

A HUNDRED KINDS OF BIRDS IN YUNNAN, CHINA

中国云南百鸟图

曾孝濂

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中国云南百鸟图

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作者简介

曾孝濂，1939年生，原籍云南威信。中国科学院昆明植物研究所研究员级高级工程师、专职画家，中国科普作家协会会员，中国美术家协会云南分会会员。40年的科研艺术生涯，参与完成多项国家及省部级科研项目，先后为50余部科学著作插图2000余幅，在日本出版《云南百鸟图》画集。应约为国家邮电部设计四套邮票，其中《杜鹃花》和《杉树》被评为中国最佳邮票。其作品在国内外多次展出和发表，两次在香港举办个人画展，1998年在北京中国美术馆举办《百鸟图》画展，作品《雉鸡》被中国美术馆收藏。

The Author's Profile

Zeng Xiaolian, born in Weixin, Yunnan in 1939, is senior engineer and full-time painter at the Kunming Botanical Institute, the Chinese Academy of Sciences. In his 40 years' career of scientific research and artistic creation, he participated in and completed a large number of national and provincial scientific research projects. He painted over 2000 pictures for over 50 scientific works and published *A Hundred Kinds of Birds in Yunnan* in Japan. Upon invitation, he designed 4 series of postage stamps for the Chinese Ministry of Posts and Telecommunications, among which *the Azaleas* and *China Firs* were given the best awards. Many of his works were exhibited at home and abroad. Two exhibitions of his pictures were held in Hong Kong. *A Hundred Kinds of Birds* was exhibited at the Chinese Art Gallery in 1998 and *the Pheasants* has become one of the Art Gallery's permanent collections ever since.

序一

科学和艺术的融和

鸟类是大自然的精灵,漫长的自然选择赋予它得天独厚的羽毛和翅膀,任其自由的飞翔,无论蓝天白云、森林原野、江河湖海、房前屋后都能见到鸟的踪影。在鸟类的成员中,有的羽装华丽,色彩斑斓;有的鸣声婉转,悦耳动听;有的姿态优雅,活泼矫健;自古以来,深受人们喜爱,它们是人类的挚友。从远古的图腾文化到有文字以来的诗、词、歌赋以及绘画、雕塑作品中,留下了大量的以鸟为题材的传世之作。随着近代生物学的发展,欧美各国的鸟类画册应运而生,许多作品以其绘画之高超,印刷之精美,令人叹为观止,爱不释手。

我很高兴曾君的鸟类画册即将问世,翻开他的一幅幅作品,一种清新、自然的气息迎面袭来。由于时间和条件的局限,这本画册只载入一百多种云南的鸟类。从鸟类学家的角度来看,希望载入的种类多多益善,从画家的角度来看,可能已经是相当不易了。我不是艺术家,但我爱看画,特别是画鸟的画。用这种方法画鸟,在国内尚属少见。一只只活生生的鸟充满灵性和生命力;枝叶花果错落有致,营造出和谐而又浑然一体的小环境。在这里科学和艺术融和了,作品既有较强的知识性,又有相当高的艺术欣赏价值。

曾君是中国科学院昆明植物研究所的高级工程师,他以画植物见长,为植物分类学做了大量的工作,在植物学界颇有名气,他设计的“杜鹃花”和“杉树”邮票两度获全国最佳奖,这也是众所周知的。现在又画起鸟来,居然画得这样好,这倒使我很感兴趣。其实,他画鸟也并非偶然,植物是鸟类赖以生存的物质基础,鸟类是森林的卫士,它们之间相互依存、相互制约,凡是有植物的地方,都可能观察到鸟的活动。曾君在多年的野外植物考察中,有机会看到过许多城市中见不到的鸟,从中得到启迪,在观鸟、爱鸟的过程中,萌生出画鸟的愿望。早在廿多年前,他已经画过一些鸟的速写,记录下在野外看到鸟的情景。经过多年的思考,他决定用这种通俗、质朴的绘画语言,来抒发积压已久的讴歌鸟类和大自然的激情。他从云南这块动植物资源异常丰富的神秘土地上,吸取灵感和素材。1992年,他开始用业余时间画鸟。从此,他几乎把所有的节假日和空闲时间全部投入到鸟的创作中。经过多年的执著努力,百余幅画稿终于完成了。我祝贺曾君取得可喜成绩,并且寄希望于这本画册在给人以美的享受的同时呼唤人们的爱鸟护鸟意识,让更多的人汇入保护地球环境、维护生态平衡的时代潮流中。

