

文化  
華館

探險家的足跡【輯二】

# 文化在心

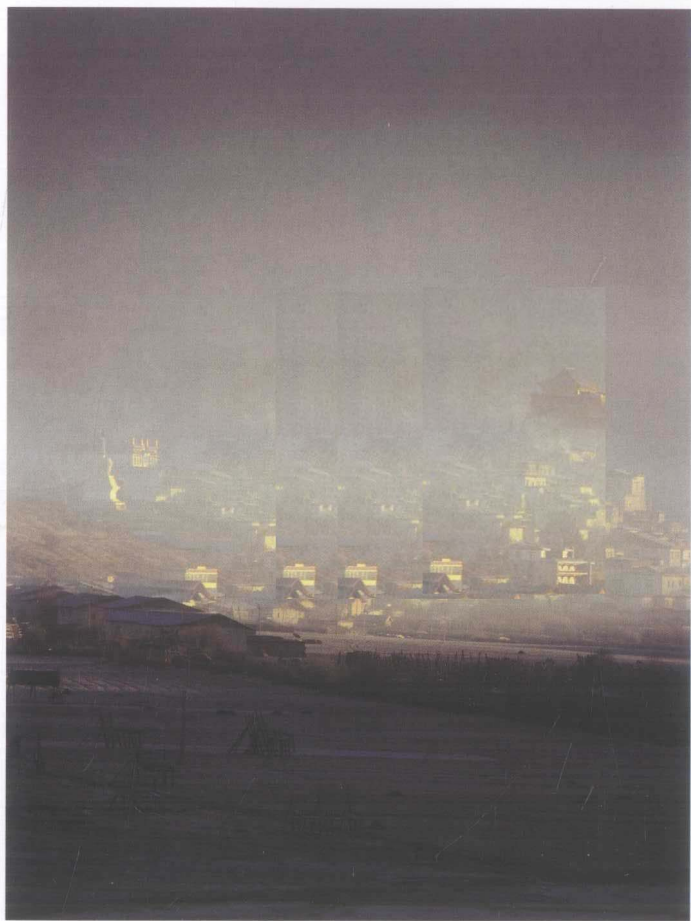
*Culture at Heart*

黃效文 文·攝影 林可頤 中譯

Authored and Photographed by Wong How Man

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## 文化在心

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# 前言

## 黃效文

兩年前，我寫了我的第一套中、英對照書，書分兩冊，一冊《接近天堂》寫自然，另一冊《邊城顯影》寫文化，輯錄的短文都是我在探險旅程中或在中國偏遠地區從事保護項目時實地所思所感，故此都具有某種即時性及自發性的色彩。在我而言，這類野外作業已經持續三十年了。

現在這兩本也是短文集，寫於二〇〇一至二〇〇二年之間，亦分為自然和文化兩部。但在現實生活中，這兩個範疇卻是重重疊疊、盤根交錯，尤其當我從事工作的地區在文化和自然兩方面都豐富多彩，而兩者又不過咫尺之隔的時候。故此，這種劃分也並無其絕對性。

在尋求新書名的時候，我很想用同一個名稱，只加上「上、下」集，但這樣「自然」有餘，卻略嫌「文化」不足。一時間，我想起我在中國成立的三所中心，它們的名字全都是「自然與文化保護中心」，顯然文化及自然一直都是我大部分工作的核心所在。於是，這兩本書的名字誕生了：《自然在心》及《文化在心》。

希望各位讀者喜歡以下的故事及圖片，一如我翻閱這兩本書時所感受舊地重遊的快慰。也正如我不停追尋早期的探險書籍，如獲至寶的閱讀書中關於中國偏遠地區的資料一樣，我希望有一天，我書中的材料對於搜索中國最後的淨土——尤其關於世紀交接的那一個時代——的學者和讀者們也具有同樣重要的價值吧。



# Foreword

Wong How Man

Two years ago, I authored my first bilingual book, a companion set of two books, one devoting to nature, and the other depicting culture. "*Closer to Heaven*" and "*Closer to Earth*" were short essays written while I worked in the field, during exploration or when I was conducting conservation projects in remote regions of China. Therefore, there is certain immediacy and spontaneity to its tone, be they derived from what I saw, or from what that induced in my thought. For me, that type of work in the field has been going on for thirty years now.

