

Intertextual Divertissement, Sexual Education and Entertaining Humor: The World of *Onna enshi kyōkun kagami*

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This paper examines the erotic book entitled *Onna enshi kyōkun kagami*, produced in the second half of the eighteenth century in the Kamigata area. The first section explores archives where original copies are held and determines the bibliographical identity of this book. The second section analyses its intertextual nature, and shows that what we are confronted with is a pastiche of erotic rewritings of different source texts and styles. The first intertextual layer is identified in the minimal parody of the title, of the layout and of selected portions of the popular conduct book for women, *Onna Genji kyōkun kagami* (first published in 1713). The parodic rewriting of sections from another conduct book, the selective appropriation of the style used in guides for the interpretation of dreams and the verbatim quotation of long passages from the medical text *Kōso myōron* constitute further intertextual levels. The final section moves below the intertextual surface, and reflects upon how *Onna enshi kyōkun kagami* combines the educational dimension of a non-narrative manual for sexual hygiene with an entertaining dimension that derives from the presence of overtly humorous narratives. One of the main arguments of the paper is that, in contrast to other similar works produced by Tsukioka Settei, this text does not constitute a polemical counter-discourse to the moral message conveyed by conduct books for women; rather, it complements the moral knowledge on how to behave within the household with more practical information about how to conduct a successful sexual life.

Keywords: *shunpon*, intertextuality, minimal parody, pastiche, conduct books, narrative and non-narrative, didactic literature

Introduction

In his essay in this volume, Ellis Tinios mentions a group of erotic books (*shunpon* 春本) produced from the 1750s to the 1770s in Kamigata, which “offer complex literary and visual parodies of contemporary handbooks for women.” Andrew Gerstle has written extensively about similar works by Tsukioka Settei 月岡雪鼎 (1726–1786), defining them as “erotic

versions of didactic conduct books (*ōraimono* 往来物) for women's moral, practical and aesthetic education."¹ This paper focuses on this same area in the field of erotic books and in it I shall explore how *Onna enshi kyōkun kagami* 女艶姿茎群鑑 (1777, attr. school of Tsukioka Settei) poses a bibliographical conundrum, offers a multi-layered intertextual labyrinth and functions as a manual for heterosexual sex enlivened by erotic pictures and humorous narratives. In doing so, I shall highlight some differences with Settei's production. Firstly, I shall discuss the choice of multiple sources for the erotic re-writing as opposed to the parodic adaptation of one single source text; and secondly, I shall reflect upon the lack of a polemical or subversive attitude towards the source text.

A Bibliographical Conundrum:

Onna enshi kyōkun kagami and *Onna ensboku kyōkun kagami*

Intriguing archival findings are still frequently possible in the domain of Edo-period literature and, in particular, in a genre as under-researched as erotic books. *Onna enshi kyōkun kagami* (hereafter *Onna enshi*) proves how much can be discovered through a systematic survey of extant copies.

There is much confusion around *Onna enshi* in the secondary literature and in the bibliographical tools which are available for the study of erotic books. In the Database of Early Modern Erotic Books administered by the Art Research Center (Ritsumeikan University) we find five copies of this title, almost all of them attributed to Hayami Shungyōsai 速水春曉斎 (1767–1823) and dated to around 1793.² When we move to the ARC Special Books Database, two of the same copies are listed as *Onna ensboku kyōkun kagami* 女艶色教訓鑑 (Ebi Collection and Honolulu Museum of Art, Lane Collection) and, in fact, this is the title which is normally mentioned in the secondary literature on erotic books.³ The Union Catalogue of Early Japanese Books run by the National Institute of Japanese Literature lists another copy of *Onna enshi* in the Kashiwaya Bessō Collection. In addition to the copies known so far, I have been able to identify a copy formerly owned by the Italian dealer Gianni Morra, now in the author's collection, as well as a copy in the Chiossone Museum (Genoa, Italy).

The titles of many Edo-period books only appear on printed title slips (*daisen* 題簽) pasted onto their front covers. These title slips are often damaged or lost. Such is the case with all but one of the recorded copies of *Onna enshi*. The collation of extant copies allowed me to discover the original *daisen* on the copy in the Chiossone Museum (Figure 1). It reads "*Onna enshi kyōkun kagami*." It is further confirmed as the correct full title by the abbreviated title "*Onna enshi*" that closes one section of the book (Figure 2). A close comparison of the extant copies confirms that they are all printed from the same set of woodblocks.⁴

1 Gerstle and Hayakawa 2007, Gerstle and Hayakawa 2010, Gerstle 2009, and Gerstle 2011. The quotation is from Gerstle 2009, p. 1.

2 Accessed at <http://www.dh-jac.net/db13/ehoncatalogue/> (29 April 2012). The collections mentioned are: Lane Collection, Ebi Collection, Shagan Collection, MFA Boston, Michael Fornitz Collection. In the copies of the last two collections, different titles are handwritten on the cover, respectively *Onna kōetsu wagō bukuro* 女光悦和合袋 and *Onna kyōkun takara gusa* 女教訓宝草.

3 Shirakura 2006, p. 66; Shirakura 2007, p. 120; Shirakura 2008, p. 173.

4 The only copies that I have not been able to access are those of the MFA Boston and Michael Fornitz Collection.

In distinction from the other copies, the Kashiwaya copy contains an introductory note.⁵ This reveals insights about the year of composition of *Onna enshi*. The date recorded is “eleventh day of the sixth month of the year of the monkey of the An’ei era,” that is, 1777. This means that the text was composed in or before that year. Once we put the date of composition back to 1777, doubts arise about the attribution of the illustrations to Hayami Shungyōsai, who was born only a decade earlier. In the text itself we find two names which are related to the artist’s identity. The first is Nanshō Sanjin 男松山人 (“Male Pine Hermit”), which is concealed in the illustration on 5v as the name of the illustrator of the screen. The second is Bobo Gakusai 層岳斎 (“Smelly Pussy”), which is inscribed in the playful colophon that closes the book (Figure 3). Both are humorous names chosen to



Figure 1. Cover of *Onna enshi kyōkun kagami*. Chiossone Museum, no. 2654.

