

城

OS LIVROS E A CIDADE BOOKS AND THE CITY

與 書 日

ISSUE
28



自然之語
IDIOMA DA NATUREZA
WHISPER OF NATURE



● 說到秋天,你能想到甚麼?想必是跟收穫的喜悅相關的一切吧...

本期館訊,我們便以這大自然為題,用文字擁抱自然,跟隨作者的筆觸,到巖林山野賞那一草一木...

文化局公共圖書館與澳門科學館近年來合作舉辦“不一樣的科學世界”和“周五科普繪本遊樂園”均是大受“大小朋友”歡迎的活動...

“這一年,地球變得不一樣”是APPLE TV+早前推出一檔原創節目,這個有趣的節目提醒我們,在疫情陰影籠罩下的這一年半時間裏...

● O que pensa quando se fala no Outono? Deve pensar em todas as coisas felizes relacionadas com a colheita...

Nessa edição de Os Livros e A Cidade, teremos como tema a natureza. Através do texto, abraçamos a natureza e seguimos os traços de caligrafia dos autores para apreciar cada árvore...

Nos últimos anos, a Biblioteca Pública de Macau do Instituto Cultural e o Centro de Ciência de Macau cooperaram para realizar “Mundo de Ciência Singular” e “Workshop Divertido – Sessão das Sextas-Feiras...”

“O Ano em que a Terra Mudou” é um programa original recentemente publicado pela APPLE TV+. Este programa interessante relembra-nos, durante este ano e meio em que estivemos sob a sombra da pandemia...

● What comes to your mind when speaking of autumn? You probably think of things related to the joy of harvest. It is hard to impress a southerner with the transient coolness of autumn...

This issue of Library Newsletter explores the theme of nature. In the authors' writing, readers will be led to the jungles and mountains to appreciate the lush greenness...

In recent years, in collaboration with the Macao Science Center (MSC), the Macao Public Library of the Cultural Affairs Bureau (IC) has held "A Different World of Science" and the "Friday Playground of Science Picture Books"...

"The Year Earth Changed" is an original program launched by APPLE TV+ earlier this year. This interesting program calls attention to the fact that under the shadow of the COVID-19 pandemic, without human interference, the ecosystem has maintained unprecedented harmony...



萊蕪文麗筆下的香港杜鵑 Azálea de Hong Kong, desenhada por Human Ip...



封面插畫: 梁偉倫 ILUSTRAÇÃO DA CAPA: Sandy Leong COVER ILLUSTRATION: Sandy Leong

Public Library logo and contact information in Chinese and English.

Table with 2 columns: Page number and Title/Topic. Includes items like '新品推介', '專題: 自然之語', '圖書館人+圖書館答疑', '作者說', '閱讀風景', '圖書館手冊+圖書館放大鏡', '專欄', 'SPECIAL COLUMN', and 'COLUNA ESPECIAL'.



NEW LAUNCH

新品推介



01 悲傷地形考 作者: 達米恩·魯德 (Damien Rudd) 譯者: 吳莉君 繪者: 凱特琳娜·狄迪克 (Kateryna Didyk) 出版社: 綠譜 出版年份: 2021

藝術家魯德因經營大受歡迎的同名Instagram帳號而寫出這本書: 他蒐集各種聽來兇惡險惡、令人傷心難過的地名...



04 數位公民素養課 作者: 黛安娜·格雷伯 (Diana Graber) 譯者: 劉凡恩 出版社: 綠寶文化 出版年份: 2020

如今很多人已經活在網絡世界不能自拔,卻不知當中跟現實世界一樣充滿各種不可輕視的危機與風險...



08 鄉愁 Nostalgia 作者: 安德列·塔爾科夫斯基 (Andrei Tarkovsky) 發行公司: 傳影互動 發行年份: 2014

塔科夫斯基相信俄國人獨有的“鄉愁”一方面耗損人的靈魂,使人感受不到活著的樂趣...



01 悲傷地形考 作者: 達米恩·魯德 (Damien Rudd) 譯者: 吳莉君 繪者: 凱特琳娜·狄迪克 (Kateryna Didyk) 出版社: 綠譜 出版年份: 2021

藝術家魯德因經營大受歡迎的同名Instagram帳號而寫出這本書: 他蒐集各種聽來兇惡險惡、令人傷心難過的地名...



05 人類與自然的祕密連結 作者: 彼得·雷雷本 (Peter Wohlleben) 譯者: 王榮輝 出版社: 日出 出版年份: 2021

2015年《樹的祕密語言》一書出版後,雷雷本迅速成為國際暢銷生感作家,他的最新著作同樣不用艱澀科學用語卻成功呈現嚴謹科學研究內容...



09 Armenia Djivan Gasparyan 演出者: 吉禹·加斯帕里亞 (Djivan Gasparyan) 發行公司: World Network 發行年份: 1999

今年七月離世的亞美尼亞音樂家加斯帕里亞,其從傳統民樂家發展到國際知名跨界大師的音樂人生可謂傳奇...



02 成為西蒙波娃 作者: 凱特·寇克派翠 (Kate Kirkpatrick) 譯者: 張麗 出版社: 衛城 出版年份: 2021

身為女性,西蒙·德·波娃 (Simone de Beauvoir) 的哲學著作與生平長期以來遭受偏見誤解,那本重要的《第二性》...



06 家人使用說明書: 腦科學專家寫給總是被家人一秒惹怒的你 作者: 黑川伊保子 (Kurokawa Ihoko) 譯者: 楊毓堃 出版社: 遠流 出版年份: 2021

日本暢銷作家、腦科學與人工智慧研究員黑川伊保子,以她的專業角度切入寫作,對當前疫情時代引起的家庭情緒壓力問題尤其注重...



03 Be Water, My Friend 似水無形, 李小龍的人生哲學 作者: 李香凝 譯者: 廖炬偉 出版社: 大是文化 出版年份: 2021

由李小龍女兒李香凝執筆,以她多年來對父親的研究,將“化為水”(Be Water)哲學加以擴展,並轉化為個人成長與自我實現的有用工具...



07 巴黎圖書館 作者: 珍娜·史嘉琳·查爾斯 (Janet Skeslien Charles) 譯者: 楊沐希 出版社: 皇冠 出版年份: 2021

這是一個二次大戰期間發生在巴黎美國圖書館的曲折動人故事,作者巧妙融合紀實與虛構手法,展現非常時期圖書館作為社會性基礎設施的意義...



10 Cereal 出版社: Cereal Magazine 出版周期: 半年刊

這本書看起來非常高冷的英國獨立雜誌,以“穀物”命名,2012年誕生於英國巴斯,在如今的主流雜誌媒體中可謂一股“清流”...



自然之語

IDIOMA DA NATUREZA WHISPER OF NATURE

英國博物學家吉爾伯特·懷特早在18世紀就以其在鄉間生活觀察鳥獸魚蟲的興趣出發，寫下經典作品《塞爾伯恩博物志》，他喚醒了大家對自然與人文關懷的共鳴。這一期，我們以自然寫作為題，為讀者們帶來多本自然寫作的作品，透過他們筆下細膩的文字，感悟自然萬物，花草蟲鳥，包括你我，皆是平等共生的哲思。

O naturalista inglês, Gilbert White, escreveu a obra clássica *A História Natural de Selborne* (*The Natural History of Selborne*) no séc. XVIII, com base no seu interesse pela observação da fauna na sua vida no meio rural. Despertou uma ressonância de interesse de todos pela natureza e pelas humanidades. Na presente edição, temos como tema a escrita sobre a natureza, dando a conhecer aos leitores várias obras literárias sobre a mesma. Através das suas palavras delicadas, é possível apreciar todas as coisas da natureza, incluindo flores, plantas, insectos e pássaros, e todas as pessoas, cultivando um pensamento filosófico de simbiose igualitária.

British naturalist Gilbert White, writer of *The Natural History of Selborne*, a classic work based on his observations of birds, beasts, fish and insects during his rural life in the 18th century, has struck the human chord of sympathy for nature and humanistic care. In this issue, we will take nature writing as the theme. Several pieces of nature writing will be introduced to readers for them to understand from the delicate words the philosophies of equality and co-existence among all things in nature - flowers, plants, insects, birds, and you and me.

在自然寫作的領域，有一位“不走尋常路”的作家，他就是擁有粗獷外形，筆觸卻細緻入微，曾獲冰心獎大獎的蒙古族作家——格日勒其木格·黑鶴，被稱為“中國西頓”的黑鶴，筆下有草原也有森林，有牧羊犬也有小狼，人和動物之間的命運羈絆，透過簡潔雋永的文風，活靈活現。

談到家鄉內蒙古，如今生活在呼倫貝爾的黑鶴表示：“我認為呼倫貝爾草原是中國也可能是世界上最美的草原，人類可以在不破壞大自然的前提下和草原和諧共處，它代表一種最理想的狀態：不破壞，共用”。因為四歲的時候經常生病，出生城市的黑鶴被送回了老家，四年草原生活成為他作品的縮影——騎着小馬馳騁的兒童，後面跟着獅子一樣大小的牧羊犬，“風一吹，草像海浪一樣，但現在已經很少見了”。黑鶴的創作源於童年生活，但那是百分百記錄生活嗎？黑鶴表示，不完全是，小說是杜撰的，但細節必須真實，“在我的創作中，所有的動物都生活在現實世界，牠們應該生存的自然環境，符合自然屬性和行為，這是我小說的基礎……像我創作蒙古馬小說《血駒》，蒐集素材就用了三年半，走訪了草原上眾多牧馬人，並且送給他們每人一雙馬靴，後來我和網上賣靴子的賣家都成朋友了，這樣做，是為了向年老牧人表達敬意，感謝他們分享最真實的故事細節，跟其他天馬行空的“自然文學”創作不同，黑鶴的創作和生活靠得很近。

黑鶴說，他的作品在內地會被歸類到“兒童文學”，但當被翻譯成外語就是“自然文學”範疇的書籍，即同時適合兒童和成年人閱讀，“我喜歡做一個兒童文學作家，因為成年人很難改變，但我想讓更多的孩子閱讀我的作品，讓他們從作品中感受北方草原的風……為孩子在特定年齡段塑造精神品格的文學作品，我相信閱讀改變中國。”



格日勒其木格·黑鶴
GRZYLYMG HAHO
GRZYLYMG HAHO



血駒
作者：格日勒其木格·黑鶴
出版社：接力
出版年份：2017

Caavalo de Sangue
Author: Grzylymg Haho
Editora: Jiel Publishing House
Ano de Publicação: 2017

The Blood Horse
Author: Grzylymg Haho
Publisher: Jiel Publishing House
Year of Publication: 2017

In the field of nature writing, there is a writer who “follows an unusual path”. He is Grzylymg Haho, a Mongolian writer with a rugged appearance whose words are meticulously delicate and who has won the Bing Xin Award, known as “the Chinese Seton”. In his writings, there are grasslands, forests, sheepdogs and coyotes, as well as the tightly bound fates of humans and animals, all enlivened by a concise and profound style.

Speaking of his hometown of Inner Mongolia, Haho, who now lives in the city of Hulunbuir, said, “I think the Hulunbuir Grasslands are the most beautiful grasslands in China, and probably in the world. Human beings are able to coexist in harmony with grasslands without damaging the nature. The most ideal state is sharing without damage.” When Haho was four years old, he was often sick and was later sent back to his familial hometown from the city where he was born. The four years of life he spent in the grasslands became a miniature of his works – a child galloping on a pony, followed by a sheepdog the size of a lion. “When the wind blows, the grass looks like a sea of waves,” he said, “but it’s rarely seen today.” If his creations originated from his childhood life, are they 100% records of life? “Not exactly,” said Haho. Novels are fabricated but details must be true. “In my creations, all animals exist in the real world,” he said. “The natural environment they inhabit must correspond to their natural qualities and behavior, which is the very basis of my novels ... For example, when I was writing *The Blood Horse*, a novel about a Mongolian horse, it took me three years and a half to collect writing materials. I visited many wranglers in the grasslands and gave each of them a pair of riding boots. I even made friends with the online sellers of riding boots. I did all these things because I wanted to express my respect for these elder wranglers and my gratitude for the sharing of the details of their true stories.” Unlike other fictitious “nature literature”, Haho’s creations are close to life.

