

assessment of the ideal characteristics of a beautiful women. Since Settei was famous for his *bijinga*, as well as *shunga*, this section on ideal feminine beauty will be of interest to art historians more generally as a contemporary source on how to draw a beautiful women.

There are also sections on sex toys and aids, as well as on how to prepare a youth for anal penetration. The final section is examples of love poems and exchanges of love letters between men and women.

*A Treasure Book for Women—Night and Day* has a wealth of information about sexual life and customs, all presented straightforwardly with wit and verve. It is, therefore, more than just an entertaining, simple erotic parody of a medical text, and should be widely used by scholars as an important source for Japanese social and sexual history.

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Fig.5 Idō



Fig.6 Bidō

‘On getting it just right’ Methods of sending a missive to a woman

When you fancy a woman and want to approach her, to see if she too is interested in you or not, first take a painting or print, or a popular song or collection of *michiyuki* ballads or the like, and suggest that she might find it of interest to her. If she accepts it bashfully or takes it home seemingly delighted, then you can take it that the woman is interested in you. An uninterested woman will not look at it, or even if she takes a look, she will let it lie where it is, or hand it back to you. There is a further test. For example, if the woman doesn’t take it and gives it back to you, if she really has no interest in you, then she will show no embarrassment at all, unless the book or picture is erotic. If the woman seems interested, then later you should send her a love poem. The woman, too, will accept your poem in the spirit you sent it.

As with many of Settei’s books, techniques on how to give pleasure to a woman are presented in great detail. The original *Treasure Book of Medicine* has a section on ‘measuring the pulse’ 診脈の法 with an illustration of two hands (Fig. 5), which is altered to ‘stimulating the pulse’ 陰みやくの法 (Fig. 6). *Treasure Book for Women* has an image of one hand showing how to hold the fingers for caressing the woman’s clitoris and vagina. On the wrist there is the crucial caution to the man, ‘Make sure that your fingernails are well-clipped.’ A comparison of the hand illustrations shows why this caution is included.

On stimulating the pulse

When using your hand, it is best to use the inside tips of the middle and index fingers to caress the spot just inside of the vulva which feels like a sack. You should also use your dick to rub this spot. No matter how reserved the woman, she will surely come to orgasm. It is also good to caress the clitoris while having sex. This is a technique to get even a courtesan to lose herself in passion. Study the illustrations carefully.

Whether with your finger or with your penis, it is best to rub this spot. It is just above the opening.

The clitoris peak is here.

On the hand you use to caress her, make sure the nails are clipped.

The section entitled, ‘How to Recognize a First Class Women from Her Appearance,’ is a detailed



Fig.3 Idō



Fig.4 Bidō

images of women masturbating and the explicit text send a strong message that sexual pleasure is essential for a woman.

As in other education or erotic parody books, there are sections in *Treasures for Women* on how a woman should behave, especially toward men.

Beauty and charm will emanate from a woman and so of course she must take care with her manner. But a woman shouldn't ever be too entranced with her own beauty. When a man fancies her and writes a love note, she should never be cold and sharp to him. Even if the fellow is someone she has no interest in, care is needed to respond without offending him. A woman should always think of the other person's feelings. Further, if you are with a young man, don't ever tease him or act too flippantly. It may have the effect of losing your attractiveness and his affection. A married woman should be even more careful.

Elegance, sensitivity and gentleness are presented as essential attributes for a woman.

There is also a section for men on how to behave in the pleasure quarter. Like the earlier *shunpon* of Nishikawa Sukenobu (1671–1750), this book, too, considers that sex for money is without pleasure, and that the pleasure quarters are the lairs of foxes who will trick men, but it is interesting that the love of a courtesan is praised as magnificent: 'when a courtesan loves a man of no means, then it is something deep and delicious'. The pleasure quarter and the Kyoto-Osaka cult of *sui* are shown in a critical light.

If you want not to be tricked by those professionals, then you should never get too close to a fox's lair. Even today, in order to cultivate *sui* (sensitivity, savoir faire), one must spend lots of money, learn various cultural arts in order to quell your desires, and gain a reputation in the quarter as a sophisticate. Show at least on the surface that you have no interest in sex, and have the women fall for your true self. Pose as though you will accept them if they want to come. While still in training to become a sophisticate (*sui*), you must be careful not to lose perspective and cast both yourself and your fortune away. You may think that you can walk through the darkness just floating along but you're sure to step in dog shit. In the end, you may be thought of as a sophisticate who has no need of money, favoured by fortune, like the Kabuki actors who are adored by their fans.

