

IndiaWilds®

Newsletter

Vol 13. Issue II

February 2021

ISSN 2394 - 6946





Wrath of Rudra: Again

द्यौः शान्तिरन्तरिक्षं शान्तिः,
 पृथ्वी शान्तिरापः शान्तिरोषधयः शान्तिः।
 वनस्पतयः शान्तिर्विश्वे देवाः शान्तिर्ब्रह्मा शान्तिः।
 सर्व शान्तिः, शान्तिरेव शान्तिः, सा मा शान्तिरेधि ।

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Cover Page Photograph:

Himalaya
by Sabyasachi Patra

Meaning,

Let there be balance in the space, the sky, the earth! Let there be growth in the plants, in the trees! Let there be grace in God and bliss in the soul. Let there be balance in everything and let such peace be with every one of us! From this vedic message it is clear that environment belongs to all living beings, so it needs protection by all, and for the welfare of all.

The above message contains a quote from Yajur Veda and is from the opening part of India's statement in the UN Security council open debate titled "Maintenance of international peace and security: Addressing climate-related risks to international peace and security." It was read out by India's minister for Environment, forests and climate change who also has the role of India's heavy industry minister.

Yajurveda is estimated to have been written by 650 BCE. Vedas are not just religious text but also encompass truths that have influenced our culture and way of life for thousands of years. Since India's environment minister has quoted this, it is expected that Indian Government will take actions to ensure that India's environment will be protected for all living beings. Unfortunately, there is a big gulf between speaking wise words and practicing it.

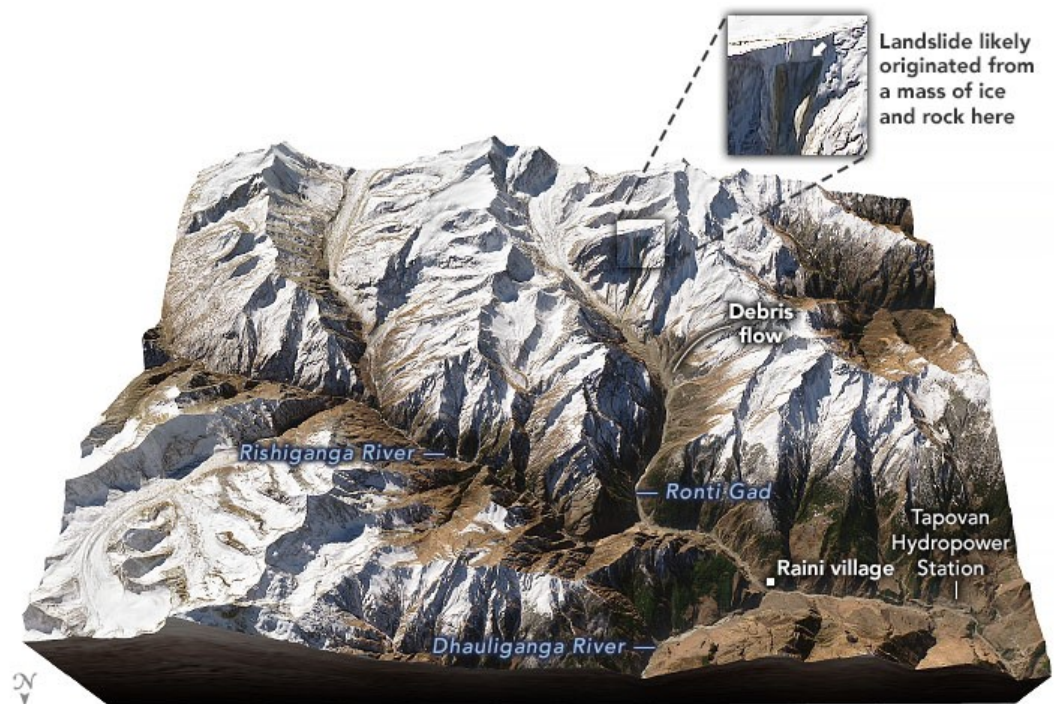
India's environment and wildlife are under unprecedented assault. There have been ill planned actions like industrial projects, dams, canals, thermal and hydel power projects, roads etc in ecologically fragile areas. This causes tremendous stress to the environment and these negative externalities are quickening and increasing the intensity and frequency of extreme weather events as our world is now facing a full-blown climate crisis. Unfortunately, we don't seem to learn from our mistakes.

The Himalayan mountain range is a religious and cultural symbol that has deep meaning for Indians since time immemorial. However, from a geological perspective the Himalayas are comparatively younger than other mountain ranges. Scientists recon that Himalaya is still growing. The Himalaya has risen about 5000 feet since the middle Pleistocene. So Himalaya is



structurally as well as ecologically fragile. Hence it is important that we calibrate our actions to ensure that there is no undue impact. Unfortunately, our policy makers are only focused on short-term financial gains and hence have allowed various dams and power projects in many of the tributaries of Ganga. Instead of doing an environment impact assessment of a project on an entire river basin, the authorities take a very narrow approach and look into a project on a standalone basis without looking at its impact on an overall ecosystem level. And the impact has been there to see for everyone.

In 2013 Uttarakhand faced massive landslides and tens of thousands of people, mules and domestic animals and villages were swept away. Now after 8 years, on 7th February 2021 water, ice, mud, rocks swept away all in its path in the Rishiganga river valley in Uttarakhand and hit two hydel power plants at Tapovan. First reports suggest that atleast 68 people died and 136 are missing. Many were trapped in the tunnel of the power project.



Source: Earth Observatory NASA

Though initial reports suggested that this landslide was due to a glacial lake bursting, subsequent analysis based on satellite images by Planet Labs suggested that a huge part of a hanging glacier broke and fell down freely for around a height of 2 km and the massive energy caused ice, rock as well as debris from digging by the power project to overwhelm the area.

<https://twitter.com/WaterSHEDLab/status/1358932252680355842>

People of Reini village had filed a petition against the Rishiganga power project at Tapovan in

the high court in 2018. They had complained of drilling by the power project destabilizing the area. Even after the case the debris were not removed and locals complained that illegal drilling continued. Uttarakhand based environmentalist Ravi Chopra who heads the Supreme Court appointed Expert Body on Hydro-Electric projects and the High Powered Committee on the Char dham pariyojana has recently written to the Supreme Court that *“Hundreds of crores spent in the last seven years for constructing these dangerous dams have ended up with the loss of over 200 persons, domestic animals and destruction of national property”*. He further wrote *“A section of the defense road to the Indo-China border and a bridge across the Rishiganga river on that road have been swept away, lending credence to our argument for disaster resilience in the region. Vulnerability and disaster proneness of this region is bound to increase with extensive disturbances like deforestation, slope cutting, blasting, tunneling, damming of rivers, excessive tourism, etc. The cumulative impact of such activities on the nearby glaciers cannot be ignored.”*

The Government however was quick to dispute his views and attribute it to his own personal views and not that of the committee.

