

Transmission of Sexual Positioning in Relationship with Female Orgasm

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1) Introduction

Thanks to the pioneering scholars, the sexual art has been studied and explored mainly in connection with medicine, Daoism, and the Immortal cult¹. Looking back

¹ For instances, see follows: Maspero, Henri. 1983. *Dokyo no Yojoyoyutu* 道教の養性術 (Daoist Art of Nourishing Life). Translated by Mochida Kimiko. Tokyo: Serika Shobo. (Originally Maspero, Henri. 1937. "Les Procèdes de "Nourir le Principe Vital" *Dance la Religion Taoïste Ancienne*". *Journal Asiatique*. vol.229.); Needham, Joseph. 1956. *Science and Civilization in China*. Vol2. section 8-18. Cambridge: Cambridge at the University Press; Needham, Joseph. 1983. *Science and Civilization in China*. Vol5. part 5. Cambridge: Cambridge at the University Press.; van Gulik, R.H. 1951. *Erotic Colour Prints of the Ming Period—With an Essay on Chinese Sex Life from the Han to the Ch'ing Dynasty. B.C.206-A.D.1644*. Tokyo: Private edition.; van Gulik, R. H. 1961. *Sexual Life in Ancient China*. Leiden: E.J. Brill.; Schipper, Kristofer. 1969. "Science, Magic, and Mystique of the Body". In Michel Beurdeley ed. *The Clouds and Rain: The Art of Love in China*. London: Hammond and Hammond. pp.14-20; Wile, Douglas. 1992. *Art of the Bedchamber---The Chinese Sexual Yoga Classics Including Women's Solo Meditation Texts*. Albany: State University of New York Press. ; Harper, Donald. 1987. "The Sexual Arts of Ancient China as Described in a Manuscript of the Second Century BC". *Harvard Journal of Asiatic Studies*. vol. 47. number 1. Cambridge, Massachusetts: Harvard-Yanqing Institute. pp.539-593; Harper, Donald. 1997. *Early Chinese Medical Literature---The Mawangdui Manuscripts*. London, New York: Kegan Paul International.; Liu Dalin. 1993. *Zhongguo Gudai Xinwenhua* 中国古代性文化 (The Sex Culture in Ancient China). Ningxia: Ningxia renmin chuban; Liu Dalin ed. 1998. *Zhongguo Lidai z Fangneikao* 中国歷代房內考 (Study on Chinese Tradition Within the Chamber). 3 volumes. Beijing: Zhongguo guji chuban.; Jiang Xiaoyuan. 1995. *Xing Zhangli xia de Zhongguoren* 性張力下的中国人 (Chinese under Sexual Tension). Shanghai: Shanghai renmin chuban.; Ma Jixing. 1992. Ma Boying. 1994. *Zhongguo Yixue Wenhuashi* 中国医学文化史 (A History of Medicine in Chinese Culture). Shanhai: Shanghai renmin chubanshe.; Li Ling ed. 1993. *Zhongguo fangshu Gaiguan-Fangzhong* 中国方術概觀—房中 (Outline of Chinese Recipes and Techniques-The Art of the Bedchamber). Beijing: Renmin zhongguo chuban ; Li Ling. 2000. *Zhongguo Fangshu Xukao* 中国方術統考 (An investigation of Chinese Recipes and Techniques). Beijing: Dongfang Chubanshe. pp.350-393.; Ma Jixing. 1992. *Mawangdui guyishu Kaoshi* 馬王堆古醫書考釈 (Interpretations for Ancient Medical Manuscripts from Mawangdui). Hunan:

over the preceding studies, I personally understand the Chinese sexual art from three different dimensions; first, it is a method of controlling *qi* 氣 mainly by means of heterosexual intercourse aiming to achieve the maintenance of life. This comprehends health improvement, longevity, immortality and attaining the status of *xian*; recovery from illness and unhealthy status which often includes prophylaxis; and procreation which includes pregnancy and conception. Secondly, it is a collection of practical techniques for bringing the woman to orgasm. And finally just as a possibility, it might be a numinous method to communicate with the otherworld, by means of spiritual illumination obtained through sexual activities.

It should be emphasised that orgasm, especially female's one, has special importance in Chinese sexual art in my understandings. Although ideologically the art of the bedchamber pursues various different ends, the female orgasm is obviously an immediate objective of the sexual art at a practical level. It is never put in statutory form, but most techniques are designed to assist the male in achieving this immediate aim. The female orgasm is primarily required to accomplish the purposes set out in the principle dimension of the art of the bedchamber and it is possibly associated with the attainment of *xian* status.

Considering about skills for orgasm, one may strike on sexual positioning at once which, amongst various techniques in Chinese sexual arts, is one of those with a long tradition. The earliest reference for sexual postures is found in Mawangdui sex manuals of which burial date goes back to 168 B.C. These earliest extant merely inform us the existence of sexual positioning at those periods only by giving positional names. Yet, consulting with sexual postures in later sex manuals, they seemed to have several different traditions, to be considered beneficial for certain health improvements and surely to be exercises related with female sexual excitements.

