

芳华修远



第19届国际植物学大会  
植物艺术画展画集

第19届国际植物学大会组织委员会  
深圳市中国科学院仙湖植物园  
编著

江苏凤凰科学技术出版社

**Walking the Path to Eternal Fragrance**

Catalog of the XIX IBC Botanical Art Exhibition

*Compiled by*

*The XIX IBC Organizing Committee*

*Shenzhen Fairy Lake Botanical Garden of the Chinese Academy of Sciences*

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芳华修远

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Walking the Path to Eternal Fragrance

China's 21st Century Botanical Illustration

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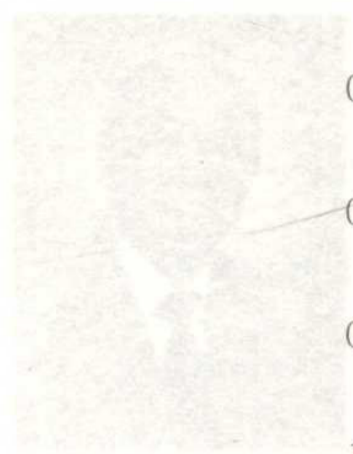
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会... 2019年...  
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Walking the Path to Eternal Fragrance  
From the Ancient to the Modern

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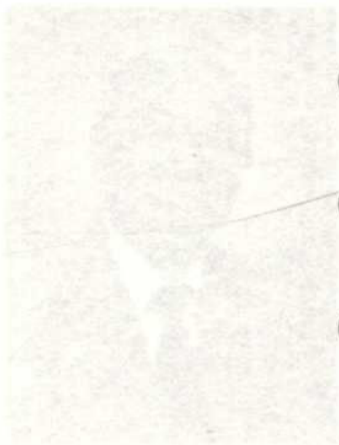
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Hong Deyuan  
洪德元

植物科学画是以植物为对象，以绘画为手段的特殊艺术表现形式。与一般艺术绘画不同的是，植物科学画带有明显的科学目的——记录植物物种或局部的形态特征。

植物新分类群的发表，除了需对该植物的性状进行完整的文字描述外，另一项重要工作便是绘制新种线条图。在植物学研究中，对新种图的要求非常严格，植物各个器官的细微结构都要求描绘得准确无误，突出其种类特征，以便区别于近缘类群。

植物科学画画师在描绘植物的过程中，必须结合自己对植物形态特征的观察和对文字描述的科学理解，按照植物科学画的绘图手法进行艺术处理，根据需要作必要的取舍和组合：对一些细微的，但在分类学上有重要意义的器官和结构进行局部放大，突出重点；对一些非分类特征的改变，如虫蚀、病变、自然脱落、个体差异等根据需要进行矫正。画师可以根据需要，把一种植物不同生长时期的形态，如花期、果期等，画在同一个图版内。这种思考、加工、有取舍的表达，代表了一种以科学理性认识自然的精神。

20世纪初，钱崇澍、胡先骕、陈焕镛、刘慎谔等前辈在中国开始传播、教授现代植物学。他们与冯澄如等中国第一代植物科学画画师的合作，开创了中国植物科学绘画的先河。1930年举行的第5届国际植物学大会上，中国首次正式派出了5位代表参加，这是中国植物学家加入国际组织的开端，也为植物科学画的发展积蓄了能量。1943年，冯澄

如创办江南美术专科学校，为中国培养了一批专业的植物科学画绘画人才，他们后来成为中国第二代植物科学画画师的主力军。

《中国植物志》和《中国高等植物图鉴》的研编，不仅寄托了一个植物大国的科学梦想，更凝聚了数代植物学工作者的心血和精力，以及植物科学画画师们45年的工作和付出。这两部著作均获得了国家自然科学一等奖，其中，植物科学画师们功不可没。

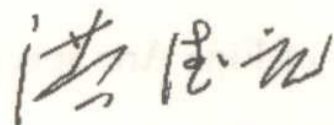
1980年，中国植物学会、《中国植物志》编委会等联合在北京举办了第一届全国植物科学画展览。1981年，第13届国际植物学大会在澳大利亚悉尼召开，中国有43位学者参会，并在大会上展出了100幅植物科学画，其中不少是孑遗植物或中国特有珍稀植物——如水杉、银杉、银杏等的手绘图，这些作品获得了国际同行的高度评价。

进入21世纪后，植物科学画顺应时代潮流，在保留了其科学性的同时，更注重突出其艺术效果，实现自然与人文完美的融合。精微的细节，绚丽的色彩，自然的生态，一幅幅美丽的画面，展示着大自然美妙生命的魅力。

