

tionship between an adult man and a teenage boy. In *The Great Mirror of Male Love* (1687), his longest collection of short stories, Saikaku divided his discussion of boy love into two parts: the non-professional love exemplified in relations between samurai men and boys; and the love of professional actor/prostitutes in the kabuki theatre. He establishes a romantic ideal for boy love in his own townsman class based on the loyalty and self-sacrifice of samurai man-boy relations. Saikaku takes a deliberately misogynistic stance in the book in order to dramatize the single-minded dedication demanded of male lovers, but the stance is full of irony and may have had humorous appeal for his readers.

In addition to *The Great Mirror of Male Love*, Saikaku treated the topic of male love in the story of "Gengobei, The Mountain of Love," the last of five stories in *Five Women Who Loved Love* (1685). The heroine of the story, Oman, manages to seduce Gengobei, a confirmed lover of boys, by dressing as a handsome youth. By the time Gengobei realizes the error, it is too late, for he has fallen madly in love. The humor of the discovery scene must have appealed greatly to Saikaku's readers. In *The Man Who Loved Love* (1682), the hero, Yonosuke, is a man of insatiable sexual appetites, meant obviously to be understood as a plebeian version of the courtly lover Prince Genji in the *Tale of Genji*. At the end of Yonosuke's life of love, he numbers over 3,000 women and almost 900 men and boys among his lovers. One story tells how Yonosuke as a young boy surprised and confused a samurai by aggressively attempting to seduce him, a reversal of the normal pattern. The story implies that Yonosuke was ultimately successful.

Saikaku dealt with female homosexuality only once in his writing, and only briefly, in a scene in *Life of an Amorous Woman*. The book is a parody of Buddhist confessional literature from the fourteenth century, and records the tale of

the heroine's progress through respectable married life, high-class courtesanship, low-class harlotry, further degradation, and ultimately spiritual enlightenment. At one point in her checkered career, she took work as a housemaid. The mistress of the house was impressed with her beauty and summoned her to her bed. The heroine is shocked to discover that the woman wants to make love to her, but cannot protest. After a night of love-making, the scene concludes with the woman's comment, "When I am reborn in the next world, I will be a man. Then I shall be free to do what really gives me pleasure!"

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SAILORS

See *Seafaring*.

SAINT-PAVIN, DENIS SANGUIN DE (1595-1670)

French poet and libertine writer.

The son of a counselor in the Parlement, he studied with the Jesuits and thought of becoming a priest, but soon renounced this career and lived without a profession as writer, poet, and freethinker. In his lifetime he enjoyed the title of "The King of Sodom" and made no bones about his sexual interests in his poetry. Unlike such contemporaries as Théophile de Viau, he was more a sensualist than a philosopher—and therefore less of a threat to the Church and its orthodoxy. Too indecent for the press, his poems circulated only in manuscript, and it was not until 1911 that a French scholar named Frédéric Lachèvre ventured to publish some of the least offensive; others still await their editor. Lachèvre had the naïveté to deny Saint-Pavin's homosexuality, claiming that it was a literary pose, a mere imitation of

Martial, an expression of displeasure at the frivolity of the opposite sex which he inwardly loved, or simply a wish to scandalize the conventionally minded. The poet seems in fact to have preferred the active role in anal intercourse, and—when he had sexual relations with women at all—to have practiced this only, so that he indignantly rejected the imputation that he had fathered the child of a woman of whom he had carnal knowledge. His interest in women was limited to those whose **androgyny** awakened the genuine attraction which he felt for the male sex.

His poems express a fondness for pages and their costumes, and in particular for a youth who is named "Tireis"—who later entered a monastery, inspiring the poet to allude to the pederastic practices of the monks by claiming that "in the same place he can find both his salvation and his pleasures!" Saint-Pavin evidently had contact with contemporary lesbian circles, as he wrote verses likening women's fondness for their own sex to his male-male attachments. In his imitations of Martial he defended homosexual love against the accusation of being "unnatural." Intimate with the homosexual cliques of his day, he revealed his inner thoughts in verses addressed to their members with a frankness that anticipated no censure or incomprehension. With the great Condé he was on such familiar ground that he could send him a poem declaring that "Caesar was as a great a *bougre* as you, but not so great a general." He was in modern terms a self-proclaimed homosexual who made no secret of his identity, even in an age when death at the stake was not a wholly remote possibility for one of that persuasion. The publication of his complete corpus will shed much light on the homosexual subculture of France in the mid-seventeenth century and on the antecedents of the Enlightenment.

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SAMURAI

The samurai class developed in Japan from what were originally soldiers who served courtiers and great aristocratic families in defending and managing their country estates, which in some cases were far from the capital in Kyoto, during the Heian period (794-1185). By the end of the Heian period, the soldiers had in many cases usurped their employer's landholdings and carved out large territories where they ruled by the sword. During military campaigns, soldiers were accompanied by boy attendants who saw that their physical needs were met. From this probably followed the tradition of man-boy bonding that seems to have been a feature of samurai life almost from its inception.

The Ashikaga shoguns, who ruled Japan's heartland from the fourteenth to sixteenth centuries, seem to have brought the homosexual ethos of the samurai to the seat power in Kyoto from which they ruled, for there was a marked "homosexualization" of court culture during this period, particularly in the aesthetics of the Noh theatre. When Francis Xavier and the Jesuits came to Japan in the sixteenth century to proselytize, they were horrified by the openness with which homosexuality was practiced among the ruling samurai class and condemned it furiously, apparently with little effect.

Homosexual love was a major component of samurai sexuality right up until the samurai class was abolished in the early years of the Meiji period (1868-1912), after which it was deliberately suppressed by the Meiji government as part of its effort to modernize Japan. The novelist Mishima (1925-1970) sought to revive samurai traditions in order to revitalize Japan spiritually, and respect for the homosexual bond was apparently part of the revitalization he envisioned.