

北京御生堂中醫藥博物館藏品精選·中國老醫方

# 中醫醫方真賞

白建疆 編著

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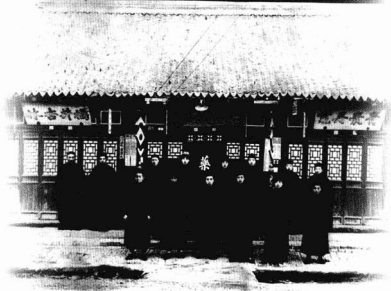
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影振體公影大表... 年七十國民



## 弁言

### 醫方與醫方藝術

御生堂中醫藥博物館館長 白建疆

博大精深的中醫，是源遠流長的中華文化的重要组成部分。中華民族得以繁衍發展至今，中醫居功至偉，而中醫的醫方，則是吾華先賢幾千年醫病防病理論與實踐的物質載體。

在古代中國，醫儒不分，很多著名中醫名家本身就是書法家、畫家或文學家，而許多政治家、文學家也兼通醫術。傳統中醫醫方區別于西醫醫方之處，在于在作為對症下藥醫學依據的同時，傳統中醫醫方還蘊含了哲學、文學、書法和篆刻等多方面的價值。

過去有一句話，叫『不為良相，即為良醫』。良醫必有良方。望、聞、問、切一番之后，即配劑施治，自然少不了醫方。中醫之醫方是建立在醫生對患者病症綜合認識與判斷的基礎之上的，是中醫以中藥醫治病患的憑據。

中醫醫方包含中醫的理、法、方、藥幾方面，是醫生對中醫中藥理解與認識的綜合反映，是理論和實踐相結合的綜合表現。中醫醫方的特點是有案有方。案即脉案，先將脉案寫好再立方。開方前，醫生

要先將病人的簡要情況問明，姓名、性別、年齡、住所一不可少，這是問方前的準備工作。醫方的內容，應具備症、因、脉、治四項。先叙症狀，也叫臨症記錄，了解病人生活習慣、發病情況、以往病史。次叙病因，就是有關病人致病的因素。凡病從外來者為外因，從內起者為內因，不屬內因外因範圍的，如意外創傷和蟲獸傷害等，為不內外因。再叙脉、舌、氣色。脉分二十八種，各有脉象對應病人的臨床症狀。察舌是通過觀察人體舌苔辨別病者臟器的虛實。疾病的性質及正邪消長情況在患者舌苔上都會有所反映。氣可分五色，屬五行，分屬五臟，與色結合可測知病人體力的強弱。最后醫生還要指出治療采取的方針。在對病證有了全面的認識后，才可寫方下藥。

我國迄今發現的最早的中醫醫方實物是書寫于木簡上的《漢武威醫藥簡》，一九七二年出土于甘肅省武威旱灘坡漢墓，共九十二枚，其內容包括內外科療法、藥物及其炮制、劑型、用藥方法、針灸穴位、刺療禁忌等。洛陽龍門藥方刻在龍門藥方洞窟門兩側石壁上，共有一百四十餘方，刻于初唐，涉及療瘧方、療哮喘方、療金瘡方、療消渴方、療反胃方、療上氣唾膿血方等，是當時的醫生針對當地常見的疾病開出的醫方，用以救濟貧民。這些藥方歷經千百年，至今仍能治得了病，養得了生。

中醫醫方與書法藝術向有淵源。從本書收錄的醫方中可以看出，

書法與中醫開方在哲理上有共通之處，如陰陽學說是中醫藥最重要的基礎理論之一，它同樣也深刻地影響了書法藝術。蔡邕《九勢》曰：『書肇于自然，自然既立，陰陽生焉，陰陽既生，形勢出焉。』中國書法藝術表現的兩大基本顏色黑、白，分別為陰陽之屬，書法之執筆、運筆、用墨、結體、章法、風格諸方面及其種種關係，也無不遵循和體現着陰陽的相對相依、相生相克的法則。

舊時的行醫者多為家傳，藥方書法自成風格，行雲流水，不尚造作。舊時人將中醫概括為四個條件：『一手好字，二會雙簧，三指按脉，四季衣裳』，寫好毛筆字被放在第一位，可見其重要性。從古至今醫家又是書法家者不乏其人，如葛洪、陶弘景、孫思邈、傅山、何鴻舫等。尤其是傅山，不僅醫術高明，而且詩、文、書、畫，樣樣精通，他在中國書法史上占有重要的地位。書法家書寫的與方藥、病症、養生等內容有關的墨迹在吾華夏書法史上迭見層出，著名的如王獻之《鴨頭丸帖》、張旭《肚痛帖》、楊凝式《神仙起居法》、蘇東坡《覆盆子帖》、黃庭堅《方藥墨迹》、傅山《三垣兄方》等，都是書法藝術中的瑰寶。近代擅長書法的名醫有丁甘仁、施今墨、蕭龍友、惲鐵樵、王仲奇、徐小圃、程門雪等，他們的書法皆臻化境，留下的醫方被人們當作墨寶珍藏。