The Expert Body in its report submitted in April 2014 had written that HEPs (Hydro-electric projects) shouldn't be constructed in the valleys north of the Main Central Thrust, a major geological fault where the Indian Plate has been pushed under the Eurasian Plate. Though MoEF&CC (Ministry of Environment Forests and Climate Change) had accepted the report, all the under-construction projects continued with their work. So there has been continuous impact on the geologically and ecologically fragile Himalayan landscape. Unfortunately the Government under the pretext of defense requirements and financial requirements of project proponents continues to ignore the ecological challenges. This has put the ecology and the wellbeing of the locals of the place under threat. These projects are touted as beneficial to the locals. However it is only the project proponents who benefit and the locals bear the brunt of the ecological impacts of these projects. And sadly we don't learn from our past mistakes.

After the 2013 Uttarakhand landslide (Wrath of Rudra, June 2013, IndiaWilds Newsletter Vol. 5 Issue V <https://www.indiawilds.com/diary/indiawilds-newsletter-vol-5-issue-vi/>) we had written the peril of unplanned road building cutting the mountain vertically. So when water and mud during landslides fall down with vertically gathering huge energy and momentum. Instead having gentle slopes, planting trees and grass to stabilize the loose soil in the slope is the model followed internationally. However, in the Char Dham Pariyojana - the road building project which connects Badrinath, Kedarnath, Gangotri and Yamunotri - the project proponents have continued to construct roads in an ecologically destructive manner and dump the debris down the valleys. The Government has turned a blind eye to it. Infact, the Government has actively conspired to exploit the loopholes of the Environment Impact Assessment process by diving the Char Dham road building project into smaller components so that it can escape stringent provisions.

Whenever someone raises his/her voice against this, they are quickly branded as anti-national. Hence many people prefer to remain silent.

Himalaya is Holy. For thousands of years sages have meditated in these holy mountains. Some years ago a holy man said that when you mine and blast these holy mountains for profits you invoke the wrath of Rudra, the God of destruction. Even

though our religion and culture teaches us to respect the nature and treat them as Gods, we are actively destroying nature. Hope these destructions wake up the Government from its slumber. Unfortunately, our Government doesn't care scientific opinion as well as protests by holy men. Prof. G. D. Agarwal who had renounced and had later been known as Swami Sanand was fighting for the cause of Ganga and was conducting fast against dams in Ganga. Unfortunately, the Union Government refused to talk with him and he died on 11 October 2018 after fasting for 112 days. When a Government which talks about religion and culture doesn't even listen to holy men as well as to scientific opinion to save the ecology of the Himalayan landscape, there doesn't seem to be much hope.

If we don't take actions now, it will be too late to do course correction as these projects are causing irreversible ecological damages to the Himalayas which will continue to impact us today and even our future generations. We the men and women of India Today will be accused by future generations for destroying this beautiful land, environment and forests and with it their lives and livelihoods.

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Diary of Manas- Malayan Giant Squirrel and Capped Langur

By Samrat Sarkar

A forest is the source of many unending stories where the characters are all its living entities. We can easily feel them if we receptive and keep our eyes and ears open. Some of these stories are quite spectacular. For example, a Silver breasted Broadbill performed a breathtaking dance for its partner which climaxed with their mating. Some of these stories are packed with high voltage actions. For example, a Royal Bengal tiger gave a long and exciting chase for a deer and caught it. And sometimes the viewer becomes a part of some of these action stories.

Imagine yourself on a safari deep inside a forest and suddenly out of nowhere you find that you have entered inside the fight zone of two wild elephants. Neither are you able to move forward nor backwards. You are then the third character of that particular story. The fight was between two elephants, but at that moment you cannot escape the heat of that fight. That gives rise to a climax of excitements. These moments become unforgettable in your memories. And you never in your life forget that forest and that particular place where the two elephants fought. There are some other stories also in the forests which do not have so such actions or evoke romantic memories. The characters of these stories are not so prominent either. The plots of these stories are short-lived and mundane. If you do not pay minute attention then it would escape your notice. Most of the stories of many forests are like this; they pass by unnoticed. That is why there are so much mysteries in the forests. However, watching these small events often gives us lot of food for thought.

Once, I was supposed to have my lunch at noon in the Mathanguri forest bungalow in Manas. My wife and my son both were very tired. The past three days we had undertaken continuous full day jungle safaris without any rest. Our bodies were



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not permitting any more strain. The tourists usually have their lunch in the Mathanguri bungalow itself while they spend the whole day for jungle safaris, as it is difficult to carry lunch packets throughout the day. When one needs food within the forest area the only place where it is available is that Mathanguri bungalow and before entering the forest in the morning one must book their lunch packets for that day through walky-talkies.

After one enters the forest area and travels into the deep forests near the Bhutan border one cannot find any mobile network and no place to have food. The staff of the bungalow make an approximate estimate for ensuing one week's total amount of ration and collect that from a nearby market. On many occasions lunch becomes unavailable even if it is ordered beforehand. This happens when they run out of their stock of rations and when their estimates come short of the actual demands. I had such bad experiences several times. On one instance a leopard entered the kitchen and was unwilling to come out of that place. The bungalow staff could somehow drive it out of the room in the afternoon after many hours of effort. That day all the people, the guests and the hosts both, spent the day without any food.

On that day, I had ordered five packs of lunch. However, when we reached there, we found that students from two different schools had arrived there without any prior information. The commotion created by their joyful laughter was frequently breaking the inherent silence and calmness of the forest. The students were on an educational tour. All of them were very young. A message came from the kitchen that arrangements of meals for these students will be made first and then meals for other tourists will be served. My driver cum friend Biku, (his good name is Biku Biswakarma), and after several requests I made some separate arrangements for some rice for my wife and my young son. They stayed back in the bungalow until the food was served to them. I and Biku, along with our armed guard ventured out towards the river. I washed my face with the crystal clear water of the river and looked around. I could see the distant horizon across the river along the large expanse of grasslands of the Panbari range. It was a clear sunny day and was usual Manas in February. A giant spider was waiting patiently in its cobweb for its possible prey.

Biku was repeatedly pressing me to go as far as possible towards the lower bungalow. Biku loves the forest and knows all the nooks and crannies of it. The lower bungalow at the foot of the hill was not there even a few years ago and there was only an old wooden bungalow at the top of the hill. The Mathanguri bungalow is a renowned one worldwide. It is said that the essence of Manas cannot be realized unless one spends at least one night in it. And it is true. I think this is one of the best forest bungalow considering its beauty and position. Obviously, many tourists opt for that bungalow while coming to Manas.

The tourists visit this place time and again and some of them want to spend a night or two there. Thereby the government earns some revenue and afterwards consider expanding the infrastructure there. With more tourists there will be more revenue. That is how there has come up a new bungalow with so much haste at the foot of the hill. Presently the number of people who can stay here at night is twice the number that could stay previously. This way the human activities has increased. The usual silence of the forest is broken and the wild animals feel disturbed. The leopards and other animals of the cat family do not feel easy to move around undisturbed in the bungalow areas as before. On the other side, the Capped langurs frequent the neighbouring areas of the bungalow for some readymade food. They tend to forget their own food habits

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and become dependent on thrown away and leftover crumbs of cakes and biscuits, oranges, chocolates etc. I've heard that to cope with the increasing number of tourists the government has made a plan to construct one more bungalow at the top of the hill. This is a stark example of the policies of our law makers on the conservation of nature!

