Chinese Medicine: an exhibition illustrating the traditional medicine of China
The Wellcome Building Euston Road, NW1
We are indebted to Professor Chiang Yee of Columbia University, New York, for writing the title of the Exhibition in Chinese, which is reproduced on the front cover of this catalogue.
Huang Ti discussing his book with Shen Nung. (No. 2).
CHINESE MEDICINE

AN EXHIBITION

illustrating the traditional system of Medicine

of the Chinese People

THE WELLCOME HISTORICAL MEDICAL MUSEUM AND LIBRARY

THE WELLCOME BUILDING
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INTRODUCTION

The exhibition described in this catalogue offers to all who may be interested an opportunity of becoming acquainted with the main features of the traditional Chinese system of Medicine. This is the chief purpose of the exhibition. It does not attempt to cover the much wider subject of the history of medicine in China, which would have to include not only ancient and medieval natural philosophy but also the introduction of modern western medicine, and the rise of medical schools and hospitals of modern type in that vast country, as well as a good deal about general living conditions, public health measures, food and water supply, and so on, in different periods.

Chinese Medicine differs considerably from modern scientific medicine for it is founded on age-old philosophical concepts which were very different from both the deductive logic of Greek mathematics and the methods of quantitative observation and experiment by which modern scientific medicine has been developed. Four thousand years ago a civilisation began to establish itself in China which was based on intensive agriculture. Just as Greece had its Asklepios so China had a legendary hero associated with Medicine, but the same presiding genius—Shen Nung—was also the patron of Agriculture. A similar technic deity or culture-hero—Fu Hsi—was the presiding genius of Hunting and Animal Husbandry.

The oldest surviving medical documents from China are nearly 2,000 years old. They were found in the present century by Sir Aurel Stein and others in the ancient Han forts on the edge of the Gobi desert, where the dry climatic conditions and the remote sites assisted their preservation. Paper was invented and used by the Chinese as early as the 1st century A.D., and since it was less durable than vellum, few early manuscripts have survived to serve as landmarks in the transmission of ancient learning. Printing, however, was invented by the Chinese about the 8th century, much earlier than in Europe, and by means of constant re-editing and reprinting many Chinese classics have a continuous ‘pedigree’ from early medieval times down to our own.

The oldest Chinese medical text which is known to us is the Nei Ching (Esoteric Canon of Medicine). It purports to record the discussions of Huang Ti (the Yellow Emperor) a legendary character who may have been invented by the Taoists in the early centuries of the Christian period. The text is now generally considered to have been stabilised by the 2nd century B.C., and it certainly enshrines the experience and ideas of the physicians of the earlier centuries of the first millennium B.C. The scholarly wisdom of Confucius and his followers made learning the main qualification for status in Chinese society. An elaborate examination system by which even
the poorest in the land could achieve positions of authority in the government hierarchy was already coming into existence 2,000 years ago. Then in some periods the examinations included Medicine and certain Sciences among the subjects in which candidates could prove their competence. What was perhaps the first of all scientific congresses, held in the year A.D. 4, was attended by over 1,000 members, with Medicine and Pharmacy among the subjects under discussion. The Imperial University had 5,000 students in the 8th century A.D. and in A.D. 754 was founded the Imperial Academy, the immediate forerunner of the present Academia Sinica. A century earlier there had been established a post of Medical Officer for every city throughout China.

The kind of Medicine which the Chinese handed down and practised was the Medicine illustrated in this exhibition. It is still widely practised today and is, it seems, being integrated with some success with the modern Western laboratory and hospital medicine established in China in the 19th century and immensely developed there in the 20th. Few could have foreseen this cooperation between ancient and modern 75 years ago when a mechanical materialism coloured the general outlook in medicine and the sciences. No modern Western doctor was ready to accept that any kind of medicine could be practised successfully without an accurate and thorough knowledge of the physical structure of the body and its organs, and of their function. Yet the traditional medieval anatomy and physiology of Chinese Medicine is strangely unrealistic to Western eyes. Whether this really matters when the practitioner comes to treat the trivial ailments and psychosomatic disorders which are presented by the majority of his patients is perhaps a debatable point.

There were apparently two periods when it was possible in China to study anatomy by dissection of the human body. The first was in the 3rd century B.C., corresponding in time with the flourishing Alexandrian school of anatomy to which Erasistratus belonged. That this was halted by the spread of Confucianism and the introduction of Buddhism (c. A.D. 65) is understandable. It was resumed for a brief period in the 13th century A.D., probably in connection with post-mortem examinations for forensic purposes, again corresponding in time (and purpose) with the beginning of this practice in Italy, where however it became a continuing and developing study culminating in the great work of Vesalius. Although the Ming period in China saw substantial advances in technology and civil engineering, the Scientific Renaissance which brought modern science into being, and so transformed Western society, did not occur there. The traditional medieval pattern of Chinese Medicine has therefore been preserved relatively unchanged into modern times. It is not, therefore,
with modern medicine that it should be compared but rather with
the medicine of our classical and medieval periods.

A study of the more important features of Chinese Medicine
reveals a number of parallels with the ancient medical philosophy
of Greece which prevailed in Europe until the 16th century and
the influence of which could still be seen in clinical practice until
the 19th century. The doctrine of humours, temperaments, and
qualities which Galen organized into a widely accepted system
from the work of his Greek predecessors is not so remote from the
organic philosophy of Nature which infuses Chinese Medicine.
All things in Nature—including Man—are in a sense one, and each
is possessed of the qualities of Yang and Yin in varying propor-
tions. This doctrine is as old as the doctrine of humours and was
systematised by a natural philosopher named Tsou Yen in the
4th century B.C. Between the 5th and 3rd centuries B.C. (con-
temporary with the Hippocratic School of Greek Medicine and
Plato’s Academy) there was a flowering of philosophy and learning
in China which led to the foundation of academies of scholars.
Tsou Yen was a member of one of these academies. For these
thinkers Yang and Yin were universal and opposed forces in
Nature. The idea of Yang was associated with light, the sun, the
south, maleness, dryness, strength, and other qualities too numerous
to be recorded here; Yin was associated with darkness, the moon,
the north, femaleness, weakness, moisture, and so on. To be sound
in mind and body and to lead the good life a perfect balance of the
two must be achieved. When the balance is lost then disease
shows itself, just as in the Galenic system disease results from
an imbalance of the humours. In order to avoid the risk of upsetting
this delicate balance of the cosmic forces care must be taken to
choose a home in a healthy location, that is, where there is not
likely to be an excess of one or the other. Partly for this purpose a
type of magnetic compass was developed, and with its aid elaborate
geomantic calculations were made to fix a precise spot where
adverse influences were at a minimum (See Nos. 10–12). The
same procedure was employed for locating suitable places for the
tombs of revered ancestors as well as for selecting land suitable
for growing food. Despite the pseudo-scientific basis of these
calculations the practical results were apparent in the Chinese
landscape with its beautifully situated homesteads, carefully tended
gardens, and flourishing farms with their irrigated fields producing
heavy crops. The balanced and healthy life made possible by this
environment was the aim of what may be called an ‘organic
humanism’ which characterised the Chinese civilisation at its best.

When illness did befall the individual, despite all customary
precautions, the doctor would first try to diagnose the condition by
feeling the pulse, examining the tongue, viewing the constitutional
features of the patient and any special ‘signs’, and questioning the patient about his symptoms. If the patient were female, this last procedure would be assisted, certainly in later centuries, by the use of what has come to be called the ‘Medicine-doll’, a naked female figure, usually carved in ivory, on which the patient would indicate where there was pain or inflammation. (An unusually fine collection of these figures may be seen in Case 2.) Feeling the pulse—or rather the pulses, for the Chinese system makes a careful differentiation between the pulses at different points of the radial artery and connects them with the chief organs—was the most important diagnostic method. Galen wrote many studies explaining his own elaborate pulse-lore, but they have little more relevance to the findings of modern cardiology than has the similar pulse-lore of the Chinese. There is, indeed, so little incongruity between the Chinese and the Galenic system that when Europeans got to know of the Chinese doctrine through the work of Andreas Cleyer in 1682 many warmly accepted it as more accurate and refined than that of Galen, and Sir John Floyer introduced it to the English in an important work dedicated to Queen Anne and the first Duke of Marlborough. Dr. Joseph Needham reminds us that a few decades earlier, in 1669, the great philosopher Leibniz ‘considered that Chinese Medicine was at least as good as that of Europe (and for that time he was not far wrong).’

