

『女令川おへし文』

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明和四年（二七六八）頃

絵師：月岡雪鼎

墨摺（口絵紅摺）（手彩色）、大本一冊、二六・三×一八・二cm

ホノルル美術館所蔵（リチャード・レイン・コレクションより）

*Onna shimogawa oesbi-bumi* (Love Letters and Erect Precepts for Women)\*

Tsukioka Settei, c. 1768

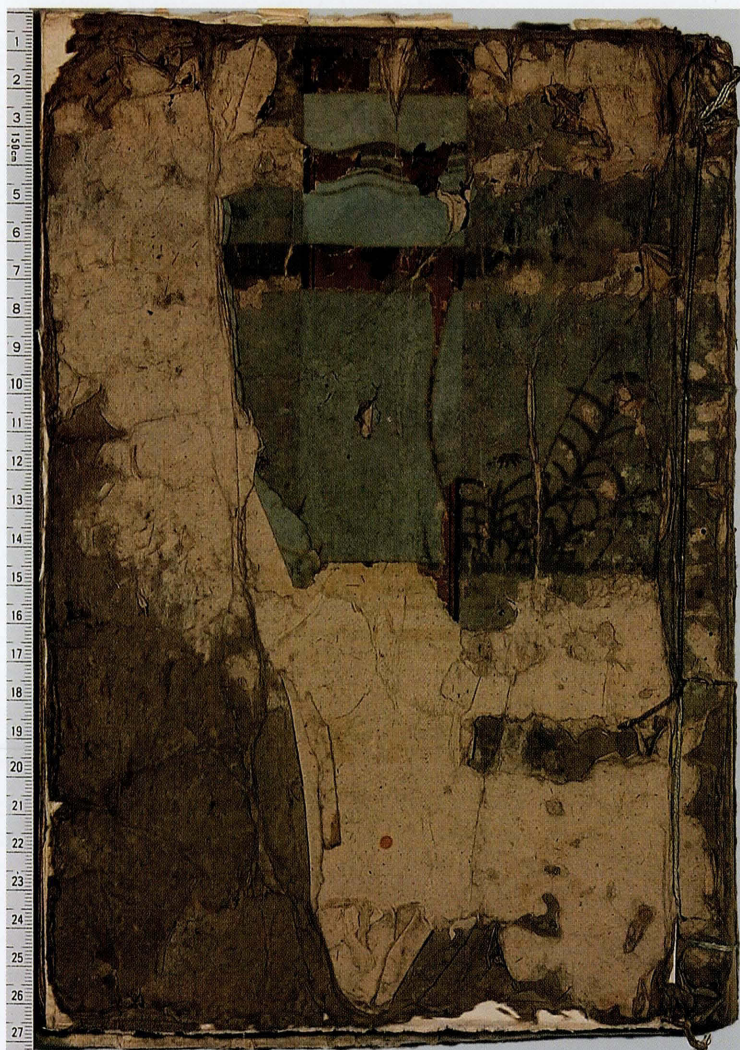
One volume; 26.3×18.2 (covers)

Woodblock, hand-painted, frontispiece (*benizuri*)

Honolulu Academy of Art (formerly Richard Lane Collection)

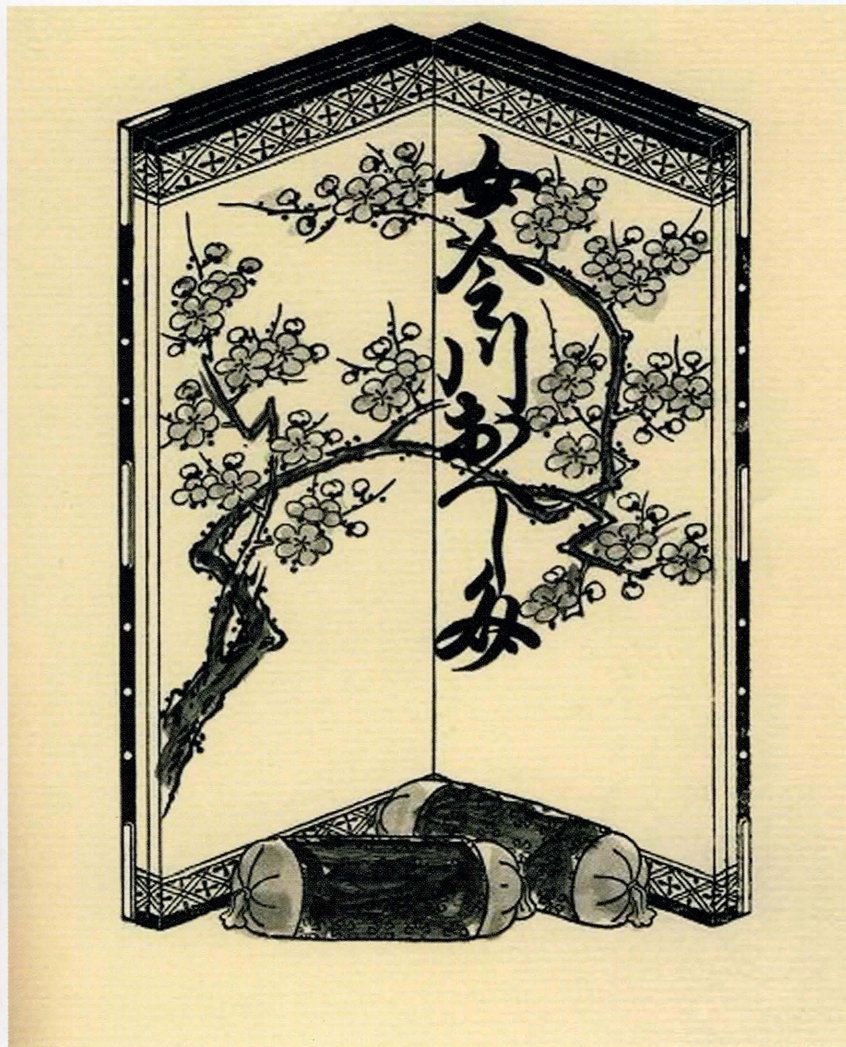
\* The title literally means 'A river of admonitions for women with erotic letters'. 'Oeshi' also suggests an erection.





表紙





女令川おへし文

在原の業平は色道の才人なり。たきの流れ、岩にゐる  
ふぜい交合ににたりと(風情)

「ちはやふる 神代も今も 立物は 茎くれ開に水む  
すぶとは」\* (まろ)

此歌の心は、神代より色道はじまれば、ふるも有、ちは  
もあり。茎ほしがる開は、たがい(道)に開中にて水を結び合  
といふ心也。人たる者は此みちをおこなひ、美色の名を  
上るも、何かに付て色に心をよするとかや

\*元の業平の歌は、「ちはやふる 神代も聞かず 立田川 からくれな  
るに 水くくるとは」である。

# Onna shimegawa oeshi-bumi

The courtier Ariwara no Narihira was known to be brilliant in the ways of love. Water flowing over the rocks down from the falls, suggests the act of love.

In the august age of the gods / and today as well / that which rises is the penis / as it meets the  
vulva / eager to receive its flowing waters\*

This poem reminds us that the way of love began in ancient times; the penis is both strong and firm. When a vulva desires a penis, the pair are joined and the waters flow together. Humans all follow this path, and Narihira was famous as a romantic lover, always amorous in his heart.

\* This is a parody of a poem by Narihira in *Ogura hyakunin issbu* (Collection of One Hundred Poems by One Hundred Poets), compiled by Fujiwara no Teika (1162–1241): ‘Unheard of even in the age of gods, the Tatsuta River, its waters flowing under crimson dye (of autumn leaves)’. For a translation of this collection see Joshua S. Mostow, *Pictures of the Heart: The ‘Hyakunin issbu’ in Word and Image*, Honolulu, University of Hawai‘i Press, 1996.





○女の面(めん)ていにて

開の善悪を知目録

一	女顔にほくろ有は上開	一	女顔の善悪を知目録
一	女髪筋ふときも上開	一	女黒目(くろめ)がちなるは上開
一	女顔桜(かほ)いろなるも上開	一	女の蓮切鼻(はすきりはな)は上開
一	女顔つよく赤きは下開	一	女口びるがあつきは中開
一	女髪ちぢみたるは上開	一	女した赤(舌)きは上開
一	女面(めん)ていながきは下開	一	女鼻筋(はなすぢ)ながきは下開
一	右の目録よくよく心得べし。	一	女白目すぎたるは下開
一	元より女はわが前の善悪をし	一	女口びるうすきも下開
一	らざる物ゆへ、下開はもちろ	一	女首(くび)みじかきは中開
一	ん上開なりとも、男への心	一	女常に鼻するは下開
一	てい(体)のあつくして心やわらか	一	女顔(かほ)にあざ有も下開
一	にしたがへば、其男心ざしを	一	女鼻筋通りたるは上開
一	かんじて、上品下品のへだて	一	女首(くび)のび過たるは下開
一	なくしたしく思ひて、夫婦む		
一	つまじくそひとぐる物なり。		

Ranking women's faces and assessing the attractiveness of their vulvas\*

Top rank: A woman with dark eyes

Top rank: A woman with a small nose and vertical nostrils

Middle rank: A woman with thick lips

Top rank: A woman with a reddish tongue

Lower rank: A woman with a long nose

Lower rank: A woman whose eyes are too white

Lower rank: A woman whose lips are thin

Middle rank: A woman with a short neck

Lower rank: A woman always with a runny nose

Lower rank: A woman with a birthmark on her face

Top rank: A woman with a high nose

Lower rank: A woman whose neck is too long

Top rank: A woman with a mole on her face

Top rank: A woman with thick hair

Top rank: A woman with colour in her cheeks

Lower rank: A woman whose face is deep red

Top rank: A woman with wavy hair

Lower rank: A woman with a long face

It is wise to look carefully at the above list. Most women are usually not aware of the good and bad points of their pussies, and so no matter if one is lower rank or top rank, if she is warm to her man and her heart soft towards him, the fellow will be moved by her feelings, and no matter if she is a beauty or not, the pair will become intimate and close, joined together as a couple.

\* This section parodies the list of titles of textbooks for women in the original *Onna imagawa oshie-bumi*. The image alters the scene from an all-girl lesson to boys and girls together for sex education.





「居交之部」  
ゐとりのぶ

官女

輪ちがひとり  
わ

町娘

もちあみ交  
どり

武家

釣ふねとり  
つり

町室

種がしまとり  
たね

神職

くび引交  
とり

職人

ろくろとり

尼

やげんとり

海女

居ちやうすとり  
ゐ(茶白)

\* 元の『女今川おしへ文』の絵には和歌があり、  
巻末に翻刻がある。

## Sitting positions

(clockwise from top right)

Court lady: Holing at an angle

Samurai woman: Fishing boat

City young woman: Fishing with a net

City wife: Musket

Shinto priestess: Tugging the neck

Nun: Making medicine powder

Craftswoman: Potter's wheel

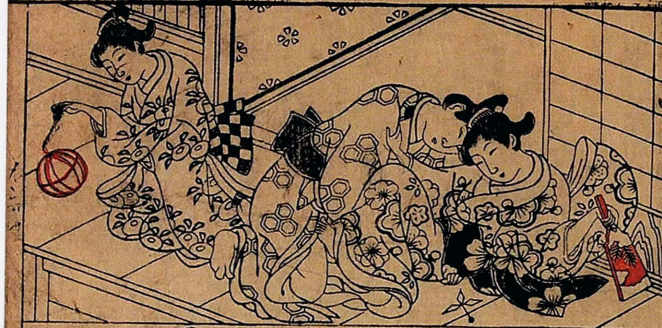
Diver: Mortar and Pestle

\* This section parodies the images of women of different stations in life from the original *Onna imagawa oshie-bumi*, which has an elegant classical poem celebrating each woman; the lines are mixed up as a kind of game for the reader to order it correctly. The poems are transcribed in the appendix.