I visited Manas quite a number of times. But I spent one night at Mathanguri only once. On every other occasion I visited Mathanguri during the day only but did not spend the nights there. But the night I spent there has made a permanent place in my memory. The nights at Mathanguri is different in so many respects and is really amazing. One must experience that place as it is so beautiful.

The portion of the lower bungalow had no occupancy and therefore was empty. The surrounding area was for that reason undisturbed. The armed guard gentleman checked out all the sides, kept his firearms at his side and sat there apprehending no danger. I had some biscuits which Biku gave him and Biku and I went a little distance away from there and stood there. The trees started shedding their leaves. The silk cotton trees had started blooming. The sky was covered with scattered clouds.

A large group of Capped langurs were sitting on the branches of the trees in front of us. They were busy with themselves. Suddenly a pair of Malayan Giant squirrel caught my notice. They were some distance away from the group of the Capped Langurs. One was following the other from this tree to that tree. The colours of their skins were visibly different. One of the squirrels had more brownish patches on its hind legs and on its back and was larger in size than the other. The second one which was following the first was dark in colour and was smaller in size. This difference in colour among the Giant Malayan squirrel is natural. This depends on the amount of melanin deposits on their skins. The dark and small squirrel starts following the bigger squirrel. This may be due to two different reasons. Firstly, during breeding period the male squirrel follows and chases the female which is a part of their foreplay. Their breeding season starts around the month of March. The time I am talking about was in the middle of February. It was not possible for us to identify which was the male and which one was the female. I could not see the mammary gland in either of the squirrel even after trying my best. Then are both of them were male? I could not say that for sure. Here comes the second possible reason. The more colourful one was present there beforehand. It may be assumed that it was the dominant one in that area. And the dark one was the intruder.

A researcher named Ludek J Dobroruka of the erstwhile Czechoslovakia made extensive observation on Malayan Giant squirrel between 1969 and 1974. He observed that the squirrel which stays in a particular area behaves like a dominant one and when some other one visits from outside it is considered as intruder in that place and remains submissive in nature. If the dominant one turns out to be male then the intruder is always seen to follow the dominant one. On many occasions the dormant one is seen to clasp the intruder and performs the ritualized copulatory behaviour. One researcher R H Horwich has written in his book named "The ontogeny of social behaviour in the Grey squirrel (*Sciurus carolinensis*)" that in situations like this the grey squirrel performs the precocial sexual play in a similar manner.

Ludek J Dobroruka had some more observations on how the intruder behaves. They may sometimes shrink themselves, may bend forward or may keep their front legs folded a little bit to display their submissiveness. Now if we look closely the

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series of pictures here we can see that, the front and colourful one is the dominant one and he has held his head high, is moving forward with confident strides and has kept his tail straight and its hairs upright while the hind one has its head lowered, the front legs are not stretched that way and the tail is limp.

A few moments later I came to know for sure that the follower dark squirrel was the intruder one. In this picture it is clearly seen that it is keeping its two front legs folded most of the times which is a clear display of its submissive nature. But the

front one has kept his two front legs flung forward and suspending on either sides of its body.



The joy of observation does not end here. A few moments later the dominant one was seen to try to smell at a particular spot on the branch of a tree.

The next moment it rubbed the Anogenital part of its body on a particular point on the tree for a few moments. If we minutely observe in this picture we will see that it has raised the rear portion of the tail, has bent it back and has forcefully pressed its genital on one spot on a branch of tree.

The researcher Ludek J Dobroruka has written, “*Scent marking is frequently seen amongst the Sciuridae (5). In giant squirrels urine marking is very common and conspicuous in both sexes. The anogenital area is pressed to the branch and the animal moves slowly forward as it urinates (Fig. 4). The squirrels may gnaw certain areas, leaving small patches bare of bark, a pattern reminiscent of marking in the Grey squirrel Sciurus carolinensis (12). These bare patches are darker than the rest of the branch and rather sticky. The marking points are often checked olfactorally and the urine marks are always renewed. Not only are they impregnated with urine, but they are also marked by rubbing the cheek glands against them.*”

It has raised the rear portion of the tail, has bent it back and has forcefully pressed its genital on one spot on a branch of tree.

I saw a similar type of behaviour about three years ago in this Manas itself. Please note here that the squirrel is marking its

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area by peeling the barks of the tree just in front of him.

I diligently went through the research paper on Malayan Giant squirrel by the researcher Debrorukar at some earlier time. This was because I take a keen interest on the Giant squirrels and I love to know more about them. In the meantime Biku has been telling me that a young capped langur is sitting very close by. Then I saw the baby langur and found it to be very curiously watching the other Giant Squirrels.

Suddenly something happened. The intruding dark squirrel happened to come face to face with the young capped langur. So far everything was calm and quiet. But on that very moment in the peaceful story of the forest the mercury of excitement went upwards abruptly. The capped langur was staring at the squirrel with an attacking motive as if it would pound on the squirrel that very moment while the later did not budge and remained still.



Both of these creatures of Manas are on the list of vulnerable species. Both of these mammals live their entire lives on the trees. There are many similarities on the list of their food habits. Perhaps the only food which the langurs eat but the squirrels do not are the small vertebrate creatures.



All the primate species of the world, such as baboon, capuchin, chimpanzee, usually eat small vertebrate animals. But that langur was very young. They were not supposed to attack the squirrels. Still I was waiting in apprehension, if the young langur does that!

I remember one incident of many years ago. An Indian researcher H. S. Sushma reported from Indira Gandhi wildlife sanctuary in Tamilnadu in 2001 that an adult male lion-tailed Macaque chased a

sub adult Indian Giant squirrel and caught it. It then critically wounded the squirrel, took it at the top of a tree and started peeling its skin and then ate it. That was the first report of a Lion-tailed Macaque catching and killing a Giant squirrel

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weighing more than two kilograms even if the giant squirrels are much faster than most other monkeys. I was wondering if a similar type of an incident repeated there! I was so much excited that I removed my eye from the viewfinder of the camera. But then I thought that squirrel did not emit any alarm call. And everything was fine after all.

Everything was normal since then. Both of them backtracked in their own safe positions. An unwanted fight was going to happen but didn't happen ultimately. An unusual sense of peace prevailed there. By then the mother langur has caught its child's hand. It then looked towards us and was perhaps assuring us that nothing serious happened.



The those two squirrels were back with their normal activities, hopping from this tree to that tree, sometimes sitting with folded legs. I lost myself as I continued watching them. After a while I saw two squirrels to be sitting just in front of each other with their front legs folded. Then,

are both of them in the mood of submissiveness? Maybe both of them have entered into other's territory. Debroruka has observed that two squirrels show submissive or dominant behaviour only inside their marked and feeding territory. Therefore the dominant and submissive ranking are subject to change with the change of territories. I was then wondering, was that place where I first saw the colourful squirrel was own marked territory? All these questions frequent my mind and as I try to find the answers I become engrossed with more questions. All the birds then start chirping here and there.



