

THE CHINA WAPITIS
PHOTOGRAPHY WORKS BY YANG GUOMEI



楊國美攝影作品集
中國麋鹿

陳復禮
庚子年

图书在版编目 (C I P) 数据

中国麋鹿 / 杨国美摄. —北京: 中国摄影出版社,

2006. 6

ISBN 7-80007-967-8

I. 中... II. 杨... III. 鹿科—艺术摄影—中国—
现代—摄影集 IV. J429.5

中国版本图书馆 CIP 数据核字 (2006) 第 039026 号

责任编辑: 萨社旗 陈凯辉 张希红

装帧设计: 杨国美 谢楠

英文翻译: 宋海雷 曹霞

中国麋鹿——杨国美摄影作品集

作 者: 杨国美

出 版: 中国摄影出版社

地址: 中国北京东单红星胡同 61 号 邮编: 100005

发行部: 010-65136125 65280977

网址: www.cpgph.com

邮箱: sywsqs@cpgh.com

印 制: 北京雅昌彩色印刷有限公司

开 本: 305 × 300mm (特 12 开)

印 张: 13

版 次: 2006 年 5 月第 1 版

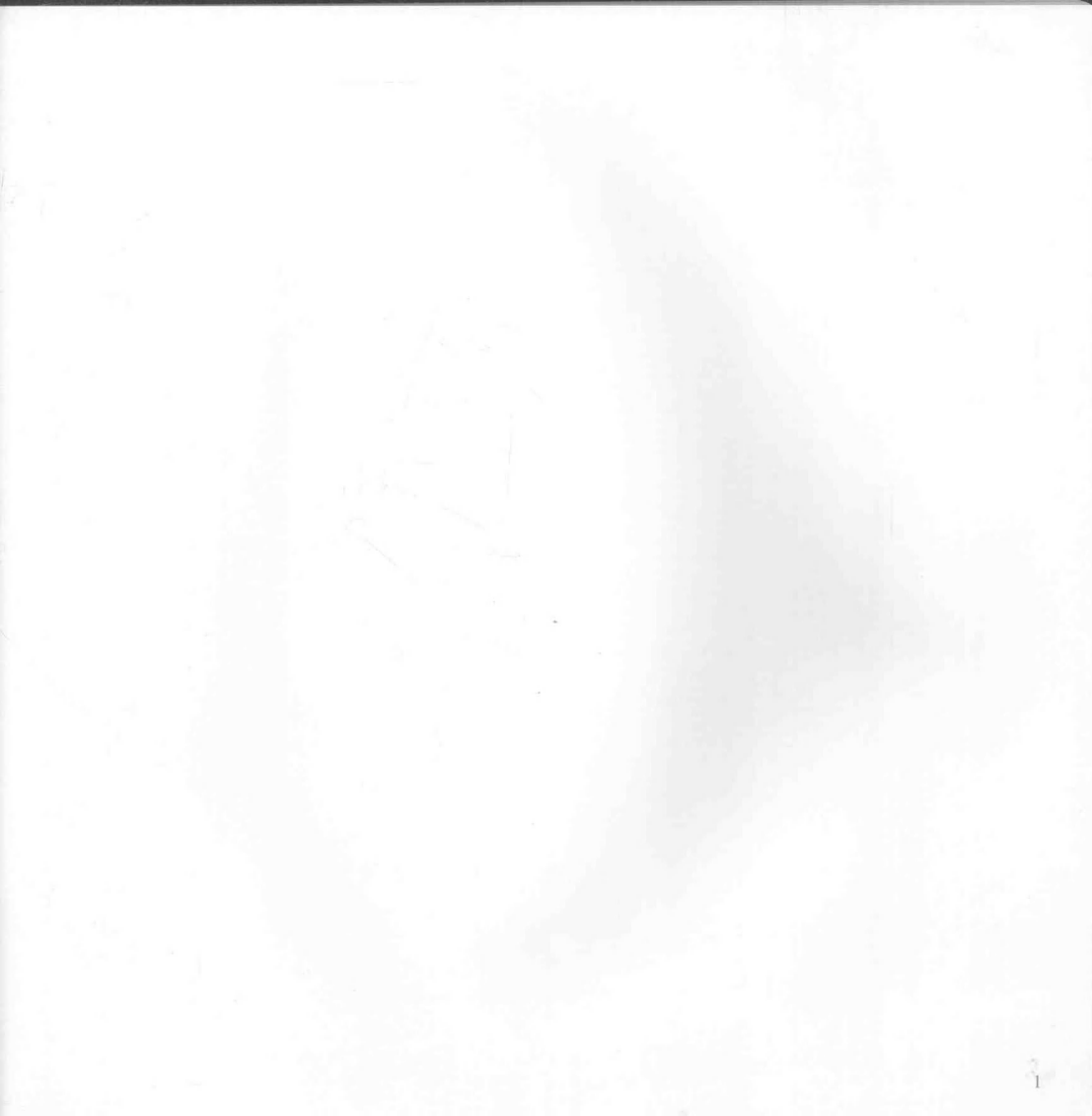
印 次: 2006 年 5 月第 1 次印刷

印 数: 2001-3000 册

I S B N 7-80007-967-8/J · 967

定 价: 286.00 元

版权所有 侵权必究



封面题辞：中国麋鹿——杨国美摄影作品集

陈 复 礼：原中国摄影家协会副主席、香港著名摄影家

Inscription of cover: The China wupitis-photography works by Yang Guomei

By Chen Fuli (The former deputy chairman of China Photographers Association and famous photographer of Hong Kong)

