

# 城

OS LIVROS E A CIDADE  
**BOOKS AND  
THE CITY**

# 與 書 日

ISSUE  
**32**



## 親子共讀這件事

**ASSUNTO SOBRE A LEITURA CONJUNTA ENTRE PAIS E FILHOS**

**ABOUT PARENT-CHILD READING**



為了推廣閱讀的多元形式，文化局公共圖書館多年來舉辦各類閱讀推廣活動，包括講座、工作坊、親子活動、共讀活動、音樂會及創作比賽等，鼓勵市民開卷有益，推動城市閱讀風氣。在閒暇時光以知識滋養生命，在活動中尋找志同道合的夥伴，在歡笑聲中感受知識的多元實踐，從靜態到動態，從平面到立體，從活動之中細閱美好生活每一頁。

本期專題從家長的角度介紹文化局公共圖書館所舉辦的四項親子活動，包括結合故事及音樂，帶動親子間肢體互動的“我愛點點點”——幼兒親子肢體工作坊；以演說、遊戲等多元方式細閱繪本的“書香伴成長”親子閱讀推廣活動；以戲劇形式呈現繪本情節，搭建親子互動和溝通橋樑的“建築未來”——親子繪本互動劇場工作坊，及學習如何應對孩子情緒的“做孩子的情緒教練——情緒教育的問與答”，相信讀者朋友們能從中了解到圖書館為親子閱讀提供的多元平台。

“圖書館手冊”介紹了“筆紙一種可能”——立體書工作坊，參加者在導師的指引下，從繪畫、紙雕、組構等過程，逐步製作屬於自己獨一無二的立體書。“圖書館人”則採訪了文化局公共圖書館義工陳嘉慧，分享她與書本的緣份和在圖書館服務的點滴。本期“作者說”的受訪者杜駿偉，去年推出《黑臉琵琶麥麥的大冒險·澳門篇》兒童遊戲故事書，書中除了揭開“麥麥”的身世之外，作者更首次透露在書中埋下的“彩蛋”，期待讀者朋友們細心發掘出這份純粹的共同回憶。

兒童閱讀千奇百趣，漫遊書海形式多樣。期望讀者們從本期了解到文化局公共圖書館豐富多彩的閱讀推廣活動，透過活動打開知識的奇妙大門，尋找親子閱讀的無限可能。

A fim de promover as formas de leitura diversificadas, a Biblioteca Pública do Instituto Cultural (IC) tem realizado vários tipos de actividades promocionais da leitura ao longo dos anos, incluindo palestra, oficina, actividade para pais e filhos, actividade da leitura conjunta, concerto, concurso criativo e entre outros, para estimular a leitura dos cidadãos e impulsionar a atmosfera de leitura da cidade. No tempo de lazer, permite-se que os conhecimentos enriqueçam a vida, se encontrem os amigos com mesmo gosto em actividades, se sintam as práticas diversificadas dos conhecimentos numa atmosfera animada, do estático ao dinâmico, do plano ao tridimensional, lendo, detalhadamente, cada página de vida bonita através de actividades.

A secção Recurso desta edição, na perspectiva dos pais, apresenta quatro actividades para pais e filhos realizadas pela Biblioteca Pública do IC, incluindo “Amar toque, toque, toque” — oficina corporal infantil para pais e filhos, combinada com histórias e músicas para promover a interacção corporal entre pais e filhos; “A Leitura Promove o Crescimento” — actividade promocional da leitura familiar para ler livros ilustrados de formas diversificadas tais como apresentações, jogos e entre outras; “Construir o Futuro” — oficina de teatro interactivo de livros ilustrados para pais e filhos, através de teatro para apresentar o conteúdo de livros ilustrados e construir uma ponte da interacção e comunicação entre pais e filhos, e “Seja o treinador emocional dos filhos—perguntas e respostas sobre a educação emocional” para aprender como lidar com as emoções dos filhos. Acredita-se que os leitores e amigos possam, deste modo, conhecer melhor a plataforma diversificada disponibilizada pela biblioteca para a leitura familiar.