Manas remain where it always did. The characters of the story return to their own selves. Suddenly, I turned back and found that my son and wife had come there to call me to join them for lunch. It was already too late and the door of the kitchen would shut soon. I did not wait there anymore and returned to the bungalow hastily.

Conservation News -

Ensure No parallel tracks for climate negotiations: India at UNSC

Representing India at the United Nations Security Council Open Debate on "Addressing climate-related risks to international peace and security", Union Environment Minister, Shri Prakash Javadekar, stressed that the idea of climate action should not be to move the climate ambition goal post to 2050 and it is important for countries to fulfill their pre-2020 commitments.

Shri Javadekar said that the United Nations Framework Convention on Climate Change (UNFCCC) and the Paris Agreement negotiated under the Framework are the central mechanisms for climate action in a nationally determined manner based on certain fundamental agreed principles, the foremost amongst which is "Common but Differentiated Responsibility and Respective Capabilities"

Citing the 2019 IPCC Special Report "Climate Change and Land" which says that extreme weather and climate or slow-onset events may lead to increased displacement, disrupted food chains, threatened livelihoods, and could contribute to exacerbated stresses for conflict, Shri Javadekar put forward the point that even the best science available claims that Climate Change only exacerbates conflict and is not a reason for conflict and does not threaten peace and security and therefore it is important, said the Minister, to ensure that no parallel tracks for climate negotiations are created brushing aside the fundamentally agreed principles.

"While climate change does not directly or inherently cause violent conflict, its interaction with other social, political and economic factors can, nonetheless, exacerbate drivers of conflict and fragility and have negative impacts on peace, stability and security; and therefore it is for precisely this reason that developing country's' Nationally Determined Contributions under the Paris Agreement included information on adaptation activities, and the need for finance, technology development and transfer, capacity building, and transparency.", said the Union Environment Minister.

Shri Javadekar again reiterated that the commitment by developed countries to jointly mobilize \$100 billion per year by 2020 in support of climate action in developing countries has not been realized and also stated that there is an urgent need to promote and support the meaningful participation of women and marginalized groups in national-level climate change policy and planning processes.

On India's Climate Actions Shri Javadekar stated that India is the only country on track among the G20 nations to meet its climate change mitigation commitments. We are not only meeting our Paris Agreement targets but will also exceed them. The Minister highlighted the International Solar Alliance (ISA) and the Coalition for Disaster Resilience Infrastructure (CDRI), the two initiatives by India that have been launched to addressing challenges of climate change and adaptation.

Commenting on post COVID-19 recovery, Shri Javadekar highlighted that India believes that there is a significant opportunity for countries to integrate low-carbon development in their COVID-19 rescue and recovery measures and long-term mitigation strategies that are scheduled to be announced for the reconvened 26th session of the Conference of the Parties (COP 26) in 2021.

Conservation News -

The United Kingdom is holding the Presidency of the UNSC for the month of February 2021 and one of their Presidency events is organizing the United Nations Security Council Open Debate on "Addressing climate-related risks to international peace and security".

Cleaner Fuel (PNG) Made Available to all identified industrial Units in Delhi

The newly formed Commission for Air Quality Management in National Capital Region and its Adjoining Areas took upon the switching over the industrial units in Delhi to cleaner fuels as one of the priority action item.

In this pursuit, 1627 industrial units spread across 50 industrial areas in Delhi were identified to switch over to Piped Natural Gas (PNG). Periodic follow-up was conducted with M/s GAIL, IGL and Government of NCT of Delhi.

PNG has now been made available at the doorstep of all these 1627 identified industrial units and 1607 industrial units have already switched over to use of PNG in lieu of more polluting conventional approved fuels. The balance 20 industrial units, which are presently running on LPG, are also expected to be switched over to PNG by the end of February, 2021. Delhi thus have all its industrial units operating on cleaner fuels. The impact of this move in terms of lowering the pollution load needs to be studied.

India's first Centre for Wetland Conservation and Management Inaugurated

2nd Feb

India has nearly 4.6% of its land as wetlands, covering an area of 15.26 million hectares and has 42 sites designated as Wetlands of International Importance (Ramsar Sites), with a surface area of 1.08 million hectares. The year 2021 also commemorates the 50th anniversary of the signing of the Ramsar Convention on Wetlands on 2 February 1971 in Ramsar, Iran, celebrated annually as World Wetlands Day.

On the occasion of the World Wetland Day and as a part of its commitment towards conservation, restoration and management of India's wetlands, the Minister of State for Environment, Forest and Climate Change, Sh. Babul Supriyo today announced the establishment of a Centre for Wetland Conservation and Management (CWCN), as a part of the National Centre for Sustainable Coastal Management (NCSCM), Chennai, an institution under the Ministry. The event was attended virtually by NCSCM, State Wetland Authorities and the knowledge partners of the Wetland Division.

Speaking at the launch the Minister of State for Environment highlighted the importance of wetlands in providing various ecosystem services. "The dedicated Centre which is launched today would address specific research needs and knowledge gaps and will aid in the application of integrated approaches for conservation, management and wise use of the wetlands."

Conservation News -

said Shri Supriyo.

The Centre will help in building partnership and networks with relevant national and international agencies. WCM would serve as a knowledge hub and enable exchange between State/ UT Wetland Authorities, wetland users, managers, researchers, policy-makers and practitioners. The Centre would also assist the national and State/ UT Governments in the design and implementation of policy and regulatory frameworks, management planning, monitoring and targeted research for its conservation.

A publication on Faunal Diversity of all the Ramsar sites in the country and a brochure on Designation of Ramsar sites was also released to commemorate the occasion. The pdf of faunal diversity of Ramsar Wetlands can be downloaded from this link:

https://static.pib.gov.in/WriteReadData/userfiles/Faunal_Diversity_of_Ramsar_Wetlands_of_India_E_ver_ion_02.02.2021.pdf

Equipment Discussions -

Blackmagic Design Announces New Blackmagic Pocket Cinema Camera 6K Pro

Advanced Pocket Cinema Camera 6K model with built in ND filters, adjustable HDR screen, Gen 5 color science, larger battery and optional viewfinder!

Blackmagic Design today announced the Blackmagic Pocket Cinema Camera 6K Pro, a new more powerful model that includes features for high end digital film. This new model includes a brighter 1,500 nit adjustable HDR touchscreen screen, built in ND filters, larger battery, plus support for an optional electronic viewfinder. This model also includes latest generation 5 color science, Super 35 HDR image sensor with 13 stops of dynamic range, dual native ISO of 25,600 and a popular EF lens mount.

Blackmagic Pocket Cinema Camera 6K Pro is available immediately from Blackmagic Design resellers worldwide for **US\$2,495**.



The elegant design of the Blackmagic Pocket Cinema Camera packs an incredible number of high end digital film features into a miniaturized, handheld design. Made from lightweight carbon fiber polycarbonate composite, the camera features a multifunction handgrip with all controls for recording, ISO, WB and shutter angle right at their fingertips. Because it's an advanced digital film camera, the sensor is designed to reduce thermal noise allowing cleaner shadows and higher ISO. Plus the large 5 inch LCD makes it possible to get perfect focus at 4K and 6K resolutions.