Haho said his works are categorized as “children’s literature” in Mainland China but when translated into a foreign language, they are received as “nature literature”. In other words, they are suitable for both children and adults. “I like being a writer of children’s literature because adults are difficult to change,” he said. “I hope more children can read my works to feel the winds from the northern grasslands ... Literary works can shape the spiritual qualities of children at certain ages. I am convinced that reading can change China.”

Na área literária sobre a natureza, há um autor que “não busca o caminho normal”. Com uma aparência rude, mas uma escrita delicada e fina, o autor mongol Grzylymg Haho que, no passado, ganhou o Prémio Bing Xin, foi chamado “Ernest Seton Thompson da China”. Na sua escrita há prados e florestas, há cães pastores, mas também lobos pequenos, e a ligação do destino de pessoas e animais é vívida e realista através deste estilo de escrita simples e cheio de significado.

Falando da Mongólia Interior, sua terra natal, Haho que agora vive na cidade de Hulunbuir, admite o seguinte: “Penso que os prados de Hulunbuir são os mais bonitos da China, e talvez os mais bonitos do mundo! Os humanos podem conviver em harmonia com o prado, sem danificar a mãe natureza. Tal representa um estado ideal: partilhar sem danificar”. Por estar sempre doente, com quatro anos de idade, Haho foi enviado de volta para a sua terra natal, depois de ter nascido na cidade. Quatro anos de vida no prado tornaram-se o epítome da sua criação: uma criança montando um pequeno cavalo a galopar, com um cão pastor do tamanho de um leão atrás, “enquanto o vento soprava, a erva parecia ondas do mar, e agora isto já é raramente visto”. A inspiração da criação de Haho é a sua infância, mas será um registo totalmente fiel à vida? O autor afirma que não é completamente. As histórias são fabricadas, mas os detalhes devem ser reais. “Nas minhas obras, todos os animais vivem no mundo real e no seu habitat natural que correspondem às suas características naturais e comportamentos. Esta é a base das minhas histórias... Por exemplo, para o conto *Cavalo de Sangue*, a história de um cavalo mongol, a mera recolha de materiais demorou três anos e meio. Entrevistei vários pastores no prado e ofereci um par de botas de hipismo a cada um. Até me tornei amigo do vendedor das botas na internet, por causa disso. Fiz isso para demonstrar respeito aos pastores idosos, e agradecer-lhes terem oferecido os detalhes das histórias mais reais.” Diferentemente de outros trabalhos da literatura da natureza ousados e criativos, as obras de Haho são muito próximas à vida real.

Haho disse que, no Interior da China, as suas obras são classificadas como “literatura infantil”, mas quando traduzidas para línguas estrangeiras, são classificadas como “literatura da natureza”, ou seja, são adequadas para a leitura de adultos e crianças. “Gosto de ser um escritor de literatura infantil, porque é muito difícil mudar os adultos, mas espero que mais crianças leiam as minhas obras, para que possam sentir o vento dos prados do Norte... Quero criar obras literárias com valor espiritual que possam moldar as crianças em determinada faixa etária, e acredito que a leitura mudará a China.”

結合文創做圖書 COMBINAR PUBLICAÇÃO DE LIVRO COM AS INDÚSTRIAS CULTURAIS E CRIATIVAS COMBINING PUBLISHING WITH CULTURAL AND CREATIVE INDUSTRIES

潔塵
JIE CHEN
JIE CHEN



○ 一朵深淵色
作者: 潔塵
出版社: 四川人民
出版年份: 2021

A Cor Azul Violácea
Autora: Jie Chen
Editora: Sichuan People's Publishing House
Ano de Publicação: 2021

The Bluish Violet Color
Author: Jie Chen
Publisher: Sichuan People's Publishing House
Year of Publication: 2021

潔塵是成都出名的“才女”，至今已出版了30多部作品集。今年四月，她在2014年大受歡迎的散文集《一朵深淵色》由四川人民出版社再版，這一部“寫給植物的情書”又一次走進了讀者的視野。

“首版和新版的不同之處，除了文字上有少量修訂之外，首先體現在插圖。首版插圖選用的是17、18世紀歐洲植物圖譜；新版插圖是水彩畫家Yoli的植物插圖。兩種形式各有妙處，共同的優點在我看來，就是用一種不那麼直觀寫實（彩色照片）的方式，退後一步，呈現植物的靜謐、安詳、內斂的美學價值。這一點，也是我寫作《一朵深淵色》的初衷。其次，新版採用了設計師朱星海的整體設計理念，沉靜、謙卑、細膩，從封面到內頁，用蟲子的視角來展現一朵花的‘波瀾壯闊’，關於新舊兩版的對比，潔塵這樣解釋。她表示對植物的喜愛滲透在瑣碎的‘當下’和旅行時的‘遠方’，‘今年六月，我到浙江黃龍島參加駐留計劃，在海邊邊看到大片灰白色野花在風海中搖曳。從來沒有見過這樣的植物。查詢後知道這種野花叫做‘蛇床’，這是遠方帶來的收穫和欣喜。但是，我們的生活絕大部分時候是當下和此刻，我每天走到我的花園，看看那些熟悉的花草今天有了哪些細微的變化，打骨朵啦，開花啦，又長出一片新葉子和一根新枝子啦……最近這幾天，今年春天種下的一株金銀花，它最長的那根藤蔓終於奮力爬上了花牆的上沿，讓我非常欣喜。我一直在為它加油呢’，她認為，自然是融入我們的生活中的，‘自然是一片原野一座高山，也是一片樹葉一朵花瓣’。

新版《一朵深淵色》的推廣方式新穎而有趣，除了圖書本身，書本連帶推出了“一朵深淵色”白Tee，絲巾、花草皂和插畫明信片等周邊產品，還有Yoli的插畫展、輕安·潔塵書房與“川人社”共同策劃的友人有聲書……以及輕安現場將這一切彙聚在一起歡聚在一起的暮春派對。潔塵表示，現在的出版行為和過去已經大不相同，但也需要針對書的特點來做，有些書是適合單獨安靜閱讀，但有些書就可以做各種“銜接”，而她也很慶幸碰到了一大群“行動派”，在疫情期間，大家期盼和文創好好結合起來滋潤人們的心靈，用自己的方式感謝大自然的一切。

Jie Chen é uma “menina talentosa” famosa de Chengdu que já publicou mais de 30 obras. Em Abril deste ano, a coleção de prosas bem-recebida que lançou em 2014, *A Cor Azul Violácea*, foi novamente publicada pela Sichuan People's Publishing House. Esta “carta de amor dedicada às plantas” entrou novamente no horizonte dos leitores.

Jie Chen is a “talented girl” popular in the city of Chengdu, who has published over 30 collections of works. Her prose collection *The Bluish Violet Color*, which gained popularity in 2014, was reprinted this April by the Sichuan People's Publishing House. This “love letter to plants” once again came into the sight of readers.

“Except some minor revisions of words, the first and new editions differ first of all in illustrations,” Jie Chen explained. “The first edition uses European botanical illustrations of the 17th and 18th centuries, while the new one uses botanical illustrations by watercolor painter Yoli. The two types have their own features and I think what they have in common is that they take a step back to bring out the serenity, peace and restrained aesthetic values of plants in a less intuitive and realistic manner (using color photos). This is also the initial aspiration of *The Bluish Violet Color*. Second, the new edition adopts designer Zhu Xinghai's overall design concepts of calm, modesty and subtlety to present in cover and inner pages the ‘magnificence’ of a flower from the perspective of an insect.” She said her affection for plants permeates the trivialities of her “current” life and the “distant places” she is going to travel to. “This June, I went to the Huanglong Island of Zhejiang Province to take part in a residency program,” she said. “On the coast, I saw a large stretch of grey-white wild flowers swaying in the sea breeze. Never had I seen such plants before. I searched the Internet and learned that they are called ‘*Cnidium monnieri*’. This is the surprise a distant place brought me. However, most of us are living in the moment. Every day, I walk to my garden to see what subtle changes have happened to my familiar flowers and plants – buds are appearing, flowers are blooming, new leaves and branches are growing... In the last few days, I found the largest vine of the honeysuckle I grew this spring finally climbed up to the upper edge of the flower wall, which made me very delighted. I had been cheering for it!” In her opinion, nature is an integral part of our life. “Nature can be a wilderness or a mountain. It can also be a leaf or a petal.”

The promotion of the new edition of *The Bluish Violet Color* is novel and interesting. In addition to the book, peripheral products including white T-shirts, silk scarves, floral soaps and illustrated postcards are also available, as well as Yoli's illustration exhibitions, friends' audio recommendations co-planned by Jie Chen's Study in Qing'an and the Sichuan People's Publishing House, and a late spring party that brings everything together at the scene of Qing'an. Jie Chen said publishing today is hugely different from what it was in the past. It is necessary now to focus on the features of each book. Some books are suitable for quiet reading, while some others can be combined with other activities. She is lucky to have met a group of highly motivated people. During the COVID-19 pandemic, everyone is considering how to better combine our works with cultural and creative industries in our own way to soothe the soul of people and thank everything in nature.

香港是世界著名的繁忙大都市，走在路上的人們總是步履匆匆，他們也許對石屋森林瞭如指掌，但對於同樣生活在本地的動植物卻甚少留意，熱愛自然的香港作家葉曉文（Human）則成為了記錄它們的山系女孩，她走遍香港的山林，以圖文繪錄出與它們相遇的過程。先後出版了《尋花》系列以及《尋牠》系列作品，令大家有機會深入認識身邊動植物的故事。

“在香港，現代人的焦點大多是城市，但其實這裏有3/4的土地面積依然被綠植所覆蓋，而且擁有2,100種原生物，大家其實可以從物種發掘不少本地的故事。” Human說，“我堅持書中描述的動植物，都必須是我親眼見過的。在遇見它們後先記錄在案，然後蒐集整理資料，查看當典典，或是向熟悉這植物的長者請教，再進行寫作，最後才是把它們的樣子慢慢畫下來。”在寫作的過程中，李時珍的《本草綱目》是她最常翻閱的其中一本資料典籍，“李時珍是一位偉大的植物學家，他花費了27年才完成全書的記錄，裏面羅列出同一種植物在不同時代的不同命名，而且還附上了植物的故事、功效，以及他的個人見解，資料詳細且非常豐富，對於我了解植物非常有幫助。”

除了寫書外，Human也開始了另一個身分——農夫，在田地裏耕作，種植出自己喜歡的植物。“以前在家中只能種小盆栽，如今在田裏種植，我就可以從播下種子一刻開始，觀察並且記錄它們發芽成長、開花、結果及凋零的完整過程。”

最近一年在疫情的影響下，到郊外行山呼吸新鮮空氣成為了不少都市人的放鬆方式，更有不少讀者會拍下自己看到的植物或小動物，向她請教。Human樂見大家對於本地動植物的關注度比前高，這對於保育很有幫助。而她也依然是那個活在都市的尋花人，一有空就到幽靜的山上或是溪澗走走，隨緣遇見未來筆下的它。

Hong Kong é uma metrópole animada famosa em todo o mundo. As pessoas que andam na rua estão sempre com pressa. Talvez elas comecem a selva urbana como a palma das suas mãos, mas não prestam muita atenção às plantas e aos animais locais. Human Ip, uma autora de Hong Kong que ama a natureza, se tornou a menina Yama que faz este registro. Ela caminhou por todas as montanhas e florestas em Hong Kong e registou todo o seu percurso em imagens e textos. Publicou obras da série *In Search of Flora* e da série *In Search of Fauna*, dando oportunidade a todas as pessoas de conhecer profundamente as histórias das plantas e dos animais em seu redor.

“Em Hong Kong, o foco das pessoas modernas é a cidade, mas, na verdade, três quartos da área do terreno nesta região está coberta por plantas, onde há mais de 2.100 plantas autóctones. De facto, todos podem explorar várias histórias locais a partir das espécies existentes.” Human afirmou: “Asseguro-me de que as plantas e os animais descritos nos meus livros são todos que eu já vi pessoalmente. Faço primeiro um registro, recolho e organizo os materiais, pesquiso histórias ou citações clássicas relevantes ou pergunto a idosos que conhecem bem as plantas. Depois disto, escrevo e, no final, é que transformo tudo em desenho, lentamente.” Durante o processo de escrita, o *Compendio de Matéria Médica (Ben Cao Gang Mu)*, de Li Shizhen, é um dos livros mais consultados por ela. “Li Shizhen é um botanista grandioso, pois demorou 27 anos para concluir todo o registro do livro, onde foram listados os vários nomes das mesmas plantas em diferente período, e juntou também a história e efeitos da planta, assim como a sua própria explicação. Os detalhes do material são muito ricos, e é uma ajuda valiosa no meu entendimento sobre as plantas.”

