

艺术与医学泛谈

主讲人：叶琦

2019-04-10

I long to be king

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Shanghai, China

 PlumX Metrics

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Abstract Full Text

I am ground glass opacity (GGO) in the lung,
A vague figure shrouded in mystery and strangeness,
Like looking at the moon through clouds,
Like seeing beautiful flowers in the fog.

I long to be king,
With my fellows swimming in every vessel.
My people crawl in your organs and body,
Holding the rights for life or death, I tremble with excitement.

When young you called me “atypical adenomatous hyperplasia”,
Then when I had matured, you declared me “adenocarcinoma in situ”,
When fully developed, your fearful denomination: “invasive adenocarcinoma”.
You forgot my strenuous journey to become the king.

I long to be king

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From tiny to strong,
From humble to arrogant.
None cared when I was young,
But all fear me when full grown.

I've been nourished on the delicious mist and haze,
That sweetly warmed my heart,
Always loving when you were heavy drunk and smoking,
Creating me a cozy home.

When I was less than eight millimeters, I was so fragile,
Waiting for a chance to grow up.
Now, more than eight millimeters, I am more mature,
And considered worthy of notice.

My continuous growth gives me a chance to be king,
As I break through layers of obstacles,
Spanning the mountains and waters.
My fellows march to every corner and occupy every region.

医学期刊上的诗

My quest to become king was full of obstacles,
I was cut until almost dead in childhood,
Burned once I'd matured,
And poisoned when older.

Happiness after sorrow, rainbow after rain.
I faced surgery, radiotherapy, and chemotherapy,
But continued to chase my dream,
Some would have given up, but I will be the king.

I long to be king, with fellows and subordinates,
I long to be king, to have people's fear and respect
I long to be king, to dominate my domain,
I long to be king, to direct your fate.

*Xiaogang Zhao, MD, PhD
Shanghai, China*

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172
JAMA[®]

The Journal of the American Medical Association

February 2, 1990

医学期刊上的画



扬梵海以森 (Jan van Huysum)

The Cover

When, in 1888, Vincent van Gogh made a painting of a vase of sunflowers, he was merely carrying on a tradition that had been begun by his Dutch forebears some three centuries before, in the late 1500s. Actually, as history tells it, the practice of flower painting dates back even earlier, to at least the fourth century BC, when Pausias, a follower of Apelles, the court painter to Alexander the Great, fell in love with Glycera, famed throughout the Peloponnese for her skill in arranging flowers. Despairing of ever attracting Glycera's attention on his personal merits, Pausias instead painted a bunch of flowers and sent the picture to her. Like the work of his master Apelles, who is said to have painted grapes so realistically that birds came to peck at the canvas, Pausias' flowers were so beautifully rendered that Glycera surrendered. Later, in the first century AD, in a somewhat less romantic but more practical use of flower painting, Dioscorides, army surgeon to Nero, included pictures of flowers in his *materia medica*. In medieval times flowers illuminated the borders of manuscripts, and still later gardens and various single blooms were used in paintings of the Madonna to signify virginity. But the first independent flower paintings, ie, paintings in which the flowers themselves are the subject of the painting rather than a symbol or a specimen, came in the Netherlands in the late 16th century.

Throughout the 17th century, the Dutch took to flower paintings as they took to tulips. Newly independent of Spain, Protestant, bounded by a sea higher than some of their land, and a maritime power second to none, the Netherlands grew prosperous, and Dutch citizens began speculating in the various commodities carried by the Dutch trading companies. Principal among these was not gold or diamonds, or even tea, but flowers, seeds of which were brought from all over the world and bred in Dutch gardens. The most exotic was considered to be the tulip, brought from Turkey, and most highly prized of these was the rare red-and-white striped variety. A whole economy was built on the tulip. A single bulb could sell for 1000 guilders. Indeed, so active did the tulip exchange become that when the bulb market collapsed in the 1630s, a whole country went into a recession. Yet the Dutch persisted in their love of flowers, and just as they covered their walls with paintings of what they loved—their landscape, their ancestors, their children, themselves at work, their churches, their kitchens and courtyards, their bawdy taverns, their moralistic emblems, their double entendres of love and courtship—so did they also buy the “flower piece.” Born toward the end of this golden century of Dutch painting was Jan van Huysum (1682-1749), both then and now considered to be one of the finest exponents of the flower piece. *Vase of Flowers* (cover) is typical of his finest work.

The facts of van Huysum's life are briefly told. Born in Amsterdam, he was the son of Justus van Huysum the Elder, a flower painter, and older brother to three other flower

painters. All were taught by their father, and the three younger ones remained with him in his studio. Jan, however, who guarded his methods so jealously that he never took but a single pupil in his entire life, one Margareta Haverman, and her for only a brief period, worked independently. In 1704 he married Elisabeth Takens. Each summer he went to Haarlem to study new flower specimens. So conscientious was he in working from the real flower that once he delayed finishing a painting for an entire year because the yellow rose he needed to complete the painting was not yet in bloom. Van Huysum died in Amsterdam at age 67 without ever divulging the secrets of his success. Today his methods, in particular how he prepared his pigments, remain a mystery.

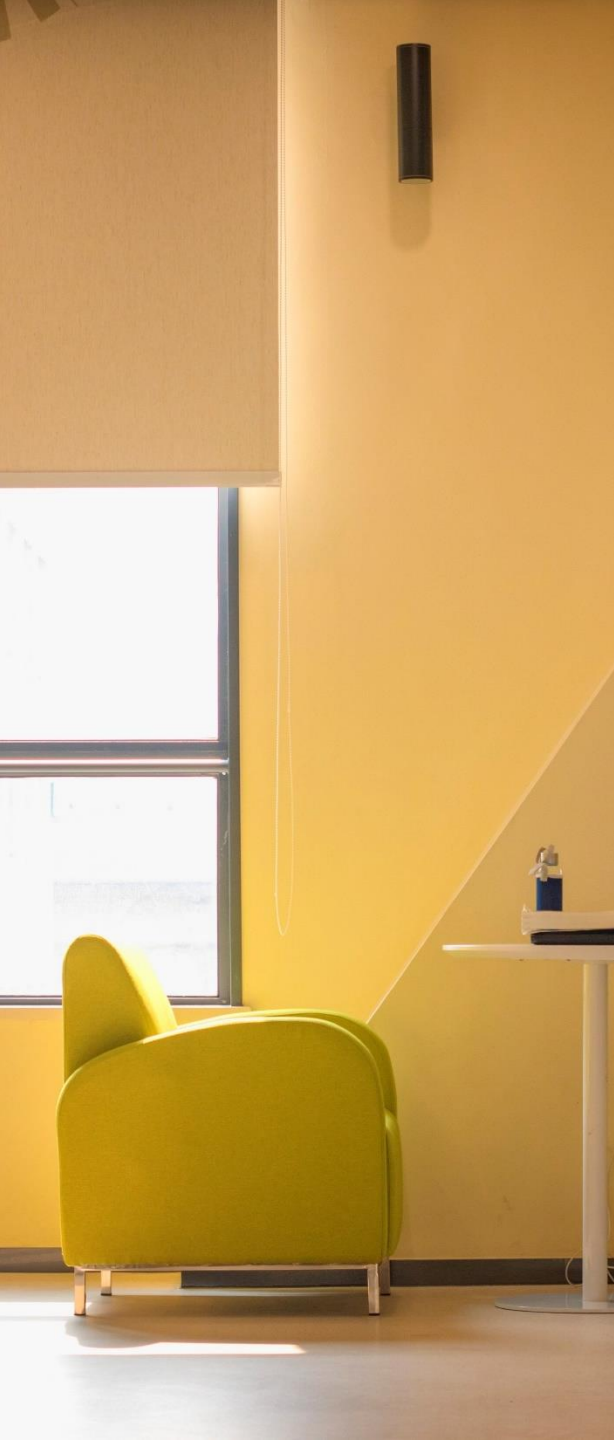
At first glance *Vase of Flowers* is pleasant enough—a bouquet of flowers casually arranged in a terra-cotta bowl set on a marble ledge. But then the eye begins to see more. Individual flowers come forward: a tulip, a peony, a carnation, a rose, sweet peas, a lily. While some are full-blown, others are past their prime, overblown and drooping. A bee sits on the top-most flower, butterflies hover, an ant crawls on the petal of a peony, dewdrops glisten, a fly crawls on the urn. And, far from being a casual arrangement, the bouquet has a superstructure as intricate as that of a spider's web. Finally, not all the flowers pictured bloom at that same time. Considering the prosperous yet moralistic climate of that time, perhaps the painting was intended to be not only a delight to the eye and a demonstration of the painter's virtuosity, but also a moral: a reminder of the transience of life, which, as the psalmist says, is like a flower, springing up in the morning, fading in the evening. The fly recalls plague, or disease generally; the butterfly is a symbol of the resurrected body. Some painters emphasized this point by including a caterpillar that symbolized the body before its transformation. And, as the Aphrodite- and Adonis-like figures on the vase suggest, not even love lasts. Though Aphrodite, the goddess of love and beauty, loved the beautiful Adonis, a mortal, she could not prevent a wild boar from killing him. So she loved instead the beautiful red anemones that grew anew each spring wherever a drop of his blood had soaked the earth. But for all that, life begins again, as the speckled bird's eggs nested at the side of the bouquet suggest. The painting is nature herself in all her perfusion: blooming, decaying, and giving birth, all at the same time.

Flower paintings remain popular today. Sometimes, however, the demand for one or another of them reminds one of the 17th-century tulipomania. Van Gogh's sunflowers, for example, recently fetched \$39.9 million on the market. Yet, for all the speculation, perhaps the most memorable aspect of flower painting is its happy marriage of science and art.