This paper shall take the sexual postures as examples and consider them in relationship with orgasm. The following arguments are consisted of three main parts. At first, I will investigate a possible shift of names of position among the Mawangdui example and later sex manuals, which include some comparisons and contrasts of postures in reality. Secondly, the paper will examine the positioning for the health improvements. Finally, I will survey regulations and rules accompanied with some sexual positions most of that seemingly related with the aim to increase

Hunan kexue jishu chuban and etc.

female sexual pleasure.

2) Possible Transmission of Sexual Positioning

The earliest exemplars of sexual positions appeared in Mawangdui sex manuals are named “*shijie* 十節 (the ten controls)” in *Heyinyang* 合陰陽(Uniting *Yin* and *Yang*)² and “*shishi* 十勢 (the ten postures)” in *Tianxia Zhidao Tan* 天下至道談 (Ultimate Way under the Heaven)³. These earliest extant of sexual postures, however, do not tell us the purpose or possible effectiveness of each style, nor show us precise positioning for both sexes. Basically, these two texts only provides positional names, but some postures in *Tianxia Zhidao Tan* involve statements as “*siwai* 思外”⁴ and “*xinei* 息內”⁵. Some scholars consider that they are additional explanations of the positions⁶, while others suggest that they may be instructions relating to meditation and breathing techniques⁷. However, at this stage, both opinions seem to be valid to me, as Donald Harper has mentioned in his work⁸.

Although neither source gives precise details of these positions, it is important to note that in both cases, the ten postures are named after with mammals, insects or fish, which suggests that each posture may be an imitation or at least a position resembling the action of these creatures. As seen in Table 1, four out of the ten names refer to insects, besides four mammals, one fish and one amphibian. As we

² As for any materials unearthed from Mawangdui Han tombs, I basically employ transcriptions edited by a group of Chinese scholars throughout this thesis. Mawangdui hammu boshu zhengli xiaozu ed. 1985. *Mawangdui Hanmu Boshu* 馬王堆漢墓帛書 (Manuscripts from Mawangdui Han Tombs). Beijing: Wenwu chubun. Vol.4. *Heyinyang* 合陰陽(Uniting *yin* and *yang*). p.155.

³ *Tianxia Zhidao Tan* 天下至道談(Ultimate Way under the Heaven). p.165.

⁴ Ma reads the word *si* 思 (mind) as *xi* 息 (breath), as the fifth posture uses the graph *xi*, breath instead of *si*, mind. However, others have *si*, mind. In addition, Wile interprets the punctuation differently and connects the two characters “*siwai* 思外 (mind outside)” with the following postures, translating as “beyond this, the third is...” and “beyond this, the tenth is...”. All the others punctuate them in relation to the second and the ninth. I follow the majority in retaining the character *si*, mind and punctuating the sentences in relation to the second and the ninth. Harper, Donald. 1997. p.432; Ma Jixing. 1992. pp.1047-1049; W Wei Qipeng and Hu Xianghua ed. 1992. *Mawangdui Hanmu Yishu Xiaoshi* 馬王堆漢墓醫書校釋 (Commentaries on Medical Manuscripts from Mawangdui Han Tombs). Chengdu: Chengdu chubun. pp.150-151; Wile, Douglas. 1992. p.81.

⁵ *Tianxia Zhidao Tan*. p.165.

⁶ Wei Qipeng and Hu Xianghua. 1992. p.151.

⁷ Harper, Donald. 1997. p.432; Ma Jixing. 1992. p.1048.

⁸ Harper, Donald. 1997. p.432.

will see later, this high percentage of insect names is one of the characteristic features in the Mawangdui examples.

Later texts such as *Xuannü jing* 玄女經(Canon of Dark Girl)⁹ and *Dongxuanzi* 洞玄子(Master Dongxuan)¹⁰ also describe sexual positions (see Table 2). The precise composition dates for these three texts remain uncertain, but they are presumed to have been composed by Tang period¹¹. All in all, they were evidently in circulation during the same period, since all of them are, in fragments, preserved in a Japanese medical text, *Ishinpō* 医心方(Remedies of Heart of Medicine)¹². Unlike the earliest extant from Mawangdui, these texts include explanations of positioning in details, of efficacies and of other regulations. The former provide us nine sexual postures with descriptive labels, whereas the latter contains thirty different positions including four pre-coitus foreplays.

Paying attention on the names given to sexual postures, five out of nine names in *Xuannüjing* closely parallel the Mawangdui terms, as seen in Table 3. In other words, approximately 55 % of postural names involve creatures mentioned in Mawangdui instances. Moreover, the expression containing the word “cicada”, in particular, is exactly the same as the earliest instance. As for the creatures associated with postural names, *Xuannüjing* is characterised by a striking decrease in the number of terms associated with insects and a dramatic increase in those related to non-insects, in contrast to Mawangdui instances.