Para além de escrever livros, Human também ganhou outra identidade: agricultora. Gosta de cultivar a terra e plantar as plantas de que gosta. “Antes, em casa, só podia plantar em pequenos vasos. Agora planto na terra. Posso registar todo o processo, desde a plantação, os brotos, o florescimento, a produção de frutos e o murchamento.”

Com a pandemia no último ano, caminhar pela montanha e respirar ar puro na periferia tornou-se o método de relaxamento de muitos residentes na cidade. E vários leitores fotografaram plantas e pequenos animais vistos, fazendo-lhe perguntas. Human vê o aumento de interesse das pessoas pelas plantas e animais locais com bons olhos, isto é muito benéfico para a conservação. No entanto, ela permanece uma localizadora de flores que vive na cidade e, quando tem tempo, caminha até às montanhas ou riachos tranquilos, encontrando as plantas e animais que registrará no futuro.

Hong Kong is a world-famous busy metropolis. People walking on the road are always in a hurry. They may know very well the concrete jungle but only have little knowledge about local animals and plants. Human Ip, a Hong Kong writer who loves nature, has become a Yama girl who travels around the mountains and forests in Hong Kong to record her encounters using illustrations and words. A series of her works have been published, including *In Search of Flora and In Search of Fauna*, for readers to explore the stories about the animals and plants around them.

“In Hong Kong, the focus of modern people is primarily on the city. But actually, three quarters of the land is covered by green plants, home to 2,100 species of native plants. In different species, people can find a lot of local stories,” Human said. “The animals and plants described in my books must be those seen by myself before. When I encounter them, I put them on record. Then, I look up allusions or consult some elders who are familiar with the plants. With all these preparations, I will then begin my writing, after which I will paint them.” In the process of writing, she frequently refers to the classic book *Ben Cao Gang Mu* by Li Shizhen. “Li Shizhen is a great botanist who spent 27 years on the book,” she said. “The book lists the different names for a plant in different periods and introduces the stories about plants, their functions and other people's insights. It is very exhaustive and helpful for me to understand plants.”

In addition to being a writer, Human now has a new identity – being a farmer to grow her favorite plants in the fields. “In the past, I could only grow potted plants at home,” she said, “but now, I can grow them in the fields. From the moment when seeds are sowed, I can observe them and record the complete process of their growth including germination, flowering, fruiting and withering.”

Due to the COVID-19 pandemic over the last year, going to the outskirts to climb mountains and breathe some fresh air has become a choice for many urbanites to relax themselves. Many readers will even take photos of the plants or animals they see and then consult her. Human is delighted to see people paying more attention to local animals and plants than they did before, which is very good for their conservation. She is still the flower seeker living in the city. Whenever she is free, she will take a walk around quiet mountains or streams, and if lucky enough, she will encounter something that she will put down in her future writing.



○ 尋花2
作者: 葉曉文
出版社: 三聯
出版年份: 2016

In Search of Flora 2
Autora: Human Ip
Editora: Joint Publishing HK
Ano de Publicação: 2016

In Search of Flora 2
Author: Human Ip
Publisher: Joint Publishing HK
Year of Publication: 2016

都市尋花人 A LOCALIZADORA DE FLORES THE URBAN FLOWER SEEKER

葉曉文
HUMAN IP
HUMAN IP



好書推薦

相信看罷三位自然書寫作家的分享後,你也感受到自然帶來的美與感動。此外,我們也精選出八本館藏好書,讓你能繼續在純樸的文字中,聆聽來自自然的細語美聲。

Recomendações de livros

Acreditamos que depois de ver as partilhas destes três autores de literatura da natureza, também sentiu a beleza vinda da natureza e se comoveu. A par disso, escolhemos 8 livros excelentes da coleção da biblioteca, para que possa continuar a escutar a linda melodia da natureza através das palavras sinceras e simples.

GOOD BOOKS TO READ

After reading the sharing of the three nature writers, you must have been touched by the beauty of nature. Additionally, we have selected eight brilliant books from our collections for you to continue your exploration of the beautiful whisper of nature in the simple texts.



植物知道生命的答案

作者: 丹尼爾·查莫維茨
譯者: 劉夙
出版社: 長江文藝
出版年份: 2014

中

植物會看、會聞、會有記憶嗎?它們比我們更能感悟世界的變化?跟隨生物學家丹尼爾一起進入不同種類的植物生活,以平靜的心態聆聽及觀察,透過遺傳學等領域的研究成果,更好地理解我們與自然的關係。

What a Plant Knows

Autor: Daniel A. Chamovitz
Tradução: Liu Su
Editora: Changjiang Wenyi Press
Ano de Publicação: 2014

As plantas podem ver, cheirar ou ter memória? Será que elas são capazes de perceber as mudanças no mundo mais facilmente do que nós? Siga o biólogo Daniel e entre na vida de plantas de diferentes espécies, onde pode escutar e observar calmamente, de modo a saber mais sobre a nossa relação com a natureza, através dos resultados de pesquisas na área da genética, entre outros

What a Plant Knows

Author: Daniel A. Chamovitz
Translator: Liu Su
Publisher: Changjiang Wenyi Press
Year of Publication: 2014

Can plants see or smell? Do they have memories? Can they better perceive the changes of the world than we do? Let's explore different plant species with biologist Daniel. Listen and observe with a peaceful heart to better understand our relationships with nature through the research findings of genetics and other fields.



鯨背月色

作者: 戴安娜·阿克曼
譯者: 豐慧、崔軼男
出版社: 中信
出版年份: 2017

中

蝙蝠、鱈魚、鯨魚、企鵝這四種生物因為人們的誤解與濫殺而不斷減少,作者以心代替我們的眼睛觀察它們的生存狀況。儘管在過程中經歷險阻,但她始終認為生命同平等,而人類與它們所遇的處境更是息息相關。

The Moon by Whale Light

Autor: Diane Ackerman
Tradução: Feng Hui, Cui Yinan
Editora: CITIC Publishing House
Ano de Publicação: 2017

Os morcegos, crocodilos, baleias e pingüins são quatro espécies de animais que têm vindo a diminuir continuamente, devido aos mal-entendidos e massacres por parte dos humanos. A autora observou atenciosamente as condições de vida destes animais. Mesmo correndo perigos durante o progresso, do início ao fim, está convicta de que a vida é igual para todos, e que os humanos estão intimamente ligados às situações encontradas por estes animais.

The Moon by Whale Light

Author: Diane Ackerman
Translator: Feng Hui, Cui Yinan
Publisher: CITIC Publishing House
Year of Publication: 2017

Bats, crocodiles, whales and penguins are diminishing in number due to people's misunderstanding and indiscriminate killing. The writer observes their living conditions attentively for us. Despite all the difficulties, she is convinced that all lives are equal and that humans are inextricably linked with the circumstances they encounter.



聽客溪的朝聖

作者: 安妮·迪勒
譯者: 余幼珊
出版社: 廣西師範大學
出版年份: 2015

中

自然文學經典作品之一,作者安妮把自己在山中生活一年觀察到大自然的點滴,以詩化的語言呈現。書中不但記錄有植物、動物及天氣的變化,更描述了生命皆平等,人類與自然要和諧共處,相互尊重的真諦。

Pilgrim at Thinker Creek

Autora: Annie Dillard
Tradução: Yu Youshan
Editora: Guangxi Normal University Press
Ano de Publicação: 2015

A autora de uma das obras clássicas de literatura da natureza, Annie, apresentou, numa linguagem poética, todos os detalhes da mãe natureza observados durante um ano em que viveu na montanha. No livro, não só estão registados plantas, animais e mudanças climáticas, como também estão descritos a igualdade da vida, a harmonia de vivência entre os humanos e a natureza, assim como o verdadeiro sentido do respeito mútuo.

Pilgrim at Thinker Creek

Author: Annie Dillard
Translator: Yu Youshan
Publisher: Guangxi Normal University Press
Year of Publication: 2015

One of the classics of nature literature comes from writer Annie who presents in a poetic language her observations of nature during her one-year life in mountains. The book not only keeps records of plants, animals and climate changes but also highlights the philosophies of equality among all creatures, harmonious co-existence between humans and nature, and mutual respect between the two.



極地的呼喚: 森林、冰河與鯨——阿拉斯加性靈與神話之旅

作者: 星野道夫
譯者: 吳怡文
出版社: 晴天
出版年份: 2009

中

在廣袤無垠的極地野外,世界特別寂靜,而生命又是如此頑強。攝影師星野道夫利用鏡頭記錄下生物在地球暖化下的情況,在最困難危險中依然能發現美麗風景,而這些風景將成為鼓勵我們前行的力量。

The Call of The Poles

Autor: Michio Hoshino
Tradução: Wu Yiwen
Editora: Sunny Day Publishing House
Ano de Publicação: 2009

No vasto e imenso meio rural da região polar, o mundo é especialmente sereno, e a vida é perseverante. O fotógrafo Michio Hoshino usou a sua lente fotográfica para registar o estado dos seres vivos com o aquecimento global. Nas situações mais perigosas e difíceis, ainda é possível encontrar paisagens lindas, e estas tornam-se a força que nos encoraja a avançar.

The Call of The Poles

Author: Michio Hoshino
Translator: Wu Yiwen
Publisher: Sunny Day Publishing House
Year of Publication: 2009

In the vast expanse of the polar wilds, the world is especially quiet but life is so tough. Photographer Michio Hoshino uses his lens to record the living conditions of creatures in the face of global warming and has found picturesque scenery in the most difficult and dangerous situations. Such scenery will become a source of strength that encourages us in our way forward.



自然與人生

作者: 德富蘆花
譯者: 陳德文
出版社: 志文
出版年份: 2001

中

如富士山的黎明、京都避暑的寺院等,但凡兩眼所及之處,兩耳可聞之聲,都被德富蘆花以從容不迫的靈秀筆墨記錄下來。細讀其優美的文字,日本水軟山溫之景即躍於讀者眼前,也展示出作者的自然情懷及哲學思想。

Nature and Man

Autor: Roka Tokutomi
Tradução: Chen Dewen
Editora: Zhiwen Press
Ano de Publicação: 2001

O amanhecer no Monte Fuji, os templos frescos de Kyoto, e todos os lugares que possam ser vistos pelos nossos olhos e escutados pelos nossos ouvidos, foram registados tranquilamente com tinta e caneta nas mãos de Roka Tokutomi. Ao ler cuidadosamente as suas palavras refinadas, é como se uma paisagem elegante e tranquila aparecesse aos olhos do leitor, o que também demonstra os pensamentos filosóficos do autor e os seus sentimentos sobre a natureza.

Nature and Man

Author: Roka Tokutomi
Translator: Chen Dewen
Publisher: Zhiwen Press
Year of Publication: 2001

Mount Fuji at dawn and the temples in Kyoto to escape from summer heat, whatever you see and hear, are all captured in the writings of Roka Tokutomi. His beautiful words unfold before readers' eyes, the elegant and secluded landscapes of Japan and shed light on the writer's attachment to nature, as well as his philosophical thoughts.



湖濱散記

作者: 亨利·大衛·梭羅
譯者: 樂軒
出版社: 台灣商務印書館
出版年份: 2014

中 H E

這是自然文學經典作品之一,記錄了梭羅獨自到瓦爾登湖邊蓋了自己的小木屋,度過了兩年零兩個月的隱居生活。觀察瓦爾登湖四季更替,也是觀察自我心態的轉變,令他重新思考我們在物質生活下的真正追求。

Walden

Autor: Henry David Thoreau
Tradução: Le Xuan
Editora: Taiwan Commercial Press
Ano de Publicação: 2014

Esta é uma das obras clássicas da literatura da natureza que regista a vida de isolamento de dois anos e dois meses de Henry David Thoreau, enquanto este construiu a sua casa de madeira à beira do Lago Walden. Observar a mudanças das quatro estações no Lago Walden, e também observar as mudanças do seu próprio estado de espírito, fez com que o autor reflectisse novamente sobre a verdadeira busca material dos humanos.