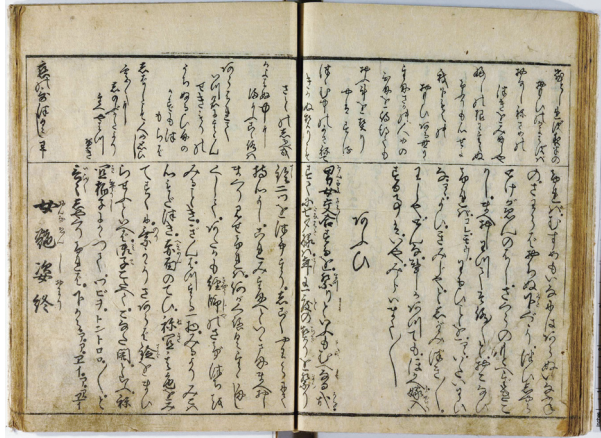


Figure 2. *Onna enshi kyōkun kagami*, 54v-55r. Ebi Collection. ARC Database, Ritsumeikan University, Ebi1012.



Figure 3. Humorous colophon in *Onna enshi kyōkun kagami*. Honolulu Museum of Art (Lane Collection). ARC Database, Ritsumeikan University, Lan 01-0005.

5 I have only had access to a microfilm of the Kashiwaya copy of this book. It is, therefore, not possible for me to ascertain the exact status of this note, in particular whether it is manuscript or printed.

disguise the real identity of the illustrator in a period when censorship had already impacted upon the commercial publishing of erotic books.⁶ However, Bobo Gakusai gives a clue as to the artist's real identity. Hayashi Yoshikazu thought it to be a pseudonym used by Settei.⁷ Unfortunately this attribution is not supported by textual evidence in any of the works by Settei discovered to date.⁸ What is safe to say for the time being is that *Onna enshi* can probably be attributed to the school of Settei. Certainly it belongs to the Kamigata textual tradition, as Osaka is indicated as the place of publication in the playful colophon.

The Intertextual Dimension: *Onna Genji kyōkun kagami* and Other Source Texts

The correct title, identified here, constitutes the key to unlock the intertextual nature of this erotic book. By intertextual nature, I mean the “notion of how texts encompass and respond to other texts both during the process of their creation and composition and in terms of the individual reader's or spectator's response.”⁹ At the core of intertextuality we always find a process of repetition with difference of one or more source texts and we move across a wide territory that covers mimicry, parody, quotation, allusion, etc.

The title of *Onna enshi* constitutes a minimal parody (word-by-word parody based on the use of homophones or words with a similar sound by different meaning; in Japanese *mo-jiri* もじり) of the title of *Onna Genji kyōkun kagami* 女源氏教訓鑑 (hereafter *Onna Genji*). The latter is a conduct book (*ōraimono*) for women, which enjoyed great popularity in the Edo period.¹⁰ *Onna Genji* is described as “a bulky book which was filled with educational knowledge for women and which was a must among manuals for young girls and women.”¹¹ As the foreword and the afterword explain, it was also conceived as an easy introduction to *Genji monogatari*, designed for women and children.

The minimal parody of *Onna Genji* in the title *Onna enshi* works effectively. The word “*onna*” 女 remains unvaried; “*Genji*” 源氏 is replaced by the phonetically similar “*enshi*” 艶姿 but the meaning changes into “alluring figure”; “*kyōkun*” 教訓, which in

6 See Ellis Tinios's contribution to this volume for details about censorship and its implications in the commercialization of *shunpon*.

7 This information is reported by Eiko Kondo in the brief description of *Onna enshi* given in *Stampe e Pitture* 1979, p. 129.

8 The closest name that we can find in primary sources identified as works by Tsukioka Settei is Boboken Kaikyō ぼぼ軒開基. It is visible in the *mikaeshi* of the copy of *Onna dairaku takara-beki* 女大楽宝開 preserved in the Honolulu Museum of Art, Lane Collection (Lan 01-0004, ARC Special Books Database).

9 This definition is offered by Sanders 2006, p. 2.

10 An examination of all the editions of *Onna Genji* has been conducted by Tokunaga Yumi (see Tokunaga 2009). Tokunaga identifies six dated versions (1713, 1717, 1720, 1721, 1736 and 1796), and she seems to suggest that the versions published between 1713 and 1721 used one set of woodblocks and that another set was cut for the version published in and after 1736. Tokunaga possesses a copy lacking any colophon, which, apart from the initial folio, corresponds to the 1736 edition. The 1736 edition was advertised in publishers' catalogues as *Onna Genji kyōkun takara kagami* 女源氏教訓宝鑑, even though it retains the original title in the table of contents. Differences in the texts and in the images have been identified. More work still needs to be done about the relationship between the different versions of *Onna Genji*. For the purpose of this article, I have accessed the 1713 copy at the NDL and the 1736 edition at Tokyo Gakugei University. Tokunaga also discusses how the text was actually widely enjoyed by readers, by noting that many extant copies are well-worn and by pointing out the presence of seals of rental libraries (*kashihon'ya* 貸本屋). All the copies were published in Osaka by Ōnoki Ichibei 大野木市兵衛 (also known as Akitaya 秋田屋) except for the 1796 printing, for which another Osaka publisher/bookseller Kashiwabara Seiemon 柏原屋清右衛門 used the 1736 woodblocks.

11 Nakano Kōichi 中野幸一 in Kyōto Bunka Hakubutsukan 2008, p. 12.

Onna Genji meant “teaching,” is substituted by the homophonous “*kyōkun*” 茎群 which means “group of penises”; finally “*kagami*” 鑑 (“mirror,” in the sense of “exemplary model”) remains the same.