中国科学院 院士

中国动物学会及鸟类学会理事长、名誉理事长

国际第22届鸟类总会(International Ornithological Congress)名誉会长

郑作新
1996年10月

Preface 1

A Meeting of Science and Art

Birds are sprites of nature. The long course of natural selection endowed them with wings and feathers, exceptionally advantageous to them. They can fly freely in the sky. Their traces can be detected not only high up in the sky or among the clouds, but also in the forests, over the wilderness, along rivers or over lakes and seas. They also make appearance near our houses. Some of them have extremely splendid decorations. Others are remarkable for their sweet and attractive singing. Still some others draw our attention with their elegance, vividness and vigour. From time immemorial, birds have been profoundly loved by mankind and they are still today. They remain sincere friends of human beings. In the immense sea of art and literature, from the totemic culture of remote antiquity to the paintings, sculptures and literature since recorded history, including poems, *ci* poems, songs and rhapsodies, innumerable works dealing with birds as main themes have become invaluable treasures to be handed down to posterity. With the development of modern biology, large numbers of pictorials of birds have been published in Europe and America. Many of them exhibit superb technique of painting, as well as exquisite printing and binding. The readers acclaim them as the acme of perfection and would not lay them aside.

I feel greatly delighted that Mr. Zeng's pictorial of birds will soon come off the press. The pictures in the book indicate an atmosphere of freshness and spontaneity. Due to the limit of time and other conditions, the pictorial only contains about 100 kinds of birds in Yunnan. To an ornithologist, the more kinds of birds are included, the better. To a painter, the present scale is already difficult to achieve. I am not an artist. Yet, I enjoy watching pictures, especially pictures of birds. Pictures of birds painted in this style are still rare in China. A bird with intelligence and vitality and a plant with fruits, flowers, twigs and leaves interspersed marvellously in each picture succeed in creating a harmonious and integral tiny universe where science and art meet. The book is highly informative and consummately artistic at once.

Mr. Zeng, a senior engineer at the Kunming Botanical Institute, the Chinese Academy of Sciences, has already been well known to be very good at painting plants. He contributed enormously to the classification of flora and won a high reputation among botanical circles. The designs of the postage stamps *the Azaleas* and *China Firs* made by him were given the best awards. The above has already been known to all. Now, he took to painting birds and did it very well. This aroused my interest. In fact, it is only too natural that he took to painting birds. Plants are the material foundation for the existence of birds, and birds serve to be guardians of forests. Between them, there is a relationship of mutual dependence and mutual conditioning. Wherever plants exist, birds can be found. Mr. Zeng had plenty of opportunities of watching birds, especially those not commonly seen in town during his long years of investigation of plants in open country and must have been profoundly inspired by them. In watching birds affec-

tionately very long, he began to have a strong instinct of painting them. As early as over 20 years ago, he drew some sketches of birds to record his experiences of coming across them in open country. He pondered over them again and again. Finally he made up his mind to use painting as a popular and simple medium of expression to portray his long-cherished passion for extolling birds and nature. He obtained raw materials and inspiration in Yunnan, a mysterious land of rich zoological and biological resources. He began to draw pictures of birds in his spare time from 1992. From then on, he devoted almost all his spare time to portraying birds. With his persistent efforts over many years, more than 100 pictures of birds have been completed. I congratulate Mr. Zeng on his gratifying achievements and sincerely hope that the publication of his pictorial will further heighten the readers' consciousness of protecting birds, and provide them with aesthetic enjoyment, so as more and more people will join the current of the times in protecting the earth's environment for the maintenance of ecological equilibrium.