# 南子

郎が之の吏と立



女令り  
今り  
て女  
制詞の  
常れん  
ふ  
い  
て名

起世起世事



「立交之部」  
たちとりのぶ

腰元

でん<sup>（田楽）</sup>かく交<sup>（どり）</sup>

百姓

かは<sup>（蛙）</sup>づどり

傾城

く<sup>（括）</sup>くりざる<sup>（猿）</sup>

湯女

ひ<sup>（菱形）</sup>しがたとり

「御荃御開事」

女令川<sup>しめかわ</sup>\*

令川<sup>しめかわ</sup>となづけて女をせしむる制詞<sup>せいし</sup>の條々<sup>でう</sup>

一 常<sup>つね</sup>の心ざし不嗜<sup>ふたしなみ</sup>にして色<sup>いろ</sup>を

\* 元の『女今川おしへ文』の「今川條」の翻刻は  
巻末にある。

Standing positions

(clockwise from top right)

Lady in service: Dengaku (aubergine) skewered

Farmer: Frog

Courtesan: Hanging the monkey

Bathhouse girl: Diamond pattern

“On Penises and Vulvas”

‘A River of Admonitions for Women’\*

Calling this book ‘a river of admonitions’, we have listed precepts for things a woman should not do.

A woman should never let herself become careless and lose her charm.

\* The admonitions in the original *Onna imagawa osbie-bumi* focus on the virtues of modesty, obedience, propriety, honesty, grace, frugality, loyalty, gratitude, service and other traditional teachings on what a good daughter-in-law, wife and mother should be.

姫ごめの変

正月朔日に、おめくら  
めきて、上四、八、うり  
万成、めいなるまで、（金）金と  
う、むる、い、む、う、（女）女  
の、おと、か、う、ま、れ、ど  
と、う、な、ま、て、さ、じ、じ  
らの、お、め、の、一、ん、ふ、わ、で  
う、り、付、男、の、お、め、う、ら  
（丸、お、り、と、う、が、う、（女）女  
う、れ、お、と、さ、さ、で、さ、う、（物）物  
と、う、板、に、あ、う、中、と、（女）女  
お、門、で、さ、と、あ、（お、う、さ、う、）  
と、い、ふ、お、う、言、ふ  
あ、う、お、の、奉、の、お、ふ、さ、う、（物）物  
百、れ、た、う、こ、に、さ、ま、る

うゝふ度  
一巻紙時玉口と  
朽と流は年  
月と送ふ事  
一団中に入吏より  
先へ寝入る事



一丈門のさうぢ  
さうにさうぢ  
一丈のつね子  
さうぢ  
わさうぢ  
一丈のさうぢ

姫はじめの事

正月朔日には、ひめはじめと 云て、上御一人より下万民に いたるまで、交合 <small>かうかう</small> をはじむる こと也。むかしは女の前の毛 <small>ま</small> をかざり、わら <small>（簾）</small> のごとく左右 へわけて、さねがしらの所に のし <small>（髪斗毘布）</small> こんぶなどくゝり付、男 の一物には、かしらへ丸 ゑ <small>（烏帽子）</small> ぼしとて、かぶ <small>（兜形）</small> とがたやう の物をきせて、とり初 <small>（さめ）</small> しとな り。故にあら玉と云も、玉門 をきよめ新 <small>（あた）</small> しくするといふ心 なり。歌に	うしなふ事 <small>こと</small> 若 <small>わか</small> き時玉門 <small>とき</small> をおし <small>（を）</small> み徒 <small>いたづら</small> に 年月 <small>としつき</small> を送る事 寝中 <small>ねま</small> に入夫 <small>いりおと</small> より先 <small>（さき）</small> へ寝入 <small>ねい</small> 事 玉門 <small>ぎよくもん</small> のさうちみだりにす る事 夫 <small>おと</small> の一物継子 <small>いちもつまこ</small> ざはりのご とく手 <small>て</small> あらくなやむ事 <small>こと</small> 一つしみ顔 <small>がほ</small> にて
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「あら玉の 年の初に とり  
初し 万のたから ここに  
とゞまる」

‘First Time for the Princess’\*

On the first day of the New Year there is a custom of ‘first time for the princess’. All the way from the highest aristocratic lady to the masses below, there is the first time to do it in the New Year. Long ago women would part their pubic hairs in the middle making it like a straw decoration, and over the clitoris she would tie *konbu* kelp strips, etc. Then they would dress the man’s penis with something that resembled a helmet, and make love for the first time in the New Year. The word ‘aratama’ (rough jewel) is used to mean the virgin New Year, and it also means the ceremony of the first time for the vulva (jewel). This poem expresses this meaning:

The rough jewel / at the beginning of the New Year / making love for the first time / all the treasures of the world / found here\*\*

While still young a woman should not treasure her vulva too much, protecting it till she’s old.  
Do not go to sleep before your husband.

Do not wash your pussy obsessively.

Do not treat your husband’s cock as an adopted child and be too rough with it.

Seemingly a proper woman, . . . .

\* The original has a section on ‘Nanagusa’ the seven wild herbs gathered on the seventh day of New Year, by women, ‘all the way from the highest aristocrat to the masses below’.

\*\* There are several classical poems that begin with the same first two lines.



花の 名を  
うらに  
あつか  
づふ  
勢と  
あて  
きん  
せ  
すふ



びきののち  
 肩同よた女れ  
 まうたわいふが  
 のきさうまう  
 さまんて男  
 とあうまう  
 ちとてあ  
 ぶふ年なす  
 まうたのきも  
 あうまもいつ  
 のきふはな  
 ぬにきとま  
 人のきうん  
 もうまう  
 と今のき  
 うとあり



「花の色は うつりにけりな いたづら  
に 我身をふきて しまつせしまに」\*

(女) 「かうでござんすかへ」  
(男) 「さてくこれはちんぶつじや」

此歌の心は

眉目よき女のわかきあいだは、おのれが  
きりやうをまんじて、男をあらみ、玉門  
おしみせしあいだに、年たけてわかきの  
色もあらばちも、いつの間にやらつなぬ  
き開となりて、人のしやうくはんもうす  
くなりしと、今はくやみしうたなり

\* これは『女今川おしへ文』にある小野小町作「花  
の色は うつりにけりな いたづらに 我身よ  
にふる なめせしまに」(『古今集』)と挿図を  
翻案したものである。

Blossoms lose their colour / how cruel / thinking myself too grand / I've grown old / never having been plucked\*

The meaning of this poem: a good-looking woman while young was too proud and fussy about men. She gave herself to no one and before she realized it, she was losing her youthful charm with age and her precious pussy, still virgin, had become nothing more than a hole, shown little interest by anyone. The poem expresses her regrets.

(Woman) 'Like this?'

(Man) 'My, my, this is some rare treasure.'

\* The poems that accompany the illustrations are all parodies of poems by women from the famous *Ogura hyakunin isshu*. *Onna imagawa oshie-bumi* notes the original imperial anthology in which these poems were found. 'Flowers lose their colour / in vain / my life has passed / gazing at the falling rain' (Ono no Komachi). Another rendering could be: 'Blossoms lose their colour / how cruel / suddenly while gazing at the flowers'. The top left side of the page in *Onna imagawa* is a note on the poet Komachi. The final line says that 'counting back from this year Meiwa 3 (1766) she lived about 942 years ago'.





「ねながらは じやまなるあし(邪魔)の ふと  
もゝや 逢あはで今よひも すごさじ物  
を」\*

(男) 「あし(足)がいとふはないか」  
(女) 「いゑ(え)くわたしはだいじ(大事)ござんせ  
ぬ」

此歌の心は

思ふ男とたまにしのびあい(ひ)けるとき、男  
ねながらおこなはんとかゝりければ、い  
まだとこなれざる娘なれば、いかがして  
させけん、ぐあい(具合)あしければ、おとこの  
心になふまじきやと、いとふじゆう(不自由)な  
る身のさばきを思ひてよめる、寔(まこと)に娘心  
のしほらしき所也。

\* 「難波(ななば)がた みじかきあしの ふしのまも あは  
でこのよを すぐしてよとや」『新古今集』伊勢

While sleeping / thighs in the way / though finally meeting for the first time / tonight again,  
unfulfilled\*

The meaning of this poem is: a woman finally meets a man she cares for and when in bed, the man  
tries to make love to her, but being the first time for her, she doesn't know how to respond. Things  
go badly and she feels that the man must not like her, making her even more clumsy. This truly  
shows the delicacy of a young woman's heart.

(Man) 'Does this hurt your leg?'

(Woman) 'No, no, I'm just fine.'

\* The word 'ashi' can mean 'reed' or 'leg'. 'How short the space between the joints of the reeds in Naniwa Bay / will I die  
/ never having known you?' (Ise).







# 曲水の縁結

三月三日は和漢ともに、曲水の縁と云こと有て、ながる、水のほとりへ出、男女川むかひへわかれ、みな上より盃をながし、其盃の流れ向ひし所に居合し女と、ちぎりを結ぶ也。またあとより他縁のさかづき流来るまに、一もくとり仕まふをほまれとするなり。又ひなまつりも、よめ入のてならひとて、ふう婦中よく相まじはるてい也。立びなは女(雛)びなをしりからおこなふていをかざりて、うらやましむ手本なりとかや。

(女) 「此やうにまいては(人)はいるまいかいな」

(男) 「よさそうなものじゃ」

張かたなどつかひて無益のい  
ん水もらす事  
一 男の中へ交りて余りにば  
れたる嘶しする事  
一 ちわ喧嘩などしてつよく  
ひぞり過す事  
一 夫の傍にて外の男をほめ  
尊む事  
一 夫にむかひて己

## On the custom of lovers drinking saké and composing poetry along a stream\*

On the third day of the third month in both Japan and China there is the custom of 'meeting along a stream'. Men and women go out to the riverbank, men on one side and women on the other side of the stream. Upstream, saké cups are set afloat and the men and women opposite each other vow their love, toasting with the saké. Then while a cup flows by from another couple they make love, and are cheered. The Hina-matsuri (Dolls Festival) is a model for later when a woman marries, showing the couple in intimacy. A scene of love-making is displayed: the prince takes the princess from behind. An envious model indeed.\*\*

(Woman) 'If wrapped this way I wonder if it will fit.'

(Man) 'It seems fine.'

• • • don't then use dildos or other tools and waste your precious juices.  
Don't talk too much about sex when you are among a group of men.  
When in an argument with your husband don't be too sharp or spiteful.  
Don't praise other men in front of your husband.  
Don't be too proud towards your husband. • • • •

\* There is a pun on the word 'en' which here is used for 'en-musubi' (lovers uniting) and 'en' (party). The original has an explanation for the same third-month custom referring to composing poems while drinking along a stream.

\*\* The original has a note on the history of the 'Dolls Festival'.



「わすらるゝ身をば思はず ちかひてし  
あとこそへらね おしくも有かな」\*

(女) 「女<sup>(男)</sup>ぼうにしてくださんすかへ。

ヲ、うれし」

(男) 「もはやかはりはせぬぞ」

此ころは ふじつ<sup>(不実)</sup>なる男としらず、美  
男になづみてちぎりしかども、おとこの  
心かはりしと見<sup>(見)</sup>へければ、初めよりまこ  
とをつくし、上<sup>(下)</sup>へなりしたへなり茎をな  
めりなどして身をうちしことを、いと  
ほい<sup>(本意)</sup>なく思ひて、云やりければ、男も此  
歌にめでゝ、ふたゝびねかけてちぎりし  
と也。

\* 「わすらるゝ身をば思はず ちかひてし 人の  
いのちのをしくもあるかな」『拾遺集』右近

Though forgotten / I care not for myself / vowing love for you / my feelings unchanged / how  
could I have regrets\*

The poem means that a woman fell for a handsome man, not knowing him to be fickle, and they  
vowed their love. When she noticed his feelings changing, she became even more loving, licking his  
penis from the top to its base, showing the depth of her love in many ways. The man was moved  
by the poem, and once again made love to her, vowing to be faithful.

