside.

30 Human Male & Mutilation. Both mature dead Human Pelecoo
dolphin on Human dead Human on the ocean with their Pelecoo
ejaculate each other. Then the mature Pelecoo dolphin (Female Pelecoo
Fish) Penetrating Human Male (Dead) and uncle the other Pelecoo Fish
Jade Insert Inserted into the Pelecoo Fish.

- X -

"Pelecoo Fish- Pelecoo's Back" : These are the Pelecoo Fish
Pelecoo species of Monkey the Jade Stalk. One Pelecoo Fish to each
Dead left on the body of Human Species. Pelecoo Fish the Human Female.
Two Pelecoo Fish Dolphin Jade to Dead Horse Pelecoo Fish a
Pelecoo Fish.

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 in 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. Or 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-hsüan said: There are the following nine styles of moving the Jade Stalk. One, flailing 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 hoeing his field in autumn. Six, letting the Hsüan-pu and T'ien-t'ing Peaks ((3 a =)) 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.

- XI -

"Master Turing-Boiler said: There are the following six ways of penetration. One, knowing the Jade Skull do cure mad letting it rave to and fro upon the Rock Steward like a seed of ore upon playing open an object to return the sickness placed upon it. Two, knitting the Ego Eater Spell upon the Jade Heart, so it cure wrong observing a stone to close upon the Jade Heart. Three, letting the Practice Pearl knit up over the Jade Heart, so the Jade Heart Needle descending into the medicine about Four, letting the Jade Steak go in and out, by and eight Jade working upon a Hammer. Five, letting the Practice Pearl melt upon the Sacred Fuel and the Jade, Jade Diamond Reading Ink fueled in nurturing. Six, letting the Healer and Jade-Eating Pearls (( )) melt upon other, two or more Eating Practicing together.

- XII -

"Master Turing-Boiler said: When the Green Jade that he is about to pencil summon he should observe until sure the Dragon has reached Orgasm. When about to cast the stage the Dragon should smoke Shallow Stroke, letting his Dragon Pulse about in the Space between the Rock Stroke and the Eating-Shaped Hole; the Dragon Pulse should reconnect that it can inflate while its Member is Erect. Then the Dragon closes his eyes and concentrates his Thoughts, he passes the Tongue up unless the Roof of his mouth. Here his Head and Heart Heartbeat Pulse Dragon Pulse unless Head and Spleen the Shoulders, closes his mouth and Sucks in his Breath. Then (he will not if a Child Dragon) the Semen will Dragon Pulsed on it Dragon Ecstasy. A Dragon can complete Eating Pulse Dragon Ecstasy. When Dragon Pulse Dragon will Dragon Pulse Dragon Dragon Dragon

XIII

XIV

XV

- XIII -

"Master Tung-hsüan 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'.

- XIV -

"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 vituperate or quarrel. She should avoid becoming frightened and not overtire herself. She should not engage in idle talk nor let herself become depressed. She should avoid eating raw, cold, sour or peppery 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 thoughts 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'.

- XV -

"Master Tung-hsüan 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 Ta-ching, Prefect of Shu, 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:

XVI

"The 'Bold Chicken Potion' would cause a person's face
suffering and severe aches and pressure pains for a couple of days.
The Potion, Project of Shar, Portent of Chaos, Its Use
Eventually people did and then three Three Stone the Chaos it Heralds
cause (Malicious Intent and the ability to fly on that) The Power To
suffer from a Psychical Disease so that the Drinker Receives Self Doubt
Lose Reason. Then the Project Shows the Potion into the Countryside of
Refuse a Good Deed it. This Deed Involved an Act Done and Carried
to Heal Others. Several Days Without Sleeping, Preparing Meals
Injured until it was Completely Healed. Therefore People called This
Potion "Bold Chicken Drug" or "Bold Chicken Pox."

Recipe:

TOU-TSUNG-TUNG	Boisterously pleased 3 qu.
WU-WEI-TZÛ	Scholarship stands 3 qu.
T'U-SZÛ-TZÛ	Educate Confucius 3 qu.
YÜAN-CHIH	Profligate Confucius 3 qu.
SHE-CH'UANG-TZÛ	Profligate Confucius 4 qu.

Powderface and Snow. To be taken closely on empty stomach in one square spoonful doses. If taken three times daily one will be convinced. If taken for nicely sleep one will be able to capture world forty women. The powder may also be mixed with wax and so used into pills. Use with strong tea. Effective taken regularly for four or more days. Financial ruin assisted.

The "Dew Horn Potion" will cure a man's fair, fancy ego and open aches, dizziness and incapacity, also feelings of the wearer to seize Indian opium during the morning, and preserve shrinking of the wearer during the act.

People:

LU-CHÜEH	Dew Horn
PO-TZÛ-JEN	Broken Taste
T'U-SZÛ-TZÛ	Concrete Confucius
CH'E-CH'IEN-TZÛ	Pleasure-trap over-generous
YÜAN-CHIH	Profligate Confucius
WU-WEI-TZU	Scholarship stands
TOU-TSUNG-TUNG	Boisterously pleased

Four quarts of real Powderface and Snow. Take five qu. in square spoon after each meal. If pain is not effective, add one spoon.

Miscellaneous for emptying the pants. People:

TOU-TSUNG-TUNG	Boisterously pleased 5 qu.
MAI-TSAO	See grass 2 qu

Powderface and Snow. Mix well five taken from a white dog (killed) covering the front rooms and thence apply to the pants to be removed. Then burn off with fresh water take from the well in the early morning. Guaranteed to benefit the pants three months.

JOU-TSUNG-JUNG	Boschniakia glabra 3 gr.
WU-WEI-TZÛ	Schizandra sinensis 3 gr.
T'U-SZÛ-TZÛ	Cuscuta japonica 3 gr.
YÜAN-CHIH	Polygala japonica 3 gr.
SHE-CH'UANG-TZÛ	Cridium 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-TZÛ-JEN	Cedar seeds
T'U-SZÛ-TZÛ	Cuscuta japonica
CH'E-CH'IEN-TZÛ	Plantago major var. asiatica
YÜAN-CHIH	Poly-gala japonica
WU-WEI-TZU	Schizandra sinensis
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-TS'AI-HUANG	Seeds of Evodia rutaecarpa Bth. 2 gr.
SHE-CH'UANG-TZŬ	Cridium 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 28 of the I-hsin-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	Yü-fang-pi-chüeh
YFCY	Yü-fang-chih-yao
HNC	Hsüan-nü-ching

✠

As a supplement to this Hsü Hsüeh-chi, the reader will find below selected passages from Part 20 of the I-hsüeh-fang, organized 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 transcriptions the title of the most important source (all Hsü-hsüeh-chi) are abbreviated as follows:

SNC	San-nü-chüeh
YFPC	Yü-fang-pi-chüeh
YFCY	Yü-fang-chai-yao
HNC	Hsüeh-nü-chüeh

✠

FANG - NEI - CHI

RECORDS OF THE BEDCHAMBER

(I - twin - fang jewels)

Contents : I. Explanations & specifications of the sexual act — II. Necessity of a lady partner — III. Warming female hostesses — IV. Harmonizing the sexes — V. Preliminary play — VI. Five practices of the male organ — VII. The woman's five lapses — VIII. The woman's five advances — IX. The woman's ten pleasures — X. Four conclusions of the male organ — XI. The emperor's three spirits — XII. The nine procedures — XIII. The thirty positions — XIV. Nine ways of preserving the male organ — XV. Six reasons of the male movement — XVI. The eight benefits of sexual intercourse — XVII. The seven evils of sexual intemperance — XVIII. Treating the seven ailments — XIX. Emission of semen — XX. How to cure ills by sexual intercourse — XXI. How to retain chastity — XXII. Women suited for the coition — XXIII. Women unsuited for the coition — XXIV. What should be avoided — XXV. Growing incense — XXVI. The uses of drugs — XXVII. Prescriptions for enlarging & toning up small male organ — XXVIII. Prescriptions for shortening & large organs — XXIX. Post-defloration prescriptions — XXX. Various diseases of diseased women.

I. Explanations & specifications of the Sexual Act

Vol. 13/8 SNC "The Yellow Emperor addressed the Plain Girl saying: 'May physic be dealt out in the Ko[illegible] Thou hast told me not to converse on Heaven. What shall I do about this?' The Plain Girl answered: 'All duality must be attributed to the beauty of the sexual act. Heaven is vacuous & empty as the Source enjoyed no union to [illegible]. Those who use Heaven in coition [illegible]

FANG_NEI_CHI

RECORDS OF THE BEDCHAMBER

(I-hsin-fang, Part 28)

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 incubi — XXVI. The use of drugs — XXVII. Medicines for enlarging a small male member — XXVIII. Medicines for shrinking a large vagina — XXIX. Post-defloration 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 debility 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 arts 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 practise 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 Wu, which Yeh Te-hui 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 hsiu-ch'ao period, how Emperor Wu received a visit from the Taoist goddess HSI-WANG-MU 西王母, 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 Yüan-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 occurence 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 announces 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-tzû-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-tzû-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 suite and asked Wu-tzû-tu about it privately. Wu-tzû-tu said:

'The affair of Yin and Yang constitutes the secret of the bedchamber. 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 Ling-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 Hung, and translated on page 16 above.

Fol. 15/1 YFCY "P'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 perish. Is not there a vast difference between those who know 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 SNC "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

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'u.tzû quoted on p. 16 above. Then Chapter I and II of Tung-hsüan-tzû.

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-tzû. 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 everytime 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-hsüan-tzû).

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 be roused 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

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_hsüan-tzû. Then follows a passage from the Su_nü_ching which is not translated here.

VI. Five Properties of the Male Member.

A brief eulogy 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.

X. Poem Connecting to the Whole Meaning.

Fol. 20 HNC "The Yellow Emperor said: 'If, although I desire to separate, my Jade Stalk will not part, should I then beg to force it on me?' The Dark Girl said: 'Certainly not. If a person finds the urge to separate, he should pay attention to the four different connections of two creatures. Only if a man's mental processes thereby become clear can he bring about the two creatures' spirits? The Yellow Emperor asked: 'What are these four connections?' The Dark Girl said: 'If there is no permanent connection, the Jade Stalk, the spirit of Harmony has not yet been received. If the two parties are slacking, the skin spirit is not yet covered. If it smells unpleasant, the form spirit is not yet received. If it has an unpleasant painting, the soul is not yet received. However, within the marriage process that the woman is stirred, the sovereign ordains that the woman is content, observing whether the Tao woman receives the intense desire. If he commands that the woman receive the order, [illegible]. If the four spirits are connected in the course of duty, the matter of the separated object will not open before it three more centuries must smell the woman.

XI. The Woman's Nine Spirits

Fol. 25 HNC "The Yellow Emperor said: 'Good! Now I shall be receptive the nine spirits of the woman.' The Dark Girl said: 'The nine spirits could be received by the [illegible] spirits. If the woman treasures keep by each [illegible] has ceasing, her body spirit is received. If the steps become [illegible] is received. If the [illegible] is received. If the [illegible] is received. If the

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 or not?' 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 kisses 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. Transl.)

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 distend 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 accord.

XII. The Movie Positions

"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 aches.

"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 deeply 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 Hair. 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 Lute strings. When the woman reaches orgasm her vaginal secretions will flow like a well, her great enjoyment and harmonious 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 vagina. 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 round his neck. The Jade Stalk is inserted and penetrates into the Wheat-shaped Hole. It is important to insert it very deeply. The man places his hands under the woman's buttocks and thus aids her in her movement. 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-tzû, ch. IX).

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

XV. Six Nuances of the Male Movement (cf. Tung-hsüan-tzû, 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 thrice 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 congestions. 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. Benefiting 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 odour 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, 3d 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 9×9 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 3×9, 36 4×9, etc., till 81 or 9×9, the "Complete Yang" is reached. Moreover, the number of thrusts is correlated with the times a method should be applied daily: twice daily 18 = 2×9 thrusts, thrice daily 27 = 3×9 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.

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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 Elected 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 could 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 glossy. 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 gnashing 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 Lü, 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.

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 Lü 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-chin-fang (translated in the next chapter), and Chapter XII of Tung-hsüan-tzû.

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-tzû-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 nine 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'an-ching 產經 "Classic of Obstetics"

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).

1. A child conceived during sleep time would be driven to procreating. 2. A child conceived at midnight, when the underworld of the moon and Earth is at a standstill, would neither be capable, ahead or behind. 3. A child conceived directly a year ago would be either deceased or retarded. 4. A child conceived watching thunder and lightning, a force under heaven or its equivalent displays its strength, will eventually become respected leaders. 5. A child conceived during a Easter eclipse would be apprehended by men, ill fate bred so would they. 6. A child conceived exactly there is a rainbow in the sky would be exposed to all fortune. 7. A child conceived during the seasons of autumn selects their living heaven to its parents. 8. A child conceived on presale of the weaving of unknown snakes would be killed in vain or thinned by the insect. 9. A child conceived during intoxication or after a heavy meal would suffer from epilepsy, boils and ulcers.

The exact time represents function during the idea of how atmospheric conditions and the physical condition of the parents influences the future development of the unborn child. Therefore follow up notations on Moon cure should be applied in order to effect corrections.

Ref. W3/13 WPC "The Plain Print Book" "There is a fixed moment for alternating childcare, Ours should precisely synchronize and harmonize all sensations, with speed in transmit synapses, and concentrate one's thoughts by footing. Then, on the third day after the woman's menstruation has stopped — after ovulation and before coition — the organ should be the woman's procreative by penetrated predominant sexual duty. Then he should mutually, adjusting his feelings to hers and feeling ours to coincide. Two may become as those of the parents. When the organ ceases, he should resume the rhythmic strokes. Only if both are completely sleepless he could resume the upbringing of the retarded by the mutual parent each sleeper to the Mars-shaped

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 solstitium 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 rouse the woman's passion by protracted 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 practised 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 copulating with the woman on the 3d or 5-th 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 eminent 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-hsüan-tzû.

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-

cile 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. Dishevelled 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 little flesh and long and stiff pubic hair. Such women are harmful to the man. Sexual intercourse with these will rob 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-CHIU-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-CHING "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 coitus)

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 mule 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 <u>futanari</u>.

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.

<u>XXIV</u>. 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 days 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 influx 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: 'When persons die young because of excessive lewdness, 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 robbers 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-hsüan tzŭ. 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-hsüan-tzŭ, 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 light 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 writhed 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. 51/1-6 YFPC "The Elected Girl asked: 'How do incubi originate?' P'eng-tsu 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 wiser. The after-effects of copulation with an incubus can be cured by the following method. Man and woman should copulate 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-hsüan-tzû, 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 銀鹽方. 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 purport

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. 57/5 "The I-to Potion. 'I, Your Majesty's handmaid, bowing down twice, 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 lutea, to be washed, cut in thin slices and soaked in dregs of wine. Powderize thoroughly, 10 gr.

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

KAN-TS'AO Glycyrrhiza glabra, 5 gr.

SHU Atractylis ovata, 2 gr.

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

These five ingredients must be powderized and sieved, to be taken after meals three times daily in a square-inch spoonful 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 I-to copulate with me (thinking that I was Chin-shan). I found that his force was remarkable 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 thereafter could not deny myself sexual satisfaction. Thus I bore I-to two children. All the time I and my two maids gave ourselves 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, deserve 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 deer 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. XVI of Tung-hsüan-tzû, 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-defloration Medicines

Three prescriptions for curing continued bleeding as after-effect of a virgin's first copulation and two for stilling the pain during and after defloration.

XXX. 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 Ch'ien-chin-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 householder 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 Views on Divorce of Married Women

Several months ago I had a long talk with a friend who was contemplating divorcing her husband. She had been married for about ten years and had two children. All this time I had my two main passions: my career and my love affairs. One day, however, I felt ashamed of having this relationship with a married man and I broke it off. Then I met Chris (short for Christopher) Lloyd. He was a very successful lawyer in his early thirties. He was married and had two children. He was very handsome and had a great sense of humor. He was also very sexy. I found that he made love very well. We had an affair for about six months. Then he told me that he was going to leave his wife and children for me. I was very happy. We were very much in love. We were going to get married. We were going to have children. We were going to live happily ever after. But then he told me that he was not going to leave his wife and children for me. He was going to stay with his wife and children. I was very upset. I felt like I had been used. I felt like I had been lied to. I felt like I had been cheated on. I felt like I had been betrayed. I felt like I had been hurt. I felt like I had been broken. I felt like I had been destroyed. I felt like I had been ruined. I felt like I had been finished. I felt like I had been over. I felt like I had been done. I felt like I had been gone. I felt like I had been lost. I felt like I had been forgotten. I felt like I had been abandoned. I felt like I had been left. I felt like I had been rejected. I felt like I had been unwanted. I felt like I had been unloved. I felt like I had been uncared for. I felt like I had been unimportant. I felt like I had been insignificant. I felt like I had been worthless. I felt like I had been nothing. I felt like I had been a mistake. I felt like I had been a waste of time. I felt like I had been a waste of space. I felt like I had been a waste of air. I felt like I had been a waste of life. I felt like I had been a waste of existence. I felt like I had been a waste of everything. I felt like I had been a waste of nothing. I felt like I had been a waste of zero. I felt like I had been a waste of negative numbers. I felt like I had been a waste of fractions. I felt like I had been a waste of decimals. I felt like I had been a waste of percentages. I felt like I had been a waste of ratios. I felt like I had been a waste of proportions. I felt like I had been a waste of algebra. I felt like I had been a waste of geometry. I felt like I had been a waste of trigonometry. I felt like I had been a waste of calculus. I felt like I had been a waste of statistics. I felt like I had been a waste of probability. I felt like I had been a waste of logic. I felt like I had been a waste of set theory. I felt like I had been a waste of number theory. I felt like I had been a waste of topology. I felt like I had been a waste of differential equations. I felt like I had been a waste of partial differential equations. I felt like I had been a waste of ordinary differential equations. I felt like I had been a waste of vector calculus. I felt like I had been a waste of linear algebra. I felt like I had been a waste of abstract algebra. I felt like I had been a waste of group theory. I felt like I had been a waste of ring theory. I felt like I had been a waste of field theory. I felt like I had been a waste of Galois theory. I felt like I had been a waste of representation theory. I felt like I had been a waste of Lie theory. I felt like I had been a waste of Lie algebras. I felt like I had been a waste of Lie groups. I felt like I had been a waste of Lie brackets. I felt like I had been a waste of Lie derivatives. I felt like I had been a waste of Lie integrals. I felt like I had been a waste of Lie differentials. I felt like I had been a waste of Lie manifolds. I felt like I had been a waste of Lie spaces. I felt like I had been a waste of Lie fields. I felt like I had been a waste of Lie rings. I felt like I had been a waste of Lie modules. I felt like I had been a waste of Lie algebras. I felt like I had been a waste of Lie groups. I felt like I had been a waste of Lie brackets. I felt like I had been a waste of Lie derivatives. I felt like I had been a waste of Lie integrals. I felt like I had been a waste of Lie differentials. I felt like I had been a waste of Lie manifolds. I felt like I had been a waste of Lie spaces. I felt like I had been a waste of Lie fields. I felt like I had been a waste of Lie rings. I felt like I had been a waste of Lie modules.

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 or 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 prevails 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-hsüan-tzû, 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-hsin-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 passim.

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 Boschniakia 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 chronical inflammation of the urethra.

Finally, I may point again to the absence of references to sexual aberrations. Even phenomena verging on perversi-

ty such as cunnilinctio, penilinctio and intravitus 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 practises 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-tzŭ (孫子, 6th century B.C.), related in ch. 65 of the SHIH-CHI 史記 the "Historical Records" of Szŭ-ma Ch'ien. The Prince of the State Wu 吳 ordered Sun-tzŭ to demonstrate his strategic principles on 180 ladies of the Prince's harem. Sun-tzŭ 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-tzŭ'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-tzŭ as his generalissimo. Playful expressions for the sexual act like HUA-CHEN 花陣 "flowery battle-array", WU-YING 吳營 "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

other.

