

Part 1

Answer questions 1–16 by referring to the magazine article on page 3, in which four naturalists explain their choice of most inspiring book about the environment. Indicate your answers **on the separate answer sheet**.

For questions 1–16, answer by choosing from the four naturalists (A–D). Some of the choices may be required more than once.

Which naturalist

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| says that the book contained a wider range of material than other books he/she owned? | 1 |
| says that the human race is often blamed for its destructive relationship with wildlife? | 2 |
| says that the book can make the organisation of a particular animal group clear to an observer? | 3 |
| praises the author's desire to make the work accessible to the non-specialist? | 4 |
| explains what motivated him/her to start drawing? | 5 |
| describes experiencing a change of mood when reading the book? | 6 |
| praises the book for both its use of language and depth of feeling? | 7 |
| describes the sensory experiences evoked by the book? | 8 |
| thinks the book encouraged greater optimism about a personal skill? | 9 |
| mentions an initial reluctance to become involved in investigating environmental issues? | 10 |
| attributes the skill of the illustrator to extensive observation? | 11 |
| has come into contact with many leading environmental figures through work? | 12 |
| attributes the immediate appeal of the book to its illustrations? | 13 |
| first read the book at a time when experiencing problems? | 14 |
| comments on the illustrator's ability to show animal behaviour through deceptively simple pictures? | 15 |
| says that no other book has proved to be as good as the one nominated? | 16 |

Natural Books

We invited four leading naturalists to tell us about the wildlife classic that has influenced them most

A

Geoffrey Lean

At least it wasn't hard to choose the author. As an environmental journalist, one advantage of longevity is that I have had the chance to meet some of the giants who pioneered thinking in the field. Of these, none stood, indeed, still stands, taller than a small, frail woman, Barbara Ward. I can't think of anyone else more at the heart of environmental issues in post-war Europe. She has synthesised her experience of various environmental movements into her own compelling philosophy. Unwillingly 'volunteered' to cover the field, I found, as a young journalist, that she, more than anyone, made it all make sense.

Picking the book was much harder. It could have been *Only One Earth* or *Progress for a Small Planet*. But despite its title (which sounded old-fashioned, even in 1976), *The Home of Man* is, to me, Barbara's most important book. Its focus is on the explosive growth of the world's cities, but its canvas is the great themes to which she devoted her life. It is as eloquent and as impassioned a plea as exists for what we would now call 'sustainable human development'. In the hundreds of books I have read since, I have yet to meet its equal.

B

Linda Bennett

When I open the pages of *Signals for Survival* by Niko Tinbergen, I can hear the long calls of herring gulls, recall the smell of the guano in the hot sun and visualise the general hullabaloo of the colony. This book explains superbly, through words and pictures, the fascinating world of animal communication.

Read *Signals for Survival* and then watch any gull colony, and the frenzy of activity changes from apparent chaos to a highly efficient social structure. You can see which birds are partners, where the boundaries are and, later on in the season, whole families can be recognised.

A distinguished behaviourist, Niko Tinbergen came from that rare breed of academics who wish to explain their findings to the layperson. His collaboration in this book with one of this century's most talented wildlife artists, Eric Ennion, was inspirational and has produced a book of interest to anyone with a love of wildlife. His spontaneous style of painting came from years of watching and understanding birds. With just a minimal amount of line and colour, he brings to life how one gull is an aggressor, how another shows appeasement. This is the art of a true field naturalist.

C

Lee Durrell

Most definitely, *My Family and Other Animals* by Gerald Durrell is the book that has had the greatest influence on my life. Beyond the obvious reason that it ultimately led me to a wonderful husband, and an exciting career in conservation, this extraordinary book once and for all defined my devotion to the natural world.

I was doing research work into animal vocalisations in Madagascar when I first read the book. I had been there two years and was discouraged by the number of setbacks I was encountering but when, at the end of the day, I opened *My Family and Other Animals* to where I had left off the night before, the world became a brighter place. Animals, people, joy and beauty inextricably woven together – a microcosm of a world worth saving.

Many people say that our species is the worst because of the terrible things we have done to the others. But I like to think back to Gerald as a boy in *My Family and Other Animals*, looking at the world's inhabitants as a whole, a family whose members, be they good, bad or indifferent, are nevertheless so intertwined as to be inseparable. And that is a concept we all need to grasp.

D

Bruce Pearson

A copy of *The Shell Bird Book*, by James Fisher, found its way into my school library shortly after it was first published in 1966. I was drawn to it at once, especially to the 48 colour plates of birds by Eric Ennion, painted, as the jacket puts it, '..... with particular skill and charm'. It was those Ennion images which captured my attention.

I already had copies of other bird books and had spent several holidays learning to identify birds. They encouraged me to begin sketching what I saw as an aid to identification. But in *The Shell Bird Book* there was so much more to feast on. As well as the glorious Ennion paintings, there were chapters on migrants and migration, a review of the history of birds in Britain, and, best of all, a chapter on birds in music, literature and art.

It was the broad span of ornithological information and the exciting images that steered me towards being more of a generalist in my appreciation of birds and the natural world. The book made it clear that my emotional and creative response to nature was as valid and as possible as a rational and scientific one. And, as art was a stronger subject for me than maths or physics, I began to see a door opening for me.