The current two titles are again a collection of short essays, written between 2001 and 2002. These pieces are also divided into nature and culture. However, in real life there is much overlap of the two disciplines, especially when the area where I work is so rich in both nature and culture within close proximity of each other. Therefore, the delineation is never absolute or clear cut.

In seeking new names for these titles, I was tempted to call these sequels by the same name, simply adding volume 2 to them, something naturally correct but not culturally so. For a moment, I thought of the three Centers I started in China to conduct our work. They are all called Nature & Culture Conservation Centers. It seems obvious that nature and culture are in the heart of much of my work. As a result, two new names for these books were born: "*Nature at Heart*" and "*Culture at Heart*".

As before, I have to thank Dawn Lam for doing a superb job in translation. What sometimes I thought were uniquely English idioms and usage of the language were given exceptional Chinese parallels through the well-versed skill of the translator.

I hope the readers will enjoy the following stories and photographs as much as I do when I revisit these places through the pages of these two books. Much as I scour and devour early exploration books with materials about China's remote regions, I hope some day the information in these books are as important and valuable to scholars and readers seeking knowledge of China's last frontiers, especially about an era at the turn of our century.

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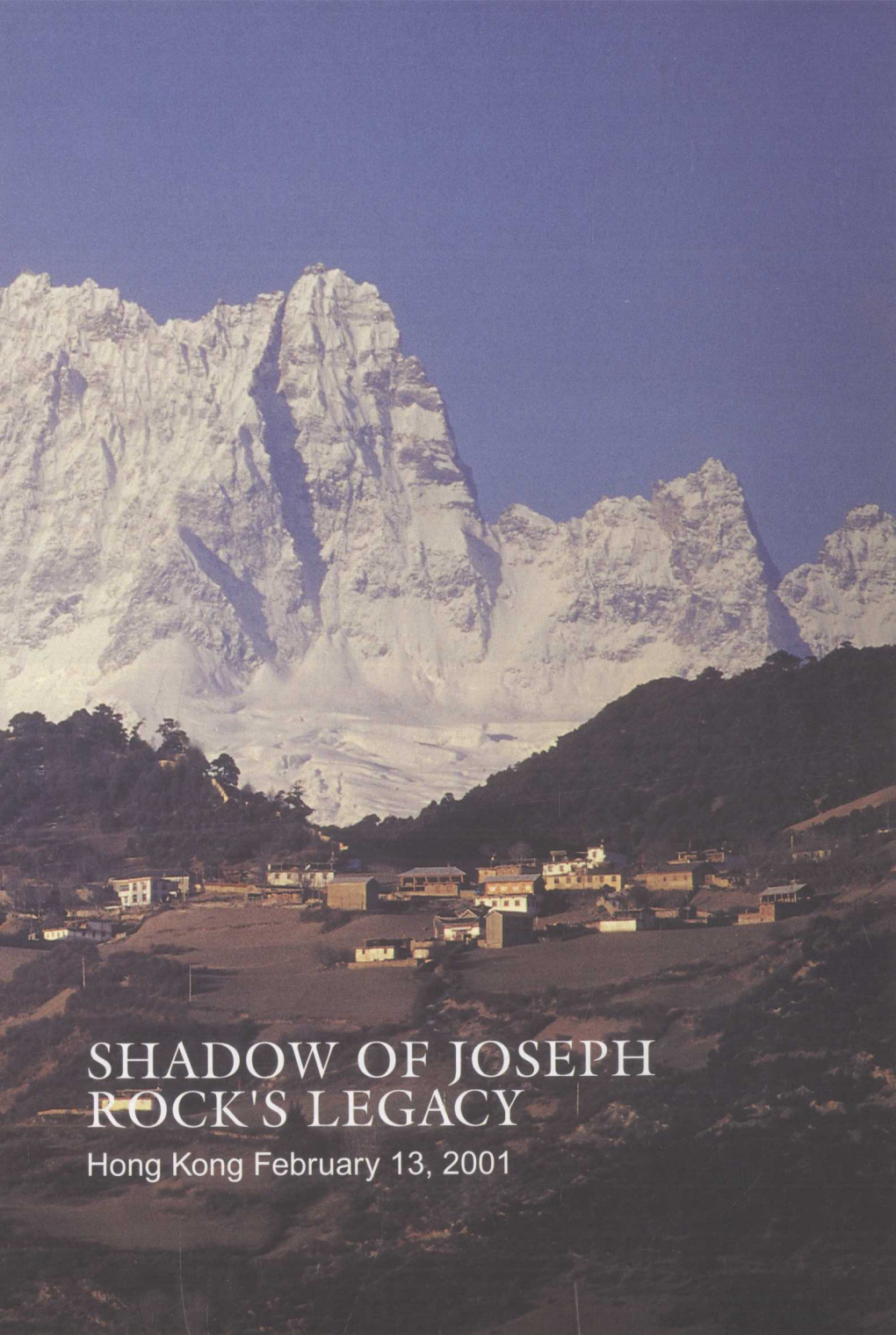




