

Contents

<i>Figures</i>	<i>page</i> x
<i>Acknowledgments</i>	xiii
<i>Preface: Does Sex Have a History?</i>	xv
Introduction: The cloistered lady and the bare stick	1
Part I. Gender, Sexuality, and the State	
1. Family and state: The separation of the sexes	27
2. Traffic in women and the problem of single men	50
3. Sexuality and gender relations in politics and law	66
Part II. Gender, Sexuality, and the Body	
4. The body in medicine, art, and sport	83
5. The body adorned, displayed, concealed, and altered	103
6. Abandoning the body: Female suicide and female infanticide	121
Part III. Gender, Sexuality, and the Other	
7. Same-sex relationships and transgendered performance	137
8. Sexuality in the creative imagination	154
9. Sexuality and the Other	169
Conclusion: Gender, sexuality, and citizenship	186
<i>Afterword: Gender and Sexuality – Useful Categories of Historical Analysis?</i>	199
<i>Permissions</i>	201
<i>References</i>	203
<i>Index</i>	225
	ix

Figures

1a–b.	Travesties of the Taiping Rebellion.	page 8
2.	Embroidered shoes for bound feet.	11
3.	A chaste and obedient wife drowning.	15
4.	Early-twentieth-century photograph of the Manchu queue.	18
5.	Photograph of a widow arch in Huizhou, Anhui province.	20
6.	Hexagrams <i>qian</i> and <i>kun</i> from the <i>Book of Changes</i> .	29
7.	Drawing of the interior of a traditional Chinese house showing the court where visitors are received (1), the domain of the master of the house (2), and the women’s quarters in the rear (3).	30
8a–b.	Hortatory illustration showing women weaving inside and men sowing outside.	32
9.	The Ming alchemical body.	40
10.	The meeting of the Herd Boy and the Weaving Maid on the borders of the Milky Way.	41
11.	Du Linian dreaming of encountering Liu Mengmei in a garden. Scene from <i>The Peony Pavilion</i> , by Tang Xianzu.	43
12.	Yu <i>ji</i> slits her throat.	44
13a–b.	The dynastic cycle (conventional and sexualized).	53
14.	A courtesan.	56

Figures	xi
15. “Honor to the Families of the Defenders of the People.” Papercut, Hebei province.	62
16. Silk chart from Mawangdui (168 BCE) showing forty-four figures engaged in therapeutic exercises known as <i>daoyin</i> (guiding and pulling) – part of the process of self-cultivation or nurturing life (<i>yangsheng</i>).	85
17. Original text: “The need for food and sex is innate to human nature” (Gao Zi to Mencius).	86
18. A couple practicing quiet sitting. Note the different hand positions for men and women. This is the foundation for a transcendent state of bliss that is achieved without awareness or effort.	90
19. Zhang Huan (b. 1965). “To Add One Meter to an Anonymous Mountain.” Performance piece (photograph), 1995. Performance at Miaofeng Mountain, Beijing, May 22, 1995.	96
20. Shitao (1641–c. 1717). “The Waterfall on Mount Lu.” Hanging scroll. Ink and light colors on silk (w. 24 in.).	98
21. Man’s outer coat with embroidered rank badge.	104
22. Modern girls in new hairstyles and shoes, with <i>qipao</i> cut in the latest fashionable style.	105
23. Manchu ladies’ shoes.	107
24. The exemplary woman Gaoxing of Liang. Widowed very young and daughter of a wealthy family, which made her very desirable as a mate, Gaoxing declined all offers of remarriage until she was finally approached by the king himself, whose emissary is shown here offering her gold. This scene shows her ultimate gesture of renunciation: she is cutting off her nose to deface her appearance so the king will know that she has rejected him utterly by making herself undesirable. She also makes the point that she would have committed suicide, but she has children to rear, and she must remain alive to look out for them.	111
25. Hua Mulan.	112
26. A faithful maiden’s platform suicide.	126

xii	Figures
27. Two women in an amorous embrace.	141
28. Female miner (1979). The caption reads, “I contribute precious deposits to the mother country.” This is one of the few images of women engaged in male pursuits still found in 1979 poster art.	166
29. James Gillray. “A caricature on Lord Macartney’s Embassy to China.” Hand-colored etching (s. 12 × 15 7/8 in. [31.7 × 40.2 cm.]). Published by H. Humphrey, London, September 14, 1792 (public domain).	171
30. “Hua (Flowery) Miao” (album leaf), dated sometime after 1797.	172
31. “Pounding Rice,” from the <i>Gazetteer of Zhuluo County</i> [Taiwan] (1717).	174
32. “Afterwards.”	175
33. “A Bound Foot.”	180