(Woman) 'Then, you'll make me your wife! How happy I am.'

(Man) 'We're already like a couple.'

\* 'Though forgotten / I care not for myself / vowing our love to the gods / when your life ends / how sorry I feel for you  
who broke your vow' (Ukon).



[illegible]

「ほたへつゝ ふたりぬる夜の あくるま  
は いかにみじかき 物とかはしる」\*

此うたの心は ふかく云かはせし男と、  
まれにしのび合、一夜のたはぶれも、折  
ふし十月中頃なりしが、たがいのけつき  
にまかせて、よひより廿ばんばかりもお  
こないしに、いまだたんのふもせざる内、  
はやしのめとなりて、からすのこゑを  
うらみ、のこりおふげに思ひ、たがいの  
まへを、なだめすかしてわかれしと也。

\*「歎きつゝ、ひとりぬる夜をあくるまは いかに  
久しき ものとかはしる」『拾遺集』 右大將道  
綱母

(男) 「もはや夜があけた。なごりの一  
きよくじや。ねんをいれふ」  
(女) 「まだふたつはなるはいなア。なが  
うく」

Frolicking throughout the night / how soon the dawn seems to come\*

The poem expresses the feelings of a woman who rarely gets to meet the man she deeply loves. The night of frolicking is in the midst of the tenth month and therefore relatively long, and so the pair follow their passions, making love for as many as twenty times, but before their desires are fulfilled, the faint light of dawn creeps in. They hate the cries of the crows. Regretting to part, they kiss each other all over and finally depart.

(Man) 'The dawn is almost here. Let's give our all for one final fuck.'

(Woman) 'We can easily do it twice more. Plenty of time!'

\* 'Grieving on and on / how long the night is / how long it seems till dawn' (Mother of Michitsuna).





ひごずいきの事(肥後芋茎)

五月をさみだれ月といひて、しげき雨(夫)中のつれ(枕)ぐ、ふう(星)婦ま(枕)くらをならべ、ちう夜(星)をわかぬたのしみ、さま(交合)く秘曲(交合)をつくしてかう(交合)ぐのあま(交合)り、物くたびれしおりから、ちま(糠)きなどねま(糠間)へとりよせ、いきつぎにくふべしとて、(糠)棕(糠)の形(なり)いとうま(さう)そふに相み(え)へければ、茎(まち)も此ごとくまきておこなはゞ、心ちよかるべしと、ふと思ひよりて一物(綿)に真わ(綿)たをほそくしてまき、やりくりしけるに、心ちよかりける。其後(ほ)なをもひごずいきを思ひ付てまきはじめしと也。

(師匠) 「いたいおさんはめ、

このばちで」

(少年) 「が(合)つてん(点)じや(合)」

が眉目(みめ)よきを鼻(はな)にかくる事  
一 夫閨中(をつけいぢう)にてたはふるるを  
頭(づ)にのりてあま(え)へあなどる事(こと)  
一 交合(かうがう)のあとにて夫(おつと)の一物(いちもつ)  
さうぢみだりにする事(掃除)  
右この條々(でう)常に色(いろ)の道(みち)しめや  
かにみだりがはしくなくたの  
しむは珍(めづ)らし

Higozuiki (Stem of the Taro Plant)\*

During the rainy season of the fifth month, couples have much time to spend in bed and enjoy each other, and find all kinds of secret techniques, finally exhausting themselves. They have *chimaki* (rice-dumplings wrapped in bamboo leaves) delivered to their bedroom and enjoy the flavour. Just like the wrapped *chimaki* sweets, it is said that if one wraps the pecker up to look delicious and make love, it gives the woman new pleasure. Recalling this saying, the pair decide to try this. They wrap his knob with thin cotton cloth and have a session, getting great pleasure. After that it was common when thinking of the Higozuiki stem to wrap the penis.

(Teacher) 'Pretty Osan's pussy's now ready—to the beat, with your little rod'

(Boy) 'Yes, sir. Gotcha!'

• • • about your good looks.

When your husband is being playful in bed, don't take advantage of his good mood, and tease or make fun of him.

After making love, don't scrub your husband's pecker too hard.

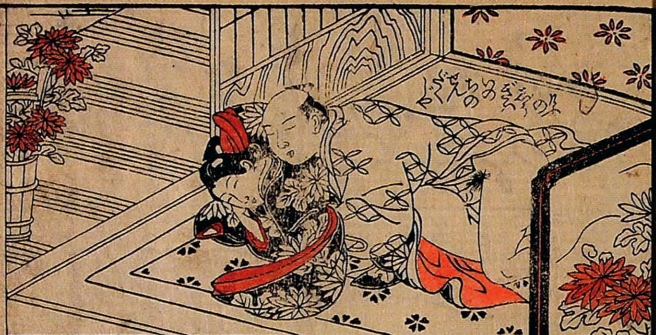
It is not unusual that most who enjoy the ways of love will always faithfully follow the above precepts, • • • •

\* After the stem has been dried, it was also used as a dildo. The original *Onna imagawa* explains the history of the 'Tango no sekku' festival on the fifth day of the fifth month from its origins in China to Japan, when *chimaki* dumplings are eaten and armour is displayed in the houses where there are sons. See the illustration of *higozuiki* on opposite page.



[illegible]

うしと云ふも尚  
以嚙<sup>もく</sup>座<sup>ざ</sup>たし也  
先<sup>まづ</sup>色<sup>いろ</sup>乃<sup>のち</sup>のほろ  
座<sup>ざ</sup>たしむも  
と海<sup>うみ</sup>くぐりて  
そそ<sup>そそ</sup>く<sup>く</sup>陽<sup>やう</sup>にて



つゝ女法めで  
和らるゝあるに法  
陽ふあさふと  
天地自然の理  
ふにふくぬる道  
天地ふたふたふた



## 七夕おどりの事

七月七日を七夕(しつせき)といふて、  
 てら子(こ)やには男女のでし子を  
 打(う)まぜて、おどりを(おど)をもよふす。  
 むかしは師匠(しせう)がおんど(おんど)をとり  
 てはやせしと也。男女の子ど  
 もはこしをつかひ、身をもみ  
 て、たのしむ。是すなはち  
 かう(か)くのかたちをまなびし  
 也。かけごゑはそれ／＼そこ  
 らをやつとせい、がつてんじや  
 ともがけども、いまだわらん  
 べなれば、かわのむげざる一  
 物にてたはぶるゝゆへ、かわ  
 をへだてゝ恋をするといふこゝ  
 ろをもつて、けんぎう(けんぎう)しよく  
 女をまつり、子供おどりをそ  
 うすとかや。

からずと云へども、尚(なをもつたしなむ)以嗜べ  
 きこと也。先色道(まつしきどう)のまもるべ  
 きには愛(あい)きやう(敬)を深く心(こころ)がく  
 べし。それ夫は陽(をつと)にしてつよ  
 く、女は陰(いん)にして和(やわ)らか也。  
 しかるに陰は陽にしたがふこ  
 と。天地自然の道理也。ゆへ  
 にふう婦の道天地にたとへた  
 れば、

(男) 「けふ(今日)のしうぎ(祝儀)はいのち  
 のせん(洗濯)だくじや」

## On the Tanabata Dance\*

The seventh day of the seventh month is called 'Shisseki' (seventh night). On that evening the boys and girls of the Terakoya school are mixed together to dance. In old times the teacher would tap the beat for them to dance. The boys and girls would wiggle their hips to the rhythm and rub against each other, enjoying themselves. This was meant to teach the children about having sex. The teacher would cry out, 'There now, give all you've got!' and the boy would answer, 'Yes, sir', and wiggle his hips. But since the boy was still a child, and his foreskin had yet to be pulled back, the couple's play was said to be love separated by a layer of skin (*kawa*)\*\*. And thus the children's dance celebrated the legend of the 'oxherd boy' and the 'weaver girl' separated by the River (*kawa*) of Heaven (Milky Way).

(Man) 'Today's celebration is a choice for a lifetime.'

• • • but one should nevertheless be vigilant and take care. First of all, to maintain the way of love, one must try to keep a thoroughly charming personality. Considering your husband to be yang and strong, a woman should be yin and gentle. Therefore, yin follows the lead of yang. Heaven and earth have their natural order. And so, the way of couples is also like heaven and earth, • • • •

\* The original *Onna imagawa* has a section on the Tanabata festival history, which includes a note saying that young girls and boys dress up in summer kimonos and come out to dance.

\*\* The humour revolves on a pun. The word 'kawa' can mean 'river' or 'skin'. The Tanabata legend is about lovers (oxherd boy and weaver girl, both stars) separated by the River of Heaven (Milky Way), who can only meet once a year on the seventh day of the seventh month.



「わすれじと 行末ながく ちぎれども  
けふをかぎりの いのちもがな」\*

此歌の心は、男女あい<sup>(相)</sup>ぼれ<sup>(惚)</sup>にて、むつま

じくなじみて、あふたびごとに、いく

ち<sup>(千代)</sup>よまでもとちぎりて、数度<sup>(すど)</sup>かう<sup>(交合)</sup>くも、

こん<sup>(魂胆)</sup>たんだうぐの手をつくし、めう<sup>(めう)</sup>葉の

きどく<sup>(奇特)</sup>取わけ、ここちよかりければ、三

ン千<sup>(世界)</sup>せかいが一所へよる、などはおるか、

いまはいのちもたへ<sup>(え)</sup>くなるこちを、

よろこびてよめる也

\*「わすれじの 行末までは かたければ けふを  
かぎりの 命ともがな」『新古今集』儀同三司母

(男) 「さてもきついよがりやう。おれも

たまらぬ。ゆくぞく、一ツとき

じや」

(女) 「いつそころしてく」

Although we vow / never to forget/ I give all my life/ now to you\*

This poem expresses the feelings of a woman deeply in love. The couple have grown intimate after many meetings and vowed their love forever. After making love many times and trying many positions and tricks, they have reached the peak of pleasure, as if all the thousand Buddhist worlds are one for them. The poem expresses such a feeling of contentment and satisfaction that she would not regret dying.

(Man) 'How good it feels. I can't hold on much longer. Let's come together!'

(Woman) 'Yes, now together, take me!'

\* 'How difficult to vow / never to forget / today I give / all my life to you' (Mother of Fujiwara no Korechika).



ちやう  
 あまの  
 ちやう  
 まい  
 ちやう  
 まい

まゐりて  
うらひす  
うらひ

「忍びあひて ねるやそれとも わかぬま  
に きを遣りてのく よわの突<sup>つき</sup>かな」 \*

(女) 「まあねてからいなア。ヲ、こそば」  
(男) 「ちよつとお見まひ申<sup>まう</sup>そふ。てもよ  
ふねれたぞ」

此歌の心は、女ふかくくどかれしまゝに、  
やく<sup>(約)</sup>そく<sup>(束)</sup>してかし<sup>(貸)</sup>ぎ<sup>(座)</sup>しき<sup>(敷)</sup>にて出合、そひ  
ねしけるに、おとこ<sup>(男)</sup>あまりにはづみて、  
とりかゝるやいな、きや／とやりての  
きければ、女はおとこ<sup>(男)</sup>のよは<sup>(弱)</sup>きをみて、  
たのみすくなく、おもひし<sup>(歌)</sup>うたなり。

\* めぐりあひて みしやそれとも わかぬまに  
雲かくれにし 夜半の月哉 『新古今集』紫式部

Finally a rendezvous / shall we go to bed / before I realize / he's in and out / just one quick, feeble shot / like a shooting star\*

This poem expresses the frustrations of a woman who was charmed by a man to have a rendezvous, but when they meet the man is in too much of a hurry, and makes his move so quickly that it is over in a rush before she realizes. The woman, seeing how weak the man is, loses faith.

(Woman) 'Let's at least wait till we get into bed. Oh, that tickles.'

(Man) 'Let me just pay a quick visit. My, its already wet.'