—M. Therese Southgate, MD

提纲

- 名画中的医者
- 医学绘画
- 上医名师的艺术修养



关于快乐

美国Reader's digest 杂志举办《世界上谁最快乐》有奖征文，TOP3答案：

1. 历经风险开刀后，终于挽救了危急患者生命的医生。
2. 作品刚完成，自己吹着口哨欣赏的艺术家。
3. 忙碌了一天，为婴儿洗澡的妈妈。





01

名画中的医者

医学的艺术乃是一切艺术中最为卓越的艺术。

--希波克拉底



生病的夫人

扬·斯特恩 (1626年 – 1679年)



杜普教授的解
剖课 (1632)

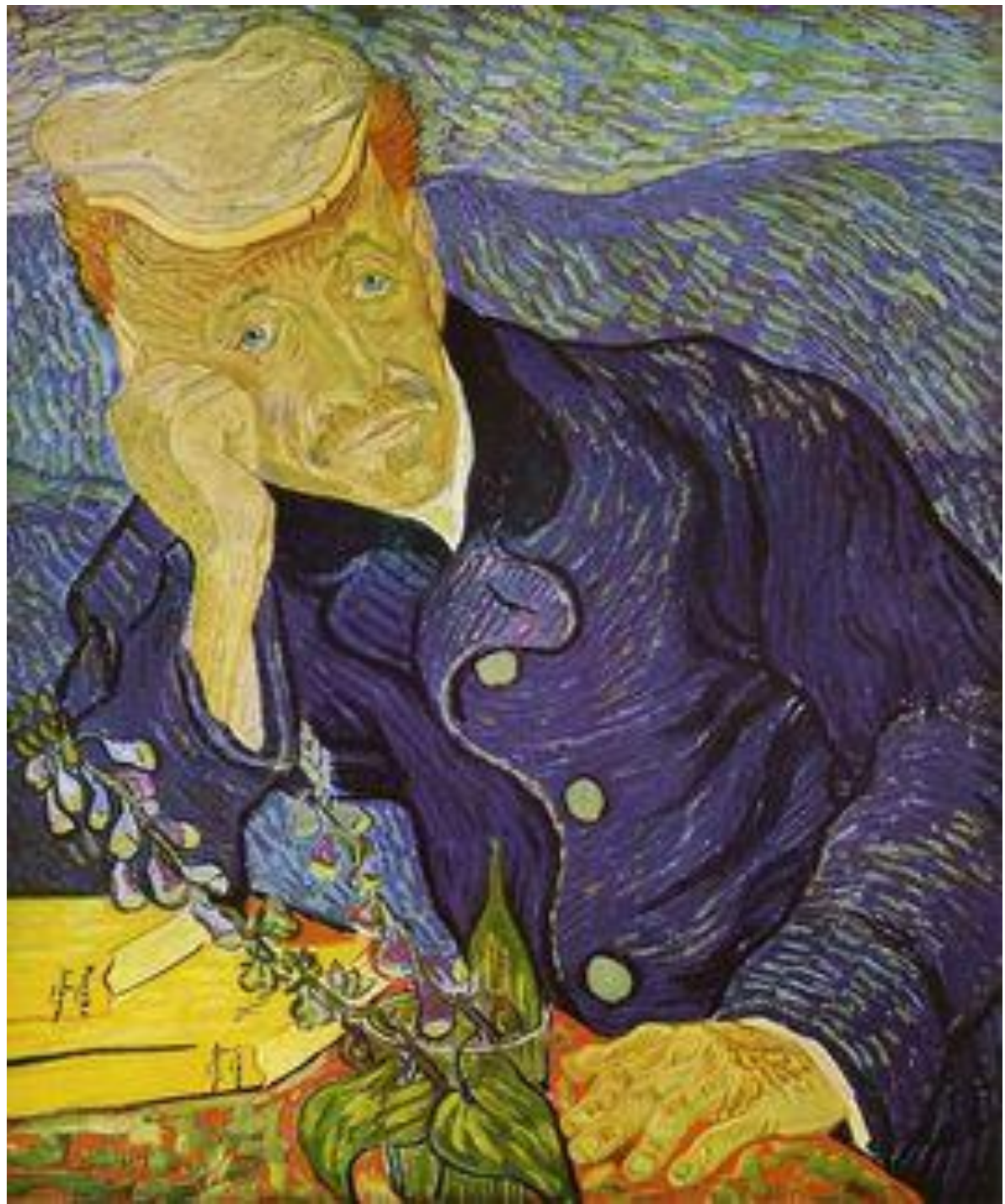
伦勃朗
(*Rembrandt*)



夜巡 (1642)
伦勃朗

加歇医生 (1890.06)

文森特·梵高 (Vincent van Gogh)





医生(1891)

路克·菲尔德斯



- 油画：麻省总院第一例乙醚麻醉手术，1846-10-16
- 手术者：华伦 (John Collins Warren)
- 麻醉师：莫顿 (William Morton)





家庭医生

诺曼·洛克韦尔(1894 ~ 1978)
(Norman Rockwell)

