



野生中国

WILD CHINA

奚志农 XI ZHINONG

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藏羚羊 青海可可西里 2006.12

Tibetan Antelope (Chiru), Kekexili, Qinghai, December 2006

Canon EOS-1D Mark IIN, EF500mm F4 L IS





藏野驴 青海可可西里 1997.12

Tibetan Wild Ass (Kiang), Kekexili, Qinghai, December 1997

Nikon F801s, 24mm F2.8





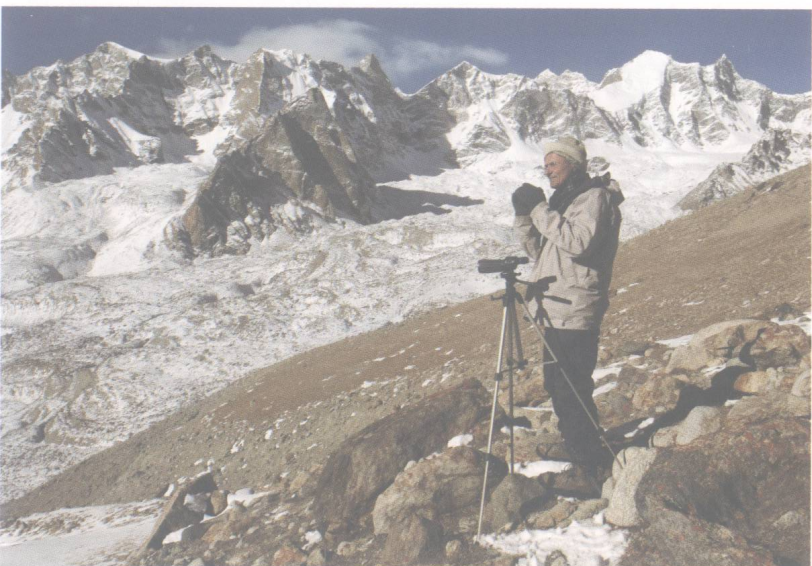
川金丝猴 陕西周至 2004.12

Sichuan Snub-nosed Monkey, Zhouzhi, Shaanxi, December 2004

Canon EOS-1D Mark II, EF400mm F4 DO IS



序 |



摄影：奚志农 Photo by Xi Zhinong

乔治·夏勒博士，国际野生生物保护学会（WCS）科学探险部的副主席，是被世界公认的最杰出的动物学家和自然保护专家之一。他对中国情有独钟，从1981年在四川卧龙研究野生大熊猫开始，他的足迹遍及中国西部的荒野。他写作了多部著名科普读物，包括《最后的大熊猫》《青藏高原上的生灵》等。

奚志农在巍巍群山和莽莽丛林中追寻，在中国最后的荒野和珍稀物种的家园中，创作出震撼人心的影像。他满怀虔诚和耐心，不顾艰险，记录下动物的隐秘生活，使我们意识到它们遥远的存在。我在新疆帕米尔高原研究马可波罗羊时，奚志农加入了我们的团队，我见识到他是如何尽心尽力来开展拍摄。这也是第一次有摄影师用生动而深刻的图片展现了马可波罗羊这个物种及自然环境的壮丽。奚志农抓住了许多动人心弦的罕见瞬间，无论是两只羚牛在峭壁上“碰鼻致礼”，还是一群红腹锦鸡在炫耀美丽身姿；无论是暴风雪中拥成一团的金丝猴，还是列队穿越辽阔高原的藏羚羊。凭借这样的影像，奚志农成为中国最好及最知名的野生动物摄影师。

奚志农对野生动物的“聚焦”是重要、及时和紧迫的。中国是一座野生动植物的宝库，其自然之美冠绝全球。然而“粗放式”的发展也给这个国家带来了许多创伤，空气和水的污染、栖息地的破坏、因食用或药用导致的野生动物猎杀……如果环境健康因