\* I have changed the reference to the 'moon behind the clouds', to 'shooting star' to suggest how quick the man was to ejaculate. The original poem is by Murasaki Shikibu: 'A chance encounter / was that you? / before I could tell / the moon was hidden / behind the clouds'.





菊かさねの艶えん

九月（例）九日を（秘）きくがさねのえん  
とてさ（酒）、ごとのあとにて、衆  
道をおこなふことぶき有。も  
ろこ（若）周の（秘）ぼく王ひ（秘）ぞうの  
わかしゆ、慈童がきく（衆）ざのな  
がれをくむは、かくべつ（別）のあ  
ぢはひにて、げに七百さいも  
おくるべきこ（例）ちといふ、た  
のしみふかき吉れいなり。わ  
か衆をきくざといふも此こと  
はりにて、すなはち菊月に菊  
座をおこなふは、長命ならし  
むといふ、ためしをとりて、  
きくがさねのえんといふとか  
や。

仕立物の急事

茎は心さだかならざれば立  
ず。かならずきうなる時は心  
さはがしくおへ（急）ざる（秘）こと有。  
此時一物をたぎらすひでんの  
歌二首有。よくく心をおと  
し付て是となふれば立也。  
○から（唐）国も日本も同じ茎立て  
ちうやも時もきはざりける  
○浅からぬあいごの宮のおし  
へかやたがひのまこと今ぞ立  
けり\*

夫を天のごとくうやまひつゝ  
しむべし。開は陰茎のめぐみ  
をうけて精水をやるにより、  
夫を尊（おつと）は是（これ）みな女の孝行の  
道也。腎美愛（おん）和心の五常いづ  
れも女のおこなふ道なれど  
も、取わけ守るべきは愛の道  
なり。されば幼時より

\*『女今川おしへ文』に「（教）物い  
そく時読歌」がある。

「千早振神の教を我ぞする

此宿よりもとみぞふりぬる

朝日さす愛子の宮のおしへなり

男のうわき今ぞたちぬる

唐国のあしき賊の絹たちて

入日も時もきはざりける

此歌を三べんづつとなへて心をや  
くよくしづめてたち物にかかるべ  
し。此外申の（教）日着類をたち事あし  
し。」

「愛護の若」は浄瑠璃、歌舞伎にで  
てくる役であるが、日吉神社の山  
王大権現として祭られる。

On Celebrating Chrysanthemum Saké\*

On the ninth day of the ninth month is the 'Kiku kasane\*\* no en', celebration of chrysanthemum saké. After enjoying saké, there is the 'Kikuza\*\*\* event of having sex with a young man. During the Chou dynasty in China, King Mu, had a favourite catamite known as Kiku Dôji, King Mu was sent into exile and drank the chrysanthemum dew of Kiku Dôji and never aged. Therefore, it is said that to fuck a young man is a magnificent experience, just as if one lived to be 700 years old, a deeply enjoyable pleasure. That is why they say having a young man is like drinking chrysanthemum dew. In the ninth month, the time of chrysanthemums, to partake of young men gives one a long life. From this saying it came to be called the 'Kiku-kasane' celebration.

On what to do when the penis doesn't respond\*\*\*\*

When the penis doesn't feel right and won't become erect, the man gets anxious and finds it hard to perform. At such a time, there is a secret tradition of reciting two poems to get the penis to grow hard. Memorize these two poems, and when needed, if you relax and recite them, the member will arise.

In China / in Japan as well / cocks are all the same / they stand tall / day or night

The teachings of Aigo no Miya\*\*\*\*\* are not shallow / our feelings for each other are true / rise grandly

• • • with the husband as heaven. The vulva, which must be respected and cared for, receives the blessings of her husband's penis and experiences pleasure in orgasms. Therefore, it is only natural that a woman dutifully respects her husband. Compassion, beauty, love, gentleness and a warm heart are the five principles all essential for a woman, but the most important is the way of love (ai). Therefore, from a young age, • • • •

\* The original *Onna imagawa* has a section on the chrysanthemum festival and mentions having saké with chrysanthemum pedals.

\*\* 'Kiku-gasane' is the colour light red on the surface with blue/green underneath. It also means the top of a helmet (*keabuto*), shaped like a chrysanthemum, also called a 'kikuza'.

\*\*\* 'Kikuza' is written with the characters for 'shudô', meaning 'way of homosexual love'.

\*\*\*\* The humour revolves on the words 'shitatemono' and 'tachimono', which in the original mean 'sewing', 'cutting cloth'. Here it means 'the thing that stands, erection'. The original has a section on 'a song when rushing (*isogu*) to prepare cut cloth (*tachimono*)', which becomes, 'On what to do when the penis doesn't respond (*shitatemono no kyô*)'.

\*\*\*\*\* Aigo no miya' is also in the original. This could refer to 'Aigo no waka', a figure in Jôruri and Kabuki dramas, who is also celebrated as the deity Sanô Daigongen of Hiyoishi Shrine.







「あらうれし 今よひの外の 思ひでに  
またいく度も あふよしもがな」\*

此ころは、たがひに心をかよはせしを  
りから、よきしゆび有てちよつと手を打  
べしと、押たをし、日ごろの思ひを今こ  
そと、しめ合けれども、きうなるば所ゆ  
へ、たがいに心せきて、そこ／＼にきを  
やりければ、おもひでもうすかりしと、  
又のあふせをたのしむ下駄をあづけし歌  
也。

\*「あらざらむ このよの外の 思ひ出に 今一た  
びの あふこともがな」『後拾遺集』和泉式部

(男) 「七月のれいにはかならずかの所へ。  
がつてんか。きがせてゆきかね  
る。こなたはよいか」

(女) 「わたしもいきそうでいきませぬ。  
かはらしやんすなへ」

How happy I am / not just the memory of tonight / looking forward to meeting / time and again\*

This poem expresses the feelings of a woman who loves a man who also cares for her. They happen to get a chance to meet and decide this is the night and her lover makes his move on her, both thinking this is the grand moment, but since the chance came suddenly, both are anxious and worry how it will go. The poem expresses the woman's feelings that although the memory of this night will not be so great, she loves him and looks forward to meeting again, implying that she wants to give herself to him.

(Man) 'As usual in the seventh month, we're supposed to reach that special place in the heavens, but I feel a bit nervous and can't get off\*\*. How about you?'

(Woman) 'Me. too, I feel like I can come, but can't get there. But don't change how you feel for me'.

\* 'Not long for this world / if only I could / take a memory / of meeting you once more.' (Izumi Shikibu).

\*\* This means more literally 'on Tanabata night we always go to the usual place'.





「あら開<sup>ばち</sup>や いやのおふ<sup>う</sup>のも 味<sup>あじ</sup>つけば  
つられし人を 忘れ<sup>わす</sup>やわせぬ<sup>は</sup>」 \*

此こゝろは、きむ<sup>(生)</sup>すめ<sup>(娘)</sup>のうち、くどかれ  
て、いやのお<sup>(恥)</sup>のもしぶ<sup>(新)</sup>くにあら<sup>(妹)</sup>ばち  
をわれしときは、心よからぬ物と、其  
男をうるさく思ひしかど、たび重<sup>かさ</sup>なりて  
あぢを覚<sup>おぼ</sup>へ、後にはこなたより持かけ、  
此男ならではと、初<sup>はじ</sup>めを思ひ出せば、も  
つた<sup>(罰)</sup>いなく、此身にばちもやあたらんと、  
思ふほどに、男をたつとみこがるゝ心也。

\*「有馬山 いなのさ、原 風吹けば いでそよ人  
を わすれやはする」『後拾遺集』大武三位

(男) 「はじめにはおれにいろく<sup>(息)</sup>と  
いき<sup>(精)</sup>せいはらせて、いやのおうの  
とすげのう、よふいふた。どうも  
か<sup>(堪)</sup>んにんならぬぞ」  
(女) 「それはこらへてくださんせ。あや  
まつた〜」

A virgin / shall I or not / once having tasted his pleasures / never able to forget him\*

The poem expresses the feelings of a girl seduced by a man. Not really wanting to agree to sleep with him, she finally reluctantly lets him have his way. She regrets what he did to her, but after they meet more often, she begins to enjoy making love with him, and eventually encourages him, thinking he is the only one for her. Recalling the memory of the first time, she now loves him so passionately and respects him so much that she regrets her earlier coldness to him, and worries if she might be cursed for it.

(Man) 'At first you were strict and cold with me, always wavering between saying yes or no. That was too much to take.'

(Woman) 'Thanks for putting up with me. Forgive me.'

\* 'Near Mt. Arima / when the wind blows / through the bamboo grass at Ina / memories stir—how could I forget you.'  
(Daini no Sanmi, Daughter of Murasaki Shikibu).



中へは友にまう  
 うり候袖ふもた  
 とま女に友に近  
 寄るうりま門に  
 陰室のうりまお  
 極り蓋いさむれ

一、この世は人の世なり  
 女の内は人の世なり  
 男の内は人の世なり  
 世の人は人の世なり  
 又、この世は人の世なり  
 女の内は人の世なり  
 男の内は人の世なり  
 世の人は人の世なり  
 又、この世は人の世なり  
 女の内は人の世なり  
 男の内は人の世なり  
 世の人は人の世なり

軍と撰むい九  
 史の海くさる女  
 公和ふふ多城合  
 史にあらる女多道  
 とれふかて軍中れ  
 史のうりまお



(女) 「わたし(念)がねんがとゞいてうれしい」

(男) 「しんじつ(真実)がみへた。  
(奇妙)きめうなことじや」

### 子を生ずべき事

一子(まう)をもふけんと思ふときは、女の月のさ(障)はりすぎて三日目より七日までの内、夜の丑のときか、子のとき、女の心をよくうごかしておこなふべし。又(垂柳)しだりやなぎの葉(陰干)を、かげぼしにしてのませば、かならず子とまるなり。又まじないの歌有、

「ちはやふる かみのおしへを われぞする 此(穴)あなより(稚)やゝぞうみける」  
交合(かがう)の時、玉門(つひ)へ茎(へ)をあてがいて、此歌を三べんとなへておこなへば、たがひのよがり、一どきにゆくなり。おろそかにとなふべからず。

やさしき友(とも)にまじはり、仮初(かりそめ)にもあばずれ女の友(とも)には近寄(ちかよ)べからず。玉門(つひ)は陰茎(いんけい)のう(器)つわ物(もの)に極(きは)まり、茎(まら)は善悪(ぜんあく)の開(あ)らわすといへ共(ども)、夫(を)に深く思(おも)はるゝ女(をんな)は心(こころ)和(やは)らかに色(いろ)を含(ふく)み、夫(を)にあかるゝ女(をんな)は色道(しきだう)を外(ほか)になして、閨中(けいちゆう)の品(しな)うつらずして、物(もの)

(Woman) 'I'm so happy my desire has been fulfilled!'

(Man) 'It is a rare pleasure to see the depths of your feelings.'

### On getting pregnant

When you want to have a child, during the third to seventh day after the woman's period finishes, from midnight first get the woman really excited with foreplay, and then about two o'clock make love to her. Further, if you take the leaves of the weeping willow, dry them in the shade and feed them to her, she is sure to get pregnant. There is also a magical poem:

Following the august deities' teachings / I now will do it / may the child be born from this hole  
When having sex, take the penis and press it against the vagina and recite this poem three times, and have coitus. When you both are feeling excited and ready to climax, come at the same moment together. Make sure that you recite the poem with fervour.