# 巨人之暗影

二〇〇一年二月十三日於香港





# SHADOW OF JOSEPH ROCK'S LEGACY

Hong Kong February 13, 2001



青海阿尼瑪卿山

(本文為學術性文章，一般讀者可能不感興趣)

在過去的一個世紀中，不論以任何的探險標準來衡量，約瑟洛克依然能超越其五短身材及乖僻言行而成為一代巨人。我在《國家地理雜誌》工作時是他的繼任人，由我來對他在中國創下的一番功績提一點看法及批評，想來也算合適吧。說到底，洛克博士當年在遊記中寫過的像：麗江、永寧、卡瓦格博、貢嘎山、貢嘎嶺、木里、阿尼瑪卿山、拉卜楞、卓尼等等這些地方，我也全都去過。我甚至去拜訪過他晚年時主要的贊助人Loy Marks太太，更有幸在她位於檀香山的私人植物圖書館中，翻閱這位已故探險家未完成的遺稿。

過去二十年間，洛克備受稱頌。在他曾一度為家的雲南，當地人及外國遊客都把他跟麗江附近的玉龍雪山相提並論，更冠以

By any standard set in the field of exploration in the last century, Joseph Rock, despite his short stature and eccentric demeanor, still casts the shadow of a giant. He is also my predecessor at the *National Geographic*, and it seems fitting for me to offer an opinion and critical reading on his exploits in China. After all, I've been to most of the same haunts Dr. Rock described in his travels, including Lijiang, Yongling, Kharwakarpo, Minya Konka, Konkaling, Muli, Amne Machin, Labrang, Choni, and beyond. I have even visited Mrs. Loy Marks, the main patron of the later period of his life. In her personal botanical library in Honolulu, I had the pleasure of thumbing through notes and unfinished manuscripts of the late explorer.

Within the last two decades, many have sung the praises of Joseph Rock. In Lijiang of Yunnan, where Rock once made his home, locals as well as foreign backpackers put him on a pedestal, along with the nearby Jade Dragon Mountain, and hail him as the Czar of Naxi (Na-khi) culture. To some, northwestern Yunnan is known as Joseph Rock's country. Few realize, let alone admit, that there are some mistakes in the work of this meticulous botanist/explorer turned ethnologist/researcher. I will point out a few of the more obvious scientific errors as I have just returned from another visit to northwestern Yunnan, perhaps my twentieth trip there in over a quarter century of exploration. These errors, however, should not diminish the vast reservoir of ethnographic data and botanical specimens Rock collected over the years. The photographs he took of the area are still some of the most important documents of the region. Given the working conditions and equipment of his era, his