It should be noted that I temporally count a dragon as an amphibian while I put a phoenix in a group of bird. In connection with these two animals, this source

⁹ This text also appears for the first time in the bibliography of the Sui dynasty, in which it is mentioned together with *Sunüjing* 素女經(Canon of Dark Girl). Apparently, the third text was originally independent of *Sunüjing*, but came to be regarded as part of the same tradition by the Sui period at the latest(see Tuchiya Hideaki. 1998. “*Chugoku no Seiai Bunken: Jūhachi* 中国の性愛文献: 十八(Chinese Literature of Eros : No.18)”. *Toho 東方 (Eastern Book Review)* . Vol.212. Tokyo: Toho Shoten. p.17).

¹⁰ This text is first mentioned in the notes to Bai Xingjian’s (776?-826) work *Tiandi yinyang jiaohuan dale fu* 天地陰陽交歡大樂賦(The Songs for Great Satisfaction between Heaven and Earth, Yin and Yang). Some scholars consider that this work was composed during the Six Dynasties period(For instance van Gulik, R.H. 1961. p.123; Ye Dehui. 1903. “*Dongxuanzi Xu*”. p.1.) while whereas others believe it to be somewhat later(Maspero attributes authorship to the seventh century physician and Wile includes the text in the period between the Sui and the Tang dynasty. Wile, Douglas. 1992. p.83.).

¹¹ See footnotes 12-14 above.

¹² *Ishinpō* 医心方, (Prescriptions from the Heart of Medicine) . Compiled by Tanba no Yasuyori 丹波康頼 of 10th century, in 984. *Ishinpō* comes down to us with a few editions, but I refer to transcriptions of Asakuraya edition. Reprinted in 1955. Beijing: Renmin weisheng chubanshe.

contains two new features in comparison with Mawangdui patterns. First, it is obviously the entry of these two fabulous creatures. Secondly, it is the introduction of names of birds.

$$\begin{aligned} \text{Mawangdui} &= 40\%(\text{Insects}) + 60\%(\text{Non-Insects}) \\ \{60\%(\text{Non-Insects}) &= 40\%(\text{Mammals}) + 10\%(\text{Fish}) + 10\% \text{Amphibian}\} \end{aligned}$$

$$\text{Xuannüjing} = 10\%(\text{Insects}) + 90\%(\text{Non-Insects})$$

$$\text{Non-Insects} = 3 \text{ Mammals (33.33...%)}$$

$$2 \text{ Amphibians (22.22...%)}$$

$$2 \text{ Birds (22.22...%)}$$

$$1 \text{ Fish (11.11...%)}$$

*Percentages for *Xuannüjing* are approximate numbers.

On the other hand, *Dongxuanzi* has less commonness with Mawangdui texts. As seen in Table 4, this source has only four creatures out of thirty in common with the Mawangdui texts. Although the third position in the source involves “*yu* 魚 (fish)” which also appears in Mawangdui instances, just as the seventh posture does, I put it in bracket as first four positions are intended for “*waiyou* 外遊 (outer play)¹³” which does not involve penetration. Regardless of taking this match in account or not, only 15% of names, though approximately, follow possible footsteps of Mawangdui. Since half the sexual positions in *Xuannüjing* pursue creatures appeared in Mawangdui naming, it is possible to assume that the trend of postural names found in Mawangdui examples reduced its potential influence very much in the case of *Dongxuanzi*.

In terms of the commonness appearing in postural names, *Dongxuanzi* is rather closer to *Xuannüjing* than Mawangdui instances. 30 % of creatures in this text match with those in *Xuannüjing* in approximate. Although this number would not be a really large number, in comparison with the correspondence with Mawangdui examples, the percentage of commonness rises double. This increase of frequency in terms parallel to *Xuannüjing* is simply due to the entry of fabulous creatures. The legendary creatures appear in *Dongxuanzi* five times in total, with one dragon, one unicorn and three phoenixes. Especially, the phoenix is mentioned differently in accordance with sexes, as seen in the fifteenth label, for instance, which is

¹³ *Ishinpō*. 28th *juan*. “*fangnei*”. p.640.

precisely specified as female one.

Regarding of percentage, mammals and insects stay the same with *Xuannüjing*, although the practical number increases in the former case. On the other hand, the names involving fish and amphibian go through the striking decrease; those with fishes that keep approximately 10% both in Mawangdui instances and *Xuannüjing* are reduce to 6 to 7 %, whereas those with amphibian that keep 10 to 20% in other examples become 3%.

There are three obviously new tendencies seen in this particular text. First, it is the entry of plants seen in the thirteenth and the fourteenth labels. It should be said as the quite innovative movement or change, as neither in Mawangdui or *Xuannüjing*, we never find any single term not related with creatures. Secondly, the distinction between “outer plays” and inner plays should be accounted, which includes labels just saying “expression of attachment” and “declaration of inseparability” in the first and second names. And finally, this particular text dramatically increases the terms involving birds.