此被摧毁，怎么谈得上“和谐社会”的建设呢？比如说，由于过去人们的漠视和缺乏保护意识，白暨豚最近宣告灭绝，老虎也仅存最后一线生机！

然而，在过去三十年里，中国政府做出了保护环境的诸多承诺。1981年全国还只有104个保护区，而现在这个数字已经超过2000。虽然有一些保护区经费缺乏，管理滞后，但这些区域毕竟为野生动物提供了最后的避难所，比如大熊猫、马可波罗羊、朱鹮这三个物种，都由此受益。青藏高原上的藏羚羊，曾在20世纪90年代因为身上的优质羊绒而惨遭屠戮，如今数量再次回升。它们甚至获得官方认可，成为2008年奥运会的吉祥物。

虽然中国的自然爱好者在日益增多，但大多数公众仍然对保护并不关心，这种状况亟待改变。那些热心于环保的先行者们让我们明白，每个人都可能给环境带来压力，但每个人也能从某个方面为环境保护出一份力。当然，行之有效的法律和关心环境的政府是自然保护的基础，但每一个人都应该在保护工作中扮演重

要的角色，比如避免无意识的破坏或浪费，加入观鸟俱乐部，为身边的面临危机的美丽自然而奔走，成为一名环境律师或作家——当然还有通过影像让人们感慨于自然界的造化与奇迹！

奚志农的优美影像影响着我们对诸多物种的认识，这也推动了自然保护的进程，滇金丝猴就因此获得了更好的保护，泽被后世。中国在青藏高原海拔最高、最寒冷、最偏远的区域建立了面积巨大的保护区来保护藏羚羊、野牦牛、藏野驴和其他野生动物，但如果缺乏公众的支持和参与，是不可能实现真正的长期保护的。有这样一张雄性藏羚羊的照片，藏羚羊披着繁殖季节特有的华丽皮毛，角像剑一样直指天空，它唤起了人们对这种动物的关切与同情。

解决环境保护与经济发展之间的冲突，是众多社区面临的关键问题。2006年，奚志农再次加入我们的队伍，一同来到青海三江源保护区的藏族村措池。他已经深谙如何通过影像，用心和思想去爱护野生动物。在这里我们了解到一个新的保护创举：当地

设置了一个特别的区域供藏羚羊和野牦牛不受惊扰地进食，同时监测牧场的健康。他们意识到，他们的未来取决于自己能否运用传统的藏族智慧，尊重和敬畏所有生命，包括植物和动物。奚志农和措池代表着他们保护自然的不同方式，但都追随于孔夫子倡导的“天人合一”。

中国大约有 556 种哺乳动物和 1200 种鸟类。在这本书里，奚志农生动描绘了其中的一些物种如何生活在它们的自然胜境之中。我们每个人都有责任，和他一起为所有物种的未来共同奋斗。

乔治·夏勒

FOREWORD I

Xi Zhinong seeks the mountains and forests where he creates powerful photographs of China's last wild places and the rare creatures that inhabit them. With great personal commitment, patience, and indifference to hardship he chronicles the intimate lives of animals and makes us conscious of their remote existence. I observed his intense effort to create enduring images when he joined our team in the Pamir Mountains of Xinjiang where we studied Marco Polo sheep. His photographs from that trip celebrate both the grandeur of nature and the Marco Polo sheep, a species that had never been revealed in such depth before. Some of Xi Zhinong's photographs capture rare moments that touch the emotions, whether two takin nuzzling on a cliff face, a flock of golden pheasants shining in all their beauty, snub-nosed monkeys huddling together in a snow storm, or chiru filing across the vastness of the Tibetan uplands. Images such as these have made Xi Zhinong the best and best-known wildlife photographer in China.

Xi Zhinong's focus on wildlife is important, timely, and urgent. China is a treasure house of plants and animals, the beauty of its natural world unsurpassed. Yet in its heedless rush to develop, the country has covered itself with wounds. Pollution of air and water,

habitat destruction, wildlife slaughter for food and medicine, all destroy the health of the environment upon which a harmonious society ultimately depends. For example, the Yangtze River dolphin or baiji recently became extinct and the tiger clings to life only by a thread because of past indifference and neglect.

However, during the past three decades China's government has shown much commitment to protecting the environment. The 104 nature reserves in 1981 have increased to over 2000 today. Though often poorly funded and managed, they are refuges where rare and precious species can thrive. The giant panda, Marco Polo sheep, and crested ibis, to name just three, have benefited from such protection. The Tibetan antelope or chiru, after a mass-killing for its fine wool in the 1990s, is on the increase again on the Tibetan Plateau, and it has even received official recognition as a mascot of the 2008 Olympics.