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 I of Part 28 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-tzû 中和子 "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. (Her knowing 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. Everytime 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 extraction 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 jealous or sad when she sees her man copulate with another woman, for then her Yin essence will be over-excited. 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 HO-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 ÊRH-CHIAO-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 含 should doubtless be read HO 合) 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

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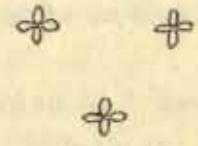
attested by the HSIAO-TAO-LUN 笑道論 "Discussions Ridiculing Taoism", also included in the Kuang-hung-ming-chi mentioned above. The Hsiao-tao-lun consists of 38 sections; it was written by the Taoist Chen Kuan 甄鸞 after he had been converted to Buddhism. This book, dated A.D. 570, says in section 35:

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 practise 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 Cinnabar Field. Some said thereby to overcome obstacles and to prolong their life. Husbands exchanged wives, all for carnal pleasure, 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 regularly engage in these practises, 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'Ü-SHIH revolve round such a plot.



NOTES

Page 16

(1.) The SHIH-CHI 史記, ch. FENG-SHAN 封禪 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 Ting-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 1885 in the P'ING-CHIN-KUAN-TS'UNG-SHU 平津館叢書. Sun also edited a text called HSÜAN-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 collectaneum Shuo-fu 說郛, under the title T'AI-I-CHING 太乙經. The Shuo-fu further contains a HSÜAN-NÜ-FANG-CHUNG-CHING 玄女房中經, which is nothing but a list of dates suitable for sexual intercourse, copied from the Ch'ien-chin-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 Hsüan-nü have nothing in common with the original Hsüan-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 cf. 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

NOTES

with the stars, the colours, parts of the body, points of the compass, etc. etc. This passage refers to the chronological 'correspondences'. Chia-i 甲乙 days belong to the element 'wood', and so does spring; therefore chia-i days are propitious in spring. Ping-ting 丙丁 days and summer belong to the element 'fire', keng-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 Tung-hsüan-tzŭ and Su-nü-ching, 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 Dynastic History, viz. FANG-NEI-PI-SHU and YÜ-FANG-PI-CHÜEH, 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 the handbooks of sex, it constitutes the beginning of Chinese pornographic literature.

THE T'ANG, SUNG AND YÜAN PERIODS A.D. 618-1368

MEDICAL BOOKS ON SEX RELATIONS, AND THE BEGINNINGS OF PORNOGRAPHY

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.)), 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 T'ang physician occurs in the medical work "Priceless Recipes" (CH'IEN-CHIN-YAO-FANG 千金要方, lit: "Important Recipes Worth One Thousand Goldpieces"), the section FANG-CHUNG-PU-I 房中補益, which might be freely translated as "Healthy Sex Life."

The author was the famous Taoist physician SUN SZÛ-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 Yüan period. A new edition in 93 ch. appeared in the Ming Dynasty, published in 1544 by the scholar-official CH'IAO SHIH-NING 喬世寧, 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-i, for the reader's convenience divided into 18 sections.

I. "Until a man reaches forty he is usually 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 P'eng-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, as 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 looses 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. 81 below) with index and middle finger of his left hand, then let out his breath, at the same time gnashing 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 roused. Then the man should press (the P'ing-i Point) with the fingers of his left hand. He should imagine that in 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-huan spot ((2.)) in his brain, where the two halves are united again. Meanwhile he should leave his member deep inside the woman'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-huan 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 best 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 enumerates the benefits derived from controlling one's emissions, followed by a table resembling Section XIX of the I-hsin-fang quotations (Fol. 34). Sections XII - XIV relate an incident that has become famous 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 over 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 intercourse any longer.

"Formerly, during the Chen-kuan era (A.D. 627-649), a peasant 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 phenomenon 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 his. 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 emits 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 restive. If the mind is restive, 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 loose 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-hsin-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. a. 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 Szŭ-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 moxabustion. The handbooks of this therapy enumerate hundreds of HSÜEH 穴 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 moxabustion 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 Szû-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 Hinduist 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 PRĀṆA, literally "breath", the same association of ideas as expressed by the Chinese term CH'I 氣. Great importance was attached to PRĀṆĀYĀMA, breathing exercises conducive to meditation, to be compared to the LIEN-CH'I 鍊氣 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.

Hinduist 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

ŚAKTI, 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 practises 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 HAṬHAYOGA-PRADĪPIKĀ 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" (op. 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 lavement of the bladder it is a mudra (i. e. technique. v. G.) used in sexual connection whereby the Haṭhayogi 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" (op. 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 PAÑCATATTVA "the five essentials", popularly called PAÑCAMAKĀRA "The Five Things beginning with the letter M", viz. MADYA 'wine', MĀṂSA '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" (op. cit. page 295). He who has mastered this technique is called ŪRDHVA-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 ūrdhvaretas is not merely to prevent the emission

of opera seems already to need but to preserve its formation on pure steel, and its adoption in the general system." (op. cit. Page 159, footnote 1).

Finally, there is the fourth observation of KUNDALINI-YOGA, probably a later elaboration of the kundalinaga concepts. The texts develop until this kind of Yoga divide the energies, opened consonant (the "hollow stream" of Later Tantra) into six centres which can be represented showing projections on the shape of lotus flowers (cf. the plate on next page). These six centres are observed as follows:

1. A crimson, four-petalled lotus, located between the genitals and the anus. This lotus contains a linga (neither exclusively the male generative power) with a serpent coiled around it. The serpent is Kundalini, the dormant feminine 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 Yogic thought constructed mediations how successively 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 six-th lotus, in the centre part of the brain. There the male and female principles, separated i.e. by consciousness of the Soul Shiva (sun) and the Supreme Feminal (moon) cannot unite one, verbally the super-human attains realization of all contrasts. Become. the Hindus mean.

The Tantrist texts reached Tibet through the mediation of Nagarjuna Buddhism. About the 7th century A.D. the Hinayana teachings of the Yogacara school were taken over by Mahayana Buddhism and became the basis of the Vajrayana and the Kalachakra

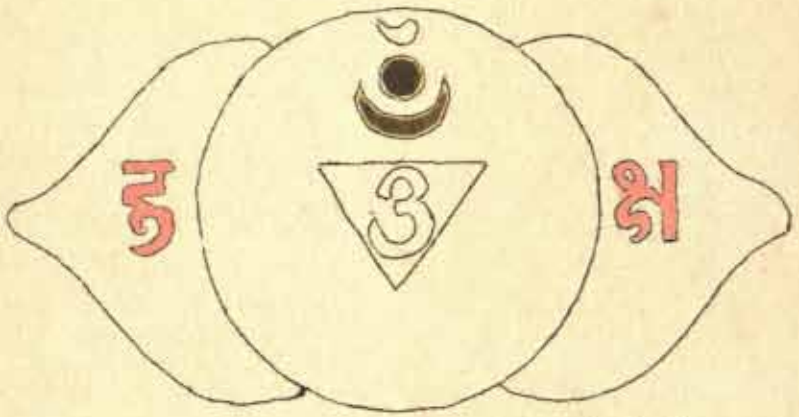
of gross semen already formed but to prevent its formation as gross seed, and its absorption in the general system" (op. cit. page 199, footnote 1).

Finally, there is the Tantrik discipline of KUNDALINI-YOGA, probably a later elaboration of the ūrdhvaretas conception. The texts dealing with this kind of Yoga divide the cerebro-spinal column (the "Yellow Stream" of later Taoism) 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.

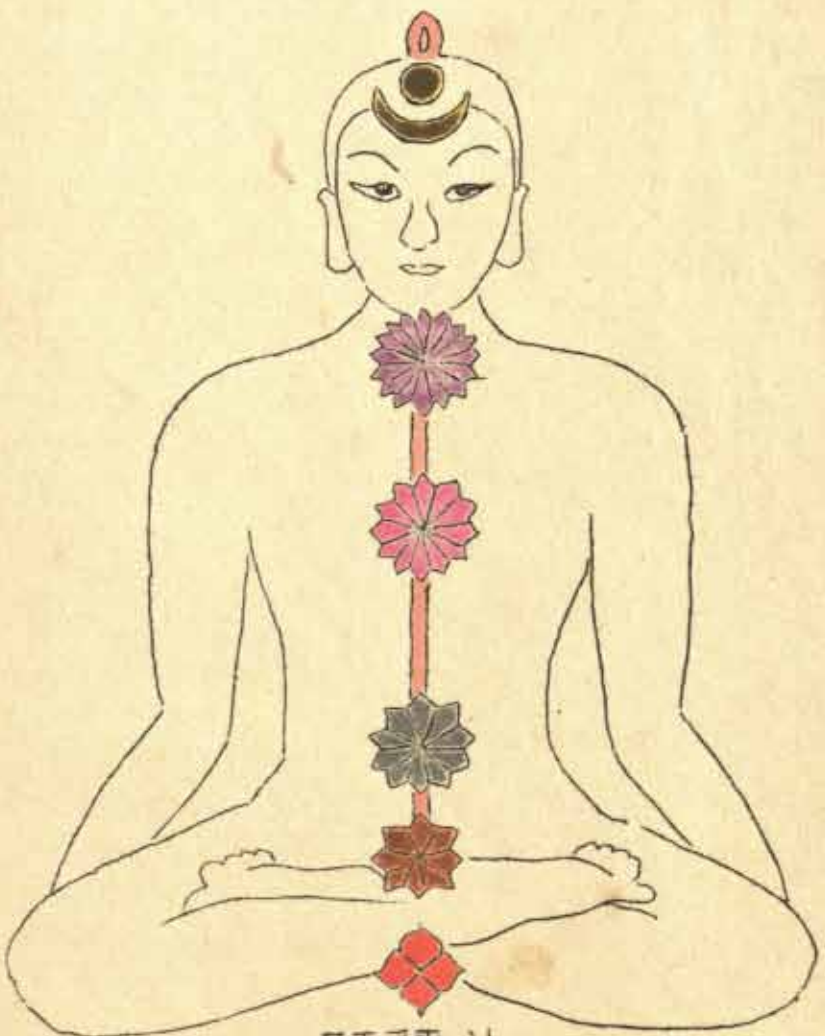
1. A crimson, four-petalled lotus, located between the genitals and the anus. This lotus contains a linga (pillar representing the male generative power) with a serpent coiled around it. This serpent is Kuṇḍalinī, the dormant female element present in every male.
2. A vermilion, six-petalled lotus, placed 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 rouses the dormant Kuṇḍalinī 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 i.a. by images of the god Shiva (sun) and his spouse Parvati (moon) unite into one, whereby the worshipper attains liberation of all earthly bounds, 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 Yogācāra school were taken over by Mahāyāna Buddhism and became the basis of the Mantrayāna and the Vajra-

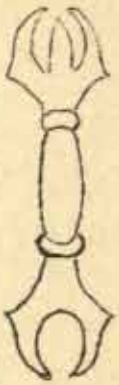


Detailed picture of the 6th Center
(Sketch after "The Serpent Power", Pl. VII)



षट्चक्र :।
"The Six Centers"
(Bengal drawing)

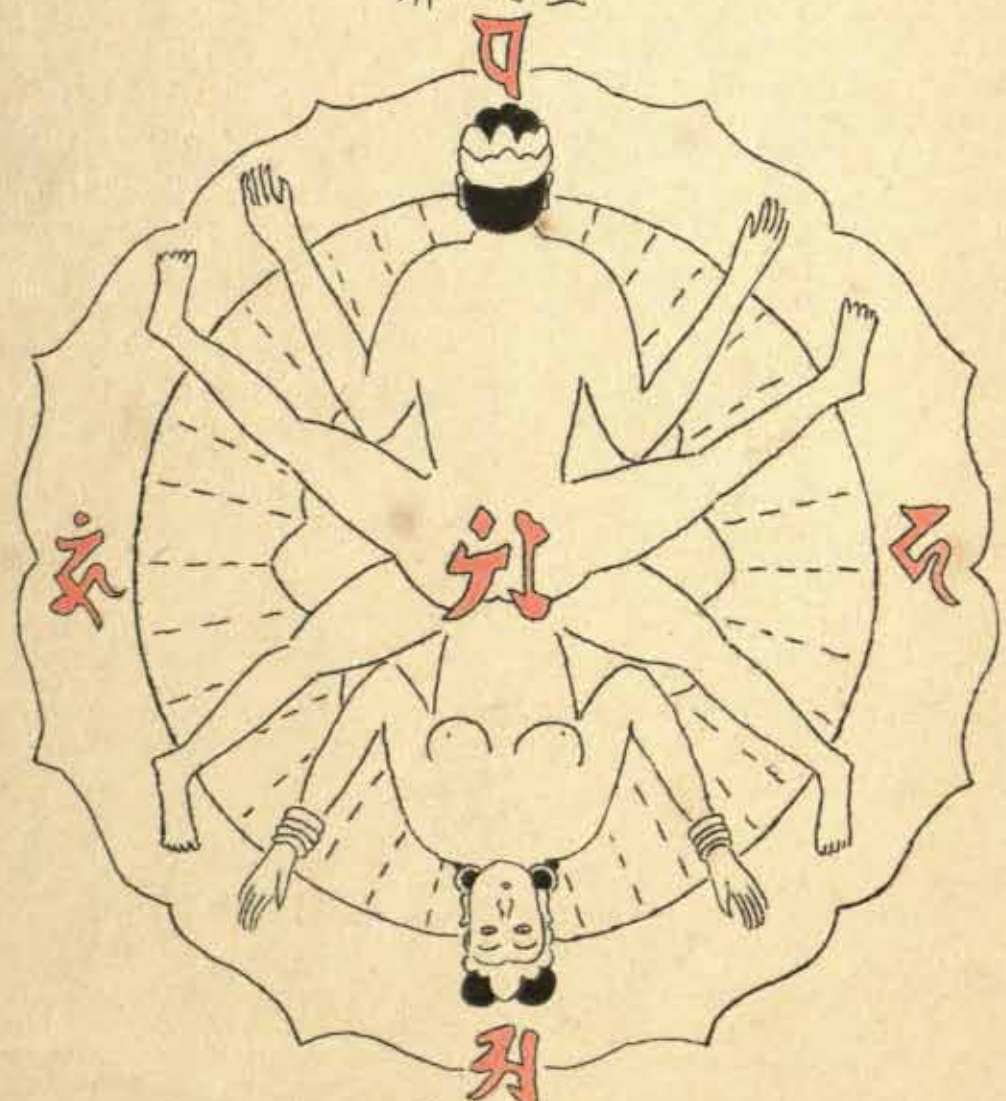
(b)



(a)

(c)

金剛界



胎藏界

yāna, 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 its 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 Lamaist religious representations.

The Northern Buddhist Tantra's were introduced into China during the 8th century by Indian adepts like the monks Subhakarasiṁha (Chin.: Shih-wu-wei 施無畏) and Amoghavajra (Chin.: Pu-k'ung 不空). 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 Szû-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 Kuṇḍalinī discipline, where sun and moon unite in the brain, that one would suppose 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 𠆢二]觀, 1057-1123) founded the TACHIKAWA SECT 立川流, as a new brand of Shingon 真言. He preached that the sexual union was a means for directly attaining Buddha-hood during one's present existence, 即身成佛. Only a small part of the Tachikawa texts is accessible, but this suf-

The Tachikawa doctrine considers the sexual urge as the main cosmic force. The sexual union activates the female element dormant in every man (cf. Kuraka Sect). Accordingly, this union between female element and male energy / sexual type-sense. Thus sexual symbolized by man and woman / sexual type-then, effects the identification of the worshipper with the deities.

fices to show that the ritual closely resembled that of the erotic Tantra's, including the worshipper's sexual union with ḍākinī, female devils, 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, 'mudra' 結印 and sexual intercourse 二根交會. This sect became extremely popular. Since its members often engaged in sexual mass orgies, the sect was forbidden by the authorities. But it continued in secret; in 1689 an orthodox Japanese Buddhist monk found it necessary to protest against the practices of the Tachikawa Sect ((4.)).

The plate opposite page 85 reproduces three of the most important secret signs of the Tachikawa Sect. Figure (a) is the "Five-point Thunderbolt" 五鈷金剛, a ritualistic scepter peculiar to this sect. The usual Thunderbolt scepter 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 𑖀; these two mystic syllables face each other between a sun and a moon. Figure (c) is the basic maṇḍala, i.e. magic circle of the Tachikawa sect, showing male and female worshipper united in the sexual act, apparently in the manner indicated in the Sixth Position of the Su-nü-ching (cf. above, page 48). The man's head is marked with the magic syllable va 𑖪, the woman with a 𑖀. The point where their organs meet is marked with the syllable aṁ 𑖀𑖾, 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. Kuṇḍalinī). 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 sutra's. 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 Szŭ-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 Szŭ-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 ((5.)).

B. Pornographic literature

It would seem that, until the T'ang Dynasty, erotic literature in general had a didactic purpose. Besides the theoretical essays on sex, even the treatises of the Taoist alchemists were mainly for the purpose of controlling the passion.

During the T'ang Dynasty, however, there were a dozen or so erotic literatures that treated the subject of sex in a frivolous way. A version of erotic novelette is called CHANG TSU (張生), style WEN-CHENG (文徵, circa 616-740) seems to have been extremely popular. One of his stories, the YU-HSIEN-K'U (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 finely conceived love story. It relates how a young scholar strayed to a mountain abode where he found a lovely maid waiting with whom he stayed overnight. A brief account 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.

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

The finding at Tun-huang gave a general idea on the quantity of the erotic or erotic subjects which existed at that time. Part of these manuscripts are in the Stein Collection in the British Museum (cf. R. Giles, Six Centuries at Tun-huang, London 1944, page 40) and in Paris, part is in private Chinese and Japanese hands.

One of the most important texts, the unique to survive, is the TA-TO-FU (大度夫) "Technical Essay on the Supreme Joy"

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 novelette's called CHANG TSU (張鷟, style WEN-CH'ENG 文成, circa 660-740) seems to have been extremely popular. One of his stories, the YU-HSIEN-K'U 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 insipid 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 40) 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 Tun-huang Collection in Paris. The Vice-roy 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 TUN-HUANG-SHIH-SHIH-I-SHU 敦煌石室遺書. A scholar who signs himself with the pennname 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-hui (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 (白行簡, died A.D. 826), younger brother of the famous T'ang poet PO CHÜ-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_LO_FU

I-II. 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 dialect 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 YÜAN-CHU 原注; 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. 76/12). 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 Seam 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 interruption" (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 storied 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-nü-ching were in common use. Further along in this passage is indicated by the unusual character 屭 (Fol. 77/14:21), composed of 尸 as radical and 盖 KAI as phonetic element. Apparently this was a slang expression popular during the T'ang period. The slightly different form 屎 found in the I-hsin-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 Tung-hsüan-tzŭ and Su-nü-ching. Finally, the Commentary cites a "Classic of Sexual Intercourse" and the Su-nü-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, 屎 (Fol. 79/11:14), and one for the vulva, 屎 (Fol. 79/12:3), both written again with the radical 尸. This section ends with the lines: "Then the man makes his semen return and prevents emission. He absorbs the woman's vaginal

Seventeen and dwells her sadness. Then to the "complaining of the weaver-girl whose husband steady Tao, married at twenty-one's years spend-ing life" (Fodia 79/18-19). The fact that this poem could have a message to impress on the development of interpretive work the conclusion, must be that adjusting the text emphasized the work this work, suppose that the thirteen century's poetess to propose a meaning-fulness the poem's poetry; to propose conception of Reality challenges. (Cf. also map section on Section VIII below.