Dongxuangzi = 10% (Insects) + 78%(Non-Insects) + 12 %(Not with creatures)

{78%(Non-Insects) = 10 Mammals (33.33...%)

10 Birds (33.33...%)

2 Fishes (6.66...%)

1 Amphibian (3.33...%)

{12%(Not with Creatures) = 2 Plants (6.66...%)

2 Statements (6.66...%)

* Percentages are approximate.

The probable existence of different schools in medicine and sexual art in China, and their possible diversion and unification have discussed by some scholars, like Yamada Keiji¹⁴ and Li Ling¹⁵. The points I have mentioned make me suppose that the similar possibility would exist in the case of sexual positioning, too. Although judging only from terminology, there might have been some trends in sexual

¹⁴ Yamada Keiji. 1990. *Yorunaku Tori*,夜鳴く鳥 (Birds Twittering in the Night). Tokyo: Iwanami shoten. pp.70-75.

¹⁵ Li Ling. 2000. *Zhongguo Fangshu Xukao* 中国方術統考(An investigation of Chinese Recipes and Techniques). Beijing: Dongfang Chubanshe. pp. 350-394.

postures; one inclining to name insects, another to mammals, the other to birds and one more inclining to name plants for instances.

If these trends or schools would have existed, they obviously went through certain rise and fall in popularity. Judging from the shifts in percentages, the power balance of a group of insect and that of mammals could have been equal at the time of Mawangdui periods. But the mammals' sect might have become more powerful when *Xuannüjing* was composed, by when a bird stream might have been getting influential, too. Or we may possibly assume that *Xuannüjing* basically belonged to Mawangdui tradition preferring to mammals' style and that it also had some relationship with birds' stream to adapt one example.

As for *Dongxuanzi*, due to the increase number of sexual positioning, it naturally involves more creatures and each label becomes more descriptive to be distinguishable. Although this text shows clear preference to birds, it rather seems to have collected postures in various sects at the periods. Definitely, groups of plants and "outer play" came in spotlight by this material, and therefore we do not know their possible traditions. But there are some that we can trace back possible transmissions. They are, for instance, the postures mentioned in twenty first and twenty second of which expressions are quite the same with those in Mawangdui (as well as *Xuannüjing*).

Although we do not have any figures from Mawangdui, let me compare these two positions in accordance with *Xuannüjing* and *Dongxuanzi*. To start with, I will investigate "cicada" style. Figure 1 which illustrates the positioning described in *Xuannüjing* and Figure 2 which is mentioned in *Dongxuanzi* look quite similar, although there is a slight difference in whether or not the man embraces the woman's neck. For another instance, positions related with tiger in these texts also provide similar diagrams. Figure 3 is from *Xuannüjing*, while Figure 4 is from *Dongxuanzi*. The main difference between these two figures is obviously whether or not the woman lies down. Figure 3, in which the woman is basically lying down with her buttocks raised, may give the general impression of a lower position, whereas Figure 4, in which the female basically kneels down, shows a higher position. Although they are not quite as similar as the pair of cicadas, still both of them share the basic style in which the man kneels and penetrates the woman from behind. Also, both postures involve the woman facing downwards with her buttocks raised, as well as the man to holding the woman about the abdominal region.

These two comparisons would possibly indicate three things; first, these pairs

attempted to explain the same positioning: secondly, minor or major difference in posture might be brought about on the course of transmission, since they basically share the same elements of styles, although we cannot specify which was the earlier instance: third, “cicada” and “tiger” postures in Mawangdui might not be so much different from these figures, as these two were seemingly did not go through dramatic change in positioning.

Other positions sharing the same creature between two texts also show analogous diagrams, with one exception of that relating with monkey. Thus, it seems very likely that the creatures in postural names are highly likely to indicate a trend to which each posture belonged.

3) Sexual Postures for Health Improvements

At least by the time of *Xuannüjing*, sexual posture was expected to have a certain curative efficacy. The posture for cicada from *Xuannüjing* which is illustrated in Figure 1, for instance, is supposed to be a technique which is curative for *qishang* 七傷 (the seven injuries)¹⁶. Such an expectation is not expressed in the case of cicada style of *Dongxuanzi*, in Chinese sexual art in general, sexual positioning was clearly the method utilised for the concern on health. It is best described in the statement appeared in *Yufang Mijue* 玉房秘訣 (Secrets of Jade Chamber)¹⁷ saying “Even if sexual intercourse causes illness, you can cure it again with sexual activity¹⁸”.

The connection between sexual positions and health improvements seems to be related with the matter of orgasm. Let me take *qisun* 七損 (Seven Disadvantages) and *bayi* 八益 (Eight Advantages)¹⁹ explained in *Yufang Mijue*²⁰ as examples. As seen in Table 5 and 6, all the seven types of therapeutic sexual intercourse for *qisun* differ with regard to position and instructions for penetration. Despite these

¹⁶ *ibid.* p. 640.

¹⁷ The first reference to this text appears in Ge Hong’s (283-363) *Baopuzi* 抱朴子 (Master Baopu); I refer to Wang Ming ed. 1996. *Baopuzi Neipian Xiaoshi* 抱朴子內篇校釋 (Commentaries on Inner Chapter of *Baopuzi*). Beijing: Zhonghua Shuju. 19th *juan*. “*xialan*”. p.333.