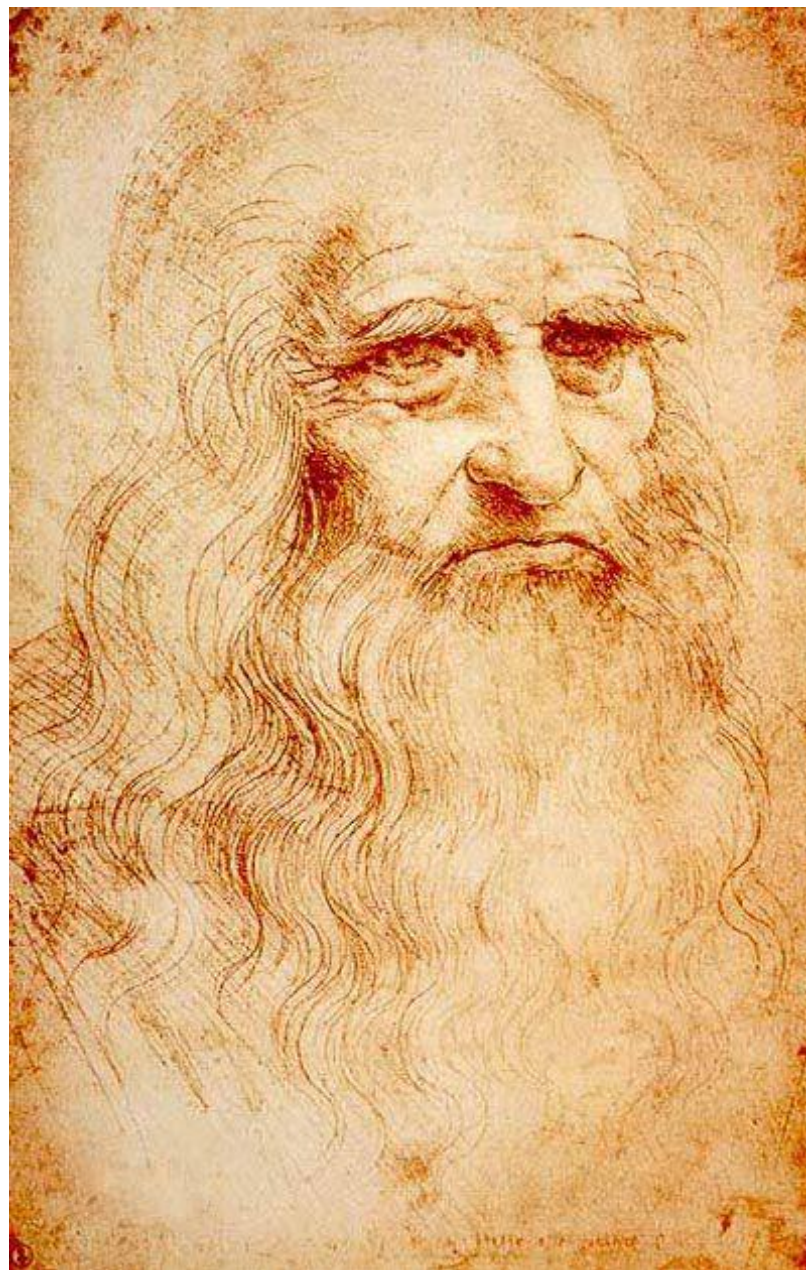


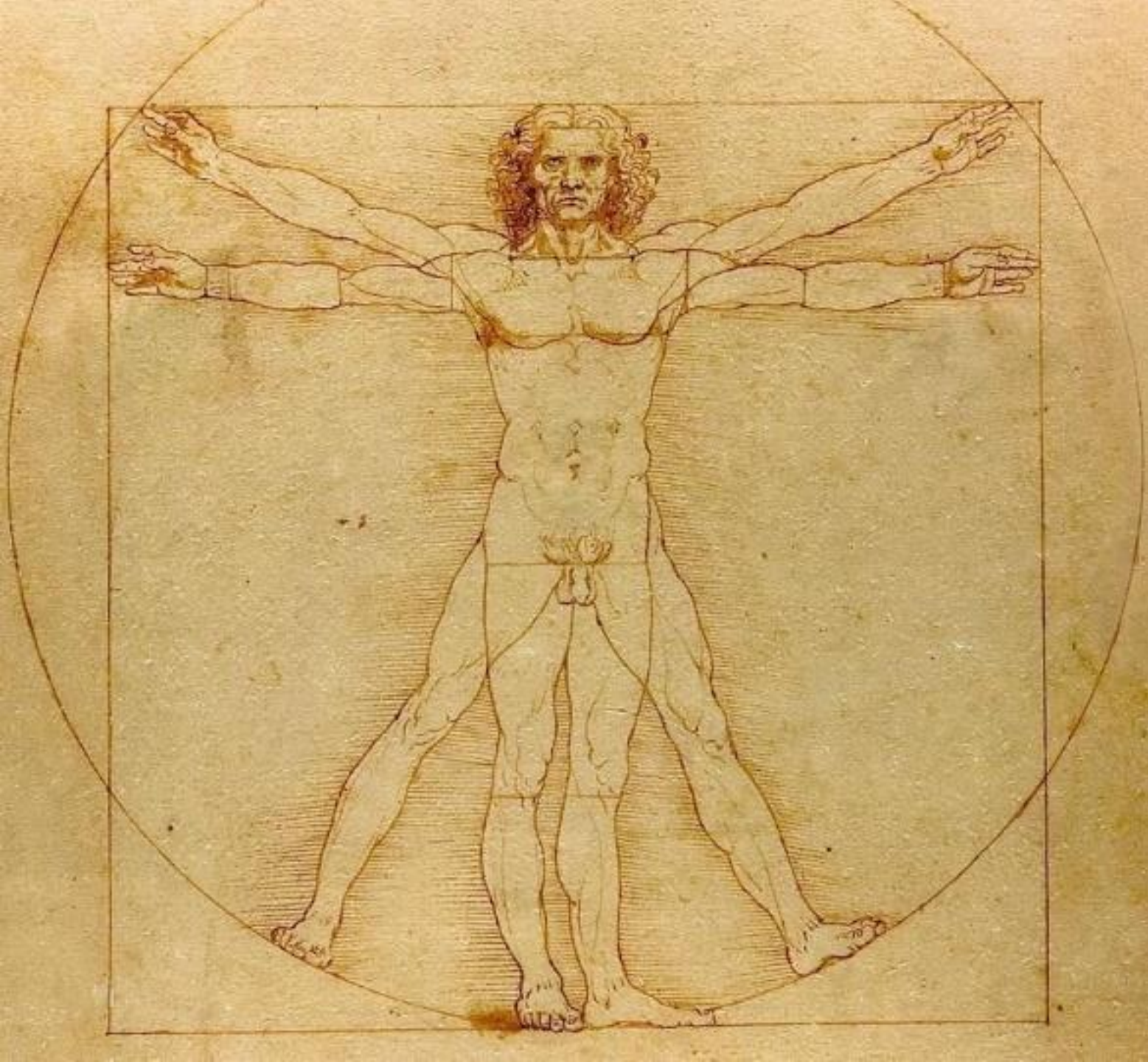
02

医学绘画

达芬奇（1452—1519）

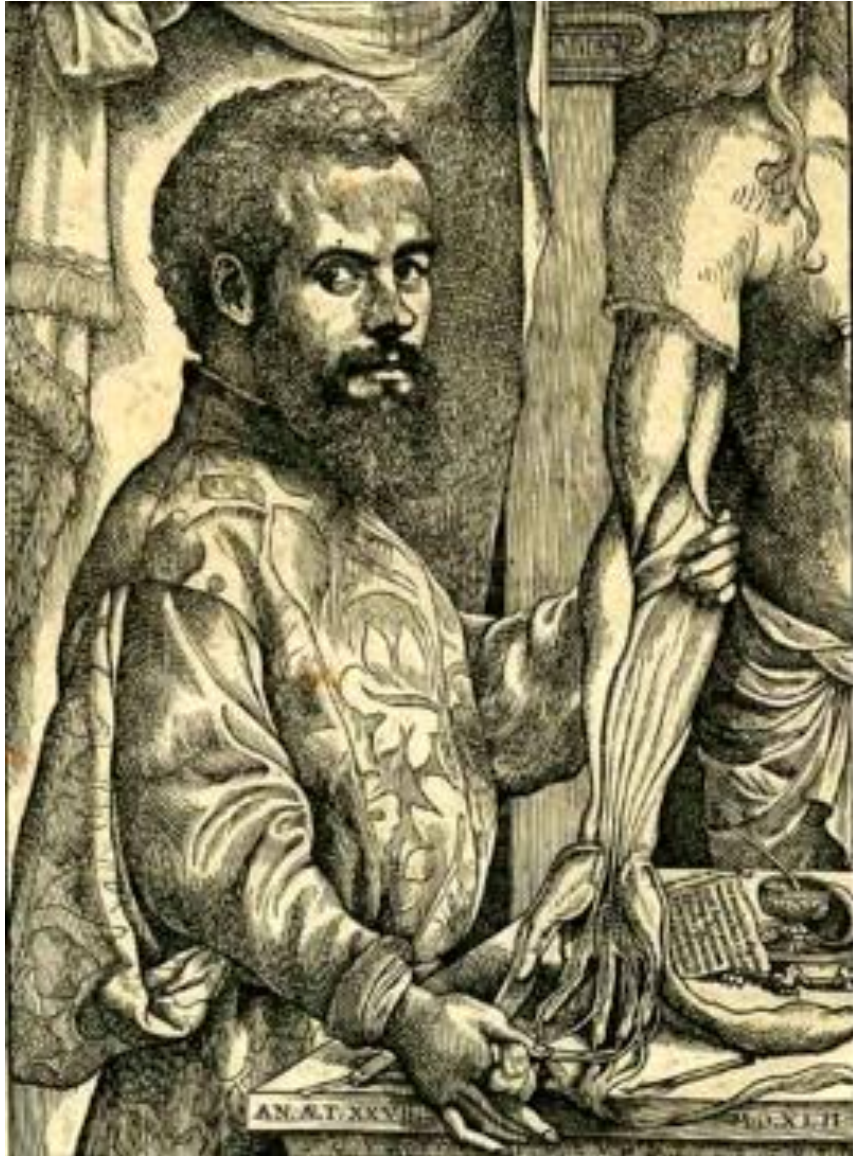
意大利文艺复兴三杰之一，也是整个欧洲文艺复兴时期最完美的代表。他是一位思想深邃，学识渊博，多才多艺的画家、寓言家、雕塑家、发明家、哲学家、音乐家、医学家、生物学家、地理学家、建筑师和军事工程师等。





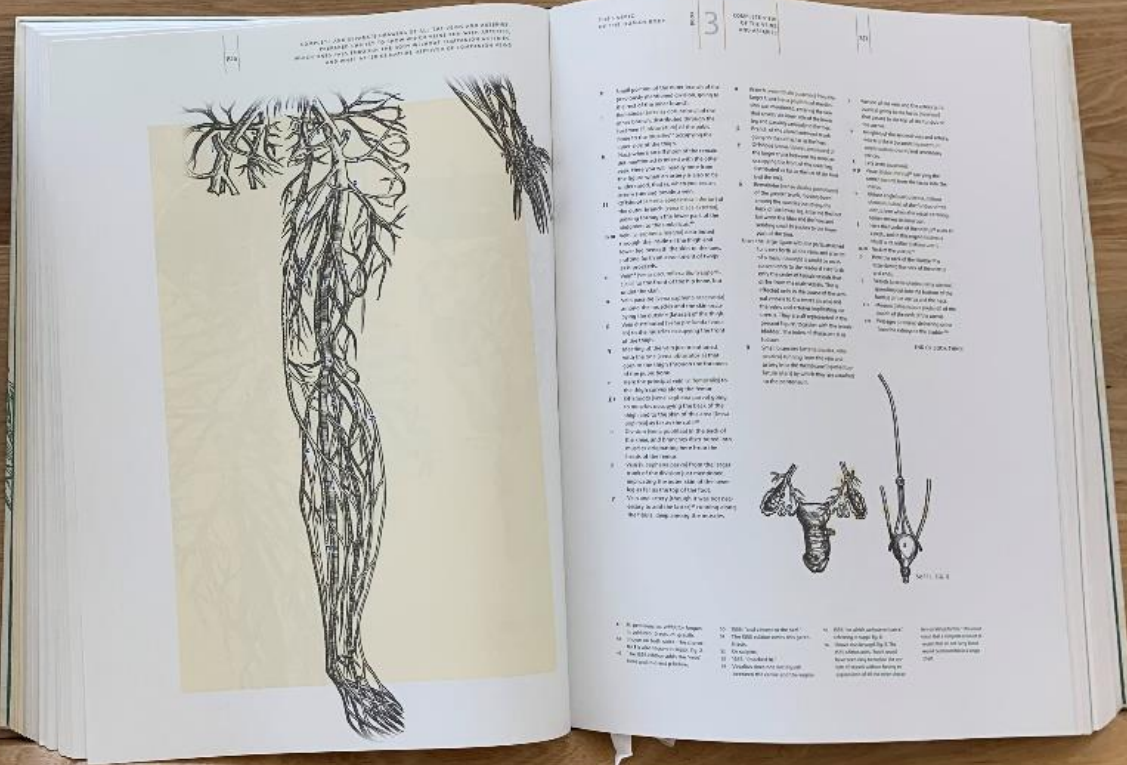
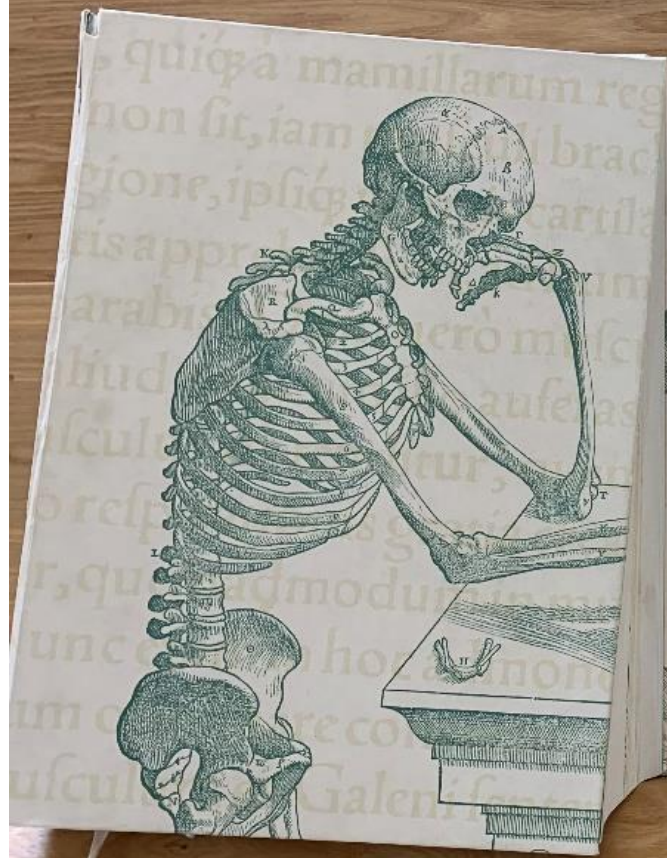
维特鲁威人 (Uomo
vitruviano) (1489年)

列奥纳多·达·芬奇



维萨利 (1514-1564)

著名医生、解剖学家，近代人体解剖学的创始人。



De humani corporis fabrica

The Fabric of the Human Body

《人体之构造》

文艺复兴时代最为灿烂的科学、艺术结晶之一



ANDREAE VESALII
BRUXELLENSIS, SCHOLAE
medicorum Patavinæ professoris, de
Humani corporis fabrica
Libri septem.