• • • a woman should mix with gentle girlfriends. She shouldn't even briefly associate with wild girls. The vulva is the receptor for the penis. The cock may choose a good or bad pussy, but a woman who is deeply loved by her husband keeps her heart gentle and coquettish. A woman who is loved by her husband will be deft in the ways of sex, and not lose interest in the bedroom • • • •

一、わづしく只  
 望<sup>く</sup>を満<sup>み</sup>てお宿<sup>あひやぐ</sup>  
 のひざにひざ  
 と海<sup>うみ</sup>でも城<sup>しろ</sup>は二お  
 れが中<sup>ちゆう</sup>を和<sup>わ</sup>うふ  
 籠<sup>かご</sup>のわてぐ横<sup>よこ</sup>横<sup>よこ</sup>



たぐひごころ

なる好まへんより氣のゆくことと  
 への心とをなんめて移すべしと  
 二人の女も云付わつてせーお女  
 ついでふふふばやなんといふ女の  
 まびん多りとまぬつてをよりうと  
 ちまれくち移るおかにはまびん  
 ちわーぬも男のおかたへへ中と  
 といふののおうび柄やたなのの  
 氣とこそなるやふむようんとお  
 ひふてたを柄かつたをぬり  
 て寄つてこなたのめうとつひ  
 たりかへつて寄つておのつて  
 そじなるす後とやとたのて  
 わつたはまびんたなのの  
 衣つてつてふふめいとわ

つひやうとならひ  
おがけいこう  
是軍中との事  
かゝる女史の心と能く  
守るべきは先づその  
みれたのもふう  
生のかたをわけて志



(女)「かたうてわるい」  
(女)「どうやらいくやうな」

### たがひがたの事

さる好色人よがり薬のやくみ  
をととのへ、是をやけんにて  
粉にすべしと、二人の女に云  
付おろさせしに、女つくづく  
思ふやう、此やけんといふは、  
女のしびんなりと聞及べり。  
元よりかたち、われくが前  
なる物にたれば、此おろし  
刃も男の物にたとへしやと、  
たいくつの折から此柄にて、  
たがいの前をこそぐるなら  
ば、心よからんと思ひよりて、  
左右の柄につばきをぬりて、  
開へさしこみ、たがいにこし  
をつかひければ、少しは開を  
うるほし、たいくつをはらし  
ける。其後かうぐやをたのみ  
て、あつらへければ、此とき、  
たがいがたと名づけて、つく  
りはじめしとなり。

ことあらあらしく、只壁を隔  
てし相宿のごとし。日頃よく  
心を附て身を任せ、一物の取  
なやみ和らかに、開のあてが  
い様、腰のつかひやうをなら  
ひ覚へ、閨中しめやかなる女  
は、夫の心を能守るなれば、  
先其身のたのしみも深く、夫  
の心も和してし

(First woman) 'Masturbation isn't much fun.'

(Second woman) 'Somehow I think I can come.'

### On 'Double-Dildos'\*

A certain person experienced in the ways of sex collected a wide range of aphrodisiacs. He had two women ground these into powder in a mortar. The two women wondered about the mortar because they had heard it said that the mortar was like a women's chamber pot. 'If we consider the original shape to be like our private parts and the grinding tool to be the man's member . . .' Thinking 'when we are bored, if we take this double-handled grinding pin and rub from each side, then we might get off', they put camellia oil on each handle and put it inside their cunts and began wiggling their hips. Gradually they began to feel good and no longer felt bored. After this they ordered one from a toolmaker and gave it the name 'tagai-gata' (Double-dildo).

• • • and deal with things roughly or carelessly. Think that you are living in an inn separated only by a wall from others, and always take care, trusting in your husband. When his pecker is weary and not responding, learn how to gently lead him inside and to use your hips in motion. It is only natural that a woman who is graceful and charming in bed and who is careful to protect his heart, too, will gain deep pleasure; her husband's heart, as well, will soften • • • •

\* The section parodies the original section about making potions and the image of a young man using a rolling pin.

うきみ  
まじり  
やさぬ  
神宗  
あつ  
あを  
恋に  
まぢ  
かん  
なをそ  
ふか  
き



びういのふ  
 せふいんうかん  
 男と題てら世  
 とのびわすも  
 うきうきうき  
 かもあつてふ  
 いふ男にでふ  
 ともめさふふ  
 できふふふふ  
 をふふふふ  
 あひて案のちも  
 ひりつむうに  
 うち区られび上  
 あたふれふ後ま  
 ぶふふふふ  
 うれーそのふ





「うらみわび ほさぬ袖だに ある物を  
恋にみちなん 名こそかなしき」\*

此うたの心は、世には、こひこがるゝ男  
を、へだてられ、しのびあふこともかな  
はざるを、かなしむ女も有りつるに、わ  
れは思ふ男にくどかれ、手もぬらさず、  
思ひでせしと、よろこび、其後たびく  
忍びあひて、開(き)のふちもひりつくばかり  
にやりくりしければ、此上にたがいの  
(浮)うき名立ならば、ほん(本望)もう也とうれしさ  
の歌也。

\*「うらみ佐 ほさぬ袖だに 有ものを 恋にくち  
なん 名こそをしけれ」『後拾遺集』相模

(女) 「たれもきやせぬかへ。エ、つと  
もふ」<sup>②</sup>

(男) 「ものほしきおりからじや。かほさ  
へかくしたりや。たれがきても  
だいじない。それゆくぞ」<sup>③</sup>

‘Although I once regretted / that the bitter tears on my sleeves / would never dry / now love fulfilled  
/ how could I be sad if our love be known!’\*

This poem means: in the world there are sad women who love a man passionately but are far apart and unable to meet him, even in secret. In her case, she was lucky to be approached by her lover and didn’t have to fret over him to gain his affection. Thereafter, they were able to meet often and make love so often that the lips of her pussy were sore. The poem expresses the feeling of ultimate joy and how if rumours spread about them, she has no regrets.

(Woman) ‘Won’t someone see us? Oh, oh, I’m already . . .’

(Man) ‘With all the clothes hanging to dry, if our faces are hidden, then even if someone comes, it won’t matter. Me, too, I’m coming’

\* ‘Although I regret / that the bitter tears on my sleeves / never dry / even more / I regret that my name is soiled’ (Lady Sagami).





「おとこには まかしのほだの 穴あななれば  
ひぞれとまへの ぬれもこそすれ」\*

此ころは、ほう傍ばい輩の男となじみ、心  
てい（体）をつくし合、す（末）へのやく（約束）そくしてた  
のしみくらしける。有ときは、ちわげん（痴話）  
くは（嘩）などして、ひ（乾）ぞりけれ共、首（くび）だけに  
思ひこみし男なれば、はり（張）もよ（弱）はく、  
かほ（顔）を見ては玉門もしどろになりて、う  
るほふこと、終（つい）には男にしがみつき、たゞ  
こらへてあやまつたと、わび（詫）たらぐに  
て行はれし時の歌也。

\*「おとに聞 たかしの濱の あだ浪は かけしや  
袖の ぬれもこそすれ」『金葉集』祐子内親王家  
紀伊

（男）「きがはれてよい。ばん（晩）までは  
かん（堪）にん（忍）がならぬ。ついはいる。  
ちよとく」

（女）「これわるいことさんすな」

Having giving my body / to him / even if angry / I get wet down there\*

This poem expresses the feeling of a woman's passion for her man. The woman falls for one of her co-workers and they become intimate, finally they vow to get married and are living happily. One day they argue and have a fight. She doesn't want to give way, but because she loves him with her whole body down to her fingertips, she finds it hard to stay angry. When she sees his face she melts and her pussy gets wet. Feeling warm towards him, she finally gives in and hugs him, saying that she is sorry and asks him to forgive her. The poem expresses her feelings.

(Man) 'It's great that you're no longer angry. I can't wait till tonight. I've already come inside. Just a quick one'

(Woman) 'You naughty boy, not now'

\* 'The strong waves at Takashi beach are famously fickle / but I'll not let my sleeves be dampened (nor my heart touched)'  
(Lady Kii).

○ひる<sup>ひる</sup>と<sup>と</sup>な<sup>な</sup>ぐ<sup>ぐ</sup>る<sup>る</sup>と<sup>と</sup>来<sup>来</sup>  
 一<sup>一</sup>う<sup>う</sup>こ<sup>こ</sup>う<sup>う</sup>四<sup>四</sup>分<sup>分</sup>一<sup>一</sup>め<sup>め</sup>ん<sup>ん</sup>一<sup>一</sup>分<sup>分</sup>  
 是<sup>是</sup>を<sup>を</sup>と<sup>と</sup>ふ<sup>ふ</sup>て<sup>て</sup>と<sup>と</sup>の<sup>の</sup>  
 あ<sup>あ</sup>ら<sup>ら</sup>に<sup>に</sup>て<sup>て</sup>武<sup>武</sup>門<sup>門</sup>の<sup>の</sup>ま<sup>ま</sup>ど<sup>ど</sup>  
 う<sup>う</sup>あ<sup>あ</sup>ら<sup>ら</sup>に<sup>に</sup>せ<sup>せ</sup>ぐ<sup>ぐ</sup>る<sup>る</sup>あ<sup>あ</sup>ら<sup>ら</sup>  
 ○<sup>○</sup>蓋<sup>蓋</sup>太<sup>太</sup>さ<sup>さ</sup>く<sup>く</sup>る<sup>る</sup>業<sup>業</sup>  
 西<sup>西</sup>馬<sup>馬</sup>丹<sup>丹</sup>  
 一<sup>一</sup>ぢ<sup>ぢ</sup>ん<sup>ん</sup>く<sup>く</sup>う<sup>う</sup>五<sup>五</sup>分<sup>分</sup>一<sup>一</sup>め<sup>め</sup>ん<sup>ん</sup>く<sup>く</sup>う<sup>う</sup>五<sup>五</sup>分<sup>分</sup>  
 一<sup>一</sup>め<sup>め</sup>つ<sup>つ</sup>や<sup>や</sup>五<sup>五</sup>分<sup>分</sup>一<sup>一</sup>め<sup>め</sup>つ<sup>つ</sup>や<sup>や</sup>五<sup>五</sup>分<sup>分</sup>  
 一<sup>一</sup>と<sup>と</sup>あ<sup>あ</sup>一<sup>一</sup>分<sup>分</sup>一<sup>一</sup>う<sup>う</sup>い<sup>い</sup>さ<sup>さ</sup>う<sup>う</sup>一<sup>一</sup>分<sup>分</sup>  
 一<sup>一</sup>と<sup>と</sup>一<sup>一</sup>七<sup>七</sup>分<sup>分</sup>一<sup>一</sup>た<sup>た</sup>め<sup>め</sup>ん<sup>ん</sup>一<sup>一</sup>分<sup>分</sup>  
 右<sup>右</sup>八<sup>八</sup>と<sup>と</sup>と<sup>と</sup>め<sup>め</sup>て<sup>て</sup>あ<sup>あ</sup>は<sup>は</sup>て<sup>て</sup>  
 と<sup>と</sup>ふ<sup>ふ</sup>さ<sup>さ</sup>と<sup>と</sup>や<sup>や</sup>ぐ<sup>ぐ</sup>ら<sup>ら</sup>ん<sup>ん</sup>ど<sup>ど</sup>  
 一<sup>一</sup>ま<sup>ま</sup>う<sup>う</sup>づ<sup>づ</sup>と<sup>と</sup>め<sup>め</sup>て<sup>て</sup>用<sup>用</sup>の<sup>の</sup>  
 ひ<sup>ひ</sup>と<sup>と</sup>月<sup>月</sup>と<sup>と</sup>め<sup>め</sup>て<sup>て</sup>あ<sup>あ</sup>ら<sup>ら</sup>と<sup>と</sup>  
 ふ<sup>ふ</sup>と<sup>と</sup>さ<sup>さ</sup>く<sup>く</sup>る<sup>る</sup>あ<sup>あ</sup>ら<sup>ら</sup>

つ<sup>つ</sup>じ<sup>じ</sup>の<sup>の</sup>屋<sup>屋</sup>理<sup>理</sup>を<sup>を</sup>  
 ふ<sup>ふ</sup>あ<sup>あ</sup>め<sup>め</sup>し<sup>し</sup>ひ<sup>ひ</sup>の<sup>の</sup>持<sup>持</sup>  
 ひ<sup>ひ</sup>て<sup>て</sup>い<sup>い</sup>の<sup>の</sup>持<sup>持</sup>の<sup>の</sup>家<sup>家</sup>より<sup>より</sup>  
 あ<sup>あ</sup>ら<sup>ら</sup>と<sup>と</sup>て<sup>て</sup>ま<sup>ま</sup>の<sup>の</sup>ふ<sup>ふ</sup>  
 叶<sup>叶</sup>さ<sup>さ</sup>と<sup>と</sup>つ<sup>つ</sup>さ<sup>さ</sup>る<sup>る</sup>た<sup>た</sup>男<sup>男</sup>  
 と<sup>と</sup>難<sup>難</sup>と<sup>と</sup>る<sup>る</sup>も<sup>も</sup>さ<sup>さ</sup>と<sup>と</sup>