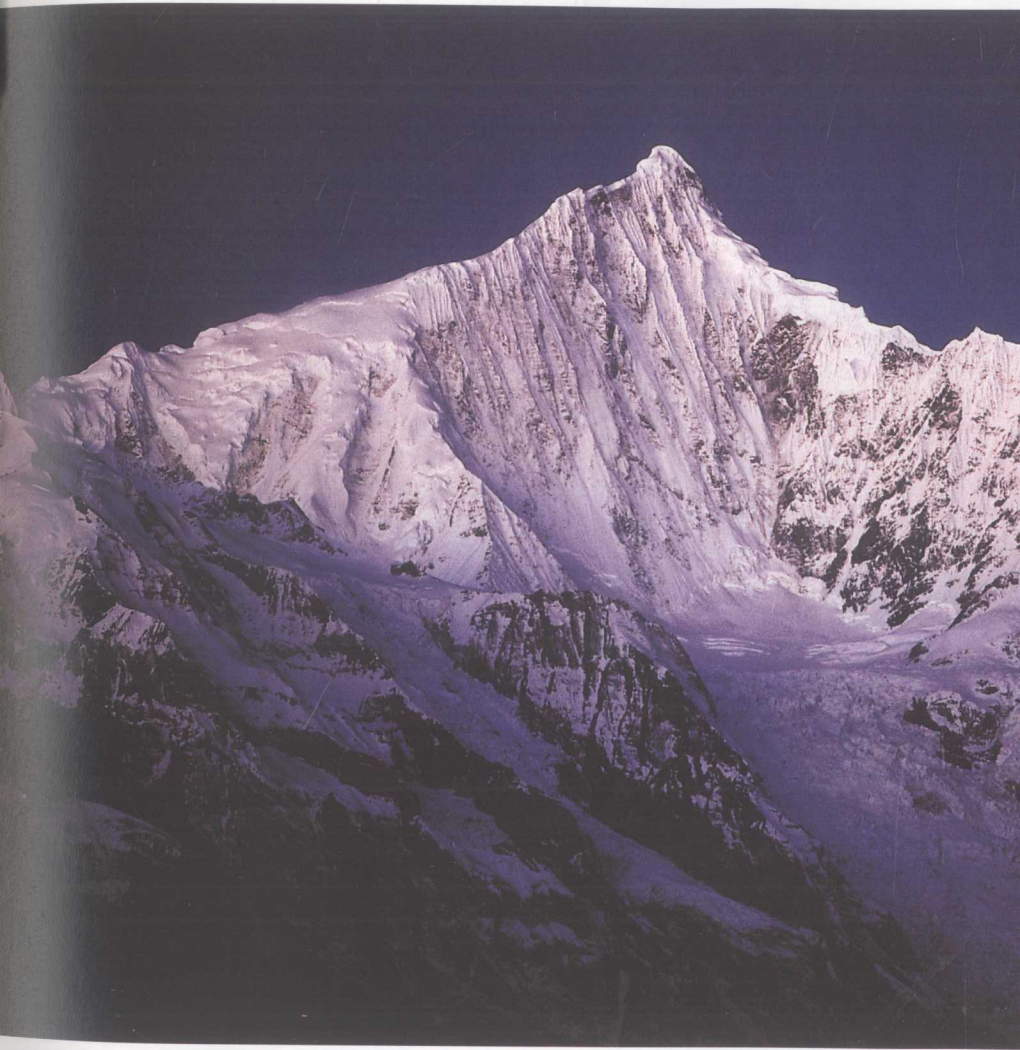
納西文化沙皇的稱號。對一些人來說，雲南西北即是洛克之鄉。極少人知道這個心思縝密的植物學家兼探險家、其後又成為民族學家兼研究者的洛克博士在一些工作上的模糊之處，更遑論是承認他的過失了。我剛從雲南西北回來，這大概是我在四分之一個世紀的探險生涯中第二十次探訪當地了，我將指出當中最明顯的幾處差異。雖則如此，這些異常之處沒有減少洛克多年來所蒐集的大量民族學數據及植物標本庫。他所拍攝的當地照片依然是該區最重要的文獻之一，以他當年擁有的條件及設備來說，他得出的結果縱非全然可靠，亦可堪表彰了。