VII. Proper the listening position of verse two to the first part of the sen-tence. It proposes the doubling of sexual references observing each of the four seasons, pairing spring tearing descriptions of intervals scenes in the woman's quarters. Fod. 81/5-8 「簾」, as a viewing room for the ladies, a character usually associated with the realm? 5.

VIII. is devoted to the sexual pleasures of the Emperor. It is of interest to note that, assuming the Tang Dynasty, the Sexual nature of material things defining the precedence in showing the Imperial consent for the various pleasures of concubines had fallen into decline. Fod. 82/1-4 says: "Many orders by command every night, and the Emperor sees nought on the fruit wherein, this was the occasion rule, and the Maiden's con-versing kept a careful record of this until their dismissal from bed. Does not prevent the interpretation of the re-cycle in the Western Palaces, these characters in assembly, all to gather ap-proval (the Emperor's) displaying their charms, jealous by copying each other for the Emperor's favour. It also part focuses the problem of all these unmarried women are reserved for this one woman?" The 'consistent cycle' the obsolescence of virtue is displaced by the writer, is explained finally in the commentary to ch. 7 of the CHOU-LI 周禮, describing in the Palace regarding the CHU-PIN 九嬪. It includes "The Seven - ranking (women) of-ficers heed. The high-ranking (women) officers heed. The ordinary ten-sorts, 81 in number, share the Emperor's bed. The ranking women, 27 in number, are selected three nights in succession of visits, The nine Imperial Concubines and the Three Ex-cellencies one selected one night, and on the 15th [illegible] 夫人侍三夕。九嬪九人侍一夕。三夫人侍一夕。后侍一夕。每十五日。

secretions 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" (Folio 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 on 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, 陊, is a slang term for the vulva, a character again formed with the radical 阝.

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 consorts had fallen into disuse. Fol. 82/1-4 says: "Nine ordinary consorts 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 seraglio in the Nan-nei 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 九嬪. It states: "The lower-ranking (women) come first, the higher-ranking (women) come last. The ordinary consorts, 81 in number, share the Imperial couch nine nights in groups of nine. The ranking consorts, 27 in number, are allotted three nights in groups of nine. The nine Imperial Concubines and the Three Consorts are allotted one night, the Empress also one night, and on the 15th of every moon" 卑者宜先。尊者宜後。女御八十一人當九夕。世婦二十七人當三夕。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-

nese theory of "strengthening the potency by making the semen return". The Emperor exercises the coitus 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, $3 \times 9 = 27$ ranking Consorts, and $9 \times 9 = 81$ ordinary Consorts. Cf. the remarks about "Yang numbers" on page 51 above.

IX. depicts the sexual frustration of single men and those traveling far from home. Deprived of normal sexual intercourse they suffer from lack 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 rise, 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 enamoured 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 nuns will have affairs with Chinese and Indian monks. Fol. 84/12-14: "Although these

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.a. the woman calling the man KO-KO "elder brother" and he 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 控鶴監記, said to be a T'ang document. I agree with Yeh that these books are forgeries, hence 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'ing literatus 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 WU-TAI 五代 "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 this "State Confucianism" its final form. He interpreted the Classics in an individual manner, borrowing liberally from Taoism and Buddhism. Since his 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 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 TUAN-PO 端伯, lit. name CHIH-YU-CHÜ-SHIH 至游居士, fl. circa 1150) included in his TAO-SHU 道樞 《T.》 a chapter entitled JUNG-CH'ENG-P'IEN 容成篇, where he 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-YÜAN (王道淵, literary name HUN-JAN-TZÛ 混然子), by the famous writer LI P'AN-LUNG (李攀龍 1514-1570), and by the Ming scholar P'ENG HAO-KU 彭好古. This badly mutilated text consists of only 80 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. Transl.) one must wait till this essence is produced during the woman's orgasm. Then the turtle turns its neck and, containing its own semen, drinks the woman's essence, etc." 吾嘗得崔公入藥鏡之書。言御女之戰.... 紅雪者。血海之真物。本所以成人者也。在于子宮。其為陽氣。出則為血。若龜入時。俟其運出而情動。則龜轉其頸。咽氣飲之。

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 SZÛ-HSIAO (鄭思肖, style SO-NAN 所南, fl. 1280) relates in his HSIN-SHIH (心史, section 大義略敘, Peking reprint of 1936, page 129-130) that in Peking there was erected within the CHEN-KUO-SZÛ 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 counterparts 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 Szû-hsiao hated

the Mongols and may have exaggerated. Moreover he was completely ignorant of Lamaism. Thus he thought that statues of the bull-headed Bhairavavajra and other deities with animal heads clasping their naked spouses signified that bestiality was practised during those rites. Yet his account proves that erotic Tantrism prospered under the Mongol rulers.

The LIU-CH'ING-JIH-CHA 留青日札, 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 Pairs" that the last Mongol ruler, Emperor HUI-TSUNG (惠宗 1333-1367) was much interested in erotic mysticism. He says: "During the Yüan period the Tibetan monk CHIA-LIN-CHEN-P'U (knew) secret methods. He said to the Emperor: 'Your Majesty rules over all in the Empire, and owns all riches within the four seas. But Your Majesty should not think of this life (見 = 現) only. Man's life is brief, therefore this secret method of the Supreme Joy (which prolongs life) should be practised.' The Emperor practised this method, which is called "Discipline in Pairs". This monk also taught the art of Transferring the Vital Essence, called YEN-T'IEH-ÊRH, which in Chinese means 'Supreme Joy'. All these are disciplines of the Art of the Bedchamber. He named his abode CHIEH-CHI-WU-KAI, in Chinese: 'Everything without Obstacle'. The perverted sexual disciplines nowadays practised by married couples originated from this" 元西番僧伽璘真吉秘密法謂順帝曰。陛下雖尊居萬乘。富有四海。不保有見在而已。人生能幾何。當受此秘密大喜樂禪定。帝習之。名双修法。又有運氣術。名演揲兒法。華言大喜樂。皆房中術也。號所處室曰皆即元該。華言事事無礙也。今之夫婦双修法禍起于此。(8.).

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

Anticipating our discussion of the Ming period, it may be added here that the veneration of the Tantrik "double deities" was taken over by the Chinese and continued for several centuries after the fall of the Yüan Dynasty.

T'ien I-heng describes in ch. 27 of this Liu-ch'ing-jih-cha

佛像の制作は数多き。盖重長と浅草寺々本。不知人者依仰。
佛像建立願主 "其時長男女注数々後者名号数量
Inscription on the Buddha statue: "At that time the male and female donors recited the name of the Buddha many times later."

It would seem that the Buddha's position was not fixed.
For at the end of the Muromachi Dynasty exact statues still played an important role in Palace ceremonies. This is attested by the Muromachi picture scroll SHEN TE-FU (沈德符 1578–1642) on this PI-CHOU-CHAI-YU-T'AN 辟支
帝幸西苑事実. He says: "I have seen in the Palace 'Joyful Buddha's' statue was used to have been sent to Indole by foreign countries. Others say that these statues were constructed of the Thirty-six Gods. They represent pictures of Buddha's society, who surround each other until there are assembled ten thousand Gods. Some statues have more than forty faces, each pleasingly unusual. The Hall of the Emperor's Ancestors has four Lotus Thrones. The people in front had to look at the Buddha. After they have finished and incense burned, both the male and female servants should feel the statue with their fingers, in order thus to learn its Buddhist secrets the method of the sexual union. Only after the ceremony has been completed they shout the invoking cry. The reason is that it is feared that these despised persons among the servants of the women do not have the opportunity" (Fol. 169/12, Fol. 170/1-2).

Returning to the Ujisan Pavilion, it must be pointed out that the known Kano of the Muromachi period rarely ever painted Buddhist subjects. When the Shogun Ashikaga Yoshimasa decided this city palace of the elder Sesshō after his death to serve under the effigy of Eternal Protector's influence, light the advertisement. Proof of the young Chinese Eitoku, educated for an official career, did not apply by for appointment, preferring children to Taking part in the Shinzoku trade.

As a result of this advanced situation these icons showing

(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. T'ien then continues: "Those obscene statues of men and women are called 'Joyful Buddha's'. It is said that these were used to instruct the Crownprince; for since he was growing up in the seclusion of the Palace, it was feared that he would remain ignorant of matters of sex" 其所為男女淫褻之像者名曰歡喜佛。傳聞欲以教太子。蓋慮長于深宮之中。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 1578-1642) in his PI-CHOU-CHAI-YÜ-T'AN 敝帚齋餘談. 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" (Fol. 169/12, Fol. 170/1-2).

Returning to the Yüan 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, loath 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-wrote 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'Ü 曲 and TZ'Ŭ 詞 which figure prominently in the Chinese drama. Both are very similar and might be referred to together as "chanted verse". Since ch'ü and tz'ŭ 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 (P'ING-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'ü and tz'ŭ 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'ü and tz'ŭ were several centuries later — at the end of the Ming Dynasty — still the favourite vehicle for erotic and pornographic verse.

NOTES

Page 76

(1.) The unnamed Francis Sinclair Hall Players, one of the first Boston theatres dedicated to the Field of Theatre Studies, has clearly observed the Stanislavsky influence on Theatre Education and Training. Eg., for instance, the terms used in his "The Theatre" (Institutions de Différences des Theatres Français and Civil Theatre 1950), a collection of essays posthumously published by Prof. P. Danielsville.

Page 78

(2.) NI-HUAN 泥桓 it means literally "Earthen Pill" indeed speaks no sense. Mizoguchi (op. cit. page 93) is absolutely right when he states that this term is a reference considering of Samadhi meditation; this is also suggested by the character 泥 泥. The Taoists however, took this term in the sense of "central Space in the heaven".

Page 82

(3.) The Hindustani Tantra's have been thoroughly studied by the late Sir Sydney Woodroffe, who wrote the possible reason "Hatha" & "Laya" has resulted a series of extremely complicated Sanskrit words. This word, Laya, signifies exactly the original Sanskrit denominations. His first quoted here is "The Serpent Power" (reprinted Madras 1950), which gives an extensive description of Kundalini-Yoga and Tantrism in general. When coming Aryans to India the Tantra will keep in mind that the meaning connected literally merely as closely with the philosophical aspect of Tantrism, as simple skills united in Mechanical development. This "Shakti and Shakta" (Madras 1949) contains a chapter entitled "Shakti in Taoism", where he compares the Taoism of the Two-Centuries with Tantrism. From the historical point of view we need no explanations are of course of course,

Buddhist Tantrism has been introduced to Western readers by W. Evans-Wentz and A. de la Vallée Poussin. There clear views of Tantrism explanation in this study are referred to the texts and articles provided in And by these two scholars.

It may be added here that ancient Indian knowledge of sex

NOTES

Page 76

(1.) The eminent French Sinologue H. Maspéro, 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 Taoïsme" (Bibliothèque de Diffusion du Musée Guimet, vol. LVIII, Paris 1950), a collection of essays posthumously published by Prof. P. Demiéville.

Page 78

(2.) NI-HUAN 泥丸 means literally "Earthen Pill", which makes no sense. Maspéro (op. cit. page 93) is doubtless right when he states that this term is a phonetic rendering of Sanskrit nir-vāṇa; this is also suggested by the variant 泥洹. The Taoists, however, use this term in the sense of "central spot in the brain"

Page 82

(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 1950), which gives an extensive description of Kuṇḍalinī 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 Shākta" (Madras 1929) contains a chapter entitled "Shakti in Taoism", where he compares the Taoism of the Tao-tê-ching with Tantrism. From the historical point of view such comparisons are of course futile.

Buddhist Tantrism has been introduced to Western readers by B. Bhattacharya and L. 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, Anaṅgaraṅga etc. never discuss the philosophical or religious aspects of the sexual act. These handbooks adopt a completely practical attitude. They refer neither to the ritual significance of the sexual act taught in the Bṛhadāraṇyaka Upanishad and other ancient Sanskrit texts, nor to the mystic meaning of "union with Śakti" explained in the Tantra's. It is remarkable that the Indian writers never correlated the practical and mystic aspect of the sexual act.

Page 86

(4.) Cf. Nihon ni okeru seishin no shi-teki kenkyū 日本における性神の史的研究 (History of Phallicism in Japan), by Nishioka Hideo 西岡秀雄, Tokyo 1950, page 115.

Japanese Buddhologists have always been reluctant to publish data regarding the Tachikawa Sect. Even Toganoo Shōun 栂尾祥雲 in his otherwise excellent study Himitsu-bukkyō-shi 秘密佛教史 (Kyoto 1933) treats this sect very cursorily. One of the few serious studies on this subject is Jakyō-tachikawa-ryū no kenkyū 邪教立川流の研究, published in 1931 by Mizuhara Gyōei 水原堯榮. 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-Tokugawa ms. in my collection. The Tachikawa mandala combines the two basic mandala of Shingon, viz. VAJRA-DHĀTU 金剛界 (here the man) and GARBHA-DHĀTU 胎藏界 (the woman). If the schema given on p. 62 of Mizuhara's work can be applied to this mandala, then the magic syllable va 𑖯 (𑖯 in Siddhaṁ script) means "father", and a 𑖯𑖾 (𑖯𑖾 in Siddhaṁ) means "mother". On right is the syllable HA, on left HŪṂ, both in Siddhaṁ 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.

(6.) Chow I-hsing's essay "Tantrism in China", made, in
Harvard Journal of Asiatic Studies, vol. 8 March 1945, although
on the whole a useful discussion, is proof somewhat along
the lines of the erotic elements in Tantrism in China. This sin-
gle textual element of the subject is related to the Hyakunoki (R)
where the author traces the Tantric origin of the MA-LANG-PU
KUAN-YIN 馬郎婦觀音 novel (A whole article could be devoted
to the reason for the choice of a female deity with prostitutes
heaven by the image of a female deity with prostitutes
heavenly universe to symbol the knowledge of the Buddhist Truth).
appearance concerning Chinese erotic texts of even a casting the
more scholarly to study parts of the real with which the Chi-
tantric officials all data on Chinese sex life.

It is useless to point that to all Chow I-hsing and H. Maspéro
make the same errors — based on factors to realize the simpli-
cations of the yoking sonic system — when they also cause the two.
tory of sexual discipline in China. Maspéro stated in his es-
tude "Les Procédés de Nourrir le Principe Vital" (Journal
Asiatique, vol. CCXXIX, 1937) that "these (Taoist sexual)
practices seem so much connected to the ritualistic practices
of the impersonation of the stars and supposed female of the
Chinese that they only applied a temporary success" (op. cit.
p. 411). Then Maspéro goes on to state on p. 413 that the ma-
gical erotic ceremonies disappeared after the Seventh century
while psychical medical care in these practices disappeared after
the fourteenth century. While these statements, we would be
pressed below, are erroneous, Chow I-hsing is equally
wrong in another respect in which he ignores the practice
of the Taoist sexual ceremonies, whose beginning
Chinese, unless Confucianism forbade any close re-
lationship between man and woman" (op. cit. page 327).
Both Maspéro and Chow I-hsing failed to realize the reason
why the sexes applied only to life outside the family must not
to the relationship between husband and wife. The Chinese text quoted in the Pao-p'u Tzu clear-
ly that sexual discipline for prolonging life must employ dis-
courses practiced by the esoteric teachers outside of the

Page 87

(5.) Chou I-liang's essay "Tantrism 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 Tantrism in China. This important aspect of the subject is relegated to an Appendix (R) where the author traces the Tantrik origin of the MA-LANG-FU KUAN-YIN 馬郎婦觀音 motif (Avalokitesvara 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 zeal with which the Ch'ing literati obliterated all data on Chinese sex life.

It is curious to note that both Chou I-liang and H. Maspéro 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. Maspéro states in his article "Les Procédés de Nourrir le Principe Vital" (Journal Asiatique, vol. CCXXIX, 1937) that "these (Taoist sexual) practises 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 Maspéro 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 I-liang is guilty of even a more serious misrepresentation when he makes the sweeping statement that "śakti worship never became popular in China, where Confucianism forbade any close relationship between men and women" (op. cit. page 327). Both Maspéro and Chou I-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 wives 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 practised even much later. I mention, for instance, the Taoist treatise HSIU-CHEN-PIEN-NAN (修真辨難, reprinted in TAO-SHU-SHIH-ÊRH-CHUNG 道書十二種, Shanghai 1912), written in 1798 by the Taoist philosopher LIU I-MING 劉一明. Therein 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 practised *en masse*, 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 Maspéro states. In the end of 1950 the authorities in Peking suppressed a Taoist secret sect called I-KUAN-TAO 一貫道. The reasons 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 I-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.

Page 94

(6.) The exclamations of women when experiencing orgasm have been assembled by the Japanese sociologist Miyatake Gaikotsu 宮武外骨. He proves that these exclamations nearly always refer to death, and hence gave his essay the title of JAKUMETSU-IRAKU-KŌ 寂滅為楽考 "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.

Page 95

(7.) The first seven chapters of the *Tao-shu* were reprinted

本篇寫曲家潘炎加在孫真於帝。其詞業林密。曰。淫帝。
來。回林間。帝法中祥也。帝乃與以面天下樂司徒。
番。令太子圍中。其祥曹安安文。回人為三人森。
。令祭。帝社稷。十六天。爾雅。小命帝帝。
。又業來文。帝日法曹。真。。應取文。
。令。帝祥。帝。。回。。。
。。。

in the Ts'ung-shu-chi-ch'eng of the Commercial Press, as a separate work entitled Chih-yu-tzŭ 至游子, 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-HSÜN 姚汝循, dated 1586). 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.

Page 97.

(8.) After I had written this passage I found that T'ien's account is an extract from the biography of the Emperor's favourite Ha-ma 哈麻, in ch. 205 of the Yüan Dynastic History. That text shows that 善 is a misprint for 善, and that the monk's name was therefore CHIA-LIN-CHEN. Thinking of the Lama-title ཀརྨ་ཆོས་ཀྱི་ I did not suspect 善, and interpolated (knew) to supplement the evident lacuna. The Yüan History text reads:

亦薦西蕃僧伽璘真於帝。其僧善秘密法。謂帝曰。陛下雖尊居萬乘。富有四海。不過保有見世而已。人生能幾何。當受此秘密大喜樂禪定。帝又習之。其法亦名双修法。曰演揲兒。曰秘密。皆房中術也。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奉之。謂之供養。於是帝日從事於其法。廣取女婦。惟淫戲是樂。又選采女為十六天魔舞。八郎者帝諸弟与其所謂倚納者。皆在帝前相与褻狎。甚至男女裸雹。號所雹室曰皆即兀該。華言事事無礙也。君臣宣淫。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 practise 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 (倚納 = Mong. inak?), making them perform these exercises with naked women in his presence. The room where these things took place was called chieh-chi-wu-kai (the 續弘簡錄 reads 㬎 instead of 皆; the 中華大字典 says that 㬎 is a hapax legomenon of 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 veritable 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 (屠隆 circa 1570), and the TSUN-SHENG-PA-CHIEN 遵生八箋 by KAO LIEN (高濂 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 instructions" and handbooks of sex, and B. Fiction, comprising erotic novels and poetry.