Walden

Author: Henry David Thoreau
Translator: Le Xuan
Publisher: Taiwan Commercial Press
Year of Publication: 2014

This is one of the classics of nature literature that describes how Thoreau built his own cabin near Walden Pond, and spent two years and two months in solitude. He observes his own mental changes while observing the seasonal changes at Walden Pond, through which he has come to rethink people's true pursuit beyond material life.



苦苓的森林祕語

作者: 苦苓
出版社: 人民文學
出版年份: 2013

中 H

這是一本適合親子共讀的作品,作者以其純熟的講故事技巧,引領大家走進自然之境。透過書中主角泰雅小女孩與苦苓在森林的神奇旅程,我們不但學到動植物生態知識,而且能展開一場關於人類和自然關係的思考。

A Conversação Secreta com a Floresta de Ku Ling

Autor: Ku Ling
Editora: People's Literature Publishing House
Ano de Publicação: 2013

Esta é uma obra adequada para a leitura de pais e filhos. O autor guia todos pelos caminhos da natureza com os seus traques experientes para contar histórias. Através da viagem misteriosa pela floresta das personagens principais, a menina Atayal e Ku Ling, não só podemos aprender conhecimentos ecológicos sobre as plantas e os animais, também instiga a nossa reflexão sobre a relação dos humanos com a natureza.

Ku Ling's Secret Conversation with the Forest

Author: Ku Ling
Publisher: People's Literature Publishing House
Year of Publication: 2013

This is a book suitable for parent-child shared reading. The writer tells stories in a sophisticated manner and takes readers into the world of nature. Through an Atayal girl and Ku Ling's fantastic journey in the forest, we can not only acquire more knowledge about animals and plants but also come to reflect upon the relations between humans and nature.



沙郡年紀: 像山一樣思考,荒野詩人寫給我們的自然之歌

作者: 奧爾多·李奧帕德
譯者: 李靜滢
出版社: 果力文化
出版年份: 2015

中 H

美國著名生態學家李奧帕德與家人在被破壞遺棄的農場上重新種植樹木,並且寫成這本觀察筆記。通過與土地的重新連結,令他在過度物質的社會中重新感受到自然美,也認識到人類只是生態一員,並非萬物主宰。

A Sand County Almanac

Autor: Aldo Leopold
Tradução: Li Jingying
Editora: Revel Books
Ano de Publicação: 2015

O famoso ecologista americano, Aldo Leopold, escreveu estas anotações de observação quando replantou, junto com a sua família, árvores numa quinta danificada e abandonada. Através do estabelecimento da nova ligação com o terreno, percecionou de novo a beleza da natureza numa sociedade excessivamente materialista, e apercebeu-se também que os humanos são apenas uma parte do ecossistema, e não os donos de todas as coisas.

A Sand County Almanac

Author: Aldo Leopold
Translator: Li Jingying
Publisher: Revel Books
Year of Publication: 2015

This book is a collection of observation notes written by renowned American ecologist Aldo Leopold, who recultivated plants on a destroyed and deserted farm together with his family. Reconnecting himself with the land has helped him feel the beauty of nature in a materialistic society, and come to realize that human beings are only components of an ecosystem, not dominators of all creatures.

科 普 與 閱 讀
打 開 新 視 野

OPENING UP NEW HORIZONS
THROUGH POPULAR
SCIENCE AND READING

澳門科學館以知識性及科學性的方式讓參觀者從親自動手的過程中享受探索科學的樂趣，而文化局公共圖書館則為讀者提供各種各樣的科學知識書籍，兩者一動一靜，自2017年起合作帶來充滿趣味的科學活動以及主題延伸閱讀，令科普與閱讀緊密連結，引發更多人對探索科學產生興趣。

澳門科學館與文化局公共圖書館合作帶來了包括面向青少年及成人的“不一樣的科學世界”系列講座及工作坊以及面向兒童的“週五科普繪本遊樂園”。“很多人認為學習科學是很困難的事，因此我們的主題以生活角度出發，提高大家的學習興趣。”澳門科學館教育及展品總監梁思聰（Oscar）表示：“科學館的動手實踐加上圖書館的科普圖書，結合兩邊的資源向大家展現出科學更多元的面貌”。2021年，科學館從“不一樣的科學世界”系列中發展出“科普下午茶”欄目，透過科幻動畫、動手製作科學玩具等大家熟悉的話題開展，更透過輕鬆的互動方式向大家講解科學知識，同時在活動上引發的興趣更能延伸到閱讀，參與者可在圖書館推薦的科普書籍中繼續深化科學知識。此外，Oscar指出他與團隊正在研究推出網絡廣播節目，“我們會保持工作坊與講座的方式，但也嘗試新的推廣方式，如去年，科學館在網站內新增了‘電子圖書館’，用戶能從網上平台閱讀科普書籍。”

“週五科普繪本遊樂園”也是兩館合作的人氣活動，Oscar希望能夠把科普帶向不同的社區，特別是來自基層單職家庭的小朋友，而各個社區的圖書館是一個好選擇。負責該活動的澳門科學館教育劇導師Nicole補充：“這項活動以科普繪本為引子，配搭創造性戲劇遊戲，讓參與活動的小朋友在過程中認識簡單的科學知識，引發他們的興趣。”

The Macao Science Center (MSC) allows visitors to enjoy the fun of exploring science in a hands-on, knowledge-based and scientific way, while the Macao Public Library of the Cultural Affairs Bureau (IC) provides readers with a large variety of science books. These two institutions have worked together since 2017 to offer interesting scientific activities and theme-based extensive reading so as to closely connect popular science and reading, arousing more people's interest in exploring science.

The cooperation between the MSC and the Macao Public Library of the IC has yielded lecture series and workshops on "A Different World of Science" for teenagers and adults, and the "Friday Playground of Science Picture Books" aimed at children. "Many people find it difficult to study science so we explore the theme from a life perspective to increase people's learning interest," MSC Education and Exhibits Controller Oscar Leong said. "The hands-on experience offered by the MSC and the popular science books of the Library are combined to present a more diversified face of science." In 2021, the MSC has introduced "Learning Popular Science During Afternoon Tea" into the series of activities on "A Different World of Science". This newly-added activity focuses on familiar topics such as watching animated science fiction films and making science toys, explaining scientific knowledge in a relaxing and interactive way. At the same time, it has even attracted the participants to read by kindling their interest in science, who can continue to deepen their scientific knowledge via reading popular science books recommended by the Library. In addition, Oscar mentioned that his team were working on a podcast. "We will try new promotion methods while keeping holding workshops and lectures. Last year, for example, the MSC added an 'MSC e-Library' to its website where users can read popular science books on the online platform."

The "Friday Playground of Science Picture Books" is also a popular activity of the two institutions. Oscar hopes to bring popular science to different communities, especially children from grass-roots dual-career families. The libraries in each community are a good choice. MSC Officer (Education) Nicole Wong, who is in charge of this activity, added, "This activity uses science picture books as lead-ins along with creative drama games, enabling participating children to acquire simple scientific knowledge and arousing their interest in it in the process."



澳門科學館教育及展品總監Oscar希望科普與閱讀活動能引發大家對科學的興趣
MSC Education and Exhibits Controller Oscar Leong hopes that these popular science and reading activities can spark people's interest in science.



“週五科普繪本遊樂園”的導師 Nicole 走進不同的社區圖書館進行活動，希望能擴大接觸面，令更多小朋友有接觸科學的機會
MSC Officer Nicole Wong has carried out the "Friday Playground of Science Picture Books" in different community libraries, hoping to expand its coverage and allow more children to get access to science.



圖書館答疑 LIBRARY WONDER WHY

- Q: 澳門居民可以透過哪些電子方式辦理圖書證呢?
A: 居民可憑澳門居民身份證透過身份證明局自助服務機直接辦理/續期圖書館讀者證手續，未滿12歲的市民可由監護人代為辦理。12歲或以上持澳門居民身份證的居民如已註冊“澳門公共服務一戶通”帳戶，可以直接使用該“一戶通”帳戶於“我家圖書館”應用程式上登錄，登錄後將即時完成辦理讀者證。透過電子方式辦理圖書證後如另需要實體讀者證的居民，可以於圖書館的櫃檯服務時間向館員諮詢辦理。
- Q: What kinds of library card electronic application methods are available for Macao residents?
A: Residents can apply for/renew library cards at the self-

- service kiosks of the Identification Services Bureau using their Macao SAR Resident Identity Cards. Those under the age of 12 can have the procedures completed by their parent or guardian. Macao Resident Identity Cardholders aged 12 or above who have registered accounts on the "Common Access to Public Services of the Macao SAR" can directly login to the mobile application "My Library" using their Common Access account. Library card application will be completed immediately upon login. Where necessary, residents can enquire about and apply for physical library cards at the service counters of libraries during the counter service hours.
- Q: 透過電子方式辦理的讀者證有效期是多久呢?能否透過相同的方式續期?
A: 不論透過電子方式或親身辦理，讀者證的使用有效期都是一樣的，年滿12歲或以上澳門居民的讀

讀者證電子申辦方式
ELECTRONIC METHODS FOR
APPLYING FOR LIBRARY CARDS

者證有效期間為10年，年滿60歲或以上澳門居民的讀者證為永久通用。另外，讀者需要留意，目前只有身份證明局自助服務機這一電子方式能提供續辦讀者證服務。

Q: For how long are library cards valid if they are applied for via electronic methods? Can the same methods be used for renewing library cards?
A: The validity periods of library cards do not vary by application method. For Macao residents aged 12 or above, their library cards are valid for 10 years. However, for those aged 60 or above, their library cards are valid for life. Please also note that the only electronic method available currently for renewing library cards is by using the self-service kiosks of the Identification Services Bureau.



為記錄疫情
尋找詩意命題

訪《DESVELO·關愛·ZEAL》
作者Gonçalo Lobo Pinheiro

Gonçalo Lobo Pinheiro 是澳門攝影圈內小有名氣的葡籍攝影師，作為一位旅居澳門超過十年，並曾在澳門多個新聞媒體擔任過記者和攝影師的葡萄牙人，他眼中的澳門是嶄新而別樣的。最近，Gonçalo 推出了一本吻合當下社會形勢和新冠疫情息息相關的紀實類攝影集《DESVELO·關愛·ZEAL》，書中，他把鏡頭瞄準了去年初新冠疫情流行期間澳門养老院的生活狀態，“我希望透過這本書，為後代留下一些關於時代的記憶印記，是可以保鮮的記憶”，Gonçalo 笑着說。

上世紀九十年代末期，18歲的Gonçalo透過一群葡萄牙攝影師的介紹，加入當地一個攝影網站社區，經過四、五年磨練，畢業後順利進入一家新聞機構實習和工作，開始更認真地經營自己的攝影生涯。“在眾多攝影職業分支中，我更喜歡新聞攝影或紀實攝影，因為我熱衷於發掘真相，同時我也嘗試旅行攝影。對於攝影事業，我有莫大的熱情，希望透過鏡頭去打開更大的世界”，Gonçalo是澳門少數活躍於出版界的外籍攝影師，至今已出版四本個人攝影集，題材除了紀實新聞攝影外，最新出版的一本小型手工書Tonle Sap則嘗試涉足旅行攝影領域，以柬埔寨最大的湖上的人和事作為主體拍攝。

關於《DESVELO·關愛·ZEAL》這個題目，Gonçalo表示是一個帶詩意的命題，它決定了整本攝影集的中心思想。在新冠肺炎疫情大流行的時期，澳門案例很少，能用於記錄拍攝的理由也變少了，最後他決定以“護理中心人員對老年人的關愛”來完成這組作品。長者是這場瘟疫中容易被感染的高危人群之一，大部分澳門長者當時都處在一種完全“禁足”的居家隔離狀態，很難在街頭捕捉到他們的身影，“我最終選擇聯繫澳門仁慈堂和澳門明愛，過了最高危的時期，他們的工作人員把我帶到長者家中拍攝，這



文字：步瀾 圖片：梁展培

部分的工作一天就完成了。”談到拍攝中遇到的困難，Gonçalo指當時被要求不能拍到長者的臉，且在疫情肆虐之時，拍攝要非常講究社交距離和衛生習慣，並且需要想方設法在“記錄現實”和“尊重他人”兩種原則中找平衡，這是他當時需要克服的困難。“我不是想要拍甚麼獨家新聞，我希望自己的拍攝一直是處於一種尊重他人意願下完成的，但又要忠於現實”，尤幸，最後出來的成品是攝影師和目標拍攝群體雙方都滿意的，這讓Gonçalo多少放下了心頭大石。

