

(修订版)

# 秘戏图考

——附论汉代至清代的  
中国性生活

(公元二〇六年—公元一六四四年)

## 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

[荷兰] 高罗佩(R.H.van Gulik)著  
杨 权 译



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秘戲圖考



Two red square seals are located at the bottom right of the title frame. The top seal contains the characters '上海' (Shanghai) and '商務印書館' (Commercial Press). The bottom seal contains the characters '商務印書館' (Commercial Press).

## INTRODUCTION

This excursion into a field hitherto unfrequented by Sinologists was occasioned by a fortuitous occurrence, namely the author's purchase of a set of old Chinese printing blocks. This set, engraved with erotic pictures and poetry, without title or date, was purchased because of its striking artistic qualities. Subsequent investigation disclosed that these were printing blocks for a large-sized Chinese erotic picture album, entitled Hua-ying-chin-chen "Variegated Positions of the Flowery Battle", a type of book which enjoyed great popularity in elegant literary circles near the end of the Ming period.

When studying these and similar prints I found that, notwithstanding their peculiar character, these pictures are of great importance in relation to Chinese studies in general. In the first place, they must be counted among the finest examples of Chinese colour printing, an art that has begun to receive the attention of Western scholars only in recent years. These erotic prints supply valuable material for the study of this art because their complete history is confined to a brief period of approximately seventy years. Apparently the earliest album dates from the Lung-ch'ing period (1567-1572); the apex was reached at about 1610, near the end of the Wan-li period (1573-1620), and the last known specimens date from approximately 1640, being produced in South China at a time when the North had already fallen into the hands of the Manchu conquerors. Thus, quite apart from their intrinsic artistic value, these erotic prints occupy a very special place among old Chinese colour prints. On the basis of the specimens preserved we can trace their entire development, from rather diffident first attempts via perfection to final decadence — all encompassed with-

純陽演正子祐帝君既濟真經

門人紫金光耀大仙鄧希賢箋註

既濟者易卦名。為上坎下離。離男也。坎女也。虛為真陰。三。故男外陽而內陰。坎女卦中滿為真陽。三。故女外陰而內陽。坎離交姤。采真陰以補真陽。則純陽矣。故以既濟名篇。希賢慕道既久。茫然無得。偶遇仙師。曰。純陽翁。矢心信從。盤桓數載。見其女色日親。神氣日旺。竊駭駭焉。謂修真者精養煉氣歸根。不謂有此也。呂師笑曰。以人補人。謂之真人。於此未諳道乎。因出肘後既濟經。密示口訣。余方豁然。知道在邇也。經百句。援東說西。因妄箋渾其淵邃。俟修真者嘗之。