Zheng Zuoxin

Academician, the Chinese Academy of Sciences
Chairman of the Board of Directors, Honorary
Chairman of the Board of Directors, the Chinese
Zoology Society, and the Chinese Ornithology Society

Honorary Chairman, 22 International Ornithological Congress

October 1996

序二

在大自然中捕捉美

造物主的安排真是精美神奇。大自然是这样的和谐、安静和美丽。淡淡的行云，潺潺的流水，平林漠漠，芳草萋萋，朝阳跃海，落晖满山，清风明月，鸟语花香，如此等等，给人间带来仙境的美。上帝的尤物——人类，本来应在享受着大自然无偿提供的美丽风光的同时，回报以文明，和自然和谐相处，使自然更增美色。

但是人类这个天之骄子，天生的自私、享乐和贪欲，近世纪来用战争的拼杀和过度的开发，使大自然受到无情的破坏，许多珍稀的植物和动物绝灭了，而且以更大的速度绝灭着。结果人类自己受到了惩罚，恶化了赖以生存的自然环境。现在我们如果不到大自然深处，不到自然保护区去，几乎已经难以看到大自然的美丽风光，享受不到奇花异草的美色和芳香，看不到那些上帝的精灵，活泼的小鸟的美丽羽毛，听不到悦耳的歌声了。有之，只能在城市里的图书馆、博物馆、展览馆、画廊和电视屏幕上，还能看到文学家、艺术家、摄影家为我们从大自然里捕捉来的自然美的显示。感谢那些为我们展示大自然美的大师们，其中包括我将特别提到以植物画和鸟类画闻名的曾孝濂先生。

曾君家道寒微，只受过中学教育。然而他于1958年进入昆明植物研究所从事植物画工作后，欲以他天赋的艺术才能，锲而不舍的钻研毅力，刻苦学习，锐意进取，使他在《中国植物志》、《中国珍稀濒危植物》、《云南山茶花》等五十多种著作的二千多幅植物插图和在国内国外多次画展的得奖作品中，展示了他的艺术才华。他的《山茶花》组画在中国美协举办的《美哉中华，爱我中华》美展中获一等奖，更是令人看了，叹为观止。难怪他被评为中国成绩突出的科普美术家。后来他又从爱鸟护鸟的强烈愿望出发，用他的画笔描绘那些“上帝的精灵”，一展风采，便广为称道，成为鸟类画的高手。

我曾经在中国科学院西南分院工作过，我曾看过他的一些植物画，当时我只能用一句话来评：“真是画得太神了”。现在我又看到他的一些鸟类画，还是可以用那句评语，不过我想一下，为什么他画得那么神，原来是由于他画得很活，“神”是来源于“活”的。画科学画，要求科学的准确性，因此容易画得呆画得死，要在具有科学性的同时具有艺术性，这样才画得神，画得活。曾君在科学性和艺术性上找到了契合点，而且特别注意其观赏性，突出了艺术美，这就是他的成功处。

曾君取得如此的成功，不是偶然的。他的科学敬业精神和强烈的艺术追求，使他在长期观察和描绘植物和鸟类时，十分精细，纤毫必具，而且怀着一种非常热爱它们的浓厚感情，一种保护它们的崇高愿望，所以他把自己的感情和心血，倾注于他的描绘对象，于是于纤毫中见精神，栩栩如生，达到艺术的高境。这是他的成功要诀。

希望曾君更加深入和热爱生活，与植物和鸟类为伍，从它们的身上捕捉更多的美，奉献于在污染中挣扎的人类。

马识途

Preface 2

Catch Beauty in Nature

The arrangement of the Creator is delicate and marvellous indeed. Nature is so harmonious, calm and beautiful. Thin clouds floating in the sky, murmuring streams, misty forests that stretch into the distance, lush and fragrant grasses, sunrise on the horizon, sunset over the valleys, cool breeze in the moonlight, singing birds, aromatic flowers, and so on and so forth, all these bring along to mankind a fairy-tale beauty. Human beings—God's extraordinary creations who enjoy nature's splendid scenery free should have been in complete harmony with nature and repay her a high-level civilization and thus added beauty to her splendour.

But human beings—God's favoured ones were born selfish, pleasure-seeking and greedy. In the recent century, nature has been heartlessly damaged by ferocious wars and over-exploitation. Many precious and rare animals and plants have already perished and others are perishing with an increasing speed. As a result, human beings themselves are punished and natural environment for human existence is being ruined. Today, it is almost impossible for anyone of us to enjoy the beautiful scenery of nature, the radiance and aroma of exotic flowers and herbs, the pleasing songs of nature's sprites—birds and their colourful feathers, without going into the very depth of nature or visiting a nature preservation zone. Oh, yes, it is possible, but only in a library, a museum, an exhibition hall, an art gallery or on TV screens through the portrayal of writers, artists and photographers. We are indebted to those great masters who delineate vividly the beauty of nature. Among those masters, I would like to mention the name of Mr. Zeng Xiaolian, well known as a painter of plants and birds.

