

城

OS LIVROS E A CIDADE BOOKS AND THE CITY

與 書日

ISSUE
24

POETRY IN MACCAO

詩說澳門

旅行——邢悅

白色的瓷盤晃着 有人扔過來的水 我接着面對天空刷牙 這沒有
值得歡欣的 站在噴水口旁邊 就是我旅居處的破舊門口 入夜使

我刻意把滴水的長褲 掛在別的枝幹上 我在簡單的蚊帳內 表現得永無寧日 我不問長短
拿起鉛筆寫詩 直至脆弱的尖頭累垮 如果一隻蒼蠅 在黑暗中不斷獻花 我一定討厭 ○

覓不到星群——譚俊瑩

如果整個地區的人都一起製造足夠黑
的夜 我們能否看到星 我正在尋找與

我想法相同的人 就像人類相信有天成功登陸月球 可是
目前為止 到別的地方觀看星群 實在太容易辦到 ○

東望洋燈塔（節選）

自從我興高采烈的蹦跳 碰上那緊合的門縫 有更多時候 就如現在 我和燈塔 總是

——雪堇

維持著一種對望的姿勢 打球的汗水是現在式 汗乾

一剎我們也讀懂了 第一本過去的書 然後 遊行呼喊出未來的路 ○

雨下

——淘空了

情開放爛漫 我站在綠肥紅瘦間 雨摟住我 竊自分辨我

這朵殘花 只在有閉上心扉 思緒的凋零隨雨

水滴入陰暗 水的歌好混濁 我的歌仍清脆 ○

咖啡——賀綾聲

你的心事 融入我的咖啡裡 我的咖啡 融入你的心事 加點糖 再加點糖 不

苦不甜的心事 不屬於我的 也不屬於你的 無法被我看透的你 與無法被

你理解的我 困頓於黑色疑問中 ○

POESIA EM MACAU



詩

說

澳

門



相信大家對“賭城澳門”這個稱呼不會陌生，那你又有沒有聽過“詩城澳門”呢？坊間一直有傳說，如果以人均密度計算，澳門每一萬人中就有一位詩人，如此高比率實是世界少見。同時，從20世紀50年代詩人華鈴、韓牧，到80年代的陶里、淘空了、葦鳴、懿靈，再到90年代的黃文輝、林玉鳳，2000年後的賀綾聲、盧傑樺等，都是實力非凡的澳門詩人，他們的詩作常見於不同的文學刊物中，印證了“詩城澳門”的美譽。這一期《城與書》就帶你看看充滿詩情畫意的澳門，並邀請幾位在澳門扎根的詩人，和我們簡要說說澳門詩壇的發展。

POESIA EM MACAU

Penso que todos estarão familiarizados com a ideia de que Macau é a “cidade dos casinos”, mas será que já ouviram falar de Macau, “cidade dos poetas”? Diz-se que um em cada 10.000 habitantes de Macau é poeta, uma estimativa baseada na densidade populacional da cidade. Uma proporção tão elevada de poetas é, de facto, algo raro neste mundo. Na década de 1950, surgiram vários poetas notáveis de Macau, como Hua Lin e Han Mu; na década de 1980, foi a vez de Tao Li, Tao Kongliao, Wei Ming e Yi Ling; na década de 1990, assistimos à ascensão de Wong Man Fai e Agnes Lam; e nos anos 2000 à de Gaaya Cheng e de Bruce Lou. As suas obras marcaram frequentemente presença em várias publicações literárias, deste modo afirmando o estatuto de Macau como “cidade dos poetas”. Nesta edição de *Os Livros e a Cidade*, iremos deambular pela poética e pitoresca Macau e convidaremos vários poetas aqui residentes para discutirem a evolução dos círculos poéticos na cidade.

I believe that all of you are familiar with Macao as a ‘city of casinos’, but have you ever heard of Macao as a ‘city of poets’? People have been saying that 1 in every 10,000 people in Macao is a poet, an estimate based on population density; such a high proportion is indeed rare to see in the world. We have seen a number of outstanding, skilled Macao poets, such as Hua Lin and Han Mu rising in the 1950s; Tao Li, Tao Kongliao, Wei Ming and Yi Ling in the 1980s; Wong Man Fai and Agnes Lam in the 1990s; and Gaaya Cheng and Bruce Lou in the 2000s. Their works have often been seen in various literary publications, exemplifying the acclaim of Macao as a ‘city of poets’. In this issue of *Books and the City*, we will take you on a tour around the poetic and picturesque Macao, and invite several Macao-based poets to discuss the development of the poetic circles.

POETRY IN MACAO

澳門新詩何來？

O DESENVOLVIMENTO DA POESIA MODERNA EM MACAU THE DEVELOPMENT OF MODERN POETRY IN MACAO

註 1: 陶里：《追蹤澳門現代詩》，
<https://www.macaudata.com/macabook/book030/html/00301.htm>
註 2: 莊文永：《八十年代澳門新詩興起的時代文化背景》，
<http://www.macaudata.com/macabook/book054/html/00101.htm>

Nota 1: Tao Li, *Festigos da Poesia Moderna em Macau*, <https://www.macaudata.com/macabook/book030/html/00301.htm>
Nota 2: Zhuang Wenyong, *O Contexto Cultural do Nascimento da Poesia Moderna em Macau na Década de 1980*, <http://www.macaudata.com/macabook/book054/html/00101.htm>

Note 1: Tao Li, *Traces of Modern Poetry in Macao*, <https://www.macaudata.com/macabook/book030/html/00301.htm>
Note 2: Zhuang Wenyong, *The Cultural Background for the Rising of Modern Poetry in Macao in the 1980s*, <http://www.macaudata.com/macabook/book054/html/00101.htm>

澳門知名詩人陶里在其對澳門新詩發展的研究中指出，澳門真正意義上的新詩始於50年代，成長於60年代，蓬勃發展於80年代¹。50年代《新園地》、《學聯報》等的出現，讓澳門有了新詩發表的園地，為本地詩壇培養新人；60年代與70年代是詩人累積經驗，發展個人風格特色的時期；而80年代之所以成為黃金時期，不但因本土詩人輩出，還有來自國內、東南亞的移民詩人²。在不同文化背景的碰撞下，詩人以詩抒懷，創作風格以及題材多樣，從國家到社會狀況到個人感悟等都有，因而不論是傳統新詩還是現代新詩都得到大力發展。

O célebre poeta de Macau Tao Li sublinhou no seu estudo sobre o desenvolvimento da poesia moderna em Macau que a poesia moderna só surgiu verdadeiramente na cidade na década de 1950, desenvolvendo-se na década de 1960 e atingindo o seu auge na década de 1980¹. O lançamento da *Nova Plataforma* e do *Jornal AECM* na década de 1950 proporcionou aos poetas locais uma oportunidade de divulgação das suas obras poéticas modernas, como meio de promover novos poetas em Macau. Nas décadas de 1960 e 1970, os poetas começaram a desenvolver os seus próprios estilos e características com base na sua experiência acumulada. A década de 1980 foi considerada uma época dourada para a poesia moderna em Macau em virtude da influência dos múltiplos poetas locais, bem como dos poetas que imigraram para Macau vindos do Interior da China e do Sudeste Asiático². Estas diferentes origens culturais permitiram que os poetas se expressassem por meio de estilos poéticos diversos sobre temas como a situação nacional e social ou sentimentos pessoais, facilitando o desenvolvimento vigoroso da poesia moderna tradicional e da poesia moderna contemporânea.

Renowned Macao poet Tao Li pointed out in his study on the development of modern poetry in Macao that modern poetry in the city veritably emerged in the 1950s, developed in the 1960s and thrived in the 1980s¹. The launch of *New Platform* and *AECM Journal* in the 1950s provided platforms for local poets to release their modern poetic works, as a means to cultivate rising poets in Macao; the 1960s and 1970s was the time when poets started to develop their own styles and characteristics with the experience they had accumulated; the 1980s was deemed a golden age for modern poetry in Macao, because of the influence brought by the large pool of local poets in the city, as well as the poets that had immigrated from mainland China and Southeast Asia². Different cultural backgrounds have allowed poets to express themselves in poems of diverse styles, and subjects ranging from national and social situations to personal sentiments, facilitating the vigorous development of both traditional modern poetry and contemporary modern poetry.

詩壇高光時刻

O PERÍODO ÁUREO DOS CÍRCULOS POÉTICOS THE GOLDEN AGE OF POETIC CIRCLES

葦鳴，正是20世紀80年代活躍詩壇的澳門詩人之一，他參與到澳門詩壇的高光時刻，“80年代的確是澳門詩壇蓬勃的時期，那時候除了我這一輩的年輕詩人以外，前有陶里、淘空了，後有黃文輝、林玉鳳等新生代。同一時刻能夠看到多位詩人發表作品，風格各異、題材多樣，這在澳門詩壇發展史上是少有的。”葦鳴解釋說，“《澳門日報·鏡海》以及《華僑報·華菁》的相繼創立，也為我們提供了發表的空間，讓作品可以與更多讀者分享”。

作為澳門詩壇的前輩，葦鳴一直留意着澳門詩壇的發展。“在90年代時，我對黃文輝、林玉鳳、謝小冰等詩人的作品挺有印象。而近年我也留意到賀綾聲、袁紹珊、洛書以及別有天詩社裏一眾年青詩人，他們挺活躍的。”葦鳴說，“澳門目前活躍詩壇的詩人就有十多位，從70後到90後都有，為澳門詩壇的傳承發展努力”。此外，葦鳴也鼓勵年青人不妨多作嘗試，可以到鄰近大灣區的城市看看，多瞭解不同地方及文化，抱更開放的態度與目光去創作。



Wei Ming foi um dos poetas que marcou presença nos meios poéticos de Macau durante a década de 1980, tendo vivenciado o seu período áureo. “Os anos 80 foram de facto um período de florescimento para os círculos poéticos de Macau. Naquela altura, não havia apenas jovens poetas da minha geração, mas também poetas veteranos como Tao Li e Tao Kongliao, e ainda Wong Man Fai e Agnes Lam da nova geração. Foi um momento raro na história do desenvolvimento da poesia em Macau, em que poetas de diferentes gerações publicaram obras de diferentes estilos e temas durante o mesmo período.” Segundo Wei Ming, “a criação da secção “*Kiang Hoi*” do *Jornal Ou Mun* e, posteriormente, da secção “*Juventude Chinesa*” do *Jornal Va Kio* proporcionou duas novas plataformas que nos permitiram partilhar as nossas obras com um maior número de leitores”.

Um veterano dos meios poéticos locais, Wei Ming tem acompanhado de perto a sua evolução. “Na década de 1990, fiquei bastante impressionado com as obras de poetas como Wong Man Fai, Agnes Lam e Che Sio Peng; e, nos últimos anos, tenho também acompanhado o trabalho de vários jovens poetas, como Gaaya Cheng, Un Sio San, Jojo Wong e os poetas da Associação de Poetas de Macau Outro Ceu”. Segundo Wei Ming, “existem actualmente mais de 10 poetas, nascidos entre a década de 1970 e a década de 1990, a circular nos meios poéticos de Macau, contribuindo assim para a continuidade e evolução da cena poética local”. Wei Ming exorta também os jovens a serem mais experimentalistas e a visitarem as cidades da Grande Baía, próximas de Macau, de modo a conhecerem diferentes regiões e culturas e a criarem obras com uma atitude mais aberta e horizontes mais amplos.

Wei Ming was one of the active poets in the poetic sphere of Macao in the 1980s, and witnessed its golden age. “The 1980s was indeed a flourishing period for the poetic circles in Macao. Back then, there were not only young poets from my generation, but also veteran poets Tao Li and Tao Kongliao, and Wong Man Fai and Agnes Lam from the new generation. It was a rare scenario in history, amid the development of poetry in Macao, that poets from different generations released their works in diverse styles and themes during the same period.” Wei Ming explained that “the successive founding of *Macao Daily News* - ‘Kiang Hoi’ section and *Va Kio Daily* - ‘Chinese Youth’ section provided platforms for us to share our works with more readers”.