Featuring a larger 6144 x 3456 Super 35 sensor and EF lens mount, the Blackmagic Pocket Cinema Camera 6K lets customers use larger EF photographic lenses to create cinematic images with shallower depth of field, allowing creative defocused backgrounds and gorgeous bokeh effects.

Equipment Discussions -

The Blackmagic Pocket Cinema Camera 6K Pro includes additional pro features such as built in 2, 4 and 6 stop ND filters, adjustable tilt HDR LCD with a bright 1500 nits that's ideal for use in bright sunlight. It also includes two mini XLR audio inputs and a larger NP-F570 style battery.

Whether users are shooting in bright sunlight or in almost no light at all, the 13 stops of dynamic range with dual native ISO up to 25,600 provide stunning low noise images in all lighting conditions. Plus the 6K models feature a larger Super 35 sensor that allows shooting with a shallow depth of field and anamorphic lenses. All models let customers shoot up to 60 fps in full resolution or 120 fps windowed. An amazing sensor combined with Blackmagic color science means customers get the same imaging technology as the most expensive digital film cameras.

The 6K models feature an EF lens mount so customers can use lenses customers already own from other cameras such as DSLR, URSA Mini Pro or even the original Blackmagic Cinema Camera. Customers can use commonly available photographic lenses that provide incredible creative choice and wonderful feature film quality lens effects. The active lens mount lets customers adjust focus and iris from the buttons on the camera or the touch screen.

The Blackmagic Pocket Cinema Camera 6K Pro features high quality, motorized IR ND filters that let customers quickly reduce the amount of light entering the camera. Designed to match the colorimetry and color science of the camera, the 2, 4 and 6 stop filters provide customers with additional latitude even under harsh lighting. The IR filters have been designed to filter both optical and IR wavelengths evenly, eliminating IR contamination of the images. Activation buttons are located on the rear of the camera body, placed within easy reach of their thumb from the multi function hand grip. User selectable filter settings can even be displayed as either an ND number, stop reduction or fraction on the LCD.

The Pocket Cinema Cameras feature dual native ISO up to 25,600, which means they're optimized to minimize grain or noise in images, while maintaining the full dynamic range of the sensor. The native ISO of 400 is ideal for scenes with on-set lighting. The gain is set automatically as customers adjust the ISO setting, so it's easy to capture great images when customers don't have time to set up lights.

Blackmagic Pocket Cinema Camera records using standard open file formats so customers don't have to waste time transcoding media. Recording works in industry standard 10-bit Apple ProRes files in all formats up to 4K or 12-bit Blackmagic RAW in all formats up to 6K. Developers can download and use the free Blackmagic RAW SDK to add support into their applications. Best of all media files work on all operating systems plus customers can format media cards and disks in HFS+ for Mac and ExFAT for Windows.

Blackmagic Pocket Cinema Camera features a large, bright 5 inch touchscreen that makes it easy for customers to frame shots and accurately focus. On screen overlays show status and record parameters, histogram, focus peaking indicators, levels, frame guides and more. The Pocket Cinema Camera 6K Pro LCD monitor is a more advanced HDR display that can be tilted up and down so it's easy to monitor their shot from any position. Plus the 6K Pro model's HDR display features 1500 nits of brightness, ideal for use in bright sunlight.

Equipment Discussions -

Featuring the same generation 5 color science as the high end URSA Mini Pro 12K, the new Pocket Cinema Camera 6K Pro delivers an even greater advancement in image quality with stunning, accurate skin tones and faithful color in every shot. Customers get a new dynamic 12-bit gamma curve designed to capture more color data in the highlights and shadows, for better looking images. The color science also handles some of the complex Blackmagic RAW image processing, so color and dynamic range data from the sensor is preserved via metadata which customers can use in post production.

The Pocket Cinema Camera 6K Pro supports an optional viewfinder to make outdoors and handheld shooting accurate and easy. Customers get an integrated high quality 1280 x 960 color OLED display with built in proximity sensor, 4 element glass diopter for incredible accuracy with a wide -4 to +4 focus adjustment. A built in digital focus chart ensures customers get perfect viewfinder focus setup. Customers can also view critical status information such as frame guides. The Pocket Cinema Camera Pro EVF connects quickly to the Blackmagic Pocket Cinema Camera 6K Pro via a single connector. The viewfinder has a 70 degree swivel range and comes with 4 different types of eyecups for both left and right eyes.

Blackmagic Pocket Cinema Cameras feature a mini XLR input with 48 volts of phantom power for connecting professional microphones such as lapel mics and booms. The 6K Pro model features 2 mini XLR connections, allowing customers to record 2 separate audio tracks using 2 mics, without an external mixer. The four built in mics have an extremely low noise floor and are shock and wind resistant, capturing great sound in any location. There's also a 3.5mm audio input for connecting video camera microphones, along with a built in speaker for playback and a 3.5mm headphone jack.

The Blackmagic Pocket Cinema Camera 4K and 6K use removable LP-E6 type batteries while the 6K Pro model uses larger NP-F570 batteries. A locking DC power connector is used so customers won't have to worry about losing power during a shoot. Plus the included AC plug pack can power the camera and charge the battery simultaneously. Even the USB-C expansion port can trickle charge the battery, so customers can use portable battery packs, mobile phone chargers or laptops. The optional battery grip lets customers add extra batteries to dramatically extend the power of the camera so customers can keep shooting all day.

All Pocket Cinema Camera models include a full version of DaVinci Resolve Studio, which is the same software used in Hollywood for creating high end feature films, episodic television shows, commercials and more. DaVinci Resolve features the new cut page with intelligent editing tools and innovative new features designed to help customers quickly find the footage customers want, edit it together and output it fast. In addition to the new cut page, customers also get DaVinci's legendary professional editing, advanced color correction, audio post and visual effects tools, all in a single software application.

"With the new Pocket Cinema Camera 6K Pro, we wanted to include all the high end features from digital film cameras into a Pocket Cinema Camera design," said Grant Petty, Blackmagic Design CEO. "This means you get an extremely portable digital film solution but with all the advanced features like the amazing ND filters, optional viewfinder and bright HDR touchscreen. We think our digital filmmaker customers will love it!"

Blackmagic Pocket Cinema Camera 6K Pro Features

- Designed from carbon fiber polycarbonate composite.
- 6144 x 3456 sensor with 13 stops and dual native ISO up to 25,600.
- Compatible with a wide range of popular EF lenses.
- Built in motorized 2, 4 and 6 stop ND filters.

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- Up to 25,600 ISO for incredible low light performance.
- Standard open file formats compatible with popular software.
- Adjustable, HDR 1500 nit LCD screen.
- Includes Blackmagic Generation 5 Color Science.
- Optional Blackmagic Pocket Cinema Camera Pro EVF.
- Professional mini XLR inputs with 48 volt phantom power.
- Larger NP-F570 battery, optional Blackmagic Pocket Camera Battery Pro Grip.
- Includes full DaVinci Resolve Studio for post production.