A secção “Manual da Biblioteca” apresenta “Uma possibilidade de caneta e papel” — oficina de livros Pop-Up, onde sob a orientação do instrutor, passando por desenho, escultura em papel, composição, etc., os participantes produzem passo a passo os seus próprios livros exclusivos. A secção “Retrato da Biblioteca” apresenta uma entrevista com a voluntária da Biblioteca Pública do IC, Chan Ka Wai, que partilha o seu destino com livros e os seus momentos em serviços da biblioteca. Nesta edição, a secção “Fala o Autor” entrevista o Morus Tou, que lançou no ano passado o livro de jogos de história infantil *Mak Mak's Aventura • Macau*. Além de mostrar no livro as experiências de vida de Mak Mak, o autor revela uma surpresa escondida no livro pela primeira vez, e espera que os leitores e amigos possam encontrar esta memória conjunta pura.

A leitura infantil é cheia de diversão e diversidade e pode mergulhar no mar dos livros por meios diferentes. Espera-se que a partir desta edição, os leitores conheçam as ricas e fantásticas actividades de promoção da leitura da Biblioteca Pública do IC, abram a porta fabulosa para conhecimentos através das actividades, bem como encontrem as possibilidades infinitas de leitura entre pais e filhos.

To facilitate the diverse forms of reading, the public libraries of the Cultural Affairs Bureau (IC) have held various events to promote reading over the years, including lectures, workshops, parent-child activities, reading activities, concerts, and creative competitions, to educate members of the public on the advantages of reading and promote an atmosphere of reading in the city. During leisure time, people could nourish their lives with knowledge, look for like-minded fellows, experience the diverse practice of knowledge cheerfully, and read through every page of a good life from static to dynamic, from a two-dimensional to a three-dimensional perspective, through participating in the events.

This issue introduces the four parent-child activities organized by IC's public libraries from the perspective of parents, including “I Love Little Dots”, a parent-child physical interaction workshop that combines stories and music to facilitate physical interaction between young children and their parents; “Reading Promotes Growth”, a parent-child reading promotion activity by reading through picture books in multiple ways such as speeches and games; “Building the Future”, a parent-child picture book interactive theatre workshop in which the plots of picture books are presented in the form of drama, building a bridge for parent-child interaction and communication; and “Being a Child's Emotion Coach — Q&A on Emotional Education” for participants to learn how to deal with children's emotions. It is believed that readers could learn more about the diverse platforms provided by the libraries for parent-child reading through the activities.

The “Library Handbook” introduces the “Pen and Paper Is More Than One Possibility”, a pop-up book workshop in which participants will, with the guidance of the instructor, create their own unique pop-up book step by step, from painting and paper carving to organizing and other processes. The “Library Portrait” features an interview with a volunteer of IC's public libraries Chan Ka Wai, in which she shared her bond with books and her services in the libraries. Morus Tou, the interviewee of this issue of the “Author's Say”, released a storybook on children's games, the *Mak Mak's Adventure • Macau* last year. Apart from unveiling the life experience of “Mak Mak”, the author also left an “after credit scene” in the book, which he expects readers could discover through reading the book carefully.

Children can read thousands of special and interesting books in various forms. Readers are expected to learn from this issue about the diverse and various reading promotion activities of IC's public libraries, through which the wonderful door of knowledge will be opened and the infinite possibility of parent-child reading will be found.



- P 01 新品推介
- P 02 專題：親子共讀這件事  
RECURSO: ASSUNTO SOBRE A LEITURA CONJUNTA ENTRE PAIS E FILHOS  
FEATURE: ABOUT PARENT-CHILD READING
- P 08 圖書館手冊  
LIBRARY HANDBOOK
- P 09 圖書館放大鏡  
LIBRARY MAGNIFIER
- P 10 圖書館人  
LIBRARY PORTRAIT
- P 11 作者說
- P 12 專欄
- P 16 COLUNA ESPECIAL
- P 17 SPECIAL COLUMN

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NEW LAUNCH

新品推介



01 詩詞裏的四季之美

作者：靳舒馨  
出版社：浙江人民  
出版年份：2022

從很早以前，中國詩歌就有所謂“氣之動物，物之感人”的說法，隨着四季天氣變化轉移，人們的心情也為之觸動，並且把感受形諸筆下，成為各類詩歌作品。此書收錄了與春夏秋冬四季天氣和物像有關的詩詞作品，如春天的桃花薺菜、冬天的枯葉衰楊，並加入了作者的賞析。從詩詞感受四季，從四季賞玩詩詞，是深入體會古代詩人心境的最好方法。