As a veteran in the local poetic sphere, Wei Ming has been keeping a close eye on its development. “In the 1990s, I was quite impressed by the works of such poets as Wong Man Fai, Agnes Lam and Che Sio Peng; in recent years, I have also noticed a number of active young poets, such as Gaaya Cheng, Un Sio San, Jojo Wong and poets at the Macao Outsiders Poet Association”. Wei Ming added that “more than 10 poets are currently active in the poetic sphere of Macao, who were born between the 1970s and 1990s, and have been contributing their efforts to its succession and development”. He also encourages young people to make more creative attempts; they can visit the cities of the Greater Bay Area, which are in close proximity to Macao, to learn more about different regions and cultures, and create works with a more open attitude and broader horizons.

賀綾聲與陸奧雷

● ● 生鬼兄弟組

GAAYA CHENG E RUI MUTSU: COMPANHEIROS BRINCALHÕES

GAAYA CHENG AND RUI MUTSU: WITTY BROS

在網上搜索賀綾聲和陸奧雷的名字，找到2001年他們獲得“第四屆澳門文學獎”時接受雜誌訪問的文章，當時二人長着一副青澀大學生模樣，鴨舌帽微微壓過眉尖，眼神中略過一絲倔強，言語中透露出對詩歌創作的渴求……20年光景轉瞬即逝，從前沒有交集的二人成了無話不談的摯友，一起經歷了從男孩到爸爸的身份轉變，愛情是他們詩歌作品中經常出現的主題。年少時的棱角仍在，卻又增了不少入世的煙火氣，貼地生鬼，圈粉力十足。

賀綾聲和陸奧雷同生於1981年，賀綾聲調皮地堅稱自己是“年青一代詩人”，絕未步入中年，而他的好兄弟陸奧雷則是張揚的大男孩性格，愛好廣泛，喜歡音樂美食和球鞋，從開始的論壇鬥詩，到一起聯手推作品，官方宣傳語中叫砥礪扶持，但似乎用相愛相殺形容也不為過。近年，他們更嘗試以個人原創作品為基礎創作跨界新媒體項目《出走》、《幸福來電》等，使用各種推廣方法為作品引入“流量”，甚至會在作品發佈前找模特拍海報，隆重之地推出市場。

擁有了家庭這個“甜蜜的負擔”後，賀綾聲和陸奧雷不約而同選擇了當“半個詩人”，有一份穩定的全職工作，業餘時間積極參與到《澳門筆匯》的編輯工作中，每隔一段時間推出個人作品。在社交平台普及化的今天，澳門詩歌界有沒有發生甚麼顯著變化？“我們覺得澳門詩歌承前啟後的過程並沒有青黃不接的情況，從雜誌每期保持穩定投稿量就知道，很多年輕人投稿，題材不一，所以它仍是發展蓬勃的”，陸奧雷笑着說，“年輕人想要入行寫詩，有更多發表的渠道，除了純文學刊物外，也可以多在網絡發佈。同時，現在要找一些系統化地學習詩歌的書本也更為容易了”。賀綾聲補充說，“澳門很幸福的，這裏有很適合詩人成長創作的土壤，年輕人大可以放膽寫，千萬不要浪費了”。



When searching for Gaaya Cheng and Rui Mutsu on the Internet, you will find an article about their interview with a magazine when they won the fourth Macao Literary Award. Both had a look of innocent university students, with their caps slightly pulled low over the eyebrows, their eyes showing a trace of unyielding personality, and their words revealing a yearning to create poetry... Twenty years have passed in the blink of an eye, and the two unacquainted men have become close friends, and experienced the same transition from childhood to fatherhood. Love is the most common theme in their poems. While staying true to the same strong character as in their youth, they have learned from the secular world to be sophisticated and down-to-earth, showing a sense of humour that can win the hearts of many people.

Both born in 1981, Cheng playfully insists that he is a 'poet of the younger generation', and is by no means a middle-aged man; his bosom-buddy Mutsu is an outgoing boy at heart with extensive interests ranging from music, food to trainers. From their initial battle in poetry forums to collaborations in promoting each other's works, it is not an overstatement to describe the nature of their friendship as 'frenemies', rather than one of mutual support as stated in the official introduction. In recent years, they have tried to attract public attention to their works by various means, such as producing new media adaptations *Getaway* and *When Felicity Calls*, and have taken a formal approach in launching their books on the market, by inviting models to take photos for the promotional posters.

With the sweet burden of family on their shoulders, both Cheng and Mutsu have chosen to be a 'semi-poet' with a stable full-time job, being actively involved in the editing of the *Pen of Macao* during their spare time, and even published their own works at every other time. In reply to the question of whether there is any notable change in the poetic circles of Macao nowadays, since social media platforms have become popular, they observed that 'in our opinion, there is no problem of succession in the development of poetry in Macao, as we can see from the stable number of works received for each issue of the journal. Many young people have submitted their works under various themes, which suggests that the local poetic sphere is still flourishing.' Mutsu said with a smile that 'young people can release their works across more channels than before if they wish to start writing poetry. In addition to literary journals, they can publish more on the Internet, and it has become easier to find books that offer a systematic approach of learning poetry.' 'Macao is a happy land that provides fertile soil for the growth of poets, and where young people should never waste their talent, but write without fear,' Cheng added.

Uma pesquisa na Internet sobre Gaaya Cheng e Rui Mutsu leva-nos a um artigo sobre a entrevista que ambos deram a uma revista quando venceram o “4º Prémio Literário de Macau”. Ambos tinham uma aparência inocente de estudantes universitários, com os seus bonés levemente puxados para baixo sobre as sobrancelhas, os seus olhos revelando um traço de personalidade inflexível e as suas palavras sinalizando um desejo de criar poesia... Num piscar de olhos, passaram vinte anos e os dois desconhecidos tornaram-se amigos íntimos, experienciando juntos a transição da juventude para a paternidade. O amor é o tema mais comum dos seus poemas. Tendo permanecido fiéis ao forte carácter da sua juventude, ambos aprenderam com a vida mundana a serem sofisticados e terra-a-terra, evidenciando um sentido de humor capaz de conquistar o coração de muitos leitores.

Ambos nascidos em 1981, Cheng insiste jocosamente que é um “poeta da geração mais jovem” e que não é, de forma alguma, um homem de meia-idade. O seu amigo do peito, Mutsu, é um rapaz extrovertido com um variado leque de interesses, que vão desde a música à gastronomia às sapatilhas. Desde os primeiros tempos em que se batiam em fóruns de poesia até começarem a colaborar na promoção das obras um do outro, não será exagero falar de uma relação de “amor-ódio” para descrever a natureza da sua amizade, apesar de oficialmente se dizer que ambos se apoiam mutuamente. Nos últimos anos, os dois poetas tentaram atrair a atenção do público para as suas obras através da produção de adaptações de *Fuga e A Felicidade Ligeira* para os novos meios de comunicação social e da adopção de uma abordagem formal no lançamento dos seus livros no mercado, convidando modelos para tirar fotografias para os cartazes promocionais.

Com o doce fardo da família sobre os ombros, Cheng e Mutsu optaram por se tornar “semipoetas”, mantendo um emprego estável a tempo inteiro e envolvendo-se na edição de *Pen of Macao* nas horas vagas, conseguindo inclusive ter tempo para publicar as suas próprias obras. À questão sobre se hoje em dia se verifica alguma mudança notável nos círculos poéticos de Macau, uma vez que as plataformas das redes sociais se popularizaram, respondem os poetas que “na nossa opinião, não existe um problema de continuidade na evolução da poesia em Macau, como se constata pelo número estável de trabalhos recebidos para cada edição da revista. Muitos jovens têm enviado os seus trabalhos sobre vários temas, sugerindo que a cena poética local está ainda em florescimento”. Mutsu comenta com um sorriso que “os jovens podem promover as suas obras em mais canais do que antigamente, caso desejem começar a escrever poesia. Para além de publicar em revistas literárias, podem ainda publicar na Internet, sendo actualmente também mais fácil encontrar livros para aprender a escrever poesia com uma abordagem sistemática.” “Macau tem a sorte de possuir um solo fértil para os poetas. Os jovens não devem desperdiçar o seu talento, mas sim escrever com ousadia e sem medo”, acrescenta Cheng.



雪董

● ● 詩是一種信仰，我會一直寫下去

PANSY LAU: A POESIA É UMA ESPÉCIE DE FÉ E EU CONTINUAREI A ESCREVER

PANSY LAU: POETRY IS A KIND OF FAITH, AND I WILL PERSIST



雪董，85後土生土長的澳門女詩人，自2007年開始接觸新詩創作，作品多見於報章以及文學發表平台，她更分別於2016年及2019年先後推出了《香水的餘地》及《逆行》兩本個人詩集。她的作品主要取材自生活的感悟，社會事件的發現，用語直白，特別容易打動讀者，是近年很活躍的澳門年輕詩人之一。

作為澳門詩壇新生代主力軍的一員，雪董認為近年澳門詩壇的確蓬勃，年輕詩人非常活躍，從作品發表到推出個人詩集，從澳門市場走到台灣市場，每一位詩人的作品都各具特色，“這可能是和詩人的工作有關，畢竟我們除了詩人身份，各自都有不同領域的工作，就會把本身專業工作的思路帶到詩作中呈現，出現了新的意象表達。但這一切都是自然而然發生的，並沒有刻意強調，我覺得這可算是現今澳門詩歌的一大特色”雪董說。此外，她也樂見在澳門的報章、網路平台上發現有些90後、00後的年輕人開始寫詩發表，雖然作品依然稚嫩，但是肯嘗試就是好事，“我覺得詩是一種信仰，只要對它深信不疑，有恆心堅持寫下去，學習下去，就會找到方向，並且會寫得越來越好”。

與十多年前剛接觸詩歌創作時不同，雪董表示如今的發表方式以及空間更為廣闊，“以前寫詩大部分只能在報紙上發表，比較難得到讀者直接回饋。現在我會透過社交平台設立專頁發表自己的作品，讓詩歌可以更快更易傳播出去，同時又能和讀者有更直接的交流分享，激發創作靈感”。對於未來，雪董給自己下了一個新的目標，那就是要創作100行以上的長詩個人詩集，這從詩的結構到意境表達無疑都是新的挑戰，“在澳門進行詩歌創作我感覺有點像是瀕危的技藝，而我的作品有幸能被讀者認同，那我就更要努力以詩人這個身份繼續把詩歌創作在澳門傳承下去”。

Pansy Lau, a 'post-1985' poet born and raised in Macao, started to write poetry in 2007. Her works can mostly be found in newspapers and literary platforms, and have been published in two solo collections: *Leeway for the Fragrance* (2016) and *Retrograde* (2019). She is one of the active young poets in Macao in recent years, with her works developed from her own thoughts about everyday life and observations on social incidents, and created in an articulate style that can easily resonate among readers.

Being one of the main figures in the new generation of Macao poets, Lau observes that the local poetic circles have seen a boom in recent years, with a number of young poets being actively involved. Each poet demonstrates different characteristics, whether in their individual works or solo collections, or in a local or Taiwanese market. 'This can be attributed to our occupations. In addition to being a poet, we are also working a full-time job in different fields. We have often extended our professional mind-set to our works, and created new forms of imagery in our expressions, but this is something that happens naturally rather than something we do on purpose. In my opinion, this can be regarded as a distinctive feature of poetry in Macao nowadays,' said Lau. She is also pleased to see poems created by the post-1990s and even post-2000s generations in local newspapers and online platforms, and considers it a good attempt, even though the works are still far from mature. 'For me, poetry is a kind of faith. As long as you strongly believe in it, keep on writing and learning the techniques, you will find your way and create better works.'