CUM CAESARIS
M. de Galliarum Regis ac Senatus Præsentia
et privilegio, ut in diplomatis eorundem continetur.

SECOND TABLE OF MUSCLES



TWELFTH TABLE OF MUSCLES

ked c, and its insertion d.
 ny portion or end of the insertion
 e upper muscle (m. pronator teres)
 ating the radius.

ement (membrana interossea ante-
 cilli) connecting the radius and ulna
 ere they divide apart from each other.
 sarks of depressions, provided to
 sey muscles and for the cartilage
 scus-articularis) separating the ulna
 in the carpus, would have been
 posed with several characters had they
 it been well illustrated in the previous
 ok.¹¹

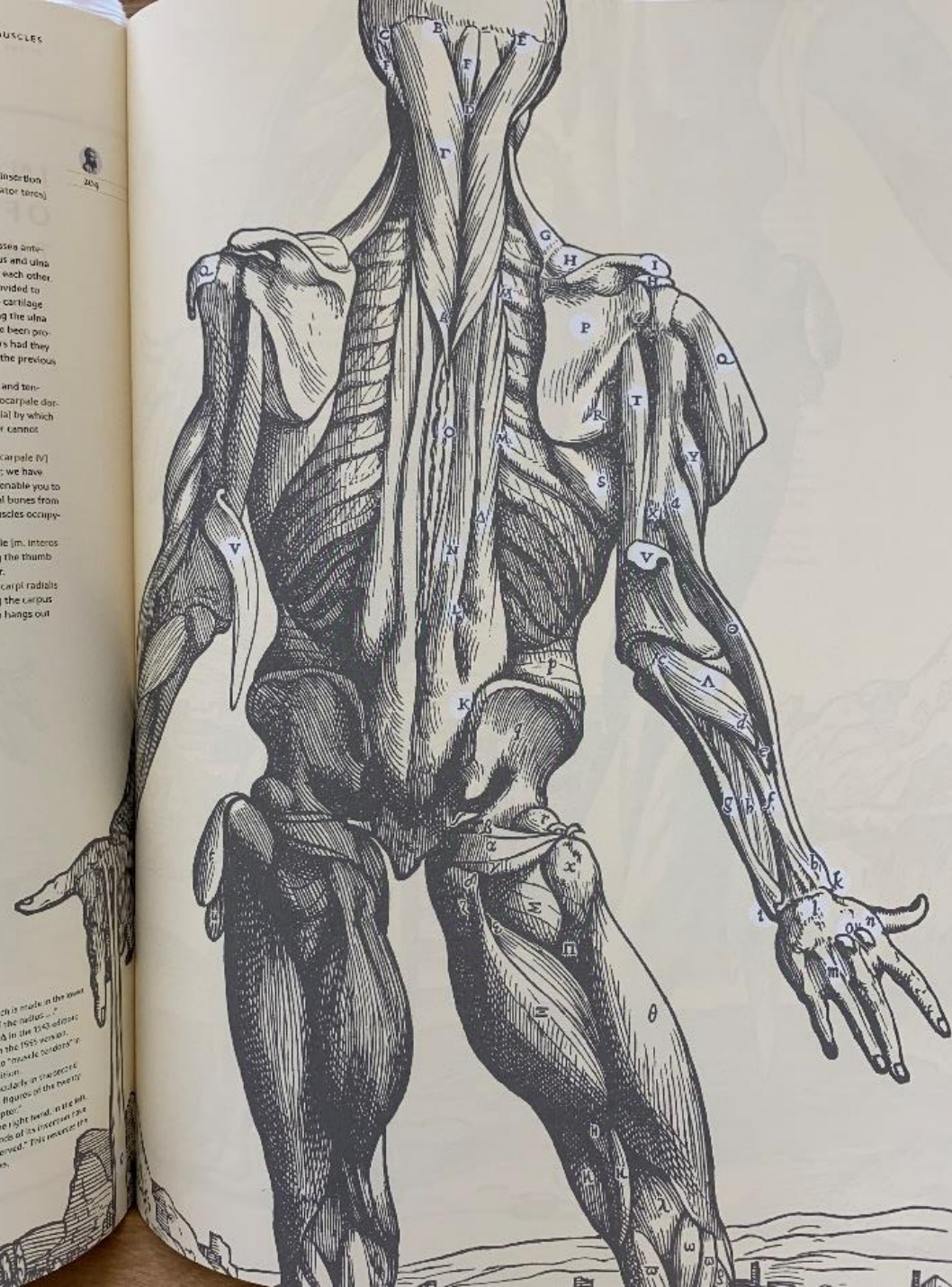
this area free of muscles and ten-
 nis, the ligaments I. radiocarpale dor-
 ite. II. Inter(carpalia dorsalia) by which
 e bones are held together cannot
 erwise be illustrated.

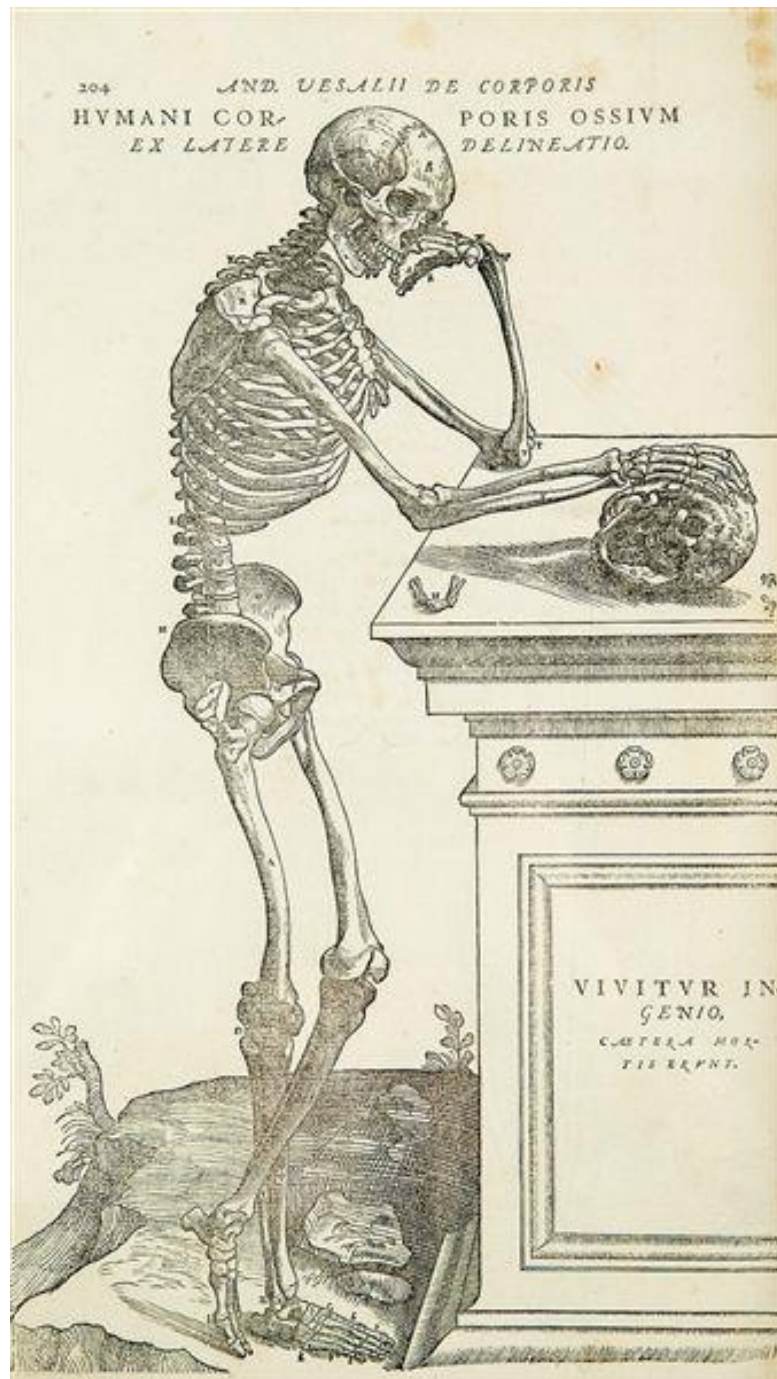
etacarpal bone (os metacarpale IV)
 pporting the ring finger; we have
 ade special note of it to enable you to
 istinguish the metacarpal bones from
 heir intervals and the muscles occupy-
 ng them.

ore is situated the muscle (m. Interos-
 sus dorsalis I) adducting the thumb
 aghtly to the index finger.

The muscle (m. extensor carpi radialis
 longus/brevis) extending the carpus
 with a bifurcated tendon hangs out
 from its insertion.¹¹

1 1569: "... which is made in the lower
 epiphysis of the radius."
 2 Misprinted & in the 1840 edition
 corrected to "maxilla conditora".
 3 Connected to "maxilla conditora" in
 the 1558 edition.
 4 and fourth figures in the second
 fourth chapter.
 5 1555: "in the right hand, in the left
 only the ends of its insertion have
 been preserved. This necessitates
 actual ends."