中國麋鹿

楊國義攝影作品集

陳復被
年分九



中国摄影出版社
CHINA PHOTOGRAPHIC PUBLISHING HOUSE

序

袁毅平

杨国美其人，我是于2001年10月在他来京举行的麋鹿摄影展览时认识的。见面时，我一边打量着这位憨厚的农民模样的作者，一边抚摸着他的作品是个什么样的水平。当走进馆里逐幅逐幅地观赏着他那些精湛而别有情趣和意韵的作品时，我真有点不大相信这些作品竟出自一位为发展农业经济而日夜操劳的市县长之手。看来他的的确确是一位不是专业而创作出具有相当专业水平作品的摄影家。我用这样的“定语”来称赞他的艺术创造，想是一点不过份吧。

现在，杨国美从他数以万计的作品中遴选出128幅，出版他的第二本麋鹿摄影集。并嘱我为之写个序言，我倒真有点为难。写吧，我对拍摄麋鹿完全是个“门外”，不写吧，又愚钝之不恭，因此只好应承下来。其实，关于杨国美的摄影成就以及他的人格精神，许多媒体都已作了详细介绍。并给予了很高的评价，我已无多“添足”之词，这里仅就影集里的作品，从审美角度说点自己的欣赏感受。

求新求异，是艺术欣赏者普遍的审美心理。我看这本影集的引人之处，首先就是作品的题材新异。可以说，作者“闯”入了一个新的摄影题材领域，表现了历经百年沧桑而依然还家的世界珍稀动物——麋鹿的生活天地。由于这类鲜见题材的特异性，这就给作品的受众（读者或观众）以一种特有的新鲜感和兴趣。这就是说作品一来就把欣赏者的注意力牵引过来了。当然，题材的独特性和新鲜感，还只是产生作品引力的一个表层因素。杨国美作品的总体艺术魅力，还在于构成作品思想性和艺术性的综合效应，而其中作者精明的造型技巧和表现手法起着不可忽视的作用。这，首先表现在他善于运用光线、线条、影调、色彩等这些造型因素去构成富有美感及有意味的画面形式。比如他常常利用早晨和傍晚的暖红色光照，以营造一种绮丽、缠绵、激动人心的现场气氛；又比如他常用逆光或侧逆光去表现麋鹿及其它景物的质感、立体感、空间感，以及水化、倒影和晶莹剔透的花草；又比如他常用对比手法，以静谧的绿色背景衬托棕黄色麋鹿的多种神情动态，等等。以上这些艺术手法，无疑在很大程度上增强了画面的形式美感。

作者精良的艺术技艺，还表现在拍摄瞬间的把握上。麋鹿生性机警，动作敏捷，所以一般情况下必须抓拍，但如何抓住恰当的甚至最佳的瞬间就很不容易。我看杨国美的不少作品却抓得比较成功，表现了麋鹿兴高采烈的嬉戏活动，恣然奔跑的嬉戏场面，惟妙惟肖的舞蹈姿态，勇于拒“敌”的自我保护姿态等等神情动态。作者有时还运用追随法拍摄，大大增强了麋鹿奔跑的速度感和激烈气氛。

摄影创作的艺术技巧，是由此岸（生活）通达彼岸（艺术）的桥梁。缺乏技巧或技巧不良，拍摄动物照片往往会成为标本式的图录，虽然也能起到科普或其它认知作用，但不一定能起到艺术审美作用，而杨国美的作品，正是因为作者能够驾驭摄影的技术技巧，构成美的和富有内在意味的画面形式，所以大多具有特定的审美意义。

杨国美作品的成功，还有个相当重要的原因就是他的麋鹿情结。正如他自己所说：“我的内心深处，与麋鹿有一种化解不去的情缘。”“从第一次见到麋鹿，以至后来着手筹建保护区，麋鹿的影子总在心头挥之不去。”可见其情感之深不言而喻。为什么他常常天不亮起身，穿一身迷彩服和着一双高筒靴，钻进近乎原始状态的草丛中，或忍着手脚冻得麻木的严寒，或不顾烈日暴晒，蚊虫蚂蚁叮咬，在杂草滩上一伏就是几小时？为什么他一旦端着相机钻进草滩，闻着麋鹿的气息，内心就感到舒适，就充满一种幸福感？这就表明他对麋鹿及它的生活已经产生了很深的情感。在和麋鹿的“交往”过程中，他对麋鹿“既温顺端庄，又放荡不羁”的脾性、爱好、生活习惯和生活规律等有了较深的体验。由此，他拍摄了诸如小麋鹿学游泳在水里乱扑腾的“初次下海”，两者相对站立起来打闹的“相扑”演员，潇洒漫步在草地上的“大伦之乐”，整齐地并排前进的“首发阵容”，成群结队在浅滩奔驰，激起水花飞溅的“欢腾”，与禽鸟相安无事的“绿色家园”等等拟人化的富有情趣的镜头，这确实体现了杨国美对麋鹿的“深情厚谊”。