Lau remarked that unlike over a decade ago when she entered the realm of poetry-writing, currently there are more ways and greater room for the release and exposure of works. 'In the past, we could really only publish our poems in newspapers, and it was rather difficult to receive feedback directly from readers. Now I can publish my poems via my own pages on social media platforms. This allows me to promote my work quicker and easier, and to interact more directly with readers, which can become a source of inspiration.' She has already set a new goal for herself in the future, which is to create another solo collection featuring a long poem of over 100 lines, and indeed offers a new challenge in terms of poetic structure and expression, including imagery. 'I think poetry-writing in Macao is a type of endangered artistry to a certain extent. I am so fortunate to see my works recognized by readers and, being a poet myself, I should make more effort to pass on such artistry to younger generations in the city.'

Pansy Lau, uma jovem poetisa “pós-1985” nascida e criada em Macau, começou a escrever poesia em 2007, tendo marcado uma forte presença nos círculos poéticos de Macau nos últimos anos. As suas obras podem ser encontradas sobretudo em jornais e plataformas literárias, tendo sido publicadas em duas antologias individuais: *Margem para a Fragrância* (2016) e *Retrogrado* (2019). Os seus poemas são geralmente inspirados nas suas reflexões sobre a vida quotidiana e nas suas observações sobre acontecimentos sociais e elaborados de forma articulada, podendo facilmente mexer com o leitor.

Sendo uma das principais figuras da nova geração de poetas de Macau, Lau observa que os círculos poéticos locais cresceram nos últimos anos, com a participação activa de vários jovens poetas. Cada poeta apresenta qualidades diferentes, seja nas suas obras ou antologias individuais, ou no mercado local ou taiwanês. “Talvez isso se possa atribuir às nossas ocupações. Para além de sermos poetas, também trabalhamos a tempo inteiro em diferentes áreas. Muitas vezes, integramos a nossa mentalidade profissional nas nossas obras e criamos assim novas imagens e novas formas de expressão. Mas é algo que acontece naturalmente, não é deliberado. Na minha opinião, esta pode ser considerada uma característica particular da poesia de Macau hoje em dia”, afirma Lau. Lau fica também satisfeita ao ver poemas das novas gerações pós-1990 e até mesmo pós-2000 em jornais locais e plataformas online, considerando positiva esta vontade de experimentar, embora as obras ainda se caracterizem por alguma imaturidade. “Para mim, a poesia é uma espécie de fé. Desde que acreditemos profundamente nela e continuemos a escrever e a aprender, não deixaremos de encontrar o nosso caminho e de melhorar a nossa escrita.”

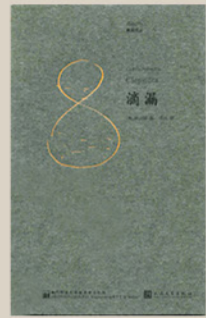
Na opinião de Lau, ao contrário de há mais de uma década, altura em que entrou no universo da escrita de poesia, existem actualmente mais abordagens e mais espaço para o lançamento e divulgação de obras. “Antigamente, só podíamos publicar os nossos poemas em jornais e era bastante difícil receber feedback directamente dos leitores. Agora posso publicar os meus poemas nas minhas próprias páginas de redes sociais. Isso permite-me divulgar o meu trabalho de forma mais fácil e rápida e interagir mais directamente com os leitores, o que pode, por sua vez, tornar-se uma fonte de inspiração.” Lau já definiu um novo objectivo para si mesma: criar uma antologia contendo um longo poema de mais de 100 versos, o que constitui um novo desafio em termos de estrutura e expressão poética, incluindo a nível da imagética. “Penso que escrever poesia em Macau é, até certo ponto, um tipo de arte em risco de extinção. Tenho a sorte de ter obtido o reconhecimento dos leitores pelas minhas obras e, como poetisa, creio que me devia empenhar mais na transmissão desta arte às gerações mais jovens da cidade.”



詩集推薦

RECOMENDAÇÕES DE LIVROS DE POESIA

POETRY BOOK RECOMMENDATIONS



滴漏

作者: 庇山耶
翻譯: 姚風、金國平
出版年份: 2016
出版社: 人民文學
澳門公共圖書館館藏

庇山耶，葡萄牙象徵主義詩人，他在澳門生活了32年直至死去，留下了《滴漏》這本被視為葡萄牙象徵主義詩歌典範的作品。該詩歌以滴漏為中心，道出了時間的流動、人生的無奈。當中第一首詩便是以28個字寫成的墓誌銘，精簡總結他一生，也道出了他的孤獨。

Clepsidra

Autor: Camilo Pessanha
Tradução chinesa: Yao Feng, Jin Guoping
Ano de publicação: 2016
Editora: People's Literature Publishing House
Coleção da Biblioteca Pública de Macau

O poeta simbolista português Camilo Pessanha viveu em Macau durante 32 anos, onde concluiu a sua obra *Clepsidra* antes de falecer. A obra é uma antologia amplamente aclamada como sendo o epitome da poesia simbolista portuguesa. Centrado na ideia de uma ampulheta, o livro transmite a ideia de passagem do tempo e a sensação de impotência na vida, sendo o poema inicial uma inscrição tumular com apenas 28 palavras, as quais resumem brevemente a vida do poeta e expressam a sua solidão.

Clepsidra

Author: Camilo Pessanha
Chinese Translator: Yao Feng, Jin Guoping
Year of Publication: 2016
Publisher: People's Literature Publishing House
Collection of the Macao Public Library

The Portuguese symbolist poet Camilo Pessanha lived in Macao for 32 years, where he completed *Clepsidra* before his death; the work is a collection widely acclaimed as the epitome of Portuguese symbolist poetry. Revolving around an hourglass, the book conveys the passage of time and unwillingness in life, with the beginning poem being a tomb inscription of only 28 words that briefly concludes his life and intimates his loneliness.

滴漏

作者: 楊克
出版年份: 2010
出版社: 華品文創
澳門公共圖書館館藏

楊克是中國“第三代實力派詩人”、“民間寫作”重要的代表詩人之一，他一直堅持寫作必須對公共空間發聲，所以其寫詩素材都來自於日常生活。這本精裝詩集選出他80年代至近年共100首詩作，劃分出〈精製〉、〈新裁〉、〈拔萃〉三部分，記錄了他觀察到的城市芸芸眾生相。



時光的皺紋：阿多尼斯詩選

作者: 阿多尼斯
翻譯: 薛慶國
出版年份: 2012
出版社: 牛津大學
澳門公共圖書館館藏

敘利亞籍詩人阿多尼斯是世界矚目的阿拉伯詩人之一，他擅長創作長詩，著有22部詩集以及文學論著，同時也是近年諾貝爾文學獎的熱門人選之一。詩選主要收錄了阿多尼斯自1958年至2012年發表的短詩，時間跨度50多年，讓讀者了解他在不同階段的創作風格。

As Rugas do Tempo

Autor: Adunis
Tradução chinesa: Xue Qingguo
Ano de publicação: 2012
Editora: Oxford University Press
Coleção da Biblioteca Pública de Macau

O poeta sírio Adunis é um poeta árabe de renome mundial. Sendo particularmente exímio na escrita de poemas de longa extensão e sendo autor de 22 livros de poesia e crítica literária, Adunis tem sido aclamado como um dos mais potenciais candidatos ao Prémio Nobel de Literatura nos últimos anos. Esta antologia contém os seus poemas curtos escritos entre 1958 e 2012, um período de cerca de 50 anos, permitindo ao leitor ficar a conhecer o seu estilo em diferentes fases do seu percurso criativo.

The Wrinkles of Time

Author: Adunis
Chinese Translator: Xue Qingguo
Year of Publication: 2012
Publisher: Oxford University Press
Collection of the Macao Public Library

Syrian poet Adunis is a world-acclaimed poet in the Arabic language. Being adept at writing long poems as well as an author of 22 books of poetry and literary criticism, he has been hailed as one of the most potential winners of the Nobel Prize in Literature in recent years. This collection contains his short poems written between 1958 and 2012, a period spanning some 50 years, which give readers an understanding of his style at different stages of creation.



黄昏的再版畫

作者: 陶空了
出版年份: 1999
出版社: 中國文聯
澳門公共圖書館館藏

這本詩集是《我的黃昏》、《黃昏的解答》後又一以黃昏命名的詩集。不要以為黃昏定是消極的意象，因為這本詩集記錄了詩人客觀看見的景象以及對景象產生的心情感悟，是一次內心調整以及戰勝自己的過程，也是詩人對自己的一種激勵。

Segunda Pintura do Crepúsculo

Autor: Tao Kongliao
Ano de publicação: 1999
Editora: China Federation of Literary and Art Circles Publishing Corporation
Coleção da Biblioteca Pública de Macau

Esta é mais uma antologia poética do autor de *O Meu Crepúsculo* e *A Resposta do Crepúsculo*. O crepúsculo não é necessariamente um motivo pessimista. O livro constitui um registo de cenas presenciadas pelo autor e dos sentimentos e pensamentos inspirados pelas mesmas, testemunhando o processo de adaptação e superação do poeta e dando expressão a um processo de auto-encorajamento.

Second Painting of Dusk

Author: Tao Kongliao
Year of Publication: 1999
Publisher: China Federation of Literary and Art Circles Publishing Corporation
Collection of the Macao Public Library

This is another poetry collection from the same author of *My Dusk* and *The Answer of Dusk*. Dusk is not necessarily a pessimistic motif, this book recorded the scenes he saw with his eyes, and the sentiments and thoughts that followed, bears witness to his process of adjusting and overcoming himself, and serves as a manifestation of his self-encouragement.



遊神與玄思：高行健詩集

作者: 高行健
出版年份: 2012
出版社: 聯經
澳門公共圖書館館藏和電子資源

高行健，2000年諾貝爾文學獎得主，其小說、劇作在華人世界最為熟悉，但卻不知他原來也寫詩。這是高行健第一本詩集，收錄了他近20首詩作。他的詩句回歸口語並且朗朗上口，讓人一聽就懂，簡單清澈，說出了生活，道出了人生，使人讀起來有畫面也有共鳴感。

Mente Errante e Pensamentos Metafísicos

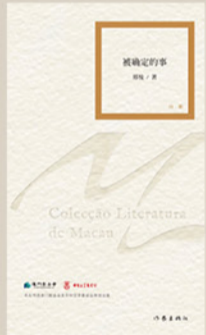
Autor: Gao Xingjian
Ano de publicação: 2012
Editora: Linking Publishing
Coleção da Biblioteca Pública de Macau / Hyread ebook

Gao foi coroado vencedor do Prémio Nobel de Literatura no ano 2000, sendo mais conhecido no mundo chinês pelos seus romances e peças do que pelos seus poemas. Este livro, com cerca de 20 poemas, é a primeira antologia poética do autor. Os seus poemas, escritos em linguagem coloquial e cativante, são facilmente compreensíveis, falando da vida com grande simplicidade e clareza, evocando imagens e ressoando na mente dos leitores.

Wandering Mind and Metaphysical Thoughts

Author: Gao Xingjian
Year of Publication: 2012
Publisher: Linking Publishing
Collection of the Macao Public Library/ Hyread ebook

Gao was crowned the winner of the Nobel Prize in Literature in 2000. He is most well-known in the world of Chinese readers for his novels and plays, but not so familiar with his poems. This book, featuring around 20 poems, is the first poetry collection under his name. His poems, written in colloquial and catchy language, are easily understandable. These works speak of life with great simplicity and clarity, evoking images and resonating in readers' minds.