¹⁸ *Ishinpō*. 28th *juan*. “*fangnei*”. p.645.

¹⁹ These terms are mentioned also in *Huangdi Neijing Suwen* 黃帝內經素問 (The Inner Canon of the Yellow Emperor: The Primary Questions) refers to the seven disadvantages and eight advantages as required techniques for achieving a long, healthy life. *Huangdi Neijing Suwen* 黃帝內經素問 (The Inner Canon of the Yellow Emperor: The Primary Questions) . 2nd *juan*. “*Yinyang Yingxiang Dalun* 陰陽應象大論”. p.43.

²⁰ The earliest references to these terms are found in Mawangdui texts *Tianxia Zhidao Tan*. p.164.

differences, all seven styles have four important points in common. First, it is the woman who should control the progress of movement in and out. In other words, the male should not insert or withdraw the penis by himself. Secondly, these curative sexual activities should finish when the “female produces *jing* 精(essence)²¹”. Thirdly, the male should not reach orgasm and finally, each method requires to be repeated nine times a day for ten days running.

Regarding the purpose of this paper, the second feature is important which should be discussed a little bit further. The term *jing* 精 can be understood as essence, a form of *qi*, semen and so forth. I personally regard the term *jing* here is best to interpret as female “semen” produced at orgasm due to the following two reasons. First, female *jing* is mentioned here in parallel with the male orgasm which is strictly prohibited in these techniques. Secondly a man who is expected to do these practices is in seriously damaged health conditions and he requires a sufficient quality and quantity of *qi* in order to recover. As male semen is regarded the most precious *qi* of men²² in the context of Chinese sexual art, it is obvious that female semen represents the *qi* generated at her orgasm, which is the most excellent form of *qi* she has to offer.

Comparing with sexual methods for *qisun*, *bayi* intends to improve male physical condition, but not to cure the disorder, while they are considered advantageous to actively heal female illnesses (See Table 7). In the case of *bayi*, the criterion for the end of activities is the number of insertion (see Table 8), instead of female orgasm. These differences between *qisun* and *bayi* are also important in regard of relation between orgasm and sexual position as a method for healing. In the case of *qisun*, male in the poor condition absolutely needs to supplement *qi* and the better quality of *qi* must be required for the swifter recovery. Therefore, the female orgasm which offers her best *qi* is necessary to accomplish the purpose of this method. On the other hand, in the case for *bayi*, male is not supposed to be in poor condition and thus, he does not need to eager the best *qi* of female. Since the male can be satisfied with small amount or normal quality of *qi*, female is able to preserve her best *qi*. By doing so, this method enables the gradual health improvements for both sexes.

4) Sexual Postures for the Skills for Female Orgasm

The above argument on sexual posture for healing and female orgasm would

²¹ *Ishinpō*. 28th *juan*. “*fangnei*”, pp. 642-643.

²² “人氣莫如媵氣”. *Shiwen* 十問(Ten Questions). pp.148

bring us to the final topic of this paper. Although it is never been put in statutory form, sexual positions are definitely regarded as techniques deeply related with female sexual excitement. As having seen already, some sexual postures have their individual manner that does not directly connect with positioning. For instance, *qisun* concerns the speed of insertion, while *bayi* matter the number of insertion. Since the art of the bedchamber in general inclines to restrict male ejaculation, such guidance is not supposed to increase male sexual pleasure. Instead, they are quite likely the best strategy corresponding to each position in order to raise female sexual excitement, regarding the importance of female orgasm in the art.

The clearest evidence for this assumption can be found again in *Xuannüjing*. For instance, a man in the posture of Figure 1 is guided to attack the point called *zhizhu* 赤珠 (red pearl)²³. The attacking points, like red pearl, are regarded certain spots of vagina, although their exact location remain unclear. At least, spots mentioned in the explanations for nine postures in this text, I believe they are to specify the places inside vagina. The posture shown in Figure 1 evidently permits shallow insertion, and deeper penetration may be problematic. Indeed, the red pearls which is given as an attacking point for this style is considered to be the entrance of the vagina by many scholars²⁴. For another instance, Figure 3 in which the woman raises her buttocks, potentially allows deeper penetration than Figure 1. And the instructed point for Figure 3 is the spot called *zhongji* 中極 (the middle extremity), which is considered the deepest place in the vagina²⁵.

Let me give one more example. Figure 5 shows a posture named “rabbit sucking fur” from *Xuannüjing*. The description of this position instructs the man to attack her *qinxian* 琴弦 (zither strings), which is said to be located at a depth of approximately one *cun* from the entrance of the vagina²⁶. As being clearly shown in Figure 5, the direction of the erected penis and the probable angle of incline of the vagina are opposed to each other. Therefore, the deeper insertion than the guided is apparently difficult. It is important to note that the “zither strings” are often

²³ *Ishinpō*. 28th *juan*. “*fangnei*”. p. 640.