骨骼人

Vivitur ingenio, caetera mortis erunt

凡人皆灭，天才永生

Frank H. Netter

奈特 (1906-1991) 美国外科医生、著名医学插图画家。它完美地融合了他的职业及特长，早在二十世纪四十年代就开始创作及绘制医学图谱类书籍，他信奉：Clarification is the goal. No matter how beautifully it is painted, a medical illustration has little value if it does not make clear a medical point.”正是这些精美且能精确表达主题的绘图，使这些书籍获得了极高的赞誉，而他本人也被誉为医学界的“米开朗琪罗”！

<http://www.frankhnetter.com/>



F. Netter M.D.

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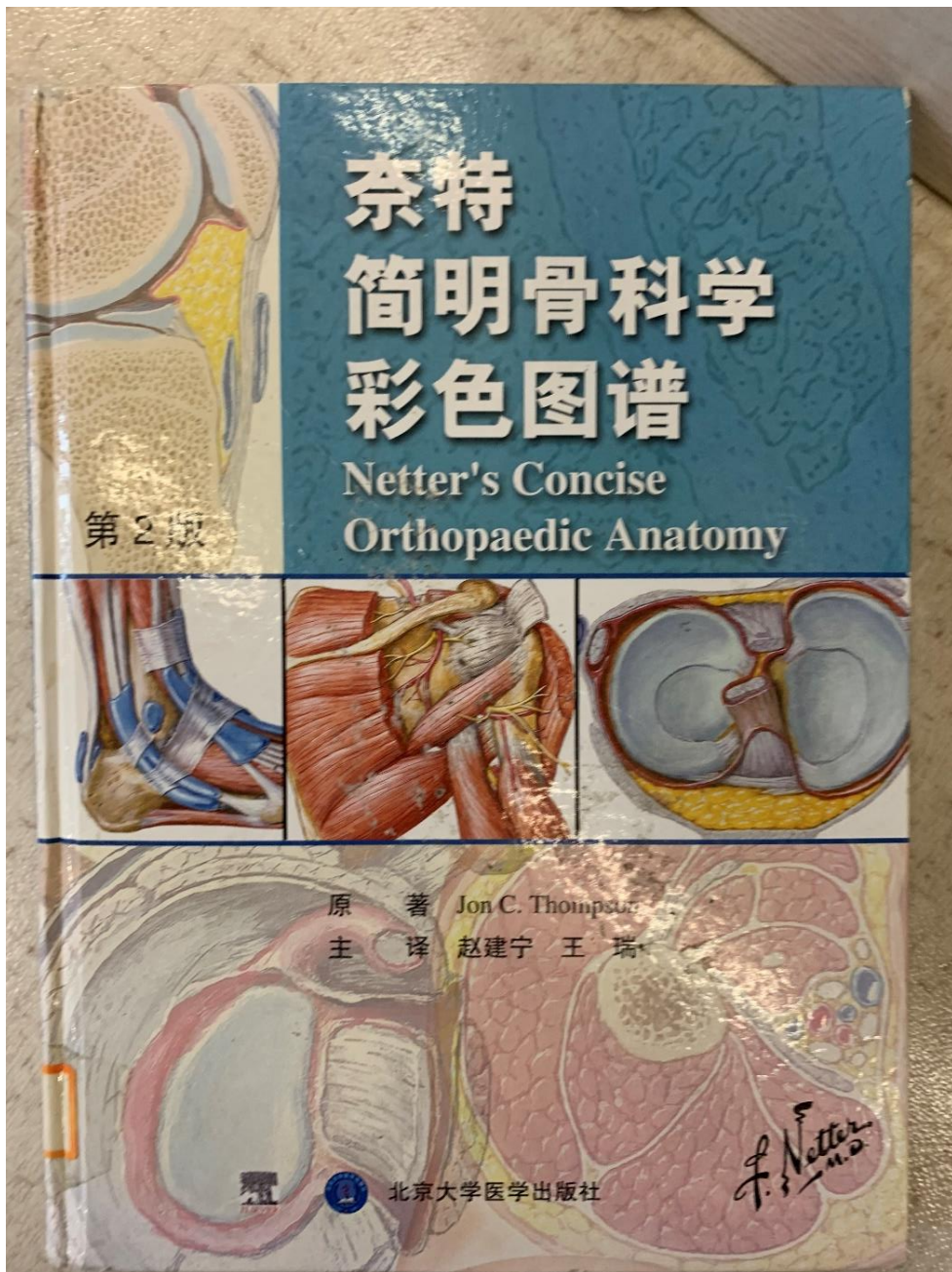


Reproductive System

**ROGER P. SMITH
PAUL J. TUREK**

ELSEVIER
SAUNDERS

R322.6-64 /N474(2) /v.1 /E
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Self-portrait: Dr. Frank Netter at work

小型操

拇指掌指关节注射



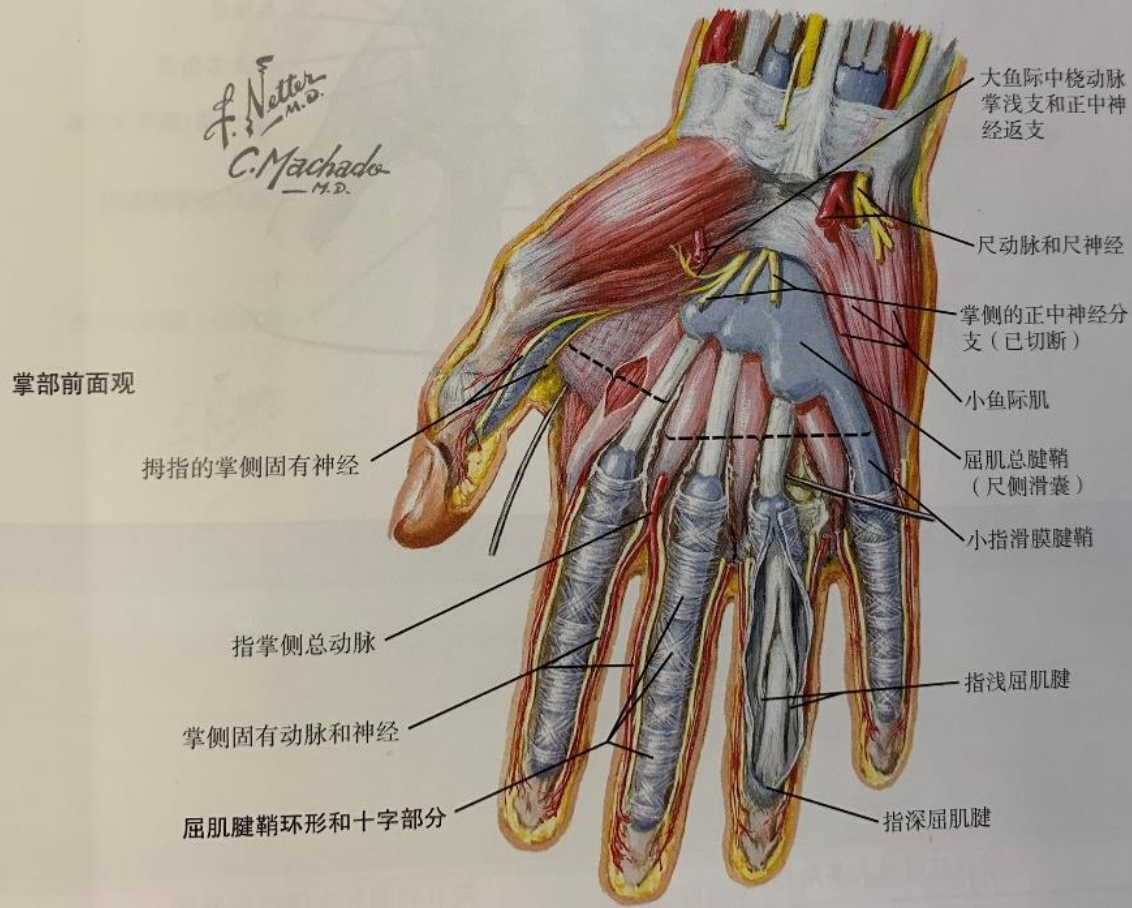
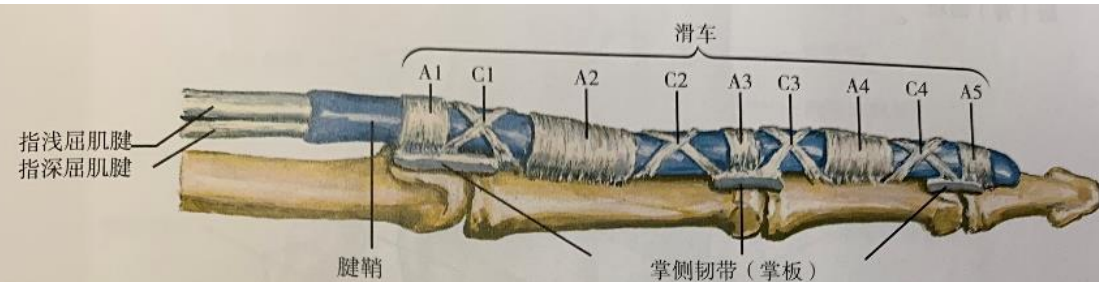
指根阻滞

指根阻滞，注射部位指的双手指基部



屈肌腱鞘注射





杨翥勃(1982年-), 中共党员, 复旦大学上海医学院(原上海医科大学)2000级临床医学(本科), 2005级临床医学(华山医院 手外科)博士, 师从顾玉东院士, 虞聪教授。现任南京医科大学附属南京医院手外科副主任医师。



手术记录

姓名: 戴怡 床号: 05 科别: 手外科 病区: 604病区 住院号: 1404636

手术日期: 2018-01-10 开始时间: 12: 50 结束时间: 14:20 全程时间: 01时30分

术前诊断: 左臀部神经鞘瘤

术后诊断: 左臀部神经鞘瘤

手术名称: 神经鞘瘤切除术

手术者: 杨翥勃

助手: 蒋纯志

护士: 张一燕

麻醉方法: 全麻

麻醉医师: 张勇

手术经过:

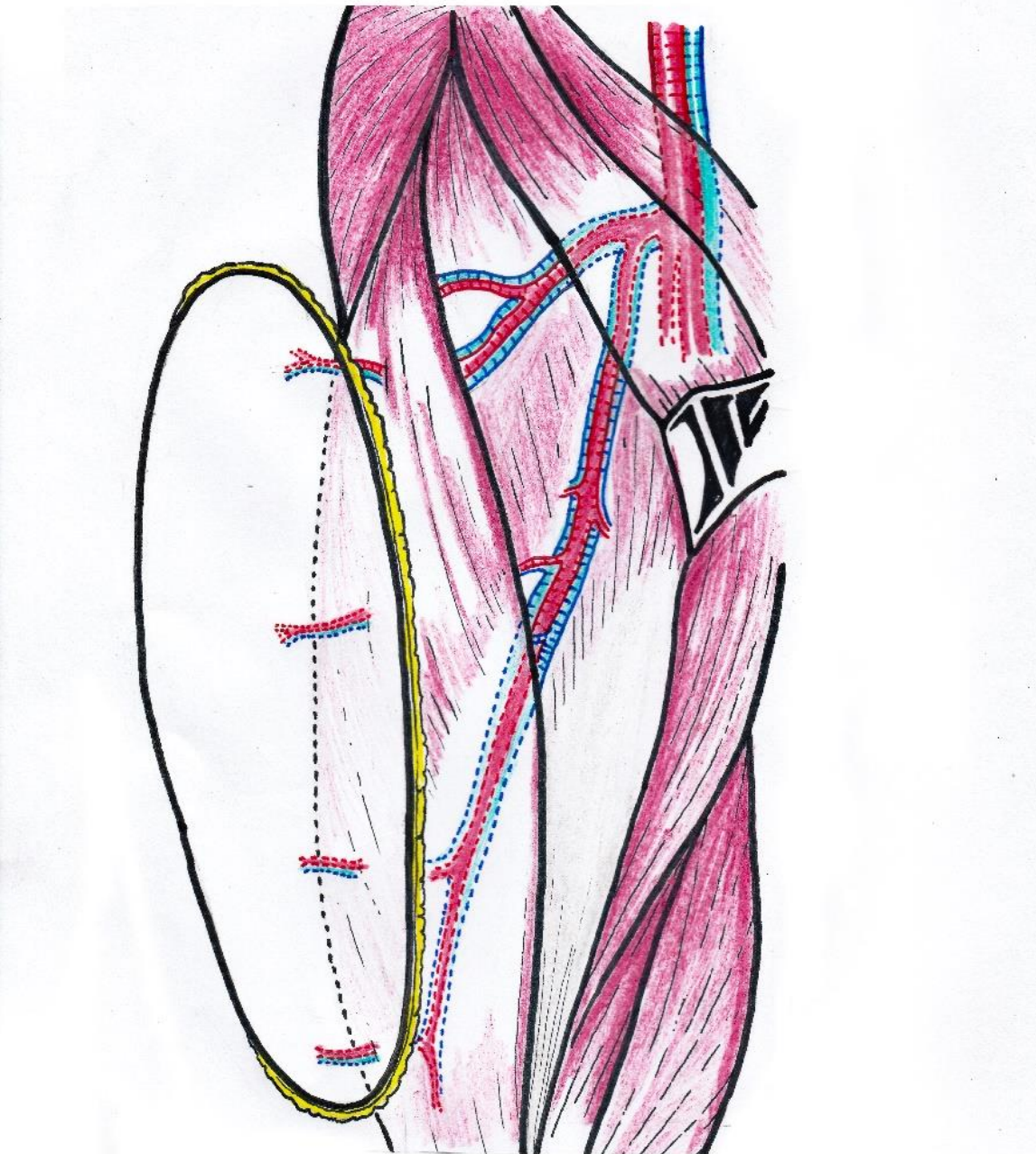
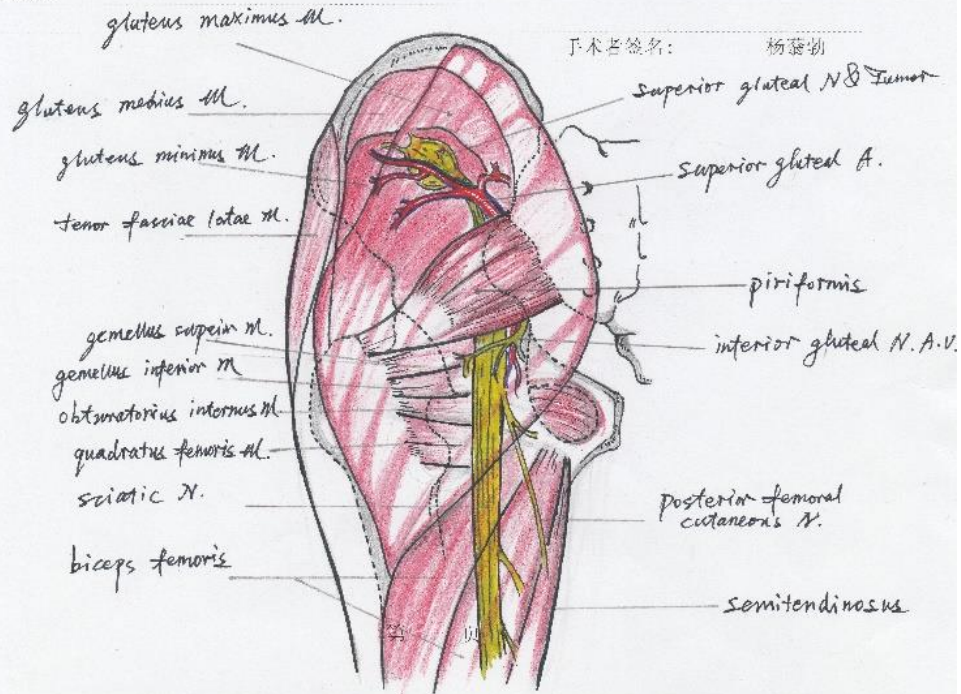
体位: 平卧位 皮肤消毒: 碘伏 切口部位、方向:

引流材料名称: 皮片 数目: 1 放置部位: 切口内

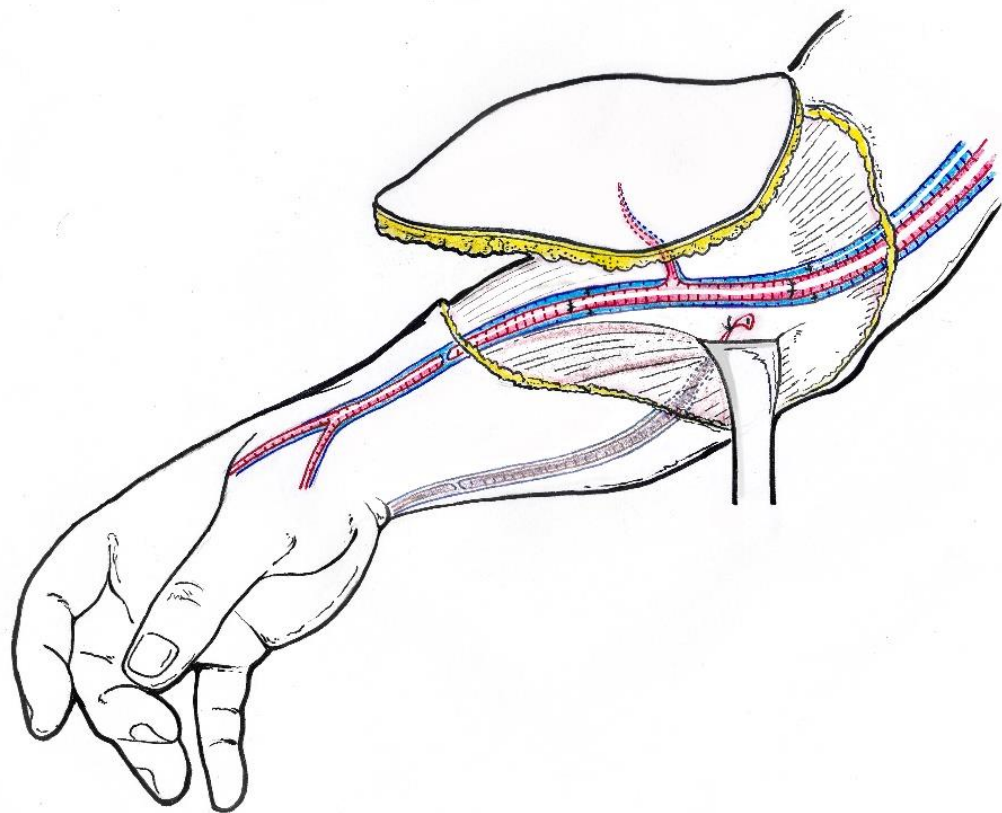
送验标本名称: --

术中用药 (麻醉药品除外): 输血: --

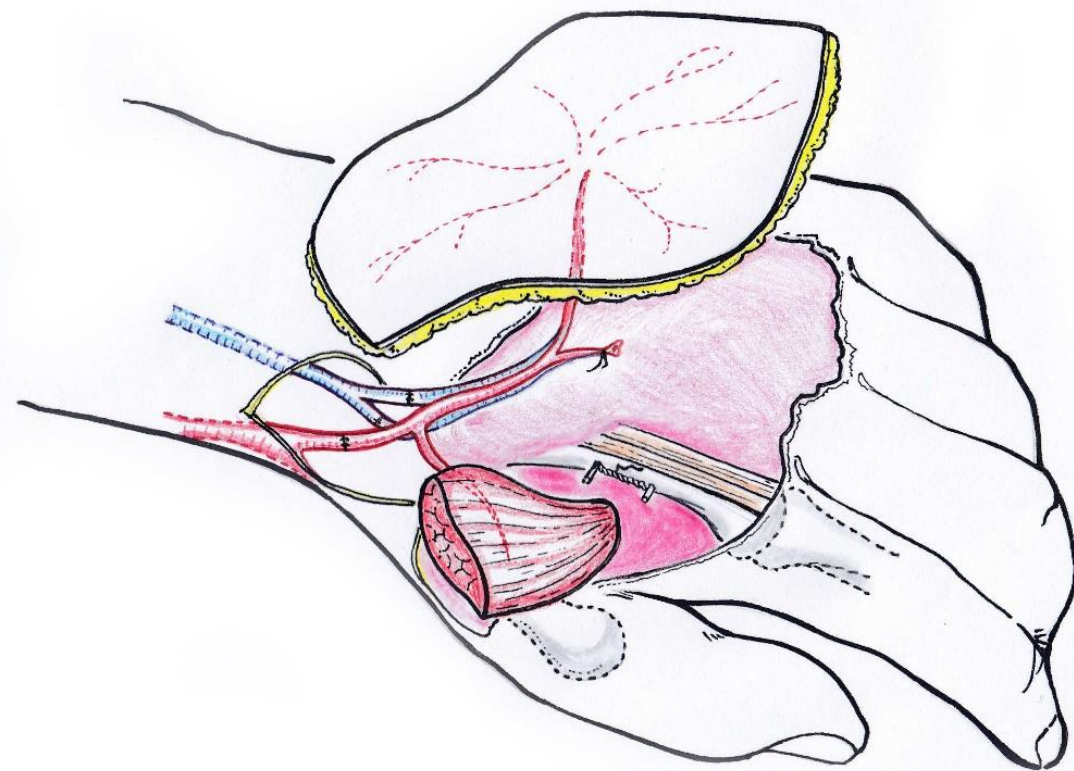
1. 麻醉生效后, 患者俯卧, B超定位后, 常规消毒铺巾;
2. 沿肿块长轴, 平行髂翼方向弧形切开皮肤, 保护臀上皮神经, 暴露臀大肌, 沿臀大肌肌纤维切开, 适当向两端钝性分离肌纤维, 暴露臀上动静脉, 将其牵开, 加以保护, 暴露肿块, 见肿块起源于臀上神经, 切开包膜, 将肿块完整剥离, 见肿块成分叶状, 黄白色半透明状, 标本送病检;
3. 冲洗切口, 有止血血, 逐层缝合切口, 术毕, 放置皮片引流, 厚敷料包裹患肢, 术毕, 患者安返病房。