被確定的事

作者: 伊悅
出版年份: 2015
出版社: 作家
澳門公共圖書館館藏

澳門80後詩人，其作品常見於社交網絡平台。此書收錄了其200首詩作，以〈俚語〉、〈執一支筆，如同愛你〉、〈必要的欄柵〉及〈被確定的事〉分為四輯。其詩歌語言充滿現代感，同時又飽含精美的意象，是近年澳門最為年輕人熟悉的詩人之一。

Os Assuntos Confirmados

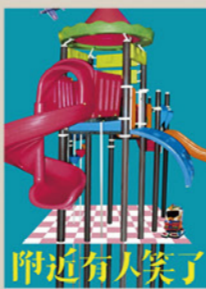
Autor: Ieng Ut
Ano de publicação: 2015
Editora: The Writers Publishing House
Coleção da Biblioteca Pública de Macau

Ieng Ut é um poeta de Macau, nascido após a década de 1980, podendo as suas obras ser encontradas com frequência nas redes sociais. Este livro é uma antologia de 200 poemas da sua autoria, divididos em quatro secções: "Calão", "Segurando Uma Caneta, Meu Amor", "A Barreira Essencial" e "Os Assuntos Confirmados". Graças à sua linguagem contemporânea e a um imaginário de grande requinte, Ieng tem vindo a revelar-se um dos poetas mais conhecidos entre as gerações mais jovens da cidade nos últimos anos.

The Matters Confirmed

Author: Ieng Ut
Year of Publication: 2015
Publisher: The Writers Publishing House
Collection of the Macao Public Library

Ieng Ut is a poet born in Macao after the 1980s, and his works can be frequently seen on social media platforms. This book is a collection of 200 of his poems in four sections: 'Slangs', 'Holding a Pen, My Love', 'The Essential Barrier' and 'The Matters Confirmed'. Thanks to his contemporary language and exquisite imagery, he has become one of the most well-known poets among younger generations in the city in recent years.



附近有个人笑了

作者: 黃柏軒
出版年份: 2014
出版社: 逗點文創
澳門公共圖書館電子資源

黃柏軒，是詩人也是樂團的主唱，以詩與音樂配合道出感受。這本詩集分成了四個部份，包括〈冷感覺〉、〈不溫柔故事〉、〈紅寶石野獸〉、〈往山裏去〉，風格腔調靈活，但主題始終如一，那就是少年成長時期的孤獨與迷惘，還有那奇幻的心事。

Alguém Próximo Solta Uma Gargalhada

Autor: Huang Boxuan
Ano de publicação: 2014
Editora: Comma Books
Hyread ebook

Poeta e vocalista de uma banda, Huang transmite os seus sentimentos por meio de uma combinação de poesia e música. Este livro de poesia divide-se em quatro secções: "Sensação de Frio", "História Sem Ternura", "Besta de Rubi" e "Em Direcção à Montanha". Os seus poemas evidenciam um estilo e um tom versáteis, mas centrando-se sempre nos mesmos temas: a solidão, a confusão e os pensamentos peculiares da sua juventude.

The Laughter of Somebody Nearby

Author: Huang Boxuan
Year of Publication: 2014
Publisher: Comma Books
Hyread ebook

Being a poet and the lead vocalist of a band, Huang conveys his feelings through a combination of poetry and music. This poetry book is divided into four sections: 'Feeling Cold', 'Story without Tenderness', 'Beast Ruby' and 'Heading into the Hill', featuring his poems written in versatile styles and tones, yet all covering the same themes, which are the loneliness, confusion and peculiar thoughts he experienced during his youth.



我喜歡我是現在的樣子

作者: 譚俊瑩
出版年份: 2016
出版社: 斑馬線文庫
澳門公共圖書館館藏

詩集收錄了譚俊瑩2002年至2015年間創作的71首詩，作品記錄了她的個人經歷，也記錄了身邊人的故事，將生活片段與想法定格到詩句中。此外，譚俊瑩也在詩集中加入了她畫的21幅針筆插圖，詩歌與圖畫配合，為讀者帶來更豐富的閱讀體驗。

C'est Moi

Autor: Tam Chon Ieng
Ano de publicação: 2016
Editora: Zebra Crossing Publishing
Coleção da Biblioteca Pública de Macau

Este livro é uma antologia de 71 poemas da autoria de Tam, escritos entre 2002 e 2015, nos quais a poetisa retrata a sua experiência pessoal, bem como histórias de pessoas que a rodeiam, capturando pequenas cenas da vida quotidiana e fragmentos de pensamentos nos seus versos. Tam criou ainda um total de 21 ilustrações a estilógrafo para complementar os seus poemas, proporcionando assim uma experiência de leitura mais rica e completa.

C'est Moi

Author: Tam Chon Ieng
Year of Publication: 2016
Publisher: Zebra Crossing Publishing
Collection of the Macao Public Library

This book is a collection of 71 poems written by Tam between 2002 and 2015, in which she depicted her personal experience as well as stories of the people around her, capturing the fragments of daily life and her bits and pieces of thoughts through the lines. She has also added to this book a total of 21 technical-pen illustrations she created to complement her poems, thus offering a richer reading experience.



胡煒強表示，自己在整理縮微資料時，對過去的澳門加深了認識。

Filip Vu says that the process of arranging microfilms has deepened his understanding of Macao in the past.

縮微資料帶你走進時光隧道

MICROFILMS TO LEAD YOU THROUGH THE TUNNEL OF TIME

你想看看數十年乃至百年前的澳門報紙是怎樣的嗎？你想知道澳門的當年今日發生甚麼事嗎？其實答案都可以在澳門公共圖書館的縮微資料中找到。透過一卷卷縮微菲林以及在電腦螢幕上放映的黑白影像，帶你走進時光隧道，認識更多澳門的珍藏文獻以及昔日報章資料。

Would you like to find out what Macao newspapers were like a few decades or even a century ago? Would you like to know what had happened in Macao on the same date in years gone by? The answers can be found in the microfilms collected by the Macao Public Library. The black-and-white images contained in microfilms and shown on the computer screen will lead you through the tunnel of time and introduce you to more of the city's valuable documents and past newspapers.

據負責縮微資料記錄的圖書資源發展處高級技術員胡煒強 (Filip) 介紹，澳門公共圖書館在上世紀90年代開始把珍貴文獻資料及報章製成縮微資料。由於館內有大量的文獻檔案資料，為了更好地保存以及節省空間，就製成縮微菲林代替原件供讀者參閱。Filip表示，他加入這個項目時只有200多盒菲林，如今已有逾900盒。菲林盒子上都是當年圖書館員手寫的目錄，方便查找相應的檔案資料。“以縮微攝影技術拍攝文獻和檔案資料，是一種原汁原味”的記錄方式，把資料原貌一比一呈現給讀者。” Filip說。

澳門公共圖書館的縮微資料，內容包括中西古籍以及澳門地方文獻、19至20世紀初的西文期刊、19世紀的葡屬領地公報等，同時還有多份抗戰時期澳門報紙的縮微資料，包括《西南日報》、《市民日報》等。Filip笑言，查看縮微資料也是一項很好的親子活動。他記得早前就曾經有家長和孩子一同來館內查找縮微報章資料以完成學校要求的作業“澳門的當今日”。在查找的過程中，家長和孩子都覺得驚喜連連，因為縮微菲林在放映機上快速轉動時，就如時光機般，帶他們回到過去，從報導乃至廣告中看到澳門以前的面貌。”

隨著技術進步，電子資源日益普及，圖書館進一步地將縮微資料數碼化，並建成“館藏外文報刊資料庫”，讀者只要在館內使用上述資料庫，就可以很方便地查閱有關資料。

According to Filip Vu, a senior technician of the Division for Developing Bibliographic Resources responsible for the microform collection, the Macao Public Library started to make microfilms for valuable documents and newspapers in the 1990s. Given the huge size of the Library archives, microfilms were produced as a substitute in order to preserve these documents more effectively and save more space. He noted that there were only some 200 boxes of microfilms when he joined this project and now there are over 900 boxes. The box contents were hand-written by library staff to make the search for information easier. 'Reproduction of documents and archives with microphotography techniques is a way of keeping authentic records and faithfully presenting them to readers,' said Vu.

The microfilms of the Macao Public Library collections cover rare books in Chinese and foreign languages, Macao local documents, back issues of periodicals in Western languages between the 19th and the early 20th centuries, and old gazettes of Portuguese colonies dated the 19th century, and include microfilm records of old local newspapers during the Second Sino-Japanese War, such as *Southwest Journal* and *Shimin Daily*. Vu noted, smilingly, that reading microfilms is also an enjoyable family activity, recalling that he saw parents and their child searching for microfilm newspapers, in order to finish the child's school homework 'Today in Macao's History'. 'Both the parents and the child were very surprised during the search. The microfilms were rolling fast on the viewer, which worked as if it was a time machine taking them back to the past to see the old Macao through news reports and even advertisements.'

Electronic resources have become increasingly popular with the advancement of technology. The Macao Public Library has further digitized microfilms and established the Database of Foreign Language Periodicals Collection, enabling readers to easily access materials inside the branch libraries.



胡煒強示範縮微菲林的使用方法
Filip Vu demonstrates how to use microfilms.



900盒縮微資料不但記錄了澳門，也記錄了兩代圖書館員的努力成果。
The 900 boxes of microfilms not only serve as historical records of Macao, but also a testimony of efforts made by two generations of library staff.

縮微資料使用小貼士:

- 1-讀者可以先向圖書館館員查詢想找的資源，然後到讀者服務處或澳門中央圖書館澳門資料室查詢。
- 2-縮微資料只供館內閱覽或列印使用。

Tips for Using Microfilms:

1. Readers can first check with library staff about the resources they are looking for and access the materials in Senado Library or the Macao Collection Room in the Macao Central Library.
2. Microfilms are available for viewing or printing onsite only.

乘風破浪的童書出版 訪Mandarina Books出版人Catarina Mesquita

印刷精美的中葡雙語童書《在街上Na Rua》由2019年4月創辦的Mandarina Books製作，翻開版權頁，團隊成員遍佈五湖四海：有巴西籍混血插畫師，有澳門本土著名中文作者，當然也有雷打不動的Mandarina Books靈魂人物，一手推動本土童書出版的葡萄牙人Catarina Mesquita。經歷了將近半年的疫情蛰伏期，Catarina並沒有閒着，反而加快了這本新作的誕生速度。

挑戰童書出版的無畏

這已經是Mandarina Books製作的第三本圖書了，在澳門要經營一個獨立出版社固然難，還要挑選比較少人願意觸碰的童書類別，是甚麼給了Catarina這股“乘風破浪”的勇氣？“在來到澳門生活之前，我曾在葡萄牙兒童圖書出版社工作過五年，對童書有一定的瞭解。後來在澳門從事媒體工作，發現這個城市缺乏屬於自己的兒童書本，學校和家長都喜歡購買外來童書，才萌生創辦Mandarina的念頭”，她笑說自己是個非常多想的人，想到就去做，因早年在葡文報紙採訪時接觸到澳門作家鄧曉炯，知道對方也有興趣於童書寫作，所以第一時間就想到找他共同創作《在街上Na Rua》，“鄧曉炯很爽快地答應了我的請求，我把概念跟他描述了一次，很快就收到了他寫的那部分，而且非常合適”。

巴西籍插畫師Fernando Chan是Catarina的老拍檔了，Mandarina在2019年出版的兩冊童書插圖，同樣出自他手，但神奇的是，三冊圖書插畫風格看起來非常迥異，“他知道我想要甚麼風格，能根據圖書的特點單獨創作”。Catarina補充說，可能是孩子們也愛不被束縛的規條，在插畫中能看到創作者不滅的孩子氣，正是這種穿透紙張的活力，讓人忍不住一直往下翻。

短短四個月時間，經過各方的默契配合，圖書順利出版。挑戰新事物總要有點無畏精神，而眼神中泛着光芒的Catarina就具備了這一特質。



中葡文化融合的教育

“製作圖書的時候，沒有想過太多之後會遇到的困難，諸如發行困難，我需要拿着沉重的書本，跑遍不同的書店和可以寄售文創產品的店，自己當推銷員；童書有一個很重要的銷售渠道，那就是學校，這一道門在澳門特別難敲開。受限於語言等因素，目前我只能從國際學校入手”，雖然有點無奈，但面對困難，她依然充滿信心，更一邊說一邊給我介紹了採訪拍攝地——位於澳門龍環葡韻博物館內的“萬象書店”，“現在我在澳門的銷售點超過10個了，像萬象書店的主管就很支持澳門獨立出版，這可以說是文創企業間的互相扶持”。