²⁴ Umayabara Naruo ed.1967. *Ishinpō Kan Nijyūhachi Bōnai Kunaichō Shoryōbu zōhon* 医心方卷廿八房内宮内庁書陵部藏本 (Prescriptions from Heart of Medicine Volume Twenty Eight Inside Chamber, Edition Stored at Book Centre in Imperial Household Agency) . Commented by Ishihara Akira. Tokyo: Shibundō. p. 267, pp. 264-266 ; Ma Boying. 1994. p. 685.; Li Ling. 1993. pp.263-274.

²⁵ Ibid. *Ishinpō*. 28th *juan*. “*fangnei*”.pp.640.

²⁶ *Ishinpō*. 28th *juan*. “*fangnei*”. pp. 640.

viewed as a spot conducive to female orgasm. For instance, *Yufang Mijue* describes a point between the zither strings and *maichi* 麦齒 (wheat teeth), as a “spot in which *yin* and *yang* are harmonised²⁷” as well as that it is the place “in which *yin* falls into trouble²⁸”. Troubled *yin* indicates the female orgasm, at which the woman emits her best *qi*. Therefore, these statements clearly associate the zither strings with efficacy for female orgasm. Since the wheat teeth is a spot approximately two *cun* from the entrance of the vagina, it can be identified, at least in this particular source, with the female G spot which is believed to be located in a shallow place within the vagina.

5) Conclusion

Due to the lack of information from Mawangdui examples, we do not know when sexual postures started to be regarded in connection with therapy. But the use of sexual positions for therapeutic purposes seems to have related with female orgasm. Again, we do not know when exactly an idea of sexual positioning for female orgasm emerged, although it might have existed from the very start. However, the connection between female orgasm and sexual position would have become stronger in later periods, judging from the detailed instruction of best manner in correspondence with each style in later examples. I assume that the relation of sexual postures with therapy and female orgasm got close on the course of transmission of sexual positions, just like the diagrams of each trend went through minor or major changes.

²⁷ Ibid., pp. 646.

²⁸ Ibid.

Appendix: Tables and Figures

1) Tables

	<i>Heyinyang</i> (合陰陽)	<i>Tianxia Zhidao Tan</i> (天下至道談)
1	<i>Huyou</i> 虎游 (Tiger Playing)	<i>Huliu</i> 虎流 (Tiger Floating)
2	<i>Chanfu</i> 蟬附 (Cicada Clinging)	<i>Chanfu</i> 蟬附 (Cicada Clinging) * <i>Siwai</i> 思外
3	<i>Shihuo</i> 尺蠖 (Spanworm)	<i>Shihuo</i> 尺蠖 (Spanworm)
4	<i>Junjue</i> 麕桮 (River Deer Butting)	<i>Junjue</i> 麕桮 (River Deer Butting)
5	<i>Huangzhe</i> 蝗磔 (Locust Crucified)	<i>Huangzhe</i> 蝗磔 (Locust Crucified) * <i>Xinei</i> 息內
6	<i>Yuangju</i> 猿据 (Monkey Sitting)	<i>Yuangju</i> 猿居 (Monkey Sitting)
7	<i>Zhanzhu</i> 瞻諸 (Frog)	<i>Zhanzhu</i> 瞻諸 (Frog)
8	<i>Tuwu</i> 兔鶩 (Rabbit Bolting)	<i>Tuwu</i> 兔鶩 (Rabbit Bolting)
9	<i>Qingling</i> 蜻蛉 (Dragonfly)	<i>Qingling</i> 蜻蛉 (Dragonfly) * <i>Siwai</i> 思外
10	<i>Yuzuo</i> 魚噉 (Fish Gobbling)	<i>Yuzuo</i> 魚噉 (Fish Gobbling)

Table 1: *Shijie* 十節 (ten controls) and *shishi* 十勢 (ten postures)²⁹

	<i>Dongxuangzi</i> 洞玄子		<i>Xuannüjing</i> 玄女經
1	叙網繆	1	龍翻

²⁹ Based on *Heyinyang*. p.155; *Tainxia Zhidao Tan*. p.165.

	(Expression of attachment)		(Dragon Flying)
2	申纏繞 (Declaration of inseparability)	2	虎步 (Tiger Walking)
3	曝鰓魚 (Fishes with exposed gills)	3	猿搏 (Monkey Patting)
4	麒麟角 (Unicorn's horn)	4	蟬附 (Cicada Clinging)
5	蚕纏綿 (Tenderly entwined silkworms)	5	龜騰 (Turtle Rising)
6	龍宛轉 (Dragon twisting)	6	鳳翔 (Phoenix Flying)
7	魚比目 (Fish eye to eye)	7	兔吮毫 (Rabbit Sucking Fur)
8	燕同心 (Sparrows in the same heart)	8	魚接鱗 (Fishes Touching Scales)
9	翡翠交 (Entwined kingfishers)	9	鶴交頸 (Cranes Crossing Necks)
10	鴛鴦合 (United mandarin ducks)		
11	空翻蝶 (Butterflies fluttering in the air)		
12	背飛鳧 (Wild duck turning backwards)		
13	偃蓋松 (Reclining pine tree)		
14	臨壇竹 (Bamboo by the wall)		
15	鸞雙舞 (Dance of the paired female phoenixes)		
16	鳳將雛 (Female phoenix caring for the baby bird)		
17	海鷗翔 (Flying seagulls)		
18	野馬躍 (Wild horse leaping)		