上將御敵。工挹吮吸。遊心委形。瞑目喪失。

上將喻修真人也。御行事也。敵者女人也。初入房時。男以手挹女陰戶。舌吮女舌。手挹女乳。鼻吸女鼻中。





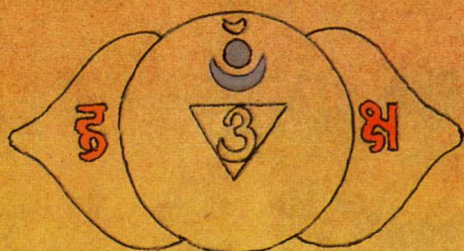
卷首图 唤庄生



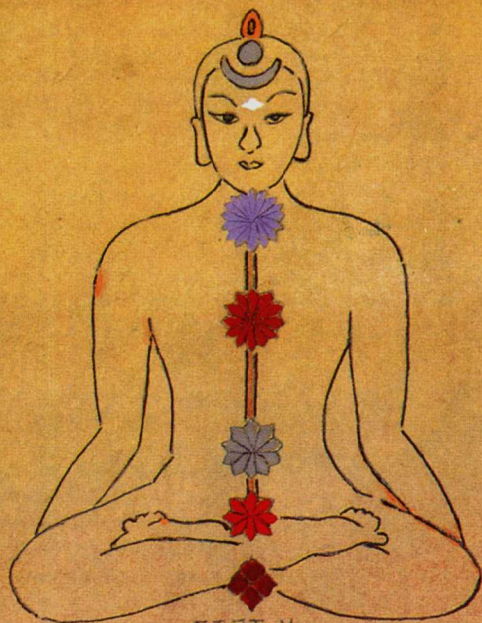
版图一 阴阳平衡



版图二 生命活力之流



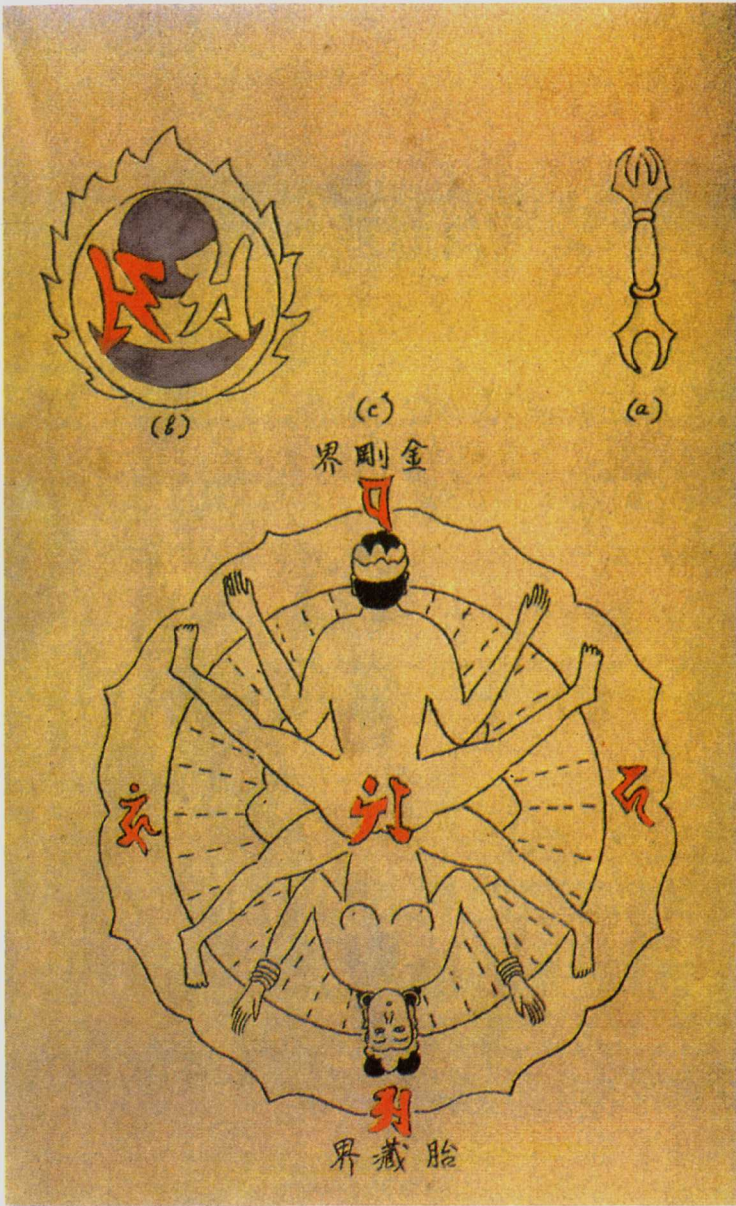
*Detailed picture of the 6th center  
(Sketch after "The Serpent Power," Pl. VII)*



षट् चक्रः ।  
 "The Six Centers"  
 (Bengal drawing)

版图三 (之一) 贡茶利尼瑜伽的六个中心





版图三（之二）立川派的密符



版图五 一对被引向卧室的爱侣





版图六 卧室景象



版图七 狎戏