诚然，题材的新鲜感和特异性、作品画面的形式美、情节和细节的趣味性、艺术技巧的熟练和精湛、作者丰富的生活体验和情感体验等等，都是保证作品由生活转化为艺术的重要环节。但归根结蒂，作品的根本价值，还在它具有特定的文化内涵和艺术意境。所以鲁迅先生要求文艺创作“选

材要严，开掘要深”。从这个意义上解读杨国美的作品，可以认为是具有上述艺术品格的。因为这些作品的题材内容和艺术形式，能够激发人们的联想和想象。如按一般审美心理流程，当欣赏者从这些作品获得审美愉悦的同时，很自然地会由表及里，从感性转向理性，联想到当前全球性的生态环境遭到严重的破坏，全人类的生存状况面临着严重威胁，因而就会使人警醒起来，呼唤人们共同起来维护生态环境、呵护地球精灵，保护人类和其他一切生物共同的家园。其实，这已经接触到了更深层的文化内涵，即人和自然的关系问题。大家都知道，由于中西方的文化意识不同，二者的自然观是很不相同的。从根本上说，在西方文化中，人与自然往往处于分离的二极状态，表现为天人相分的观念；而在中国文化中，认为人与自然是—个水乳交融的有机整体，二者相融相依，和谐协调。这正是作者杨国美所要“迫使自己去探讨的人与自然的重大主题”。他要通过“百年沧桑，麋鹿回家”的拍摄，表现“人与自然和谐”这一“天人合一”的哲学与美学境界。他还把麋鹿还乡与港澳回归有机联系起来，创作出《百鹿归乡》、《九九归一》等作品，寄托了自己天道酬和，神州一统、世界大同的情怀和理想，从而把“人与自然和谐”的主题升华到“社会和谐”这一更高更新的层面，对麋鹿文化内涵的挖掘可谓达到了至境。看来，他的创作意图是如愿实现了。我不知道这样来解读杨国美的作品有没有一点道理，但我深信他的作品会使欣赏者层层深入，感受到它蕴含的深层意义的。换句话说，由于这些作品超越了画面上的实景，而能使人意味到象外之象、画外之意，这正是艺术意境的美学特征。

人的生命价值，体现在运用自己的智慧才能和创造力，为人类文明作出特定的奉献。杨国美意识到自己的责任感和使命感。为保护和发展濒临灭绝的世界珍稀物种——麋鹿，为保卫正在被侵蚀的绿色地球而付出了艰辛的艺术劳动。他所拍摄的数以万计的麋鹿图像，为我国文化宝库增添了新的宝贵的形象资料。这就是他为人类文明作出的贡献，这也就是他的生命价值。

杨国美表示，他还要继续走拍摄麋鹿之路，还要努力使作品拍得再多一些，再精一些，再深刻些，再艺术些，再多一些哲理性。我们祝愿他再接再厉登得高些，高些，更高些。

这本影集及其中的作品，集知识性、趣味性、思想性、艺术性于一体，兼具认知和科普教育价值，更具艺术审美价值。我相信读者们会喜欢它的。以上东拉西扯，纯属个人欣赏随感，不知是否可以充当为“序”？

二〇〇三年十一月于北京
（袁殿平：原中国摄影家协会主席、现为顾问）

PREFACE

Yuan Yiping

I knew Yang Guomei at his Wapiti Photograph Exhibition staged in Beijing in October, 2001. When I met him for the first time, I was confused by his plain and farmer-like appearance and cannot help wondering how his photograph works would look like. Then I was very presently surprised and deeply impressed by his exquisite works filled with unique sentiment and charm. When I entered the exhibition hall I couldn't believe that all those works were made by the head of a county who have been exerting his utmost efforts in the development of the county's agricultural economy. Frankly speaking, he is not a professional photographer but his works reach the professional standards.

Now Mr. Yang has published his second Wapiti Photograph Album by selecting 120 pictures from his tens of thousands of works. When he asked me to write a preface to the book I felt a little bit baffled and bewildered. On one hand, I am totally a layman of wapiti photographing. On the other hand, it will be impolite to refuse his sincere request. So I gladly accept this challenging task. Actually, many newspapers and magazines have already reported detailed introductions and spoken highly of Yang's photographing achievement and his personality. I just want to talk about my impression of the works in this book from the aesthetic point of view.

To be different and innovative is the aesthetic philosophy held by people who are keen on appreciating arts. In my view, the most attractive point of the collection is its unique subject. The author enters a new photographing subject field by bringing the vivid life of the world's scarce animal wapiti to us through his years of photographic experience. The uniqueness of this peculiar subject brings a kind of particular freshness and interest to the readers. In other words, the book catches readers' attention at their first sight. Anyway, the unique subject is only a superficial factor making the works so attractive. The overall artistic charm of Mr. Yang's works also lie in the comprehensive effects of his works' idealistic and artistic appreciations, especially the writer's exquisite filming techniques and presenting skills. To begin with, it is embodied in his techniques of utilizing light, lines, shadows, colors and other filming factors. As a result all his photographs are filled with beauty and charm. For example, he often makes use of warm red sunshine in the morning or at the sunrise to form a splendid, imposing and exciting on-the-scene atmosphere. In addition, he sometimes use backlighting or side-backlighting to depict wapiti or other scenery's sense of quality, solid and space and spray, inverted reflection in water and glimmering and translucent float grass. Also he likes to use comparison approaches to use static green backgrounds to set a foil to yellow-colored wapiti's various facial expression. All these approaches undoubtedly add to the formal beauty of the pictures.