Availability and Price

Blackmagic Pocket Cinema Camera 6K Pro is available now for US\$2,495, excluding local duties and taxes, from Blackmagic Design resellers worldwide.

Equipment Discussions -

Sony Launches FX3 Full-Frame Camera for Cinematic Look and Enhanced Operability for Creators

Sony's Most Compact and Lightweight Cinema Line Camera for Creators Who Strive for New Cinematic Freedom



- Compact and lightweight body design with high operability for hand-held shooting, gimbal and drone-mounted work
- Multiple 1/4-20 UNC threaded mounting points to easily attach compatible accessories
- Detachable XLR handle unit with two XLR/TRS audio inputs and one 3.5mm stereo jack
- S-Cinetone™ look – inspired by the color science of the digital cinema camera VENICE – which is also used in FX9 and FX6 Cinema Line cameras
- Built-in cooling fan enables effective heat dissipation to support uninterrupted 4K 60p recordingⁱ
- Records up to 4K 120pⁱⁱ
- 10.2 megapixelⁱⁱⁱ full-frame back-illuminated CMOS Exmor R™ sensor and BIONZ XR™ image processing engine
- Ultra-high sensitivity with ISO expandable to 409,600 for very low light conditions and 15+ stops of dynamic range^{iv}
- Fast Hybrid AF (Autofocus), Touch Tracking (real-time tracking) and Real-time Eye AF, also used in other Alpha™ cameras
- 5-axis in-body image stabilization with "Active Mode"^v supports handheld movie shooting

Sony Electronics Inc. today announced the FX3 (model ILME-FX3) camera that combines the best of Sony's industry-leading digital cinema technology with advanced imaging features from Alpha™ brand mirrorless cameras to make Sony's

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coveted cinematic look accessible to more creators.

As the latest addition to Sony's Cinema Line, the FX3 delivers a cinematic look and professional operability and reliability in a camera that is accessible to early-career creators, as well as suitable to be used alongside Sony's VENICE, FX9 and FX6 cameras. The new model provides outstanding image quality and usability for small scale and one-person shooting. The FX3 boasts industry-leading autofocus capabilities, 5-axis in-body image stabilization with Active mode^v, handheld shooting design and advanced heat dissipation for extended recording times. All this is combined in a compact, lightweight body that provides the performance and mobility to meet the growing demands of today's content creators.

"The FX3 is the perfect tool for content creators looking to enter the world of cinematography," said Neal Manowitz, deputy president for Imaging Products and Solutions Americas at Sony Electronics. "It combines everything our customers love about Sony's video capabilities in our Alpha lineup with a new body optimized for videography. We are excited to add to Sony's Cinema Line and continue to support the world's creators with the best tools possible."

Cinematic Look

The FX3 boasts Sony's industry-leading image sensor technology to achieve high processing speeds and outstanding image quality. The full-frame, back-illuminated Exmor R CMOS sensor (approximately 10.2 effective megapixel count for video recording and approximately 12.1 effective megapixels count for stills) and the BIONZ XR image processing engine team up to ensure high sensitivity with low noise. The standard ISO range is 80 to 102,400 (expandable to 409,600 when shooting video), and dynamic range is an impressively wide 15+ stops^{iv}.

In response to a growing need for more expressive depth, the FX3, along with FX9 and FX6 Cinema Line cameras, allows users to create a cinematic look without post-production using the S-Cinetone color matrix. Inspired by the color science used in Sony's flagship VENICE camera, S-Cinetone delivers natural mid-tones, plus soft colors and smooth highlights that are essential to create a cinematic look.

Creators can record in 4K at up to 120 frames per secondⁱⁱ. Extraordinarily smooth slow-motion imagery^{vi} (up to 5x) at QFHD (3840 x 2160) resolution with autofocus provides new expressive capability.

Designed for Comfortable Solo-Shooting

Sony's most compact and lightweight Cinema Line camera is ideal for handheld shooting, gimbal and drone-mounted work. It weighs just 1.58 lbs. (715 g), including the battery and memory cards, and the body is only 5.11 in x 3.33 in x 3.06 in (77.8 mm x 129.7 mm x 84.5 mm). The camera grip has been carefully designed to provide optimum flexibility, stability and comfort for long shoots.

Designed for mobility and efficiency, the FX3's body features five 1/4-20 UNC threaded mounting points to easily attach compatible accessories while remaining light enough for handheld shooting and making it easy to set up and carry. The supplied XLR handle securely attaches to the body via the Multi Interface Shoe without any special tools and provides three

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additional threaded mounting points for accessories. Optional accessories such as external monitors, recorders, wireless microphones, or other add-ons can be securely attached.

To enable 4-channel 24-bit audio recording, the supplied XLR handle includes two balanced XLR/TRS audio inputs and an

additional 3.5mm stereo 2-channel jack. With an optional XLR or TRS microphone connected, the XLR adaptor on the handle takes care of the A/D (Analogue to Digital) conversion and DSP (Digital Signal Processing), and transfers the digital audio data directly to the camera for outstanding audio quality. Because the XLR adaptor is integrated into the handle and does not require any additional cables or batteries, it offers easy set up. If the handle is not being used, the FX3 includes a 3.5mm stereo mic input on the camera body.



The FX3 provides Fast Hybrid autofocus (AF) by using the 627 points^{vii} focal plane phase-detection system during movie recording. The camera is further enhanced with Touch Tracking (Real-Time tracking) where simply touching the desired subject on the monitor screen initiates auto focus and tracking on that subject. Precise and smooth focus is maintained with Real-time Eye AF – technology that pinpoints the eye even when subjects are looking down or up at steep angles. Additionally, other AF features have been included and refined in response to feedback from professional users, including AF Transition Speed, AF Subject Shift Sensitivity, intuitive control and AF support when focusing

manually. These AF features have been implemented in the FX3 to ensure stable, flexible and precise focusing in any situation and are easy to operate for solo shoots.

The FX3 features 5-axis optical in-body image stabilization – highly effective for handheld shooting. A high precision stabilization unit and gyro sensors have made it possible to provide an Active Mode^v that is dedicated to movie shooting in each format, including 4K. In-body image stabilization means that effective stabilization can be achieved with a wide range of E-mount lenses, including those that do not include stabilization on their own. Alternately, the FX3 records image stabilization metadata that can be adjusted during post-production using Catalyst Browse/Prepare^{viii}.

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Expandability and Operability for Content Creators

Operability

FX3 was designed to optimize professional operability. The controls frequently used in movie shooting such as ISO, iris, and white balance adjustment are located on the grip and on the top of the body for easy access. In addition, 140 functions assignable to 15 custom keys allow for ultimate efficiency.

The zoom lever located on the top of the grip not only controls compatible powered zoom lenses, but also allows Clear Image Zoom to be used with unpowered zoom and prime lenses – reducing the number of lenses required for many projects. This lever also enables smooth zooming that is difficult for manual zoom-ring control.