Mr. Zeng was from a poor family, and could only afford to go to a middle school in his early youth. Nevertheless, his talent soon revealed itself after he became a plant painter in the Kunming Botanical Institute in 1958. His innate artistic talent, his perseverance in arduous study, and his firm resolution of forging ahead continuously enabled him to display his outstanding prowess in the 2000 and more pictures in the 50 and more works, such as *The Flora of China*, *China's Nearly Extinct Plants*, *Camellias in Yunnan*, etc. and many an exhibition at home and abroad. His serial paintings of *Camellias* in the exhibition of fine arts entitled "*Oh, Beautiful China, How Tenderly I Love You!*" put on by the Chinese Artists Association, universally admired, won him a first class prize. No wonder he was esteemed as an outstanding painter for popular sciences. Later on, out of his strong aspiration for loving and protecting birds, he applied his artist's brush to paint the "nature's sprites". Once again he displays his great ability in this field and becomes widely acclaimed as an excellent painter of birds.

I myself worked in the Southwest Branch of the Chinese Academy of Sciences for some time and therefore had opportunities of watching his

paintings of plants. My esteem at that time was something like that "What an incredibly vivid touch!" At present, I am shown his paintings of birds. My esteem for this time is just the same. Yet, I think it over again. The reason why his paintings are incredibly vivid is because he means to portray the life of what he paints. His incredible skill arises from his intention of depicting life. To draw scientific pictures requires accuracy. To be accurate, the painter is inclined to be rigid and lifeless. Only when the painter is both scientific and artistic, can his works be equally accurate and vivid. Mr. Zeng actually arrives at a height where art and science happily meet. Further, he especially pays attention to the visual effects of his subject in each picture and by so doing he gives prominence to its artistic beauty. This is where his success lies.

Mr. Zeng's success is not fortuitous. His sense of responsibility and his ardent pursuit for artistic perfection enable him to be very meticulous in the long-term observation of plants and birds, and skilfully elaborate in depicting even the finest details of them. Above all, with his intense love for them and his sublime aspiration to protect them, he pours his affection and energy into what he depicts and makes them very true to life. Further, the artist's spirit is also revealed in the vivid description of details which marks a very high level of artistic finish. This is the very secret of his success.

It is earnestly hoped that Mr. Zeng will go still deeper into life and love it still more ardently and associate with plants and birds more closely, so that he can catch more beauty from them to be dedicated to humanity struggling in pollution.

Ma Shitu

序三

有声有色 科艺共赏

在中国美术馆敞亮的展厅里,拥挤的观众伫立于曾孝濂先生那一幅幅绮丽的花鸟图前,目不转睛,久久舍不得离去,异口同声:“太美了!”

十多年前,在全国科普美术展览中见到曾氏创作的一套《云南花卉》,画法别开生面。盛绽的山茶花、杜鹃花,那么真切地呈现在人们眼前,令人感觉比先进的摄影技术更细腻、更精炼、更巧妙、更生动,莫不为之击节叹赏。曾孝濂是中国科学院昆明植物研究所研究员级专职画家。由于经常外出写生,在深山幽谷、热带丛林间,不禁为那些大自然的精灵——鸟类的绚烂色彩、动听鸣啭及蹁跹的身姿所吸引,用画笔注入他的爱心,使云南高原这片神奇土地上的珍禽尽入画稿。他从1992年开始创作,殚精竭虑,数易寒暑,构筑起这一更具魅力的花鸟争艳、有声有色、洋洋大观的飞鸟王国。

早先在一次英国水彩画展上曾有幅“雀巢哺雏”图,不见笔触,工细之极,连鸟蛋上的垢斑仿佛可以触摸,其画面盈满,处处纤毫毕显,充分体现了西洋画的情调。而曾画之工细较之毫不逊色,然每幅皆突出主体,删除背景的芜杂,简化淡化陪衬物,留出空白,俾有回旋余地,令读者感到从容舒畅,恰当应用了中国的绘画语言。