第19届国际植物学大会于2017年首次来到中国，实现了中国植物学工作者多年的夙愿，促进了中国植物学界与世界的交流与合作。本届大会期间，由大会组委会主办、深圳仙湖植物园和国际植物园协会承办的植物艺术画展，展出了来自12个国家和地区共94位植物艺术画家的263幅作品，《芳华修远》即是此次画展的纪念画册，收录了195幅精彩作品。

本书除了收录本次画展的绝大部分精品佳作外，还以图文并茂的形式，记述了中国从本草图谱到近现代植物科学绘画、植物艺术绘画的演变历程，追述了一千多年来中国与西方在这一领域的相互交融与影响的历史，回顾了现代植物科学绘画的发展历程。这是国际植物学大会历史上第一次由组委会出版的植物艺术画画册，也是第一部以图文形式展现中国植物图谱艺术历史的科学人文著作，是一部科学与艺术、历史与现在、过去与未来的对话录。为了方便与国际同仁的交流学习，本书特别以中英文双语版的形式呈现。

相信这本充满艺术气息与科学内涵的精美画册，必将为东西方植物学界、植物科学及艺术绘画界搭建起一座交流与友谊的桥梁。

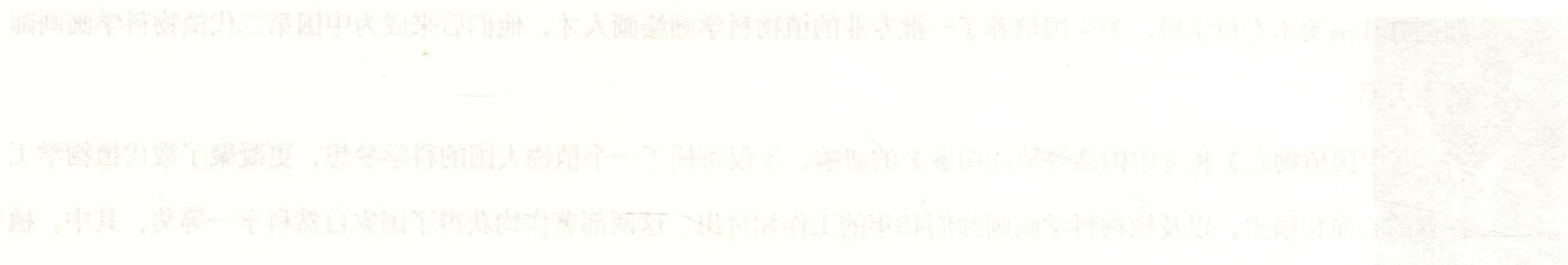


XIX IBC 名誉主席

中国科学院院士

2017年7月8日

## Foreword



Botanical illustration is a special art form with plants as its subjects and painting as its means of expression. Different from general artworks, botanical illustration has an obvious scientific purpose: recording the morphological characteristics of plant species.

The publication of a new taxon requires not only a complete description of the properties of the plant itself, but more importantly a line drawing of the new species. In botanical research, there are extremely strict requirements for the illustration of a new species. The depiction of the tiny structures of all plant organs have to be accurate so as to highlight the characteristics of the species and distinguish it from allied phytogroups.

Botanical artists must, while doing illustration, take into account their observation of the morphological characteristics of plants and scientific understanding of their written descriptions. They need to give their paintings artistic treatment by adopting the techniques of botanical illustration and make choices about what to keep or omit and how to make combinations as necessary and give prominence to the organs and structures that are of utmost importance in taxonomy by enlarging certain parts. As for nontaxonomic changes caused by pests, diseases, natural abscission and individual difference, they need to rectify, repair, transpose and delete certain parts as necessary. Sometimes they also need to put the images of plants at different growth stages, such as florescence and fructescence, in one illustration. These requirements for botanical art represent a scientific and rational spirit in understanding nature.

At the beginning of the 20th century, botany veterans, including Chien Sung-Shu, Hu Hsen-Hsu, Chun Woon-Young, Liu Shen'e, began to introduce and teach modern botany in China. In the meantime, Feng Chengru established Jiangnan Academy of Fine Arts specialized in biological illustration, cultivating the first batch of botanical art talents for China. In 1930, China sent formally, for the first time, five delegates to attend the 5th International Botanical Congress (IBC), which marked the beginning of Chinese botanists joining the international organization and accumulated energy for the development of Chinese botanical illustration.



The compilation of *Flora Reipublicae Popularis Sinicae* and *Iconographia Cormophytorum Sinicorum* not only embodies the scientific dream of a plant powerhouse, but also condenses the effort and energy of generations of Chinese botanical workers and the 45-year dedication of botanical illustrators.