There is also a section on how a man should approach a woman to see if she is interested in him.

\*6 Taihei Shujin ed., *Konrei hiji-bukuro*, Taihei Shooku, 2009.

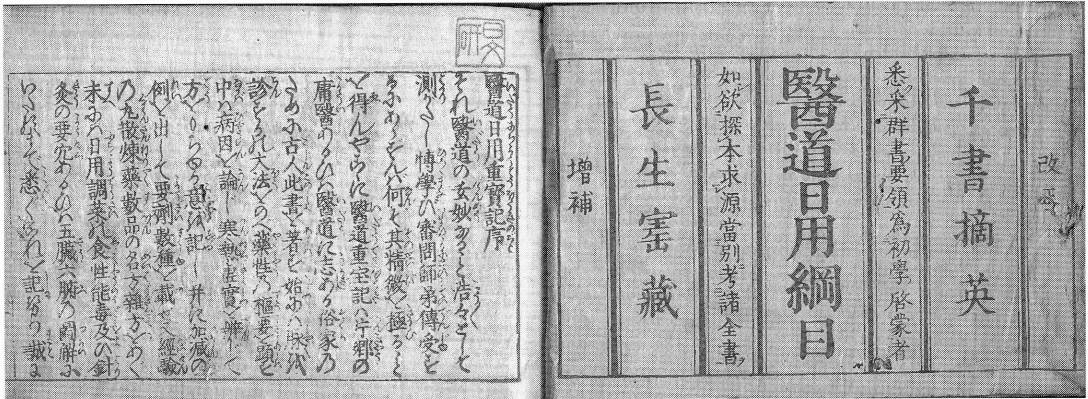


Fig. 1 The first page of *Idō*

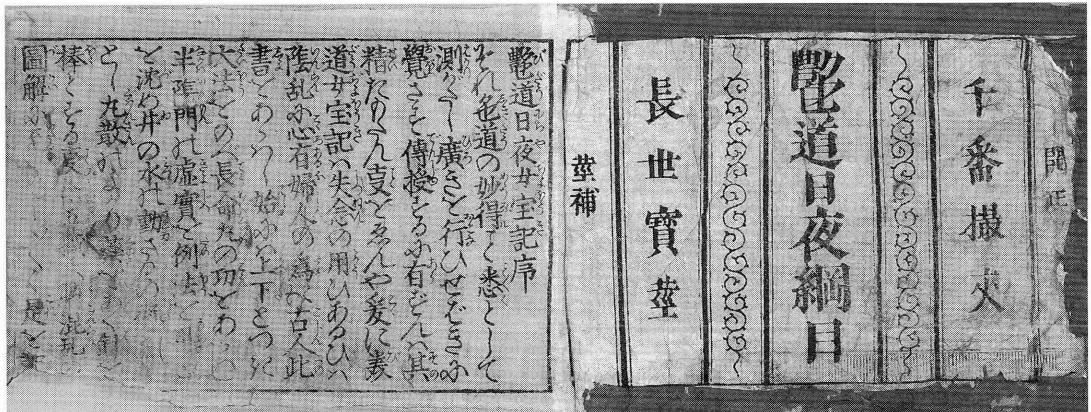


Fig. 2 The first page of *Bidō*

The text cleverly uses a woman's voice to talk about masturbation. Images of Chinese-looking men doing self-massage, then, are parodied to show techniques for women masturbating.

(Text accompanying illustration Fig. 4) An inexperienced woman should seek out a *shunga* book (*makura-e*) to get into the mood. Then when turned on a bit, she should use some kind of round-ended utensil to open a path and naturally will feel pleasure. After doing this she will feel no pain or distress when she sleeps with a man.

(Text accompanying illustration Fig. 4) Using one hand behind you for support, hold one leg with the other hand, and curl your body a bit forward, facing upwards and proceed as in the illustration.