花鸟画是中国造型艺术的特有品种。过去花鸟画的功能纯属艺术欣赏,由于画家的生活局限,题材较窄,往往技法相近,有些画看上去不免似曾相识之感。还有一些写意画标榜“不求形似”,殊不知前人如清初朱耷(八大山人)系明季宗室,怀国破家亡之痛,乃以狂傲怪异之作抒发郁忿;仿之者或沉醉于“逸笔草草”,无病呻吟,空洞无物;或根本未睹实物,即肆意涂抹,以“不似”为“神似”,实则形之不存,神将焉附?

曾孝濂将自古形成的花鸟画南北二宗融为一体,可说是“没骨工笔重彩”,这是古人未曾尝试而近人亦未染指的领域。同时他也善于借鉴西洋画的一些技法以丰富自己,例如适当地运用光线效果以映衬主体,有的画面上鸟和背景采取统一色调。古今中外兼容,显示了时代特征。画面描绘细致而不繁琐,色彩浓重而不凝滞,鲜明而摒俗艳;花果枝叶千姿百态,错落有致;有时点缀枯干残叶,树石苔痕斑驳,露珠闪烁欲滚;流泉铮淙,清冽可鉴……,颇造化之奥谛,庶“野逸”之情趣,烘托出一种特殊氛围,即中国画所追求的意境,耐人寻味。

曾氏之不同于前人者,长年跋山涉水,不畏艰险,探隐扶微,方能为人所不能。尤其是对科学和艺术双重高度责任心,创作态度严肃认真,一丝不苟。又绝不同于过去一些动植物画那样“自然主义”的刻板描摹,而是忠于自然,加以再创造,达到高于自然的“现实主义”风格。造型逼“真”,才能揭示其“美”,是建立在“形似”基础上的“神似”。在创作方法上当能给人予有益的启示。

不少大科学家的创造、发现、发明源于灵感,往往具有艺术家的气质。其科学的理性的抽象思维受到感性的形象思维之启发;同样,许多大艺术家的感性形象思维也蕴含着科学的理性的抽象思维;而欲达到写物状形的高度和深度,尤需科学知识。人类文明的两大分支,科学和艺术是并行发展而互相关联,互相渗透的。曾孝濂涉足科学和艺术,得以使二者完美结合,天衣无缝。

《百鸟图》既是科学研究成果,又是普及动植物知识的良好教材,令人开阔眼界,启发思维;可以唤起人们热爱大自然的美好心灵,返朴归真;激发人们保护环境的迫切意识;更是堪供人们欣赏的精湛艺术品。

沈左尧

1998.5.18于胜寒楼

Preface 3

Colourful and Vivid Description, Scientific and Artistic Representation

In the light and spacious exhibition hall of the Chinese Art Gallery, crowded viewers stood in front of Mr. Zeng Xiaolian's pictures of birds and flowers and begrudged going away. Looking at the pictures most attentively, they all said, "Extremely beautiful!"

Over 10 years ago, at the National Exhibition of Pictures for Popular Sciences, China, a series of paintings drawn by Mr. Zeng entitled *Yunnan Flowers and Plants* was particularly striking to me for its unique style. Blooming camellias, azaleas and other beautiful flowers were, to my mind, so truthfully represented on the canvas that they produced a visual effect more exquisite, neat, ingenious and vivid than works of photographic art. Mr. Zeng is a full-time painter with the rank of a research fellow at the Kunming Botanical Institute, the Chinese Academy of Sciences. He often went out sketching in remote mountains, secluded valleys and tropical forests and would naturally be attracted by the splendid plumage, sweet songs and tripping dances of the sprites of nature—birds. He could not help trying to paint all the rare and beautiful birds he came across on the mysterious and wonderful highland of Yunnan. He started to paint them from 1992. After several years of arduous work, he finally created an imposing realm of birds accompanied by charming flowers and plants.