One of the chief resources of the Chinese physician in treating disease is the operation known as Acupuncture, a procedure which involves inserting into the skin a number of fine needles at precise points on the body indicated by charts worked out through the ages by some of the most famous medical authorities. Each particular group or series of points, following a given line over the body’s surface, is connected with a corresponding visceral organ, and gives access, as it were, to the treatment of that organ by remote control; one being for the heart, another for the lungs, and so on. It is a little difficult to find explanations for the origin of this form of treatment, unless it were intended to allow the ingress or egress of chhi (breath; cf Gk pneuma; Hindu prana), of which there were six types—“cold” and “heat”, “wind” and “rain”, “light” and “darkness”. Obviously chhi was related to the Yang and Yin and Acupuncture was the method of choice for restoring their balance. It is quite likely, however, that it originated from empirical observations of referred pain, head zones, etc. The procedure has become something of a cult in Europe during the past twenty years, first in Paris, where there were practitioners of Acupuncture and a flourishing literature before 1950, and later in London, especially after a national newspaper gave considerable prominence to the late Aldous Huxley’s imaginative advocacy of the system. Despite the growing number of books which discuss the merits of
Acupuncture no one has yet produced a satisfactory scientific explanation of why the Chinese use it or how it can bring about the cure of any disease. Intensive work is now going on, however, in China and Japan, designed to elucidate the rationale of Acupuncture, and most of the results so far obtained point strongly to stimulatory effects on the autonomic nervous system. Indirect influences on the endocrine and reticulo-endothelial systems are thus also suspected, though no assured conclusions have yet been reached. In any case Acupuncture is the most remarkable feature of Chinese therapeutics and it has accordingly provided us with a number of items in the exhibition in the form of acupuncture figures, charts and needles. (Cases 3–5, 7).

Parallel with Acupuncture is a type of local cautery, mild or blistering, called moxibustion (from a Japanese word). This consists in placing a small quantity of a dried herb (in China it is usually the dried leaves of Artemisia spp. sometimes in conical shape, on certain fixed points marked on the trunk or limbs, according to the condition it is intended to relieve, and then setting light to it. The brief glowing combustion produces a blister and an outlet for the toxic agent causing pain or inflammation. Alternatively, the tinder is enclosed in a paper tube like a very large cigarette (as big as a large cigar) and waved gently over the part concerned to produce a mild heating effect. This very much resembles the Western use of cauteries, setons and ‘issues’ which persisted into the 18th century in Europe, and, in the form of the ‘mustard plaster’, for counter-irritation, up to the present day. Among the Japanese netsukes may also be seen small carved figures with the moxa points marked on their bodies.

For more than 1,500 years, the main lines of treatment by European doctors consisted of purging and bloodletting, carried out in order to evacuate the ‘peccant humours’ and restore a healthy balance. Though the Chinese shared to some extent the practice of “cupping”, they did not make use of these characteristic European methods. But they reinforced their therapy just as the Westerners did, by a multiplicity of vegetable and some animal drugs, the precise effects of which on the body were, of course, not clear. Unlike the Galenists, the Chinese never had any objection to the use of mineral drugs, and led the way in their use.

The classical Chinese materia medica was extensive. The Great Pharmacopoeia (Pên T’sao Kang Mu), published in 1596, names 1,096 botanical drugs. Of the drugs shown in the exhibition many are little known outside Chinese medicine (e.g. Astragalus Hoantchyi and Gingko biloba) whereas others have been equally popular in Western medicine. Dioscorides, in his Greek Herbal (1st century a.d.) referred to cassia bark, ginger and rhubarb; and among important additions to the Western pharmacopoeia in the present
century is Ephedra, the use of which in China goes back to antiquity. Although it is not usually regarded as a part of the materia medica, despite the fact that it is widely valued in England as a common remedy and often regarded abroad as a drug, tea is probably one of China’s most important botanical gifts to the West. The study of botany was developed very early in China, especially with a view to finding plants which might be added to the diet. Tea was drunk in China from the 3rd century A.D. and, until the middle of the 19th when it was successfully cultivated in Ceylon and India, was the only variety of tea known to the world.

Many of the botanical drugs are used in their traditional form in China today, side by side with the synthetic drugs and the purified active principles of plants which are now so marked a feature of modern Western scientific medicine. Numerous remedies based on the parts, organs, secretions or excretions of animals also had an important part in the Chinese materia medica. It should not be forgotten that similar remedies have been popular in Western Medicine, although during the 18th century there was a drastic pruning of the number used. Nowadays Western Medicine uses animal products mainly as purified hormones and enzymes. Even these typical 20th-century products of Western scientific research were not, it seems, entirely unknown in China. Dr. Joseph Needham and Dr. Lu Gwei-Djen have recently published an account of the preparation of steroid sex hormones in crude form in China between the 10th and the 16th centuries (Medical History, 1964, 8, 101–121). Despite the early development of alchemy by the Taoists, and the Chinese achievements in iatrochemistry and chemical technology, modern chemistry and pharmacology did not spontaneously arise there, so that the active principles of plants used in medicine were not isolated or precisely examined. When we recall that the rise of modern pharmacology in the West has been closely linked with the great advances of physiology and biochemistry during the last century, this is not surprising.

One of the most successful departments of European, as of Indian, Medicine has little parallel in the Chinese system and that is surgery. Confucian objections to dissection after death, or the removal of any part of the body during life, probably hindered the development of anatomy and surgery alike. There were “externalis” or surgeons who treated wounds and injuries with lancets, probes, herbal pastes, powders and unguents, but the limitations imposed on their craft made it impossible for them to do much more. Fractures were splinted and bound; crutches were employed to support injured or wasted limbs; and remedial exercises formed part of the elaborate medical gymnastics developed by the Taoists in their search for immortality. Hydrotherapy and heliotherapy were also practised. There are, of course, good and successful
surgeons in China today but they are the products of modern training and owe nothing to the traditional system. In preventive medicine, however, the Chinese were pioneers, for with them originated the first techniques of immunization—the inoculation of smallpox (variolation) which was brought from Turkey into England in the early 18th century and was the immediate predecessor there of Jennerian vaccination. They were also the first to formulate the principles of forensic medicine and the first to discover (empirically) the connection between deficiency diseases and nutrition. Although the Chinese did not invent spectacles to remedy defects of vision these came into use in China fairly soon after their invention in Italy in the 13th century.

A theoretical system preserved for so many centuries in a country as populous as China was naturally accompanied by a mass of folklore and legend. Divination, magic and other occult arts paralleled its practice; gods were propitiated or invoked for protection, and demons exorcised. Just as medieval Christian Europe had its hundreds of saints associated with protection against particular diseases, so in China there were gods of smallpox, plague, and fever. The Taoist pantheon generated a whole celestial bureaucracy of them. The compassionate figure of Avalokiteśvara was borrowed from India and became Kuan Yin, the Buddhist Goddess of Mercy who bestows children, protects mothers at childbirth, and looks after children during their early years.

In those parts of Asia and the adjoining islands which came under the influence of Chinese civilization the indigenous religion and folklore was often integrated with Chinese medicine, as in Japan and Tibet and the countries once known as Indo-China. No attempt has been made in this exhibition to illustrate these local variations, although some objects drawn from those territories (e.g. Japan) are included where they illustrate essentially Chinese concepts. A few items are also included to illustrate the Chinese "way of life" and social customs and to provide local colour. Such are the "Guardians of the Gate" which are placed at the entrance to the exhibition. They are placed on the threshold of the Chinese home to protect it and its occupants from all harmful influences.

I should like to acknowledge the help given me in the preparation of this exhibition by Dr. Otto Samson, Mr. J. Barber-Lomax, and Mr. John Crellin (who is responsible for the section on materia medica). I am also grateful to Dr. Joseph Needham and Dr. Lu Gwei-Djen for their criticism and advice. Dr. Needham's great work *Science and Civilisation in China* (Cambridge University Press, 1954–65, Vols. I–IV (2)) proceeds on its majestic course but has unfortunately not yet reached the volume on Biology and Medicine,
though this is now in the writing. Nevertheless, its authors will recognize the source of many of the statements made in this introduction and forgive the indebtedness of one who must necessarily rely upon the findings of such experts. For those who wish to read more about Chinese Medicine while awaiting the appearance of Dr. Needham’s volume, the following may be found of interest:


Pierre Huard & Ming Wong (Huang Kuang-Ming), *La Médecine chinoise au cours des siècles*, Paris, Dacosta, 1959. Professor Huard is the leading French authority on the subject.