It seems from the first example above that the cult of virginity was not very widespread in Japan, although the practice of being allowed the 'mizu-age,' first intercourse with a courtesan or geisha, was prized among connoisseurs of the demimonde. The absolute expectation of having a virgin on the first night of marriage also does not seem to have been strong. Teachings for women on their first night of marriage in Settei's *Konrei hiji-bukuro* gives suggestions for what virgins should expect on their first night but also gives advice for those with carnal knowledge. 'Even an experienced woman should not seem too knowing of techniques and instead should be bashful as if it is her first time. However, she should not obviously playact. It is best to let her husband lead and as he draws her to him she should quietly cuddle up to him.'<sup>6</sup> The array of

such as Keisai Eisen (1790–1848), the most prolific producer of *shunpon*.

The original medical text *Idō nichiyō chōhōki* was first published in 1692 in Osaka, and proved to be a bestseller throughout the Edo period and into Meiji. The preface to the second expanded edition in 1710 is signed Hōgikudō Hongō Shōhō (or Seihō or Masatoyo) 芳菊堂本郷正豊 of Naniwa (Osaka). The name Shōhō is also found in *A Treasure Book for Women on the Way of Love*. New dated editions appeared in 1710 (with considerable textual additions; this was the basis for later editions), 1718, 1723, 1733, 1747, 1762, 1780, 1818, 1845, 1849, 1873 and other undated editions in Meiji. It is said to be the most popular of all ‘chōhōki,’ a genre of popular practical books.<sup>\*5</sup> The sections reprinted in this volume are from the 1747 edition held at Nichibunken. Settei most likely followed the edition of 1762, which is virtually the same as that of 1747, as his inspiration. *Idō* remained popular because it is relatively easy to read, with almost complete *furigana* readings for *kanji*, and is written in a clear Japanese literary style. Most medical books in the Edo period were written in Chinese (*kanbun*).

A facsimile edition (undated) of *A Treasure Book for Women on the Way of Love* has been published by Taihei Shooku, and includes a separate booklet with a short introduction, some photographs of the original *Idō* and some variant illustrations from another later edition 再刻異板本 of *A Treasure Book for Women on the Way of Love*. These variant images are a good indication that new blocks were carved for later editions, suggesting that this was a popular book. The facsimile, however, does not include the final section of examples of poems and love letters. This edition is virtually the same as the Nichibunken book, and was used for comparison in preparation of the transcription (by Hayakawa Monta). One more copy from a private collection was used to prepare the translation and transcription.

Comparisons of a few passages and illustrations between *A Treasure Book of Medicine* and *A Treasure Book for Women* will give some indication of the wit and cleverness of the parody. The opening pages (Figs. 1 and 2) give one a sense of what is to come. The format is made to look the same with the title and chapter titles of the original altered with punning wordplay metamorphosizing medical terms into words having a sexual meaning.

The first section in the original *A Treasure Book of Medicine* is on ‘massage’ (寿保按摩法). The text begins: ‘They say that massage makes people lose their energy and keeps the blood from flowing, and therefore causes illness.’ The passage then goes on to explain how proper massage helps circulation in order to maintain a healthy body, and gives illustrations on how to do ‘self-massage’ 自己按摩.

*A Treasure Book for Women* also has the first section on ‘massage’ 自行安味法. The characters for massage ‘*anma*’ 按摩 are changed to 安味, maintaining the same reading ‘*anma*’ but meaning masturbation. The text goes on to parody the original:

It is said that for both men and women masturbation (massage) drains one’s energy and ruins one’s health, but if one’s blood does not circulate well, then on the contrary, he or she will get ill. If people always keep their blood circulating well among the five organs through regular masturbation, the circulation will ensure one’s sperm will stay healthy. A lustful woman told us: ‘Masturbation helps me to calm my passions and keeps my blood circulating well, and so keeps me from indiscretions and lively at the same time. It also keeps my vagina soft. Therefore, using a dildo keeps me in balance and clears my troubles. However, since I often think about having sex, but have no one to hold me, I must depend on the strength in my hand, and in the end my shoulders get stiff and I have to seek out a masseur to give me acupuncture to loosen my muscles. It is certainly a joke that I need a genuine massage to cure the pains of self-massaging!’

\*5 This information on *Idō nichiyō chōhōki* is from *Chōhōki shiryō shūsei*, vol. 23, ed., Nagatomo Chiyoji, Kyoto: Rinsen Shoten, 2006, pp. 443–447, which includes a complete facsimile edition of *Idō nichiyō chōhōki*.