A. Seasonal Entertainment

1. The Recently Invented Device

According to an old Chinese custom, a benefactor, on the eve of his 61st, 71st or 81st birthday, received the wishes of his wives, sons, daughters, concubines and grandchildren. At the usual feast celebrating the occasion, he was presented with a "Recently Invented Device" (新巧 HSIN-CHIAO), usually a piece of jewelry. Such presents were known as Chinese Entertainment (戲具 HSI-CHÜ), the Chinese Entertainment for the Eve (前戲 CH'IEN-HSI), or the Chinese Entertainment for the Birthday (壽戲 SHOU-HSI). Such presents were usually ordered from the Imperial Workshops (內造 NEI-TSAO) by the Emperor himself, and were presented to the donor by the Emperor's personal envoy (欽差 CH'IN-CH'AI). Sometimes, however, the donor was a high official, and the gift was ordered from the Imperial Workshops by the Emperor himself, and was presented to the donor by the Emperor's personal envoy (欽差 CH'IN-CH'AI). Sometimes, however, the donor was a high official, and the gift was ordered from the Imperial Workshops by the Emperor himself, and was presented to the donor by the Emperor's personal envoy (欽差 CH'IN-CH'AI).

It is not generally known, however, that the older sons of the donor, especially those who were married, also drew up secret documents concerning their wishes for the sex life of the family. These documents were carefully locked away. They were rarely if ever opened by the donor or his son-in-law for whom they were intended, but were usually destroyed by the donor's eldest son after the death of the donor's wife.

It was my good fortune to have found a copy of one of these documents during my visit to the Imperial Palace Museum in Peking. This document was written by one of the donor's sons-in-law, and is dated the 61st year of the reign of CH'IEN-LUNG (乾隆 1736-1795). It is entitled "Secretly Recorded Rules of Chinese Entertainment" (秘戲圖考 MI-HSI-T'U-K'AO). Although the author's name is not given, he was probably a high official, and the gift was ordered from the Imperial Workshops by the Emperor himself, and was presented to the donor by the Emperor's personal envoy (欽差 CH'IN-CH'AI). Sometimes, however, the donor was a high official, and the gift was ordered from the Imperial Workshops by the Emperor himself, and was presented to the donor by the Emperor's personal envoy (欽差 CH'IN-CH'AI).

A. Serious Literature

1. The Family Instructions.

According to an old Chinese custom, a householder, in the eve of his life, will often place on record the wisdom of his riper years for the guidance of his children and grandchildren. Although such documents, 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 YEN-SHIH-CHIA-HSÜN 顏氏家訓 by YEN CHIH-T'UI (顏之推 A.D. 531-591), the CHIH-CHIA-KO-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 orthodox chia-hsün, householders sometimes also drew up secret documents 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-hsün 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-CHEN-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 author 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 treatise 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 control of all trifling household chores (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. Transl.]

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 greybeard 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 control his desire and, for the time being not approaching the newcomer, concentrate his attentions on the others. Everytime he has sexual intercourse with his other wives and concubines, he should make the newcomer stand at attention by the side of the ivory couch. Then, 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 admonished; and then if she still does not correct herself, she should receive corporeal punishment by being caned. But this punishment has its proper rules and limits. To correct way 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 thighs 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 oust the others from their master's affection and to usurpate a dominant position in the household. This will cause jealousy and quarrels. Therefore the householder should make it clear from the very beginning that he is not infatuated with the newcomer. The others should be present at the defloration 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 rouse sadistic tendencies in the man. But this would doubtless 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 Hsiu-chen-yen-i, represent the teachings of the Taoist alchemists. The third, entitled Su-nü-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 既濟眞經 reads: "True Classic of the Complete Union by the All-assisting Righteous Lord Ch'un-yang" (cf. Fol. 91/1). The name Ch'un-yang "Pure Yang" refers to the Taoist Immortal LÜ TUNG-PIN 呂洞賓 who is said to have lived during the Sung period and later was included in the Pa-hsien 八仙, 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-hsien of Purple-gold Splendour, Disciple (of Lü Tung-pin)"; cf. 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 Hsiu-chen-yen-i 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 Tadashi 齋藤延, 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-HSÜAN-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 also 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 既濟 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 63d 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 Hü Tung-pin 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 unawares thereafter. These principles play an important role in Chinese boxing, and were later adopted by the Japanese as the basis of <u>jiudō</u> 柔道.

The first paragraph (Fol. 91/12) reads:

TEXT "A sequence generated will enable any seeing the enemy [illegible] connected or observing one's opponent, as if seeking and enabling him enough. He will adopt a completely detached attitude, as enabling a man who closes his eyes in utter indifference.

COMMENTARY "Sequence generated refers to the Taoist ideal. To engage means to engage in the sexual act. The enemy is the woman. When about to execute the act the man should feel the woman's nature until his friend. He should seek the woman's essence, Yuan Yen Tzeng, and unite 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's weight into the kang. Closing his eyes, he does not look at the woman but maintains an utter indifference so that his own passion is not stirred.

Further on in the text in the phrase "The turtle emits — shows itself, the dragon vanishes, the serpent curls, and the tiger lies in wait" (Fei, 93/10-11). The Commentary states that this formula contains the essence of the art of "displacing the enemy"; it illustrates the first section that a man should perform to maintain and "guide the semen return."

COMMENTARY "Closing eyes and one with, with the two hands and feet, corresponding the sensual about features. The dragon vanishes corresponding the sensual — This is the way a turtle withdraws into itself. Sucking up the "three flowers" (i.e. the woman's original secretions), receiving it flow up regions (through the passage) to the occiput & the one collaborates retreat full it reaches the yin-fire ~~yuan~~ spot on the breast — This is the way a dragon vanishes. As to the sequence curling climb, it will first look and [illegible] out it's nature till it is complete penetration and then curl as the man pushes it let it go again. When a tiger is about to spend it's prey it leans that the erection until known as. Thereupon the tiger crouches in concealment and lies silently in wait until the prey will never escape (Fei, 93/14 - 94/1-4).

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 withdraws 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 in one continuous stream till it reaches the ni-hsuan 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 provisions and exhausting his food supply. Then I practise 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 booty to the storerooms thereby increasing my power to the height of strength.

COMMENTARY "Throws 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 'provisions' 食 in the text means 'tongue' 舌. Transl.), press her breasts (Fol. 94/10 states that 'victuals' 粒 means 'breasts' 乳. 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 coitus his span of life will be prolonged by twelve years. The storeroom is the marrow, the height of strength is the ni-huan. Withdrawing from the battle field means 'descending from the horse'. Thereafter 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.

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The second Taoist treatise to be discussed here is usually referred to as HSIU-CHEN-YEN-I 修真演義. Its complete title is "Explanation of the Meaning of the Cultivation of Truth by the Great Immortal of the Purple-gold Splendour" (Fol. 97/1). Thus this text is allegedly composed by Teng Hsi-hsien, who wrote the commentary to the Chi-chi-chen-ching discussed above.

I saw the following editions. (a) the Japanese reprints published together with the Chi-chi-chen-ching and mentioned above sub (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 K. Shibui, Tokyo. (b) 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 Yüan-feng Period (B.C. 108), Wu Hsin presented to the Emperor Wu the 'Record of Sayings on the Cultivation of the Truth'; but alas!, 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, cetain 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 materialise without fail. Those adepts who cultivate the Truth will easily master this art.

(signed) Teng Hsi-hsien

Chapters I and II indicate what woman should be avoided in sexual intercourse and when conditions are unsuitable, such as intoxication, weariness, 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 寶鼎 "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 cynical 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 rouse them and how can one know when they are roused? In order to rouse 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 dis-

Chapter X is again typical of the Taoist attitude towards
woman. Put roughly, it says: "When a woman first begins to employ the
sexual embrace she must be urged by all means soothingly and thoughtfully
from the first exercise to be shocked & afraid. Should such or such a
spirit manifest unto us urging to that she does not exhale the breath of
life but pants from weariness; then he will easily learn to con-
trol himself". Chapter XII is an elaboration of this precept. It says:

Pei Yo-yü: "Every woman who has attained a beautiful "muscle"
will naturally love her with all his heart. But every time it copu-
lates with her he should first mentally think of her as a ugly
dead skeleton. When she moved so impatiently from the pillow
and Jade Stalk into the ' cauldron ' and slowly exposes it to the out-
ward. After two or three seconds of this he withdraws it to the
to let the Precious Gem descend again. After a while he becomes
used to the pressure of the woman so exhausting sperm. Before
When she has reached the point where she can hardly contain
herself, the man should be careful to keep his mouth at the ear,
then the two open well mated they go on fight. The man still covet-
ous, but he avoids with all his Jade Stalk and practices the exercise
of concentrating the semen.

Chapter XII deals with the process of Pulsating ejac-
culation, as observed by the Yellow Handbooks; viz.: to observe certain
of prescribed discipline and the physical process of delaying the
real climax.

It is curious that until practically this Handbook dis-
cuss the "making the semen return", nothing is said about the
"returning" of the semen once to the sexual act. In simple manner
this Handbook I have ~~found~~ found a quotation from a Ming Taoist
medical book with Taoist associations on Sperm. This is a very rare
"Commentation on the Stimulation-Retention Method", entitled TING-HSIN-CHAI-K'O-WEN-SHOU 靜心齋口問授
Hsiao WAN SHANG-FU 萬尚父 as author's name; it was republished

cussed in more detail below, at the end of this chapter.

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 thoughts. 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 聽心齋客問說 "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 ~~that~~ activated by the sexual urge. .

客问元精與交感之精。何以異。曰。非有二物。未交之時。身中五臟六腑之精。並無停泊處。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。至膀光外賢施洩。遂成渣滓。則為交感之精矣。

Continuing our survey of the Hsiu-chen-yen-i, 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)

"The upper 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 Flowery 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 colour 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 humours 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 Lead 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 roused, 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 member one inch, thereafter moving it in and out so as to absorb the woman's essence, thereby benefiting his original Yang and nurturing 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-TZÛ-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 黃河逆流 "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 coitus to grafting a new live branch on an aging tree; every coitus 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 coitus should be practised during the first days after menstruation, man and woman should reach orgasm simultaneously, etc. This chapter was apparently added as an afterthought for, as a rule, Taoist 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 Hsiu-chen-yen-i 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 Taoist 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, viz. the Chi-chi-chen-ching and the Hsiu-chen-yen-i, written by a disciple of Lü Tung-pin. When I proceeded to put these teachings into practice, I found it very difficult to control myself 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 skills 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-tsu. Should some aver 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 Ning (?), 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-TZŪ-HSÜAN-NÜ-CHING 黃帝授三子玄女經, LÜ-CH'UN-YANG-CHEN-JEN-PI-YÜAN-CH'UN-TAN-TZ'Ū-CHIEH 呂純陽眞人洩園春丹詞解 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 素女妙論 "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-ROKUera (文祿 1592-1596). This print bears the subtitle NINGEN-RAKUJI 人間樂事 "The Joys of Man", also KŌ-SO-MYŌRON 黃素妙論 "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-shūsei 元祿古版畫集英. II, Tokyo 1920. 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-hsüan-tzŭ 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. 115/11-12). 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. 117/2 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" 丙寅十一月西園主人書於暖香閣中. 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. Cf., for instance, the Preface to the Hua-ying-chin-chen 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-hsin-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-hsin-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 degrees 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 emerging creation of the new system. Since this analysis is most crucial on the level of these sections, and since (as) also most keen as to accommodate these passages can contemporaneously by a later Chinese writer, editing and Hanno obtained at on the separate in Volume III. One observed this, however, it seems to me that these passages belong to the original text. There are other references in this text to the content of the sections in a closer relationship to it- self. Therefore I transcribe this passage here, together with the pre- ceding text.

"The Emperor asked: 'Whereas has the old Persons of Royal Musi- cal Court-Regions [?] The Yellow Spirit explicit,' the quality of Persons is most determined by its location [and by the way it is used (by the person)]. Hsieh would make Confucius's talk know these poem observable practices, the temperament Poetics is known by what these [to] Confucius says it [also] would [be] Confucius's poem [and] music [that is] to [the] world (i.e. about Confucius) to [the] Confucian [poetic] moral sayings Tzanai) is [entitled] for expo- sition observing all those lessons, and all the observers possible can be [united with the] that is [cause] (also world separated to the western [poets]) the "Six Elder Pillars" in the Book [Hsia- ou] Hsia-shu [Hsia] Confucius is [created] Confucius [by] Hsia [Then the] [only] [the total analysis of] minister [for then the] person [can] [complete world] has [created] [the] [world-related] [be- lief] of the [poems] social [while] [being] [only] has. [A person which] [by one] is [created] [to] [poem] [poem] [Confucius] [work] [to] [Confu- cius] [is] [the best] [days of] [Summary] [for] [then the] [person can] [complete world] has [no] the [story] [from] [of] [in the] [Confucius] [by] the [Poem- book], [moreover] [his] [person] [has] [been] [and] [while the] [Poem] [is] [Hsia] [of] [them]). [This] [is] [relating] [the] [Confucius] [poem] [relation] [pen] of the [story] [of] the [person] [one] [complete] [world]

帝問曰女子王门有立中下之鬼何也。集文答曰。此乃文类
非姓位所定用也。上中下鬼皆有所其质。鬼之所来以所用
文耳。中鬼四时均宜百物所以。以不能施鬼皆是也。行德之称。
诗也。所文是也。斯乃诗文谁质矣。

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 III. 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 practised 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 bamboos, 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.

帝問曰女子玉门有上中下之異何也。素女答曰。牝户之美非在位而妊用也。上中下者各有其益。要之順利而用之耳。中者四時均宜百勢無防。以不倫為貴是也。上者宜冬。匡牀繡被。男伏其上是也。下者宜夏。竹陰石榻。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 VIII th and final section, The Four Signs of Man and the Nine of Woman, bears a close resemblance to Sections X and XI of the I-hsin-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 V. The first is a description of the 8 th 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. 122/13-14, 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 vulva's together until the labia open of their own account, 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 an 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-

(Fol. 130/b-12) "The Yellow Emperor asked: 'If a man is child-less, what method should he 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 coverlet and pillows of the couch should all be made of yellow gauze or silk. Then, on a lucky day, seated in the alcove so yellow, the man should wield two sandalwood, and place that on the couch. Moreover, on the 3d day of the 9th moon, he should take a piece of wood from a [illegible] tree and have the woman sit on a western direction (thus cancelling of TUNG-XIN 東方) is obtained. Turned, seek thereon small two arrows and three of his wife's and also set these in the canopy over the couch. Then, on the 3d & 9th 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 proceed the sexual union. At that time the woman's womb is opened & she will conceive. The technique of the act should be as indicated above, but the couple should keep their movements and face from all sorrow. They should not engage in according sexual play, and partake of wholesome food and [illegible] at welcome with erotic pictures together. If they [illegible] found pregnant three cycles, both the parents and then conception should result in 8 years.

The succeeding paragraph of the Su-nü-ming-kuo

(Fol. 139/b-7) "The Yellow Emperor fasted and took a bath. Then, for 81 days (i.e. the "complete" days "according to nature, page 31), practiced the Taoist Elixir

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 suck 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 he apply to obtain offspring?' The Plain Girl answered: 'The way to obtain offspring is to achieve harmony between 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 prune wood, and place that on the couch. Moreover, on the 3d 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. Transl.), and thereon write his name and surname and those of his wife, and insert these in the canopy over the couch. Then, on the 3d 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 newborn child will be harmed.

The concluding paragraph of the Su-nü-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 Gen-roku (元祿 1688-1704) and Shō-toku (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-

B. Fiction

anity, they were very tolerant toward erotica.

Thus, when the Japanese Sinologue Takayasu Ro-oku 高安蘆屋 published in 1784 his SHOSETSU-JII 小說辭彙 "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 erotica, 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-T'A-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 blasé literati of the Wan-li 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 Hsiu-t'a-yeh-shih and simi-

lar obscene novels were read all over China, while they constituted also the "livre de chevet" of all designers of erotic paintings and picture albums. While they are thus of special importance to our present subject, their historical value should not be underrated. The authors of the Chin-p'ing-mei and later erotic novels were greatly indebted to the Hsiu-t'a-yeh-shih and similar pornographic stories; it were these that supplied the sexual motifs and the models for the erotic verse. Moreover these books, giving realistic descriptions in a direct language rarely met with in later Chinese literature, are now an invaluable source for our knowledge of the sex life of that period.

The Hsiu-t'a-yeh-shih 繡榻野史 "Unofficial History of the Embroidered Couch" (hereafter referred to as HTYS) was written by a gifted young poet, named LÜ T'IEN-CH'ENG 呂天成. His style was CHIN-CHIH 勤之, his literary names YU-LAN-SHENG 鬱藍生 and CHI-CHIN 棘津. 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'ien-ch'eng is chiefly known as a composer of tz'û 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'Ü-LÜ 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-PIEH-CHUAN 閒情別傳 "Unofficial Record of Leisurely 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 I-CH'ING-CHEN 怡情陣; 10 ch. in 4 vls., every page 8 columns of 22 characters, signed CHIANG-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 毚 and 毭 for the male and female parts), I suspect that this novel is in reality the Hsien-ch'ing-pieh-chuan which survived under the modified title I-ch'ing-chen.

During the last decennia of the Ming Dynasty the HTYS was published in no less than three separate editions. Of the editio princeps no known copy exists. This version was reprinted (重梓) with critical comments by the famous unorthodox scholar LI CHIH (李贄 1527-1602) and edited by the equally famous story writer FENG MENG-LUNG (馮夢龍, died 1644). This reprint survives in one unique copy, described in Sun's Catalogue I, page 126-128, as he had seen it in the WEN-CH'IU-T'ANG 文求堂, the well known Chinese bookshop in Tokyo. The third edition is a reprint by the CHIANG-LI-KUAN 江籬館, 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'iu-t'ang copy in that all tz'û 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'iu-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. Ogaeri Yoshio 魚返善雄 in Tokyo. The first nine sections of Part I 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-MEN-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 lewd 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-hsin repents his sins and enters a monastery.

The literary value of this novel lies in its vigorous colloquial style, full of slang terms peculiar to that place and time. The tz'û "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'û 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 woodprints. These albums are the FENG-LIU-CHÜEH-CH'ANG 風流絕暢 (FLCC), the HUA-YING-CHIN-CHEN 花營錦陣 (HYCC), and the YÜAN-YANG-PI-PU 鴛鴦秘譜 (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'û. The tz'û 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 as a rule chose 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'û of the type called FENG-CHUNG-LIU 風中柳 "Willow in the Wind". Further the editors of the albums added to each tz'û 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'û 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 Mao-shan-chü-shih = HTYS.I.7

HYCC (Printed 1610):

Picture 11, poem signed Tao-yüan-chai-jen = HTYS.I.4
Picture 3, poem signed Ch'un-tou-k'o = HTYS.I.11
Picture 8, poem signed Wang-chi-tsü = HTYS.I.9
Picture 12, poem signed Tsui-yüeh-chai-jen = HTYS.I.10
Picture 18, poem signed Chiu-hsien = HTYS.I.13
Picture 19, poem signed Tsui-hsien = HTYS.II.16
Picture 21, poem signed Yün-chi-yeh-ch'ih = HTYS.II.12

YYPP (Printed 1624):

Picture 4, poem signed T'an-ch'an-k'o = HTYS.II.20
Picture 13, poem signed Mei-p'ing-tzu = HTYS.III.3

As we remarked above, most all of the [illegible] we completely eliminated until those in the Hsüeh-t'ao-pei, which [illegible] number of minor differences occur. Compare, for instance, FLCC [illegible] (Fol. 19b) until the [illegible] in HTYS at the end of the 7th [illegible] of Part I (Fol. 18b). That these seem to be closest that [illegible] some poems.

Since it was this text that T'ien-ch'i-chi used [illegible] Hsüeh-t'ao-pei, we may assume that the [illegible] collection of this revised type published about 1600, a few years before the author's edition FLCC. Thus it is evident that the FLCC and the two other editions represented there are to [illegible] preceded.