Although more and more people in China enjoy nature and are inspired by it, the average person still remains indifferent. This must change. Everyone can do something about the environmental destruction, everyone can contribute in some way to conservation, as dedicated and passionate individuals have shown. Certainly

good laws and concerned governments are essential in helping to save nature, but every person must also play a role in conservation such as by preventing the careless destruction and waste of resources, joining a bird-watching club, defending a lovely piece of nature against local threats, becoming an environmental lawyer or writer—or raising awareness of natural wonders through photographs.

Xi Zhinong's eloquent photographs have influenced our perceptions of various species, and this has in turn had an impact on conservation. Snub-nosed monkeys in Yunnan are better protected for posterity because of Xi Zhinong's devotion. China has established huge reserves to protect chiru, wild yak, kiang and other wildlife on the highest, coldest and most remote parts of the Tibetan Plateau. But real and ever-lasting protection cannot be achieved without public support, without personal involvement. A photograph of a chiru male, beautiful in his nuptial pelage, his spear-like horns pointing skyward, creates concern and compassion for the animal.

To resolve the conflicting demands of environmental protection and economic development is a key issue for communities. In

2006, Xi Zhinong once again joined us for a visit to the Tibetan village of Cuochi in Qinghai's Sanjiangyuan Reserve. He had already shown how to treasure wildlife with both heart and mind by his photographs. Here in Cuochi we learned of an additional basic and essential conservation initiative. The community had set aside areas where chiru and wild yak can graze in peace and they are monitoring the health of their rangelands. This community realized that their future depends on treating all beings, plants and animals, in the Buddhist tradition of wisdom, respect, and reverence. Xi Zhinong and Cuochi are symbolic of how each in their own way can help protect nature following Confucius who emphasized *tian ren he yi*, meaning nature and humankind are one.

There are about 556 species of mammals and 1200 species of birds in China. In this book, Xi Zhinong portrayed some of these in their natural splendor. It is now our responsibility to join him in assuring all of them a future.

George Schaller

Dr. George Beals Schaller, Vice President of the Science and Exploration Program at the Bronx Zoo-based Wildlife Conservation Society, is recognized as the world's most prominent zoologist and conservationist. He has worked in many parts of the world and is especially dedicated to nature conservation in China. Started from 1981 when Dr. Schaller first started working in Wolong Nature Reserve of Sichuan on giant pandas, he traveled extensively in the wilderness of western China for wildlife research. He is the author of many popular bestsellers including *The Last Panda* and *Wildlife of Tibetan Steppe*.

序 II



摄影：Mark Carwardine Photo by Mark Carwardine

Rosamund Kidman Cox 是英国著名的野生动物与自然保护作家和编辑。她曾任《BBC 野生动物》杂志的主编 20 多年，是国际最高水平的“野生生物摄影年赛”的创始人之一，并从 1981 年至今一直担任该比赛的评委。

Rosamund Kidman Cox is an editor and writer specialising in wildlife and conservation. She was editor of *Wildlife* and then *BBC Wildlife* magazine from 1981 to 2004, and has worked as an editorial director for BBC Books. She was a founder of the international Wildlife Photographer of the Year competition, of which she has been a judge since 1981.

摄影师拥有感动世界的力量：他们能捕捉到引发我们深思的瞬间，能展现我们前所未见的事物，能以全新的角度解读我们熟悉的事物，又或者，他们所创作出的那纯粹的美就足以令我们折服……所有伟大的摄影作品都为我们留下永恒的形象。它们如此简单，却令人难以忘怀。

我决不会忘记 1999 年我所见到的第一幅奚志农的作品。那样的出乎意料的环境，如此有亲和力的动物肖像是我前所未见的。试想我放眼瞭望那一片密林，我决不会期望会有猴子映入眼帘，然而就在那高高的挂满松萝的树枝上，一对奇怪的猴子相拥而坐，无论姿势还是神情都与人那么相似。仅是惊鸿一瞥就足以引发你的好奇：他们在干什么？下面会发生什么？他们到底在哪儿？