Previously, I happened to see a picture entitled *Feeding Birdlings in a Nest* at an exhibition of British water-colours. I was impressed by the excellent and meticulous style. The feathers, the dirt on the egg shell and everything that filled the picture were so minutely, truthfully and skilfully portrayed that you seemed to be able to feel them. Comparing Mr. Zeng's pictures with it, I venture to say that Mr. Zeng's are not in any sense inferior. Yet, in each of Mr. Zeng's works, the main theme is given prominence and all the rest retreat into the background or is even neglected. As a result, sufficient space is kept, leaving room for the viewer to linger on at ease. The painter knows very well how to use the media of expression of the traditional Chinese painting most appropriately.

The flower-and-bird painting is a special variety of the traditional Chinese plastic arts. In the past, the flower-and-bird pictures only performed the function of offering something to be appreciated. Owing to the fact that the painters' life was as a rule limited within a small sphere, the range of their subjects was bound to be rather narrow and their skills were similar. Quite a few pictures give the viewer an impression of having already seen them somewhere else. Some other painters flaunted the banner of pursuing spiritual resemblance instead of physical resemblance. They were actually following the suit of Zhu Da (Bada Shanren), a famous painter and calligrapher in the turn of the Ming (1368–1644) and Qing (1644–1911) Dynasties. Zhu was a royal clansman of the overthrown Ming

empire. Throughout his life, he was never free from the torturing affliction of having hopelessly lost his empire and folks. He therefore used wildly arrogant and weird strokes or images to express his depressed anger. His followers or imitators did not have his problem. So, in their paintings the wild and weird strokes or images they borrowed became empty and pointless. Some of them had never seen the thing they painted and wielded their brushes wilfully, mistaking non-resemblance as spiritual resemblance. Without the form properly portrayed, how can the spirit be traced?

Mr. Zeng combines the southern and northern schools of the traditional Chinese flower-and-bird painting successfully into one and has made a pathbreaking achievement in the use of gorgeous and thick colours and fine brushwork, paying great attention to detail, while leaving out contours in black. This is something his predecessors never attempted and his contemporaries do not either. Meanwhile, Mr. Zeng is good at drawing on some western techniques to enrich himself. For instance, he properly employs the light effect to set off the subject; in some of his pictures, unified tones are applied to portray the bird(s) and the background as well. He shows the tendency of the day to incorporate in his works expressive techniques, foreign or domestic, ancient or modern. His pictures are meticulously portrayed without being loaded down with trivial details. They are richly coloured without being stagnant. They are gorgeous without being vulgar. The flowers, fruit, twigs and leaves are beautifully interspersed and harmoniously arranged. Rocks and tree trunks with mosses and dewdrops on them, murmuring and limpid streams.....are all very well depicted. It seems that the secret of creation is probed. And a rustic charm which the traditional Chinese painting has been pursuing is now achieved, offering ample food for profound thinking.

Mr. Zeng is different from his predecessors because he braves hardships in travelling long in open country in order to observe the things he wants to portray more closely. That is why he achieves what others cannot. He has a high sense of responsibility for science and art. His attitude towards artistic creation is conscientious and the least negligent. His works are totally different from the "naturalist" stiff description of birds and plants in the past. He is loyal to nature. Yet, he goes on to create something new and attains a "realist" style which is higher than nature. The form has to look real first and then the beauty can be revealed. The spiritual resemblance has to have the physical resemblance as its foundation. This is enlightening to the artists who intend to improve their craftsmanship.

The innovations, discoveries and inventions of many great scientists had their origin in inspirations. It is because the scientists sometimes are artists at heart and their scientific, rational, abstract thinking is inspired by the perceptual thinking by means of images. Likewise, the perceptual imagery of many great artists contains scientific, rational, abstract thinking. In order to attain a greater height and profundity in artistic representation, an artist needs more scientific knowledge. The two major branches of human civilization are developing in juxtaposition, co-related and mutually permeating. Zeng Xiaolian is versed both in science and art, so that he is able to combine the two together very well. It is really "heavenly mingle".

The pictorial marks an achievement in scientific research and, at the same time, is a good textbook for popularizing zoological and botanical knowledge. It helps widen the readers' field of vision and inspires them to think more deeply. It arouses their affectionate feelings for nature and for a pure and simple life. Further, it awakens them to urgent consciousness of environmental protection. After all, it remains an exquisite work of art for their daily appreciation.

Shen Zuoyao
at Hanshenglou
18 May 1998

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