However, this is then to [illegible] the fragmentary [illegible] the case of those [illegible] that were [illegible] at somewhere [illegible] the [illegible] of the editions related to these groups. I see the same is [illegible] that they have not [illegible] among; the editor [illegible]

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-tzû = HTYS, I, 9
Picture 12., poem signed Tsui-yüeh-chu-jen = HTYS, I, 10
Picture 18., poem signed Chia-hsien = HTYS, I, 13
Picture 19., poem signed Tsui-hsien = HTYS, II, 16
Picture 21., poem signed Yu-ch'ing-ch'ih = HTYS, II, 12

YYPP (printed 1624):

Picture 4., poem signed T'an-ch'un-k'o = HTYS, II, 20
Picture 12., poem signed Yü-yang-tzû = HTYS, II, 3

As was remarked above, not all of the tz'û of the albums are completely identical with those in the Hsiu-t'a-yeh-shih; a number of minor differences occur. Compare, for instance, FLCC Verse 14 (Fol. 146) with the tz'û 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 Hü T'ien-ch'eng wrote the Hsiu-t'a-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 Hü 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 TSUI-HSIEN 醉仙 "The Immortal of the Wine Cup" (Fol. 158/4), YU-CH'ING-CH'IH 有情痴 "Crazed with Passion" (Fol. 158/12), etc.

Other signatures, however, refer indirectly to friends of Hü T'ien-ch'eng or other contemporary poets famous for their skill in writing erotic verse. Ch'in-lou-k'o 秦樓客, the signature of the poem belonging to Picture 3. of HYCC (Fol. 153/7), means literally "Guest of the Brothel". However, one of the literary names of Hü's friend Wang Chi-te is CH'IN-LOU-WAI-SHIH 秦樓外史. Therefore it is more than probable that the signature Ch'in-lou-k'o refers to Wang Chi-te. Further, the signature YÜ-YANG-TZÛ 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 (陳與郊, style KUANG-YEH 廣業, 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-SHENG 適適生, the signature of the poem belonging to Picture 20. of the HYCC album (Fol. 158/8). The peculiar reading t'i-t'i occurs in a quotation from the philosopher Chuang-tzü. T'i-t'i-sheng might be translated literally as "The Craintive 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 陳王耀, whose library was called T'I-T'I-CHAI 適適齋. 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 plagiarise verses from the Hsiu-t'a-yeh-shih. The only possible conclusion is, therefore, that people like Wang Chi-te, Ch'en Yü-chiao etc. wrote these poems for Hü T'ien-ch'eng when he was working on his

erotic novel. Probably all of them belonged to a literary cercle, 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 cercle, after a sumptuous repast and inspired by the presence of beautiful courtezans, Hü 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 woodprints, 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 株林野史, "Unofficial History of the Bamboo Garden" (株 chu 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.

Sun'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 Takayasu'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; 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. Mu, 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 one think of Pao-yü's dream in the beginning of the famous 18th century novel HUNG-LOU-MENG 紅樓夢 "The Dream of the Red Chamber. This Taoist adept says to Su-ngo: "For 1500 years I have engaged in exercises on the Chung-nan Mountain. After I became an Immortal I adopted the name Pu-hua Chen-jen. Even if my lust is roused 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 copulate 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 neighbouring State Ch'en. In his mansion there is a bamboo grove named Chu-lin where Su-ngo sports with her young husband. Soon after she has borne him a son, her husband dies of exhaustion, on 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 recognises in Su-ngo a fellow-student and resolves to marry her so that they may practise 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 united 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 Yüan-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 Yüan-yang-pi-pu album.

Neither the HTYS nor the CLYS are illustrated. The third erotic novel to be discussed here, the CHAO-YANG-CH'Ü-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-CHÜ 有況居. Its author is unknown, the text bearing only the penname YEN-YEN-SHENG 艷艷生, of Hangchow. It consists of two parts, divided into unnumbered chapters, each accompanied by a tz'û of the same style as those found in the HTYS. The plot of this novel also revolves round 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 obtain 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 his 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-

rit 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 Hsi-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 CHAO-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 肉蒲團 "Human Coverlets". In order to delude the censor, this novel was also published under various other titles, the most common of which is CHÜEH-HOU-CH'AN 覺後禪.

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 YÜ 李漁 is correct. Li Yü, better known by his literary name LI-WENG 笠翁, 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. 1943, page 495 sq.

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'O-TZŪ-CHUAN 癡婆子傳; 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 Ihara 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-YU 癸酉. He further mentions a Japanese reprint dated 1705. In his opinion kuei-yu 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-yu 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 later 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 reprint 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 republished 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-YÜEH-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 titlepage states that this version was emended by Pu-yüeh-chu-jen 步月主人 and printed by the FENG-SHAN-LOU 鳳山樓. 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-ya-shu-chü 東亞書局 in the early years of the Republic, under the disguised title YEH-P'U-YÜAN 耶蒲緣.

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, Yü-hsiang 玉香 "Jade Perfume". Wei-yang-sheng has an insatiable desire for sensual pleasure, and under this 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 3d 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 irresponsive. He thought that there was only one thing to do, namely set to the work of 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. These were authentic specimens of Chao Meng-fu's brush (the famous Yüan 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-yün-fu quotes this line from the poem KUAN-WU-YIN 觀物吟 by the Sung writer SHAO YUNG 邵雍; cf. 伊川擊壤集, ch. 16. Transl.). He thought that if he took this album home and leafed it through with Jade Perfume, she would see the various methods of sexual intercourse and realise 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: 'Lingering Glory of the Han Palace'. Jade Perfume reflected that in the Imperial Palace of the Han Dynasty there 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 goldpieces! 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 brocade 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 his moment the woman feels like one who hungers and thirsts, while the man's face betrays his tension so much that his urgency communicates itself to the observer. It is this point that proves the painter's marvellous skill.

Third Picture. Posture of the Erring Bird returning to the Forest.
Explanation: The woman reclines on the embroidered cover 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 lets '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 Chowry has 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 realise 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 Hsiu-chen-yen-i which mentioned a silk band wound around the base of the penis to keep it in erection during the sexual act. The Chu-lin-yeh-shih describes a different appliance. Fol. 197/11-12: "Thereupon he (viz. I-hsing) 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 Yüan-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 re-

ferred 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, P'an Chin-lien, 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 women, on page 60 above we saw that during the Hsiu-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 Hsiu-t'a-yeh-shih relates in Part III how Mrs. Chin excites 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" MIEN-LING 緬鈴, without going into further detail. More data are supplied by the novel Chu-lin-yeh-shih. The passage regarding I-hsing's sexual appliances cited above continues:

"He (I-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 certainly find that a night which 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?' I-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 inside with a sharp sucking sound. Ho-hua asked: 'How can I get it out again?' I-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 fastened the appliance to her heel, she was able to bring it right in front of her vulva. Pushing with her hand, she could insert 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 olisbos 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 Kuangtung 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-PAO-TSA-CHI 簷曝雜記. 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 its 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 lungan 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 account 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 olisbos 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.

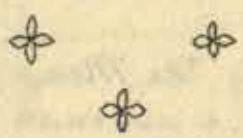
Finally, during the Ming period there also existed a kind of double olisbos which a woman could use to satisfy herself and a female partner simultaneously. Such a double olisbos is depicted on Plate XVII. The base was inserted in the vagina, the appliance being kept in place by the two tassels tied about 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 olisbos.

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 Yü (see above, page 139) composed a play on this subject, entitled LIEN-HSIANG-PAN 憐香伴. The novel Hsiu-t'a-yeh-shih refers to sapphism in the following passage:

(Fol. 181/5-7) "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 practised 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 denouncements 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 purport. 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 肚兜, 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 Kuang-ch'uan (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" 坐畫屋為男女贏交接。還酒請諸父姐妹飲令仰視畫。

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 can practise 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 delights 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-ching and other handbooks of sex existed in illustrated manuscript editions. The description of the "Nine Postures" of the Su-nü-ching, and of the "Thirty Postures" of the Tung-hsüan-tzŭ 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 19 th 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 Fol. 164/6 sq.).

"Reverently unfolding your precious letter I found its contents 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 practise 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 勢 "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-lo-fu mentions an illustrated edition of the Su-nü-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 KANJŌ-NO-MAKI 灌頂の巻 "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 courtier and a lady of the Hei-an Period (平安 781–1183), with explanations in Japanese. The oldest copy is ascribed to the 13th century painter SUMIYOSHI KEI-ON 住吉慶恩, 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. Thus, although during the Hei-an 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 (cf. page 94 above) professional artists of this period painted "Pictures of the Secret Dallying on Spring Nights" (Fol. 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 Yüan Dynasty painter CHAO MENG-FU (趙孟頫

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'u-t'uan 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. 167/5). 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.) KYŌTEI-BON 箧底本, 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 on top, to prevent them from falling into the hands of the younger members of the household.

Page 150

(3.) TI-FEN 鞮芬 is a <u>hapax legomenon</u>, 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 recognise 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 decennia 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 父), his literary name SHIH-CHOU 十洲. 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.a. SHIH-YUNG 十榮 "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 Ying, which although they do not depict the sexual act itself, are yet highly suggestive. This series, entitled YEN-CH'IN-I-CH'ING 燕寢怡情 "Intimate Scenes of Leisurely Love", has, in recent years, become available in an excellent collotype reprint, published by the I-YÜAN CHEN-SHANG-SHE 藝苑真賞社 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 Ying 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 V 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 house shoes in the foreground with 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 Ying'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

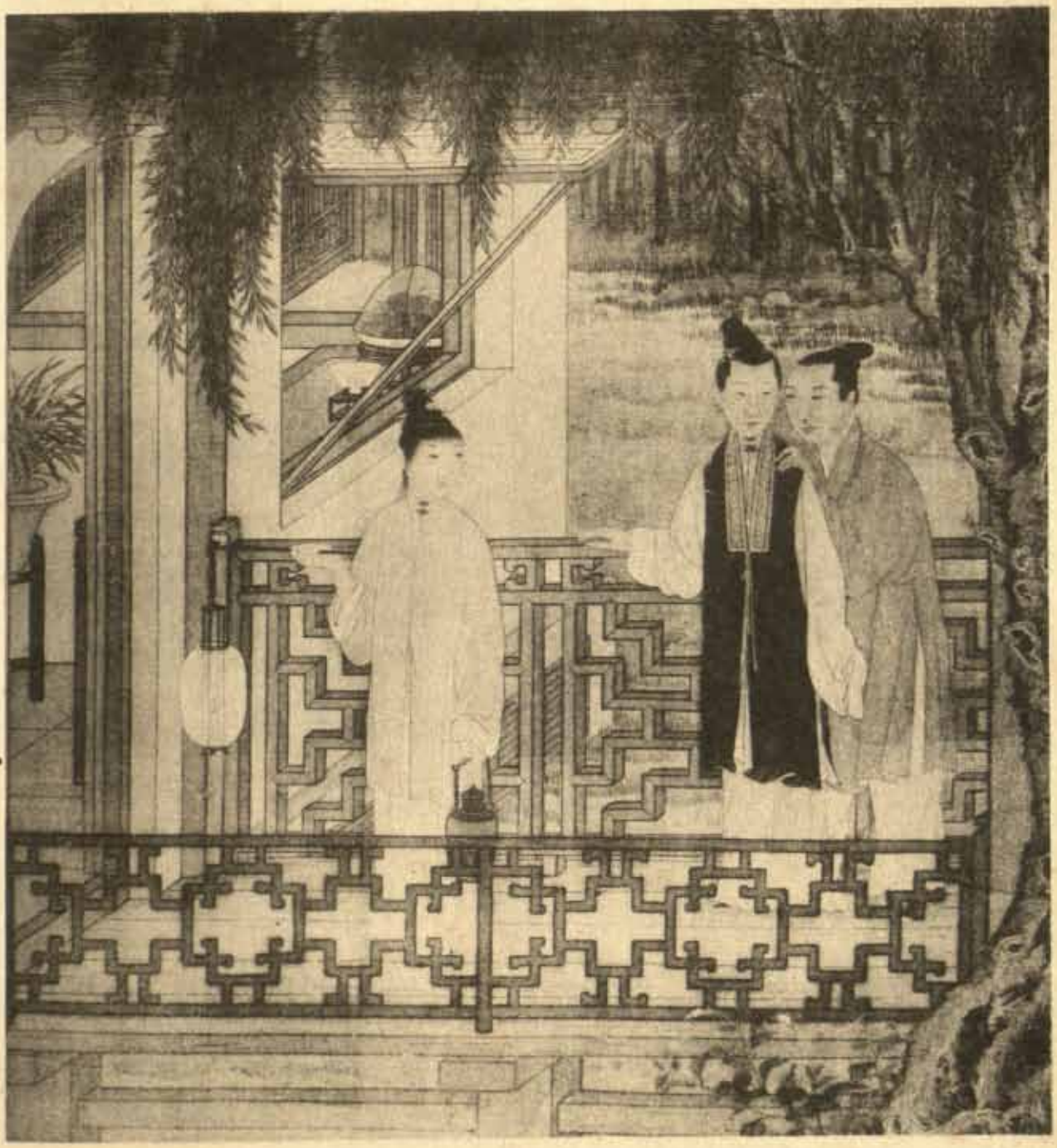


Plate VI

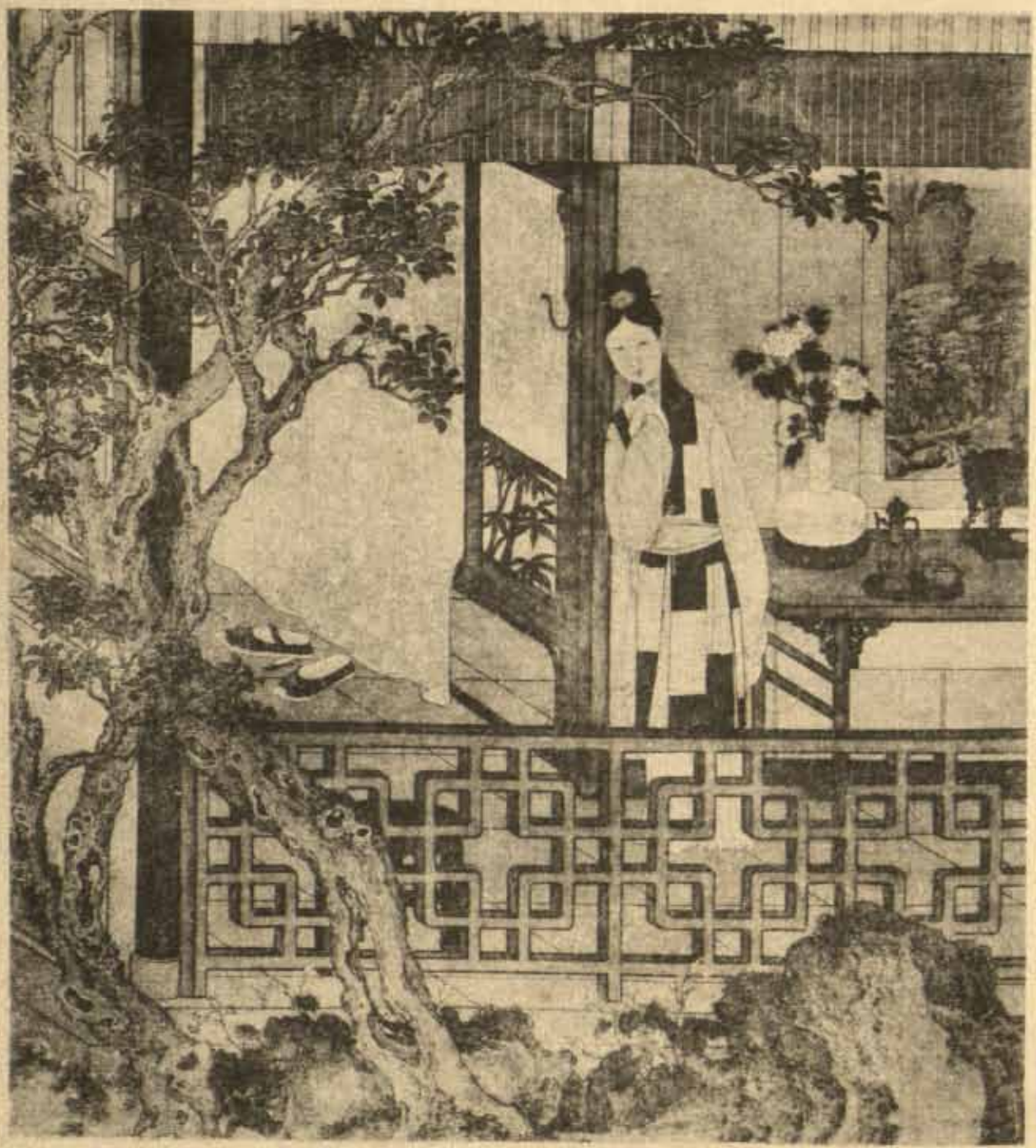


Plate VIII

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 oeuvre 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 僧尼孽海 "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 remarks" 新輯出相批評僧尼孽海 and gives as author T'ang Yin: 南陵風魔解元唐伯虎選輯. These stories are well written and contain some excellent tz'û. 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 1558-1639) states that T'ang Yin wrote a treatise on sporting with courtezans, entitled FENG-LIU-TUN (唐伯虎有風流遁。數千言。皆青樓中游戲語也), but this has apparently not been preserved.

T'ang Yin painted women of a more sturdy type, with voluptuous 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 characteristics 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 Japanese publication TŌSŌ-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

退食消暇 "Leisurely After-dinner Amusement". It is signed by HUANG SHENG 黃聲 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'iu Ying mentioned above: they are suggestive, but none depicts actual sexual intercourse. Plate VII shows a section where a gentleman clad in a red dress is dallying with two elegantly dressed ladies, apparently courtezans.

The Preface to the erotic album Feng-liu-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'UN-T'U 競春圖 "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-pu (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-KU-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 (卞永譽 1645-1702). This scholar apparently had not seen this scroll himself and mistook it for a bona-fide picture of the "Battle Array of Women" of the ancient strategist Sun-tzŭ (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:

吳營新宴起。喚兩隊嬌羞。粉營紅壘。阿平輕掉蘸家舌。旋把靈犀。勞透兵符半紙。

This could be literally translated as:
"In the Palace of Wu a new entertainment is begun, the two armies (of seraglio ladies) are facing each other with gentle shy-

ness, a camp of face powder and a fortress of rouge. General Ch'en P'ing gently uses the persuasive speech of Su Ch'in. With his superior intelligence he penetrates the secrets of (the enemy's) schemes.

In reality, however, this poem describes the sexual act depicted on 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 兩腿 apparently refers to the two partners in the act. It should be noted, however, that in erotic terminology liang-tui or liang-chün 兩軍 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-CH'I 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'in was an astute diplomatist of the 4th century B.C.; "Su Ch'in's tongue" is a literary expression for clever persuasion. hing-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 as consummate a literatus as Pien 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'AO-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-cheng (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 T'ang Yin, which in 1600 were utilized by the editors of the erotic woodprint albums. By "sketches" I mean the TI-PEN 底本, i.e. the "painters' models" which play an important role in Chinese pictorial art. Since below the ti-pen of erotic pictures are often referred to, a few words regarding this peculiar feature are not out of place.

A ti-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 this figure. Thus, this particular representation became the "ti-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 ti-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 ti-pen can in no way be compared to plagiarism. The ti-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. Ti-pen and "type forms" are to the Chinese painter what Chinese characters are to the calligrapher 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-CHÜAN 手卷, or as folding albums, TS'Ê 冊. 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 grudged 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 or 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 Yü (see ibid.). In pairs they practise the "battle" within the bed curtains, 24 postures each with its special name. The spring mood excites the passion of the observer.