新冠肺炎疫情的大流行改變了世界，也改變了很多人的生活軌跡，全世界很多攝影師都嘗試用鏡頭去記錄這個不確定卻獨一無二的時代，Gonçalo在埋頭自己的創作之外，也沒忘記去觀摩其他攝影師的作品，“我的朋友拉斐爾·阿爾維斯（Raphael Alves）在巴西亞馬遜拍攝的關於新冠肺炎疫情的精彩攝影作品，或者法新社攝影師赫克托·雷塔馬爾（Hector Retamal）在武漢拍攝的新冠肺炎大流行時期的照片，當然還有我的國家葡萄牙一些專業攝影師記錄的當地疫情期間生活狀態的照片，都足夠震撼心靈，我想，它們會永遠留在我的記憶中。”

Gonçalo目前創作的攝影集大部分屬於自資出版，和其他地區相較之下，他認為澳門出版有優點也有缺點。優點表現在製作成本上，光是印刷這一環，由於有大灣區印刷廠作後盾，成本是葡萄牙的三分之一左右；缺點也是有的，那就是如果要圖書運送到海外銷售，尤其是美國或者歐洲，運輸成本相當昂貴。但是他覺得優點還是多於缺點，所以目前出版的兩本圖書都選擇在澳門完成，採訪結束前，他再一次強調出版此書只是單純為了給後代留下一些實實在在的記憶，希望透過書本，人們可以反思人性和自身的生活境遇，將“尊嚴”、“疾病”和“長者”的話題再一次擺到桌面上公開探討。



DESVELO·關愛·ZEAL
作者：Gonçalo Lobo Pinheiro
出版社：Ipsis Verbis
出版年份：2021



閱讀驚喜 ——主題館藏展示

SURPRISES IN READING — THEMATIC BOOK EXHIBITIONS

人人都知道圖書館是知識的寶藏，但在這個偌大的寶藏中你又如何能找到自己感興趣的書籍呢？文化局公共圖書館自本年初開始定期以主題形式為讀者帶來充滿驚喜的館藏圖書展示，令大家能夠以別樣的方式認識館藏，並且從中收獲尋寶般的樂趣。

宣傳閱讀，令讀者了解更多不同類型館藏，是主題館藏圖書展示活動的核心。以近月推出的“醒醒味蕾”為主題圖書展示活動為例，圍繞2020年度文化局微信公眾號欄目“醒醒味蕾”中出現過的30句文句語錄，在14間分館巡迴展示30本來自不同領域作者的書籍。從文句出發，到書本，再到作者，以點線面的方式激發讀者的興趣。與此同時，圖書館還在主題館藏展示區佈置花香以及澳門樂團演奏樂曲的二維碼，令讀者駐足閱讀的時候，更可從視覺、嗅覺以及聽覺的方式細品五味雜陳的作品，喚醒文化味蕾，享受閱讀帶來的美好時光。此外，弘揚中國傳統文化也是活動的重要主題之一，以春節、中秋等傳統節日為題，配合館藏書向大眾細說節慶和澳門生活文化的點滴，加深市民對中國文化的了解和城市的歸屬感，感受閱讀日常的魅力和驚喜。



掃二維碼獲取更多資訊
Scan QR code for more information

Libraries are known as treasuries of knowledge. Given how sizable they are, how can you find books that interest you there? Considering this, since earlier this year, the Macao Public Library under the Cultural Affairs Bureau (IC) has been holding interesting thematic book exhibitions on a regular basis. These exhibitions provide a special way for readers to know about the library collections and to have fun in such “treasure hunting”.

To promote reading and the different kinds of books of the Macao Public Library is the fundamental aim of the thematic book exhibitions. Take for example, the one launched in recent months, which takes the theme of “Stimulating Taste Buds”. The exhibition is based on the 30 quotes posted in 2020 in the “Stimulating Taste Buds” column on the IC’s WeChat account. It is a roving display of the 30 corresponding books in 14 branch libraries, and the books are written by authors of different fields. In this point-and-line-to-plane approach, readers are guided - from quotes to books and from books to authors - to spark their own interest in reading. While reading in the display areas, readers can also enjoy floral fragrance and access performances by the Macao Orchestra via QR codes at the venue. Readers can savor the “mixed tastes” of the books with the senses of sight, smell and hearing; awaken their cultural “taste buds”; and enjoy the wonderful time of reading. This aside, promoting Chinese traditional culture is also one of the key themes of the event. Focusing on traditional festivals such as the Spring Festival and the Mid-Autumn Festival, relevant books are displayed to disseminate the details of the festivals and Macao’s life and cultures to the general public. Doing so deepens Macao residents’ understanding of Chinese culture and sense of belonging to the city. The event also allows the general public to experience the fascination and surprises brought by daily reading.



藉書本按下精神鍵
Recharge yourself through a book.

圖書館 小學堂 Conhecer a Biblioteca

以互動遊戲及小故事介紹圖書館的資源及特色，引起學生使用圖書館的興趣。

Com jogos interactivos e histórias sobre os recursos e as características particulares das bibliotecas, esta iniciativa procura cativar o interesse dos estudantes para a utilização das mesmas.

日期：2021年10-12月期間

Data: Outubro a Dezembro de 2021

課時：40分鐘（可配合學校安排作微調）

Duração: 40 minutos (sujeito a adaptações ligeiras, conforme as necessidades da escola)

地點：各學校教室 / 禮堂

Local: Sala de aula/auditório da escola

對象：幼高 (K.3) - 小二 (P.2)

Destinatário: Alunos do 3.º ano do ensino infantil (K.3) ao 2.º ano do ensino primário (P.2)

語言：粵語

Língua veicular: Cantonês

(註：學校須提供音響及投影設備。)

(Nota: Os equipamentos audiovisuais e de projecção são assegurados pela própria escola)



圖書館放大鏡 LIBRARY MAGNIFIER



圖片來源 / Source: Nakanoshima Children's Book Forest

日本 / JAPAN

童書森林中之島兒童圖書館

童書森林中之島兒童圖書館由日本建築大師安藤忠雄操刀設計，館內三層高的空間皆360度被書籍包圍，就像是一個大型的圖書森林。目前圖書館內的館藏約有1.8萬冊，採用12個貼近兒童的選書主題分類展示，如“與大自然遊戲”、“活動身體”等，從故事書、繪本、藝術、烹飪書，到不同語言的翻譯書籍等都能在此找到，令兒童能自由發掘及培養閱讀興趣。另外值得一提的是，圖書館允許兒童把圖書拿到館外的公園閱讀，包括河邊、樹蔭下或草坪上等，為兒童帶來閱讀不受限的信息。

日本大阪市北區中之島1丁目1-28 (中之島公園內)

NAKANOSHIMA CHILDREN'S BOOK FOREST IS A CHILDREN'S LIBRARY

Nakanoshima Children's Book Forest is a children's library designed by Japanese master architect Tadao Ando. It is a three-story library space which is completely surrounded by walls of books - looking just like a vast book forest. Currently, the library holds a collection of around 18,000 books, which are categorized into and displayed under 12 themes that cater to children, such as “Let's Play with Nature” and “Move Your Body”. A diversity of books is presented in the library, ranging from storybooks, picture books, art books, cookbooks to books translated from foreign languages and more. Children can freely discover and develop an interest in reading here. It is also noteworthy that children can take books out from the library to the adjacent park and read them at the riverside, under the shade of trees, on the lawn, or at other spots of the park. This conveys to children the message of reading without boundaries.

1 Chome-1-28 Nakanoshima, Kita Ward, Osaka (inside nakanoshima park)



○ 被討厭的勇氣：自我啟發之父“阿德勒”的教導

作者：岸見一郎、古賀史健
譯者：蔡小燕
出版社：究竟
出版年份：2014

去年初爆發的疫情，對很多人來說都有很大的衝擊，我自己也是。我在寫書的期間，想找本心靈勵志的書，試著尋回相同的聲音，來撫平一下我不能出走的心情。經多位朋友推薦，加上書名非常吸引，便入手暢銷書《被討厭的勇氣》。被討厭，對於我們這些凡人來說，的確需要無比的勇氣。誰不想人見人愛、車見車載？那到底為甚麼要去被討厭？書中以心理學家阿德勒（Alfred Adler）的學說為藍本，以輕鬆易懂的對話方式，來解釋“人是可以改變的；不只如此，還可以變得幸福”。人之所以煩惱，都是來自於人際關係，只要地球上多於一個人，就產生群體，就會建立人際關係，就會有煩惱。

我們要擺脫煩惱，追求幸福，首先要變得自由。“所謂的自由，就是被別人討厭”。簡單來說，每個人都是獨立的個體，我們都有自己的課題，但卻無法管得了所有人的課題。所以我們要做到課題的分離，我做我的，你做你的。只要不管其他人的任何事、不在乎他們的眼光，我們就能快樂。聽起來好像有點自私、有點顛覆大家在這個社會生存的意義。但試想想看，過多的自我意識也是無法解決所有事，因為沒有人能照顧所有人的心情與期望。若過於害怕被別人討厭而活成別人期待的樣子，便會在人際關係中受傷。因此，與其在乎別人的想法，倒不如討好自己，愛自己多一點，才能獲得真正的自由。只要有了自由，就會變得幸福。

看完這本書，一如期待，我找回那相同的聲音。過去我曾努力地活出自己想要的樣子，不在乎別人怎麼想，帶著傻傻的勇氣，開拓出一片

幸或不幸，都是自己選的

新天地。勇氣往往只視乎有沒有踏出第一步，而這份勇氣，是源於無知。因為無知，便能無後顧之憂地往前衝。就像小朋友都喜歡攀高爬低，因為他們不知道，跌倒是有多痛。跌到的次數多了，知道痛了，總算試過什麼叫做痛。就如《被討厭的勇氣》所說的，阿德勒明確否定心理創傷的存在，“不要由經驗來決定自我，而是由我們賦予經驗的意義來決定”。痛或不痛、幸或不幸，都是自己選的。

我同意作者在書中提到的這句話，“過去發生了甚麼事，和‘當下’一點關係也沒有；而未來會如何，也不是‘當下’要考慮的問題”。儘管世間上的事不如人意，要認真活在當下並不容易，但若試着帶點無知繼續往上爬去，你可能會看到美麗的風景。



令人摸不着頭腦的星巴克

在內地，人們提及咖啡，第一個想到的是星巴克，第二個是瑞幸。

幾年前在杭州做新媒體的時候，遇上了一幫咖啡狂人同事，上至小眾高端國際品牌，下至本地人手作，他們會購買各種連名字都沒聽過的咖啡豆，在早上十點的辦公室自己烘焙。在這咖啡香四溢的環繞辦公，我發現了一個有趣的現象，即便嘴上嫌棄星巴克的咖啡是兌水的，但每每路過星巴克，同事們都要進去點上一杯“兌水咖啡”。逗留一會兒，市場上把這種奇怪的星巴克現象，稱之為“第三空間”（註1）經濟的崛起。但是，很少人知道，星巴克這個“第三空間”在中國虧損了十年才開始盈利。與星巴克截然相反，瑞幸則完全拋棄了“第三空間”直擊即來即走的咖啡外帶管道，通過資本“狂砸錢”，在短短一年成功打入中國市場。

○ 星巴克：比咖啡更重要的事

作者：霍華德·畢哈、珍妮·葛史坦
譯者：徐思源
出版社：大智運文化
出版年份：2009

我們在《星巴克，一切與咖啡無關》中找到了答案。

最初的星巴克一切都圍繞咖啡展開，管理者們是“醉心於打造咖啡界行家”，甚至有些傲慢和冒充內行，直到三封投訴信完全改變了這家公司的方向。有一位用戶說：“我愛你們的咖啡，我每天都去你們的店。但是我希望我能像一名重要人物那樣受到款待。遺憾的是，客人對你們來說，顯然不太重要。”星巴克沒有對這些信件置之不理，而是邀請這位客人面談，並且自此確認了“好的服務是手腳勤快，偉大的服務卻是奉獻真心”的經營理念。從此，一切與咖啡無關，一切與人息息相關。