《在街上Na Rua》是雙封面設計書本，即“花開兩朵，各表一枝”——一邊是葡萄牙父女，一邊是中式婆孫，故事內容圍繞他們在街上散步時發現城市之美的對話展開。最有趣的是，在葡萄牙父女對話的場景中，總可以發現中式婆孫的身影，反之亦然。這個巧妙的小心思，是Catarina故意穿插的，兩部分無縫銜接起來，充分表現出澳門中西結合的城市文化特質，同時，讓讀者多了一種“尋找秘密”的樂趣。

問到如何利用書籍進行親子教育，Catarina說每個人都可以有自己的方式，可能解讀角度不盡相同，但本質卻是一樣的：無論是長大後的“大小孩”，還是不願長大的“小屁孩”，都要提醒自已，懂得時刻發現身邊不被察覺的美好，愛自己生活的城市，愛自己的家。正如她用質樸語言寫下的序一樣：“永遠不要放棄重新開始，不要畏怯發現周圍的美，不要畏懼擁抱不同，不要害怕，你在哪裏，家就在哪裏”。



在街上Na Rua

作者: Catarina Mesquita、鄧曉炯
插畫: Fernando Chan
譯者: Tian Yuan
出版社: Mandarina Books
出版年份: 2020



圖書館答疑 LIBRARY WONDER WHY

Q: 家中有很喜愛的圖書(平裝書)，因書脊的膠失效而導致封面與書芯分離，有甚麼辦法補救呢？

A: 我們可以使用綉刀、紗布及白膠漿簡單修補。首先，徹底刮除書脊上的殘膠，然後剪出和書脊一樣大小的紗布，再用白膠漿把布條黏到書脊上，待乾後再把封面重新黏上，用重物壓着定型，全乾後便完成。

Q: The covers of some of my favourite books (paperback) at home have separated from the book blocks as the glue along the spine has lost its effect. How can I fix this?

A: We can fix these books in a simple way using scissors, gauze and white glue. Firstly, thoroughly scrape the residual glue off the spine. Cut out a piece of gauze around the same size as the spine, stick the piece of gauze to the spine with white glue, and reattach the cover when the glue is dry. Press the book with heavy objects for fastening purposes. The process is complete when the glue is totally dry.

Q: 天氣潮濕，書櫃上有部分圖書發霉了，該怎樣急救處理？

A: 如果只是潮濕，可以把圖書放到通風的地方吹乾。但如果圖書上有明顯的霉斑，則千萬不要隨便用抹布蘸酒精或漂白水擦拭，反而應先把圖書放到通風的地方晾乾，然後用小毛刷輕輕把表面的霉菌掃走。有色霉斑必須找專業的修復人員處理。

Q: How can we quickly save the books which are already suffering from mildew due to humid weather?

A: For books only suffering from moisture problems, simply dry them in a well-ventilated place. Books clearly mildewed should never be wiped with a cloth dipped in alcohol or bleaching water, but first dried in a well-ventilated place after which the mildew can be gently dusted off with a small brush. Books with mildew stains must be handled by professional repairers.

圖書簡易保養 EASY TIPS FOR PRESERVATION OF BOOKS

Q: 有哪些保存圖書的辦法能令圖書不會變黃呢？

A: 紙張是有機物，因此老化變黃在所難免，但我們可以養成良好的藏書習慣以減緩圖書變黃的速度。首先不要把圖書置於太陽下或高溫的地方，盡量避光保存，同時要保持藏書環境乾燥，並且常把圖書拿出來翻閱，這不但可以檢視圖書的狀況，還可以防蟲。

Q: How can we prevent books from turning yellow?

A: It is inevitable that books will turn yellow due to the organic nature of paper. However, we can develop habits of proper book storage to slow down the yellowing process. First of all, store books away from sunshine, light and high temperatures; keep them in a dry environment and retrieve them frequently for reading. This helps us not only to examine their condition but also to prevent insects.



Mandarina Books至今已出版了三冊童書

“一起去探險——摺出最酷的紙飛機”工作坊
 ‘ADVENTURE TOGETHER – LET’S FOLD THE COOLEST PAPER PLANE’ WORKSHOP
 WORKSHOP “VAMOS EXPLORAR JUNTOS – CRIAÇÃO DE UM AVIÃO DE PAPEL FORA DE SÉRIE”

“所有的大人都曾經是小孩，雖然只有少數的人記得。”
 ——安東尼·聖修伯里 《小王子》 作者



ALL GROWN-UPS WERE ONCE CHILDREN...BUT ONLY FEW OF THEM REMEMBER IT.
 — ANTOINE DE SAINT-EXUPÉRY, AUTHOR OF THE LITTLE PRINCE



“TODAS AS PESSOAS GRANDES FORAM UM DIA CRIANÇAS, MAS POUCOS SE LEMBRAM DISSO.”
 — ANTOINE DE SAINT-EXUPÉRY, AUTOR DE O PRINCIPEZINHO

重溫澳門昔日新聞
 ——華僑報歷史資料庫 (The Historical Archive of *Va Kio Daily* Database)
 REVIEWING MACAO'S PAST NEWS - THE HISTORICAL ARCHIVE OF VA KIO DAILY

澳門公共圖書館的電子資源豐富，除了各類型電子書外，還有多個電子資料庫供讀者使用。早前推出的“華僑報歷史資料庫”整合了《華僑報》自1937年創立至今的電子版館藏，供讀者線上重溫《華僑報》歷年來的報道，進一步瞭解自己所處城市過去的新聞。

《華僑報》已有80多年歷史，見證了不同時期澳門的社會狀況，包括戰時澳門的情況、回歸祖國的時刻，以及近年的經濟發展等。現在，只要在何東圖書館、澳門中央圖書館或氹仔圖書館，都可以通過圖書館的電腦系統登入“華僑報歷史資料庫”，以免費查閱該報自1937年11月20日創刊至今的電子版館藏。檢索方法簡單，讀者只要輸入日期、文章標題、作者、版次或版名的關鍵字等搜索即可。

The Macao Public Library boasts of abundant electronic resources, including a variety of e-books and e-databases which are all available to the public. 'The Historical Archive of *Va Kio Daily*' launched previously consolidates the electronic collection of *Va Kio Daily*, ranging from its first issue published in 1937 up to current issues, providing readers with an online platform to review news reports covered by the press over the past years and allowing them to learn more about the history of the city where they live.

With a history of more than 80 years, *Va Kio Daily* has borne witness to the social climate in Macao throughout the times, including wartime, the city's handover to the motherland and economic developments in recent years. Readers can now access the electronic collection of *Va Kio Daily* for free, ranging from its first issue published on 20 November 1937 up to the current issues using the abovementioned database from computer terminals in Sir Robert Ho Tung Library, Macao Central Library or Taipa Library. Readers may search for the information simply by inputting keywords such as dates, article headlines, authors, pages or sections.



●●●
 提示：「華僑報歷史資料庫」只供何東圖書館、澳門中央圖書館或氹仔圖書館館內讀者使用。使用時可先向當值館員提出使用資料庫，館員會協助透過圖書館的電腦登入，使用資料庫的讀者亦需要遵守《影音資料庫及互聯網服務使用規則》。

Note: 'The Historical Archive of *Va Kio Daily*' can be accessed within Sir Robert Ho Tung Library, Macao Central Library and Taipa Library only. Readers must first request access to the database from library staff on duty, who will assist them to log into the database with a library computer. The Regulations Governing the Use of Multimedia Room and Internet Service should be observed by all users of the database.

圖書館放大鏡
 LIBRARY MAGNIFIER



圖片來源 / Photo Credit: Christchurch City Council

新西蘭 / NEW ZEALAND

圖朗加基督城中央圖書館

這是新西蘭基督城於2011年地震後重建而成的公共圖書館，以新西蘭原住民毛利語“Tūranga”命名，意為Foundation基礎，成為了這個城市的閱讀基地。全座圖書館高五層，除了藏有18萬冊書籍以外，還提供商務會議室、音樂室、展覽廳、3D打印等服務。該圖書館最為人熟知的莫過於設在一樓那長達七米、名為“探索牆” (Discovery Wall) 的互動數碼觸摸屏。只要你輕輕觸摸屏幕，就能透過虛擬影像探索城市獨特的歷史。此外，讀者也可以把自己的視頻、圖片文字傳到牆上，和大家一起分享你和這個城市的故事。

● 60 Cathedral Square Central Christchurch, Christchurch 8011

T RANGA CHRISTCHURCH CENTRAL LIBRARY

This public library, re-built in Christchurch, New Zealand, after the 2011 earthquake, is named "Tūranga", which means "Foundation" in the native language Maori, and has since become the reading foundation of the city. The five-storey high library has a collection of 180,000 books and provides business meeting rooms, a music studio and a gallery as well as 3D printing services. The library is most well-known for its 7m-long interactive digital touch screen, named "Discovery Wall". By lightly touching the screen, you can explore the unique history of the city through the virtual images. Readers can also upload their videos, images and words onto the wall to share their story of the city with others.

● 60 Cathedral Square Central Christchurch, Christchurch 8011

不可思議的繪本生命課



○ 不可思議的朋友

作者: 田島征彥 (たじまゆきひこ)
出版社: 綠鳥
出版年份: 2019

選繪本，是家長必須經歷的練習課。從親子KOL的推薦，到高銷量的繪本系列《小雞逛超市》等，你希望建構怎樣的親子共讀時間模樣，反映在你選的繪本上。許多家長會選一些輕鬆趣味和精緻的繪本，與孩子共度快樂時光，或者用來教導成長階段的不同技能。其實家長也可以透過繪本廣闊的題材，與孩子一起學習不同的議題與內涵，為孩子的人生建立堅實的基礎。就像樂施會出版的“世界小小公民”教育繪本系列，從糧食公義、氣候變化說到種族共融，也作了很貼地的示範。

這一本《不可思議的朋友》，談的是自閉症兒童的學校經歷。有趣的是，這不是NGO主導的出版，而是由一家香港新晉的小型出版社，拿了日本原作版權翻譯出版的。繪本細心地描寫主角與一位自閉症同學的生命友誼故事，可能就是少了NGO背景的旋律，內裏沒有學術及心理醫學名詞，也沒有強調如何關注特殊學習需要處境 (SEN) 學童的方法，只是用了強烈卻溫情的敘事風格，把島上這對朋友的成長片段，烙印在對比豐富的色彩，角色容貌簡樸的繪畫風上。

故事描述主角太田佑介，小二起搬到小島上學，班內有一行為獨特的同學小安，其他同學都已經對他的自言自語、突然奔跑等不合群行為看得平常。因為老師的一句拜託說話：“今年你也要幫忙照顧小安哦！”，讓佑介緊張地開始接觸及接納這位不可思議的朋友。他們一起上到中學，小安也經歷了不少欺凌，佑介一直陪伴在身旁，直至在島上各自找到工作。佑介工作上遇到不順，小安卻反過來陪伴佑介，沒有很多的言語對話，只是把手靠在背上，伴在身旁。

對於自閉症兒童的情況，故事冷靜地描述了小安的一些自言自語：“屍骨走來走去，屍骨走來走去”，正正道出自閉症兒童對重複的依賴及選詞困頓的社交活動能力；有一天小安不斷在奔跑，直至跑進大海，小安媽媽也只能跟着他跑進去，捉住他在海中一起放聲大哭，可見自閉症兒童的家庭處境及家長面對的壓力。這些情節都不是為了向你硬銷自閉症的特質，而是真實在向你說一個揪心的自閉症兒童故事。

這繪本可不是《100層樓的家》那種歡欣的顏色色調，也不太可能有歌手為繪本創作一曲。《不可思議的朋友》好像向你呈現一種真誠、有瑕疵、不漂亮的流動圖像，卻與內容故事的苦澀及甘甜互相呼應。部分畫面表達奔跑動態或者學生間的騷動時，也有一點像水墨渲染效果，更能帶出自閉症兒童內心的不安定狀態，感染到畫面上來。