In 1980, the Botanical Society of China and the editorial committee of *Flora Reipublicae Popularis Sinicae* jointly held the first National Botanical Art Exhibition in Beijing. In 1981, 43 Chinese scholars attended the 13th IBC convened in Sydney, Australia. During the event, an exhibition of 100 botanical illustrations created by Chinese artists was held, which included many hand drawings of relict plants and rare endemic plants such as *Metasequoia glyptostroboides*, *Cathaya argyrophylla* and *Ginkgo biloba*, winning high acclaims from their international counterparts.

In the late-20th century, botanical illustration, while remaining scientific and precise, kept with the trends of the times and gave more emphasis to artistic effects, viewers' aesthetic feelings and the perfect fusion of humanity and nature. The fine details, rich colors and natural ecology create beautiful artworks that illustrate the vitality and charm of nature.

In 2017, the 19th IBC comes to China for the first time in its 100 years of history, which helps to promote exchanges and cooperation between the Chinese botanical field and the world. During the event, the 19th IBC Botanical Art Exhibition, hosted by the 19th IBC organizing committee and organized by Shenzhen Fairy Lake Botanical Garden and International Association of Botanic Gardens (IABG), showcases 263 artworks by 94 botanical illustrators from 12 countries and regions, and *Walking the Path to Eternal Fragrance—Catalog of the XIX IBC Botanical Art Exhibition* is a commemorative book of the exhibition.

The book, which includes most of the exhibited works, recounts the evolution of Chinese botanical art from materia medica to modern and contemporary illustrations. It recalls, with rich texts and illustrations, the history of collision and fusion between China and the West in botanical art over more than 1,000 years and the initiation and development of botanical illustration that has made significant contributions to the development of modern Chinese botany as well as important events in the field.

As the first well-illustrated humanities and science book on the development of Chinese botanical art, it is also the first ever botanical art album published by an organizing committee of the IBC, featuring dialogs between science and art, history and present, past and future.

The XIX IBC Honorary President  
Academician of the Chinese Academy of Sciences  
July 8, 2017



Zeng Xiaolian

曾孝廉

植物绘画起源于人类对植物世界认识和利用过程中的审美体验和辨识需求，伴随着药理学、园艺学、博物学和植物分类学的发展和普及，成为绘画与科学交融的奇葩，被誉为“最动人的科学、最严谨的艺术”。

欧洲最早的植物插画出现于公元6世纪初的《古希腊药典》中，这是一部图文并茂的典籍，翔实的形态图对药用植物的辨识起了重要的作用。1530年德国出版了《活植物图谱》，这是早期的植物分类图谱，书中精致的彩色木刻插图开创了植物画的早期形式。1753年，瑞典人卡尔·林奈创立了动植物双名制命名法，结束了生物命名的混乱格局，对认知领域物种秩序的建构起了关键作用，开创了近代植物分类学，从此，科学意义上的植物画也进入了以花为主体的规范而又多样化的时代。1871年创办至今的《柯蒂斯植物学杂志》的插图就是严谨规范与自然之美结合的体现。众多的博物画家，如鲍尔兄弟、雷杜德、菲奇等无不遵行严谨的科学精神，笔下的植物画展现了令世人称道的艺术效果。

我国有据可考的植物插图始于北宋嘉祐年间（1058—1063）由官方组织编写的《本草图经》，全书21卷，记载药物780种，插图933幅，这是中国现存的第一部有图的药典。明永乐年间（1403—1424）朱橚所编撰的《救荒本草》是一部以救荒为目的的可食植物图谱，收载植物414种，每种都有精练的木刻版外形图。嘉靖年间（1522—1566）李时珍编著的《本草纲目》问世，收录药用植物1 892种，插图1 160幅。这是一部有世界影响的药学巨著。清道光年间（1821—1850）吴其濬撰写的《植物名实图考》收录植物1 714种，附详图1 805幅，大部分写生而成，是一部集大成的博物学著作。我国近代植物分类学研究，自第一代赴欧美留学的植物学家回国而始。20世纪20年代后，胡先骕、陈焕镛的《中国植物图谱》，刘慎谔的《中国北部植物图志》，方文培的《峨眉植物图志》等著作相继出版，其中精美的插图由冯澄如、蒋杏孺、匡可任等绘制。冯澄如是中国植物科学画的奠基人，1943年在江苏宜兴创办了江南美术专科学校，为中国培养了第一批植物科学画的绘画骨干。

## Preface

The birth of botanical illustration started with human's aesthetic perception and the need to identify plants, as we gradually acquired and practiced the knowledge and popularization about the botanical world. Thriving with the development and popularization of pharmacology, horticulture, natural history and botanical taxonomy, botanical illustration is a fusion of science and painting. It is praised as "the most beautiful science and the most precise art".