幾十年後，瑞幸赴美上市。結果17個月便退市，市值從120億美元蒸發至3.92美元。這場資本運作，才是真正的一切與咖啡無關，也與人無關，只與資本有關。

相信看到這段，馬上就有人想要反駁了，誰說瑞幸與人無關？瑞幸狂發折扣券，難道獲利的不是消費者嗎？

作為消費者中的一員，我們也不妨自問：我們買咖啡喝咖啡，足夠便宜就夠了嗎？

先聽個來自韓國作家趙龍筆下的繪本故事《喪屍小孩》。

從前有一個喪屍小孩，它一出生母親就知道它與眾不同。為了保護它，母親將它關在地下室，每天夜間去偷鄰居家的雞或豬來餵食孩子。直到有一天，村子的人都搬走了，家禽也沒有了。望着喪屍小孩，母親狠心將自己的腿割了下來餵食，第二天又將胳膊砍下餵食，第三天剩下軀幹的母親無法行走，只能等孩子自己爬過來。於是喪屍小孩爬啊爬啊，爬到了母親的胸口，當母親閉上眼睛準備接受噴嚏時，突然小孩開口了，它發出了：“媽媽……媽媽……溫暖……”的聲音。

這個寓言本來的寓意是講述孩子不止需要被餵飽（養大），更需要母親的溫暖（陪伴）。但我認為放在星巴克的例子同樣合適——使用（消費）者不僅僅需要便宜的速食來填飽肚子，更需要具有溫度、能感受到關懷的產品陪伴，而《星巴克：比咖啡更重要的事》正是前星巴克國際部總裁霍華德透過親身經歷的、引領星巴克崛起的故事，為讀者揭開了星巴克那些“令人摸不着頭腦”的做法背後的本質：以人為本，是星巴克多年的“初心”。霍華德管理的十個方針路線，甚至沒有一個是和咖啡有關的！這些一步一腳印的做法，沿用至今，並且成了星巴克的致勝法寶，是星巴克最後能戰勝如瑞幸這樣“強大新對手”，多年來仍能從競爭激烈的咖啡市場中佔據優勢的原因，正如書中所說，“‘以人為本’不是一個想法，它更是一個行動。感覺、作為、思考；尋求平衡，更要付諸行動！”。

注1：美國社會學家雷·奧爾登堡（Ray Oldenburg）於20世紀70年代從城市及社會研究角度提出的概念，他把居住的地方稱為“第一空間”，工作的地方稱為“第二空間”，而“第三空間”則是居住和工作地點以外的非正式公共聚集場所，如咖啡館、茶館、酒吧、社區中心等。



你想用怎樣的姿勢活着？

年輕時看舒國治的這本《流浪集：也及走路、喝茶與睡覺》，頗覺興味盎然，只覺得舒國治真是個奇人，可以那樣地來去自如，瀟灑飄逸，而他又不是甚麼億萬富翁。

如今再讀，竟讀出另外一種滋味，或許是自己年紀與歷事也到了某種地步吧！總覺得各種文學作品、電影文本如果都是對不同的人生的隱喻，冒險征戰的英雄史詩可能不適合大多數的平凡人如我，西方神話中的普羅米修斯或薛西弗斯亦可能僅是一種面向的反映（雖是很重要的面向）；至於許多經典的公路電影如《我倆沒有明天》（Bonnie and Clyde）的邦妮與克萊德則太過驚世駭俗；《末路狂花》（Thelma & Louise）太過悲壯；《偷車終結者》（The Hitcher）又太恐怖；《逍遙騎士》（Easy Rider）則是既悲壯又恐怖；《下班後》（After Hours）不啻夢境一場；《你的媽媽也一樣》（And Your Mother Too）則明顯只屬於年少輕狂。

又如甫獲得今年奧斯卡最佳影片等三項大獎的《游牧人生》（Nomadland），平實呈現在美國大陸上以車為家的“游牧族”的諸般生活細節，但編導越婷可能太在意觀眾（社會）的觀感，以致還是稍微刻意地突顯出了他們悲苦蒼涼的一面，但較之以另一種沿着鐵路逐個農場割麥打工維生的“游牧族”為題材的《天堂之日》（Days of Heaven）而言，便更可看出時代變遷與價值之差異了。

然而如後者這種依賴鐵路、搭火車流浪的方式在舒國治書中已有堪稱詳盡的解說分析（見《美國流浪漢》一篇），且不論任何方式，在本書最主要的一篇《流浪的藝術》都提供了許多準則，譬如行李，以舒氏觀點，愈小捆愈好，最好是沒有，即使有，一過曠世絕景在前，行李丟了也不要緊的，唯均身外物耳；但對開着拖車的“游牧族”而言，那一整車都是丟不得的家當，這兩種價值觀也就截然不同了。



○ 流浪集：也及走路、喝茶與睡覺

作者：舒國治
出版社：大塊文化
出版年份：2006



○ 現代藝術150年：一個未完成的故事

作者：威爾·賈培茲
譯者：王耀、王周樂
出版社：廣西師範大學
出版年份：2017

多年前，當威爾·賈培茲（Will Gompertz）還在倫敦的泰特現代美術館任職時，曾邀請達達主義藝術家瓦爾吉奧·卡特蘭（Maurizio Cattelan）參與定期舉辦的週末行為藝術活動。這是一位以作品“第九時辰”引發激烈爭議的藝術家，他以教皇約翰·保羅二世的蠟像做創作素材，用一塊隕石壓得他面露絕望地抓住十字架。這一次，卡特蘭的建議並沒有讓賈培茲感到意外。

藝術家建議，用一個身穿格子仔夾、滿口髒話的矮小木偶，Punki，讓他躲藏在美術館的觀眾中，突然就跳出來“辱罵他們、你懂的，將觀眾從它們身上自滿而狹隘的世界中搖醒。”賈培茲覺得有點子挺好，甚至想讓聲勢再浩大一些。他建議，“索性讓木偶在外面繞着博物館‘問候’觀眾會不會更好？”這時候，卡特蘭放下了戲弄與冷嘲熱諷的口吻，清醒且嚴肅地對他說，這一切離開美術館的環境就毫無意義，“這就不是藝術。”

賈培茲意識到，再也沒有比藝術家更了解藝術。他們經年累月地操練過人的技法，一本正經地戲弄他們賴以創作的元素，但又在細枝末節之處拿捏得如此令人津津有味。與藝術家們的交往，點醒了這位深諳現代藝術領域場面上與表皮以下的從業人員。賈培茲拋開十餘年的職業素養，混入藝術評論“攪局者”的隊伍。

令人頗為驚奇的是，他在2009年的愛丁堡邊緣藝術節上用《雙重藝術史》為題，給觀眾說了股股口秀，台下笑聲此起彼伏。雖然股口秀促成他寫了這本《現代藝術150年歷史》，但書籍並沒有怎麼輕薄。他希望能夠分享自己“現代藝術是生活最大的樂趣”，他還是不得不翻攔幾本包括賈布里希（Sir Ernst Hans Josef Gombrich）在內的藝術必讀書單。

賈培茲說，“藝術就像個遊戲”，但是你依然需要知道的是“它最基本的規則”。他總在前一刻聲稱某些輕而易舉的點子，如同畢卡索（Pablo Ruiz Picasso）宣稱的，這只是“糟糕的藝術家複製作品，好的藝術家

一個懂得流浪的人，不論他採用何種方式，都必然懂得生活，也就懂得人生。

因此舒國治在書中還兼論走路、喝茶、睡覺，乃至去北京買書、在紐約良嗎咖啡、到日本喝抹茶、吃永和或蘇州的燒餅，又寫癡迷、寫成癮、寫偶過、寫淋雨，這根本是林語堂《生活的藝術》之舒國治現代版了！

重點是看完書後你會想：該用怎樣的姿勢活着？如果人生就是一種流浪。

“流浪要用盡你能用盡的所有姿勢。”舒國治如是說。

這已不僅是舒氏的路上觀察學，舒氏的流浪不同於三毛，亦不同於弘一法師，他比谷口治郎《走路的人》更豐富也更別致，紐約作家艾莉卡·歌文《漫遊的技術》則太過匠氣、太過“指南”，殊不知生活是種每個人都得學，卻誰也不能教的藝術，舒國治此書，即使寫的是“指南”，你也不覺得他在“教”，這正是舒氏流浪心法高明的一面。



藝術圈，炫技場

竊取靈感。”但經過他接下來的剖析，轉而以一本正經的文字告訴你，做到這些並不簡單。

譬如德加，受到日本藝術家安藤廣重的浮世繪作品啟發，模仿透過設在高樓頂上的閉路電視攝像頭看到的那種高空窺視效果，採用左下角至右上方的動感佈局，加強了畫面的結構。但能讓觀眾不可思議地身臨其境，同樣必不可少的是他細膩再現的筆觸。培根用他保存的一張1925年愛森斯坦的電影《戰艦波將金號》劇照為靈感，創作《臨摹委拉斯凱茲的〈教皇英諾森十世肖像〉習作》。如果不是他自己說出這個秘密，沒人會把這兩者聯繫在一起。

從1860年至1970年代的現代藝術開始，到至今為止依然鮮活發聲的當代藝術，為甚麼它會從“達·芬奇的古典主義演變成了今天的醜態魚和亂糟糟的床”？他筆下所諷刺的“醜態魚”出自達米恩·赫斯特（Damien Hirst）的《生者對死亡無動於衷》，“亂糟糟的床”則來自翠西·艾敏（Tracey Emin）的《我的床》，兩者皆是至今爭議不斷，卻又為藝術家帶來聲譽與影響力的作品。賈培茲嘲諷著，轉而又為這兩位藝術家辯護，他們“不是騙子”，甚至提到“歷史將評判他們的藝術品質”。賈培茲的筆調總是如此，既懷著欽佩，又抱有厭惡，但不得不認同，藝術家無疑是“走在最前面的”。



倘若自然非自然：重啟想像與力量的《人類時代》



○ **人類時代：我們所塑造的世界**
作者：黛安·艾克曼 (Diane Ackerman)
譯者：莊安祺
出版社：時報
出版年份：2015

聽過“生態焦慮”這個詞嗎？試著想像這情境：你從媒體報道或人們談論獲知暖化和氣候變遷等議題，並開始試著關心自己置身的環境還面臨哪些危機，逐漸地你發現要挽狂瀾委實太困難，你無法阻止鋪天蓋地的一次性器具，沒能拾淨沙灘上分解成無數碎粒的塑化製品，你無法用選票把關注環境的代議士送進議會，也不知該如何消停北極冰山的融化和拯救骨瘦如柴的北極熊……

你開始害怕聽到“環境”、“保育”、“救地球”等字眼，深怕觸及便引發一股濃稠的無力感和恐慌焦慮。你寧可背過頭去，對氣候變遷、暖化、森林大火、瀕危動植物……全然不看不聽。恭喜你，你也晉升為生態焦慮的一員。

那種深沉的無力感和愧對其他生命的罪惡感，我也曾有過。直到接觸“人類世”(Anthropocene)的概念，卡在我與生存環境間的種種負面感受終得緩解，其中，美國知名作家黛安·艾克曼所撰的《人類時代》更是一記憂慮中不失樂觀的號角，她以優美的散文筆法出入於最新的科技探索和尖端的實驗前線，通過寬綽而睿智的視角提醒了我：要能務實而不焦慮地面對人類與地球的關係，關鍵在於跳脫既定框架，勇於想像和好奇。

寫於2014年的《人類時代》，全書建基於“人類世”這個科學家晚近提出的地質時期，艾克曼借一個從外星返回地球考察的未來地質學家奧莉薇亞，呈現“人類世”的意涵：奧莉薇亞會發現遍處都是混凝土和金屬焊接物、在岩石中發現核能輻射的痕跡，也會從化石中的花粉好奇為甚麼地球上的人類要大量種植單一作物，或是在骸骨中發現基因改造或3D列印的痕跡。

另一個經常出沒的角色，是一隻名叫布迪的蘇門答臘猩猩。居住在多倫多動物園的他，和人類擁有高度相似的基因序列，保育員讓布迪滑手機、教牠用APP，而這隻猩猩全都能做到，卻不像人類那樣