家長與孩子共讀繪本認識自閉症兒童，可能是共融教育的舉措；可是，經歷了這樣一個感人困境長出來的友情故事，家長及孩子學到的，又豈止是自閉症障礙的徵兆——而是學習了與不同背景的同輩人，如何陪伴，如何暖心，一起在小島小城攜手生活，一起面對未來障礙。



十年一瞬



○ 時間裡的癡人

作者: 珍妮佛·伊根 (Jennifer Egan)
譯者: 何穎怡
出版社: 時報
出版年份: 2012

珍妮佛·伊根2010年的小說《時間裡的癡人》以其“創新探查數位年代裏人們的成長與老去，並對曲速的文化轉變展現毫不保留的好奇心”而意外獲得2011年普立茲獎肯定。十年後再來討論這本書，不可避免地感嘆文中描述的未來——以書中從未直指卻明顯存在且影響着紐約場景的“九一一事件”為基準去算，差不多即是我們的現在——似乎證明了作者不僅是技巧卓越的故事創作者，更是有些準確度的預言家（儘管伊根自己曾頗為悲觀平實地說：“我想，任何關於未來美國與人生的諷刺書寫，都會看起來有點預示性。”）

從已經抵達的“未來”回頭閱讀這樣一本關於時間之“難以預料、深不可測”作用力的書，本身似乎有些諷刺，不過也可說是呼應它的後設 (meta-) 寫作手法。《時間裡的癡人》得獎後，它的非線狀敘事、多元人稱、文體實驗性，尤其是那完全以電腦簡報軟體格式呈現的篇章，為人稱道，“炫技不等於奇技淫巧”。確實，單純閱讀故事，並不會被那些技法妨礙，一方面因為伊根總是從想像人物出發，而找到最能自然表達其視角的書寫，並跟隨着人物自有的動能，讓故事繼續。同理而論，書中人物經歷的刻劃及從之延伸的觀察，如現實與理想的差距，物質生活的誘惑、為它做出的妥協與讓步，親子間、愛人間的權力關係、控制與倒逆，名人崇拜與消費，訊息傳播與形象的操弄等等，總是深刻切入人性而能持續引起共鳴。

伊根透露過，本書的靈感瞬間，是她在餐廳的女廁看見一個手提包內的皮夾部分外露，讓她突然想到以偷竊的動作為一個人物的特質，這後來也成了小說的第一幕，並為讀者引介主要人物之一莎夏。從莎夏，我們認識了她過去的唱片公司老闆班尼與他的羞恥回憶、高中玩龐克團時的夥伴、被他背叛也背叛了自己的妻子史蒂芬妮，她的性侵犯哥哥朱爾斯與公關紅人老闆拉杜兒……我們在一個人物的故事背景，窺見另一個

人物的輪廓，又在另一篇故事中，看見他在不同時期的模樣，這些互相註解、偶爾重疊的人生，誠如伊根的靈感來源，1960、70年代的“概念專輯” (concept album) 一般，表面上各自不同，卻又互相撞擊融合成一個大故事。

台灣作家吳明益在推薦本書時，說這是他讀過“描述‘重逢’最好的小說之一”。我在想，除了人物之間的重逢，他們在回憶中與過去的、想像的自己重逢，還有讀者與那些人物在不同時間點的重逢，都隱約保護着伊根的作品不受時間暴徒的摧殘，無論多久後讀，依然令人悸動。



從文物考古造型，探源中華文明



○ 洛書河圖——文明的造型探源

作者: 阿城
出版社: 中華書局
出版年份: 2015

說到本書的作者阿城，可能你會覺得有點突兀，為甚麼一個小說家突然變成了“考古學家”，還振振有詞，有理有據地寫出了一本研究中華文明圖騰的“考古”學術隨筆……嗯，這一位阿城就是聯合編著了《芙蓉鎮》等電影，寫出《威尼斯日記》、《棋王》等膾炙人口作品的著名作家、編劇阿城。在書本序言裏，我們得以瞭解背後創作的因緣：原來這是2005年他受邀到中央美術學院油畫系講課時的授課筆記，雖說學術性不足，但是作為一本課堂授課的筆記，對於喜愛為古文明中國圖案、色彩和造型溯源的讀者來說，還是非常有趣且震撼的。

《洛書河圖——文明的造型探源（修訂本）》並非甚麼個人歷史研究成果集，我們無需拔高到這個高度來看，它是比較通俗的，內文中很多的陳述也是源於對古文明有深厚研究根基的學者學說，如阿城在採訪中提過的馮時教授所出版之《中國天文考古學》。不過，嚴肅學術作品未必能把學問開枝散葉到普羅大眾，而把作者身份放到阿城身上，倒是有點普及化的意義。按照阿城的說法，在古代，中國的天文學聚焦於北斗七星。西方跟我們不一樣，他們可能是天狼星，在東方，我們對北斗七星有原始崇拜情懷，北斗七星最核心的那個星，叫做天極，也就是我們俗稱的“北極星”了。所謂“洛書河圖”，在上古文明裏，洛書指向天文，河圖則指向太極和陰陽。

東方的文明，是以北極星作為代表的。阿城說，現在只有蚩尤部落後裔的遺存文化能比較完整地體現出來，西南的貴州、四川雲南的橫斷山地區，苗、彝、瑤、僳、黎等族群均有保留，其中以被稱為蚩尤後裔的貴州苗族所產之刺繡最為完整。“洛書河圖”，一般讀者可能對這個詞語感到陌生，它可以說是中華文明的古老傳說，影響力綿延至今。河圖就是陰陽圖，而洛書就是九宮圖，在當今苗族的鬼師服飾和青銅器紋路中，能窺見“河圖”的雛形，而苗族鬼師服飾刺繡也有很明顯的“洛書”。如果按照阿城的理解，商朝青銅器上的圖騰就可以順理成章地解釋了，但是，三星堆想必阿城還沒有太關注過，我認為裏面也有很多值得從洛書河圖角度考究的造型，就如民間收藏的廣漢三星堆出土的陰

陽魚太極圖及天象圖組合的玉器，我身邊正好坐着一個彝族朋友，他也認同這點。

本書圖多字少，收錄圖片約400幅，為喜歡欣賞和收藏苗族服飾圖騰和青銅器圖案的讀者帶來驚喜。光是“天極”篇章，就有分門別類地收集了不少“天極與龜”、“天極與朱雀”、“天極與蝴蝶”等大量的圖案造型例子，看完後再去不同的歷史博物館看實物，你的理解又比別人更進一步，並且不由自主地驚歎我們祖先對天極的崇拜，簡直是滲透在生活的方方面面。

讀畢全書，我的另一位夥伴說：“青銅器上，說是甚麼神獸鬼怪佛。按照阿城的說法，中間那個點，是天極，這個‘極’就是北斗七星的北極星。至於天狼星，我不想管了。後來，我們就各自根據雨水，在南方的在南方，在北方的在北方。”



生命線上的返程飛行



○ 夜間飛行

作者: 安東尼·聖修伯里 (Antoine de Saint-Exupéry)
譯者: 繆嘉華
出版社: 二魚文化
出版年份: 2015

夢裏，靈魂飄離肉體，告別了熟悉的五官、身軀，穿過睡房的天花繼續往上升。萬事萬物，一切都在慢慢縮小，小到連尾指的指尖也能輕易蓋過一座城時，整個世界就這樣被擱在了眼前，如此清晰，卻又如此遙遠。在黑暗處迷了路的人，額角上滿是汗珠，驚醒後，我看見窗外鵝黃色的街燈，腦海閃過了聖修伯里《夜間飛行》的結局，擦掉額上的汗，低聲問了自己一句，回來了嗎？

“假如我聽了他的話，假如我憐憫他，假如我把他的空中歷險看得很大不了，他就會覺得自己從神祕國度歸來，殊不知，唯一讓人害怕的，正是神祕。一個人得下到晦暗的井底，再從井底上來，而且還覺得自己甚麼都沒遇到。”註

漆黑的夜空中藏着種種的不穩定，冒險進行夜間飛行，需要以飛行員的生命作為賭注；因此，在夜間郵務最初創立之時，惹來了不少爭議。這夜，飛行主管李維耶頂着沉重的壓力，準備迎接分別從三個地方返回布宜諾斯艾利斯的航班。智利號、亞松森號相繼降落，但停留在空中超過六小時的巴塔哥尼亞號，遲遲沒有現身，在場所有人的心都跟着懸在半空；而同時，歐洲號正整裝待發……

“若說人命無價，我們卻每每表現出好像有某樣東西的價值是超出人命的……但，那是甚麼東西呢？”註

生命是一場遠程飛行的話，應該要在返航的途中，我們才會懂得犯險的意義。從紀實角度看，《夜間飛行》講述了航運業發展史中驚險的一段；但回到哲學層面，為了準時送達郵件，賠上飛行員的性命，當個人與群體的利益發生衝突時，最後到底是誰的犧牲，才讓眼前的世界得以延續至今？隨着故事中漸進的節奏，天上的雲不斷堆積，當讀者碰到

第一滴雨的時候，早就已經被捲進了這場暴風之中。

“這些農民以為他們的燈僅僅照亮卑微的餐桌，殊不知離他們80公里外，早已有人受到這盞燈的召喚而深感觸動，彷彿這些不抱希望的人在一座荒島上，面對着大海，把那燈火搖晃。”註

我們總以為有光的地方便是終點，卻記不起最初是為了甚麼而啓程，離開燈火通明的家，走在陰暗的夜路上；或許，要前往的並不是未知的世界，而是找回那些被遺漏的人和事。在生命這趟旅程中，沒人能保證終點是否存在，但至少，我們可以肯定每段人生都會有那麼一個起點，要是活在世上有所謂的意義，大概，回到那個起點便是。正如小王子所說的，沙漠之所以美麗，是因為它在某個角落裏藏着一口井。或許，我們全都見過這口神秘的井，所以才費盡力氣，想要回去。

註：《夜間飛行》書中原文引用



行為改變設計、設計改變行為

好看的設計書很多，但認真好讀的卻少之又少。此書作者匡山（Cliff Kuang），是名副其實的斜槓一族：Google 的設計策略師、*New York Times* 專題記者、*FastCompany* 設計編輯、使用者經驗部門主管……一連串身份，固然呈現了設計業者的跨界現況，亦是此書眼光獨到之原因。

作者先從一樁40年前的大災難開始，解說錯誤的設計如何令意外變得必然。話說，1979年的某天，座落三哩島的核電廠，發生了事故，導致其中一座反應爐差不多徹底熔掉。及後的多份事故調查報告讓作者得出一個教訓，就是所謂的人為錯誤，與其歸咎於現場員工的操作不當，不如先去看看設計得糟糕透頂的控制室：

“儀表板的訊號安排完全沒有合理歸類，也沒有一般使用者能理解的固定邏輯、燈號有時甚至不在對應的控制範圍……”。

這些今天看來理所當然的互動設計邏輯，在當時還未得到科學家和工程師的注意。從三哩島而來的一課，為往後的友善設計打開了一道門。巧合地，在美國國會委託進行的芸芸調查報告中，作者發現了一位名字叫諾曼的撰寫人。而這位諾曼，正是創造“使用者經驗”一詞的 Donald A. Norman。他所著的《設計心理學》（*The Design of Everyday Things*），自80年代出版至今仍是設計理論的必讀經典。諾曼從認知科學的研究發現，人類對周遭環境如何運作的理解，總不自覺地基於某套假定。環境縱使一樣，假定卻因人而異。要讓新事物設計令使用者覺得理所當然，之前就要好好瞭解這套假定。正如他的一句名言所講：真正的好設計，應是看不見的。只有不對的設計，才會被注意。

