

The Hupao, an old Chinese classic, describes the appearance and character of an artificial "wild man," who was exhibited in Kiangse at some remote and unknown period, as follows:*

"His entire body was covered by the skin of a dog which had been substituted for his own derma or true skin.

"He was able to assume the erect posture, though 'wild men,' for the most part are so maimed that they can only go on all fours. He could give utterance only to inarticulate sounds; could sit or stand the same as other men, and make a bow in the most approved Chinese fashion; in fact, he generally conducted himself as a human being.

"Innumerable crowds flocked to see him, being charged roundly for the exhibition. His reputation became so extended that he was ordered to be brought to the *Yemen* of the district magistrate, where his shagginess and truculent mien were at once the astonishment and terror of the beholders.

"'Are you a human being?' interrogated the official.

"The creature nodded an affirmative.

"'Can you write?' was the next query.

"To this was given another assenting nod; but when the writing brush was placed in his fingers he was utterly unable to manipulate it.

"Ashes were then strewn upon the ground, whereupon, stooping, the 'wild man,' with a finger, traced five characters which were understood to give his name, and Shantung as the place of his nativity. Further inquiry disclosed the facts of his kidnapping, of his long captivity, and of the

terrible operations to which he had at various times been subjected."

The narrative, which, to say the least, does not appear to be altogether true to the proprieties, when judged by other claims made regarding the production of "wild men," of course details the punishment of the kidnapper by execution of the usual sentence of flaying alive*; but not until he had made full confession of the details and enormities of his crime, acknowledging also that to produce this one successful "wild man" he had sacrificed not less than twenty-five innocent lives—they succumbing to the tortures of the transformation. The unfortunate survived his master for several months, but finally fell a victim to improprieties of diet, his care-takers not knowing how he should be fed, as that secret expired with his exhibitor.

Doctor McGowan apparently accepts this tale without reservation, and commenting thereupon, adds: "What is called the Talicotian operation derives its name from an Italian surgeon of the sixteenth century, and consists in transplanting skin from one part of the body to another, as in making a nose from the integument of the arm or forehead; and while there is no evidence that the Chinese ever practised 'rhinoplasty' long before anatomy and surgery were ever studied, or even thought of at Bologna, they were aware that the living animal skin could be engrafted and take root on an animal that had been denuded for such purpose."

Less ghastly, but still gruesome, is the account of an artificial monstrosity reproduced by Doctor McGowan from teratological memoranda he has gathered. This was a human parasite, or epiphyte rather, made by engrafting the body of a child upon that of a man, the former being carried pendant by straps. By removing the skin from the chest of both, the raw surfaces

*For this I am indebted to Doctor D. J. McGowan and his paper upon the "Making of Wild Men in China," published in both the *Celestial Empire* newspaper and the fifth volume of the *China Medical Missionary Journal*—June 1893. This and the succeeding excerpts do not claim to be verbatim, since an accident has prevented the privilege of verifying, but both are, nevertheless, correct as to details.

* Doctor McGowan does not mention this in his paper, but that such is a fact I have been assured by others familiar with the original.