容易手機成癮。通過牠的現身，艾克曼展開了一系列人類與其他物種存在哪些同異、又該如何共生的探問。

但隱藏在整本《人類時代》裏真正核心的問題當是這句：是甚麼使得自然得以自然？過去漫長的人類文明界定了這個帶來生機與危機的混沌存在，也用種種二元框架人類與它的關係，然而，在人類擁有史無前例改變地球能力的今天，艾克曼的提議是：鬆綁我們一直以來對自然／人造二分的既定想像吧，既然連鄉村都已大量城市化，而無人荒野毋寧是種浪漫史，我們不如就在城市裏重新定義自然諸物種與人類的關係，反正科學家也從基因和3D列印等面向重新定義人類身體的自然，復原一個已然滅絕的物種也不再不可能。

但需要拆掉的框架也許還更多。倘若“人類世”再次肯認人類所具有的能動性——且這個能動還包括“有所為，有所不為”——那麼，我們何妨試著撼動這個更巨大的老舊信念？

萬物非為我所用，它們的名字不等於“資源”。它們是與我們共存、共享地球的生命，而能在人類巨大進逼掠奪生存空間後猶未絕滅的物種，你敢說它不具意識或生存智慧，不值得人類敬重甚或學習？回答這個問句，需要你的想像，也需要你的力量。

書評人
鄧欣寧
在森林巡遊的探險者、閱讀者、寫字者。曾任雜誌編輯，現為自由撰稿人。寫藝文也寫自然，嘗試融二者於一爐。曾參與的出版品有《偷得遇見台灣》、《如此台灣人》、《權樹的詩人》、《咆哮》及《打開雷門》等。

《占星術殺人魔法》：一個傳奇怪偵探的誕生



○ **占星術殺人魔法**
作者：島田莊司
譯者：王麗帆
出版社：新星
出版年份：2012

如果要我推介一位推理小說作家給普通大眾，慣例都會答野圭吾，在本格派和社會派之間，他聰明地找到一個折衷處理，文筆爽、故事吸引、殺人過程又不殘忍，推介他，夠穩妥。

但如果你要我推薦自己真心敬佩的推理小說作家，我只會答島田莊司。他不像東野圭吾仁慈，他筆下的死者，通常死狀恐怖、不得好死。後期有些作品，實驗味太濃厚，完全罔顧讀者的心情，用難受形容也不為過。

但我依然敬佩他。

人人看推理小說的出發點不同，我看推理小說，是因為愛本格派那種獵奇味——獵奇味，可以來自橫構正史安排全田一耕助在與世隔絕地方遇見的神奇屍體，也可以來自江戶亂步對人類潛藏的種種邪惡想像。

當本格派被認為走火入魔設計能人所不能的殺人手法，松本清張領軍的社會派抬頭，從此被殺的人只是工具，故事重點在於殺人者的真正動機，而動機，又必然連結到日本社會實況。

島田莊司要復興本格派，他相信推理小說的本質，由始至終都應該是一場解謎遊戲（而不是甚麼社會側寫）。

他的示範作，就是曾入圍江戶亂步獎的《占星術殺人魔法》，出版那一年，1981年，島田莊司33歲。

這本出道作已經慘無人道。一個信奉占星術的畫家，在呈密室狀態的工作室被殺，兇案現場遺下的手記，記下死者生前一個瘋狂構想：殺害六名女性，並用她們的肢體，砌成傳說中的“阿索德”……難

奇在，畫家的六個女兒竟然真的被殺被肢解，肢體分別被埋在日本不同地方。

有奇案，自然有偵探，島田莊司創造了御手洗瀧——嚴格來說他不是偵探，只是個對獵奇事件有濃厚興趣的占星師，跟朋友石岡和己住在橫濱的馬車道，二人，構成了一種類似福爾摩斯與華生的關係，石岡和己更擔任了敘事者，把御手洗瀧的破案經過記錄下來。

如果你有看《金田一少年之事件簿》漫畫，不排除你會對《占星術殺人魔法》的殺人設定感到熟悉——對，《金田一》某一宗早期案件百分百照抄了，只是詭計抄到了，卻沒抄到御手洗瀧那種性格特質，以及島田莊司的小說技巧。事實上，我就是先看複製版本再看原版的苦主，可是閱讀時的趣味絲毫不減，更從此迷上島田莊司作品。

在往後的日子裏，御手洗瀧被寫得愈來愈傳奇：生於三藩市，小時候就能破奇案，曾入讀京都大學，輾轉間在美國當過爵士樂手，近乎精通世上所有語言，後來更成為腦科學界權威……無論怎樣，不變的是，他始終是怪人，極度迷人的怪人。如果你也想認識這怪人，就由《占星術殺人魔法》開始。

書評人
月巴氏
香港專欄作家及漫畫家。書寫題材包括流行文化、娛樂現象以及電影。曾出版《林慶強》、《傾巢已死未？》、《變了：愛情電影、哲學時間》、《九十、90》、《看了》及《波漫月巴爾書戲》等書籍。

給你一座孤島作伴



○ **寂寞島嶼**
作者：索迪思·夏朗斯基 (Judith Schallansky)
譯者：劉嘉芬
出版社：大地文化
出版年份：2011

“島嶼是天堂，也是地獄。”

翻着地圖長大的萊迪思·夏朗斯基，出生於前東德，受當時的政治環境影響，人民被限制出境，因此任何一個陌生的地名都能勾起無盡的聯想。雖無法親身到訪，但手上的地圖集就是進入神秘國度的鑰匙，印在紙上的每條線段，每個符號都相對應着真實世界，再仔細觀察那些起伏不定的地理形狀，又能發現裏頭藏着的歷史典故或地方傳奇：是被拋棄的海賊成了魯賓遜漂流記的原形，還是自封的女王捲入一宗尚未解開的謀殺案中，是遠古的詛咒解開了色盲的基因圖譜，還是……

在太平洋的提柯皮亞島(Tikopia Island)上，受自然條件所限，島上所生產出的糧食無法餵養更多人口，於是農作物一旦失收，就要有人坐上獨木舟，啟程飄向前路未明的大海；這份源於對物質欠缺的恐懼，身在澳門的你我或許多少都有同感，回憶起疫情期間那些被掃清的貨架，就能體會到作為群居動物的我們，無法成為一座孤島，所謂寂寞，不過都是潮漲潮退所引發的不安。

當初的航海家大概亦是為了生存，才乘着這份不安去探索眼前的一切未知。急需補給的麥哲倫，以為自己在絕處中看到了曙光，登陸納普卡島後才發現島上並無任何飲用水，最後以當下的心情命名這座群島為“失望”，卻沒想到在四百多年後，同樣的地方已啓用了第一座機場。有人要在島上尋寶，有人卻把整座島嶼當成寶藏。遙遠的島嶼上，有人為了要觀察生態或氣象，盡力保留島上的一花一木，亦有人窮一生在島上尋找黃金秘寶，挖出一個個無法填平的坑洞。

當隔離逐漸成為常態，寂寞似乎也變成另一種形式的併發症。口罩底下的呼吸如常，生活照舊在各運得失之間徘徊。訂好的機票取消了，年假卻退無可退，難得能夠整天窩在家裏，又因過度頹廢而自覺心虛：擠在人來人往的環路市區，遙望遠洋時，竟分不清是

己算是留在島上的那群人，還是被留下來的社群。

布拉法島(Brava Island)上，被航海家拋下的奴隸們永遠留在不屬於自己的地方，而地牙哥加西亞島(Diego Garcia)上的原住民，則被強制遷移後無法歸家園，聖基爾達島(Skilda)的居民在瘟疫後被迫撤離。或因火山爆發，或核武器試驗，離開一座島嶼的原因千千萬萬，但回來的理由不多，每座島嶼皆承載着獨特的歷史與文化，但凡與海平面相連的，都值得被看見。

人海茫茫，給你一座孤島作伴，你打算如何與這片土地共存，是要歡迎各地的追夢者來島上實踐烏托邦，還是要繼承帝國的野心實施獨裁政策；天堂或地獄，只是一念。

書評人
林榕
八十後，澳門土生土長，插畫師。著有繪本《麻雀細語》、《所作所為》、短篇小說集《繪圖而鳴》，另以筆名潘海林著有詩集《南希喃喃》。

紀念逝去的一百萬冊圖書



○ **親愛的圖書館 (The Library Book)**
作者：蘇珊·奧爾琳 (Susan Orlean)
出版社：New York: Simon and Schuster
出版年份：2018

童年時的孤獨，都是與書作伴度過的。圖書館，是愛書之人的能量場，也是紛繁世界中的避難所。每每到訪一座城市，圖書館是必遊之處，領略過繁忙的倫敦圖書館，也在巴斯圖書館中，靜靜聆聽一位母親用英語及西班牙語重複著為孩子講同一個故事。大概每個人心中都有一個屬於圖書館的故事，《親愛的圖書館》，是《紐約客》專欄作家蘇珊·奧爾琳創作的小說化紀實文學。

故事緣起於蘇珊·奧爾琳一次對洛杉磯中央圖書館的參觀之行，由於書中飄散出煙的味道，揭開了作家對1986年4月29日，洛杉磯中央圖書館持續7小時38分鐘的大火的好奇心。這是美國歷史上最大的一場圖書館火災，卻因為發生在前蘇聯的切爾諾貝利核電站事故被媒體揭曉的同一天，而沒能引起媒體與讀者的重視。蘇珊·奧爾琳花了7年的時間調查走訪，還原了當天的事故，讓我們透過數字看清楚這場驚心動魄的大型災難。

早上11點，圖書館的煙霧探測器發出警報，平時人們賴以為生的“精神食糧”，在大火中成為了助燃器，這場大火總共“用掉”1400瓶氧氣、13,440平方英尺救護罩、兩英畝膠布、90包鋼屑及300多萬加侖水，總計50位消防員因燒傷、吸入煙霧及呼吸困難而被送往醫院接受治療。最可怕的是，大火造成的損失是毀滅性的，圖書館中珍貴的館藏，如1860年出版的《堂吉柯德》；建築師安德里亞·帕拉迪奧在16世紀寫的一本書；1799年的550萬份美國專利清單及對應的圖紙和說明；芬妮·法默的波士頓萊廷學校1896年的首版食譜等等，一共40萬冊圖書在大火中燒毀，另外還有70萬冊圖書被煙或水嚴重毀壞。被銷毀或是損壞的圖書數量，相當於15個分館的全部藏書總數，這是迄今為止美國歷史上損失最大的公共圖書館事故。

《親愛的圖書館》的有趣之處在於作家將事件小說化處理，在事件發生後，最大嫌疑人哈利·皮克進入了人們的視線。雖然他已在

1993年去世，作家卻走訪了他的姐姐及父親，透過二人口述，這位不務正業、一心想在荷里活混出名聲的嬉皮士被還原，並最終因圖書館縱火案一夜成名。蘇珊·奧爾琳的代表作《蘭花賊》曾被改編為電影《改編劇本》，並獲得柏林銀熊獎，在《親愛的圖書館》中，作家繼續發揮這一方面的才能，刻意對哈利·皮克進行戲劇化處理，令本應嚴肅的紀實文學，蒙上了一層畫面感極強的電影質感，哈利·皮克的故事可謂揭露了當年千千萬萬小鎮青年到荷里活尋夢時的迷茫，也令洛杉磯中央圖書館的大火，染上了現實魔幻的荷里活色彩。雖然哈利·皮克的中央圖書館縱火案，至今仍未有定論，但是透過小說，令人不禁展開更多關於此事的聯想。

《親愛的圖書館》的英文版於2018年出版，一經出版便成為當年《紐約時報》、《華盛頓郵報》的年度好書，連續佔據《洛杉磯時報》暢銷榜50周。2021年5月，簡體中文版正式在中國內地發售，洛杉磯中央圖書館的火災雖然已過去35年，但是，在疫情肆虐之下，重讀由人類引發的災難，紀念那一百萬冊逝去的圖書，心中五味雜陳。無論是圖書館的火災，還是新冠肺炎全球大爆發後的常態化生活，都如警鐘般敲打着我們每個人，需要時刻對自然及生存環境保持敬畏之心。

書評人
奧黛麗宋
從事媒體文化類及城市專題採訪工作逾10年，擅長文前專案策劃、內容整合及傳播，曾為多家媒體撰稿並負責專題策劃。經過幾年不務正業的留英生活後，如今在寫自己喜歡的字。

THE SYMPATHIZER

He is a spy, a sleeper, a spook, a man of two faces. Not surprisingly, he is a man of two minds. "Remember, you are not half of anything, you are twice of everything", his loving mother used to say.