March 1966

F. N. L. Poynter,
Director,
The Wellcome Historical Medical Museum and Library
CATALOGUE OF EXHIBITS

1. **THE FOUNDERS OF CHINESE MEDICINE**: Shen Nung, flanked by Fu Hsi (right) and Huang Ti (left) with ten of the most famous Chinese doctors (grouped on either side at foot). Colour print, 42 x 32.5 cm.

2. **SHEN NUNG and HUANG TI**: two standing figures in carved ivory. 7.5 cm. Huang Ti, the supposed author of the oldest Chinese classic of medicine, is discussing his book with Shen Nung.

3. **SHEN NUNG**: the Chinese deity of Medicine, Pharmacy, and Agriculture. Water-colour, copied from an old painting in Shanghai by a Chinese artist in 1920. 27.5 x 17.5 cm.

   The god is seated at the mouth of a cave, dressed in his traditional garb made from leaves, holding in the right hand a branch with leaves and berries, the virtues of which he has been demonstrating.

4. **SHEN NUNG**: seated figure in dark brown pottery partly glazed in turquoise, grey and green. 19 x 15 cm. 1639/1939

5. **SHEN NUNG**: standing figure, bronze, holding a gourd containing the magic medicine. Japanese. 38.5 cm. 1955/1939

6. **SHEN NUNG**: seated on a goat, which has its head turned to gaze up into his face; the god is carrying a scroll in his right hand. Carved ivory with leaf-cape of mother-of-pearl. Japanese, signed Hisamasa. 11.5 cm. 66/99

7. **SHEN NUNG**: Japanese netsuke of carved ivory; 4.7 cm. R1903/1939

8. **FU HSI**: water-colour painting, signed. 35 x 25 cm.

9. **PA KUA**: Painted on a board, on which is also painted a tiger-head, and the fore-feet carved in low relief. 27.5 x 12 cm. R1490/1939.

   The 'Pa Kua' is the name given to the magic symbol which is supposed to have originated with Fu Hsi and which contains the answers to all the problems of the universe. The arrangement of lines represents the aspects of *Yang* and *Yin* as well as different parts of the body.
10. **Magnetic compass**: used for astrological or geomantic calculations in order to determine a site where conditions are most favourable for a residence, farm, etc. Wooden disc covered with black lacquer; compass needle at centre; inscribed with 16 concentric circles, subdivided by radial divisions, each with appropriate inscription. Diameter, 13.7 cm. R2429/1939

11. **Magnetic compass**: wooden disc with yellow lacquer, with divisions and inscriptions similar to those on the preceding. Diameter 14.3 cm. (Formerly in the collection of Sir W. Peek.) R2211/1939

12. **Manual of Geomancy**: MS., 18th century. Used in association with the magnetic compasses described above for ensuring a healthy dwelling. The manuscript has 50 full-page plans of sites which favour the correct balance of Yang and Yin and—incidentally—a sensible disposition of such practical matters as water-supply, ventilation, etc.

13. **Doctor**: carrying gourds of medicines; Japanese netsuke of carved wood; 5.6 cm. R1870/1939

14. **Doctor's signboard**: Carved wood, inscribed in Chinese 'Doctor for treating miscellaneous diseases'. From the wooden top hang 20 cords (54 cm. long) on each of which are strung 25 human teeth, some of which show signs of caries. 66/41

15. **On the Medical Profession**: a selection of the 'Canton Dialogues', lithographed in Canton in 1850. Chinese and English parallel. A western missionary in Canton in 1841 asked a Chinese scholar to instruct him in the main features of Chinese civilization. The result was these dialogues which include an interesting account of the medical profession. Note the practical use of the doctor's signboard in summoning him to a patient's residence.

This fundamental text of Chinese traditional medicine was popularly supposed to have been written about 3,000 B.C. In fact, it enshrines the experience and ideas of the physicians of the first millennium B.C. and the text was established not later than the second century B.C. It has been the subject of numerous commentaries and has been many times reprinted, but was so much used that early editions are very rare. It deals with physiology and acupuncture.
17. **TS’IEN TUNG**: This is the name given to a cylindrical container (the one shown is of bamboo) charged with a number of sticks each marked with a number. The worshipper kneels before the God of the Medicine Temple and while saying a prayer shakes the container until one of the sticks falls out. This is taken to a counter where a prescription bearing the same number as that on the stick is handed to the patient, who will then have it dispensed at any ordinary pharmacy. 27.5 cm.

18. **SCENE IN A MEDICINE TEMPLE**: group of model figures showing a worshipper praying to the Medicine God on behalf of a patient while two attendants hold a planchette above a tray of sand in which the prescription is to be written; another attendant on the right copies the prescription on a sheet of paper for the worshipper to take to the pharmacy. Ching period. 34 x 40 cm. R1665/1939

19. **DOCTOR AND PATIENT**: a doctor feeling the pulse of a woman patient; both seated on their heels, side by side. Carved ivory netsuke, Japanese. 5 x 6.5 cm.

20. **DOCTOR AND PATIENT**: group of model figures showing a doctor feeling the pulse of a woman patient. Ching period (A.D. 1644–1911). 36 x 36 cm. R1655/1939

21. **DOCTOR AND PATIENT**: water-colour on rice-paper, signed. 23.5 x 31 cm. The doctor is feeling the pulse of a woman patient. Her wrist is supported on a small red bolster (red is a lucky colour) and the doctor touches the pulse only with his finger-tips, without looking at the patient.

22. **DOCTOR AND PATIENT**: water-colour on rice-paper, signed. 23.5 x 31 cm. The patient has died and is lying on a bed wrapped in a rug; the doctor is seated at a table writing the death certificate.


It is alleged that the *Nan Ching* was written in 651 B.C. Its author, Pien Ch’iao, is the first medical man to be mentioned by Chinese historians and is one of the ‘eight immortals’. According to this work, the extent of the pulse is 1.9 inches and is divided into three parts called ts’un (inch), kuan (bar), and ch’ih (cubit). Each of
these has two distinct pulses, internal and external, making a total of 12 pulses, six on the right and six on the left hand. Each pulse corresponds with one of the 12 internal organs and reflects the condition of that organ.

24. FEMALE DIAGNOSTIC FIGURE: sometimes called 'the doctor's lady' or 'Medicine doll'; reclining female figure, leaning on left elbow. Ivory, on carved hardwood stand on brocade covered base. 15 cm. R1469/1939

25. FEMALE DIAGNOSTIC FIGURE: ivory, 12 cm. on carved wood upholstered couch. R1478/1939

26. FEMALE DIAGNOSTIC FIGURE: ivory, 9 cm. The deformed feet are particularly noticeable in this figure. R1470/1939

27. FEMALE DIAGNOSTIC FIGURE: ivory, 14 cm. 2579/1936

28. FEMALE DIAGNOSTIC FIGURE: white jade, 9.5 cm. R1477/1939

29. FEMALE DIAGNOSTIC FIGURE: ivory, 15 cm. R1481/1939

30. FEMALE DIAGNOSTIC FIGURE: ivory, with right knee bent and foot raised; 15.5 cm. 2582/1936

31. FEMALE DIAGNOSTIC FIGURE: ivory, 9 cm. Japanese; lower half of figure draped; with elaborate coiffure and ear-rings. R1464/1939

32. FEMALE DIAGNOSTIC FIGURE: ivory, 8 cm. Japanese; resting on right elbow; on carved ebony stand. R1471/1939

33. FEMALE DIAGNOSTIC FIGURE: ivory, 13 cm. Japanese. 2581/1936

34. FEMALE DIAGNOSTIC FIGURE: ivory, 14.4 cm. Japanese. R117/1940

35. FEMALE DIAGNOSTIC FIGURE: ivory, 15 cm. R24/1964

36. FEMALE DIAGNOSTIC FIGURE: ivory, 10.5 cm. R2580/1936

37. ANATOMICAL FIGURE: carved wood, painted, marked with points for acupuncture. 17th century. 107 cm. R4601

38. ANATOMICAL CHART: full length figure, rear view showing spinal vertebrae and series of acupuncture points. Rice-paper, tinted; 75 x 24 cm. Ming period. Presented by Dr. J. H. Lechler, Edinburgh. 434/1946

40. Anatomical chart: full-length figure, side view, facing left. Rice-paper, tinted; Ming period. 75 x 24 cm. 436/1946

41. Anatomical chart: half-length, from hips upwards, facing right and showing internal organs. Rice-paper, tinted; Ming period. 75 x 24 cm. 437/1946

42. Anatomy: Yang Chi-chou; Chen-chin ta-ch’eng. (A compendium of acupuncture and cauterization). Originally published in 1368. Illustrated. Opened to show drawing of lungs. Another volume is opened to show a drawing of the heart. (The text where this is figured is entitled ‘The song of the blood’.)