這就是友善設計形成背後的思路。原則上，這是工業史上一次設計思維的範式轉移多於技術上的突破。但也正因如此，其影響卻更革命性。工業技術一下子轉型到人工智能，正是得力於心理學結合科技之後提出的回饋機制及其開展而來的機器學習新領域。作者由智能手機、無人車、聊天機械人、迪士尼樂園的魔法手環、豪華郵輪的客製化假期等等案例，追蹤項目背後的主理人，瞭解回饋機制如何成為當代以

體驗經濟為本的營商魔戒。甚至單是回饋本身，就已足夠佔領每天數以億計網民的社交生活。

“創造新事物的真正素材既不是鋁，也不是銅線，而是行為。”

在電腦和電子裝置日常化的今天，使用者不知不覺亦成為了產品的協作者。每分每秒，你的數碼足印都被演算出新的選項去讓你心動。周而復始，我click故我在。走到這一步，以使用者為本的設計方向，彷彿正把大家帶到科幻劇般老掉大牙的題旨：覺醒挑戰。不過讀者請放心，勇者無懼誓要破舊立新的奇人異士，在書的最後部分陸續有來。大數據已經現身，新世界也在設計當中。至於故事將如何發展下去？作者留下了這樣的預告：

“縱使友善使用者世界還在拼命更好地認識我們，並不代表它永遠辦不到。”



從突尼斯的夜未央到地中海最遙遠的曼尼

羅柏·卡普蘭在2018年的著作《重回馬可李羅的世界：戰爭、策略與二十一世紀的歐亞大陸新變局》裏，所闡述的是一個在歐盟各國日益弱化消失、亞洲各國經濟快速崛起的當下，世界將重回歐亞大陸一統無邊界的“馬可李羅世界”。書中羅列了一名旅行作家與戰略分析家所描繪的新戰略地理學光譜：彼時這個世界尚未出現全球疫情、也尚未發生抗爭與國家等級的經濟對峙。

羅柏·卡普蘭既是旅行作家、國際觀察家，同時也是戰略分析家；於是在閱讀他的著作時，每一位讀者幾乎都會意到的相同情況是，這些歐洲、中亞與阿拉伯國家之間的千絲萬縷，究竟是從甚麼時候開始產生連結？是戰爭？是文化傳遞？抑或是全球化所帶來的影響？對於羅柏·卡普蘭而言，歐亞邊界早已模糊；當他數度穿越歐亞非三地，伊斯蘭教和基督教、半島與地中海，無論是縱橫千里的山系，還是遼闊卻也是最淺的海域的戰略水道，憑藉史料的引導，與自身探究的經歷，為讀者從文學、戰略及趨勢多方面，理出一條既古老卻又極其針對的路線。

今年重新出版的《地中海的冬天：從突尼西亞、西西里到希臘，探索神秘水域最古老的文明與歷史》，即是羅柏·卡普蘭這條路線上的開端與回憶錄。從羅馬的旅行女神“老婦人”開啟了一段橫跨突尼西亞、西西里到希臘的地中海之旅。聖潔寓存於美麗的記憶，羅柏·卡普蘭為該書寫下了這樣的開場，猶如他年少時在每晚的新聞聽見黎巴嫩內戰的消息，從而一心想要成為戰地記者，有朝一日他將那些司空見慣的日常，用雙腳踏出一個與歷史真實對話的範圍，而那一天從福樓拜的《薩朗波》與李維撰寫的羅馬與迦太基之戰拉開序幕。



○ **地中海的冬天：從突尼西亞、西西里到希臘，探索神秘水域最古老的文明與歷史**

作者：羅柏·D·卡普蘭
(Robert D. Kaplan)
譯者：鄭明華
出版社：馬可李羅
出版年份：2020

與植物一起並肩生活

相信你對於用植物點綴家居的最直觀印象，大概源於我們經常使用的各大社交平台：INS風格的小清新居家擺設、網紅熱愛的打卡點、明星紅人的家居規劃等等，各種饒具特色的綠色植物映入眼簾，看似輕描淡寫的“幾筆”，就能為環境帶來很大改觀。但實際上，這樣的“植物生活提案”又全是學問，要學懂這個學問，除了需要專家，還可以依賴圖文並茂的工具書，《植物風格》就是這樣一本實用性高的作品。



○ **植物風格**

作者：阿蘭娜·蘭根 (Alana Langan)
譯者：余傳文
出版社：中信
出版年份：2020

《植物風格》由2014年創辦的澳洲墨爾本植物工作室“繆斯”（Ivy Muse）創始人——室內設計師阿蘭娜·蘭根（Alana Langan）和藝術策展人雅基·維達爾（Jacqui Vidal）共同完成，英文原名為 *Plant Style*。作者的職業背景，造就了全書的美感，阿蘭娜的作品素來備受室內設計雜誌編輯青睞，我就曾看過她多幅作品被 *Elle Decor UK* 和 *Real Living* 等權威雜誌選登，每個設計圖都不是冰冷的，你可以深刻感受到作品本身的流動性，很有生命張力。植物就是她們眼裏的有機藝術品，也許綠意盎然的空間，充滿生機的妙趣和意境，更能激發創作者的創造力，如同阿蘭娜在隨書附贈的書簽所寫：“沒有一往無前的熱愛，生活將是平淡而毫無意義的”，傾瀉而出的對植物的熱愛，藏都藏不住。

作為一名園林專業的教師，在習慣了記錄四季的日常裏，植物也已經成為我生活的一部分。不記得從何時開始，成為了一名植物愛好者，對植物相關事物的興趣濃厚，因此，此書的出版成為我最近研讀的重點。

其實，雖然作者來自海外，但就中式室內設計上看，“用植物塑造室內風格”並不是甚麼新興的概念，也沒有固定的原則。植物在室內空間的運用，在某種意義上，甚至定義了那個年代的家庭裝飾風格。由古到今，藝術作品裏那些入詩入畫入景的植物，總是能喚起我們對大自然的嚮往，讓我們感到靜謐與喜悅。時至今日，用植物柔化硬線條空間、與自然重新建立鏈接，已經與現代的家庭裝修風格相伴而來。也許花費不多的價錢，就能為空間塑造與眾不同的風格與氣質，這是植物裝飾的優勢。

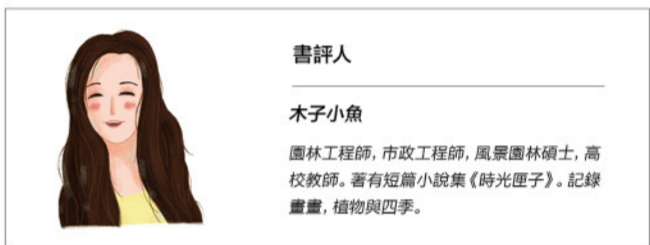
梳理下來，全書章節共有六個部分，涵蓋了室內植物搭配與養護的整個流程與細節，即使你對植物設計一竅不通，仍然可開始嘗試從一張白

紙開始，學習如何設計植物裝飾，進而用不同的植物把室內房間聯繫起來，使之成為統一而又充滿生機的整體。需要提醒的是，本書的專業度較高，設計感重，如果一般植物愛好者不擅長設計，也可以嘗試來個復刻，為家居增添一些澳大利亞式的綠意。

本書圖文並茂地通過設計與美學原則的應用教學，教授人們如何利用植物創造美好的室內空間。首先，從與植物一起生活的習慣說起，而後，從選擇植物組合、植物配件，談到塑造植物風格的原則。我們可以運用色彩、形態、質感及植物種類，用植物去裝飾不同的功能空間，小到一張桌面，大到整個房間：臥室、浴室、廚房、客廳和工作空間等的具體打造策略。當然，每一個房間的環境條件有所不同，而光照、溫度、濕度和通風情況都影響着植物的生長狀況，我們可以進一步去瞭解植物需要甚麼，把不同的植物打理好，讓每一處空間都因為植物成為獨一無二的存在。

最後寫到了如何養護植物並配以植物索引，用圖表梳理了養護要點，這個小細節部分就很實用，適合家中養護了很多不同植物，又懶得去一個個翻查網絡資料的“植物系懶人學生”，如同一部字典，翻一翻就能查閱到明細。

在城市生活越發忙碌，也越脫離生活本質的今天，我們更加渴望感受大自然，以及追求內心深處的一片靜謐——這大概是促進我們與植物共生的動力。全書賞心悅目的圖文內容會讓你有信心去栽種一片茂盛的室內綠洲，開始與植物一起並肩而行的新生活，去感知植物生長的美好，把家變成舒心的“叢林”。



別再“擬人”了，讓我們一起“擬樹”

在科學研究動植物的領域，“不擬人”是個基礎前提，亦即，不要用人類的感知方式揣摩、假設動植物的感知方式。於是“擬人”頂好留在文學藝術或倫理學的世界，作為一種想像、同理他者的“觸角”。話雖如此，小說《樹上的時光》（*The Eagle Tree*）卻採取了似同實異的路徑。愛樹成痴的14歲主角彼得·馬奇·王，與其設視樹如人，反更接近視人如樹——因為他在人類族群裏，被劃分在“自閉症譜系”的區域。

馬奇擁有許多可被指認為自閉症患者的特徵：感官對某些外界刺激異常敏感，出現不斷擺動手臂等重複動作，鮮少與人眼神接觸，同理心、覺察力和社交能力較為不足，欠缺與人情交流的能力，對特定物品十分着迷依戀，會滔滔不絕談論自己着迷的事物……^[註]這些徵象，讓馬奇在面對難以理解的人類和從四歲起一見傾心的樹木時，更能理解、認同後者，也因此，他必須藉由“擬樹”來建構對人類社會與自我的認識。

作者韓奈德（Ned Hayes）曾擔任自閉症學童的教師，這個經驗或讓他在以第一人稱描述馬奇的所思所感時格外有說服力。馬奇在書中愛樹成痴、酷嗜爬樹，到最後甚至為將被開發商砍除的私人森林挺身而出，到市議會發表護樹演講（早於2019年瑞典少女葛瑞塔·童貝爾 Greta Thunberg 以“為氣候罷課”聲名鵲起之前！），他的內在思考和外在行動的邏輯是清晰一致的。書中也幾度出現馬奇以樹自況的孤獨，例如自己就像在地下龐然伸展卻無人看見、知曉的樹木根系，面臨雙親離異、搬家、生活劇變，想爬樹慰藉，卻被家人和鄰居視為麻煩製造者，因而形容自己是被連根拔起、隨意棄置的樹，“在那裏，沒有人知道關於樹的任何事情”，是更讓人心痛的神來一筆。



○ **樹上的時光**

作者：韓奈德 (Ned Hayes)
譯者：魯夢珏
出版社：寶瓶文化
出版年份：2018

自閉症患者的同理心，透過樹與人的主客優先序位重置而能跳脫人類本位主義重新發展。馬奇質疑老師只教人類史而略過樹的歷史，他恐懼樹的滅絕，為了幫樹請命，他開始結交朋友、串連群眾……這些小說描述不知在有自閉患者共處經驗的讀者眼中會否太過浪漫，卻充滿“自然能夠培育人類”的樂觀希望。雖然，最後被馬奇命名為“鷹樹”的那棵50呎高西部黃松和其所在的森林能成功被保住，是因為樹上有聯邦政府保護的瀕危鳥類斑海雀棲息，相較於樹的費氏數列、固碳、反照率等訊息，“一隻鳥之類的就比較好理解”，不過，能短暫跳離人類思維，哪怕從一隻鳥、一棵樹的角度看待這個世界，不就是一個生態觀點的開始？

註：以上自閉症描述引自安德魯所羅門之《背離親緣》。



MEMOIR OF HALF A BANANA

“When a white person, a Westerner, appreciates Chinese culture and identifies with its philosophy so much that he or she thinks and behaves like a Chinese, then that person can be described as an egg - white on the outside and yellow on the inside. Conversely, a person can be referred to as a banana, yellow on the outside but white on the inside.” The author, who attended junior high school in the United States and later spent forty years of her life there, considered herself a banana until her daughter, American born and raised, said, ‘You’re not a banana. We are bananas.’ We, meaning the author’s children. So, Fay Chou settled for half a banana, which gives title to this book.