旋股外侧动脉及各分支



股前外侧皮瓣修复前臂皮肤软组织缺损



股前外侧复合组织瓣修复手部皮肤软组织缺损

(R-7778.01)

ANTEROLATERAL
THIGH FLAP

股前外侧皮瓣

股前外侧皮瓣享有“万能”皮瓣的美誉，在临床上有着广泛的应用。本书由股前外侧皮瓣首创者徐达传教授担任主审，芮永军教授和唐举玉教授担任主编，同时邀请到了口腔颌面、烧伤整形外科等领域的专家们共同编写而成。

本书系统地介绍了股前外侧皮瓣的发展历程、基础研究与临床实践，并阐述了皮瓣外科的发展方向。本书图文并茂，配有大量典型病例的彩色照片以及手术视频讲解。编者从理论到实践，完美地阐释了股前外侧皮瓣的“万能”。



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股前外侧皮瓣

ANTEROLATERAL
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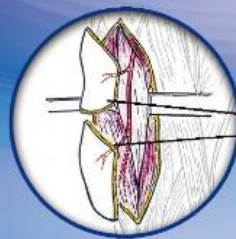
芮永军 唐举玉 主编

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ANTEROLATERAL
THIGH FLAP

股前外侧皮瓣



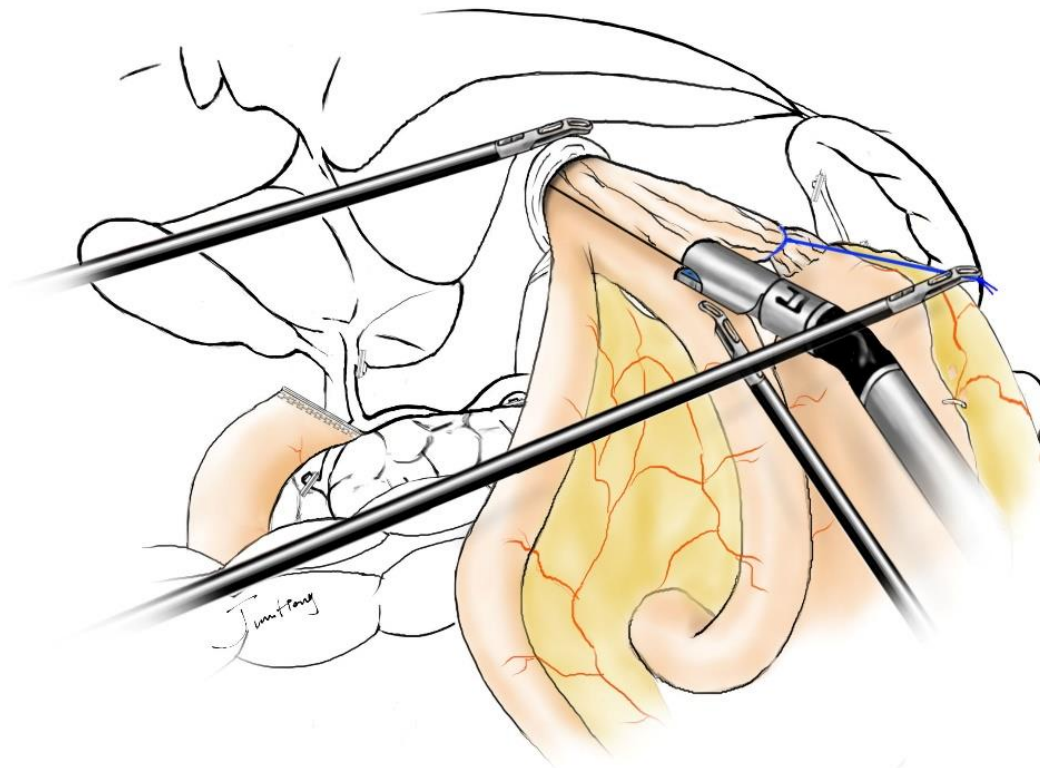
芮永军 唐举玉 主编



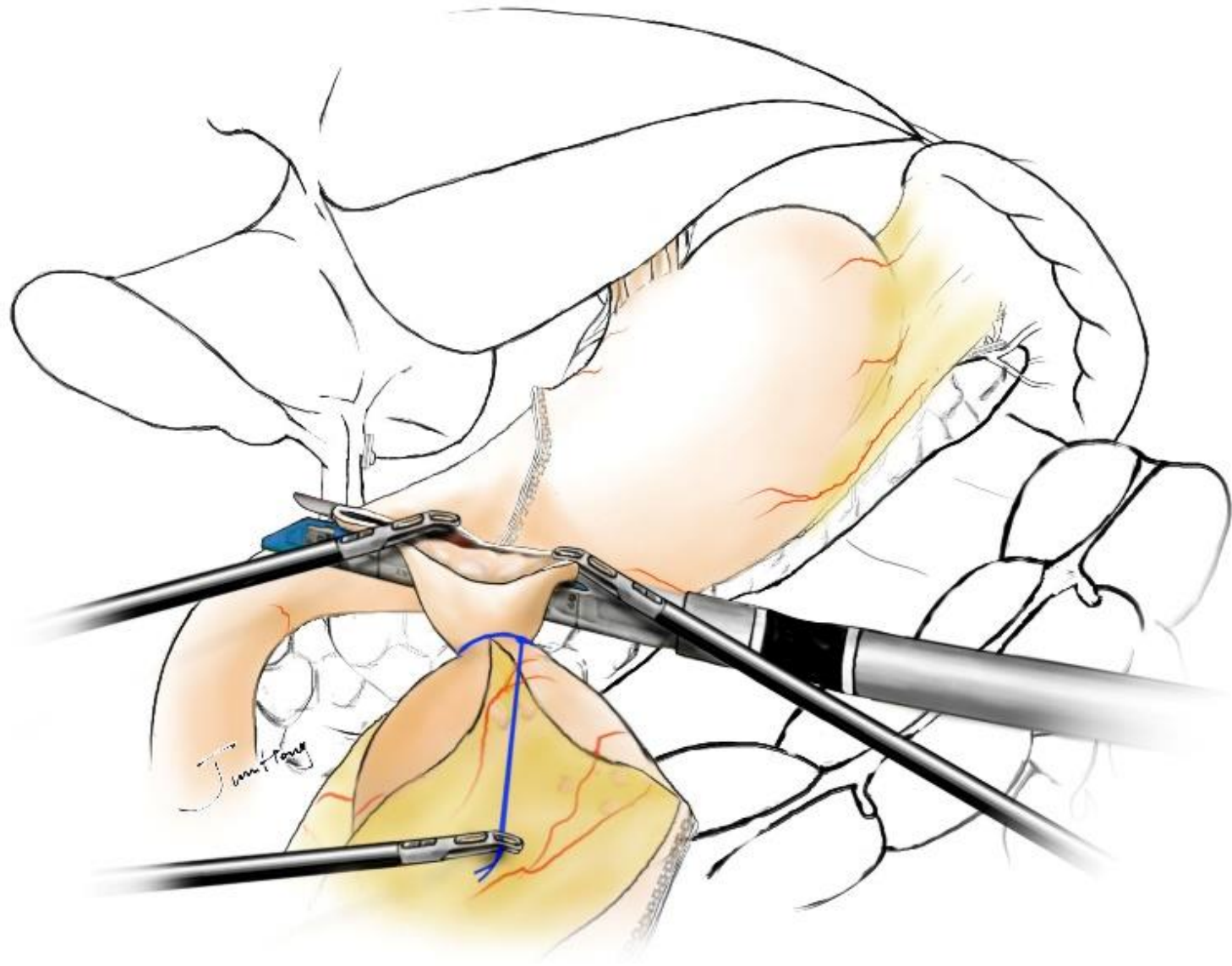
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杨蓊勃参与插画的图书已出版

- 洪军博士 华山医院普外科



全腹腔镜下根治性全胃切除术，自牵引后离断食管空肠吻合（SPLT）——华山普外2014年首创术式



全腹腔镜下远端胃癌根治术，自牵引后
离断三角吻合（Delta SPLT）——华山
普外2016年首创术式



03

上医名师的艺术修养

医生需要艺术来丰满他的人格，医疗也需要艺术让它更人性化。

--杨秉辉

胡懋廉 (1899-1971)

一级教授，我国耳鼻喉科奠基人之一，上海医学院眼耳鼻喉科医院的主要创建人之一，曾任上海第一医学院副院长。



北京國立醫學專門學校
為華北旱災捐款在新明大戲院演出義務戲



胡懋廉在
校期間參
演戲劇

趣劇——弄巧成拙



自画像
(1942年.四川成都)