19	驥騁足 (Gallop horse hooves)		
20	馬搖蹄 (Horse shaking its hooves)		
21	白虎騰 (Jumping white tiger)		
22	玄蟬附 (Dark cicada clinging)		
23	山羊對樹 (Goat facing the tree)		
24	鷓鴣臨場 (Gamecock approaching the field)		
25	丹穴鳳遊 (Phoenix playing around the cinnabar hole)		
26	玄溟鵬翥 (Roc soaring over the dark sea)		
27	吟猿抱樹 (Howling monkey clinging to the tree)		
28	貓鼠同穴 (Cat and mouse sharing the same hole)		
29	三春驢 (Donkey in the three months of spring)		
30	三秋狗 (Dog in the three months of autumn)		

Table 2; Sexual Postures in *Dongxuanzi* and *Xuannüjing*³⁰

	<i>Xuannüjing</i>	Mawangdui terms
1	<i>Longfan</i> 龍翻 (Dragon Flying)	
2	<i>Hubu</i> 虎步 (Tiger Walking)	<i>Huyou</i> 虎游 (Tiger Playing) <i>Or</i> <i>Huliu</i> 虎流 (Tiger Floating)
3	<i>Yuantuan</i> 猿搏 (Monkey Patting)	<i>Yuangju</i> 猿据 (Monkey Sitting)

³⁰ Based on *Ishinpō*, 28th *juan*. “fangnei”. pp. 639-641.

		<i>Or</i> <i>Yuangju</i> 猴居 (Monkey Sitting)
4	<i>Changfu</i> 蟬附 (Cicada Clinging)	<i>Chanfu</i> 蟬附(Cicada Clinging)
5	<i>Guiteng</i> 龜騰 (Turtle Rising)	
6	<i>Fengxiang</i> 鳳翔 (Phoenix Flying)	
7	<i>Tushunhao</i> 兔吮毫 (Rabbit Sucking Fur)	<i>Tuwu</i> 兔驚 (Rabbit Bolting)
8	<i>Yüjielin</i> 魚接鱗 (Fishes Touching Scales)	<i>Yuzuo</i> 魚噉 (Fish Gobbling)
9	<i>Hejiaojing</i> 鶴交頸 (Cranes Crossing Necks)	

Table 3: Postural names in *Xuannüjing* in comparison with Mawangdui terms³¹

	<i>Dongxuanzi</i>		Mawangdui terms	<i>Xuannüjing</i>
1	叙綢繆			
2	申繾綣			
3	曝鰓魚	Fish	(魚噉)	(魚接鱗)
4	麒麟角	Mammal (fabulous)		
5	蚕纏綿	Insect		
6	龍宛轉	Amphibian(fabulous)		龍翻
7	魚比目	Fish	魚噉	魚接鱗
8	燕同心	Bird		
9	翡翠交	Bird		
10	鴛鴦合	Bird		
11	空翻蝶	Insect		
12	背飛鳧	Bird		
13	偃蓋松	Plant		
14	臨壇竹	Plant		
15	鸞雙舞	Bird (fabulous)		(鳳翔)
16	鳳將雛	Bird (fabulous)		鳳翔
17	海鷗翔	Bird		
18	野馬躍	Mammal		
19	驥聘足	Mammal		
20	馬搖蹄	Mammal		

³¹ Based on *Ishinpō* 28th *juan*. “fangnei”. pp.639-640.

21	白虎騰	Mammal	虎游/虎流	虎步
22	玄蟬附	Insect	蟬附	蟬附
23	山羊對樹	Mammal		
24	鷓鴣臨場	Bird		
25	丹穴鳳遊	Bird (fabulous)		鳳翔
26	玄溟鵬翥	Bird		
27	吟猿抱樹	Mammal	猿据 / 猿居	猿搏
28	貓鼠同穴	Mammal		
29	三春驢	Mammal		
30	三秋狗	Mammal		

Table 4: Postural names in *Dongxuanzi* in comparison with other texts³²

Names of condition	Causation	Symptom
<i>Jueqi</i> 絕氣, cessation of <i>qi</i>	Unwilling sex	Sweat, decrease of <i>qi</i> , heat in the heart and dizziness
<i>Yijing</i> 益精, gain of energy	Sex before the harmonious preparation of male and female, emission of semen in the middle of intercourse and sex when drunk	Harm to the lungs which causes disorders of breathing and <i>qi</i> , coughing, extreme emotional lability, thirst, and fever
<i>Duomai</i> 奪脈, plunder of vessels	Forced sex without the penis being sufficiently hard, coercive ejaculation in the middle of intercourse and sex after overeating	Exhaustion of <i>qi</i> , harm to the spleen, dyspepsia and impotence
<i>Qixieki</i> 氣泄, discharge of <i>qi</i>	Sex before the sweat is dry because of tiredness	Heat in the abdomen and thirst on the lips
<i>Jiguanki</i> 機關 (<i>jueshang</i> 厥傷),	Sex of those who have	Harm to the liver, dim sight,