43. Anatomical figure: carved boxwood; the organs inside the chest and abdomen, surmounted by a solid head. Japanese. 8.8 cm. R119/1940

44. Anatomical figure: carved ivory; male, showing course of veins, etc. Japanese. 9.4 cm. R118/1940

45. Acupuncture figure: bronze figure 27 cm. high in box covered with yellow silk. R909/1938
This figure is one of a number made under an Imperial decree of the fifth year of Yung Chen (1727/8) which ordered the Board of Surgeons of the Palace to have them cast “with the object of promoting the study of medical science and particularly of that science called Acupuncture.”
On the inner flap of the box is the text of the Decree and a description of the individuals among whom the figures were to be distributed. In the year A.D. 1027 two similar figures of copper had been made by the decree of the reigning emperor for the same purpose.

46. Acupuncture figure: bronze, 32 cm. high. 18th century or earlier. R1463/1939
This figure is most unusual in that it has one foot raised high as if in a dance but which may be an attempt to depict a contracture. The fact that only one series of acupuncture points is found on the figure also suggests that these are the points for treating this particular pathological condition.

47. Acupuncture and moxa: A treatise in Japanese, MS., 1722; illustrated by pen drawings.
48. **ACUPUNCTURE FIGURE**: white papier maché, with points joined by black lines. Japanese. 70.5 cm. R2071/1939


50. **ACUPUNCTURE NEEDLES**: A series of acupuncture needles, round, of various sizes, with brass wire handles. 6661 Needles may be of nine kinds; arrow-headed, blunt, puncturing, spear-pointed, ensiform, round, capillary, long, and great. They are made of steel, copper or silver and are inserted into the flesh more or less deeply, sometimes with a light blow from a mallet. They may be used hot or cold, being heated by twisting a little moxa round the brass wire at one end and setting light to it. They may be left in position for short or long periods, sometimes for days.

51. **ACUPUNCTURE NEEDLES**: steel, spear-shaped and arrow-headed. 301,203

52. **ACUPUNCTURE NEEDLES**: set of acupuncture needles, with bamboo case. R359/1946

53. **ACUPUNCTURE CHART**: standing figure showing the series of points for controlling diseases of the heart and the sexual organs. Water-colour, 35 x 28 cm. 18th century. This is the chart reproduced on the cover of this Catalogue.

54. **ACUPUNCTURE CHART**: A figure from the same series as the preceding, showing the series of points controlling the kidneys.

55. **SURGICAL KNIVES** for treating fibrous tumours; steel. 6714

56. **LANCETS**: steel; crescent shaped blades; for operating on haemorrhoids and varicose veins. 6707

57. **SURGICAL INSTRUMENTS**: set of silver instruments, including drainage tubes. 66/55

58. **SCALPELS OR LANCETS**: steel, concave blades, single edged, curving away from grip. (For opening abscesses). 8 cm. 301,108-9

59. **SCALPELS OR LANCETS**: steel, crescent shaped blades, single edged. 8.5-15.5 cm. 6733

60. **SURGICAL SCISSORS**: steel, rivetted. Four pairs, one blunt-nosed pair in shape of heron. 6721
61. **FORCEPS**: A series of forceps; steel, of various types. 354/1946
62. **CAUTERIES**: A series of cauteries, steel, of various sizes. 6713
63. **GOUGES**: A set of five gouges, of various sizes; steel. 301,203
64. **SURGICAL INSTRUMENTS**: A set of 25 instruments, steel, of various sizes, including lancets, hooks, cauteries, retractors, spatulae, etc. 50693, etc.
65. **POWDER INSUFFLATORS**: one of brass; another of white metal. 16 cm. R348-9/1946
66. **MOXA**: seated male figure, wincing with pain caused by moxa on leg; Japanese netsuke of carved wood; 4.2 cm. (Formerly in the Behrens collection.) R2110/1939
67. **MOXA**: squatting male figure showing moxa on leg; Japanese netsuke of carved ivory; 3.5 cm. R2135/1939
68. **MOXA**: Moxa stick; a tube of white paper containing dried leaves of *Artemisia vulgaris*. 19.2 cm.
69. **SURGICAL OPERATION**: The famous surgeon of ancient China, Hua T'o, operating on the war hero Kuan Kung for necrosis of the arm following a battle wound. To divert his attention from the pain of the proceedings he is playing chess. Japanese colour print. 41 x 27 cm.
70. **MANIPULATION**: A patient receiving manipulative treatment for pain in the shoulder. Water-colour on rice-paper. 26 x 34.5 cm.
71. **MASSAGE AND MANIPULATION**: A manuscript of the early 18th century containing prescriptions for various diseases and an illustrated section on manipulation and massage. Opened at drawings showing the pressure points for use in manipulation.
72. **ORTHOPAEDICS**: A splint for curing curvature of the spine; illustrated in *Yu Tsuan I Tsung Chin Chien* (The Golden Mirror of Traditional Medicine), Shanghai, 1883.
73. **ORTHOPAEDICS**: The reduction of a vertebral dislocation by the 'hanging' method illustrated in *Yu Tsuan I Tsung Chin Chien* (The Golden Mirror of Traditional Medicine), Shanghai, 1905.
74. **Polioyelitis**: Illustration in *Yu Tsuan I Tsung Chin Chien* (The Golden Mirror of Traditional Medicine) Shanghai, 1883. Showing a man with a wasted left leg such as results from polioyelitis.

75. **Crutches**: A pottery figure representing Li T’ieh Kuai, one of the ‘eight immortals’, as a beggar leaning on an iron crutch with a gourd of ‘magic medicines’ on his back. It is said that Hsi Wang Mu cured him of an ulcer on his leg, gave him the crutch, and taught him the art of achieving immortality. Figure glazed in blue, red, yellow and green. 19.3 cm.  
R2180/1939

76. **Crutches**: Li T’ieh Kuai; a representation worked in coloured silks pasted on paper. 26 x 9.5 cm.  
1629/1939

77. **Kuan Yin**: The Goddess of Mercy who bestows children, protects mothers in childbirth and watches over children during their early years. Carved figure in red amber. 56 cm.  
R1576/1939

78. **Kuan Yin**: Carved soapstone. 53 cm. This representation shows the Goddess with a child, a deer, and a lotus flower.  
R375/1938

79. **Kuan Yin**: represented as a pregnant woman. Carved wood. 42.5 cm.  
R1621/1939

80. **Kuan Yin**: seated figure, with children. Carved wood. 28 cm.  
R66/1934

81. **Kuan Yin**: seated figure, clasping her knee, on octagonal pedestal with upper half carved as inverted lotus flower. Stone carving; 76 cm.  
R1697/1939

82. **Kuan Yin**: standing figure in coloured porcelain; holding a child. 44.5 cm.  
R1577/1939

83. **Midwifery**: *Zengo ichien-shū*. Work on midwifery transmitted secretly by the Chujo School of Medicine founded by Chujo Tatewaki. Japanese MS copy by Tounzan Gyokusui, 1830. Illustrated. (Opened at a pen drawing showing a mother pulling on a rope during the birth of her child.)

84. **Infanticide**: *Cheng ying pao-ling lu*. A tract against the drowning of baby girls. Canton, 1855. (Illus.)  
18889
85. **AMULET**: bronze; in the form of a disc with the Pa Kua on one side and an inscription on the other in low relief, surmounted by the figure of a boy. Used for the protection of babies, and probably as a fertility charm for the conception of boys. 8 cm. R1495/1939

86. **BIRTH SCENE**: Water-colour on rice-paper. 17.5 x 30 cm. The mother is standing, being supported on either side and given a restorative drink; the baby is wrapped up and resting on the knees of a seated attendant.

87. **LACTATION**: Water-colour on rice-paper. 17.3 x 30 cm. A companion piece to the above; the mother is standing and feeding her new-born child at the breast.

88. **NEW BORN INFANTS**: Cash sword made of coins threaded with string, hung on the curtains of the cot for a new born baby to protect it from harmful spirits. 45 cm.

89. **CHILDREN**: Thien hsien niang-niang, the tutelary deity of children. Colour print. 42 x 32.5 cm.

90. **CHILDREN**: the male and female deities who protect children and the family. Colour print. 42 x 32.5 cm.

91. **CHILDREN**: A mother removing nits from the head of her son. A group of model figures. 32 x 16 x 20 cm. R1677/1939

92. **SMALLPOX**: The tutelary deity (literally 'big brother') of smallpox. Colour print. 42 x 32.5 cm.

93. **SMALLPOX**: the female deity of smallpox. Colour print. 42 x 32.5 cm.