Recording lamps (tally) are provided on the top, front and back of the camera, so that the operator and talent can easily confirm recording. A side-opening vari-angle touch-panel LCD monitor allows for easy operation and is suitable for gimbal-mounted shots, complicated angles, handheld operation and more. Flexible Exposure Mode allows the FX3 to have a similar Auto/Manual switch operation as other FX series cameras for iris, shutter speed and ISO, which can be set independently.

Reliability

Creators need more than just refined features and performance; they also need reliability and durability. The FX3 combines a fan for active cooling with effective heat dissipation resulting in uninterrupted 4K 60p recording without thermal shutdownⁱ. The newly developed fan provides high-efficiency cooling by drawing air into the camera via the bottom panel and exhausts via the side.

The new camera also features a dust and moisture resistant design^{ix} and durable magnesium alloy chassis. Moreover, USB PD (Power Delivery) supports fast charging^x for uninterrupted recording.

Expandability

The FX3 is compatible with several recording functions including S-Log3 gamma and S-Gamut3.cine, which record in a high dynamic range and wide color gamut. It also supports internal recording in XAVC S™ (MPEG-4 AVC/H.264 Long GOP) and XAVC S-I (MPEG-4 AVC/H.264 Intra) formats in 4K (QFHD) and FHD, and XAVC HS™ (MPEG-H HEVC/H.265, 4K only) format. 4K 60p video in 10-bit 4:2:2 or 16-bit RAW format^{xi} can be output to an external device via the FX3 full-size HDMI Type-A jack.

The FX3 also offers two fast, future-oriented media slots that contribute to unprecedented shooting freedom by being compatible with either CFexpress Type A or SDXC cards. The same data can be simultaneously recorded to both cards for backup and a "relay" mode will automatically switch to the second media card when the first media card becomes full during recording.

The new camera has been developed with advanced connectivity features to better assist professional creators with high-

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speed wireless LAN functionality (2.4 GHz or 5 GHz band^{xii}) and wired LAN connection via a compatible USB-to-Ethernet adaptor. The FX3 supports video and still file transfers to a specified remote FTP server. This FX3 also allows for remote shooting from a PC using the Imaging Edge Desktop™ application's "Remote" function via Wi-Fi, or Superspeed USB 5Gbps connection over USB Type-C® terminal.

About Cinema Line

Cinema Line is a series of cameras that have a filmic look – cultivated from Sony's long experience in digital cinema production – plus enhanced operability and reliability that respond to the wide variety of creators' high demands.

Cinema Line includes the digital cinema camera VENICE, highly acclaimed in the feature and episodic production industry, the professional camera FX9, which is popular for documentary and drama production and the FX6, for grab and shoot action and content creation. With the addition of the new FX3, the most compact camera in the series, Sony offers a true line up of versatile creative tools for all types of visual storytellers.

Pricing and Availability

The new FX3 full-frame Cinema Line camera will be available March 2021 for approximately **\$3,900 USD**.

B&H has listed it at 2 dollars less at **\$3898 USD**.

https://www.bhphotovideo.com/c/product/1624226-REG/sony_ilme_fx3_fx3_cinema_camera.html/B/19990/KBID/13252

Equipment Discussions -

Rode Announces Wireless GO II - Dual Channel Wireless Microphone System

The world's smallest and first truly wireless microphone has been reborn. The Wireless GO II is an ultra-compact and extremely versatile wireless microphone system consisting of a dual channel receiver and two transmitters. The transmitters act as a clip-on microphone, featuring a high-quality in-built microphone for completely wireless operation, or they can be used as a beltpack with an external lavalier, delivering crystal-clear audio for any content creation application.

The Wireless GO II boasts a range of powerful features, including universal compatibility with cameras, mobile devices and computers, extended range (200m line of sight) and improved transmission stability, on-board recording capabilities, and much more. This is next generation wireless audio.



Key Features:

- Dual channel wireless microphone system for recording two sound sources simultaneously
- Series IV 2.4GHz digital transmission, 128-bit encryption – crystal-clear audio at up to 200m (line of sight), optimised for extremely stable operation in dense RF environments
- 3.5mm TRS analog output, USB-C and iOS digital output – universal compatibility with cameras, mobile devices and computers

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- On-board recording – over 24 hours of internal memory
- Mono or stereo recording modes – record each channel separately or combine them for ultimate flexibility in post-production
- Safety channel, flexible gain control (three-stage pad, expandable to 10-stage)
- In-built rechargeable lithium-ion battery – up to 7 hours battery life

Designed and made in RØDE's precision manufacturing facilities in Australia

Unmatched Versatility

The Wireless GO II takes wireless versatility to new heights. Featuring a 3.5mm TRS analog output for plugging into cameras, plus a digital audio output via USB-C for plugging into smartphones, tablets and computers, it is perfect for content creation, filmmaking, on-camera or on-stage presentations, vlogging, YouTubeing, livestreaming and more.

On-board recording means you never have to worry about dropouts or audio issues again, while the flexible gain control lets you precisely tailor the output to your device. The Wireless GO II also offers the option to record each channel separately or combine the two, ensuring ultimate flexibility in post-production.

Ultra-Compact Wireless Audio

The Wireless GO II offers the same pocket-sized form factor as the original Wireless GO. The transmitters and receiver weigh less than 32g, taking up virtually no space in a camera kit bag, backpack, handbag or briefcase. It also comes supplied with a handy carry pouch to keep everything tidy and secure. The Wireless GO II's unique clip design makes it quick and easy to mount onto clothing or a camera cold shoe, mobile camera rig, boom pole, or any cold shoe accessory – ultra-compact wireless audio for any recording situation.

Professional Sound. Seamless Connectivity

The Wireless GO II has been designed to deliver professional-quality sound while being incredibly simple to use. The transmitters and receiver come auto paired, ensuring a seamless set-up process every time. RØDE's Series IV 2.4GHz digital transmission with 128-bit encryption delivers a range of up to 200m (line of sight) and is optimised for extremely stable operation in areas with a high level of RF activity, including dense urban environments, shopping malls, universities, convention centres and offices.

Each transmitter features a high-quality in-built omnidirectional condenser capsule for completely wireless recording, plus a 3.5mm TRS input for plugging in a lavalier microphone. The Wireless GO II is also supplied with twist-and-lock furry windshields for recording in windy or adverse weather conditions. Crystal-clear, professional sound in any situation.

RØDE Central

Unlock advanced features for the Wireless GO II with RØDE Central! This easy-to-use companion app lets you set up your

Equipment Discussions -

device preferences, access, optimise and export recordings, activate and deactivate functions, and update your firmware. It's free to download for Mac and Windows.

More Features. More Flexibility

Connecting your Wireless GO II to RØDE Central allows you to access a host of handy features, including a safety channel, which records a second track at -20dB in case your main audio clips, a mute lock so you never accidentally mute your transmitters, and a fine gain control which expands the three-stage pad to a 10-stage pad.

On-Board Recording

Each Wireless GO II transmitter has on-board recording capabilities, with enough internal memory to store over 24 hours of compressed audio and seven hours of uncompressed audio. When active, recording will begin as soon as the transmitters are connected to the receiver, so you will always have a backup of your recording in case you experience dropouts or other audio issues.