The author's exquisite artistic technique is also embodied in his grasp of shooting moment. Owing to wapiti's wary and agile nature, the photographer usually has to be vigilant, patient and snappy in order to catch an appropriate or once in a life scene. In my eyes, many of Mr. Yang's works perform well in snapping wapiti's exciting frolic activities, fiercely-running scenes, awkward and lovely dancing gesture and brave behavior of self-defending and resisting their rivals. Sometimes, the photographers shoot pictures by running after wapiti, which will tremendously enhance the sense of running speed and fierce atmosphere.

The artistic technique of photo shooting is a bridge connecting life with arts. If a person is lack of skills or without qualified techniques, the animal pictures he or she shoots usually tend to be sample-like pictures. Though those pictures can distribute scientific knowledge, yet it is not likely of any aesthetic value. But most of Mr. Yang's works are of specific aesthetic value because he had mastered excellent shooting skills to find beautiful and meaningful scenes. The success of Mr. Yang's works also lies in his wapiti complex. He once said, "There is a kind of feeling firmly connected with wapiti deeply rooted at the bottom of my heart, which I cannot get rid of." He usually gets up early wearing sports jackets and boots, goes into the deep jungle where the Wapitis frequents crawling for hours tolerating piercing cold or scorching heat. Every time when he gets into the grass bottomland holding cameras and feeling the taste of wapiti, he will at complete peace in his mind with a strong sense of happiness. It indicates that he has developed a deep feeling with wapitis and their life. During "communicating" with wapiti, he has abundant experience of wapiti's mild but wild temper, their hobbies and living habits. So he has shot a large number of pictures focusing on baby wapiti's debut swimming in the river, two

wapiti fighting against each other by standing face to face, a couple of wapiti walking in the grassland, a group of wapiti marching side by side and running in the bottomland, and their peaceful co-existence with birds and other animals. All these pictures indeed display Yang's friendship with wapiti.

Generally speaking, the freshness and uniqueness of the subject, the formal beauty of the scenes, the interest of plots and the details, the experienced and exquisite artistic skills and the author's abundant working and feeling experience are all key factors guaranteeing that the works can be transformed from life to arts. But in the final analysis, the fundamental value of the works lies in its specific cultural connotation and artistic conception. Mr. Lusun once pointed out that while writing literature works, the writers have to be very strict when selecting subjects and hard at deepening thoughts. If interpreting Mr. Yang's works from that aspect, we can conclude that his works are provided with the above-mentioned artistic characters. The subjects and artistic forms of his works can stimulate people's association and inspiration. According to ordinary aesthetic mental process, when people have obtained aesthetic satisfaction through appreciating these works, naturally they will associate with the severe destruction of current global ecological environment and austere threat to the living conditions of all human beings. So they will be called on to be alert to approaching danger and unite together to maintain ecological environment and protect the earth, all creature's homeland. In fact, it has touched upon much deeper cultural connotation—the relationships between human beings and nature. As we all know that owing to cultural difference between Chinese and westerners, their natural outlook also differs from each other. Fundamentally speaking, in western culture, human beings and nature are usually separated while in Chinese culture, human beings and nature are integrated into an organic whole. It is just the important theme of nature and human beings that Mr. Yang has forced himself to talk about. Through shooting "wapiti's return to home after 100 years during which time has brought tremendous changes to the world" Mr. Yang not only presents the philosophy and aesthetical conception of "harmonious existence of human beings and nature" but also associates wapiti's return with Hong Kong and Macao's return to China. His wish of the unification of our country and harmonious and peaceful existence of our world elevates the theme of "harmonious existence of human beings and nature" to "social harmony". To some extent, his exploration of wapiti culture has reached perfection. Though I am not sure whether or not my interpretation of his works is reasonable, I strongly believe that his works can attract people to go deep and sense its contained meaning. In other words, these works have gone beyond the scenery displayed in each picture and touched upon more profound meaning or connotation, which is just the aesthetic characteristic of artistic conception.

Human beings' value is embodied in their specific contribution to our civilization by utilizing their wisdom and creativity. Mr. Yang has realized his responsibility and duty to protect and develop the world's scarce animals close to extinction and the green earth being eroded and exerted hard efforts. Tens and thousands of wapiti pictures he has taken have added precious picture files to our country's culture treasury. This is his contribution to human civilization and this is his life value.

Yang said that he would continue to take photos of wapiti and try his best to shoot more and better, more exquisite, more deep-thinking, and more artistic values. We wish he can grow stronger and reach a higher plateau.

All works included in this collection are full of knowledge, interest, thoughts and arts. It is not only of high knowledgeable value and science diffusion value but also of high aesthetic value. I believe that readers will fall in love with them. All I have said above are totally my random ideas and I hope that it can be a preface to the book.