94. **SMALLPOX INOCULATION**: Instruments for performing protective inoculation against smallpox (variolation). 6745 The dried scab was taken from a person suffering from smallpox; this was pounded to a powder in a mortar and placed in the hollow silver tube, through which it was blown into the nostrils of the child being inoculated. A quill was also used for this purpose.

95. **FEVERS**: the tutelary deity of febrile diseases. Colour print, 42 x 32.5 cm.

96. **LEPROSY**: Model figure of leper with disease not far advanced. Ch'ing costume (1644–1911). 30 cm. R1679/1939


EYE SURGERY: instruments used for cleaning the conjunctival sac.

BLINDNESS: water-colour on rice-paper, signed, depicting a blind man with a staff and a musical instrument. 23.5 x 31 cm.

SPECTACLES: water-colour on rice-paper, signed, depicting a young Chinese scholar setting out to take his examinations and wearing spectacles. 23.5 x 31 cm.

SPECTACLES: Pair of spectacles with concave lenses, tortoiseshell frames, brass bridge, and hinged side pieces. 19th century. 12 x 3.5 cm. Presented by Dr. I. Lloyd Johnstone. 674/1958

SPECTACLES: Pince-nez with circular plain glass lenses, tortoiseshell frames with hinged bridge. In lacquered papier maché case. Diameter of lens, 6 cm. Worn for prestige only. 18th-19th century. Presented by Dr. I. Lloyd Johnstone. 671/1958

SPECTACLES: Pair of spectacles in white metal frames; in silk case embroidered with characters and a jade pendant. Case, 15 x 6.5 cm.; disc, 5 cm. diameter. R1808/1939

SPECTACLES: Circular tortoiseshell case containing pince-nez in white metal frames; diameter 6.5 cm. 20506

SPECTACLES: Pair of spectacles made from black quartz, with folding white metal frames; in black case embroidered with gold and silver thread and with two hanging tassels. 14.5 x 7 cm. R1806/1939

OPTICIAN’S SHOP: Group of model figures showing optician and client being fitted with spectacles. 37 x 15 x 29 cm. R1657/1939

OPTICIAN’S SIGNBOARD. The two eyes provide a ready explanation of the sign.
108. **Eyes**: Yen Kuang niang niang, the tutelary goddess of the eyes. Colour print, 42 x 32.5 cm.

109. **Ears**: instruments for removing wax and foreign bodies from the ears, in a brass-bound bamboo case. 66/100

110. **Ears**: Group of model figures showing street barber cleaning out the ears of a seated client. 30 x 20 x 11 cm. R1683/1939

111. **Constipation**: Wooden rollers used for massaging the abdomen to promote peristalsis and evacuation. 24.5, 21 cm. 5495-6

112. **Chiropody**: Group of model figures showing chiropodist treating the feet of a patient who is holding a tobacco water-pipe. 32 x 27 x 14 cm. R1670/1939

113. **Chiropody**: A chiropodist at work with his instruments laid out on a cloth on the ground. He is seated on a bamboo stool (which he carries around with him); his client on a stool, passing the time in smoking a long pipe. Water-colour on rice paper. 24 x 34 cm.

113a. **Chiropody**: chiropodist’s instruments for removing hard skin and corn-cutting.

114. **Foot-binding**: Casts and models of women’s feet deformed by foot-binding from infancy, an old custom forbidden since the beginning of this century. R2551/1939, etc.

115. **Toilet Implements**: silver, including tongue and teeth scrapers, ear pick, etc. In the form of a chatelaine, suspended from an embossed silver disc. 3474

116. **Back Scratcher**: A backscratcher of rhinoceros horn, one end shaped like a right hand with separate digits and thumb. 38.5 cm.

116a. **Pillow**: bamboo pillow, tunnel shaped. 14.8 x 15 x 21 cm. 232420

117. **Traveller’s Pillow**: A wooden adjustable pillow or neck-rest which folds flat when not in use. 66/36

117a. **Pillow**: pottery pillow, greyish blue glaze, in the form of a kneeling boy. 16 x 26 x 17 cm. 212733
117b. **THE PILLOW SELLER** : Water-colour on rice-paper, signed, depicting a pedlar with a number of bamboo pillows (like No. 116a) slung on a pole. 23.5 x 31 cm.

118. **FLEA TRAP** : This consists of two bamboo tubes 30 cm. in length, one of 6 cm. diameter, the other, which fits inside it and is secured by a wooden plug, of 2.5 cm. The outer tube is fenestrated; the inner tube is smeared with birdlime or some other sticky substance and then secured in position with the plug. The trap is then placed either in clothing or beds or amongst rugs and any fleas that get on to the surface of the inner tube are caught.

119. **OLD AGE** : Figure representing a God of Longevity, leaning on a gnarled staff and holding a peach, a symbol of long life. Carved wood. 30 cm. R2061/1939

120. **OLD AGE** : Figure representing a God of Longevity, holding a peach. Carved wood. 27.5 cm. R2184/1939

121. **OLD AGE** : A group of figures in carved ivory depicting a woman standing by a chair in which is seated her aged grandfather whom she is feeding at her breast; two young children stand at her feet in attitudes of protest. An illustration of one of the twenty-four stories of filial piety. 17 x 10 cm. R1467/1939

122. **FUNERAL** : Group of model figures showing a poor man’s funeral. Two bearers carry the coffin slung on a pole; the one at the rear having a basket of paper ‘cash’ to burn at the graveside. 35 x 48 x 20 cm. R1663/1939

123. **SEPULCHRAL URN** : Pottery vase with grey glaze, the neck surrounded with figures of lohans in relief. Probably Kiangsu. R1532/1939

Buddhist monks were cremated and their ashes kept for a time in such urns.

124. **SEPULCHRAL URN** : Pottery vase partly glazed with brown, with cover; repoussé decoration round neck and crinkled bands round body. 37.5 x 14 cm. R1711/1939

125. **AMULETS** : A series of amulets used for protection against sickness. 5th century B.C.–19th century A.D.

Chinese veneration for antiquity has led to many types of ancient coin being regarded as especially powerful for this purpose. The oldest amulets shown are ‘knife coins’ in bronze from the 5th century B.C. Other bronze amulets shown have the Pa Kua on one of their faces.
amulets: A series of jade amulets used for protection against diseases and to promote long life.

amulets: A series of amulets of silver, enamel, wood, and amber; used for protection against sickness. In addition, there is a specimen of an amulet made of compressed powder which could either be hung round the neck or swallowed.

healing by charms: Mi-tsang i-shu chu yu shih-san k'o (Charms for diseases classified in 13 sections). 18th century.

RHINOCEROS HORN CUPS

As in the West the Chinese have highly valued the rhinoceros horn as an aphrodisiac and for medicinal purposes. They have used it, for example, for epilepsy, paralysis and labour pains. The Chinese are also particularly noted for fashioning the horn into cups which were principally used for detecting poisons. It was believed that if a liquid was placed in the cup, any subsequent frothing would indicate that it was poisonous. It was also considered that if a ‘poisoned’ wound was touched by a cup, relief would be obtained. The earliest surviving cups, from the T'ang dynasty (A.D. 618–906) are undecorated. Carved decoration is to be found on the majority of the later ones and by the 18th century the cups had become vehicles for the carvers’ virtuosity. By the early 19th century the carvings became very elaborate when Cantonese craftsmen began producing them for export. Chinese ‘horn’ cups were also made from tortoiseshell (see no. 139), walrus ivory and the bill of the hornbill. They were similarly used for detecting poisons.

Many other items have been made from horns such as toilet boxes, hair pins, combs and weights. For a back scratcher made from rhinoceros horn see no. 116.