The interplay of repetition and difference is reinforced once we conduct a closer comparison of the organization and layout of the two books. First comes the *kuchi-e* 口絵, the illustration that opens the volume. It is clear from the *kuchi-e* that *Onna enshi* relates to the second edition of *Onna Genji*. The exotic image of a Chinese beauty standing with a younger maid in front of two trees which opens the 1736 edition of *Onna Genji*, is replaced in *Onna enshi* by a similarly exotic image entitled “depiction of the three countries” (*sangokuzu* 三國圖).¹² The roundish curves of the convoluted tree placed on the right side of the *kuchi-e* in the source text are echoed by the circular shape of what appears at first sight to be a cave on a mountainside in the parody. Looking closer, the reader recognizes in the cave the shape of a giant vulva. Inside, a landscape is depicted in vermilion so as to symbolize the complexity of the world inside a woman’s genitalia (Figure 4). Once we turn the page, the similarity between the two books is confirmed. On the first double-page opening (*mihiraki* 見開き) we find a landscape scene depicting Murasaki Shikibu 紫式部 at Ishiyama-dera. In *Onna enshi*, the convoluted plants depicted at the back of the building echo the tree in the *kuchi-e* of the original, and the erotic reimagining is evident in the rocks in front of the temple which represent female and male genitalia (Figure 5).

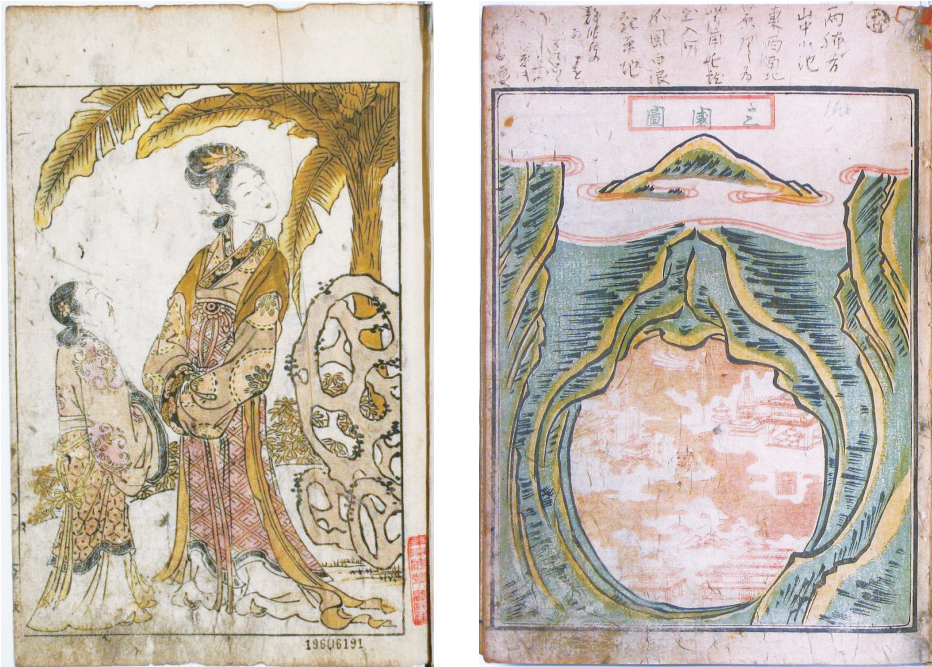


Figure 4. (Left) *Kuchi-e* in *Onna Genji kyōkun kagami*. Tokyo Gakugei University Library, TIAO 14-71. (Right) *Kuchi-e* in *Onna enshi kyōkun kagami*. Chiossone Museum, no. 2654.

¹² In the first 1713 edition, the *recto* of the first folio presents a combination of an illustration describing women in the act of reading *Genji* and playing *Genji karuta* (in the upper part of the page and using almost half of the space) and text (the introduction which is placed in the lower part of the page).



Figure 5. (Left) *Onna Genji kyōkun kagami*, 1v-2r. Tokyo Gakugei University Library, TIAO 14-71. (Right) *Onna enshi kyōkun kagami*, 1v-2r. Honolulu Museum of Art, Lane Collection. ARC Database, Ritsumeikan University, Lan 01-0005.



Figure 6. Illustration for “Momiji no ga” in *Onna Genji kyōkun kagami*. Tokyo Gakugei University Library, TIAO 14-71.



Figure 7. Illustration for “Momiji no ga” in *Onna enshi kyōkun kagami*. Ebi Collection. ARC Database, Ritsumeikan University, Ebi1012.

The intertextual bond between the two texts is reinforced by the choice and arrangement of the contents. Nonetheless the minimal parody, which had been pursued so far in the paratext, becomes weakened at this textual level. In Table 1, I have compared the structure of the 1736 *Onna Genji* with *Onna enshi*. The parody diverges from the original with numerous changes. For example, some sections that appear in *Onna Genji* do not appear in *Onna enshi* and *vice versa*. We also find that some sections are expanded in *Onna enshi*, others contracted. For example *Onna enshi* only treats ten chapters of *Genji monogatari* (25v-55r) and allocates much greater space to the illustration that accompanies each. In *Onna Genji* the illustrations occupy the lower half of a single page (Figure 6); in *Onna enshi* they fill an entire double-page opening (Figure 7). In other cases *Onna enshi* reduces the space occupied by one section, as in “*Onna fūzoku kyōkun no zu*” 女風俗教訓図 and “*Onna kyōkun takara gusa*” 女教訓宝艸. Therefore, the minimal parody of *Onna Genji* which is offered in the front matter of the book generates the expectation that *Onna enshi* works as a minimal parody of the source text. This expectation, though, is partially betrayed once the

reader moves on to the structure and contents. We still have sufficient similarity between the two texts to talk about a rewriting of *Onna Genji* on a macro level but on a micro level *Onna enshi* uses the source text with a pronounced degree of freedom.