Fay had always wanted to be a housewife. “You’re already a housewife. Now, go be something else,” her husband would say. And something else she did. Having moved to the United States shortly after graduating from university in Taiwan, Fay and her husband Rex embarked on capturing the American dream.

In ‘Memoir of Half a Banana’, Fay Chou recalls the story of her journey through life candidly, and opens up about the cultural differences between China and the U.S. in terms of schooling and culture, and which she prefers and why.

Having grown up with her grandparents, and living in mainland China with them until the age of 11, she feels a somewhat disconnect with her own parents when she is sent to live with them in Taiwan. Her parents appear to always doubt their own daughter, and are strict about what she is and is not allowed to do.

With her father working for the U.S. military in Taiwan, the family moves to the United States for three years while Fay is a teenager in junior high school. To get there, she, her mother and brothers travel by boat – a journey which ends up taking three months. While flying has become a very common way to travel across the world, it was interesting to read that not that long ago (in the 1960s), people were still crossing the Pacific Ocean by sea.

In the U.S., Fay, who didn’t speak any English at the time, makes every effort to embrace the culture and goes to extreme lengths to learn the language. She stays up late at night studying and even finds a local library she can borrow books from. Although she was learning quite a bit of English by watching television, her parents forbade it, claiming she was just being lazy. For the first three years in the U.S., Fay thrives. However the family soon moves back to Taiwan, where Fay completes high school and is accepted to the prestigious National Taiwan University. There she gets the opportunity to further her English studies and meets Rex when organizing a school performance, who becomes her husband.

Shortly after both graduated, Fay and Rex move to the U.S. where Fay embraces entrepreneurialism. She admits that she had always wanted a steady monthly income – where in China, a government job is coveted, in the U.S. starting one’s own business is aspiring. Rex, on the other hand, fell right in to the American culture and sought to help his friend and business partner expand businesses, none of which goes really well because once operations were up and running and the business established, the business partner consistently had his extended family join the company and take over operations. At one point, Fay and Rex even buy a Chinese restaurant having had no previous relevant experience, but they make it work.

All this entrepreneurialism and financial instability takes a toll on Fay and Rex’s marriage. Fay finds herself increasingly frustrated with some of Rex’s decisions, including a time when he decided he would move to Hong Kong to help the same business partner (but now in a different part of the world) and leave his wife to take care of their two young children and his own parents in California, in addition to running their own hat business.

To be practical and for financial reasons, Fay decides they will move to a different house where she can work from instead of having to rent out an office space. During the move, her mother-in-law reminds Fay to give Rex their address and home phone (this is before mobile phones were available) “or he won’t find us,” she insists. “Now, there’s a thought!”, Fay thinks.

After living apart for seven years, Fay and Rex try to reconcile and Fay goes to visit him in Hong Kong. Shortly after her arrival, her father asks that she go to Taiwan to look after him instead. Reluctantly, she does, and for the next fourteen months she takes good care of him, constantly attending to his every need. It is also during these fourteen months that she gets to know her father a little better, and he shares stories of the Second Sino-Japanese War. The relationship with her mother does not improve a lot during this period; but after her father’s passing, when Fay plans to visit Rex again in Hong Kong, her mother asks that she return to Taiwan to now look after her. Again, Fay cuts her travel to Hong Kong short.

In the chapter ‘Love, in Theory’, Fay explains how she does not feel endearing love for her parents but respects them, and is grateful for all they provided her. An unusual concept for an American audience, where it is not uncommon to cut family ties, including with parents, Fay does a phenomenal job in explaining how she feels towards her own parents and how the cultural differences play a key role. Similarly, in marriage, one does not always have to agree with their spouse or their business decisions, but tends to support them in their endeavors. This is more so in Asian than in Western cultures. And Fay portrays this with great clarity.



MEMOIR OF HALF A BANANA

Author_ Fay Chou
Publisher_ Partridge Singapore
Year_ 2020

Sara Farr Guy

Writer, editor and proofreader. Former journalist and editor for various English-language media publications in Macau, including Macau Business, T.D.M., Macau Daily Times, and Macau Post Daily. Originally from Macau, now residing in Colorado, U.S.A.



A MINHA FAMÍLIA E OUTROS ANIMAIS

Gerard Durrell assinou dezenas de livros, quase todos sobre zoologia, conservacionismo e ecologia. Foi um dos mais reconhecidos naturalistas britânicos do século XX e a sua dedicação ao estudo da natureza ajudou a criar programas de ensino, materiais pedagógicos e instituições que continuam a cativar muitos jovens e a fazer progredir o conhecimento nesta matéria. As suas incursões pelos campos da literatura e do registo de memórias tiveram um ponto alto com a publicação, em 1956, de A Minha Família e Outros Animais, um livro que se transformou em longseller, continuando a encontrar leitores, não necessariamente juvenis, ao longo das suas muitas reedições.

No primeiro capítulo, lê-se: «De início, pretendia ser um relato um quanto nostálgico da zoologia da ilha, mas cometi um grave erro ao introduzir a minha família nas primeiras páginas da obra. Após entrarem para o papel, começaram a instalar-se e a convidar vários amigos para partilharem os capítulos. Foi com a maior das dificuldades, e através do recurso a uma astúcia considerável, que consegui conservar algumas páginas da obra dedicadas exclusivamente aos animais.» (pg.11) O tom humorístico com que Gerard Durrell apresenta o seu próprio livro antecipa os muitos momentos em que a comédia de linguagem e de enganos atravessará esta narrativa. Na verdade, é a presença das dinâmicas quotidianas e afectivas e a interação entre os membros da família, por um lado, e entre o pequeno Gerard e o ecossistema da ilha de Corfu, por outro, que fazem de *A Minha Família e Outros Animais* um livro tão emocionalmente divertido, sem nunca prescindir de uma inteligência acutilante.

Chegados à ilha grega de Corfu, os Durrell não têm planos muito definidos. Louise, a mãe, vê a mudança como um recomeço, um modo de esquecer a viuvez recente, o clima pesado e cinzento de Inglaterra, as pressões sociais e familiares que se seguiram à morte do seu marido. Os filhos – Lawrence, Leslie, Margaret e Gerard – mantêm todas as possibilidades em aberto, como é apanágio dos mais jovens. Instalados numa casa com poucas comodidades, os dias sucedem-se entre alguns arranjos e arrumações e o novo quotidiano que começa a instalar-se: as conversas com Spiro, o motorista que os ajudou desde o momento do desembarque na ilha, as refeições em família, as actividades a que cada um se dedica. Leslie treina a pontaria com uma caçadeira, sem que nenhum membro da família o incentive. Margaret suspira o fim da sua adolescência, pensando que nunca encontrará o amor numa ilha. Lawrence escreve, enviando originais para Londres, na esperança de se tornar um escritor publicado (feito que atingirá rapidamente, iniciando com *Pied Piper of Lovers* uma longa e profícua carreira literária). E Gerard vive ao ar livre tanto tempo quanto a mãe lhe permite, observando animais de diferentes tamanhos, descobrindo insectos disfarçados entre as pedras dos muros, explorando aquilo que lhe terá parecido um paraíso, quase um génesis a brotar no meio do Mediterrâneo, e todo à sua disposição de criança curiosa.

As passagens que o narrador dedica a descrever o mundo natural são das mais trabalhadas deste livro, transmitindo de um modo simultaneamente detalhado e maravilhado aquilo que vê nos campos de Corfu, nas margens de rios, nos longos areais da ilha. Este não é, no entanto, um livro sobre a natureza e os seus ritmos, mas antes uma narrativa familiar, um imenso repositório de afectos, escolhas e alguns delírios vistos por um rapazinho de dez anos, que na Grécia chegará aos catorze. Naturalmente, o livro foi escrito anos depois dessas vivências, mas é a partir da memória da criança que foi que Gerard Durrell constrói esta história. E fá-lo escrevendo sobre os membros da sua família com notório afecto, mas igualmente a partir de um ponto de observação que aproxima algumas das suas frases daquela procura de rigor que assume uma descrição científica. Só que o rigor, aqui, é o de uma criança e é nessa espécie de desconexão entre idade e pormenor que reside o carácter cómico que tantas vezes se imprime à narrativa. Gerard olha com estranheza para a obsessão do seu irmão Leslie com as armas e com uma certa ideia de virilidade que quer impor a si próprio, para a constante lamentação de Margaret perante um ideal de beleza

impossível de atingir ou para os horários desregrados de Lawrence, sempre de roupão, a beber a horas impróprias e a escrever livros que nem todos entendem. Tudo isto sem julgamentos morais, algo que atravessa toda a prosa deste livro. Por outro lado, a criança que Gerard continua a ser nesta narrativa, apesar da perspicácia, não compreende porque não pode manter tartarugas selvagens na banheira de casa, ou porque não há-de ser possível ter uma coruja a viver no seu quarto. A sua dedicação total aos animais e uma teimosia que se arruma entre candura e inocência permitem-lhe levar a melhor quase sempre e é assim que a casa dos Durrell, em Corfu, se enche de bichos. Insectos, aves, peixes, répteis, cães, uma cabra e até uma preguiça – oferecida por um amigo de Lawrence que passa por Corfu de visita – são habitantes mais ou menos permanentes do domicílio familiar. Para Gerry, nada mais natural, porque é assim que aprende a analisar o comportamento e a biologia de todos estes animais, desenvolvendo um interesse cada vez maior e mais sustentado em aprendizagens variadas, o mesmo interesse que fará dele um dos grandes naturalistas do século XX.

A Minha Família e Outros Animais já foi publicado em dezenas de idiomas e tem sido uma das portas de entrada de muitos jovens no universo da conservação da natureza. Uma série televisiva recentemente produzida pela BBC renovou a popularidade do livro de Gerard Durrell, incentivando novas reedições. Ao seu livro mais conhecido juntaram-se, mais tarde, dois outros volumes (*Birds, Beast and Relatives*, em 1969, e *The Garden of the Gods*, em 1978), compondo a chamada Trilogia de Corfu, mas em nenhum deles a candura de uma certa ideia de infância e o deslumbramento pelo mundo natural alcançaram a perfeição estilística e o registo cómico que caracterizam este *A Minha Família e Outros Animais*.



A MINHA FAMÍLIA E OUTROS ANIMAIS

Autor_ Gerard Durrell
Imprensa_ Editorial Presença
Ano_ 2002

Sara Figueiredo Costa

Estudou literatura e linguística histórica na Universidade Nova de Lisboa, onde se licenciou e fez o mestrado. Jornalista free-lancer na área cultural, onde escreve sobre temas diversos, assina crítica literária no Expresso e na revista *Blimunda*, entre outras publicações. É editora do suplemento literário *Parágrafo*, publicado mensalmente pelo *Jornal Ponto Final*.



書籍的史前史

文字和紙張是書籍的兩大要素。在紙張出現以前的文字和載體，構成了書籍的史前史。深圳圖書館與澳門公共圖書館特聯合舉辦「書籍的史前史」展覽，介紹紙張出現以前的中西方圖書，通過大量的圖片和史料展示了這一時期文獻的整體風貌。

展期

18/11/2020

30/12/2020

何東圖書館

開館時間：14:00 - 20:00 (一)
08:00 - 20:00 (二至日)
(公眾假期除外)

查詢電話：2893 0077

氹仔圖書館

開館時間：14:00 - 24:00 (一)
08:00 - 24:00 (二至日)

查詢電話：2884 3105

石排灣圖書館

開館時間：14:00 - 24:00 (一)
08:00 - 24:00 (二至日)

查詢電話：2826 1631

三館同時展出

免費入場

澳門文化局 IC | a

f IC Art 藝文棧 | a

主辦：

澳門特別行政區政府文化局
INSTITUTO CULTURAL do Governo da Região Administrativa Especial de Macau

澳門公共圖書館
BIBLIOTECA PÚBLICA de MACAU

SHENZHEN LIBRARY 深圳图书馆

www.library.gov.mo