129. Simple uncarved cup with no handle. Possibly 17th century. 6 cm. R2233/1939

130. Handled cup with simple decoration. Possibly 18th century. The chips removed from the rim were possibly used for aphrodisiac purposes. 9 cm. R2456/1939

131-2. Tripod cup. This style of cup with three legs clearly reflects the valued ancient bronze ritual vessels dating from at least the 12th century B.C. The ritual vessel shown is said to have come from a tomb and to be dated 1000 B.C. The rhinoceros cup is possibly 18th century. 19 cm., 15 cm. 1524/1939; 66/60
133. Handled cup decorated with the eight immortals and the figure of Shu Lao on a crane. The figure on the left of Shu Lao is the lame beggar with his crutch and a gourd in his left hand (see no. 75). Possibly 18th century. 9 cm. 66/58

134. Cup decorated with Taoist landscape and boating scenes. Carved trees form a handle. 18th century. 15 cm. 66/47

135. Handled cup with Taoist boating scene. 18th century. 11 cm. 66/48

136. Cup carved with numerous dragons which also form the handle. Probably 18th century. 16.5 cm. 66/46

137. Elaborately carved cup in the form of a flower complete with central pistil. Early 19th century. 29.5 cm. 66/50

138. Cup with foliage decoration on large, elaborately carved wood stand. Early 19th century. 39 cm. 66/49

139. Tortoiseshell cup with simple floral decoration which also forms the small straight handle. R1581/1939

140. Square shaped cup, with elaborately carved dragon forming the handle. Possibly 18th century. 13 cm. 31289.

Other items which are thought to have been used for detecting poisons are:

141. Celadon plate. When poisoned food was placed on such plates it was considered that they would change colour or possibly fracture. It should be added that though the plates were known throughout the East there is some doubt as to whether the Chinese believed in their supposed power to detect poison. 49 cm. 66/45

142/7. Six small rock crystal cups decorated with a sign for longevity. If a poison was placed in the cups they were supposed to crack. 2.5 cm. 66/59

CHINESE PHARMACY

Chinese pharmacy has a continuous empirical tradition developing from at least the 3rd century B.C. onwards. What proportion of the drugs in the traditional pharmaceutical literature have a therapeutic value demonstrable by the methods of modern science is not yet exactly known, but it is certain that a good proportion of them, possibly half, can meet such criteria. Intensive research is now going on, especially in East Asian laboratories, on this subject.
In the following notes on some examples of Chinese drugs not all their uses have been mentioned. Many of these have no rational basis according to modern pharmacological knowledge. Traditional Chinese therapy was intimately connected, of course, with the body of ancient and medieval philosophy, including such ideas as that certain plants have the power to restore the balance of Yin and Yang in an ailing patient.

148. **MODEL CHINESE PHARMACY** : The model is of a prominent 19th century Canton pharmacy. It was made in 1881, or just after, and was presented by the Pharmaceutical Society of Great Britain in 1913.

The characteristic open front gives a splendid view of the interior. At the rear is an altar to the god of medicine, where incense was frequently burnt. The elegant drug containers are of pewter and porcelain. The bearded proprietor of the shop is serving two customers with tea, a courtesy frequently provided. The assistant in the foreground is using a boat-shaped mortar, operated by his feet. This method of grinding drugs is virtually unknown in the West. Another interesting piece of equipment is the large herb cutter. The remaining assistants downstairs are book-keeping and weighing drugs while those upstairs are packing drugs for storage. 180 x 150 x 90 cm.

149. *Pên Ts'ao Kang Mu*, compiled by Li Shih-Chen and first published in A.D. 1596, is considered the finest encyclopaedic record of the fauna, flora and minerals of China. It is of great value to the pharmacist, physician, naturalist and the historian of science. A valuable feature of the work is the excellent illustrations. It is useful to note that China has always excelled in plant painting, a characteristic nurtured by, for example, the Taoist idea of man’s intimate relationship with Nature. Both plant and animal illustrations are shown from two volumes of an 1883 edition of the work.


152. Chinese polypharmacy is well illustrated in the exhibited prescription which is probably 19th century. Examples of the many drugs included are rhubarb, castor oil seeds, *Angelica polymorpha*, *Gleditschia sinensis* and centipedes.
153. *Bear's gall bladder and paw.* Various parts of the Himalayan black bear have a valued reputation in Chinese medicine. The paw has been said to be a valuable tonic and to ward off colds, while the gall bladder has been used for many conditions such as angina, dysentery and eye infections.

154. *Cuttlefish bone* has astringent and styptic properties. It has enjoyed a reputation in Chinese and European medicine as an antacid. It has also been used in tooth powders. It is commonly given to cage-birds who obtain a supply of calcium salts by pecking the friable inner part of the shell.

155. *Deer's horn.* The velvet, horn shavings (burnt or otherwise), and the jelly obtained by boiling the horns have a variety of therapeutic uses, for example, as a diuretic and tonic and for diarrhoea and dysentery. They are also said to be 'a great male aphrodisiac'.

156. *Elephant's skin,* when burnt to an ash, has been applied in an oily base to various injuries. Other parts of the Indian elephant have been used in medicine such as the flesh, bile and eyeball.

157. *Fossil crab* is valued as an antidote to many poisons. It has also found use in the treatment of eye infections and as a uterine stimulant.

158. *Frogs* have a reputation of being valuable in chronic coughs and in ointments for open wounds.

159. *Gall bladder* of an executed Chinese criminal. Many preparations of human origin have figured in Chinese materia medica as they have in that of the West. In the specimen shown the gall bladder has been filled with rice. The rice was then thought to be of great value for certain severe illnesses.

160. *Hedgehog skin.* The roasted skin is noted as an astringent and styptic. It has been used for haemorrhoids, nose bleeds and ruptures.

161. *Honeycomb* is the source of honey and beeswax. Both of these products are incorporated in certain ointments. In Western medicine honey has been mainly popular as a demulcent and sweetening agent as well as for its nutritive properties.

162. *Insects.* Various insects are known in Chinese medicine. Examples are *Cicada,* which have been used in skin plasters; *Mylabris beetles* (Chinese blistering beetles, Chinese cantharides), renowned for their vesicant and rubefacient properties. (In Britain, *Mylabris* are
chiefly used as a source of cantharadin which is also obtained from Cantharides beetles (Spanish flies); Dried silkworms have been used in the treatment of epilepsy and angina among many other ailments.

163. **Lizards** Many lizards feature in Chinese medicine. Their uses range from asthma, to stone, and applications to wounds.

164. **Sea horses** have an excellent reputation as a tonic.

165. **Snakes.** Various snakes and snake skins are known in Chinese medicine. They have been recommended for various conditions such as insanity, epilepsy, and feverish colds.

166. **Swallows’ nests** are made by the birds from various seaweeds. They are considered a very valuable tonic and have been considered to be second only in value to ginseng (see no. 196).

167. **Tortoiseshell** has been used in tonics and for haemorrhoids and tuberculosis.

168. **Aconitumuncinatum** root is mainly of value for its local anaesthetic action. It has been applied to the skin in neuralgia and rheumatism. When administered internally it has been considered of value in fevers. **Aconitumnapellus,** commonly known as monkshood or wolfsbane, is used in Western medicine for its local anaesthetic property.

169. **Acorusgramineus** and **A. calamus** rhizomes both have reputations as tonics, antispasmodics, and for protecting clothes against insects. **A. calamus,** the sweet flag or sweet sedge, is well known in Western medicine where it has been used for malarial fevers and for dyspepsia.

170. **Amomum aromaticum** fruit is one of the many cardamom fruits, the seeds of which are used as a condiment and for a variety of ailments including dyspepsia and catarrh. The cardamoms commonly found in British commerce come from India and Ceylon. They are used as a condiment and in medicine as a carminative and flavouring agent.

171. **Angelica polymorpha** root is held in very high esteem by the Chinese. Its main value has been for menstrual disorders. A vernacular name, meaning ‘revert root’ is derived from the supposed assertive power of the root to cause the wife to revert to her husband. **Angelica polymorpha** has been known to European medicine, during this century, as the constituent of a proprietary preparation which
was recommended for amenorrhoea, dysmenorrhoea and premenstrual pains.

172. *Areca or betel nuts*, from a palm tree, *Areca catechu*, have valuable vermifuge properties. The nuts are also widely used throughout the East, especially India, as a masticatory. They are chewed with lime and betel leaves. The fibrous husk of the nut is also used in Chinese medicine for flatulence. The illustration is taken from *Herbier . . . de la Chine*, Paris, 1781, by Pierre Joseph Buc’hoz. Buc’hoz was the first European to make considerable use of original Chinese drawings of plants.

173. *Asarum Sieboldii* root and rhizome are reputed to have diuretic, diaphoretic, emetic, purgative and sternutatory properties. This aromatic drug, also known as Japanese Wild Ginger, has been used for scenting clothes. *Asarum europaeum*, common to this country, has been employed for its emetic and purgative properties and has been used in snuffs.

174. *Astragalus Hoantchy* root has a considerable reputation as a diuretic and tonic.

175. *Chinese galls* are the pathological outgrowths of the leaf petioles of *Rhus semialata* which have surrounded the aphids *Melaphis chinensis*. The Chinese medicinal use is based on their expectorant and astringent properties. The galls that are better known in European medicine are pathological growths on the twigs of the Dyer’s oak (*Quercus infectoria*). Apart from their medicinal value galls are used in tanning and dyeing.