在《國家地理雜誌》一九二六年八月份期刊中，洛克聲稱面茨姆峰是該山脈帶最高的，「以約二萬四千呎之高直插入藍天」，「環顧四周無出其右者」。從湄公河谷南面接近的話，面茨姆正好擋護著巍巍高聳的卡瓦格博的頂峰，可能就會誤把面茨姆當成了較高的那座山。但洛克雜誌中發表的照片卻是在晴天下從卡瓦格博一側拍攝的，照理說應該得出兩座山峰的正確比較。以當年簡單的一個六分儀及沸點測試，便已經可以計算出卡瓦格博是六千七百四十米（二萬二千二百四十二呎），而面茨姆是六千零五十四米（一萬九千九百七十八呎），中間整整有七百米（二千三百呎）的差異。

到了一九四七年洛克編寫有關當地的書之前，在他那一比五十萬比例的地圖中，面茨姆山已被降低至二萬一千呎，但他依然將之列為該區山脈中最高的，而卡瓦格博卻只得二萬呎。他更進一步罔顧邏輯地維護己見，說：「面茨姆藏名為『較低的山峰』，但並非指海拔高度，實乃山脈之最南端之意。」洛克的文章及他對細節的注意給了讀者一個假相，以為他是個心思細密的旅遊



甘肅夏河拉卜楞寺



卡瓦格博神山

家。很可惜的是，他的一些科學謬誤顯示出他只是個妙筆生花的敏銳觀察家，而非實事求是的完美主義者。





甘南卓尼的藏族

results are highly commendable, though not all of them are fully credible.

In the August 1926 issue of the *National Geographic*, Rock claimed that Peak Me-tse-mo was "peerless," the highest peak of the range "rising some 24,000 feet into the azure sky." If approached from the south through the Mekong valley, it can possibly be mistaken as the taller of the two



洛克（左三）在貢嘎嶺

讀者們不要忘記的是：在一九二六年同期的《國家地理雜誌》中，圖釘之類的東西還是做爲一種新奇玩意來刊登廣告的；而一輛新的轎車的售價是八百九十五美元；還有，環遊世界要用上整整一百一十天。就身處那麼一個時代而言，洛克博士的探險活動確實令當時的讀者們歎爲觀止。

現任聖地牙哥飛行博物館館長及行政總裁的Jim Dalby，當年是駕駛駝峰的飛行員，他在最近的一封信中，提到一九四四年他曾在麗江接載洛克博士。「他叫我繞著山飛，又穿過峽谷之間，說他就曾經乘坐福特三引擎小飛機越過這個峽谷。」要是洛克當時引領Dalby往西飛往卡瓦格博一帶的話，他對此山的高度估計肯定會令這架C-46在雲海中撞個粉碎，至少也會來個險象環生。

洛克還告訴Dalby說虎跳峽只有十二米寬，並引導他飛低一點



作者（前排右一）和隊伍在貢嘎嶺

massifs as Me-tse-mo shields the towering Khawakarpo's main summit. However, Rock's photograph in the *National Geographic* illustrates a perspective from directly across Khawakarpo on a clear day. This perspective should have yielded a comparison of the two peaks, and a simple sextant and boiling-point calculation in his day would have differentiated between Khawakarpo's 6,740 meters (22,242 feet) from that of Me-tse-mo's 6,054 meters (19,978 feet), a margin of almost 700 meters (2,300 feet).

By the time Rock wrote his book on the region in 1947, the recorded height of Me-tse-mo had been deflated to 21,000 feet in his 1:500,000-scale map. Nevertheless, he still claimed it was the highest in the range by listing Khawakarpo as only 20,000 feet. Against logical interpretation, he further asserted that "its