02 讀水滸：人性的十三種刻度

作者：押沙龍  
出版社：三秦  
出版年份：2022

常言道“老不看三國，少不讀水滸”。由此可見，古典名著《水滸傳》記載快意恩仇、令人衝動行事的刻板形象，古已有之，似乎書中一眾梁山好漢就是完全受本能情緒支配而行事的莽漢。然而，本書作者卻從人性的角度去解讀他們，並且選取了林冲、魯智深、宋江及武松等13位水滸傳主要人物，剖析他們的行事、動機、性格及心理活動，抽絲剝繭，不但察人於微，作者對古典小說筆法的體察工夫，更是令人拍案叫絕。



03 男孩、鼯鼠、狐狸與馬 (The boy, the mole, the fox, the horse)

作者：查理·麥克斯 (Charlie Mackesy)  
譯者：韓紫光  
出版社：天下雜誌  
出版年份：2022

樸實純粹的水彩畫風、平和卻觸動心靈的一瞬、人類與動物間的溫柔相待、深刻而富有智慧的對話，這就是英國插畫家查理·麥克斯 (Charlie Mackesy) 筆下的獨特魅力，他的作品甚至已經在社交平台Instagram上贏得過百萬粉絲的欣賞青睞。畫家透過小男孩、鼯鼠、狐狸與馬的相處對話，寄寓了自己的感悟，在人生歷程中學會坦然與接受，也許每位讀者都能夠從中有所收穫。



04 瘋狂諾貝爾 (Hygiène de l'assassin)

作者：阿梅麗·諾冬 (Amélie Nothomb)  
出版社：湖南文藝  
出版年份：2022

“有那麼多人，嬌柔做得沒有讀也當讀了。就像那些青蛙似的男人，他們穿過我的書卻連一滴水也沒有。” 大文豪普魯塔克斯塔·塔施 (PretekstaTasch) 命不久矣，想採訪他、窺探他成名背後故事的人，數之不盡，而這位諾貝爾文學獎得主心如明鏡，享受着自己身患奇特軟骨癌的境況，同時嘲弄着世人的趨炎附勢、人云亦云。然而，隨着一位記者深入查探，一個多年塵封的秘密隨即揭開……



05 後臉書時代 (Facebook: The Inside Story)

作者：史蒂芬·李維 (Steven Levy)  
譯者：許恬寧  
出版社：天下雜誌  
出版年份：2022

獲得《金融時報》2020年最佳科技新書推介，《經濟學人》、《華爾街日報》等資深報刊的激賞，《後臉書時代》對21世紀以來世界上最具影響力的網上社交媒體平台臉書 (Facebook) 有極為深入的訪查及剖析，作者更親訪臉書創辦人祖克柏 (Mark Zuckerberg) 9次，原原本本地呈現了臉書的崛起、成長、擴張及“失控”階段，窺探這個社交平台從最初因滿足人們的社交好奇心成功突圍，到其後爭議不斷，包括侵犯隱私，乃至影響國際政治的過程，令人大開眼界。



06 世上沒有純粹的黑：美烈達的烈愛人生 (Rien N'est noir)

作者：克萊兒·貝列斯特 (Claire Berest)  
譯者：許雅雯  
出版社：三采  
出版年份：2021

一場場與命運的爭鬥，一趟無法以片言隻語定義的人生。作為傳記小說，這本書可能未必用上太多生花妙筆，因為主角墨西哥藝術家美烈達·卡羅 (Frida Kahlo) 的一生本身就是 一部引人入勝的傳奇故事：一出生右腳就發育不良，但熱衷打拳運動；年輕時遇車禍令她久臥病床，反而激發起藝術才華，成為國際知名畫家。就讓我們一讀這位印在墨西哥紙鈔上的女性，如何揮動畫筆、繪寫真我。



07 世界的孩子上學去：全球學生的真實歷險記 (Adventures to School: Real-Life Journeys of Students from Around the World)

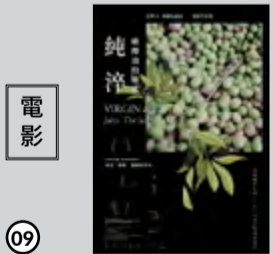
作者：巴蒂斯特·保羅·米蘭達·保羅 (Baptiste Paul & Miranda Paul)  
譯者：劉亞菲  
出版社：聯經  
出版年份：2021