女<sup>女</sup>の<sup>の</sup>毛<sup>毛</sup>小<sup>小</sup>茶<sup>茶</sup>色<sup>色</sup>と<sup>と</sup>女<sup>女</sup>  
 色<sup>色</sup>何<sup>何</sup>故<sup>故</sup>と<sup>と</sup>や<sup>や</sup>皆<sup>皆</sup>ま<sup>ま</sup>ふ  
 ち<sup>ち</sup>の<sup>の</sup>ま<sup>ま</sup>ん<sup>ん</sup>の<sup>の</sup>基<sup>基</sup>と<sup>と</sup>ん  
 し<sup>し</sup>と<sup>と</sup>か<sup>か</sup>知<sup>知</sup>の<sup>の</sup>と<sup>と</sup>り<sup>り</sup>れ  
 教<sup>教</sup>や<sup>や</sup>り<sup>り</sup>討<sup>討</sup>文<sup>文</sup>男<sup>男</sup>と<sup>と</sup>又  
 成<sup>成</sup>人<sup>人</sup>の<sup>の</sup>ま<sup>ま</sup>ん<sup>ん</sup>の<sup>の</sup>ひ<sup>ひ</sup>れ



○ひろき開をせばくすす薬  
 一うわう「四分」一にんじん「二  
 分」是二色をこにしてすずし  
 のふくろに入れて、玉門にいる  
 ればかならずせばくすなる物な  
 り。

○茎大きくすす薬

西馬丹

一ちんかう 「五分」

一にうかう 「五分」

一もつやく 「五分」

一もつかう 「五分」

一としし 「五分」

一ういきやう 「一分」

一はこし 「七分」

一たうにん 「四分」

右八色をこにして、水にてこ  
 ね、くるみほどにぐはんじて、  
 一りうづつ、さけにて用ゆ。  
 ひと月すぐれば玉ぐきふとく  
 ながくなるなり。

てうるいむしけらけもの、  
 るいかうくの大ていはかく  
 のごとく、わけて此三生は人  
 間かう色のたよりとなるもの  
 ゆへ、図こゝにいだす。

たしむの道理なるに、我身の  
 行ひふ埒にては、所持の開よ  
 ろしきとて、夫の心に叶ざる  
 を、つれなき男と難ずるは  
 ひがごと也。女は愛に余れと  
 いふ。是何故ぞや。皆夫に思  
 はれんの基ならんこと、みな  
 幼少よりの教なり。殊更男子  
 は成人にしたがひ、丸

「  
 〓 割注

○ Potions for making a wide cunt narrow

Mix four parts 'uwô'\* to two parts carrots. Crush these two into small bits and immediately put them into a Shino incense pouch. If you put this inside the vulva, then it will definitely become narrow.

○ Potions for making the male member larger

'Saibatan' (Western Steed Potion)

Five parts aloewood, five parts frankincense,  
 five parts myrrh, five parts saussurea root,  
 five parts dodder [hellweed], one part fennel,  
 seven parts 'hakoshi'\*\*, four parts peach kernel

Take these eight ingredients, add water and mix them into a paste and shape into the size of a walnut. Drink it with sake and after a month your rod will become thicker.

From fowl to insects and beasts, the basics of copulation are illustrated here. These three representatives of the types are useful as examples for human fornicating, and so illustrations have been included.

• • • and grow intimate. However, if a woman is careless and thinks that her pussy is too grand, and if she fails to reach his heart, it will be a disaster having to struggle to get along with a cold-hearted man.

They say a woman can never have too much love. Why is this? It is the basis for getting your husband to love you, and it all begins from the child's upbringing and education. In particular, a man, when a youth has the hair behind his forelock shaved, and then when he reaches puberty, he has his forelock • • • •

\* A perennial plant of the nettle family, originally from Siberia and north China, used in Chinese medicine; more commonly known as 'karadaïô'.

\*\* An annual plant of the pea family, also known as 'oranda-biyu', originally from India.

永<sup>なが</sup>九<sup>く</sup>月<sup>げつ</sup>  
 今<sup>いま</sup>お<sup>お</sup>の<sup>の</sup>  
 ち<sup>ち</sup>と<sup>と</sup>  
 あ<sup>あ</sup>と<sup>と</sup>  
 思<sup>おも</sup>く<sup>く</sup>



そのうち  
 女<sup>おんな</sup>の  
 顔<sup>かお</sup>が  
 赤<sup>あか</sup>い  
 顔<sup>かお</sup>で  
 一<sup>ひと</sup>つ  
 ぱり

はうのう  
 女<sup>おんな</sup>の  
 顔<sup>かお</sup>が  
 赤<sup>あか</sup>い  
 顔<sup>かお</sup>で  
 一<sup>ひと</sup>つ  
 ぱり  
 女<sup>おんな</sup>の  
 顔<sup>かお</sup>が  
 赤<sup>あか</sup>い  
 顔<sup>かお</sup>で  
 一<sup>ひと</sup>つ  
 ぱり



うう  
 うう  
 うう



「永<sup>なが</sup>からむ 心<sup>こころ</sup>をしらず 恋<sup>こひ</sup>中の ちわ  
して今朝<sup>けさ</sup>は 物<sup>もの</sup>をこそ思<sup>おも</sup>へ」\*

(男) 「そのこゝろなれば、もはや女のお  
きては立たといふ物<sup>もの</sup>じや」  
(女) 「もふこらへてくださんすかへ」

此うたの心は、夫<sup>おつと</sup>ながくそいとげん心<sup>①</sup>に  
て、女のおきてを、ねま<sup>(寐間)</sup>にてけうくん<sup>(教訓)</sup>し  
れば、女心<sup>(乾反)</sup>行ちがへてひぞりけるを、男  
其まゝにさしおきて、ふし<sup>(臥)</sup>ければ、女夜  
あけて心すめやらず、ねみ<sup>(寐乱)</sup>だれをつくろ  
いて、いとほ<sup>(を)</sup>れてよみければ、男  
ふびん<sup>(不憫)</sup>に思ひ、女の心をとげせんと、  
やがて一もく<sup>(目)</sup>おこなひしと也。

\*「長からむ ころをしらず 黒かみの 乱れて  
けさは 物をこそ思へ」『千載集』待賢門院堀川

Not knowing how long / your love will last / after a fight between lovers / this morning / wonder-  
ing, worrying\*

This poem expresses the feelings of a woman after a lovers' quarrel. The man, thinking that he wanted to live happily with the woman, lectures her in bed about how a wife should act, but the woman takes offense and gets angry. The man lets it go and goes to sleep. The woman wakes up the next morning and straightens the bedclothes, and feeling sad, recites this poem. The man feels sorry for her and wanting to show how much he appreciates her feelings, he takes her into his arms and they make love.

(Man) 'If you have such feelings, then you have already learned how a wife should be.'

(Woman) 'Can you forgive me?'

\* 'Not knowing how long / your love will last / my hair all dishevelled / thoughts, too, tangled' (Taikenmonin no Horikawa).





「附合(つきあい)の きやく(客)はかり寝(ね)の ひと夜(よ)ゆ  
へ(あ)身(み)をつくさずに 恋(こひ)わたるべき」\*

(男)「明(あ)ばんもよひからくるぞ」  
(女郎)「かならずまちまするぞへ(え)」

此うたは、女郎にまことはなきといへど  
も、客の心によりて、女郎も身を打こと  
有。しかれども附合一ぺんにかはるゝ客  
は、夜ごとにかはるうきふし(憂節)にて業(げう)か役  
かなれば、そこ(しるもの)に代物を渡して、其  
夜を仕まへば、きやく(客)は色(いろ)ごとしたやう  
に思ひ、よろこびてかへるといふ、心を  
よめるなり。

\*「難波江の あしのかりねの 一夜ゆゑ 身をつ  
くしてや 恋わたるべき」『千載集』 皇嘉門院別  
当

Having a relationship / with a client / meeting only for a night / without giving myself / somehow  
I must convey passion\*

The poem expresses the feelings of a courtesan. They say a prostitute has no true feelings, but  
sometimes she falls deeply in love with a customer. However, because she must entertain a different  
man each night, she must somehow feign passion for each man who pays her, sending him home  
happy after making love.

(Man) 'Tomorrow night I'll come early again.'

(Woman) 'I'll definitely be waiting here for you.'

\* 'Short like a severed reed / along Naniwa Bay / that one night / I gave myself / must I forever wait longingly for you?'  
(Lady Kôkamon-in Bettô).





○好色<sup>(好愛)</sup>てうあいの三生<sup>(しゃう)</sup>

一<sup>(一)</sup>にはとりは、玉子のうちより  
せいやく<sup>(生薬)</sup>にて、こうしよく<sup>(好色)</sup>のた  
すけとなり。

一かうく<sup>(交合)</sup>のいもりは、くろや  
きにして、思ふ人にふりかくれ

ば、ほれぐすりとなる。

一むま<sup>(馬)</sup>の一物は人男女ともにこ

のもしく思ふなれば、あやかる

べき物なるゆへ右に記す。

歌に

「むまのまらに には<sup>(馬)</sup>とりの

せひ<sup>(精)</sup> 身にもちて つがひ<sup>(番)</sup>の

いもり 君にかけたや」

男女相生の事

大吉 男木女火 男木女水

男火女土 男火女木 男土女金

男土女火 男金女水 男金女土

男水女木 男水女金 右の分よし

半吉 男木女木 男火女火

男土女金 男金女金 男水女水

凶 男木女金 男木女土

男火女金 男火女水 男土女木

男土女水 男金女木 男金女火

男水女火 男水女土 以上

額より角<sup>(すみ)</sup>を入、やがて元服<sup>(げんぷく)</sup>さす  
るは、子茎<sup>(こせう)</sup>の革<sup>(かわ)</sup>をむきかけ、後<sup>(のち)</sup>  
かりを切<sup>(き)</sup>にひやうしたる教<sup>(しやう)</sup>な  
り。然れ共<sup>(しかども)</sup>女<sup>(に)</sup>は是<sup>(これ)</sup>に准<sup>(じゆん)</sup>ぜし印<sup>(しるし)</sup>無<sup>(な)</sup>  
ければ、愛<sup>(あい)</sup>きやうこぼるゝを色<sup>(いろ)</sup>  
附<sup>(つき)</sup>しと云て、女子<sup>(によし)</sup>の成人<sup>(せいじん)</sup>なるべ  
し。況<sup>(いはん)</sup>や他家<sup>(たけ)</sup>に行<sup>(い)</sup>て夫<sup>(をと)</sup>の一物<sup>(いちぶつ)</sup>  
かづを喰<sup>(く)</sup>んには、朝夕<sup>(あさゆふ)</sup>のたし

### Three representative examples of animals fornicating

1. Chickens, from the time they are eggs, are used as medicine and are effective in aiding sexual activity.
2. If you take fornicating newts and char them black, and then sprinkle the ashes over the person you desire, it works as a love potion.
3. The penis of a horse is of interest for both men and women, and therefore we include the following poem.  
‘Taking the tool of a horse, with medicine from the chicken, together with coupling newts, I give my all to you’

### On suitability between couples\*

(Reading down from the right)

Auspicious: male wood, female fire; male wood, female water; male fire, female earth; male fire, female wood; male earth, female metal; male earth, female fire; male metal, female water; male metal, female earth; male water, female wood; male water, female metal; the above are good. Relatively Auspicious: male wood, female wood; male fire, female fire; male earth, female metal; male metal, female metal; male water, female water. Not Auspicious: male wood, female metal; male wood, female, earth; male fire, female metal; male fire, female water; male earth, female wood; male earth, female water; male metal, female wood; male metal, female fire; male water, female fire; male water, female earth; the end.