Table 1 Contents of *Onna Genji kyōkun kagami* and *Onna enshi kyōkun kagami*

	<i>Onna Genji kyōkun kagami</i> 女源氏教訓鑑 (edition of 1736)	<i>Onna enshi kyōkun kagami</i> 女艶姿基群鑑	Notes
1	[口絵]	✓	
2	石山近江八景	✓	
3	唐土瀟湘八景	✓ (瀟湘八景)	Only 「夜の雨」
4	洛陽東山之図	✓ (洛陽東山遊処の図)	
5	女不断身持鑑 [上欄]	×	
6	本朝女中和文八大家	×	
7	一休教戒伊呂波歌 [上欄]	×	
8	女中一生記	✓ (女一生喜)	
9	×	茶の湯指南 ☼	
10	×	生花指南 ❖	
11	香之記 [not here but in position n. 34]	香の記 ❖	Different position in the text
12	女風俗教訓図	女風俗教訓図	Only 「女御」
13	忠孝五欲之図 [上欄]	×	
14	女教訓宝草	✓ (女教訓宝草)	
15	三十六歌仙 [not here but in position n. 31]	≠ 女三十六歌仙大意 ❖	Different position in the text. Resemblance with the section 「女歌仙絵抄」 in <i>Ise monogatari kaisei</i> 伊勢物語改成 (1698)
16	小野小町一代由来	×	
17	さうし洗小町	✓ (草紙洗ひ小町) ☼	
18	雨こひ小町	✓ (雨ごひ小町) ☼	
19	かよひ小町	✓ (通ひ小町) ☼	
20	関寺小町	✓ ☼	The page layout and the contents rewrite the section about the seven Komachi legends included in <i>Onna sen'yō wakoku ori</i> 女撰要和国織 (1770, 1808)
21	そとは小町	✓ ☼	
22	あふむ小町	✓ ☼	
23	清水小町	✓ ☼	
24	色紙短冊之書様 [上欄]	×	
25	源氏六十帖	✓ ☼ →→→→→→→→→→	Only 「きりつぼ・はゞきゞ・うつせみ・ゆふかほ・若むらさき・花の宴・あふひ・末摘花・紅葉か・きさき」
26	×	清明夢うらなひ ❖	
27	ぎをん御こしあらひ [上欄]	×	
28	祇園会行烈之図 [上欄]	×	
29	女謡教訓絵抄 [上欄]	×	
30	四季の歌づくし [上欄]	✓ 恋歌集 (恋の歌つくし)	
31	三十六歌仙 [上欄]	[See above n. 15]	

	<i>Onna Genji kyōkun kagami</i> 女源氏教訓鑑 (edition of 1736)	<i>Onna enshi kyōkun kagami</i> 女艶姿茎群鑑	Notes
32	年中行事 [上欄]	✓ (都年中行事／姫への文) ❖	The part of the letters shows similarities with the same section included in <i>Onna sen'yō wakoku ori</i> 女撰要和国織 (1770, 1808)
33	御所言葉 [上欄]	×	
34	香之記 [上欄]	[See above n. 11]	
35	琴之記 [上欄]	×	
36	三味線 [上欄]	×	
37	笛之記 [上欄]	×	
38	双六 [上欄]	×	
39	琵琶 [上欄]	×	
40	七夕詩歌尽 [上欄]	×	
41	女たしなみ草 [上欄]	×	
42	諸病の薬方 [上欄]	×	
43	女こし気の薬方 [上欄]	×	
44	献立書様の事 [上欄]	×	
45	魚鳥湯の由来 [上欄]	×	
46	つれつれ四季之段 [上欄]	×	
47	月のから名づくし [上欄]	×	
48	男当名覚づくし [上欄]	×	
49	女中文の封様之事 [上欄]	×	
50	一代守本尊の事 [上欄]	×	
51	女中の名の字相性の事 [上欄]	×	
52	暦の中断をしる事 [上欄]	×	
53	こよみの下段之事 [上欄]	×	
54	不成就日之事 [上欄]	×	
55	小笠原折形之図 [上欄]	×	
56	源氏略系図 [上欄]	×	
57	源氏物語之大意	×	
58	歌書仮名遣 [上欄]	×	
59	[冠] [上欄]	×	
60	雲隠大意	×	
61	源氏物語一部大意	×	
62	歌の読かた	×	
63	×	男女交合極秘伝 ❖	Verbatim quotations and paraphrases of selected passages from <i>Kōso myōron</i> 黄素妙論
64	[蔵版目録]	×	
65	跋文	✓	

- The titles of the sections are reported as they appear in the original. When the title is subjected to changes in *Onna enshi kyōkun kagami*, I have reported it in brackets after the symbol ✓.
- When titles are not expressed in the original and are reconstructed on the basis of the contents, I have indicated them in square brackets.
- The expression [上欄] indicates that this section occupies the upper part of the page.
- The symbol ❖ indicates those sections which are non-narrative and didactic/practical.
- The symbol ☼ indicated those sections which are narrative and entertaining.

This intertextual treatment of the source text *Onna Genji* allows us to assume that *Onna enshi* functions in the same ways as the erotic books studied by C. Andrew Gerstle, namely *Onna dairaku takara-beki* 女大楽宝開 (1755), *Bidō nichiya johōki* 艶道日夜女宝記 (1760), *Onna shimegawa oeshi-bumi* 女令川趣文 (1768) and *Konrei hiji bukuro* 婚礼秘事袋 (1771).¹³ Gerstle has shown that each of these texts is a parody of one—and only one—specific didactic text previously published in Osaka. Deceptive similarities in layout, close similarity in the division of the contents, word-by-word parody of selected passages, erotic reworkings of the images combined with the elimination and/or the addition of specific passages are the main intertextual strategies identified in Settei's erotic books. But what becomes clear when *Onna enshi* is analyzed in depth is an intertextual strategy that diverges from this kind of parody. Namely, *Onna enshi* does not rework one single source text, but rather creates a pastiche of erotic rewritings of different source texts and styles camouflaged in a book that physically (we should probably say “globally”) resembles *Onna Genji*. What are the multiple sources reworked in *Onna enshi*? What are the intertextual strategies applied in each of these reworkings?



Figure 8. “Ōmu Komachi” in *Onna Genji kyōkun kagami*. Tokyo Gakugei University Library, TIAO 14-71.



Figure 9. “Ōmu Komachi” in *Onna enshi kyōkun kagami*. Ebi Collection. ARC Database, Ritsumeikan University, Ebi1012.