## Introduction

### Guides for Physical and Mental Health: *A Treasure Book for Women on the Way of Love—Day and Night* versus *A Treasure Book of Medicine—For Daily Use*

C. Andrew Gerstle

It has been said that *shunga* and *shunga* books (*shunpon*, *kōshoku-bon*, *enpon*, *ehon*, *warai-e warai-bon*, *makura-e*) were not aimed at women, or that they are not guides to sexual techniques or behaviour. Many of the works by Tsukioka Settei (1726–1786), however, contradict this view. *Bidō nichiya johōki* (*A Treasure Book for Women on the Way of Love—Day and Night*), thought to be illustrated by Settei, parodies the popular medical textbook *Idō nichiyō chōhōki* (*A Treasure Book of Medicine—For Daily Use*) and employs humour to create a detailed guide to sexual life and mores for both women and men. Although it is cast in the mode of humour and parody, its aims are straightforward and pragmatic: one needs to understand that sex is important for mental and physical health, and that knowledge about sexuality is essential for both men and women. It presents a vast array of sexual encounters and offers practical advice on sexual techniques and accessories, as well as suggestions for love poems and love letters, including advice on such matters as how a man should approach a woman to see if she is interested in him. The book was published in one volume in the small horizontal *yokohon* format (15.7cm×10.5, the same size as the book it parodies), which made it easy to carry in the sleeve or chest area of a man or woman's kimono. It is a fascinating little book and an important source for the history of sexuality in Japan.

Like its sister publications by Settei, *Onna dairaku takara-beki* (*Great Pleasures for Women and Their Treasure Boxes*, c. mid-1750s)<sup>1</sup> and *Onna shimegawa oeshi-bumi* (*Love Letters and Erect Precepts for Women* c. 1768),<sup>2</sup> *A Treasure Book for Women on the Way of Love* parodies the original in some detail, altering the text with puns, and uses the original illustrations as a base to create images about sexual activity. The original medical book, however, is very thick with more than 160 *chō*, or 320 pages, but has few illustrations. *A Treasure Book for Women on the Way of Love* has many more illustrations and parodies (through wordplay) the titles of the sections of most of the original book, but only a portion of the original text. Nevertheless, as in other Settei books, the detail and effort of the parody is impressive. The Settei book *Konrei hiji-bukuro* (*A Bag of Secrets about Marriage*, c. 1770)<sup>3</sup> lists *A Treasure Book for Women on the Way of Love*, along with *Onna dairaku* and *Onna shimegawa*, as an essential erotic book for a bride's trousseau. Erotic books after the censorship edicts of 1722 rarely have dates, author/artist or publisher names, and we do not know exactly when *A Treasure Book for Women on the Way of Love* was printed, but it is today thought to date from approximately the mid-1760s.

*A Treasure Book for Women on the Way of Love* follows the example of erotic books by the Kyoto artist/writer Yoshida Hanbei, whose most famous *shunga* work is a guide to sexual life entitled *Kōshoku kinmōzui* 好色訓蒙図彙 (1686), which used the encyclopaedia-like format pioneered in the illustrated book *Kinmōzui* 訓蒙図彙 (1666).<sup>4</sup> It is clear that Settei is following in this Kyoto-Osaka tradition of producing informative guides to sexual customs and techniques. Settei's works would influence later Edo writers/artists

\*1 Kōzu Shujin, ed., *Onna dairaku takara-beki*, *Onna daigaku takara-bako*, Tokyo, Taihei Shooku, 1998.

\*2 C. Andrew Gerstle, ed. and trans., *Onna shimegawa oeshi-bumi*, Kyoto, Kokusai Nihon Bunka Kenkyū Centā, 2007

\*3 Taihei Shujin ed., *Konrei hiji-bukuro*, Taihei Shooku, 2009.

\*4 There is a facsimile edition in *Kōshoku kinmōzui* (*Kinmōzui shūsei*, vol. 9), Ōzorasha, 1998. Richard Lane, *Genroku no erosu*, Gabundō, 1979 contains a facsimile and transcription of some of the text. Takehara Shōkaku, 'Kōshoku kinmōzui' "Himerareta bungaku III" *Kokubungaku: kaishaku to kanshō*, vol. 33, no. 9 July 1968, also has comment and a partial transcription. A complete transcription is in *Kōshoku-mono sōshishū*, ed. by Yoshida Kōichi, Koten Bunko, 1968.