• • • shaved off in his coming of age ceremony. In the same way, he has his foreskin first peeled back, and then later, snipped a bit at the front, celebrating his becoming a man. However, a woman does not have the same kind of ceremony to mark becoming a woman. A girl’s heart warms with love and gradually her face begins to glow with colour and charm, as she becomes a woman. Especially since a woman marries into another family and will many times welcome her husband’s penis, • • • •

\* This follows the original.





「玉の緒よ たへなばたえよ 此宜きは  
しのぶかたなく よがりもぞする」\*

此ころは、つゝしみふかき女有て、い  
かやうに行ひても、身もだへ計にてよが  
り声をいださず。男思ふやうは、女の方  
にこのむ所へ、かりさきのまはらざるゆ  
へにやと、有時ふう婦一こんくみて、女  
の心うかれし折から、妙業を用、女を上  
へのせて、一物をのぞませ、思ひのまゝ  
につかはせければ、妙やくのきどくにや、  
女声を上て、今はいのちも、たへなばた  
へよと、よがりし歌也。

\*「玉の緒よ たえなばたえよ ながらへば しの  
ぶことの よわりもぞする」『新古今集』式子  
内親王

(女) 「上へのるのは、どふやらもつたい  
なふてはづかしい」  
(男) 「こよひは思ひでをさせふぞ」

“The jeweled thread of life / should it break / let it sever / I could never have imagined / such pleasures”\*

This shows the feelings of a most proper and prudent woman. When making love, no matter how they did it, she would only wriggle about, never letting out cries of joy in orgasm. The man thought that perhaps the top of his prick was not reaching her sensitive spot. So, one night when the couple were making love, after the woman had become excited, he tried an unusual technique, and had the woman come on top of him, telling her to use his cock as she wanted. Somehow the trick worked like gold, and the woman cried out in pleasure. The poem expresses the unbelievable joy of orgasm for her.

(Woman) ‘I feel a bit embarrassed being on top.’

(Man) ‘Tonight will be one you’ll never forget.’

\* The jewelled thread of life / should it break / let it sever / for if I live / I won’t be able / to hide my love’ (Princess Shokushi).

## 大松糸流張船の圖

あまのりゅう

あまのりゅう



日



日



日



日



あまのりゅう

あまのりゅうは、  
 舟のりゅうは、  
 ものりゅうは、  
 舟のりゅうは、  
 ものりゅうは、  
 舟のりゅうは、  
 ものりゅうは、  
 舟のりゅうは、

あまのりゅう

あまのりゅう

あまのりゅう

あまのりゅう

あまのりゅう

あまのりゅう

あまのりゅう

あまのりゅう

あまのりゅう

あまのりゅう

あまのりゅうは、  
 舟のりゅうは、  
 ものりゅうは、  
 舟のりゅうは、  
 ものりゅうは、  
 舟のりゅうは、  
 ものりゅうは、  
 舟のりゅうは、



大松原流張形の図

ふまらづくり ふとみ長短し

だ有

かり高づくり 同

むしやづくり 同

しやちほこづくり 同

りうせいがた 同

茎のから名づくし

男根 陰茎 一物

まら ろでん つく

作蔵 ほぞ 道具

てれつく 玉茎 ずべ

ぶち きね しごこ

開のから名づくし

女根 玉門 代物

へき 開 はち

陰門 ちよく 玉穴

たれ 女前物 うす

なみ厚く愛教を守るならば、

縦令賃とも楽み深く、又猥に

はしたなければ、富と云共夫

にうとまれ、あたかも猫に小

判のごとし。只浮世の中は、

色も恋も心の水のながれにこ

そと思ひめぐらすべし。草木

あまた有中にも色有花木は

Illustrations of Ômatsubara-style dildos\*

‘Without head’ [all come in different sizes and lengths]

‘Tall head’ [same]

‘Warrior Head’ [same]

‘Gargoyle Head’\*\* [same]

‘Shooting Star’ [same]

An extensive list of nicknames for the penis\*\*\*

*Nankon* (root), *inkyô* (membrum virile), *ichimotsu* (thing), *mara* (cock), *roden* (pecker), *tsuku* (prick), *sakuzô* (willy, dick), *hozô* (shaft), *dôgu* (equipment, tool), *teretsuku* (ding-a-ling, horn), *tamaguki* (stalk), *buchi* (knob), *kine* (rod), *shijiko* (old man)

An extensive list of nicknames for the vulva

*Nyokon* (female organ), *tsubi* (honeypot), *shirumono* (beaver), *beki* (pussy), *kai* (cunt), *hachi* (twat), *inmon* (female genitalia, pudendum), *choku* (‘bowl’, punani), *hitsu* (box), *tare* (snatch), *memeko* (fanny), *usu* (‘pestle’, tail)

• • • she should be careful both night and day to keep herself charming. If she does this, then even should she be poor, she will have deep pleasures. On the other hand if a woman is careless, even if she is wealthy, if her husband does not like her, it will be as useless as giving gold to a cat. Truly in this floating world you should realize that both sexual allure and love are like water flowing from the heart.

Among the grasses and trees, those with colourful flowers • • • •

\* This parodies the famous ‘Ogasawara’ guidebooks on etiquette.

\*\* The term actually refers to the mythical fish figures, somewhat curled, that adorn the roofs of Japanese buildings, gargoyle-like, to ward off fire.

\*\*\* The English words are not translations in most cases but possible similar terms. This section on words is modelled on a similar section in the original on Japanese terms, which was a common section in women’s textbooks.





「我<sup>わが</sup>まへは 汐<sup>しほ</sup>干<sup>ひ</sup>にみへぬ 沖<sup>おき</sup>の石<sup>いし</sup> 人<sup>ひと</sup>  
こそしらね かわくまもなし」\*

此うたは、みめ<sup>(見目形)</sup>かたちのすぐれし女<sup>(房)</sup>ぼう、  
夫におくれて、後家<sup>(堅固)</sup>けんごにつとめくら  
しけるに、みな人このもしく思へ共  
よう顔<sup>(容)</sup>びれいとい、もとより正<sup>(ただ)</sup>しく家  
を守るなれば、いよる者なかりける。  
有時舟<sup>(遊山)</sup>ゆさんに、いでられ、やうじつと  
めんとて、つゝみ<sup>(堤)</sup>に上りける。供の男<sup>(不敵)</sup>  
ふてき者<sup>(有無)</sup>にてうむなくおしたをし行<sup>(おこない)</sup>ける  
時、かのごけ<sup>(後家)</sup>、かねてこのみしといふ心  
なり。

\*「我がそでは 汐干に見えぬ 沖の石の 人こそ  
しらね かわくまもなし」『千載集』二条院讀岐

(男) 「どふもかん<sup>(堪忍)</sup>にんがなりませぬ。お  
ゆるしなさりませ。もふ<sup>(う)</sup>はいりま  
した」

(女) 「これ三介、めつ<sup>(滅相)</sup>そふなことをしや  
る。ア、く」

My private parts / are never dry / like the rocks off shore / always under the tide / yet no one knows\*

This poem expresses the sentiments of a beautiful wife who lost her husband when still young. She is steadfast in her duties as a widow. Even though many desire her, because she is stunningly beautiful, and naturally proper and dutiful managing her house, no one approaches. One day she goes on a boat outing, while still remaining proper and modest. One of the men in the group is bold by nature, and approaches. Without waiting for her approval, he makes love to her. The poem expresses the widows feeling that in fact she still has sexual desires.

(Man) 'Sorry I can't hold myself back. Please forgive me, I've already slipped inside'

(Woman) 'Now, Sansuke, what do you think you are doing! Ah, ah, ah...'

\* 'My sleeves / are never dry / like the rocks off shore / always under the tide / yet no one knows' (Nijô-in no Sanuki).





交合<sup>かうがう</sup>のかへことば  
 さいあい んじ  
 まくばへ いち義<sup>ぎ</sup>  
 ぼうじ 色<sup>いろ</sup>きよく  
 やりくり ぼする  
 おこなふ まつり渡す  
 とる せしめる  
 んんかう へぐ  
 わがう きめる  
 女<sup>め</sup>あふ つなぐ  
 たれかく いたす  
 ごす むすぶ  
 つるむ おす  
 陰茎<sup>いんけい</sup>図  
 龍火<sup>りゅうくわ</sup>せい  
 たぐれかは おゑ筋  
 かりかしら 樋<sup>ひ</sup>はら  
 かりきわ すなずり  
 いらか つりかは  
 すくち

寵愛<sup>ちやうあい</sup>をうくるためしにひとしければ、  
 能々<sup>よくよく</sup>つつしむべし嗜<sup>たしなむ</sup>べし。

右女令川一帖者依皆人懇望処而染筆誌

女<sup>をんな</sup>をなびける身持<sup>みもち</sup>の伝<sup>でん</sup>

男<sup>おとこ</sup>はかたち<sup>かたち</sup>つくらずして、さつぱりと、  
 口<sup>くちう</sup>中<sup>ちゆう</sup>きれいにし、髪<sup>かみ</sup>いやしからざる様  
 に結<sup>ゆい</sup>、ふうぞく<sup>(風俗)</sup>ぎやうぎ<sup>(行儀)</sup>に見せて、物<sup>もの</sup>  
 云<sup>い</sup>かるく、なめるにはあらず。只<sup>ただ</sup>すな  
 をに心<sup>こころ</sup>やすく云<sup>い</sup>なせば、女<sup>をんな</sup>の心<sup>こころ</sup>に物<sup>もの</sup>  
 のい<sup>い</sup>やすき、お<sup>お</sup>ゆかしき男<sup>おとこ</sup>と、心  
 よく思<sup>おも</sup>ひて、はやくなれ近<sup>ちか</sup>よるが恋<sup>こひ</sup>の  
 はじめぞかし。す<sup>す</sup>がた古風<sup>こふう</sup>に見<sup>み</sup>すれば、  
 人も心<sup>こころ</sup>をゆるし、女<sup>をんな</sup>にちかよるも目<sup>め</sup>に  
 立<sup>た</sup>ず、尤<sup>もつと</sup>小<sup>こ</sup>むすめ<sup>(遊)</sup>ゆう女<sup>をんな</sup>のたぐひは、  
 はでなるをこのむもあれど、是<sup>こゝろ</sup>いろに  
 有<sup>あ</sup>ず。いたつてはでなるはいやみあり  
 ていろけ<sup>(色気)</sup>をうしなひ、女<sup>をんな</sup>おそれしり  
 ぞくと知<sup>し</sup>べし。ずいぶん<sup>(随分)</sup>いやみをはな  
 る、がよきなり。

#### A list of euphemisms for intercourse\*

(Reading from right from top to bottom)

Saiai (making love), inji (copulating), makubae (coupling), ichigi (carnal knowledge), bôji (bedroom antics),  
 shikikyoku (fornication), yarikuri (making it), bobosuru (screw), okonau (doing it), matsurivatasu (coitus), toru (take),  
 seshimeru (shag), inkô (tow), begu (bonk), wagô (mate), kimeru (win), me-au (mate), tsunagu (coupling), tarekaku  
 (making wet), itasu (do it), gosu (nooky), musubu (couple), tsurumu (copulate), osu (fuck)

#### Illustration of the male member\*\*

(Reading clockwise counter)

Ryûkasei (shooting star), tagurekawa (foreskin pulled back), karikashira (head), karikiwa (edge), iraka (roof tile),  
 suzukuchi (orifice), sunazuri (belly) tsurikawa (strap), hibara (conduit), oesuji (erection muscles), negiwa (root)

• • • are cherished, and humans are the same, so take special care to be careful and keep your charms.  
 The above 'Admonitions for Woman' was written and published in response to your requests.