The first intertextual graft is detectable in the seven scenes, which recount the legend of Ono no Komachi (19v and 26r). A comparison between the page layout of this section and that of the same passage in *Onna Genji* is rather puzzling. In the presumed source-text, each story occupies only half of the folio (Figure 8) whereas here they occupy a whole spread (Figure 9). As a consequence, the size of the illustrations appears significantly enlarged in *Onna enshi*. Moreover, the texts which accompany the illustrations look conspicuously different in terms of the amount of information given to the reader. The passage on “Ōmu Komachi” well exemplifies this deviation:

¹³ Gerstle 2011.

<i>Onna Genji kyōkun kagami</i>	<i>Onna ensbi kyōkun kagami</i>
<p>During his reign, the retired emperor Yōzei enjoyed enormously the art of Japanese poetry. Many people were composing poetry but no verse was so refined [<i>shūka</i>] as to please him. The emperor heard that Ono no Komachi was an old lady about one hundred years old and that she was living near Sekidera. Knowing that she was peerless in poetic composition he thought that it might be interesting [to compose poetry with her]. He thought about first sending out a poem on nostalgia and then choosing another topic according to her reply. An imperial messenger was sent to Komachi's hut and told her about the Emperor's intentions. The Emperor had composed a poem expressing the feeling of nostalgia: "Kumo no ue wa/arishi mukashi ni/kawaranedo/mishi tamadare no uchi ya yukashiki." (The cloud-capped palace/is not different/from that of the past./Was not life enchanting there/within the jewelled curtains?) Komachi received this poem with gratitude and after reading it she replied changing only one syllable: "Kumo no ue wa/arishi mukashi ni/kawaranedo/mishi tamadare no uchi zo yukashiki." (The cloud-capped palace/is not different/from that of the past./How enchanting was life there/within the jewelled curtains!) The messenger was deeply moved. He said: "Poems are written using 31 syllables and some of them are ugly. Your poem has only one syllable but it is indeed wonderful. Is this a poetic style?" Komachi replied: "This is named the 'parrot-answer' style. The parrot is a bird famous in China. He repeats words. If one says 'what,' the parrot replies with 'what.' This poem is a 'parrot-answer' poem."</p>	<p>A man sang to himself: "Bobo no aji wa/arishi mukashi ni kawaranedo/ko o unde kara/hiroku nariken." (The taste of your pussy/is not different/ from that of the past./After giving birth to a baby though,/it has become large.) The woman replied: "Mara no aji wa/arishi mukashi ni/kawaranedo/kodane oroshite/hosoku nariken." (The taste of your dick/is not different/from that of the past. /After giving out your sperm though, /it has become small.)</p>

This baffling incongruity is explained only once we realize that the source text for this specific section is not *Onna Genji* but rather another *ōraimono* entitled *Onna sen'yō wakoku ori* 女撰要和国織 (hereafter *Onna sen'yō*), written by Kimura Atsuhiro 木村敦寛, illustrated by Katsura Munenobu 桂宗信 and composed in 1769 (first published in Osaka in 1770 and then reprinted in 1808). If we compare Figure 9 and Figure 10, we can appreciate how *Onna ensbi* manages to imitate the layout of *Onna sen'yō*. Across the top of the opening in *Onna ensbi* we have two poems that were exchanged between a husband and wife in which the wife parrots her husband's verses just as Komachi parroted the emperor's poem. The text does not work as a word-by-word parody of that included in *Onna sen'yō*, but its conciseness seems to suggest that it drew



Figure 10. "Ōmu Komachi" in *Onna sen'yō wakoku ori*. Author's collection.

inspiration from the shorter version that we find in *Onna sen'yō*.¹⁴ If we consider the illustration that accompanies the erotic version, we realize that it is generated by the contents of the new poem and bears no resemblance to the original illustration in *Onna sen'yō*. It depicts the married couple with their new-born child sleeping at the mother's breast. In the dialogue inscribed in the illustration they lament the difficulties of having sex in this situation.

Another section that intertextually adapts a different source is that entitled “Seimei yume uranai” 清明ゆめうらなひ (37v-48v).¹⁵ Here the source is not constituted by any specific text but rather by the style normally employed in manuals on the interpretation of dreams, such as *Yume uranai* 夢うらない (1774) or *Yume awase enjubukuro taisei* 夢合延寿袋大成 (1777). In *Onna enshei* this style is imitated with no playful intention. Nonetheless imitation takes place through a specific and narrow choice of the dreams considered for interpretation. The dreams chosen in the erotic version of this style deal in one way or another with love life. Among the seventeen dreams, there are indeed passages which refer to a sexualized situation, but the focus is put more generically on the life of couples, as is exemplified in the following passage:

If you dream about sleeping with the person you love with great intimacy and with more joy than ever, when the sun rises you must sit down looking north and south repeating for seven times “Nanju hokuto.” If you do so, without fail your relationship will never end, your life will be long, you will also have children and you will prosper. (39r-39v)

A similar intertextual choice in mimicking a specific style is evident in the section that presents poems ascribed to the thirty six immortal women poets (10v-19v). It was quite common for conduct books to include poetry and *Onna Genji* itself contains a section on the thirty six immortal poets (33v-37v). The upper part of each page in this section features miniature poem cards (*uta karuta* 歌加留多), which contain the poem and the poet's portrait (Figure 11). The corresponding section in *Onna enshei* borrows this style but changes it by restricting the



Figure 11. Section of the thirty-six immortal poets in *Onna Genji kyōkun kagami*. Tokyo Gakugei University Library, TIAO 14-71.