³² Based on *Ishinpō*. 28th *juan*. “*fangnei*”. pp. 640-641.

faint and injury	chronic internal ailment soon after defecation and urination	swellings and impotence
<i>Baibi</i> 百閉, hundreds of blocks	Involuntary ejaculation due to excess of female sexual desire	No semen at ejaculation because <i>qi</i> is exhausted
<i>Xuejie</i> 血竭, drying out of blood	Sex when extremely fatigued with repeated ejaculation	Drying out of blood, exhaustion of <i>qi</i> , deterioration of the skin, pain in the penis, wetness of the testicles, emission of blood instead of semen from the penis

Table 1: Causations and symptoms of seven disadvantages from *Yufang Mijue*³³

	Positioning	Insertion instruction
1	The female lies on her back while the male supports her feet on his shoulders	Deeply
2	The female lies on her back and bends her knees making room for the man between them	Shallowly, a half <i>cun</i>
3	The female lies on her back and hangs her feet on the male's buttocks. The male supports himself with a seat during penetration.	
4	The male lies on her back while the female rides on him facing his feet. She supports herself with a seat during penetration..	Shallowly
5	The male lies on his back while the female rides on him, face to face.	Slowly
6	The male lies on his back while the female lies upon him supporting herself with a seat.	Let female insert the penis
7	The female lies on her back, raises her buttocks high and extends her feet straight. The male kneels between her knees	Deeply

³³ Based on *Ishinpō* 28th *juan*. "fangnei". pp. 642-643.

Table 2: Therapeutic sexual intercourse for seven disadvantages³⁴

Name	Female symptom	Number of repetition	Periods for continuation
<i>Gujing</i> 固精 (coagulation of energy)	Excess of menstruation	2 times a day	15 days
<i>Anqi</i> 安气(easing qi)	Coldness in the vagina	3 times a day	20 days
<i>Lizeng</i> 利藏 (benefiting storage)	Coldness in the vagina	4 times a day	20 days
<i>Qiaogu</i> 強固 (strengthening bones)	Cessation of menstruation	5 times a day	10 days
<i>Diaomai</i> 調脈 (regulating the vessels)	Vaginitis	6 times a day	20 days
<i>Xuxue</i> 蓄血(depositing blood)	Unseasonable menstruation	7 times a day	10 days
<i>Yiye</i> 益液 (benefiting secretion)			
<i>Daoti</i> 道体 (body of the way)	Underarm odour	9 times a day	9 days

Table7: Female symptoms, repetition and term in eight advantages³⁵

Name	Effect	Position	No.
1	To congeal male energy	The female lies on her side and extends her thighs. The male places himself between her thighs, lying on his side.	18

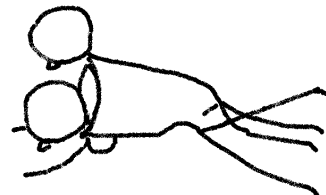
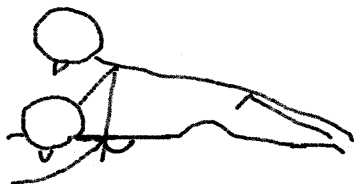
³⁴ Ibid.

³⁵ Ibid.

2	To harmonise male <i>qi</i>	The female lies on her back, places her head on a high pillow and extends her legs. The male kneels between her legs	27
3	To harmonise male <i>qi</i>	The female lies on her side and bends her knees. The male lies on his side behind her.	36
4	To harmonise male joints	The female lies on her side with her left knee bent and her right leg extended. The male lies upon her.	45
5	To smooth male vessels	The female lies on her side with her right knee bent and her left leg extended. The male supports himself on the ground.	54
6	To make the male more robust	The male lies on his back. The female kneels on him, placing her buttocks on him to insert the penis deeply.	63
7	To strengthen the male bones	The female lies on her face and raises her back. The male rides on her.	72
8	To fill the male bones	The female lies on her back and bends her legs so that her toes are placed under her buttocks. The male holds her under the arms.	81

Table 8: Positions, effects and number of insertions of the eight advantages³⁶

2) Figures



³⁶ Based on *Ishinpō*. 28th *juan*. "fangnei". p. 642.

Figure 1: Cicada Clinging

Figure 2: Dark Cicada Clinging

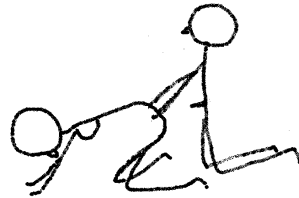


Figure 3: Tiger Walking

Figure 4: White Tiger Jumping



Figure 5: Rabbit Sucking Fur