#### On the secrets of comportment to capture a woman's heart

A man should not obviously fix himself up too fashionably; rather he should keep his person sharp—his teeth  
 clean, his hair not in too dashing a style. He should not be flippant, and always show himself to be reserved  
 in manners and never contemptuous of others. It is best to be straightforward and gentle in speech, and then  
 it will be easy to reach a woman's heart. She will think of you warmly as gentle and refined, and soon feel at  
 ease with you, and this is the way you both can become intimate and fall in love. If you show yourself to be  
 somewhat old fashioned in comportment, then people tend to relax in your presence, and you will not be  
 noticed as being offensive when approaching women. Young women and courtesans tend to prefer more flashy  
 types, but this is not the attraction of real charm (*iro*). Too flashy dress makes one look cheap, seedy and less  
 attractive (*iro*). You should know that women avoid such types. It is definitely best to stay well clear of being  
 considered a seedy character.

\* These are not really translations but similar English terms.

\*\* This image parodies the illustration of the koto and shamisen musical instruments.





六開撰の図

此六開はわけて多く取おこ

なふ女(色)しよくなればこゝに

いたす。

妾てかけ

(妾)「ヲ、せうし。(笑止)わるいことせずとほ

んまにしいなア」

(男)「手を出して、あし(足)をいたゞく

たこ(蛸)つかなじや」

### A Selection of Images of Six Famous Pussies

Women in these six types of jobs are often in affairs, and so we illustrate them here.

#### The Mistress

(Mistress) 'Oh, this is too much! Stop fooling around and do it the usual way.'

(Man) 'With your arms and legs extended, it's like making love with an octopus!'





下女<sup>げぢよ</sup>

(男) 「おかみにわみなぎよしん<sup>(は)</sup>なつた。

きづかない<sup>(②)</sup>」

(下女) 「まあまたんせ。にわのひをけし<sup>(庭)</sup><sup>(火)</sup>

てくるはいなア。もふいれさん<sup>(②)</sup>

した」

### The Servant Woman

(Man) 'The mistress knows about us, so don't worry.'

(Servant Woman) 'Wait a second. I'll just put out the garden lamp and be right back. What!? You're already inside!'





乳母うば

(乳母)

「此やうなよいわ(和子)こを、何もかも

ふうみ(風味)をみねば、人手にはわた

されぬ」

### The Wetnurse

(Nurse) 'After tasting all the delights of this youth, I'll never let him be with another woman.'





芸子<sup>げいこ</sup>

(芸子) 「おまへのいろ<sup>(色)</sup>にとを<sup>(う)</sup>からなるき

でござんした」

(男) 「そ<sup>(袖詰)</sup>でつめはわれらのみこんだぞ」

### The Geisha

(Geisha) 'I thought you were sexy the first time I laid eyes on you.'

(Man) 'You're all mine now, from head to toe.'





仲居<sup>なかゐ</sup>

(男) 「ゑい<sup>(酔)</sup>さましに「もく<sup>(目)</sup>ゆか<sup>(う)</sup>ふ。酒ま

らであ<sup>(味)</sup>ちがよい」

(仲居) 「ヲ、いやおかんせ。此やうな大

きなものでは、わたしはいやく。

たれぞか<sup>(来う)</sup>ふぞ<sup>(え)</sup>へ」

### Waitress

(Man) 'To sober up, how about having a fuck with this little fellow. Saké'll taste great with him.'

(Waitress) 'No way! I don't want anything this big. No way! Someone! Come here!'





後家<sup>ごけ</sup>

(後家) 「此やうによいことは、是までお

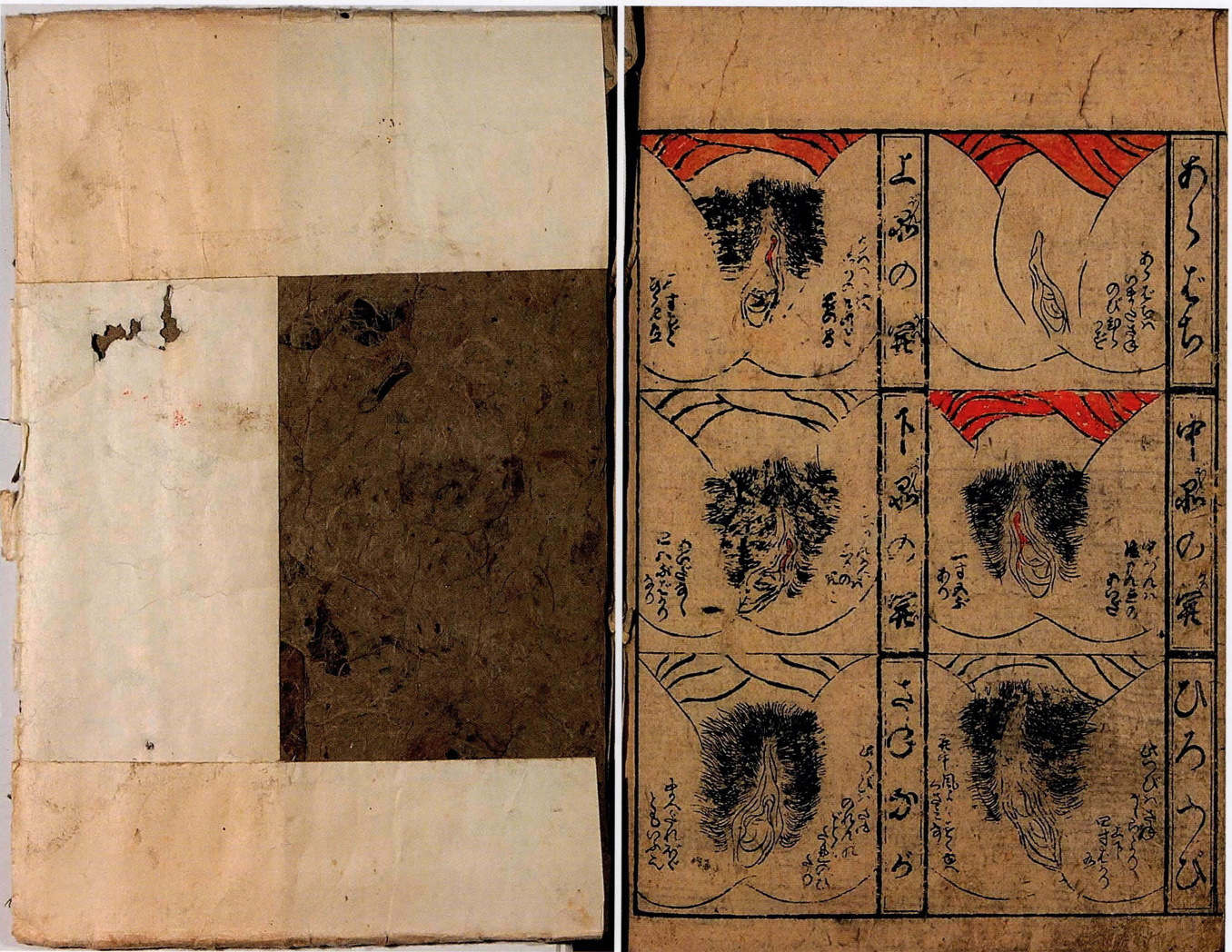
ぼへませぬ」

(男) 「かはゆうござりますか」

### The Widow

(Widow) 'I've never had anything this good before.'

(Man) 'Do you find me attractive?'





「あらばち」<sup>(新鉢)</sup> あらばちはいまださねのびひらかず。  
「上品の開」<sup>(上附)</sup> うはつきはしりのけつと開の間三寸ほどひらき有。  
「中品の開」<sup>(ぼん)</sup> 中ぼんは後もん迄のあいだ一寸五ふあり。  
「下品の開」<sup>(かい)</sup> 下ぼんかい<sup>(開)</sup>はしりの穴とあいだなく四五ふばかりなり。  
「ひろつび」<sup>(実頭)</sup> 此つびはさねかしらより上下四寸ばかり有。開  
中風よくすくゆ<sup>(急)</sup>へくさみなし。  
「さねなが」<sup>(実暖簾)</sup> 此つびはさねのれんのごとくさねのびたり。ま  
へだれぼぐともいふ也。

(Reading down from right)

‘Arabachi’ is a virgin, the vulva still unopened\*.

‘A high-ranking vulva’ is about three inches from the anus.

‘A middle-ranking pussy; there is a space of an inch and a half till the anus.

‘A low-ranking cunt’ extends almost to the anus, with less than half an inch to spare.

‘Hirotsubi’ This cunt has folds well above and below the clitoris as much as four inches each way. With so many folds for air, it tends to smell.

‘A long face’ is a pussy that has long lips over the clitoris, like drapes. It is also called the ‘hanging cunt’.

\* These seem to be a direct parody of the ‘six famous poets’, the final illustration in the original.



たゞく。

かぶとかた

まらおへざるあいだにきせておこ

なふべし。すべていきりたるとき

ははめがたし。

よろひがた

へのをつばきにてよくぬらし、

さほにはめておこなふべし。

たがいがた

ゆにてあたゝめ、女たがいのつび

へはめかけ、いだき合つかふ。

どうかた

これも一もつのいきらざるうちに

さほへはめておこなふ。いらかに

てちよし。

ひめなきがた

つかひやうよろいがたにおなじ。

すべてゆにあたゝめつかふてよ

し。

なまこのわ

かりくびへはめて、玉門をよくつ

ばきにてぬらし、さしこみおこな

ふべし。

女悦薬「長寿丸」

つばきにてよくくだき、かりがしら

へぬり付おこなふ。

かもしわ

うなぎ

なまず

どぢやう

あわび

玉子

くじら

しゃけ

ながいも

せり

さんせう

じねんぢよ

くり

ごま

こんぶ

ごぼう

そば

くろ豆

竹のこ

大こん

はす

はす

はす

はす

はす

はす

はす

はす

はす

はす



### Illustrations of effective tools and toys for the bedroom\*

- Kujiri* Put over your index finger, warm and use to caress the vulva.
- Rin no wa* The ring goes over the penis. Each time you go in and out it gives pleasure to the woman.
- Higozuiki* You wrap this string around the trunk of the penis before entering; or you wrap the penis head.
- Azuma-gata* Warm in water and then put over the penis to masturbate
- Rin no tama* This is placed inside the vagina before entering. It moves around inside making the woman feel pleasure. When finished it can be removed by patting her bottom.
- Kabuto-gata* These 'helmets' are put on the penis head before erection. It is difficult to put on once you have a complete erection\*\*.
- Yoroi-gata* This 'armour' is put on the penis after it is moistened well with saliva.
- Tagai-gata* This 'double-dildo' should be warmed in water and then used by two women who masturbate together.
- Dôgata* This, too, is put on the penis before ejaculation. It gives pleasure to the woman.
- Himenaki-gata* This is used in the same way as the *yoroi-gata*. Make sure to warm in water.
- Namako no wa* This 'sea slug' ring is put over the penis head. Make sure that the vulva is moist before entering.
- Yogari-kusuri* This 'Chôjumarû' (elixir of long life) is an aphrodisiac to bring pleasurable orgasms for the woman. Crush and mix well with saliva and apply to the head of the penis before sex.

### Foods effective for sex\*\*\*

Duck, chicken, geese, eel, carp, catfish, pike conger, loach (*dojô*), skate (ray), abalone, oysters, eggs, octopus, whale, cod, salmon, yam, Chinese yam, *sanshō* pepper, parsley, *ji'nenjo* yam, chestnuts, sesame, *konbu* seaweed, lotus, burdock root, bamboo shoots, *soba* (buckwheat), *daikon* radish, black soybeans.

\* This corresponds to the list of other books for women on the final page of the original.

\*\* In the Settei *shunga* book, *Bidô nichiya nyochôkei* (c. 1764–71), this is described as a condom.

\*\*\* The original has a list of foods recommended for women during pregnancy, which suggest mostly vegetables, legumes and roots in contrast to the emphasis on protein here, although there is some overlap.