14 The shorter version reads: “During his reign, the retired emperor Yōzei enjoyed enormously the art of Japanese poetry. Many people were composing poetry but no verse was so refined [*shūka*] as to please him. The emperor heard that Ono no Komachi was an old lady about one hundred years old and that she was living near Sekidera. He gave her a poem on nostalgia: ‘Kumo no ue wa/arishi mukashi ni/kawaranedo/mishi tamadare no uchi ya yukashisa.’ (The cloud-capped palace/is not different/from that of the past./Was not life enchanting there/within the jewelled curtains?) Komachi received the letter and gave him back the following poem hesitantly: ‘Kumo no ue wa/arishi mukashi ni/kawaranedo/mishi tamadare no uchi zo yukashiki.’ (The cloud-capped palace/is not different/from that of the past./How enchanting was life there/within the jewelled curtains!) She simply changed one syllable. This is the so-called ‘parrot-answer’ style.”

15 This section is confined to the upper part of the page. In the lower part, we find the section that treats *Genji monogatari*.

choice to women poets only and by arranging the poems in the form of a poetry contest, with competing right and left teams. Moreover the poems are followed by explanations of the meaning of the verses and are inscribed in the lower part of the page (Figure 12). (See below for the nature of the poems and the comments on them.) If the style imitates what we find in *Onna Genji*, the innovations brought by *Onna enshi* (women poets, poetry contest, and explanations to complement the poem) remind the reader of

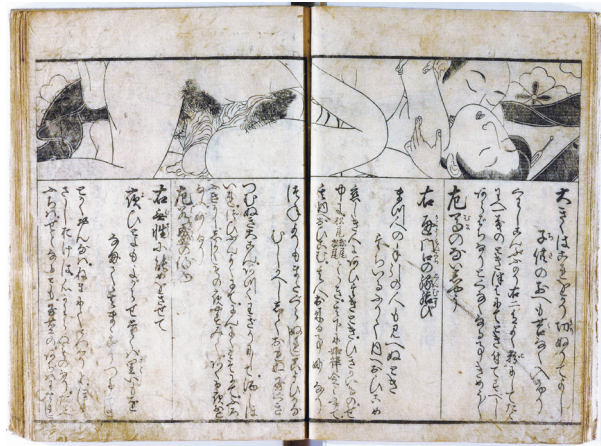


Figure 12. Section of the thirty-six immortal poets in *Onna enshi kyōkun kagami*. Ebi Collection. ARC Database, Ritsumeikan University, Ebi1012.

the section entitled “Onna kasen eshō” 女歌仙繪抄, which was included in the popular *Ise monogatari taisei* 伊勢物語大成 (1685, Figure 13). But this section offers even more intertextual levels. The images here are, of course, erotic. This combination of poems, commentaries on those poems and erotic images is reminiscent of another erotic book, Settei’s *Onna shimegawa oeshi-bumi*. The similarity between *Onna enshi* and this other text produced by Settei allows us to speculate upon a conscious imitation of a contemporaneous erotic book produced in the context of the same school. But, once more, imitation is accompanied by difference. The creators of *Onna enshi*, in fact, introduce an interesting innovation in terms of layout. The images do not occupy most of the page, as they do in *Onna shimegawa oeshi-bumi*, but are confined to a band that runs across the upper third of each double-page opening. The semi-naked bodies lying



Figure 13. “Onna kasen eshō” in *Ise monogatari taisei*, vol. 1, 18r. Author’s collection.

entwined in the sexual act are closely cropped, cut off at the top and bottom by the long, narrow horizontal image field (Figure 12). This sequence of eight double-page horizontal close-up images stands out amongst the illustrations in *Onna enshi* because of its striking format. We find the same compositional device employed later by Torii Kiyonaga 鳥居清長 in his printed erotic handscroll, *Sode no maki* 袖の巻 (c. 1785). What interests us here is that this might be a further intertextual level, as the illustrator of *Onna enshi* might have

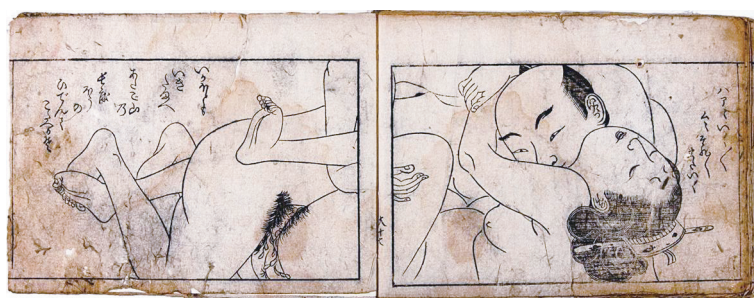


Figure 14. Unidentified work. Honolulu Museum of Art, Lane Collection. ARC Database, Ritsumeikan University, Lan 06-0044

derived this layout from horizontal *yokobon* 横本 printed erotic books and from printed or painted erotic handscrolls attributed to Settei.¹⁶ The innovation in *Onna enshi* lies in the use of this picture format in a “large-size” book (*ōhon* 大本) with a significant band of text below. This section might at first sight appear an imitation of the section on the thirty-six immortal poets included in *Onna Genji* but, at a closer examination, it shows a multi-layered intertextual structure that draws upon different sources (*Ise monogatari taisei*, *Onna shimegawa oeshi-bumi* and horizontal *yokobon* erotic books), while displaying a consistent striving for innovation and originality.

At the end of the book, a section entitled “Nan’nyo kōgō gokuhi den” 男女交合極秘伝 is inserted anew. Apart from the opening words, the text is a patchwork of almost verbatim quotations from the manual for sexual hygiene entitled *Kōso myōron* 黄素妙論 attributed to the physician Manase Dōsan 曲直瀬道三 (1507–1594). The section in *Onna enshi* opens with the afterword written by Dōsan in 1552. Then it goes on to include part of the reply that, in the original, a woman gives to the Yellow Emperor about harmony in sexual intercourse. After this fairly long passage, the section then concentrates on methods for sexual intercourse. Of the nine methods discussed in *Kōso myōron* seven are included in *Onna enshi* and once again the source text is quoted in its entirety. The passage ends with a paraphrase of the other two methods. Images are added anew, but surprisingly enough they are not there to illustrate what the verbal text teaches. They rather enliven the dry medical manual with erotic images of couples enjoying sex and in doing so they adapt the source text to the genre conventions of erotic books, which typically included intense and lavish illustrations.