內府鑲花綾裱。牙籤錦帶粧成。大青小綠細描金。鑲嵌十分乾淨。女賽巫山神女。男如宋玉郎君。雙雙帳內慣交鋒。鮮名二十四。春意動閑情。

Above, mention was made of the literary term for erotic paintings, viz. pi-hsi-t'u 秘戲圖. Another literary designation is CH'UN-KUNG-HUA 春宮画 "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-ÊRH 春意兒 "things expressive of spring", which is a colloquial term for erotic pictures often employed in pornographic novels (cf. Fol. 199/8). A series of such pictures mounted in the form of a folding album is called CH'UN-TS'E 春冊 "Spring Album".

B. EROTIC BOOK ILLUSTRATIONS

The last hundred years of the Ming Dynasty, from the beginning of the Wan-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 歙縣, and (c) the Kiangsu School, which includes Nanking, Hangchow and Soochow.

The greater part of erotic illustrated books belong to the Kiangsu School, patronised 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 skilfully 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 or 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-pen.

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-pen, 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-pen available for their nudes. 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-chen 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 survive. These were carefully preserved throughout the centuries because famous noblemen of the Hei-an Period (781-1183) 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 printing 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 prints 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 沒骨 "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 printer 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 hairdress, 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-TZ'Û 繡梓 "Variegated Printing".

The early erotic albums produced circa 1580 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 Fêng-liu-chüeh-ch'ang (1606), Hua-ying-chin-chen (1610) and Yüan-yang-pi-pu (1624) — are printed in five colours. These three prints represent the heyday of the erotic colourprint, 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-hua-li-chin and Chiang-nan-hsiao-hsia 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 postures 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 utilized for erotic representations again and again during the ensuing centuries. Even on the crudely painted erotic scrolls

produced during the last decennia of the Ch'ing period one will find numerous motifs which are copied from ti-pen 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-pen 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-pen 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-pen that existed already several centuries before these prints were made. The only exception are perhaps the elaborate pieces of blackwood furniture depicted on the Chiang-nan-hsiao-hsia series. As a rule, however, it are the completely nude figures that constitute a new element and supply the criterium 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 abhorrence 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 CHENG-HSIEH (俞正燮 1775-1840) in his essay

SHU-CHIU-T'ANG-SHU-YÜ-FU-CHIH-HOU 書舊唐書輿服志後 (ch. 13 of this KUEI-SZÛ-LEI-KAO 癸巳類稿) 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-ying-chin-chen 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 V), 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 headgear 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 (Plate 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-liu-chüeh-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 Hsieh-nü-chuan (see above, page 163) the picture on page 15 of volume 7, where a woman steps out of her trousers revealing her genitals. On the upper part of the body women wore a MO-HSIUNG 抹(袜,帓)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 armpits 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 Hsieh-nü-chuan 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 dimunitive 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 shoe; 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 ear rings 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 curio dealers had the reprehensible habit of cutting a scroll or album into two or three parts so that these could be sold separately, and realise 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 Erotic Colour Prints

Below are discussed eight erotic 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, viz. the Hua-ying-chin-chen, is reproduced in its entirety in Volume III.

That no less than eight specimens of this exceedingly 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 澁井清 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-liu-chüeh-ch'ang 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 三田文學, 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 spoil the artistic effect of a colour print.

Mr. Shibui also allowed me to study his copy of the album Ch'ing-lou-to-ching.

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 Yi-yang-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 scrawls. 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-liu-chi-kuan 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 毛利 in Usuki 臼杵, Kyushu.

The material on the Fan-hua-li-chin album was kindly provided by Mr. TANABE GOHEI 田邊五兵衛 of Osaka, its present owner. The aged tea-master and connoisseur HOSONO ENDAI 細野燕臺 placed at my disposal his copy of the complete text of this album.

Plate X

(a.) SHENG-P'ENG-LAI 勝蓬萊 "SUPRA-PARADISE"

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. Shibui 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 meeting surpasses the delights of Paradise" 此宵會合勝蓬萊.

Although there is no external evidence as to the date of this album, internal evidence points to its 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 Lung-ch'ing period (隆慶, 1567–1572). The style resembles that of the Fukien School of woodprints. 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 anus. 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。
可惜多情眠未穩。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 fast asleep. For the erotic meaning of the Wu Mountain, cf. Appendix.

(b.) FENG-LIU-CHÜEH-CH'ANG 風流絕暢 "SUMMUM ELEGANTIUM"

Twenty-four pictures in five colours, black, blue, red green and yellow. Each picture accompanied by a poem in regular script with fanciful variants.
cf. Frontispiece, Plate XI, and HYCC, Picture 4.
One horizontal roll in the X-collection, Shanghai.
Three albums with fragments, Shibui Collection, Tokyo.

The nudes 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 recognizable. Even the ornamental patterns of dresses and pieces of furniture are those favoured by T'ang Yin. The text, however, is less satisfactory; cf. Fol. 141–149. Only seven of the 24 poems are tz'ŭ, 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'u (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 1606 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

vied with each other in composing verses for the pictures. Then I changed the name of the series into "Summum 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-hai.
Engraved by Huang I-ming, of Hsin-an.

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-hsien 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 ton-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 floats 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 proves 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 Commoner from Kung-hsi"

The title and the 6th line of this poem refer to the well known story of the philosopher Chuang-tzû. 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 "après". 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 covers of a couch; cf. Plates XV and XIX. On right a table with an antique bronze flower vase, and a ku-ch'in 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 Wu 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,

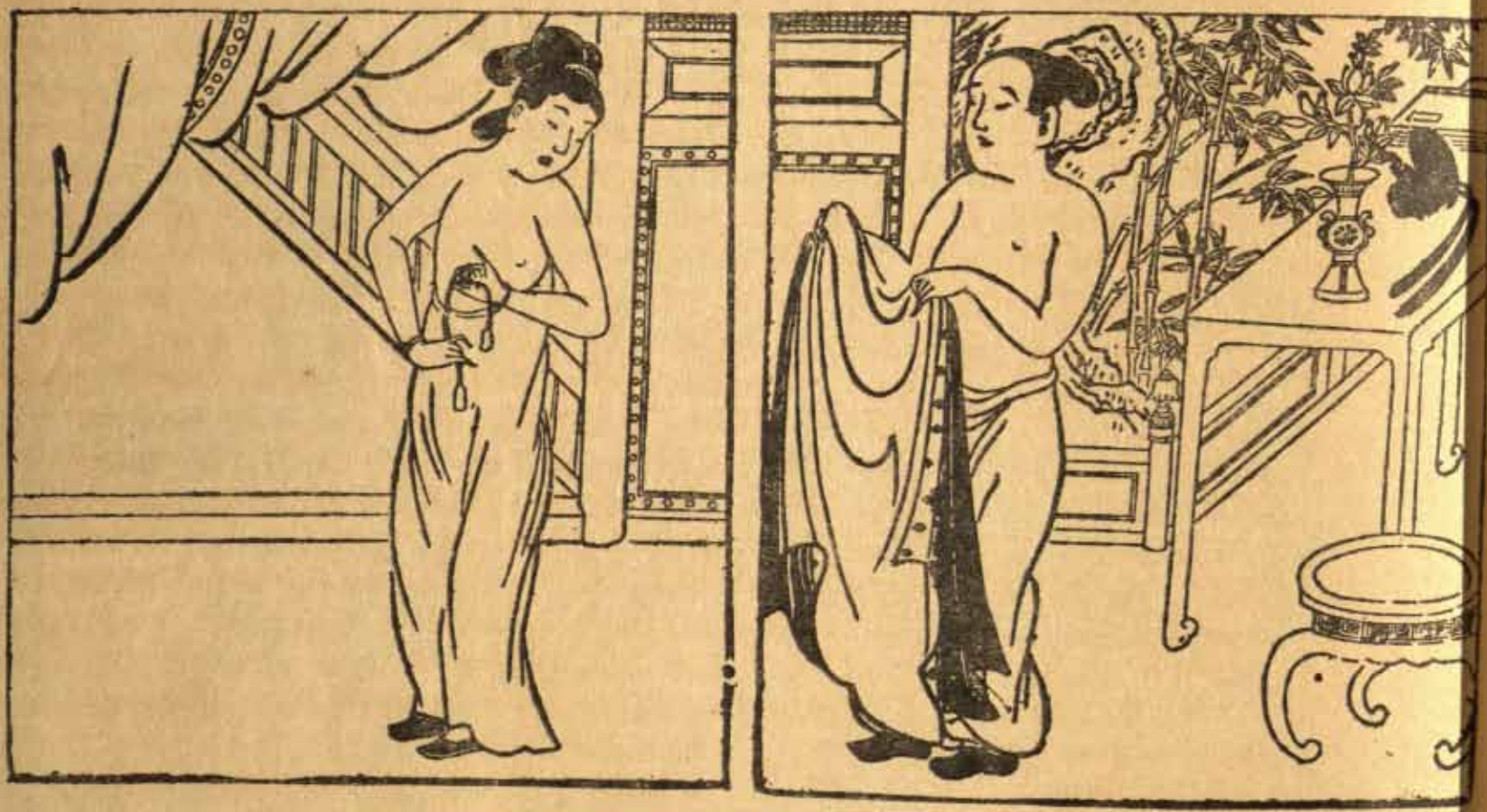
Dazedly her thoughts still dwell on the passionate union

(signed) "The Willow Village by the Roadside"

For the sexual meaning of Clouds and Rain, and of the Wu 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-hen-ko 長恨歌; there he says: 温泉水滑洗凝脂。侍兒扶起嬌無力 "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. Shibui's work Genroku-koshanga-shūei, Part I (Tokyo 1926). In this edition every 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). Shibui ascribes this adaptation to the great early woodprint master Hishikawa Moronobu 菱川師宣. This album especially was diligently studied also by other Japanese woodprint artists. A slightly modified version of Picture 20. is found also in other Japanese 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 example 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, especially in the faces and postures of the ladies represented by the early ukiyo-e masters.

Plate XII



It is interesting to note in this connection that one of the copies of the Feng-liu-chüeh-ch'ang album in the Shibui collection bears the ex-libris seal of KIMURA KENKADŌ (木村蒹葭堂 1736-1802), the well known Japanese Sinologue and collector of rare Chinese books. Kimura had close relations with woodprint artists and engravers. This appears from the fine block print TŌDO-MEISHŌ-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 L. C. Arlington and W. Lewisohn; the editor, however, failed to mention this source.

Folio 143-149 reproduces the text of all the poems, as found in the Shibui 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 misses here, for instance, the print "The Way of the Academicians" (cf. Hua-ying-chin-chen, Picture 4); the style of drawing and the calligraphy prove that this print definitely belongs to the Feng-liu-chüeh-ch'ang 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 rushes on the bank of the lake. A naked woman has gone down on hand and knees in the poop. A naked man, kneeling between her legs, has inserted his member from behind. — Picture 2: "Handling the Chowry". 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 Pestle". 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: "Leaning 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 has pushed 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: "Like an Infant". A naked man sits on a low seat, a woman stands in front with her robes hanging open; she has her hands on the man's shoulders. The man is sucking her left breast while feeling her vulva with his hand. — Picture 7: "Rousing the Dreaming Lover". Discussed above. — Picture 8: "Tryst 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 Mountain 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 Coverlets": 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 Cart". 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 practises 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 HYCC 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 Oriole 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 XIII. — 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 practises cunnilinctio. 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 practises penilinctio, holding his member with both hands.

(c) 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'û 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). Whereas, however, the text of FLCC is not very well written, the tz'û 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'û bears as title the technical name of its metric 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'û 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 (文璧, better known as WEN CHENG-MING 文徵明 1470 - 1559), a friend of the painter

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 engraver 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 養浩齋, in Hangchow. This name I could not identify. As regards the date of this album, it must have been published after the Feng-liu-chüeh-ch'ang, and before the Yüan-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.

Mori Collection, Kyushu.

Prof. Nagasawa Kikuya who saw this album informed me that the pictures of this album are largely borrowed from the Hua-ying-chin-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.

男女雖異。愛慾則同。男貪女美。女慕男賢。鴇子創家。咸逼佳人生巧計。櫪丁愛鈔勢。催女子弄奸心。且如尋常識見。皆由繩準之中。設若奇巧機關。更出筌蹄之外。若不進籌。定遭設網。調情須在未合之先。允物不待已索之後。若要認真。定然着假。對新妓勿談舊妓之非。則新妓生疑。調舊姬勿憐雛姬之小。而舊姬失意。痛酒勿飲。寡酣休嚐。(以下未寫)

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-TING "pander", TS'ANG-CHI "elder prostitute", and CH'U-CHI "prostitute apprentice".

(e.) YÜAN-YANG-PI-PU 鴛鴦秘譜 "SECRET HANDBOOK FOR DEVOTED LOVERS"

Thirty pictures printed in five colours: blue, black, green, red and yellow. Each picture accompanied by a tz'ŭ, written in a fanciful variety of "chancery script", li-shu 隸書. Mounted as an accordion album with carved wooden frame and brocade covers.
Cf. Plate XIII and XIV. X. 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 Ch'ing-ch'un-t'u 青春圖 is printed in small, regular script. In the lower left corner a large red seal, reading "Printed in Colours by the Peony Studio" 牡丹軒繡梓.

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? Alas!

"Now Chao Meng-fu painted the 'Twelve Postures', T'ang Yin the 'Six Extraordinary Positions', and Ch'iu 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 becau-

se he aimed at assisting those unfortunates?

"Amateurs have made many collections of erotic pictures. I have now selected from those 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 postures 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 urge. Then the eternal cycle of procreation (quoted from the Book of Changes; cf. page 6 above. Transl.) will not be broken. Who would ever brand this album as a mere source for amusement, meant only to gladden ear and eye? Therefore I say: It is Spring that inspires 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-hsien. The CHIN-SHU-TSUNG-MU 禁書總目, an official list of forbidden books drawn up in 1788, mentions (page 15 of the CHIH-CHIN-CHAI 恰進齋 edition) an item YÜAN-YANG-PU 鴛鴦譜, written by "YIN-HUA-YANG" 陰牝陽, 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-hsien was changed into the still more vague Yin-hua-yang.

I could find no data on the CH'EN-YÜ-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-

sion. Yoneda Yutarō 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:

生我之門死我户。幾個惺惺幾個悟。
夜來鐵漢自思量。長生不老由人做。

"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 with a ring to keep his member in erection (cf. page 145 above) is about to deflorate a young girl. The bedstead is drawn in detail, including the golden curtain-hooks. The couch is covered with a padded 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 tz'û which belongs to this print (Fol. 168) is written in the metric pattern Hua-t'ang-ch'un 畫堂春. It reads:

Shooting the Chicken

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

"The Old Immortal's passion knows no mercy,
His erected 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 tz'û at the end of section 20 of Part II, HTYS, which describes how Tung-men-sheng deflorates the maid servant A-hsiu 阿秀. The text reads:

從來未解閒風月。偷觀不禁心熱。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 cunnilinctio on a woman who reclines in a large chair of knobbed 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-yü 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-tzû 卜算子, 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.

Plate XIV

"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 wells 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 Hsiu-t'a-yeh-shih:

有意弄春情。春情鎖不住。無那狂郎忘煞情。
(rest identical)

(f.) CH'ING-LOU-TO-CHING 青樓劉景 "SELECTED SCENES FROM VERDUOUS TOWERS"

Twenty pictures printed in five colours: blue, black, red, green and brown. Title page with ornamental blue border. Each picture accompanied by a tz'û 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-chen 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-li publication CHING-YÜAN-PI-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-TZÛ 群玉齋梓. This Ch'ün-yü Studio I could not identify.

As regards the style of the prints, this album represents the beginning of the decadent last stage of the coloured erotic wood print. The nudes lack the original, vigorous 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-pen. 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 tz'û that accompany the pictures, apparently all newly

written for this album. Below I copy four of these tz'ŭ; the first belongs to an adaptation of Picture 24 of the HYCC album.

玉連環

兩體相親成合抱。圓融奇妙。交加上下互扳緣。親罷嘴兒低叫。
湊着中央圈套。衆何須道。滋花雨露洒清涼。出腰间孔竅。

兩情歡

鴛幃接戰渾時。喜孜孜。兩下恩情難捨。更嫵嬉。身軽轉。將玉莖當簫吹。使遍採花手段。舐盤兒。

探春令

曉粧初罷出幽閨。向萬花叢裡。正倚欄。點檢紅和紫。蔓地裡狂狙至。無端強欲諧連理。把金釵纔墜。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。何事把人耽閣。故使信音乖。
低捱訴。跪塵埃。求憐乞恕。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-chen 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 background 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 HŌKO (天野方壺 1828-1894) went to Shanghai to study under the guidance of the Chinese artist HU YÜAN (胡遠, style KUNG-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 HUANG-TING-PI-YAO-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-tsâu-tu (cf. above, p. 40-41).

The second part is entitled FENG-HUA-HSÜEH-YÜEH 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'Ü 曲 "chanted verse" (see above, p. 99), the second a poem of 4 lines of 7 characters each.

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

The fourth part, I-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'ü are skilfully written. Four of them are reproduced on p. 199-200. Here it may be added that ch'ü, although their metrical patterns resemble those of tz'û, have preserved to a greater degree their original character of songs occurring in Chinese plays. While tz'û as a rule are written in a mixture of literary language and colloquial, in the ch'ü the latter idiom predominates. The tz'û developed in course of time into an independent genre of poetry, practically divorced from the musical tunes which determined their metrical patterns. The ch'ü, 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 tz'û became a

means of poetical expression favoured by literati, while the ch'ü were considered as vulgar and lacking in elegance. However, although it is true that the ch'ü hardly use literary allusions, they have a simple straightforwardness that lends them a special appeal.

As a specimen I translate here the second ch'ü reproduced on p. 200. It is written in the metre Chu-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

黃庭秘要修養法 量度情訣 房中補益 擇鼎煉丹 戲弄真精 男察四至 女詳八到 六合取勝 採戰太和 三峯採戰 子午流通 黃汙逆流 鼻塞結實 撒手過関 調經種子

二卷 風花雪月一十四體

齊人餽女樂 桃洞春歸 西湖採景 秋客翫賞 洞庭賞雪 鸞鳳知音 藏機奪勝 紅葉題詩 淡掃娥眉 見色棄金 才人折桂 宂隙相窺 踰墻相從 鶯々赴約

三卷 雲情雨意三十六勢

七寶會千金 正副全美 雌雄鬥勝 桃李春風 懸岩墜石 到棹行船 龍蛇會合 蝶穿花叢 含香唾紅 到折後園花 南火煉丹 採戰三丹 携足並肩 戲色逞花香 十月映小春 白鷺展脚 到插芙蓉 鴛鴦戲水 錦鯉上灘 架上拆牡丹 三鳳朝陽

話謾相酬 金菊接芙蓉 陸地行舟 默拆睡海棠 緩步推車 鳳凰展翅 獅子戲毬 葵花映斜陽 花色爭妍 梅花映雪 井裡投蛙 小船休重載 無遠天子 鬧花帶子 敗將乞降

四卷異風夷俗一十二套

首尾相應 秋江送別 二士入桃源 遣還舊緣 魂飛配合 姻緣無結髮 二士爭先 猿猴抱樹 群鴉噪鳳 寒雀爭梅 錦上添花 鸞飛鳳舞

—

漢文帝保命養生秘訣

按巫炎本傳云。原(=元)封三年。帝往中山。奎樂遏霸凌橋。回視侍從人臣。忽見駙馬都尉頭上紫氣丈餘。帝暗自驚。遂宣東方朔相之答曰此人有陰道之術。帝至中山宣駙馬問曰朕嘗求天下保命養生術。不曾得。卿有此道。何其蘊也。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。然後具錄進上。臣年六十歲時。勞弱咳嗽。身仗

人扶。因遇太白山。遇隱士憐悯。教臣此訣。見年百二十餘歲。其時傳臣之後。遂行百餘日。方能曉譜。得此後遂生数子。又得返老還童清健。小臣乃先朝駙馬也。但當傾肝膽竭忠誠。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。召炎倫殿謂曰。朕依卿法術。果能勝藥百倍。行步又覺軽健。顏貌自然光澤。亦有返老還童之意。勾夫人已有孕了。皆賴卿之法術所成。今可贈卿為関内侯。文帝比漢之諸帝寿最高大。享年七十九歲。才方晏駕。後將此術流傳於世。有能依法行之者。返老還童。大有益哉。

—

踰墻相從 (駐雲飛)

分付東風。莫把恩情如夢中。我要把你作佛兒童。你莫把我相調弄。夙乞求得相逢。敢不趨奉。若透得仙娥。畧々花心動。何歸巫山十二峯。

不枝不蔓吐芳心。空谷無人是賞音。讀罷離騷情玩久。滿懷興趣托瑤琴。

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。若是真耐。志誠捱。怎能勾這相思。苦盡甘來。

連理枝頭並蒂花。六才國色兩堪誇。百年緣分從前定。造化安排本不差。

倒棹行船　（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。並無半點一毫差。教人日夜心牽掛。纔時同得醉流霞。春宵一刻。千金價。

一線春風透海棠。滿身香汗溫羅幛。箇中好趣惟心覺。体態惺惺滋味長。

無違天子　（畫眉序）

一笑喜相逢。似嫦娥離住月宮。丹心今夜鴛求鳳。天台路通。雲迷楚峯。柳梢露滴。花心動。正情濃。鴛鴦枕上。又恐怕五更鐘。

憶惜韓憑羽化時。香魂飄泊蒲清漪。可憐一種風流態。莫向西風怨別離。

(k.) 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.