176. *Cinnamomum cassia* bark is valued as a spice and is used medicinally as a carminative. Cassia bark is very similar to the true cinnamon bark (from *Cinnamomum zeylanicum*) indigenous to Ceylon.

177. Camphor, from *Cinnamomum camphora* wood, has found considerable use in medicine as an anodyne, anthelmintic, diaphoretic and sedative. It has a number of non-medical uses such as in the manufacture of celluloid.

178. *Citrus aurantium* fruit peel (orange peel) is valued as a carminative, tonic and flavouring agent. The latter use has been much utilised in Western medicine.

179. *Corydalis ambigua* tuber has a reputation as a diuretic and tonic being especially valuable in heart conditions. It has also analgesic properties.
180. *Cynanchum japonicum* roots are mainly valued for chest complaints.

181. *Dragon’s blood*, the red resinous secretion from the fruits of * Daemonorops propinquus* and probably other species. It has astringent and styptic properties and has also been used for colouring varnishes. There are a number of other Chinese drugs named as being parts of the mythical dragon, for instance dragon’s bones and teeth. These, however, are not vegetable products.

182. *Ephedra* twigs from *Ephedra sinica* and other *Ephedra* species have had a long usage by the Chinese for astringent and diaphoretic properties. The active principle of the drug, the alkaloid ephedrine, has been widely used in Western medicine for asthma and hay fever since Chen and Schmidt drew attention, in 1924, to ephedrine’s marked pharmacological action. The introductory comments to their paper are exhibited and the illustration of ephedra is from *Herbier . . . de la Chine*, Paris, 1781, by Pierre Joseph Buc’hoz.

183. *Epimedium sagittatum* leaves have a reputation for antirheumatic and tonic properties. They are also considered to be a powerful aphrodisiac. It has been said that goats eating the plant are incited to excessive copulation, hence the first two words of the Chinese name *Yin Yang Huo* refer to excessive sexual activity of goats.

184. *Equisetum hyemale*. The aerial parts of this horse-tail have astringent properties and have been used for a variety of ailments, notably haemorrhages. On account of the siliceous particles in the stems they can be used for scouring.

185. *Eucommia ulmoides* bark is reputedly valuable for liver and kidney ailments and as a general tonic. It is interesting to note that a similar bark (from *Euonymous atropurpureus*), common to the Eastern United States, has a similar reputation.

186. *Gingko biloba* seeds are said to have anthelmintic and stomachic properties. They are also reported to produce intoxication. The beautiful Gingko or maidenhair fern tree has been grown in this country for ornamental purposes.

187. *Gleditschia officinalis* pods have emetic, expectorant and purgative actions. The pods can also be used as a soap owing to the presence of a large amount of saponins.

188. *Ilex latifolia* leaves can be used to make a refreshing tea. The ashes of the leaves have been recommended for skin diseases. A similar plant, *Ilex paraguensis*, is used to make the popular South America *Mate* tea.
Koehia scoparia seeds are considered of value for diarrhoea, dysentery and urinary disorders.

Lithospermum erythrorhizon roots yield a red dye. The root has been used for skin infections and certain types of fever. Because of its red colour, it is supposed to have a marked action on the blood.

Magnolia officinalis bark has been used as a tonic. The flowers have a reputation for curing various menstrual disorders. Magnolia trees are grown for ornamental purposes in this country.

Melia Toosendan fruit is reputed to drive away infections and to be a febrifuge and vermifuge.

Myristica fragrans nuts (nutmegs) have not had the valued reputation as a spice that they have had in the West. They have been used, however, as a carminative.

Paeonia lactiflora root has a considerable reputation for use in tonic and astringent medicines. It has also been said to have an action on the spleen, liver, stomach and intestines. Paeonia officinalis has been widely used in European medicine for a variety of ailments.

Pachyma cocos is a large tuberous body of a fungus. It is sometimes called Indian bread. The drug is thought to be particularly useful as a diuretic in dropsy.

Panax ginseng root has an unsurpassed reputation as a panacea. Much of the lore surrounding the drug is derived from the resemblance of some root samples to the human form. (Cf. the myth and superstition surrounding the mandrake plant). The carved ginseng root was carried to ensure a long life. Panax quinqufolium, American ginseng, is also used in China although it is considered inferior to the Chinese drug. The illustration is from Herbier . . . de la Chine, Paris, 1781, by Pierre Joseph Buc'hoz.

Phellodendron amurense bark has been said to be the “poor man’s cure-all” being employed internally and externally for almost every ailment.

Quisqualis indica seeds (the fruits are shown) are chiefly used as a vermifuge.

Rheum officinale rhizome, along with that from R. palmatum are the main sources of medicinal rhubarb. The drug is a good purgative. Rhubarb is well known in Western medicine, but only the Chinese
material is highly regarded. The illustration is from Les Plantes Médicinales, Paris, 1889, by Dujardin-Beaumetz and E. Égasse.

200. Taraktogenos kurzii seeds, Chaulmoogra seeds, have had a long usage by the Chinese for the treatment of leprosy. Western scientific interest in this valuable and effective remedy reached a peak shortly after 1900 when the active principle, Chaulmoogra Oil, was purified.

201. Jar, late T'ang dynasty (A.D. 618–906), said to have been used for herbs. An olive-green glaze covers three-quarters of the bulbous shaped earthenware jar to a distance of 3½ cm. from the base. A brown glazed band separates the green glaze from the earthenware. 11 cm. 66/1939

202. Jar, Ching dynasty (A.D. 1644–1911). A jar of unusual shape, the body consisting of four conspicuous undulations surmounted by a straight neck. The jar has, on a white glaze, a blue decoration depicting the eight immortals. It was used as a wedding gift. 25.5 cm. R2712/1939

203. Spouted drug jar with handles (Ching dynasty). It contained a tincture used for severe wounds. Overall green glaze with occasional patch of blue and with red embossed label. 40 cm. R1713/1939

204. Snuff bottle, made from a gourd, with jade spoon-stopper for removing the snuff. 18th–19th century. 9 cm. R340/1946

205. Pottery snuff bottle, in the shape of a gourd, with blue and white landscape decoration. The bottle could also have been used for medicinal powders. 18th–19th century. 4.5 cm. R26/1940

RICE-PAPER ILLUSTRATIONS OF STREET TRADERS

It is of interest to note that rice-paper is prepared from the spongy pith of a shrub Tetrapanax papyrifera. The origin of the name rice-paper is unknown, but it probably arose from the early ideas of Western travellers that it was prepared from rice straw. Rice-paper has been widely used in Chinese medicine—for surgical dressings and as an absorbent for wound discharges, as well as a laxative and diuretic. In the West it has been largely used for the manufacture of artificial flowers.

The hand-painted rice-paper illustrations (34 x 25.5 cm.) are probably 19th century. They are typical of many depicting scenes of everyday life and which were produced, in particular, for Western travellers.
The sale of betel nuts for use as a masticatory. The trader is holding an implement for cutting open the betel nuts. The nuts are also valued as a vermifuge (see no. 172).

The sale of agar jelly. Agar is the bleached and dried product obtained by evaporating a decoction of various seaweeds. It has medicinal value because of its iodine content and its action as a gentle laxative.

Cicada being sold as pets. The males produce shrill 'singing' noises. Cicada have been used by the Chinese for medicinal purposes (see no. 162).

The sale of pomegranate fruit and flowers. Pomegranate fruits have played an important part in Chinese life. For instance it has been a favourite marriage gift, its many seeds being a symbol for numerous progeny. Many parts of the pomegranate tree have medicinal value as a vermifuge.

The drugs shown in the exhibition are in their crude state. As in the West they would be pharmaceutically prepared in the form of extracts, ointments, pills and plasters, etc. Small traditional Chinese pharmacies are perhaps better described as herb shops. The shop would not only contain numerous drawers and containers for dried herbs, etc., but also a large drying cabinet for fresh leaves, roots and other plant material brought to the shop by the country people. The model pharmacy shown (see no. 148) is of a large 19th century establishment.

Chinese pharmacists usually proclaimed their profession by the use of large wood signs (cf. the use of carboys still occasionally seen in this country).

Pharmacy signboard. The squares and triangles represent plasters. The central square shows the open plaster with the medicament in the centre while the triangles above and beneath it indicate folded plasters.

Pharmacy signboard. The sign, resembling a bunch of drying leaves, probably indicates that the shop specialises in herbs.

Pharmacy signboard. The sign of a decorated gourd. Gourds are a symbol of longevity and have always been associated with Chinese medicine. Gourds and gourd-shaped containers are frequently to be found in pharmacies as containers for snuff and powders (see nos. 204–5).
213. **MEDICINE BOX**: Nest of five black and brown lacquer boxes for holding medicines. 22.9 cm.