When you load your files in RØDE Central, you'll even be able to see exactly where any dropouts occurred, so you can pinpoint exactly what audio you need. Welcome to worry-free recording.

Acoustic & Electrical Specifications

Acoustic Principle: Pre-polarised pressure transducer

Polar Pattern: Omnidirectional

Frequency Range: 50Hz – 20kHz

Maximum SPL (Mic): 100 dB SPL (1kHz @ 1m) dBu

Maximum Input Level (3.5mm): -20dBV

Microphone Preamp Gain: 20dB

Equivalent Noise Level (A-Weighted): 22dBA

Power Requirements: In-built rechargeable lithiumion battery charged via USB 5V, 0.3A

Operating Time: Up to 7 hours

Analog Inputs: 3.5mm TRS (lavalier microphone input)

Analog Outputs: 3.5mm TRS

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Transmission Range: 200m (line of sight)

Computer Connectivity: USB Type-C

OS Requirements: macOS 10.11 above Windows 7 and above

Mechanical Specifications

Weight (g): TX: 30g RX: 32g

Dimensions (L x W x H, mm)

TX Length: 44 Width: 45.3 Height: 18.3

RX Length: 44 Width: 45.5 Height: 18.3

Included Accessories

3 x SC20

1 x SC5

3 x Furry

1 x Pouch Bag

Price: \$299 US Dollars

B&H Link:

https://www.bhphotovideo.com/c/product/1622642-REG/rode_wigoo_wireless_go_ii_compact.html//BI/19990/KBID/13252

Natural History -

COUNTRY NOTEBOOK: The fretful Porpentine: M.Krishnan:- 09-09-1951

The Sunday Statesman (shared by Shri. Saktipada Panigrahi)

"NOT being one of those untiring souls that raise vegetables and tubers in the countryside, or even a lover of flowering bulbs in orderly rows, I have never had to wage a personal war against porcupines. But I see them once in a way, motoring at night, and recently I saw them twice in my way, and was again impressed with their peculiar and effective manner of retreat.



Indian Crested Porcupine

Photographed by - Roopak Gangadharan

Of the animals caught in the beams of headlights step to one side of the road and stop, dazzled by the glare, as if not sure about their suddenly bright ground. But the porcupine makes an immediate gateway-there is a momentary pause and an outbristling of quills, sometimes even of a rattling of quills, and then the brute turns sharply and makes a beeline for a nearest bush.

A porcupine in flight is a remarkable and indistinct sight-I can only think of a clockwork phantom in comparison. The stumpy, fast moving legs are hardly visible beneath the quill-boosted body, and this, coupled with the linear directness of retreat, gives it the appearance of thing on small wheels propelled by interior clockwork and the outspread quills make it go suddenly pale and blurred and large. Halfway to the bush, the apparition grows darker and smaller as the quills are allowed to fall back; it stops dead in the tracks, turns at a sharp angle, and bolts into another bush before one has the time to recover from this surprise move.

A wary beast and a cunning one is the "fretful porpentine", but of course its most peculiar feature is also its most obvious-the barrage of quills.

Those of us who own a small rectangular box with sides of parallel porcupine quills, or a porcupine-quill pen-holder can

have no idea of the resilience of these miniature lances on the live animal. A quill plucked from a newly killed porcupine can be bent into a "C" and will spring back into shape when one end is released. The stouter and shorter quills on the rear (these are more white, and near the tail these are all white) are painfully sharp and strong enough to pierce deep into flesh.

I have never seen a porcupine attacking anything, but the story about it shooting quills at its enemies is just a story. Once I tried to irritate a captive porcupine into shooting quills at me, but naturally the poor thing could only retire to the farthest corner of the cage to escape my prodding bamboo.

Porcupine rush at their tormentors in reverse gear, and at great speed, spitting them through. It is obvious, from the lie of the quills, that they must charge backwards to make effective use of their protective armour. Like many other rodents, they have highly vulnerable heads.

Unfortunately for all concerned, porcupine flesh is much esteemed by predatory wild beasts. Both the tiger and panther will and eat porcupines-but extraordinary cases are on record of the great cats bring mortally wounded by the quills. I think I understand the mixed feelings of a feline sighting this spiky quarry. In my unsophisticated childhood, when I was sorely tempted by the vivid redness of the prickly-pear fruit, I had to face a similar problem!

The tracing from a photograph* illustrating this note is of peculiar interest. On enquiry of the person who shot this panther, and the one who took the photograph, I learn the beast was shot at night over a bait, and under conditions which made a clear view of the head or immediate recovery of the body impossible. It was found dead next morning, a few yards from where it had been shot, the porcupine quills were noticed only then. I am assured that a hard tug at the quills failed to dislodge them and that they were sunk an inch or more deep in the flesh-also, that the lowermost quill had penetrated to directly under the right eyeball, so that when it was pushed about the eye was moved.

There is an instance on record of a porcupine attacking a dead leopard (also, of the two animals inhabiting the same earth on the basis of armed neutrality!) I am inclined to think that the leopard in the photograph was attacked after it was dead. Leopards (and all cats, unlike dogs) can turn their fore-paws around and clutch at things with them: I feel that the quills, painfully situated as they are, must have been disarranged or badly bent or even broken by the frantic efforts of the leopard to dislodge them, had it been alive when struck. Only the apparently undisturbed appearance of the quills makes me think this. Perhaps readers who have personal knowledge of the similar instances can shed further light on this not too obscure picture."

- M. Krishnan

Wildlife Photography - **Leopard by Shyamala Kumar**



Tiger by Sabyasachi Patra



Wildlife Photography - **Capped Langur by Samrat Sarkar**



Gaurs by V S Sankar



Wildlife Photography -

Black-tailed Godwit by Mrudul Godbole



Coppersmith-barbet by Abhirup Dutta Gupta



Wildlife Photography -

Praying Mantis by Arun Acharjee



Stink Bug by Prajwal Ullal





This is the 146 issue of IndiaWilds Newsletter. The early morning glow on the peak of Neelkanth peak in the Himalaya mountain range adorns the cover page of this issue.

We are in an era of Climate Change. Permafrost around the world is melting rapidly due to high global ambient temperatures. There are forest fires in Siberia which used to be known for its freezing temperatures.

Scientists predict that due to melting of polar ice, a shipping route in the north pole could be possible in the next twenty years. The melting of ice in the poles is going to cause huge rise in sea levels. Due to these changes there would be lot of climatic catastrophes around the world. Earlier this month, a huge portion of a glacier fell down in Rishiganga river valley causing massive damage. It is time that we take stock of our actions and try to convince our elected representatives and Government that we as a Nation need to preserve our nature and environment for our own today as well as for our future generations.

I look forward to your inputs and support in preserving the last tracts of wilderness and wildlife of our beautiful country. For other interesting articles and images check - <http://www.indiawilds.com/forums/>

To post in the IndiaWilds forums, you can register free of cost using your Full Name as user id at -

<http://www.indiawilds.com/forums/register.php>

If you are already a member of IndiaWilds and have forgotten your user id and/or password you can mail administrator@indiawilds.com

Regards,

Sabyasachi Patra

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