If the front matter of *Onna enshi* creates in the reader the expectation of finding a minimal parody of *Onna Genji*, as in other books by Settei, the text and the pictures play intertextually with a variety of sources and expand the intertextual nature to a multifarious pastiche. The intertextual diffraction thus achieved is recomposed under the intertextual camouflage of a text that looks like *Onna Genji* but is not *Onna Genji*.

16 There is an unidentified book in the Honolulu Museum of Art (Lane Collection) attributed to Tsukioka Settei (ARC Special Book Database, Lan 04-0066—Fig. 14). There is also a printed handscroll attributed to Tsukioka Settei with colours expertly added by hand in the Pulverer Collection (now in the collection of the Freer-Sackler Gallery). See *Shunga* 1995, pp. 24–27, and Uhlenbeck et al. 2005, pp. 80–81. The existence of a handscroll with closely cropped couples by Tsukioka Settei is also recorded. See Uhlenbeck et al. 2005, pp. 84–85.

Beneath the Intertextual Camouflage: Sexual Education and Narrative Amusement

What is the nature of the text that *Onna enshi* displays beneath the intertextually challenging surface? Like Settei's erotic books and many other texts composed in the Edo period, *Onna enshi* playfully combines two somewhat opposing aspects: a non-narrative didactic and practical side, with a narrative and entertaining side. The title itself works as a metonym for this double-sided nature of the text. On the one hand, the educational aspect of the text is suggested by leaving *kagami* (mirror = exemplary model) unchanged and by keeping the sound of the word *kyōkun* (education) unaltered. On the other hand, the characters for *kyōkun* as well as the choice of *enshi*, which both work as a minimal parody of "Genji kyōkun," hint at the humorous and erotic side of the text. The whole text elaborates on the coexistence of a didactic and an entertaining side. To the reader *Onna enshi* offers straightforward knowledge about how a couple can enjoy a fulfilling sexual life together. Women readers who were familiar also with *Onna Genji* could enjoy how the intertextual rewriting of the main source text was achieved. But more than that, women readers could perceive *Onna Genji* and *Onna enshi* as a complementary set. *Onna Genji* fuelled the moral and intellectual wisdom that a woman was supposed to possess while *Onna enshi* rounded out that wisdom by complementing it with the more practical and private knowledge, which was necessary for a woman to enjoy a fulfilling sex life.

The didactic disposition of the text is clearly exemplified by the choice to close *Onna enshi* with a non-narrative section that quotes and paraphrases a manual on sexual hygiene, *Kōso myōron*. The same approach is encountered in other sections as well. For example, the comments that accompany the poems ascribed to the thirty-six immortal female poets fulfill a similar role. One poem reads:

"Amongst bamboo groves,/pick up some/slim bamboo./After chewing it,/apply that saliva [to the genitalia]."

Take no uchi/kami no yōnarū/mono o tori/kamishimete nochi/sono tsuba o tsuke

And the commentary reads: "Chew carefully a slim bamboo and apply that saliva [to the genitalia]. If you do so, even the largest vaginas will shrink. It is wondrous! Left: A secret method to regulate the width of the path." (13r)

Other commentaries read: "Roast the leaves of the anise-tree, mix those ashes with a little bit of burnt alum and moisten this with some saliva and put it on the genitalia. Even the most skilled women will reach orgasm." (14v) "When you do not receive any letter from the beloved and you wish to meet him at least in a dream, write your name and his on a piece of paper, close it, put the symbol (image) on it, roll it in an old piece of paper from a previous letter and put it inside your comb-box. In this way you will meet him in your dreams during the night." (15v) "Polish some sea tangle, mince it, and put it in some water to take away the salt. After that chew it carefully and with the saliva dissolve some eye-medication. Apply this to the glans. The penis will become erect. It is wondrous!" (16r)

As these few examples show, this section of *Onna enshi* offers popular remedies to foster a healthy and fulfilling sex life for both men and women. It is worth noting that these remedies do not necessarily relate exclusively to the sexual sphere, but rather they provide more general suggestions on how to improve one's love life. The overtly didactic tone of *Onna enshi* demonstrates that there is room to rethink what Timon Screech has stated about

shunga: “Manuals relating to contraception and sexual hygiene were written in the Edo period, but they are entirely different from the genre known as *shunga*.”¹⁷ As *Onna enshi*, together with Settei’s erotic titles, shows, it is possible to recognize within the tradition of Kamigata erotic books, a sub-genre in which the overtly erotic tone is combined with a didactic posture shared with manuals of sexual hygiene.

The entertaining facet of *Onna enshi* is visible in the many narrative passages. The adaptation of the Komachi legends to an erotic context exemplifies this side of the text. If we go back to the “Ōmu Komachi” passage quoted in translation in the second section, we can get a clear idea of how these scenes can be perceived as humorous. The witty and unrestrained exchange of comments about the partner’s genitalia shows similarity with a comic dialogue which is included in the famous joke-book entitled *Kinō wa kyō no monogatari* きのふはけふの物語, published at the beginning of the Edo period:

A man all of a sudden took an interest in medicine. He collected medical texts, read them thoroughly and he used to attach pieces of paper to the parts that he could not understand. One day his wife asked him:

“Why are you attaching those pieces of paper?”

The man answered:

“These pieces of paper are named ‘*fushin gami*’ (lit. ‘doubt paper’). You see, I attach them to the parts of the text that I don’t understand. In this way I’ll be able to ask my tutor about them later. That is why they are called like this.”

The woman said:

“That’s interesting! Well, I have a doubt as well,” and that said, she tore off a piece of paper, spat on it and attached it on the man’s nose.

“What the hell is dubious about my nose?” asked the man.

“It is said that when a man has a big nose that also means the thing down there is big. Your nose is certainly of good dimensions but your thing is pretty small! That is my doubt!”

The man replied:

“If that is the case, I have a doubt myself,” and he attached a piece of paper onto his wife’s cheek.

“What kind of doubt can you possibly have about my cheek?”