就是这样的好奇心驱使我在《BBC Wildlife》杂志上推出了一个专题，焦点不仅对准滇金丝猴这种之前从未在野外被拍摄到的灵长动物，也介绍了奚志农和中国的环保人士是如何借助影像的力量，从非法森林砍伐的威胁下拯救了滇金丝猴栖息的原始森林。

2001 年，奚志农赢得了国际野生动物摄影年赛的一个重要奖项，他那张富有代表性的滇金丝猴的照片也因此被数以百万的人看到。接下来的一年，他关于滇金丝猴的影片也在国际自然银幕电影节上折桂。

奚志农用影像发起的保护运动是“用影像的力量保护自然”最成功的案例之一，他的那些摄影作品如今和滇金丝猴一样世界驰名。中国这个神奇的国度拥有许多独一无二的动植物，在世界任何其他地方都找不到它们的踪迹，然而这些大自然的恩赐仍然没有得到足够的关注。奚志农希望通过自己的努力将他们带入大众的视野，多年来他已将如此多令人惊叹的生命和美景收入了镜头。如今，我们有幸能通过这本画册分享他的收获。

奚志农作品与众不同之处在于，他拍摄的动物或翱翔或奔走在自由的天地间，而不是受困于樊笼之中，因此我们才体味到他们的灵性和生存的艰辛，也能得见他们所生活的野性大地。许多作品凝结的瞬间已是不可磨灭的经典：积雪的树枝上年幼的金丝猴挤在一处全神贯注地玩耍，陡峭的山崖上不期而遇的羚牛互致问候，雪山远景下雄性藏羚羊桀骜的身姿……而所有这些都是濒危的物种。

希望这本画册不仅能使中国公众了解他们有幸拥有了如此美好的自然，也能鼓励他们去支持那些为保卫自然奋战的勇士们。

Rosamund Kidman Cox

FOREWORD II

Photographs have the power to move us. They can capture a moment that leaves us thinking. They can show us something that we may never have seen before. They can show us something familiar in such a way that it becomes a revelation. Or they can be composed and created in such a way that we are captivated by the sheer beauty of what we see. But what all great pictures do is leave a lasting impression. They are, quite simply, unforgettable.

Certainly I'll never forget the first picture by Xi Zhinong that I saw back in 1999. It was an intimate portrait of animals I'd never seen before in a setting that was totally unexpected. The pair of strange monkeys, human-like in their postures and expressions, were huddled together and balanced precariously on a branch high up on a lichen-covered tree in a forest where you would never expect monkeys to be. Something about the poignant scene left you wondering what they were doing, what was about to happen and where on earth they were.

My curiosity about the story behind the picture led me to commission a magazine article for *BBC Wildlife* featuring not only the Yunnan snub-nosed monkeys – which had never photographed

in the wild before – but also the tale of their plight and the successful campaign by Xi Zhinong and his fellow conservationists using photographs, film, words to stop the illegal logging of the monkey's forest home.

Then in 2001, Zhinong won a major award in the international Wildlife Photographer of the Year competition. As a result, his iconic image of the monkeys went on to be seen by millions of people. And in the following year, his film about the monkeys won an award at the international Wildscreen film festival.

Zhinong's photographic campaign is now one of the most famous examples of the power of photography to promote conservation. The photos are known throughout the world, as are the monkeys themselves. Yet many of China's other natural treasures are still overlooked, as much in China as in the rest of the world, despite the fact that this fabulous country has a huge number of plants and animals found nowhere else. But Xi Zhinong has set himself the goal of bringing them into our focus and, over the years, has built up a collection of images of extraordinary creatures and places. Now, finally, we have a portfolio of his

remarkable work.

What is so special about Zhinong's photographs is that the animals are revealed to us in their natural settings – no sad captive animals here – so that we get a feel of their characters and the toughness of their lives, as well as see the beauty of the wild places where they live. Many of the shots are timeless classics: the nursery branch supporting a row of baby golden snub-nosed monkeys absorbed in their play, the intimate glimpse of two golden takin touching noses, and the male Tibetan antelope posed against a snow-covered mountain backdrop. All of these are endangered species.

If this book gets the exposure it deserves, it will not only reveal to the people of China what a wonderful natural heritage they have but will also motivate them to support those who strive to safeguard it.