“上學”，在澳門來說似乎是一件輕鬆簡單的事，然而，在世界上某些地方，上學可能是一項艱鉅的挑戰，也可能充滿着我們意想不到的驚奇狀況：尼泊爾的小朋友，要踩着鋼索，在平衡與失衡間，如履薄冰向學校進發；在高海拔國家玻利維亞，上學就要依靠電動纜車來場高空之旅，還有划船、爬梯……書中講述了13種與我們截然不同的上學方式。世界，原來真的有太多意想不到。



08 帕華洛帝：世紀男高音  
導演：朗霍華 (Ron Howard)  
發行公司：車庫娛樂  
發行年份：2021

這部是紀念意大利世界三大男音之一、高音C歌王——帕華洛帝 (Pavarotti) 逝世13週年的傳記電影。這位舉世稱譽、擁有得天獨厚好嗓子的聲樂家，在長達近40年的演出生涯中，獻唱過普契尼 (Giacomo Puccini) 《杜蘭朵公主 (杜蘭朵)》 (《Turandot》) 中的〈公主徹夜未眠 (今夜無人入睡)〉 (Nessun Dorma)，成為BBC報道1990年世界盃電視片的主題曲。帕華洛帝亦曾舉辦露天演唱會，萬人空巷；唱片、錄影帶銷量更超過“貓王”及滾石樂隊紀錄。電影亦透過各類深度訪談、從未曝光片段，立體呈現這位演唱家的台前幕後、音容餘韻。



09 純淨：橄欖油的原鄉 (Jaén, Virgen & Extra)  
作者：荷西路易羅佩茲里內 (Lopez-Linares, Jose Luis)  
出版社：佳映  
出版日期：2021

近年社會崇尚健康飲食文化，“地中海”飲食已成為世界衛生組織認可的“可持續的健康飲食模式”之一，風行全世界，當中的橄欖油更是地中海飲食中大量採用的食用油。橄欖油除了是健康飲食的佼佼者，本身也承載着極為悠久深厚的歷史文化傳統。本片透過橄欖油產業的各個環節作深入考察，並且引領觀眾來一次有關橄欖油豐富的歷史文化生態之旅，從文化古城到林地磨坊，讓觀眾品嘗這超越千年的純淨至味。



10 小跳豆  
作者：國家地理雜誌編輯部  
出版社：新雅  
出版年份：2022

這本是專為3至6歲小朋友而設的刊物，內容豐富多樣，第421期的主題，是多姿多彩的地球村，以淺白生動的文筆，向小朋友傳達平等寬容的良好價值觀，多個有趣小故事也是不錯的床邊親子讀物，而每期附送的親子小冊子，刊載心理專家撰寫的育兒文章，並附有多種勞作手工小貼士。值得一提的是，香港出版的《小跳豆》附有粵語口語、粵語標準書寫、普通話和英語朗讀的電子內容，對於以講粵語為主的澳門來說，也是相當貼近我們的生環環境。



# 親子共讀這件事

ASSUNTO SOBRE A LEITURA CONJUNTA ENTRE PAIS E FILHOS

ABOUT PARENT-CHILD READING

與孩子來場圖書館的約會吧！文化局公共圖書館多年來以不同方式推廣閱讀文化，透過講座、展覽、工作坊、課程、放映會、音樂會、會議及比賽等各類型推廣活動，讓讀者朋友從多角度認識文化局公共圖書館，與閱讀結良緣。

本期將由一位母親與讀者朋友分享其孩子參與圖書館活動的點滴，了解圖書館所舉辦的肢體、外語、劇場及情緒教育等豐富多樣的工作坊，感受不一樣的閱讀體驗。他們更從活動之中愛上閱讀，與圖書成為好友，一路滋養孩子的成長。那麼各位讀者，準備好參與各種精彩的閱讀活動了嗎？我們一起出發吧！

Faça um encontro com seus filhos na biblioteca! A Biblioteca Pública do Instituto Cultural tem promovido a cultura de leitura por meios diferentes, e através de vários tipos de actividades promocionais como palestra, exposição, oficina, curso, exibição de filmes, concerto, reunião, concurso e entre outros, para que os leitores e amigos possam conhecer, a partir de vários ângulos, a Biblioteca Pública do Instituto Cultural, e estabelecer boa relação com leitura.