214. **DOCTOR’S INRO**: A medicine box with four divisions; black lacquer, decorated with cherry blossoms in pewter and pearl; with large blue glass ojime and carved wood red lacquered netsuke. Japanese. 20 x 15 x 5 cm. R2350/1939

214a. **DOCTOR’S INRO**: bronze, finely inlaid gold and silver; skeleton playing in graveyard by moonlight with square netsuke. Japanese. Signed Komai of Kyoto. 8 x 5 cm. R2304/1939

215. **THE MEDICINE SELLER**: Model figure of a medicine seller, tapping his bamboo drum to attract customers. 30 x 15 x 10 cm. R1680/1939

216. **THE IMMORTAL WEI**: The sage ‘of stimulus and response in pharmaceutical therapy’. Colour print; 42 x 32.5 cm.

217. **LU TUNG-PIN** of Fon-yü Shun-yang, the famous alchemist and physician of the T’ang dynasty. Colour print; 42 x 32.5 cm.

**TEA, TOBACCO AND OPIUM**

As in the West, the Chinese have used all three items for their medicinal properties as well as for their well-known non-medical attributes. Tea, for instance, has been used for astringent, diuretic and laxative effects, while tobacco and opium have been valued, in particular, for their sedative properties.

It is commonly said that the Chinese were introduced to tobacco smoking by Portuguese and Dutch travellers in the 17th century. Thereafter it was apparently realised that the tobacco could be ‘improved’ by the addition of opium. Opium smoking became an increasing problem during the 18th and 19th centuries. This was aided and abetted by the large scale importation of Indian opium. When the Chinese banned the importation there resulted the notorious Opium Wars between England and China during the two decades 1840-1860.

218. Rice-paper illustration of the collection of tea-leaves. 25 x 17 cm.

219. Rice-paper illustration of the drying of tea leaves. 28.5 x 18 cm.

220. *Blocks of compressed tea (brick tea)* used for bartering on caravan routes and for export to Mongolia and Asiatic Russia. The fore-
most slab shows stages in the preparation of the bricks. Green tea leaf is most frequently used in China. 33 x 17 x 2 cm. R2695/1939

221. *A Chinese double compartment tea-pot* containing a filter between the compartments. Probably 20th century. 18 cm. R2530/1939

222–3. *Tobacco smoking.* The two early 19th century engravings by Thomas and William Daniell show Chinese smokers with typical pipes. 33 x 28 cm.

224–8. *Tobacco pipes.* The three long-stemmed pipes with very small bowls are characteristic of those found in China. Also shown are two of the widely used water pipes which are designed to cool the tobacco smoke by passing it through water. One of the water pipes has an elaborate stand which also holds a container for tobacco and two small ones for burning incense. Small bowlled tobacco pipes *ca.* 50 cm. in length; water pipes *ca.* 45 cm. high. R2002/1940, etc.

229. An illustration of the opium poppy, *Papaver somniferum*, dated 1850. 27 x 21 cm.

230. *Opium* consists of the dried latex from the unripe capsules of the opium poppy. The block opium shown is Indian and dates from 1834, the time when much Indian opium was imported into China. The stick opium has been prepared for smoking.

231–2. The elegant surroundings of opium smoking as depicted in the two Chinese rice-paper illustrations is in marked contrast to the 19th century drawing of an opium den by Sir Harry Darell. (Rice-paper illustrations 25.5 x 16 cm.; engraving of Darell’s drawing 41.5 x 34 cm.

233. *Chinese opium scales.* The violin shaped cases are typical and the ivory beams are not uncommon. It should be added that their use is not restricted to the weighing of opium. Case length 22 cm. 66/33/17

234–5. *Opium Pipes.* (i) the comparatively common bamboo type; (ii) a pipe with an elaborate ivory stem decorated with silver. 55 cm. Other apparatus of the opium smoker is shown such as the small spirit lamp for lighting opium and pipe cleaning equipment. 2490, 2495/1939
236. *Anti-opium pills.* Such pills are some of the many designed to break addiction. The pills shown were used in 1904-5 with apparent success. The ingredients are unknown.

237. **Scroll Painting:** Scenes of village life, probably among the wild tribes of south-west Yunnan, depicting ploughing, threshing, spinning, infant nursing, feasting and dancing, a village school, house building, etc. Benevolent Manchu officials may be seen in various parts of the picture. Painting by Thang Yin, a.d. 1740. 49 x 228 cm.

238. **Scroll Painting:** Garden scene with rocks, trees and many figures of Buddhist monks with Kuan Yin at centre; with gilt brocade border. 18th century. 225 x 145 cm.

239. **Scroll Painting:** Kuan Yin seated on a lotus rising from rolling water, with two attendants, a warrior, and a flying crane. Water colour on silk. 18th century. 85 x 75.5 cm.

CHINESE MEDICINE IN EUROPE

Little or nothing was known of Chinese Medicine in Europe until the 17th century, when Louis XIV of France sent a Jesuit Scientific Mission to Pekin. One of these, Father Harvieu, published in 1671 the first work in any European language on Acupuncture. Other works on various aspects of Chinese Medicine followed, of which Cleyer's, which concentrated on Chinese pulse lore, was the most important. From it Sir John Floyer took most of the information contained in the second volume of his book, *The Pulse Watch.* The influence of Chinese Medicine remained especially strong in France. Among important physicians who took a great interest in it were Laënnec, Trouseau, and Bretonneau; Jules Cloquet was himself a practising acupuncturist. The modern revival of interest was initiated by the influential work of Dr. George Soulé de Morant (1878-1955), who spent twenty years in an official position in China. There he made a thorough study of ancient Chinese medical texts and his own works on Acupuncture did much to win a measure of scientific recognition for the practice. He was offered a Chair in an American university and was the only French candidate proposed for the Nobel Prize in Physiology in 1950. Largely as a result of his work there is now an International Society of Acupuncture, a French Institute of Acupuncture and the subject is recognised officially by the Faculty of Medicine in Paris.

241. Cleyer, Andreas: Specimen medicinae Sinicae, sive opuscula medica ad mentem Sinensium . . . 4 pts. plates. 4to. Frankfort, J. P. Zubrodt, 1682.


244. Floyer, Sir John: The physician’s pulse-watch . . . To which is added, an extract out of Andrew Cleyer, concerning the Chinese art of feeling the pulse. 2 vols. 8vo. London, S. Smith, etc., 1707-10.


The author of this important account of China was a Jesuit. In Volume II (pp. 183-235) is a long treatise entitled “The art of Medicine among the Chinese.”


34

Bronze figure of Shen Nung. (No. 5).
Signed water colour painting of Fu Hsi. (No. 8)
Doctor's signboard strung with human teeth. (No. 14).

Toilet instruments in the form of a chatelaine. (No. 115).
Water colour of doctor feeling patient’s pulse. (No. 21).

Water colour of doctor writing a death certificate. (No. 22).
Ivory female diagnostic figure. (No. 25).

Ivory female diagnostic figure. (No. 27).
Anatomical chart, tinted, on rice paper. Ming period. (No. 40).

Anatomical chart, tinted, on rice paper. Ming period. (No. 41).
Carved boxwood anatomical figure. (No. 43).

Carved ivory anatomical figure. (No. 44).
Bronze acupuncture figure, early 18th century. (No. 45).

Early 18th century manuscript on massage and manipulation. (No. 71).
Bronze acupuncture figure of unusual type. (No. 46).
Steel acupuncture needles, spear-shaped and arrow-headed. (No. 51).

Black lacquered magnetic compass. (No. 10).
A series of acupuncture needles with brass wire handles. (No. 50).

A set of steel surgical instruments. (No. 64).
Colour print of Hua T’O operating on Kuan Kung. (No. 69).
Li T'ieh Kuai; in coloured silks on paper. (No. 76).
Kuan Yin: carved soapstone. (No. 78).
Kuan Yin: represented as a pregnant woman. Wood. (No. 79).
Spectacles with tortoiseshell frames. 19th century. (No. 101).
Black quartz spectacles with embroidered case. (No. 105).
Optician's signboard. (No. 107).
Rhinoceros horn cup. 18th century. (No. 134).
Rhinoceros horn cup on carved wood stand. 19th century. (No. 138).
Model Chinese pharmacy from Canton. 19th century. (No. 148).
Ch’ing dynasty jar depicting the eight immortals. (No. 202).

Painted board showing Pa Kua and tiger. (No. 9).
Ch‘ing dynasty spouted jar for wound tincture. (No. 203).
Opium scales with ivory beam in violin-shaped case. (No. 233).