导读

马连义

引子

10年前，草地上飘落槐花的季节，在中国大丰麋鹿保护区，杨国英、丁玉华和我第一次相遇。当时杨国英尚在市长任上，因钟爱麋鹿并出版世界上第一本麋鹿摄影集，被喻为麋鹿市长；丁玉华已成知名麋鹿专家，并在黄海滩涂成功复壮了世界上最大的麋鹿种群。其时正兴致盎然地筹划着麋鹿野生放养；而我则在外边的世界游荡了二十年后，像麋鹿一样回归故多夫，并尽情呼吸着海边久违而迷人的气息。于是三人一拍即合，相见恨晚。在保护区多少个梦幻般的清晨和晚景中，度过了一生中难以忘怀的许多时光。那时我们相约，杨国英继续专注为麋鹿摄影，将其神类的形象奉献给世人；丁玉华继续研究与保护，对麋鹿的生存和发展负实际责任；而我，则分工解读麋鹿的历史与文化。

10年过去了，我们各自恪尽职责，践行诺言。杨国英先生《中国麋鹿》摄影集即将出版，我自觉赴任负责导读。

《中国麋鹿》为主题摄影集，其宗旨是：展示麋鹿生存状态；诠释文明人类对于麋鹿的认知。

全集内容分为六辑。

第一辑 吉祥神兽

中科院首席研究员蒋志刚先生说过：“麋鹿古称为麇，是一种为神话光环所笼罩的动物，传说袁子牙的坐骑即是麋鹿。麋鹿长相奇特，前似马非马，尾似驴非驴，蹄似牛非牛，角似鹿非鹿，而被人们称为‘四不像’。麋鹿起源于早更新世晚期（距今200多万年前），几乎与人类的起源时间相同。在动物分类学上，麋鹿独为一个属。麋鹿属现存种类只有麋鹿一种”。

从第四纪中更新世到全新世，麋鹿曾是一个繁茂的物种。据化石出土地点推测，麋鹿曾分布于东亚的中国、朝鲜和日本。麋鹿化石出土地点覆盖了我国辽宁以南，包括台湾海峡的广大地区。华南华东的平原湿地，特别是长江中下游的湿地更是麋鹿适宜的生存环境。随着气候变化和人类活动范围的扩大，麋鹿在商代已开始衰落，麋鹿分布范围逐步缩小。

19世纪末，中国最后一群麋鹿放养在北京南郊清朝皇家猎苑——南苑。1900年，北京南苑皇家猎苑圈养的麋鹿被引种到英国、德国和法国。

北京南苑皇家猎苑的麋鹿绝灭之后，中国大地上最后一头麋鹿也于上世纪初在北京万牲园死去。从那以后，中国的麋鹿灭绝了。而那时在地球的另一边，英国11世贝福特公爵赫布兰德收集了散布于欧洲各地的18头麋鹿，集中放养于位于英格兰中部的乌邦庄园。贝福特公爵收集的那些麋鹿中只有11头有繁殖能力，这些麋鹿奇迹般地适应了英格兰的生态环境并成功繁衍。到上世纪70年代，乌邦庄园麋鹿的后代被逐步引种到世界20多个国家。

目前，全世界共有麋鹿3000多头，其中最大的种群已逾千头，生活在中国江苏大丰麋鹿国家级自然保护区。

第二辑 历史参悟

中国麋鹿是这样一种神奇的物种，它自古被称为吉祥之物，而命运却乖戾多舛。它具有近300万年悠久的历史，却在长达数百年的时期内几度濒临灭绝。它生性清高孤傲，自成种群。造物主却偏偏给了它似马、似牛、似驴、似鹿“四不像”的外形。它向往宁静，向来远离人类的目光，可上自周朝王圃，外至多国林园，它的形象一直在供人观赏。就这样，它尴尬地生存了数万年，顽强地抗争了数万年，为了捍卫自身的尊严，它在整个种族处于最危险的时刻，始终没有低下高贵的头颅，拒不接受人类的驯化，与比它强大百倍的人类僵持千年。它以铮铮的硬骨，创造了生命的奇迹，硬是把无数的不可能变成了现实，从而把生物生命的价值和意义推到了灿烂至极至。最终，它赢得了人类的尊重，迫使人类在它面前进行文明的自省，迫使生物社会承认了它在这个地球上的一席之地。然而，历史始终是遗憾的，它没有留下麋鹿的明晰身影。为此，我们要感谢杨国英先生，他以哲人的思维和摄影的语言，为我们绘制了一幅幅精彩的麋鹿种群延续图。

第三辑 神州踪影

1985年和1987年11世贝福特公爵的曾孙特雷斯托克侯爵将37头麋鹿分两批捐赠我国。从乌邦庄园回归祖国的麋鹿受到了极高

的礼遇，有关部门组织了专家组，从中国的南方到北方，为还家的麋鹿寻找合适新家园。最终，这群麋鹿放养于19世纪在中国的最后栖息的南苑，建立了北京麋鹿苑。1986年又有39头麋鹿回归故土，在黄海湿地中心区域——盐城，建立了江苏大丰麋鹿自然保护区。濒临灭绝的麋鹿种群在江苏大丰自然保护区得以复壮。这里建立起世界上惟一的麋鹿基因库，从而使麋鹿走出“红皮书”。1998年以后，江苏大丰麋鹿国家级自然保护区成功地进行了麋鹿野生放养，拥有了世界上惟一的麋鹿野生种群。20年前引进麋鹿的后代已经人工扩散到湖北石首、河南原阳等10多个保护区、野生动物园、城市公园。现在麋鹿在中国的分布点已经覆盖了历史上麋鹿在中国的分布区。同时，我们看到了作为东方麋鹿摄影家杨国美先生，他的足迹也踏遍了麋鹿的所有分布区，我们看到麋鹿神州踪踪的同时，也看到了摄影家的神州踪影。