The earliest botanical illustrations in Europe were found in *De Materia Medica*, a well-illustrated book published in the early 6th century. The detailed illustrations helped people identify different herbs. *Herbarum vivae eicones*, published in Germany in 1530, was one of the earliest plant taxonomy books. Its delicate and colorful woodprints are considered the best plant paintings of the time. In 1753, Swedish Carl Linnaeus formalized binomial nomenclature, which ended the confusion in naming living creatures. He played the key role in setting up a system for naming different species, and became the "Father of modern taxonomy". Since then, botanical art evolved in an orderly but diversified manner with flowers being its major subject. *Curtis' Botanical Magazine*, first published in 1871 and still in print today, presents illustrations depicting natural beauty with precision. European botanical artists such as Franz and Ferdinand Bauer, Pierre-Joseph Redouté and Walter Hood Fitch created highly acclaimed works of art using meticulous scientific methods.

In China, the earliest botanical illustrations with record can be traced to the regnal years of Jiayou in the Northern Song Dynasty, when the imperial court ordered the compilation of a 21-volume *Illustrated Pharmacopoeia*, depicting 780 medicinal herbs with 933 illustrations.

This set was the first illustrated pharmacological books found in China. In 1406, during the regnal years of Yongle in the Ming Dynasty, Zhu Su compiled *Materia Medica for Relief of Famines* in which each of 414 edible plants was presented with a woodprint illustration.

During the regnal years of Jiajing in Ming Dynasty, Li Shizhen completed *Compendium of Materia Medica* in 1578. Keeping record of 1,892 medicinal plants in 1,160 illustrations, this was a medical book with global influence. Wu Qijun's *An Illustrated Book on Plants*, written in 1848 during the regnal years of Daoguang, Qing Dynasty, was a natural history book based upon previous research. It documented 1,714 plants with 1,805 illustrations mostly in the form of sketches. The development of botanical taxonomy research in China began after a group of botanists trained in Europe or the United States returned to their motherland. *Icones Plantarum Sinicarum* by Hu Hsen-Hsu and Chun Woon-Young, *Flora of North China* by Liu Shen'e and *Icones Plantarum Emeiensiium* by Wen-Pei

新中国成立后，在大规模植物考察、标本采集的基础之上，中国植物学界于1958年正式开始《中国植物志》的编写工作。这是一项宏大的工程，聚集了全国的植物分类学家312人，专职绘图师164人。大家齐心协力，全力以赴，历时45年才全部完稿。全书80卷126册，收录了30 000多种植物，共5 000多万字，9 000余幅图版。2004年终于全部出版，实现了中国几代植物学家和植物科学画画家的夙愿。

所有参加绘制图版的画家们在完成这一历史任务后进入了休整期，数十年的辛劳过后，面临新的选择。何去何从？答案是走出科研院所的高楼去迎接新的机遇和挑战，创作丰富多彩的新作品。体制外，大批新人也在迅速成长。2014年《中国国家地理杂志》举办自然影像大赛，在手绘自然画组中，一批年轻画家脱颖而出。其中不乏科班出身的高才生，更多的是特立独行的“草根”画家。虽为“草根”，却能吸吮更多的土地精华。他们的作品质朴自然，洋溢着自然的生命力。更为可喜的是还有更多的青少年源源不断地投入其间，他们在学校和一些卓有成效的公益机构组织下，参加课外自然笔记活动、博物学文化论坛活动以及不同年龄段的手绘自然学习班，从儿童时代开始，就树立起亲近自然、关爱生命的生态意识，并且找到了观察—记录—绘画这一有效的切入点。手绘自然的春天已经到来。

第19届国际植物学大会植物艺术画展的举办，无疑会对中国植物绘画的发展产生深远的影响。此次展览征集到来自全国各地以及法国、荷兰、澳大利亚、日本等12个国家和地区的作品736幅，入选263幅。这些画作按作者类群可以分为4个部分。

第一部分是参加过《中国植物志》图版绘制的老画家的作品。这些已被历史尘封的墨线图见证了他们数十年间对中国植物学事业的默默奉献。缅怀之余，也让人肃然起敬。已故的冯澄如、张荣厚、刘春荣、冯钟元、蒋杏媪、韦光周等老一辈植物科学画工作者，他们对植物形态的精准把握和线描技法的独到功力，开创了带有中国特色的黑白插图

Fang were published in the 1920s, with exquisite illustrations drawn by Feng Chengru, Jiang Xingqiang and Kuang Keren. Feng, the founding father of botanical art in China, established the Jiangnan Academy of Fine Arts in Yixing, Jiangsu Province in 1943. The academy trained the earliest botanical artists for China.