Six years have passed since Captain's capture. He is a patient, not a prisoner, his captives insist. During these six years, Captain should consider himself fortunate to be given the chance to write and perfect his confession, his captives say. This confession spans the entirety of the book, all of which, until Chapter 19, is written in the first person. The main character, Captain, confesses to everything he can remember and think of, going as far back as his childhood.

The events in this historical fiction are mostly based on true events, which Viet Thanh Nguyen drew inspiration from a wide reading list. Albeit abridged, this novel covers the fall of Saigon, Viet Cong activities, South Vietnamese prison and police, American interrogation techniques from the 1950s, and reeducation camps; and is packed with brilliant satire.

Captain is the son of a young Vietnamese woman and French priest, with whom he never really spent time apart from when he was little and sent to Sunday school. After learning that the priest is his father, Captain never returns to Sunday school. His father would send petit eclair biscuits a couple of times a year, biscuits his mother would only take a small bite from so that her son could indulge in these rare luxuries. Captain struggles with being half-Vietnamese and half-French, he does not look like everyone else, be it in Vietnam or later the United States. His mother lovingly reassures him, he isn't half of anything but twice of everything.

Captain, whose name we never learn, leaves Vietnam for the United States to go to college, and while there, he learns of his mother's death. She was only 34 at the time, and he feels helpless not having been home while she was sick. After completing his studies, he returns to Vietnam, where he eventually becomes an army captain. He, along with one of his two best friends, Bon, flee Saigon during its fall. Bon loses his wife and young son as they are running on the tarmac to board the flight out of Saigon. They fly to Thailand where they are given refugee status and wait for their travel to America, which will be their new home.

In America, Captain doesn't feel at home either; he doesn't look like anyone else there either. He embraces every aspect of living the 'American Dream' - life, liberty and the pursuit of happiness. He is cautious not to say whether he is happy or not so as not to upset those around him; his argument, he writes in the confession, is that saying he is happy implies someone at the table is less happy than him; and saying he is unhappy implies someone at the table is happier than he is and, therefore, that person is made to feel bad that someone isn't as happy as them. When being asked, Captain says he is living the dream, he is pursuing happiness. But, in actuality, he is unhappy.

While in America, Captain remains a sympathizer of the people in the North. He methodically writes letters to his aunt in Paris, detailing his new life in America; hidden in invisible ink, he writes about the fight and resistance as well as fellow Vietnamese and refugees he meets in Los Angeles. This correspondence is bilateral, and comes with coded messages when it reaches Captain. Auntie, we find out towards the end of the novel, is his other best friend, Man, who never left Vietnam.

In the land of the free and home of the brave, Captain is enamored with his co-worker Sonia, socializes with the Vietnamese community, amongst whom are the General, the Crapulent Major, Sonny, Madam, and Lana. As a way to keep the fight alive and raise funds for the resistance, the freedom of the South, the General opens a liquor store and his wife, Madam, opens a pho soup shop as well. Sonny is the editor of a local Vietnamese community bulletin/newspaper. The General gets word that there is a mole amongst his circle and trustingly asks Captain who he thinks it may be. Not having an answer is not an option, so Captain suggests it could be the Crapulent Major, whom the General orders killed. Having never killed anyone in his life, Bon helps Captain pull this off and make it look like an accident.

In a fate of events, Bon wants to return to Vietnam and Captain shares this wish with Auntie, who strongly advises "do not return". Captain does anyway, he cannot let Bon go by himself and potentially get killed. In order to be allowed to return to Vietnam, with Bon, the General orders another man killed. This time Captain has to do it himself. After a lot of run-through and rehearsing, his plans go awry, but he pulls it off nonetheless.

Relieved to be returning to Vietnam with his best friend, Captain and Bon, along with their small group of men, are captured while crossing from Thailand into Vietnam through the Mekong. Captain is tortured repeatedly on orders of the Commandant and Commissar. But Commissar is the reason Captain and Bon were not killed during their six-year imprisonment.

After writing and rewriting over and over a lengthy confession to the liking of Commandant and after being tortured and deprived of sleep, Captain is allowed to meet Commissar, "the invisible man", a man with no face, whose voice he recognizes immediately when they speak. Commissar is Man, Captain's and Bon's best friend who never left Vietnam.

Bon and the others in the same group that was captured with Captain are not subject to the same treatment, but that is because Captain is the sympathizer, the mole, the spy, the sleeper, the spook. Captain is a man of two faces.



THE SYMPATHIZER

Author: Viet Thanh Nguyen
Publisher: Grove Press
Launch Date: 2015

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 TRANSFORMAÇÃO DE LÚCIO

Qual o interesse que um romance de aventuras escrito há 1800 anos atrás é capaz de despertar em nós? É bem verdade que temos uma certa reverência por nomes que, ainda, são lembrados como os maiores vultos da literatura da Antiguidade - Homero, Eurípides, Platão, Cícero, Virgílio, Horácio - nomes que por si sós às vezes bastam para motivar leitores modernos a retirarem suas obras das prateleiras. Diferentemente desses, todavia, há autores menores que hoje permanecem quase ignorados, apesar de também terem conseguido sobreviver ao tempo. Um desses é (Lúcio) Apuleio, não um ateniense do grande século de Péricles ou um romano da era de Augusto, mas um natural da província de Numídia (uma porção da atual Argélia), na periferia do Império Romano no II século d.C. Beneficiado por uma herança, Apuleio pôde gozar de uma educação de primeira linha, acumulada nas grandes capitais culturais do mundo mediterrâneo. Cosmopolita até o fim, estabeleceu-se como um filósofo neo-platônico e como seguidor de cultos religiosos secretos, o que é chave para interpretarmos a sua produção intelectual e literária.

Dos textos de Apuleio, o "Asinus Aureus", também conhecido como as "Metamorfoses", é particularmente interessante para leitores contemporâneos. Escrito num latim maneirista, conta as aventuras de um jovem de boa família, "Lúcio", que viaja pela Grécia em busca de experiências inusitadas. Muito interessado em ocultismo - um tema popular e tabu em sua época - ele seduz uma jovem bruxa que, por acidente, termina por fazer com que ele seja transformado num asno/burro. Embora o antídoto fosse bastante singelo, algumas pétalas de rosas, os desencontros são tantos que isso parece se tornar impossível. Numa série de desventuras, Lúcio (convertido em burro) é explorado, surrado, perseguido, humilhado, correndo constante risco de vida. Surge assim uma série de situações - tristes, cômicas, chocantes - aparentemente fruto do acaso, mas que, sub-repticiamente, carregam-no de cidade em cidade, em direção desfecho absolutamente surpreendente.

O "Asno de Ouro" pode ser classificado num gênero literário muito especial: o "proto-romance". Como ancestral das obras que em nossos dias se tornaram "literatura" por antonomásia, os "proto-romances" eram lidos puramente para diversão e compostos em prosa - a poesia era exclusiva da "alta literatura" na Antiguidade. Portanto, tinham um ritmo acelerado, suas narrativas eram cheias de peripécias, com preferência por emoções fortes e apelando para o exótico. O enredo era construído sobre lugares-comuns, tais como raptos, naufrágios e longas viagens, sendo constantes as situações romântico-amorosas. Contudo, apesar de que a obra de Apuleio herde todos esses elementos, também os condimenta com bruxaria, violência e perversões sexuais, reproduzindo o gosto da elite romana de sua época.

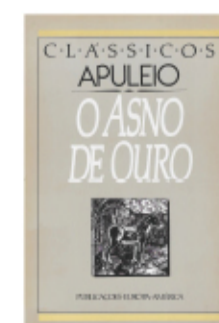
Os pontos de contato entre o "Asno de Ouro" e os outros textos de seu gênero criam falsas expectativas, mantendo uma atmosfera de suspense que se reforça, à medida em que a trama ganha impulso rumo ao seu desfecho. Logo no início, o tema do ocultismo é introduzido, com mortes violentas que são reexplicadas como alucinações de Lúcio. O aspecto hospitalar de pacatos aldeões e cidades provincianas é frequentemente negado com maquinações secretas, relações obscuras e uma onipresente vocação para a crueldade. Logo fica claro que não há uma diferença essencial entre ladrões e sovins, campônios e comerciantes - ninguém é o que aparenta, e isso não é bom. A despeito de que suscite simpatia no leitor, o próprio Lúcio é egocêntrico, leviano e voluptuoso. Pretendendo usar da magia negra para virar uma coruja, ele termina por se converter num burro, símbolo de lascívia na Antiguidade.

Por falar em lascívia, o filme "Satiricon", de Federico Fellini, evoca um pouco do clima criado por Apuleio em seu texto. O diretor italiano baseou-se no "proto-romance" homônimo, um século mais antigo do que o "Asno de Ouro", que criava situações cômicas a partir da competição de dois pederastas pelos favores de um jovem imberbe. Depois de transformado num burro, Lúcio passa a observar a luxúria humana com outros olhos, naturalmente, percebendo o quanto essas pulsões geram infelicidade, sem conseguir, todavia, escapar aos desejos impuros dos que permaneceram humanos! Isto é, a sexualidade retratada no "Asno de Ouro" muda com o passar

das páginas. Celebrada no início, paulatinamente vem sendo relacionada à corrupção e mesmo morte física.

É bem verdade que a "mensagem" profunda do texto demora a aparecer. Por um lado, isso tem a ver com tipo de técnica narrativa que Apuleio utiliza. Ele segue a técnica que Ovídio aplicara em seu grande poema sobre as metamorfoses retratadas nos mitos e lendas gregas. Ao invés de uma história contínua, Ovídio cose episódios separados uns aos outros, como uma colcha de retalhos. Apuleio utiliza um método comparável, em que ao fio condutor, à história de Lúcio, penduram-se estórias paralelas e mesmo longas divagações a título de "estórias dentro da estória". Por outro lado, a significação profunda do "Asno de Ouro" permanece escondida até o último capítulo porque seu autor não permite que o Bem (ou uma interpretação dele) surja, pristina, antes disso. É inquestionável que surgem personagens puras, jovens donzelas, que deixam a impressão de serem as heroínas - antes de simplesmente desaparecerem ou terminarem mortas. Uma das mais belas passagens, o famoso conto de fadas sobre Psíquê e Eros (no capítulo IV), é enfeitado por uma dessas personagens.

Um dos mais interessantes efeitos do "Asno de Ouro" é o de que o leitor revê toda a experiência de leitura da obra uma vez atinja o capítulo XI, com que se conclui a obra. Se a motivação primeira era a de se divertir com os bons (e sobretudo maus) momentos que vivencia Lúcio, as mortes violentas, a indiferença com que personagens importantes desaparecem sumariamente, os adultérios e bestialidades cada mais frequentes vão transformando a história num longo pesadelo para o "burro" que, finalmente, se dá conta de sua aporia e invoca um poder maior para que o salve. Nessa viragem repentina, fica implícito que Lúcio era Apuleio e que a história que contou ficcionalizava todo um trajeto humano, moral e espiritual, conduzindo-o a um tipo de experiência e salvação religiosa inimagináveis antes de sua metamorfose física.



O ASNO DE OURO

Author: Apuleio
Imprensa: Mem Martins: Europa-America
Ano: 1990

Giorgio Sinedino

Brasileiro, Giorgio Sinedino vive na China há quase quinze anos. Entusiasta de idiomas estrangeiros e leitor voraz, interessa-se por um número de tradições intelectuais e literárias, antigas e modernas. Publicou estudos especializados sobre teoria literária, pintura e música, além de ter traduzido e comentado clássicos chineses.



文化局公共圖書館之流動應用程式

Aplicação Móvel das Bibliotecas Públicas do Instituto Cultural

Mobile Application of the Public Library of the Cultural Affairs Bureau

— App 在手

Uma aplicação à mão

Os livros são teus amigos

An app at hand

Books are your friends

圖書我友



我家圖書館

A Minha Biblioteca

My Library



28930077 / 28567576

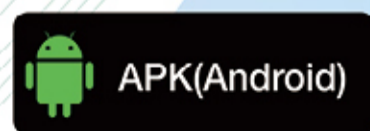
www.library.gov.mo

IC Art 藝文棧

artmacao

澳門文化局 IC

澳門文化局 IC Macao



文化局
INSTITUTO CULTURAL

澳門公共圖書館
BIBLIOTECA PÚBLICA de MACAU