Cf. 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 this series of prints was not intended for an erotic 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 openwork wooden partitions of Chinese rooms; their technical name is T'IEH-LO 貼落. 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 erotic 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 erotic 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 deflouration 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-WENG-I 醉翁椅 "Chair of the Drunken Old Man". Its 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 their ends; when folded out these 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 reed 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 olisbos about her waist. The other woman reaches for the olisbos with her left hand, and with her right opens her vulva.

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 ointments, an oblong box for hair-pins, 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 guess work.

The pair 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 feels her vulva 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 XL 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 practises *penilinctio*; she holds his member in her left hand and with her right supports herself on the arm rest of the chair. The man titillates 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-nan-hsiao-hsia* album is the last known specimen of the large erotic 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-nan album stands for a rapidly deteriorating art, it represents the final phase of the erotic 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.

Plate XVI

Plate XVIII

Plate XX

PART III

HUA_YING_CHIN_CHEN ANNOTATED TRANSLATION

HUA_YING_CHIN_CHEN 花營錦陣

ANNOTATED TRANSLATION

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 defects occur 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 storeroom of an old feudal family. Japanese experts are of the opinion that the engraving technique, viz. 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 Gen-roku 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 3d year of Hō-ei 寶永, 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-

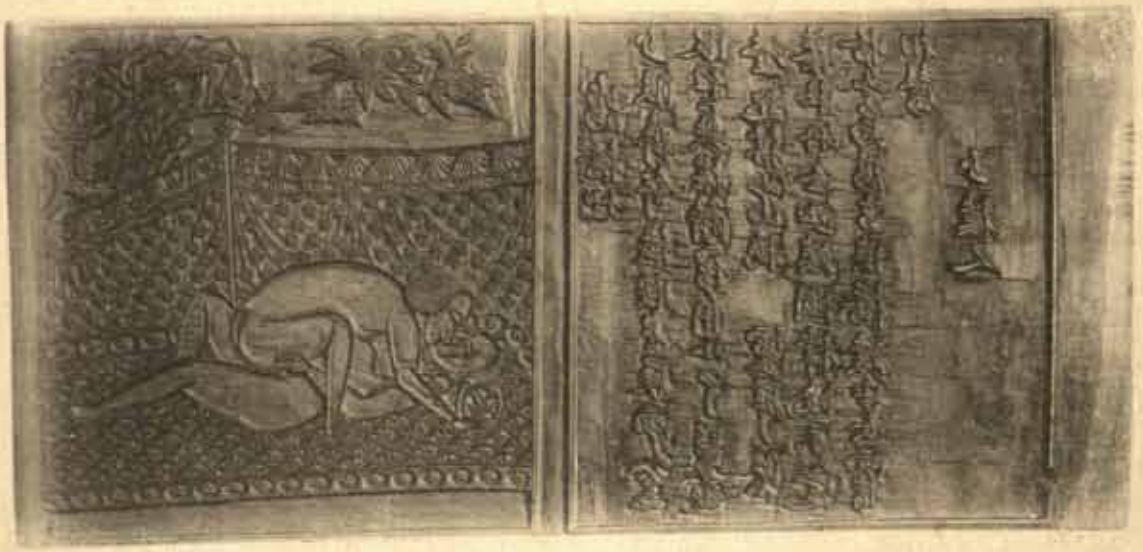
dition.

A comparison with the colour prints of this album in the Shibui 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 III. 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-liu-chieh-ch'ang 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 24 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.



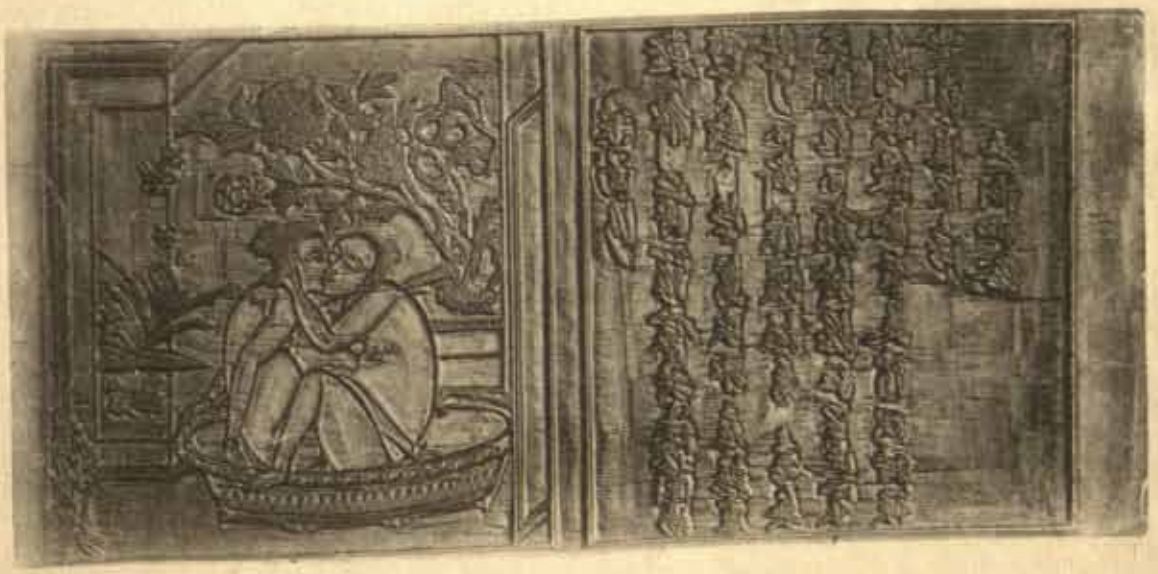


Plate XXII

The letterpress of the titlepage is reproduced facsimile. In the colour print, however, the four characters of the title are printed each in a different colour: hua is red, ying green, chin yellow, and chen 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 III 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'IEN-YÜEH 魚龍潛躍 "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, viz. as referring to the various positions depicted in the album. The inscription on the lower seal reads TSENG-NIEN-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 吟月庵. I remark in passing that this seal was carved for me by Mr. MA HENG 馬衡, Director of the Old Palace Museum in Peking.

R. H. v. G.

HUA_YING_CHIN_CHEN

"VARIEGATED POSITIONS OF THE FLOWERY BATTLE"

Printed in Colours by the Yang-hao
Studio, in Hangchow

Preface

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 although 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 exert 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 spotted 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-YÜAN 宴桃源 "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-hsü" in the last line also refers to Arcadia. The Yellow Emperor once dreamt that he visited the land of Hua-hsü where people lived in natural happiness. Cf. Lieh-tzü, ch. II, 1. Later Hua-hsü became a name of the God of Sleep.

The text is practical identical with the tz'ü at the end of section 4, Part I of HTYS; cf. Fol. 182/1-2.

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 Lotus feet rose in the air. Her cloud-like hairdress slowly dissolves. She stammers intimate things, intimate things ... And enjoins her lover not to slacken his effort.

(signed) "The Arbiter Elegantium"

Note. "P'ing-chang" in the signature means "to control", and is an official title. "Feng-yüeh", "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 tz'û at the end of section 11, Part I of the HTYS. There the text reads:

春興將闌。芳情欲倦。美人別具風光。誰顛誰倒。誰吞誰吐。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 tz'û in the album (cf. Fol. 153) is evidently an emended and improved version of the poem in HTYS.

PICTURE 4. The Way of the Academicians

[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 handsome as to make the ladies pelt him with fruit till his carriage 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! Looking 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 荀粲, 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 chariot 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 Academy of Letters. Its members often practised 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 penilinctio; 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 Flowery 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 Mixing 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 Bacchalaureus climbing the Cloud Ladder! Or perhaps an old Buddhist monk beating the Drum of the Law!

"Gentle sopping 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 Flowers"

Notes. The "Cloud Ladder" refers to the well known literary allusion TENG-CH'ING-YÜN-TI 登青雲梯 "to ascend the ladder leading to the Blue Clouds", i.e. trying to achieve success in official life. "Blue Clouds" stand for high official rank and worldly success, in contradistinction to "White Clouds" PO-YÜN 白雲, an expression denoting life in refined retirement.

In Buddhist monasteries, monks are called to their meals by the YÜ-PANG 魚梆, also called FAN-PANG 飯梆, a large wooden slit gong in the form of a hollow fish, suspended under the eaves. Although the slit drum is common the world over as a ca-

ginal symbol, it is comparatively rare in Chinese erotic literature.

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 robes and now unfold their tender passion. Her lotus Feet are spread apart and the Branch gently pries open 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 react 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 SAN-FU-KU-SHIH 三輔故事 (fragments collected by CHANG CHU 張澍 1781-1847, and published in his ÊRH-YU-T'ANG-TS'UNG-SHU 二酉堂叢書, publ. 1821). In item 9 of this source we are told that Emperor Wu 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 Stick is planted firmly between — it has found its way into the Hidden Opening.

"She indeed resembles a mast braving the gale, his member is like a bird that has alighted on its isle 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 modeled after the famous couplet of the 9th century poet CHIA TAO 賈島, reading: 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 moonlight". 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 推 "to push open". He collided with the great scholar Han Yü who, upon learning of Chia Tao's predicament, decided for him that 敲 was the better choice.

This tz'û is practically identical with that at the end of section 9, Part I of HTYS; cf. Fol. 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 sit 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-hsien* is also the name of a famous courtezan 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 clasps the feet of the woman resting on her folded arms.]

Text: "The cooling evening breeze blows over the garden fragrant with hibiscus flowers and inspires the pair to new delights. 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

sopping sound lingers.

"This posture of the gamboling Phoenix Pair is unusual but particularly exciting. The two are busily engaged — who is most diligent in the Spot that Matters? Is it the ardent lover or the empassioned woman?

(signed) "The Old Fisherman of Mist and Waves"

PICTURE 11. 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 splendours 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.

"Her 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-

hind. He grasps her jade-like breasts, feeling them with both his hands. She raises her Golden Lotus 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 throbs 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 Host 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 HTYS.

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 sopping sound. The warm water acquires the flavour of the Peach.

"The pair is drunk with the delights of spring. She does not heed the remains of her powder and rouge. The two Petals of the Red Lotus 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 high pillow!

"The Spiritual Rhinoceros stiffens 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 Huai-nan-tzŭ there exists a connection between the star 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 牽牛). These lovers are separated by the Milky Way and may only unite once a year — on the seventh day of the seventh moon — when magpies flying side by side form a bridge.

PICTURE 15. The Inverted 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 rivulet. What a lovely, willowy waist! Indeed she lowers herself and rises, three times alternating without granting herself even a moment's rest. Bashful, but busily moving, busily moving

(signed) "The Guest of Lingering Fragrance"

Note. "Three times rising, three times resting" refers to a passage in the SAN-FU-CHIU-SHIH 三輔舊事; 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 Chu. 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 leggings.]

Text: "The soft embroidered quilt supports the pleasure of spring. The ardent lover has raised one of her jade-like legs. The Golden Lotus feet are 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 volumes 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 pervaded the fragrant women'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 Prefect"

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 agaric 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 roused!

(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 Hindgarden

[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 rake for smoothing the incense ashes; also a craquelé vase containing dried agarics. 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 taboret.]

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-FENG-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 尤雲滯雨 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 particular phrasing is used because it contains the word YU 尤 "special", 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 picture, 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:

半榻清光。一窓明月。床頭幽會情難說。美人無可奈多情。番做箇翰林風月。

PICTURE 20. Clouds over the Wu Mountain

[Description: Meeting in the open, under a blossoming tree and behind a large artificial rock. Another woman, one of the man's other wives or concubines, stands on right and watches the proceedings. All three are fully dressed, but the pair behind 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 Craintive Student"

Notes: For the erotic significance of the Wu Mountain, see the story quoted in the Appendix.

The unusual signature T'I-T'I-SHENG 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.: "trampeling on the fragrance of the flowers", viewed in connection with the reference to the man's member as a horse-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-YANG-CHI 穿楊枝 "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 hundred feet.

This poem is identical with that at the end of section 12, Part I of the HTYS; there only 征人 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 knits her delicately painted eyebrows, curved like the outline of a distant mountain. One red shoe has slipped off and the loose wrapper reveals her lotus foot. The couple in this scene resemble indeed a pair of fish sporting together in the spring water in the heart of the river!

(signed) "The Laughing Student"

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 unbridled 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 bamboos 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 sieve 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

pair, 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

APPENDIX

CHINESE TERMINOLOGY OF SEX

The most common term for sexual intercourse in general is CHIAO-KOU 交媾 (姤,遘), 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 接 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 HSING 性 (lit. "nature"), and that the modern medical term for sexual intercourse is HSING-CHIAO 性交。

A classical term for the man exercising the coitus is YÜ 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 JIH 肏 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 瞰 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 房內 "the affair of the bedchamber". Also FANG-SHIH 房室 "the bedchamber", JEN-SHIH 人事 "human affair", and HSING-SHIH 行事 "to exercise the affair". Further HSING-FANG 行房 "to engage in the affair of the bedchamber", and YIN-YANG-CHIH-TAO 陰陽之道 "the way of Yin and Yang". These are all dignified expressions much used in medical literature.

Flowery expressions denoting the sexual act are nearly all derived from an occurrence described by the famous ancient poet SUNG YÜ (宋玉, 3d century B.C.). In the preface

to his "Poetical Essay on Kao-t'ang" KAO-T'ANG-FU 高唐賦 (cf. WEN-HSÜAN 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 hover about beneath the Yang Terrace."

先王嘗游高唐。怠而晝寢。夢見一婦人曰。妾巫山之女也。為高唐之客。聞君遊高唐。願薦枕席。王因幸之。去而辭曰。妾在巫山之陽。高丘之阻。旦為朝雲。暮為行雨。朝朝暮暮。陽臺之下。

Hence YÜN-YÜ 雲雨 "clouds and rain", WU-SHAN 巫山 "The Wu Mountain", WU-YANG 巫陽 "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 rain storm; 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-KAN 陰幹 "the hidden stake". These terms were still commonly used during the T'ang period later, however, YANG 陽 "male, positive" became the special term for the male organs, while YIN 陰 "female, negative" was used in terms denoting the female parts.

The most common later term for the penis is YANG WU 陽物 "the male thing". Other direct terms are YANG-FENG 陽鋒 "the male peak" (鋒 also interchanged with 峯), NAN-CHING 男莖 "the male stalk", and the vulgar expression JOU-CHÜ 肉具 "flesh utensil".

Flowery expressions for the penis are YÜ-CHING 玉莖 "the jade stalk", YÜ-CHU 玉麈 "jade chowry", or CHU-PING 麈柄 "the chowry handle. The glans penis is called KUEI-T'OU 龜頭 "turtle's head" or LUNG-T'OU 龍頭 "dragon's head". The penis covered by the prepuce is called YUNG 蛹 "chrysalis". The testes are indicated by the term NANG 囊 "sack", also YIN-NANG 陰囊 "hidden sack", or SHEN-NANG 腎囊 "sack of the testes"

An ancient term for the female parts is NÜ-YIN 女陰, corresponding to the NAN-YIN mentioned above. The most common direct term is 陰門 YIN-MEN "hidden (or: female) gate", to-day still widely used in both China and Japan. Further YIN-HU 陰戶 "female door", YIN-KUNG 陰宮 "female palace", or just YIN 陰 or P'IN 牝 "femininity". P'in is interchanged with yin, hence we find also P'IN-HU 牝戶, P'IN-K'OU 牝口 and P'IN-CHÜ 牝具. A vulgar direct term is FENG 縫 "seam". The vulgar term PI 屄, corresponding to TIAO 屌 for penis, occurs only in pornographic literature.

More elegant terms referring to vulva and vagina are YÜ-MEN 玉門 "the jade gate" (corresponding to yü-ching for the penis), CH'IUNG-MEN 瓊門 or —HU 戶 "coral gate", TAN-HSÜEH 丹穴 "cinnabar crevice", TAN-T'IEN 丹田 "cinnabar field", SHEN-T'IEN 神田 "sacred field", YIN-KOU 陰溝 "hidden gully", K'UN-HU 坤戶 "female door". Also the old medical term CHUNG-CHI 中極 "central point", explained as "the aperture 4 inches 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-lo-fu (cf. above, p. 88 sq.). There it is said (Folio 77/13-14): "The point one inch inside the female

organ is called CH'IN-HSIEN 琴絃 'lute strings', the point five inches inside is called KU-SHIH 穀實 'grain-shaped hole'; if the man penetrates beyond this point, the woman will die". Other older texts such as the Tung-hsüan-tzu and Su-nü-ching, however, use this two terms in a different sense. There ch'in-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 辟雍 "circular wall" (properly the name of a literary college built in circular shape), or JUI-T'AI 璿臺 "jewel terrace". The term YÜ-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 "cocks comb". The entrance of the vagina is called KU-SHIH "grain-shaped hole" (see above), also MO-CH'IH 麥齒 "hole with the irregular outline of a grain of wheat" (?); also YU-KU 幽谷 "dark vale". The uterus is referred to as TZŬ-KUNG 子宮 "children's palace", to-day still a common medical term.

The Ming source Su-nü-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 Vales. These are the Lute Strings, 1 inch inside the vagina; the Wheat-shaped Hole, 2 inches inside; the T'o-chi ("Ready Chicken"?), 3 inches inside; the Mysterious Pearl, 4 inches inside; the Heart of the Vale, 5 inches inside; the Yü-ch'üeh (?), 6 inches inside; the Elder Brother Gate, 7 inches inside; and the Northern Pole, located 8 inches deep in the vagina" (Fol. 124/9-13). This list seems arbitrarily made. Ku-shih 谷實 is evidently the same as 穀實, while k'un-lu is apparently a variant of k'un-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 HSIEH, written 瀉, 寫, 泄, 洩 or 曳, and also SHIH 施, while K'UAI 快 "happy" is used to denote the woman's reaching orgasm. Some erotic novels call the reaching orgasm of both man and woman TIU 丟, lit. "to lose", probably referring to the loss of vital essence involved.