“It is said that those women whose cheeks are reddish are stinky down there. You don’t have red cheeks but down there you are really smelly,” he said.¹⁸

There is certainly no evidence that permits us to identify a conscious intertextual reference to *Kinō wa kyō no monogatari*. But of interest here is that *Onna enshi* displays a humor akin to that found in an Edo-period joke-book and so we can be certain that the contents of the erotic version of Ōmu Komachi were perceived as humorous at the time.

A similar textual nature can be detected in the sections which rewrite the digest version of *Genji monogatari* offered in *Onna Genji*.

17 Screech 2009, p. 37.

18 *Kinō wa kyō no monogatari*, 1656 edition, second volume, 2r-3v.

“Momiji no ga” (from *Onna Genji*)

The title of this chapter is based on a word included in the narration. It recounts Genji’s life from the tenth month of his seventeenth year to the tenth month of the eighteenth year. The expression “*momiji no ga*” means that a “celebration” (*ga*) took place focusing around maple leaves (*momiji*) because it was the tenth month. The term *ga* refers to the celebration that took place when the emperor became forty. During this celebration there were court musicians under the trees and dance was performed. The courtiers who had skills in dancing were all performing. Genji executed a dance on the song *Seigaiha*. So wonderful was his performance that everyone was deeply moved. In the narration it is written: “In the shade of high maples the forty musicians who were sitting next to each other, as if they were building a fence, were playing beautifully. The autumn wind tuned up with their music and such was the effect that one might think it really was the wind that was blowing from the recesses of the mountain. Amongst the maple leaves which were scattering in the air with all their colours, the figure of Genji dancing *Seigaiha* in all his splendour looked truly magnificent. The maple leaves which were adorning his head were scattered around.” Genji’s poem reads: “*Mono omou ni/tachimau beku molaranu mi nolsode uchifurishi/kokoro shiriki ya.*” (“For my beloved/ I cannot possibly/dance but/did you perceive that/I was moving my sleeves for you?”) The meaning is: “I cannot stand up and perform when I think about my beloved. But because the Emperor told me to show this dance to you, Fujitsubo, I was able to carry out my performance. Did you perceive all this?”

“Momiji no ga” (from *Onna ensbi*)

A prostitute was sent to the house of a certain rich man in retirement. Since the first night during which he met the woman, he showed no interest whatsoever in “that” part and was rather using the back hole. The woman was irritated by this and said: “Oi!? That’s not the right place.” The man replied: “No, I do like this place!” She thought he was a very strange man. At a certain point she became intimate with the son of the household and they kept meeting in secret. Once the woman said to the young man, “Your father does not show any interest in the normal place and each time we meet he always uses the anus, which for me is no good. Why is that so?” The son clapped his hands in admiration and said, “It is as I thought! The mistress who was here not long ago was pregnant the whole time and gave him a hard job. Probably that’s the reason. Either in one place or in another, he never fails. How skilled is my old man! We should refer to him as ‘the autumn excursion’!”

If we compare these two passages we immediately realize that *Onna ensbi* displays a thorough knowledge of *Genji monogatari* itself, without relying solely on *Onna Genji*. The erotic version of this passage, in fact, plays with the detail of Fujitsubo’s pregnancy, which is absent in the digest version in *Onna Genji* but obvious in the original. On the other hand, the detail of Genji’s dance, which is the focus of the digest version, is disregarded in *Onna ensbi*. The humor conveyed by the erotic rewriting is apparent in two aspects. First, we find a debasement in the treatment of the theme of pregnancy, from Fujitsubo being pregnant with Genji’s secret son (the future emperor) to an old man who wants to avoid the problems

caused by a mistress's pregnancy. Second, the reader smiles at the reaction of the son to his father's ingenious way of avoiding impregnating his new lover.

Conclusions

The analysis of *Onna enshi* conducted here has shown how this text offers something more complex than an erotic version of *Onna Genji*. While conducting a global parody of *Onna Genji* in the layout, structure and contents, it expands the intertextual divertissement to an intricate web of various rewriting strategies that play upon a wide range of sources. The complex literary and visual intertextual treatment of contemporary sources appeals to the reader who has familiarity with the source texts, and we might assume that women were in a privileged position from this point of view. The reader enjoys the gap created between the knowledge embedded in the source texts—classical literature, poetry, moral enlightenment for women, daily-life practical wisdom—and the knowledge channeled by the rewriting—what a couple should do to lead a fulfilling conjugal and sexual life that is satisfying for both partners. The didactic and educational dimension contained in the non-narrative portions of the text is enlivened by an overtly entertaining dimension, fuelled by sexually arousing illustrations and by short narratives full of wit and humor. *Onna enshi*, therefore, is an erotic book, a manual for sexual hygiene, a collection of humorous stories and an intriguing pastiche of intertextual rewritings.

Can we recognize any polemical or subverting attitude launched against the discourse around women provided by *Onna Genji*? Gerstle has convincingly argued that Settei's erotic books mentioned above “oppose” those handbooks which try to forge the ideal woman through a morally constraining Confucian ideology. He has proved how they “criticize” and “attack” the mainstream discourse on women and conjugal life, how they create a “counter-discourse” around what marital life should be by putting sex in a central position.¹⁹ In the case of *Onna enshi* I believe that more than a counter-discourse we find an attempt to complement the knowledge that a woman should possess. Together with the classical education and the practical skills offered by *Onna Genji*, a woman should also foster awareness and expertise in sexual matters through the reading of *Onna enshi*.

An annotated transcription and an English translation of *Onna enshi* is probably the only way to examine in detail the textual potentialities analyzed here. At the same time, many questions remain open and invite replies. Who was the author? Who was the artist? Who was the target reader? To what extent could men benefit from and enjoy *Onna enshi*? Moreover, further hints for a more thorough understanding of this text might be offered by a comparison with other texts attributed to Settei that are not yet studied. Finally, new archival discoveries may shed further light on other issues surrounding this text. A collaborative research project that brought together different scholars working on erotic books would encourage further exploration of these matters.

¹⁹ Gerstle 2011.

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