Nesta edição, serão partilhados por uma mãe com leitores e amigos os momentos sobre o seu filho participante nas actividades da biblioteca, através disso, conhecendo as ricas e várias oficinas realizadas pela biblioteca, sobre os temas como corpo, língua estrangeira, teatro e educação emocional, de modo a sentir uma experiência de leitura diferente. A mãe e o seu filho também se apaixonaram pela leitura durante as actividades, tornaram-se amigos com livros que irão nutrir o crescimento do filho ao longo do caminho. Então, leitores, estão prontos para participar em várias tipos de actividades de leitura fantásticas? Vamos juntos!

Let's go on a library date with your children! Over the years, the public libraries of the Cultural Affairs Bureau (IC) have been promoting reading culture in different ways. Through various promotional activities such as lectures, exhibitions, workshops, courses, screenings, concerts, conferences and competitions, readers have been able to get familiar with the IC's public libraries from multiple perspectives and build connection with reading.

In this issue, a mother is sharing with readers her child's experience of participating in library activities and learning in various workshops on physical interaction, foreign language, theatre and emotional education organized by the libraries, having different experiences of reading. They have also fallen in love with reading and become friends with books, which will nurture their growth along the way. So, dear readers, are you ready for a variety of exciting reading activities? Let's go!

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# 讓孩子觸摸世界 認識世界

PERMITIR ÀS CRIANÇAS "TOCAR" O MUNDO E CONHECER O MUNDO

LET YOUR CHILD 'TOUCH THE WORLD AND LEARN ABOUT IT

原來接觸亦是溝通的一種！



孩子啊，圖書館“我愛點點點”——幼兒親子肢體工作坊讓我們學習了新的溝通方法。很高興看到你觸碰新事物時的好奇心，在音樂下笑容滿臉，往後人生，我會陪你一起開展探索之旅。

O tacto também é uma forma de comunicação! Meu filho, "Amar toque, toque, toque" — oficina corporal infantil para pais e filhos da biblioteca ensinamos um novo método de comunicação. Fico feliz em ver sua curiosidade ao tocar coisas novas e seu sorriso sob a música. No futuro, vou acompanhá-lo na viagem de exploração.

Touch is also a form of communication! Children, the library's "I Love Little Dots" — a parent-child physical interaction workshop for young children - has taught us new ways of communication. It was great to see your curiosity when you got in touch with something new and to see your smile as you listened to the music, and I will accompany you on your journey of discovery for the rest of your life.



工作坊導師鄺天樂  
A instrutora da oficina Cita Kwong  
Workshop instructor Cita Kwong

工作坊導師鄺天樂表示，觸感是五感當中最早讓嬰兒接觸世界的感官，與親人的接觸可穩定孩子的情緒，使他們更有安全感。然而，部分家長往往忽略與孩子的身體互動，也缺乏與孩子探索新事物的熱情。“在孩子手舞足蹈、爬來爬去的過程，其實都能強化肢體鍛煉，建立身體協調性，有利於他們更大程度地認識世界，建立與他人、與周圍的連結。”

活動期間，家長與孩子一同東碰碰、西碰碰，利用繪本、肢體動作及色彩繽紛的道具，激發孩子天生的好奇心和探索欲。鄺天樂認為，家長為孩子講故事已經成為一種日常習慣，但未必會花太多精力與孩子玩遊戲，因此鼓勵家長透過繪本結合遊戲等方式來親子互動，透過視覺和觸感吸引孩子的注意力，令互動方式更有趣。“例如我在工作坊介紹的《小黃點》、《企鵝體操》，內容專為幼兒而設，也可自發加插互動元素，且現時不少繪本會配有電子影片、音樂等，都為親子互動增添趣味性，與孩子共享一段美好快樂的時光。”



孩子天生對萬物充滿好奇，觸感更是他們探索事物的重要媒介。  
As crianças são naturalmente curiosas sobre tudo, e o toque é um meio importante para elas explorarem as coisas.  
Children are instinctively curious about everything, and the sense of touch is an important medium for them to explore.