武威漢簡中的醫方為正宗漢隸，撇輕捺重，重心左移，率意處則



近乎章草，形神俱足。洛陽龍門醫方和敦煌卷子醫方，其書法魏形已逝，却存魏趣，唐楷未綻，儼然唐法，方折時圓勒，鐵畫處柔動，一個時代的書風皆能體現之。明清之際的傅山，曾以行醫爲業，尤精婦科，著有《傅氏婦科》，醫術高明，『闢居遠村，惟以醫術治人，登門求方者，戶常滿。貴賤一視之，從不見有倦容』。民間評價傅山『字不如詩，詩不如畫，畫不如醫，醫不如人』，未見得十分準確，却反映出其醫道與人格對其書法藝術影響之深遠。在清代，考太醫院也以八股爲試，以楷法工拙爲去取。本書收錄的清代御醫白永祥的醫方，足以顯示其書法的功底。

在應用信息技術十分發達的今天，各大醫院的中醫已經廣泛地使用電子計算機爲患者開方。正因如此，傳統中醫醫方的歷史和學術價值更需要受到珍視和繼承，其藝術價值更值得品味。

本書是一本醫方彙集，彙集的是本館所藏數萬傳統醫方中的部分揀選之品。讀者可通過本書欣賞前人智慧，了解中醫歷史，學習先賢經驗，領會民族文化。這也就是我們編輯本書之主旨。

二〇一〇年七月

# Preface

## Prescriptions and the Art of Prescriptions

Yushengtang Traditional Chinese Medicine Museum Manager Bai Jianjiang

The traditional Chinese medicine, extensive and profound, which is one of the most important components of the well-established and spreading Chinese culture, plays an essential role in the long history of the Chinese nation. And, most important, the prescriptions of the traditional Chinese medicine, which are the painstaking efforts of our sages by combining the theory and practice for the purpose of curing and preventing diseases, are the substantial elements for thousands of years.

In ancient China, people made no distinctions between the physicians and the Confucians. Many renowned practitioners of traditional Chinese medicine themselves were calligraphers, painters or writers; many statesmen and writers were also well-versed in medicine. The difference between the Chinese prescriptions and those for western medicine was that the former contains various values of philosophy, literature, calligraphy and seal cutting, while both of them acted as the medicine proof of suiting the medicine to the illnesses.

As an old saying goes, "He who does no minister does a good doctor." Excellent doctors are bound to prescribe effective prescriptions. After the four diagnostic methods, namely inspection, auscultation and olfaction, inquiry, and pulse-taking and palpation, the doctors begin to prescribe drugs to cure the illness, and then, prescription form. The Chinese prescriptions are proofs that doctors treat their patients with traditional Chinese medicine which are on foundation of the doctor's judgment of overall learning about the patient's illness.

Chinese prescriptions contain the theory, principle, prescription, and herbs. They're comprehensive reflection of the doctor's understanding of traditional Chinese medicine, and embody the combination of theory and practice. Chinese

prescriptions contain pulse-reading and prescribing. The doctor usually writes before prescribing herbs, besides, the doctor must have the patient's brief record, including name, sex, age, residence, which is the preparatory work before prescribing. The contents of prescriptions should have symptoms, causes, pulse condition and treatment. To begin with, the patient should state the significant symptoms, which is also called the clinic records. To be more specific, the doctor learns about the patient's habits, the incidence of the disease and the former medical history. Then the causes of the disease are related, some are attributed to external factors, some internal factors, and still some to neither external nor internal factors, such as accident trauma, bites by animals and insects, etc. Then conditions of the patient's pulse, tongue, and the complexion are related. There are altogether 28 types of pulse. Every type of pulse corresponds to the patient's clinical symptoms respectively. Observing the tongue coating is one way to distinguish the actual situation of the patient's internal organs. The nature of the disease as well as the increasing and decreasing situation will be reflected on the patient's tongue coating. There are five colors in complexion, each belonging to and corresponding to one of the five organs of the body. The doctor can judge the patient's physical strength by observing the complexion. Eventually the doctor gives the guideline to treat the patient. Only when the doctor has comprehensive understanding of the illness may he fulfill the prescription.