第四辑 战士情结

麋鹿最终落脚在中国大丰境内。这片太平洋西岸如花似锦的广阔滩涂，最终成为中国麋鹿的故乡。无论在远古麋鹿家族遭受厄难的时代，还是近代野生麋鹿种群濒临灭绝的时期，最终接纳并滋养它的总是亚洲东方这片斑斓的湿地。

这里是一片神奇的区域。东方是大海，西部是湖泊，南边是长江，北面是黄河。这片滩涂就是江河湖海中心的一颗明珠。这里花红草绿，蹄踪鹿鸣，沟河纵横，光滩寂寂，似海非海，似河非河，似岛非岛，似村非村，这种“四不像”的地域，养育着“四不像”的物种，实在是鬼斧神工、天之所合。

更为巧合的是杨国美与麋鹿的情缘。那年杨国美走马上任大丰分管农业农村工作的市长，接手的第一项工程就是筹建大丰麋鹿自然保护区。此后二十年中，他时时关注麋鹿的形象和品格，时时牵挂麋鹿的延续和复壮，他含辛茹苦真实记录下数万幅麋鹿生活实景，不仅在摄影界独树一帜，同时也为麋鹿研究乃至整个野生动物保护提供了珍贵的资料。

第五辑 纪实档案

人类用文字记录着我们数千年的发展历史，麋鹿也一定以不为人知的方法保存着种族的生命记忆。目前世界上超过300万年生命历史的大型物种已经所剩无几，优胜劣汰的自然法则无情地调整着生物生命的生存布局。科学家说，在麋鹿种群的上空，在离地面5米的空间里，弥漫着特殊的气息，麋鹿在这种气息里相互传递生命的信息；科学家说，麋鹿在黑夜行走时，关节会发出嘎嘎的响声，这种响声维系着种群间的交流；科学家说，麋鹿与人类共同在地球上生活了300万年，可人类对于麋鹿的认知至今微乎其微。

于是，杨国美先生摄入了麋鹿的许许多多生活画面，用我们人类的思维模式和分析方法记录麋鹿的生存档案，我们按照人类的审美观聚焦并定格麋鹿的生活场景，并且按照我们的习惯与定式讲述麋鹿的故事。

第六辑 惟美印象

麋鹿生活在另外一个世界。那个世界是一个神秘的国度。我们已经尽可能多地为麋鹿的生存和发展做了事情，但迄今仍然与麋鹿无法沟通。我们能够见到和感觉到的则是麋鹿的惟美。这种惟美，决不仅仅在麋鹿的表象，而是在于它与大自然的一种高度默契。无论春夏秋冬，无论风和日丽和雷鸣雨注，在任何时候和任何情况下，每当见到麋鹿时，它总能和日月星辰、与树木花草衬托在一起。叠印在一起，在不经意间形成最本色的美景。它无须修饰，无须献媚，无须作任何的姿态，无须语言也无须作任何承诺。它所展示的是一种自在通畅而无牵挂的、透彻明达而无障碍的美丽。面对这样一种物种，这样一种美的象征物，我们所能做的事就是赞美和爱护，别无其它。杨国美的《中国麋鹿》摄影集提供给我们的，不仅是一种美的享受，一种对于珍稀物种的赞美，还提供了一份厚厚的人类文明的良知、责任和无尽的探索和思索。

此外，我们还应当赞美这位德艺双馨的摄影家，这样一个普通的人，一个黄海之滨的农民，一个中国东部城市的市长，他为老百姓和地方的发展做了许多的事情，他的政绩、人品有口皆碑，他为生态保护和摄影事业做了许许多多的努力，他的精神令人钦佩，当这本画册付梓的时候，我们深深地祝愿他吉祥如意。

二〇〇六年春天

GUIDE READING

Ma Lianyi

Opening Words

I met Mr. Yang Guomei and Mr. Ding Yutian for the first time in China Dafeng Wapiti Reserve 10 years ago when locust trees blossomed and got their flowers blew to the meadow. As a mayor at that time, Mr. Yang, fascinated by wapitis, had the world's first wapitis photograph collection published and at that time he got the nickname as a Wapiti Mayor; Mr. Ding Yutian, a renowned wapitis expert at that time, successfully recuperated the world's largest herd of wapitis species along the beaches of Yellow Sea and played with rails up to release all wapitis back to the wild field. Later wandering around the outside world for 20 years, was back to my hometown Dafeng and abandoned myself to breathing the charming smell of the sea. The three of us chimed in study and we had spent together numerous unforgettable days and tireless nights. We made a commitment that Mr. Yang continued to focus on wapitis photographing to contribute its mysterious image to the world, Mr. Ding continued his study and protection to take practical responsibility for wapiti's living and development and I was assigned the task to interpret wapiti's history and culture.

Ten years has passed and we have adhered to our resolutions and responsibilities and carried out our commitment. When Mr. Yang Guomei's first photograph collection, China's Wapitis, is to be published, I feel self-motivated to take the responsibility of writing the guided reading for the book.

China's Wapitis are a theme photograph collection, which consists of six chapters and is aimed at exhibiting wapitis' living experience and stories, and interpreting the civilized human's recognition of wapitis.