工作坊導師鄺天樂（右）與蔡欣穎鼓勵家長多與孩子互動，讓他們透過觸感認識世界。  
As instrutoras da oficina Cita Kwong (direita) e Miracle Choi estimula os pais interagirem mais com seus filhos para que eles possam conhecer o mundo através do toque.  
Workshop instructors Cita Kwong (right) and Miracle Choi encourage parents to engage in more interactions with their children and let them learn about the world through the sense of touch.

A instrutora da oficina Cita Kwong apontou que o tacto é o primeiro dos cinco sentidos que permite aos bebés entrarem em contacto com o mundo, e o tacto com os familiares pode estabilizar as emoções da criança e deixá-los sentir-se mais seguros. No entanto, alguns pais ignoram a interacção física com seus filhos muitas vezes e não têm entusiasmo para explorar novas coisas com seus filhos. “O processo de crianças dançando e engatinhando é realmente o exercício físico e pode fortalecer os seus membros de corpo e estabelecer a coordenação corporal, para ajudá-los a compreender melhor o mundo ao máximo, e construir ligações com os outros e com o ambiente.”

Durante a actividade, os pais e filhos tocaram juntos as coisas, através dos livros ilustrados, movimentos corporais e matérias coloridas para incentivar a curiosidade natural das crianças e o desejo de explorar. A Cita Kwong acha que os pais que contam histórias para seus filhos se tornaram um hábito diário, mas eles possivelmente não gastam energia para brincar com seus filhos. Por isso, ela estimula os pais a interagir com seus filhos por meio de livros ilustrados combinados com jogos, e atrair a atenção das crianças através de sensações visuais e tácteis, tornando a interacção mais interessante. “Por exemplo, os livros *Aperte Aqui* e *Exercícios de alongamento de pinguim* que apresentei na oficina, cujos conteúdos são especialmente produzidos para infantes, e elementos interactivos também podem ser adicionados livremente. Actualmente, também há vários livros ilustrados equipados com filmes, música, etc., e relamente, para aumentar a diversidade de interacção entre pais e filhos, criar momentos maravilhosos e felizes com as crianças.”

The workshop instructor, Cita Kwong, said that among the five senses, touch enables babies to get in touch with the world at the earliest stage and that contact with close ones can stabilize children's emotions and make them feel more secure. However, some parents tend to neglect physical interaction with their children, and lack the enthusiasm to explore new things with them. “During the process of dancing and crawling around, children can exercise to strengthen their body and limbs, as well as body coordination, which is conducive to their understanding of the world to a larger extent and to their establishment of connections with others and their surroundings.”

During the event, parents and children touched things around together to stimulate children's instinctive curiosity and desire to explore, using picture books, body movements, and colorful tools. Cita Kwong believes that it has become a habit for parents to tell stories to their children, but they may not spend too much energy on playing games with their children, so she encourages parents to combine picture books with games to make the interaction more interesting by attracting their children's attention through visual and tactile means. “For example, books like *Press Here* and *Penguin Stretching Exercises* that I introduced in the workshop are designed for young children, and interactive elements can also be added at your own initiative. Many picture books now come with videos and music, which in fact adds fun to parent-child interaction, enabling you to have a wonderful and happy time with your children.”

# 閱讀戲劇 的有機結合

## COMBINAÇÃO ORGÂNICA DA LEITURA E TEATRO

## AN ORGANIC COMBINATION OF READING AND DRAMA

上次老師說0至6歲幼兒的大腦相當活躍，在此階段，多結合外語及戲劇等元素來演繹繪本故事，能夠更好培養孩子們的外語和閱讀能力。適逢中秋佳節，圖書館舉辦的“書香伴成長”親子閱讀推廣活動特意挑選中秋主題的英文繪本，讓親子一起閱讀，一起做燈籠，是不是十分有趣呢！來吧！活動快開始了，古英元導師在等我們囉。



孩子，今天讓我們一起閱讀繪本吧！

Filho, vamos ler juntos livros ilustrados em inglês hoje! Da última vez, o instrutor disse que o cérebro das crianças entre 0 e 6 anos é muito activo, e nesta fase a apresentação de histórias de livros ilustrados combinada mais com os elementos de língua estrangeira e teatro pode cultivar melhor as capacidades de línguas estrangeiras e leitura. Por ocasião do Festival da Lua, "A Leitura Promove o Crescimento", uma actividade promocional de leitura familiar realizada pela biblioteca, escolhe especialmente livros ilustrados em inglês sobre o Festival da Lua, para que os pais e filhos leiam e façam lanternas conjuntamente. Não é uma actividade muito interessante? Venha! A actividade está pronta a começar, o instrutor Jose Ku está à nossa espera.