并蒂菊 (1945)



喇叭花和葫芦





抗日流亡家
 尋常四老
 已我公忙
 成都鄉找
 炸子下鄉
 濫母流房
 流亡家遭
 物難毀人
 無恙

家川老根壩
 流四塊油
 亡老根壩
 家娃克狗
 姓塊油菜

原抗日時期作
 歡呼新中國
 鑼鑼鑼鑼
 萬眾合唱
 五星紅旗
 齊聲歡
 歌起來
 新國新政
 新氣象

原1949年10月1日作 1970.5.9

享受一分權利要盡加倍義務
 親密團結刻苦奮鬥
 中華民族絕對不會亡



堅忍苦幹
 安

胡懋廉

太平洋戰爭爆發
 發自於成都
 一九四二年二月八日

去上海第一醫學院開始參加醫學教育
 工作
 允平 一九五六年九月十五日

去安徽醫學院開始參加醫學教育
 工作
 允文 一九五六年九月十五日

去西安開始參加工業建設工作
 允立 一九五八年十月十五日

去沈陽開始參加工業建設工作
 允立 一九五八年十月十五日

汤钊猷（1930-）

1954年毕业于上海医科大学医疗系，中国工程院院士，肿瘤外科学教授，博士研究生导师。曾任上海医科大学校长、国际抗癌联盟理事、中华医学会副会长等。现任复旦大学肝癌研究所所长。



描寫類 寫景之文

民國三十一年六月十五日抄
湯針猷時十三歲

孟門山

節水經注

河水

河水南逕北屈縣故城西，西四十里有風山，風山西四十里河南孟門山。

山海經曰，「孟門之山，其上多金玉，其下多黃堊涅石。」淮南子曰，「龍門未

闢，呂梁未斲金，河出孟門之上，大溢逆流，無有邱陵，高阜滅之，名曰

洪水，大禹疏通，謂之孟門。」故

天子傳曰，「北登孟門，九河之隘。」

孟門，即龍門之上口也，實為河之

汤钊猷三代影选

汤钊猷 汤特年 汤星阳 著

汤钊猷摄影随想

汤钊猷 著

汤钊猷摄影小品

汤钊猷 摄

TANGZHAOYOU SHEYING XIAOPIN



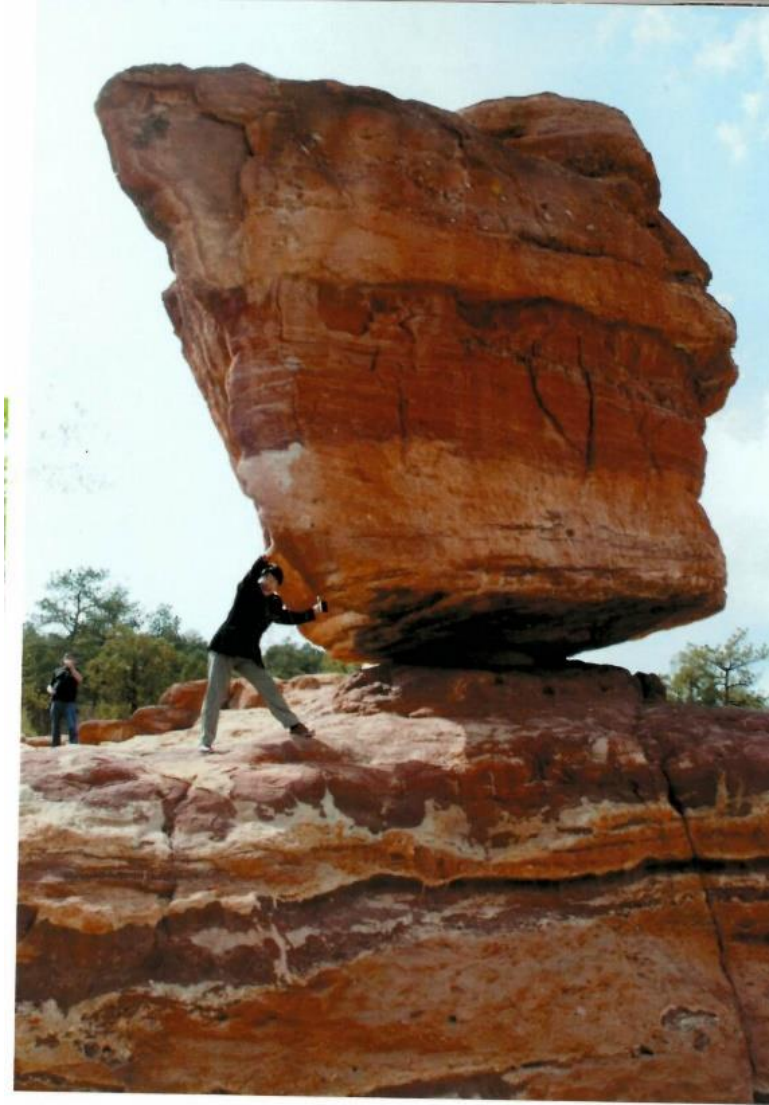
復旦大學出版社





第二张全家福

一百天的幼儿为什么表现出好奇心，也许是因为从未看到过镜子里的自己。比起第一张对着镜子拍的全家福，由于加了背景，相机遮住面孔更少，使人物更为突出。总结经验才能提高。



巍然不动

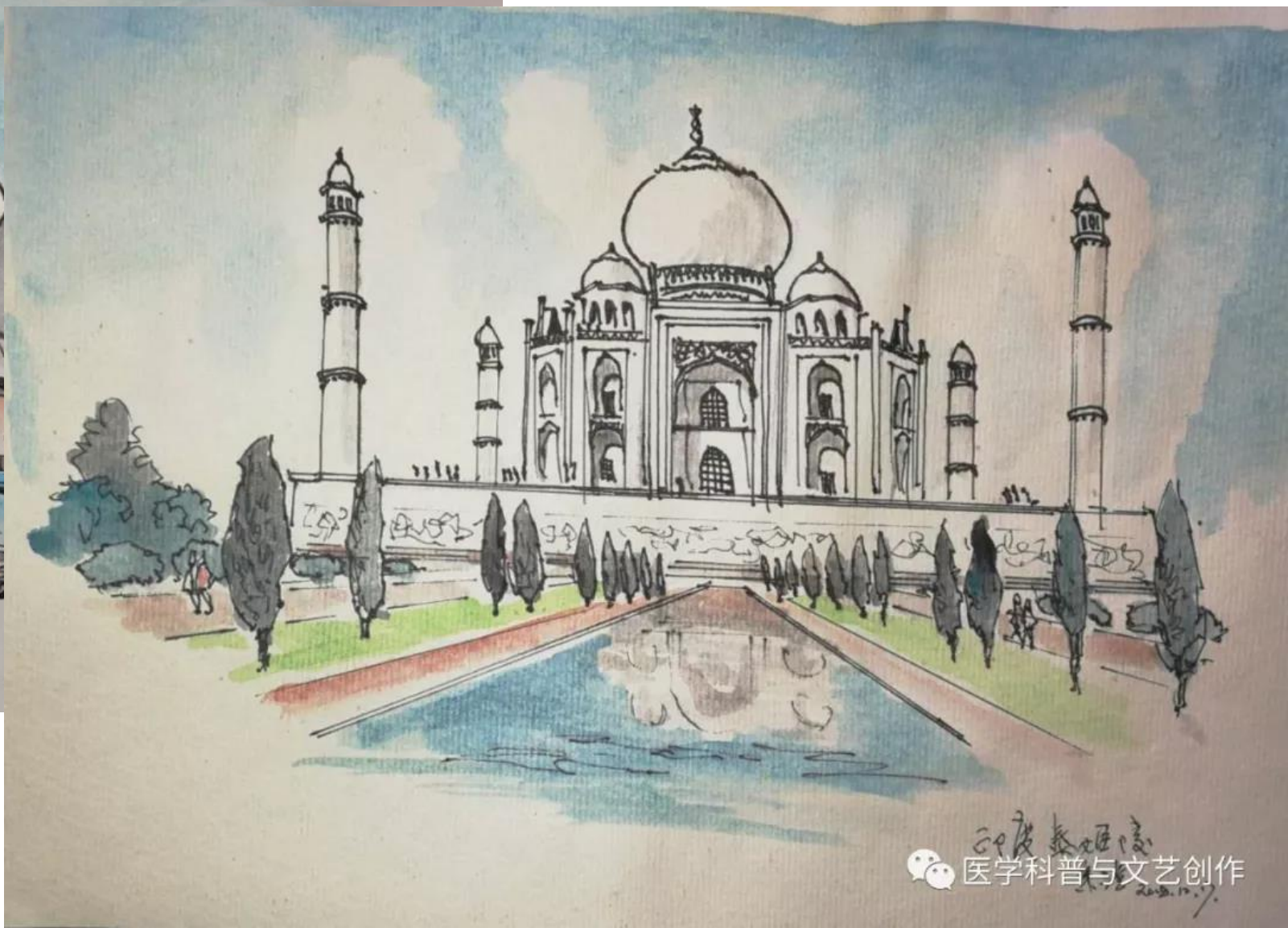
在美国Colorado-Spring看到一块巨大的危石。我称它是“危石”，因为看来一推就倒。老伴便上前用尽力气去推，“危石”却巍然不动。如果这块大石是放在沙土上，结果就大不一样。高楼之所以稳固，是地基好，这块巨石也是有坚实的“基础”。这样看来，坚实的“基本功”同样是学术研究的基础。

杨秉辉（1938-）

1962年毕业于上海第一医学院，
内科学教授，博士研究生导师。
曾任中山医院院长、上海市科普
作家协会理事长、中华医学会全
科医学分会主任委员、中国健康
教育协会副会长等。







杨秉辉风景写生画

方信名题

AN ALBUM OF LANDSCAPE PAINTINGS SKETCHED BY DR. BINGHUI YANG



上海锦绣文章出版社

杨秉辉
风景速写

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