Chapter I. Auspicious Sacred Animals

Mr. Jiang Zhigang, chief researcher of Chinese Academy of Science, said, "Wapiti, anciently called elk, is an animal wrapped in mythical aura. Mr. Jiang Ziya, the household mythical figure in Chinese myths, was said in folk stories to ride a wapiti. Wapiti looks quite strange with a face similar to horse, tail to donkey, hoof to cattle, and antler to deer. Wapiti originated in late Pleistocene, about 2 million years ago, nearly the same as the origination of human beings. According to animal categorization, wapitis belong to an independent genus and nowadays wapitis exclude this genus."

From Pleistocene of the quaternary period to Holocene, wapitis had been a prosperous species. According to the fossil excavation site, it is predicted that wapiti once was distributed in China, North Korea and Japan. Wapiti's fossil excavation sites have covered a spacious area including areas south to Liaoning, areas across Taiwan straits and the everglade of south China and east China's plain, especially the everglade along the middle and low reaches of the Yangtze River, where the environment is extremely agreeable for wapiti to live. As the changing of the climate and the expansion of human civilization are in progress, areas of wapitis begun to suffer a downfall in Shang dynasty and their covering space gradually shrank.

At the end of the 19th century, China's last flock of wapitis were fenced and fed in Nanyuan, the royal hunting garden of Qing dynasty, located in the south outskirts of Beijing. In 1990, the wapitis fenced in Nanyuan were introduced to Great Britain, Germany and France.

After the extinction of Nanyuan's wapitis, the last wapiti herd of China died in Beijing Wansheng Garden early last century. From then on, China suffered wapiti extinction. While on the other side of the earth, Hoff Rand, the 11th Duke Belfort, gathered 18 wapitis disorienting all over the Europe, and fed them in his Wobangsi manor, located in center of England. Only 14 of the wapitis gathered by the Duke had breeding ability and these wapitis got accustomed to the ecological environment of England miraculously and successfully reproduced offspring. By the 70s of last century, offspring of the wapitis in Wobangsi manor had been gradually introduced to over 20 countries of the world.

At present, there are a total of around 3,000 wapitis in the world with the largest herd exceeding 1000, living in the national wapiti natural reserve in Dafeng, China.

Chapter II. Historical Meditation

China's wapiti is a mysterious species. It was anciently called a sacred animal but it was destined to suffer a miserable life. During around 3 million years of history, it had been close to extinction for hundreds of years. It has developed an aloof and proud temper and excluded an independent genus but the demigode educated with a strange figure with unique characteristics of horse, cattle, donkey and deer. It yearns for tranquillity and tries to live beyond the reaches of human beings. Unfortunately, it has been on display for people to enjoy and appreciate. It has been living embarrassingly like this for tens of thousands of years and resisting with an undeterred spirit for tens of thousands of years. In order to safeguard its dignity, it hadn't lowered its noble head and abased itself even in the most dangerous moment of its species. It resisted human beings' domestication and fought against its more powerful rivals for thousands of years. It has created numerous miracles to make numerous impossible things possible and enhanced life value to perfection. Finally it was human's respect and forces human beings to reflect on their civilization and recognize its position in the earth. However, history is always filled with regrets by failing to leave a clear silhouette of wapiti. So we should show gratitude to Mr. Yang Guomei for his utilization of philosophical mind and photographing techniques to record numerous splendid pictures of wapiti's continuing life.

Chapter III. Trace in China

In 1985 and in 1987, the great-grandson of the 11th Duke Belfort Chastoke donated 37 wapitis in China respectively. The wapitis back from Ubonch Manor to our country have been treated with extremely courteous reception. The related department organized expert panels to seek for suitable habitat for the returned wapitis all over China. Finally, this herd of wapitis was fenced in Nanyuan, the last habitat of China in 19th century. In 1986, another 39 wapitis returned to China and China Dafeng Natural Wapiti Reserve was set up in Yancheng, located in center of the Yellow Sea everglade. The wapiti species group close to extinction gets restored in Jiangsu Dafeng Natural Reserve and the world's only one wapiti gene bank gets set up. Since 1998, Jiangsu Dafeng National Natural Reserve has successfully concluded fencing and feeding wild wapitis and obtained the world's only wapiti wild species herd. Offspring of the wapitis introduced 20 years ago has been distributed artificially in Shishou in Hubei, Yuanyang in Henan, and other over 10 nature reserves, wild animal zoo and city gardens. Nowadays, the distributing areas of wapitis in China have covered all the areas they once covered in history.

Meanwhile, we have witnessed that Mr. Yang Guomei, a renowned oriental photographer, has visited all distributing areas of the wapitis. As we see the wapiti photographs, we also see the photographer's trace in China.

Chapter IV. Naïve Land Complex

Finally wapitis settled in Dafeng, China. This beautiful vast beach, which is located in the west bank of the Pacific Ocean, has become Chinese wapiti's homeland. Whether it is in ancient times when wapitis suffered misery or it is in contemporary times when wild wapitis were close to extinction, it was always the everglade in oriental Asia that finally accepted and welcomed them.

This is a mysterious zone, to which the east is the ocean, the west is river, the south is the Yangze River, and the north is the Yellow River. The beach is a pearl in the center of waters. This is a mysterious zone with red flowers, green grass, jumping rees and singing deer, channels and rivers in vertical and horizontal line, and tranquil beaches, which is similar to the sea, river, island and continent but actually is neither the sea, river nor the island and continent. It is just on this mysterious land that nourishes the mysterious animal.