The earliest Chinese prescriptions were written on the wooden slips called "Han Wuwei Medicine Slip", which were unearthed in Wuwei Hantan Slope Han tomb in Gansu Province in 1972, altogether 92 slips. Their content included surgical

treatment, medicine, herbs and herbal processing, dosage forms, administration, acupuncture points, contra-indications in acupuncture therapy. Over 140 prescriptions were engraved on both sides of Longmen Prescription grotto cliff of Luoyang. They were engraved in the early Tang Dynasty, including prescriptions for malaria, asthma, metal-inflicted wound, diabetes, gastric disorder, spitting of bloody and pus and so on. Doctors at that time offered the prescriptions in view of the local common diseases to relieve the poor. These prescriptions have been used for thousands of years and are still in use today.

The Chinese prescriptions and the calligraphy art have long been correlated. Prescriptions collected in this book show that calligraphy and the Chinese prescriptions have the common in philosophy. For example, *yin* and *yang* theory is one of the most basic theories about traditional Chinese medicine, which similarly affected the calligraphy art profoundly. In “Nine Situations”, Cai Yong said: “Calligraphy initiates in the nature, then *yin* and *yang* forms, and then situations appear.” Black and white, as two basic colors in Chinese calligraphy art, respectively refers to *yin* and *yang*. The writing, the way of using brushes, the ink, the structure, the presentation, the style of the calligraphy and various relations among them, all follow and manifest the principle of relativity and dependence, promotion and constrain in the theory of *yin* and *yang*.

The writing of prescription in ancient times had its own natural style, like floating clouds and flowing water, handed down in the family for generations. There were four elements for practitioners of traditional Chinese medicine: “a good

handwriting, two-man act, three fingers for the pulse, the four-season garments". A good handwriting was placed in the first place, which showed its importance. From ancient times till now, there have been many practitioners who were also calligraphers, such as Ge Hong, Tao Hongjing, Sun Simiao, Fu Shan, He Hongfang and so on. Among them, Fu Shan not only was experienced in medical skills, but also had a good command of poems, articles and paintings. He was an important figure in Chinese calligraphy history. Calligraphies related to prescriptions, symptoms and health preservation could be seen often. Some famous works were "Duck Pill Dose" by Wang Xianzhi, "Stomachache Dose" by Zhang Xu, "Free Daily Life" by Yang Ningshi, "Korean Raspberry Dose" by Su Dongpo, "Writing of Prescriptions" by Huang Tingjian, "Sanyuan Prescription" by Fu Shan. All of them were treasures in the calligraphy art. The renowned doctors and calligraphers in modern times are Ding Ganren, Shi Jinmo, Xiao Longyou, Yun Tiejiao, Wang Zhongqi, Xu Xiaopu, Cheng Menxue and so on. Their calligraphies all reach the stage of perfection and their prescriptions are collected as painting treasure.

Prescriptions on Han Wuwei medicine slips were written in typical Han Li Style, with light left-falling stroke and heavy right-falling stroke, the center shifting to the left. Some casual parts were nearly in Cao Style. Luoyang Longmen prescriptions and Dunhuang Volumes were in decreasing Wei Style and increasing Tang Kai Style. The writing style of different eras was fully displayed. In the Ming and Qing Dynasties, Fu Shan practiced traditional Chinese medicine as his career, and was especially good at gynecology. The book *Fu's Gynecology* was

written by him. He had superb medical skills. “He lived in a remote village and cured many people. His house was always crowded with patients. He treated the rich and the poor equally and patiently.” Folk’s comments on him goes like this: “His calligraphy is not as good as his poems, his poems are not as good as his paintings, his paintings are not good as his medicine, and his medicine is not good as his moral integrity”, which showed that his art of healing and his character had greatly influenced his calligraphy. In the Qing Dynasty, tests for imperial hospitals were also in the forms of stereotyped writing, having demanding requirements on calligraphy. For example, prescriptions by Bai Yongxiang—an imperial doctor in the Qing Dynasty in this book demonstrated his great command of calligraphy.

Today, since information technology develops fast, doctors in big hospitals have already used E-prescriptions. That is why the history and the academic value of traditional prescriptions for traditional Chinese medicine should be cherished and inherited, whose artistic value is worth appreciation.

Although this book is only a collection of prescriptions, it is a selection from tens of thousands of traditional prescriptions collected in this museum. Readers of this book may get insights into the long history of the traditional Chinese medicine, and have the opportunity to appreciate the wisdom of former generations, understand the traditional Chinese medicine history, learn from the experience of our forefathers and comprehend the national culture. That’s why this book comes out.

**July, 2010**

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