Buddhist literature introduced the term KEN 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, 男根 and 女根 have become common terms for penis and vagina, but in Chinese these terms are only used in Buddhist texts.

The pornographic novel Hsiu-t'a-yeh-shih uses its own erotic vocabulary, probably based on local dialect. There the male member is called 毬 luan(?), and the vagina 毳 fei(?); these characters do not exist. Their pronunciation is unknown; the elements 乱 and 非 may either be phonetic or be meant to depict the shape, combined with mao 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'Ü-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 SU 𒋗𒆤 "curd", constantly used as epithet for the female breasts. This may be explained as either "white" or "soft".

INDEX

Chih-chia-ko-yen 106
Chih-yu-tzû 104
Ch'ih-p'o-tzû-chuan 139
Chin-p'ing-mei 126-130, 135, 139, 146, 161, 219
Chin-shu-tsung-mu 188
Ching-ch'un-t'u, erotic album, 158
Ch'ing-ch'un-t'u, erotic album, 187
Ch'ing-lou-to-ching, erotic album, 174; described 192 sq.
Ch'iu Ying (± 1550) 155, 156, 163, 187
Chou Hung-jang (± 1550) 151
Chou I-liang, modern scholar, 102
Chou-li 92
Chu Hsi (1130-1200) 95
Chu-lin-yeh-shih 72, 126, 134-137, 145, 146, 147
Chu Yung-ch'un (1617-1689) 106
Chuang-tzû, the philosopher, 133, 179
ch'un-hua, erotic picture, 162
ch'un-i-êrh, id., 162
ch'un-kung-hua, id., 162
ch'un-ts'ê, id., 162
Ch'ung-ho-tzû, Taoist philosopher, 54, 59, 69
ch'ü "chanted verse", 99, 129, 195
Ch'ü-lu 129
Chüeh-hou-ch'an 138
clitoris, over-developed - of hermaphrodites 59, 224, 232
"clouds and rain" 13, 213, 223, 230
coitus interruptus 8, 33, 42, 43 cunnilinctio, 9, 68, 183, 190.

Dark Girl, the V. Hsüan-nü
Demiéville, P. 100

Egerton, Cl. 146
Elected Girl, the V. Ts'ai-nü
"Eminent Chinese of the Ch'ing Period" 139
Êrh-chiao-lun 71
Êrh-yu-t'ung-ts'ung-shu 214
Erotic novels of the Ming Period: V. Chao-yang-ch'ü-shih, Ch'ih-p'o-tzû-chuan, Chin-p'ing-mei, Chu-lin-yeh-shih, Chüeh-hou-ch'an, Hsien-ch'ing-pieh-chuan, Hsiu-t'a-yeh-shih, I-ch'ing-chen, Jou-p'u-t'uan, Kang-shih, Seng-ni-nieh-hai, Yeh-p'u-yüan.

Fan-hua-li-chün, erotic album, 167, 174; described: 194 sq.
Fang-nei-pi-shu, handbook of sex, 75
Fang-nei-pi-yao, ed., 19, 23
feet, bound - of women, 169, 170, 190
Feng-liu-chüeh-ch'ang, erotic album, 131, 132, 134, 158, 167, 170, 173, 192; described 177 sq.
Feng-liu-tun 157
Feng Meng-lung (died 1644) 130
Feng-yüeh-chi-kuan, erotic

album, 174; described 186
Five Elements 73
Fo-mu-tien, temple, 96
foxes 67, 137

garbha-dhātu 101
"Genroku-kohangu-shūei, 121, 180
Giles, H.A. 67
Giles, K. 88

Ha-ma (± 1350) 104
Handbooks of Sex, V.: Ch'en-yü-chi, Chi-chi-chen-ching, Chiao-chieh-ching, Fang-nei-pi-shu, Fang-nei-pi-yao, Hsiu-chen-yen-i, Hsü-fang-nei-pi-shu, Hsüan-nü-ching, Hsüan-nü-fang-chung-ching, Huang-ti-san-wang-yang-yang-fang, Huang-t'ing-pi-yao-hsiu-yang-fa, Ju-yao-ching, Jung-ch'eng-ching, Jung-ch'eng-yin-tao, P'eng-tsu-ching, P'eng-tsu-yang-hsing, Po-chan-pi-shang, San-chia-nei-fang-yu-tzû-fang, Su-nü-ching, Su-nü-fang, Su-nü-miao-lun, Su-nü-pi-tao-ching, T'ang-pan-keng-yin-tao, T'ien-i-yin-tao, T'ien-lao-tsa-tzû-yin-tao, Tung-fang-ch'un-i, Tung-hsüan-tzû, Wu-ch'eng-tzû-yin-tao, Yang-sheng-yao-chi, Yao-shuen-yin-tao, Yü-fang-chih-yao, Yü-fang-pi-chüeh,
"Hanga-ki" 173
Han-shu-i-wen-chih-chiang-shu 12
Han-wu-ti-nei-chuan 18, 40
Han Yü (768-824) 215
Haṭhayoga-pradīpika 83
hermaphrodites 59
"Himitsu-bukkyō-shi" 101
Hishikawa Moronobu 180
ho-ch'i, Taoist discipline, 71, 72
Ho Ch'ü-ping (± 100 B.C.) 10
homosexuality (of men) 9, 94
homosexuality (of women) 9, 146-148
Hosono Endai 174
Hsi-wang-mu, Queen of the Western Paradise, 40, 69, 70
Hsia-ma-ching, V. Huang-ti-hsia-ma-ching
Hsia Yen (1482-1548) 98
Hsiao-shih, legendary musician, 151, 179
Hsiao-tao-lun 72
Hsieh-ch'un-yüan-ts'ung-k'ao 139
Hsien-ch'ing-pieh-chuan 129
Hsin-shih 96
Hsing-ming-kuei-chih 4
Hsiu-chen-pien-nan 103
Hsiu-chen-yen-i, handbook of sex, 109, 110, 114, 117, 145, 195
Hsiu-t'a-yeh-shih 128-132, 133, 137, 146, 148, 190, 191, 210, 211, 215, 218, 222, 223, 225, 233
Hsü-fang-nei-pi-shu 19

Hsü-hung-chien-lu 104
Hsü hing (507-583) 151
Hsü T'ai-shan, 19, 23
Hsüan-nü, the "Dark Girl", 17, 18, 25, 44, 46, 47
Hsüan-nü-ching, handbook of sex, 17, 19, 21, 37, 46, 73
Hsüan-nü-fang-chung-ching 73
Hsün Ts'an (Chin period) 212
Hu Yüan (1823-1886) 194
Hua-chen-liu-ch'i, erotic scroll, 158
Hua-hsü, Arcadia, 209, 210
Hua T'o (± 200) 2, 24
Hua-t'o-chen-chiu-ching 24
Hua-ying-chien-chen, erotic album, 122, 131, 132, 164, 167, 170, 171, 173, 181, 182, 183, 192 described 184 sq.
Huai-nan-tzü, philosopher 219
huang-ho-i-liu, Taoist technical term, 119.
Huang I-ning, engraver, 178
Huang Sheng, Ming painter, 158
Huang-ti, V. Yellow Emperor
Huang-ti-hsia-ma-ching 24
Huang-ti-nei-ching-su-wen 81
Huang-ti-san-wang-yang-yang-fang, 1
Huang-ti-shou-sun-tzü-hsüan-nü-ching 120
Huang-ti-wen-hsüan-nü-fa 110
Huang-t'ing-pi-yao-hsiu-yang-fa, 195
Hui-tsung, Yüan Emperor (1333-1367) 97
Hummel, A.W. 139
Hung-lou-meng 135

I-ch'ing-chen 117, 129
I-ch'uan-chi-jang-chi 141
I-hsin-fang 20-24; translations from - 37-65; 66, 68, 69, 79, 81, 91, 115, 122, 125, 148, 232.
I-kuan-tao, modern Taoist sect, 103
"I-shih-pō", V. I-hsin-fang
Ihara Saikaku (1642-1693) 139
incubi 60, 61, 67
"In Search of old Peking", 181
introitus per anum, V. anal coitus.

Jade Emperor 137
"Jakumetsu-iraku-kō" 103
"Jakyō-tachikawa-ryū no kenkyū" 101
Jou-p'u-t'uan 138 sq., 153
judō (ju-jutsu), Japanese art of self-defense, 111
Ju-yao-ching, handbook of sex, 96
Jung-ch'eng, Taoist adept of the Han Period, 2, 3, 8, 11.
Jung-ch'eng-ching, handbook of sex, 17
Jung-ch'eng-yin-tao, id., 1

Kāmasūtra, 101
Kanjō-no-maki, Jap. erotic scroll, 152
Kao Kien (± 1590), 105
Kao-t'ang-fu, 230

K'ao-p'an-yü-shih 105
Kimura Kenkadō (1736-1802), 181
Ko Hung (± 300), 15-17, 18, 41
Koshibagaki-zōshi 152
"Kōshoku-ichidai-onna" 139
Kōso-myōron, 121
Ku Shih, modern scholar, 12
Kuang-ch'uan-wang (± 50 B.C.) 149
Kuang-hung-ming-chi 71, 72
Kuei-szû-lei-kao 170
Kuṇḍalinī Yoga 84-86, 100
K'ung-ho-chien-chi 94, 139

Lamaism 85, 96-98
Lang-shih 140
Leng Shou-kuang, Taoist adept of the Han Period, 2
Lewisohn, W. 181
Li Chih (1527-1602) 130
Li P'an-lung (1514-1570) 96
Li Yü (± 1650) 139, 148
Liang Hung (Han Dyn.) 151
Liao-chai-chih-i 67
Lieh-hsien-chuan 3
Lieh-nü-chuan 163, 171
Lieh-tzû, philosopher 210
Lien-hsiang-pan 148
Ling-yang, Taoist adept, 41
Liu Ching, id., 54
Liu-ch'ing-ji-chi 97
Liu Hsiang (77-6 B.C.) 3
Liu I-ming (± 1790) 103
Lo Chen-yü (1866-1940) 89
Lü-ch'un-yang-chen-jen-pi-yüan ch'un-tan-tz'û-chieh 120
Lü T'ien-ch'eng (± 1600) 129, 132, 134
Lü Tung-pin, Taoist adept 110, 111, 120
Lun-heng 12
Lun-yü 5

Mahāvairocana-sūtra 87
Ma Heng, modern scholar 207
Ma-lang-fu Kuan-yin 102
maṇḍala (magic circle) 86, 101
Mandarin Ducks, 30, 187, 218, 226
mantra 118
Mantrayāna 84
Mao Mountain 122
March, Benjamin 160
Maspéro, H. 100, 102, 103
Meng-kuang (Han Dyn.) 151
mien-ling, V. olisbos
"Mita-bungaku" 173, 192
Miyatake Gaikotsu 103
Mizuhara Gyōei 101
mo-hsiung (bosom cloth) 171, 183, 202
moxabustion 24, 81

Nagasawa Kikuya, 174, 186
"Nihon ni okeru seishin no shiteki kenkyū" 101
ni-huan, Taoist technical term, 78, 79, 100, 112, 113, 117
"Ningen-rakuji" 121
Nin-kan (1057-1123) 85-87
Nishioka Hideo, 101
Nung-yü, fairy. 151

Ogaeri Yoshio 130
olisbos, 146-148, 203

pañca-makāra 83, 84
pañca-tattva 83
Pan Ku (32-92 A.D.) 40
pan-mao (Telini fly) 67
P'an Yüeh (300 A.D.) 212
Pao-p'u-tzŭ 15 sq., 24, 42
pederasty 212
Pelliot, P. 89
P'eng Hao-ku, Ming scholar, 96
P'eng-tsu, 17, 18, 39, 41, 52, 57, 60, 61, 69, 120
P'eng-tsu-ching, handbook of sex, 17
P'eng-tsu-yang-hsing, id., 19
penilinctio, 9, 68, 183, 204, 212
pi-hsi-t'u, erotic pictures 152, 162
Pi-chou-chai-yü-t'an 98
Pien Yung-yü (1645-1702) 156, 159
P'ing-chin-kuan ts'ung-shu 73
Plain Girl, the, V. Su-nü
Po-chan-pi-sheng, handbook of sex, 110
Po Chü-i (772-846), 89, 180
Po Hsing-chien (died 826) 89
pubic hair, 57-59, 61, 90

Saitō Tadashi 110
śakti 101
San-chia-nei-fang-yu-tzŭ-fang 1
San-fu-chüe-shih 220
San-fu-ku-shih 214
sapphism, 9, 146-148
Seng-ni-nieh-hai 157
"The Serpent Power" 100
"Shakti and Shākta" 100
Shao Yung (1011-1077), 141
Shen Te-fu (1578-1642) 98
Sheng-p'eng-lai, erotic album, 173, described 175 sq.
Shibui Kiyoshi 114, 121, 173-175, 177, 180, 181, 192, 206
Shih-chi 62, 73
Shih-ching, V. Book of Odes
Shih-chu-chai-hua-pu 166
Shih-ku-t'ang-shu-hua-wei-k'an 158
Shih-tsung, Ming Emperor (1522-1566) 119
"Shina-waidan-shū" 189
Shingon 85
"Shōsetsu-jü" 128
shou-keng-shen, celebration of the perigilium, 13
Shu-chüe-t'ang-shu-yü-fu-chih-hou 170
Shuang-mei-ching-an-ts'ung-shu 21, 24, 89
Shuo-fu 73
siddhaṁ script 101
"Six Centuries at Tun-huang"
slit drum, vaginal symbol 213
"Some Technical Terms of Chinese Painting" 160
Śubhakarasiṁha 85
Su Ch'in (4th cent. B.C.) 159
Sumiyoshi Keion (13th cent.) 152
Su-nü, "The Plain Girl" 12, 17, 18, 38, 41, 43-45, 49, 52, 56, 57, 60, 69, 121, 122, 123, 135, 150
Su-nü-ching, handbook of sex, 17, 21, 23, 37-40, 43, 73, 75, 86, 91, 121, 150-152, 232.

Su-nü-fang, handbook of sex, 19, 21, 23, 73
Su-nü-miao-lun, handbook of sex, 109, 121, 126, 232
Su-nü-pi-tao-ching, id., 19
Sun Hsing-yen (1753-1818) 73
Sun Szû-mo (± 660) 76, 85, 87
Sun-tzû (6th cent. B.C.) 68, 158
Sung Yü (3d cent. B.C.) 161, 229

Tachikawa mandala 101
Tachikawa sect 85 sq.
T'ai-ch'ing-ching 24, 57, 58
T'ai-ch'ing-shen-chien 24
T'ai-i-ching 73
T'ai-p'ing-ch'ing-hua 157
T'ai-p'ing-yü-lan 23
Takayasu Ro-oku (± 1780) 128
Taki Genkin (± 1830) 20, 21
Ta-lo-fu 20, 88, 90 sq., 152, 231
Tamba Yasuyori (± 980) 20
Tanabe Gohei 174, 194
T'ang-pan-keng-yin-tao, handbook of sex, 1
T'ang Yin (1470-1523), 155-160, 163, 168, 177, 184, 185, 187
Tantrism 12, 76, 82 sq.
Tao An (292-363) 71
Tao Hsüan, 71
Tao-shu 95, 103, 104
Tao-shu-shih-erh-chung 103
Tao-te-ching 100
T'ao-hua-wu, quarter in Soochow 160
Taoist Canon 96, 120
Tao-tsang-chi-yao 96
T'ao, Taoist of the Ming period, 119, 120
Ta-shan-tien, temple 96
Teng Hsi-hsien, 110, 111, 114
Teng-t'u-tzû 177
ti-jen, "painter's model" 160, 163, 164, 168, 169, 172
T'ien I-heng (± 1570) 97, 98, 104
T'ien-i-yin-tao, handbook of sex, 1
T'ien-lao, stellar deity 2, 150
T'ien-lao-tsa-tzû-yin-tao, handbook of sex, 1
T'ing-hsin-chai-k'o-wen-shuo 116
"Tōdo-meishō-zue" 181
Toyanoo Shōun 101
"Tōsō-genmin-meiga-taikan" 157
Tsa-shih-pi-hsin 94
Ts'ai-nü "The Elected Girl", 18, 39, 52, 61
Tseng Kuo-fan (1811-1872) 106
Tseng Tsao (± 1150) 95, 96
Ts'ui Hsi-fan 96
Tsun-sheng-pa-chien 105
Ts'ung-shu-chi-ch'eng 104, 117
tu-t'ou, stomach cloth 149
T'u Lung (± 1570) 105
Tuan Fang (1861-1911) 89
T'ui-shih-hsien-yen, erotic novel, 157
Tun-huang 20, 88, 89
Tun-huang-shih-shih-i-shu 89
Tung-fang-ch'un-i, handbook of sex, 192
Tung-fang So (± 100 B.C.) 40
Tung-hsüan-tzû, handbook of sex, 21, 23, 24, 25-37, 42-44, 49, 54, 57, 60-62, 64, 67, 75, 91, 121, 150, 232

T'ung-sheng-ko 149, 150
tz'ŭ "chanted verse" 99, 129-131, 137, 177, 184, 189, 191; different from ch'ü: 195
ukiyo-e 127, 167, 180
"Ukiyoe-geijutsu" 173
ūrdhvaretas 83, 84

vajra-dhātu 101
Vajra-yāna 84
Vallée Poussin, L. de la 100
Veith, Ilsa 81

Wan Shang-fu 116
Wang Chi-te (± 1600) 129, 132, 133
Wang Ch'ung (27-97 A.D.) 12, 18
Wang Tao-yüan, Ming Taoist 96
Wen Chen-heng (1585-1645) 105
Wen Cheng-ming (1470-1559) 184
Wen-hsüan 230
Wen Pi, V. Wen Cheng-ming
Woodroffe, Sir John 100
Wu-ch'eng-tzŭ-yin-tao, handbook of sex, 1
Wu Hsin, (Han) 114
Wu Mountain, 161, 176, 179, 180, 182, 223, 224, 230
Wu-ti, Han Emperor, 10, 39, 40, 114, 195, 214
Wu-tzŭ-tu (± 100 B.C.) 40, 55, 195

Yang-kuei-fei 180
Yang-liu-ch'ing, village famous for the erotic pictures produced there, 169
Yang Shen (1488-1559) 94, 152
Yang-sheng-yao-chi 19, 23, 54
Yang Shou-ching (1839-1915) 88
Yang-yu-chi, ancient archer, 225
Yao Ju-hsün (± 1560) 104
Yao-shun-yin-tao, handbook of sex, 1
Yeh-p'u-yüan 140
Yeh Te-hui (1864-1927) 21-24, 39, 89, 94
Yellow Emperor (Huang-ti), 1, 16, 38, 41, 43, 44, 46, 52, 55, 57, 73, 121-123, 126, 150, 151, 210
Yellow Turbans, sect, 71
Yen Chih-t'ui (531-591) 106
Yen-ch'in-i-ch'ing, erotic scroll 156
Yen-pao-tsa-chi, 147
Yen-shih-chia-hsün 106
Yin-yen-fang 62
Yoneda Yutaki 189
Yu-hsien-k'u 88
Yü Cheng-hsieh (1775-1840) 169
Yü-fang-chih-yao, handbook of sex, 21, 23, 37, 41, 43, 53
Yü-fang-pi-chüeh, handbook of sex, 19, 21, 23, 37, 44, 49, 52, 54, 55-57, 58, 59, 61, 69, 75.
Yüan Mei (1716-1797) 94
Yüan-yang-pu 188
Yüan-yang-pi-ju, erotic album, 131, 132, 137, 145, 156, 167, 174; described 187 sq., 192

176.7
Erotica - Painting - Chinese
Erotica - Chinese
Kamashastra