After the founding of the People's Republic of China in 1949, compilation of *Flora Reipublicae Popularis Sinicae* started in 1958, based on massive research by field investigations and specimens collecting. This project, pooling the efforts of 312 botanists and 164 illustrators, took 45 years to complete. The 126-volume magnum opus included more than 30,000 plants with over 50 million Chinese characters and 9,000 illustrations. Finally published in 2004, the book fulfilled the dreams of generations of Chinese botanists and botanical artists.

All participating artists took a recess after completing this historic mission. What is the new option for them after years of hard work? Their answer is to embrace new challenges by walking out of research institutes and creating new works of botanical art. A number of newcomers also emerged from outside the conventional system. In 2014, *Chinese National Geography* organized a nature image contest of national influence. A group of young artists, some are art academy students and others are amateur painters, distinguished themselves in the category of nature illustrations. Being "grass roots", these artists are more inspired by the soil they live on. An increasing number of youngsters are drawn to nature education while taking painting classes, attending natural history seminars and taking nature journaling field trips organized by schools and public charity groups. A love for life and closeness to nature has been planted in them at a tender age. They have also been taught the effective approach of observing, recording and painting nature. A revival of natural history illustrations is in sight.

A botanical art exhibition held on the sidelines of the 19th IBC will undoubtedly have a far-reaching influence upon the development of this art form in China. A total of 263 pieces of artwork were chosen for the show from 736 pieces submitted by artists from around China and 12 other countries and regions, including France, the Netherlands, Australia and Japan. The show is arranged in four parts.

The first part comprises of works from artists who contributed to *Flora Reipublicae Popularis Sinicae*. The ink drawings are historical records and evidence of their enduring devotion.

Many of them have passed away, Feng Chengru, Zhai Zhaozhuang, Zhang Ronghong, Liu Xirong, Feng Zhongyuan and Jiang Xinqiang etc. With superb skills in ink drawing, these

的一代先河。随之而起的邓盈丰、余汉平、黄少容、吴彰桦、冀朝祯、史渭清、陈荣道、肖溶、李锡畴、吴锡麟、陈月明、仲世奇、王颖等一大批中坚之才，继承和发扬了老一辈的严谨作风，又逐步形成了鲜明的个性特点。老一辈画家们还留下了很多精美的彩图，他们把水彩画原理与中国没骨花鸟技法相结合，走出了自己的路。尤其是冯晋庸先生的《红皮糙果茶》和《浙江红花茶》，形象生动，色彩柔和，叶片和花瓣质感强烈，显示出高深的造诣。岁月流逝，泛黄的纸张掩盖不住昔日的光彩，老一辈风华依旧。

第二部分是新生代的作品。这些画作风格各异，异彩纷呈，代表着中国植物艺术画的未来。吴兴亮、杨建昆、顾建新三位画家不约而同地选择了以低等植物真菌为题材，而且各自都画了虫草。吴兴亮的虫草图再现了诸多种类的虫草形态，杨建昆的虫草图是对被菌丝包裹而尚未完全僵化的虫体刻画，顾建新的虫草图是对虫草及其生长环境的剖析，三人作品均惟妙惟肖又各有千秋。余天一的《红花羊蹄甲》结构清晰、色彩丰富，一缕照到局部的阳光更显得画面生机勃勃。刘怡涛的《木长春》、杨伟江的《宋梅》完全采用了传统工笔花鸟画的形式，这是值得深入探讨的大文章。还有如《凸尖杜鹃》《阳光下的龙沙宝石》《丁香》《云南肺衣》《连翘》《大花杓兰》《山丹》《南星》等，都是年轻一代的力作。他们的共同特点是执着率性，把对大自然的关爱和眷恋凝于笔端。后生可畏，倘能持之以恒，必有大成。

第三部分是国外画家的作品。国外植物艺术画首次在中国参展是对我们画展的有力支持。这些精美的作品既代表了个人风格，又反映出植物艺术画的发展趋势。石川美枝子的《大王花》异乎寻常的精准，在细节的刻画上比她过去的作品更进了一步，花瓣上的斑纹和每一片枯叶的细节变化都近于极致，无一疏漏，无疑是当今超级写实主义的代表之作。约翰·帕斯托瑞-派罗的《木兰》趋于完美，显示出画家敏锐的洞察力和高超的绘画技巧。周燕姬《西葫芦》