Mr. Yang's intimate contact with wapitis was really a coincidence. When Mr. Yang Guomei took the office as the mayor of Dafeng mainly responsible for agriculture, he received his first project to construct the Dafeng Wapiti Nature Reserve. In the following 20 years, he focused on wapiti's image and character and concentrated on wapiti's continuing living experience and rehabilitation. He exerted his utmost efforts in taking thousands of photographs depicting wapiti's real lives. On one hand, his photos have their unique characteristics. On the other hand, these photos add to the precious files for research and study the protection of wapitis.

Chapter V. On-the-spot record and archives

Human beings have recorded thousands of years of history with written materials. Wapitis must have maintained their own history by employing a method beyond our knowledge. At present, most types of animals with a history of over 3 million years have suffered extinction. The nature's principle of the survival of the fittest ruthlessly adjusted life patterns of creature. It is said by the scientists that there is a special smell suffusing the sky 50 meters above the land where wapitis live. And wapitis could spread life information through this kind of smell. According to the scientists, when wapitis walk at nights, their joints will produce quack-quack sounds by which they could maintain communication among the groups. Though wapitis have lived on the earth together with human beings for 3 millions years, we know little about their habit and means of communication.

So we have taken a large number of pictures to record wapiti's life through human's point of view and analyzing method, focusing on their life scenes according to human beings' aesthetic standards and tell wapitis' stories by our habits and formulas.

Chapter VI. Aesthetic impression

Wapiti lives in another world, a mysterious territory. Though we have exerted our utmost effort in making contribution to wapitis' living and development, yet still we cannot communicate with them. We can see and feel wapitis' beauty, which is not only lying in their outside appearance, but also in its remarkable harmony with nature. Whether in any season and climate or under any situation, we can always see their harmonious existence with the sun, moon and stars, the trees, flowers and grass, which has formed the most beautiful, free and crystal clear scene without decoration, flattering, gesture and commitment. In face of this species and this beautiful symbol, what we can only do is to compliment and care. Mr. Yang's photo collection has offered us an appreciation of beauty, a compliment of scarce species and also the external exploration, meditation, consciousness and responsibility of human beings' civilization.

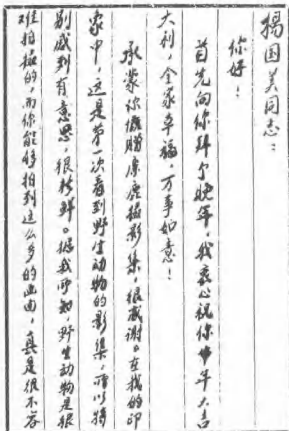
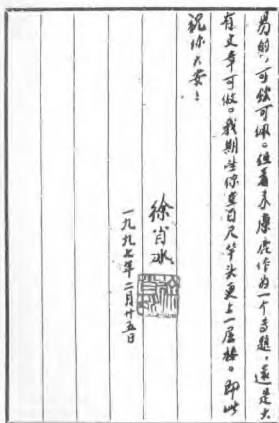
Besides, we should compliment this photographer with both good virtues and experienced skills. As an ordinary person, a farmer and a mayor, he has made his contributions to the native people and the local development. His achievement as a mayor and his character has been highly spoken and his efforts to the ecological protection and the photographing has been admired by many people. When this book is to be published, we extend our best regards and wishes.

麋鹿作为一个专题， 还是大有文章可做。

——摘自一九九七年二月二十五日徐肖冰先生给杨国美的信

As a special subject, the wapiti is
worth being focused on.

—Abstracted from Mr. Xu Xiaobing's Letter to Yang Guomei which was written in February 25, 1997.



中国麋鹿摄影 第一人

为杨国美摄影作品集题

邵华 
二〇〇四年六月十二日

题 辞：中国麋鹿摄影第一人
——为杨国美摄影作品集题
二〇〇四年六月十二日
邵 华：中国摄影家协会主席

The first person to take photographs about the wapitis
—For Yang Guomei's photography florilegium
In June 12, 2004
By Shao Hua (The chairman of Chinese Photographers Association)

以動物為伴
心地高潔

賀楊國美先生影展

二〇〇一年十月二十五日
于中國美術館
高帆



題辭：以動物為伴 心地高潔
——賀楊國美先生攝影展

二〇〇一年十月二十五日于中國美術館
高帆：原中國攝影家協會主席

Taking the wapiti as friend, he is virtuous
—For Yang Guomei's photography exhibition

In October 25, 2003 in China art Gallery
By Gao Fan (The former chairman of Chinese Photographers Association)

从政从艺 和谐人生

贺杨国美麋鹿摄影集

吕厚民



二〇〇三年十月

题 辞：从政从艺，和谐人生

——贺杨国美麋鹿摄影集 二〇〇三年十月

吕厚民：原中国文学艺术界联合会副主席，

原中国摄影家协会副主席、分党组书记，现为顾问。

Working in government and taking photography are harmonious

—For Yang Guomei photography florilegium. In October 2003

By Lu Houmin (The consultant of Chinese Photographers Association,

the former chairman of China Federation of literary and Art circles, the former secretary-general of Chinese Photographers Association and the consultant of Chinese Photographers Association.)