Let's read English picture books together today, kids! Last time, our teacher said that young children's brains are very active when they are between the ages of 0 and 6, so, at this stage, it is important to combine elements including foreign language and drama in telling picture book stories, to develop children's foreign language and reading skills. As it happens to be the Mid-Autumn Festival, the library organized a parent-child reading promotion activity "Reading Promotes Growth". The activity includes the reading of English picture books which are specifically chosen for the Mid-Autumn Festival, and parents and children can read and make lanterns together. Come on in! The event is about to start. Instructor Jose Ku is waiting for us.

“與孩子閱讀繪本時，關鍵並非在於家長如何‘講’故事，而是引領孩子走進書本世界，多採用互問互答的形式了解書中情節，甚至聯想不同的情景，令他們的想法及情緒投入至故事角色中。”在活動當天，導師們首先透過熱身活動令親子放鬆身心，適應工作坊的節奏。孩子們透過肢體律動進入精彩的繪本世界，最後親子一起完成手工環節，共同製作應節燈籠。古英元認為，這些都是“閱讀+戲劇”的重要一環，“盡量讓孩子自發地、即興地扮演一個故事，當你把閱讀變成一件輕鬆快樂的事，即使以英語互動也輕鬆自如。”

至於如何選擇合適的圖書作戲劇藍本，古英元表示，“閱讀+戲劇”並非局限於兒童繪本，事實上詩歌、名畫冊、現代文學及小說，甚至哲學書籍，均可為孩子建構一個劇場世界，“最重要是帶出這本書的信息，從而啟發閱讀思維和培養藝術細胞。”他鼓勵父母多利用圖書館尋找閱讀素材，陪伴孩子在劇場演繹中漫遊書海，感受知識的無窮樂趣。



2022年“書香伴成長”親子閱讀推廣活動透過演繹英語繪本，與親子共度中秋佳節。  
“A Leitura Promove o Crescimento”, actividade promocional de leitura familiar em 2022, passou o Festival da Lua em conjunto com os pais e filhos por meio de expressão teatral e leitura de livros ilustrados.  
In 2022, the "Reading Promotes Growth" parent-child reading promotion activity spent the Mid-Autumn Festival with parents and children through the interpretation of English picture books.

“Ao ler livros ilustrados com crianças, a chave não é como os pais ‘contam’ histórias, mas é como levar as crianças ao mundo dos livros, podendo usar mais a forma de perguntas e respostas mútuas para entender o conteúdo do livro e até imaginar diferentes cenários para incorporar seus pensamentos e sentimentos em personagens da história.” No dia da actividade, os instrutores usaram primeiro actividade de aquecimento para relaxar os pais e filhos e adaptar o ritmo da oficina. As crianças entraram no maravilhoso mundo dos livros ilustrados através de movimento rítmico corporal e, por fim, os pais e filhos concluíram juntos o trabalho manual e produziram juntos as lanternas do festival. Jose Ku acredita que todas essas são partes importantes de “leitura + teatro”. “Permite-se, na medida possível, que as crianças apresentem uma história de forma espontânea e improvisada, quando você transforma a leitura em uma coisa confortável e feliz, mesmo a interacção em inglês também é fácil.”

Quando a como escolher um livro adequado para o modelo de teatro, Jose Ku expressou que a “leitura + teatro” não se limita a livros ilustrados para crianças. Na verdade, a poesia, o álbum de pintura famosa, a literatura moderna, a novela e até o livro de filosofia também podem construir um mundo de teatro para crianças. “O mais importante é transmitir as mensagens deste livro, e deste modo para inspirar o pensamento de leitura e cultivar o talento de arte.” Ele incentiva os pais a usar mais a biblioteca para encontrar materiais de leitura, e acompanhar seus filhos para pesquisar no mar de livros por meio de expressão teatral, a fim de experimentar a diversão sem fim de conhecimentos.

“When reading picture books with children, the key point is not about how the parents ‘tell’ the story, but about how they lead the children into the world of the book. Parents and children should ask and answer each other questions more frequently for the children to understand the plot of the book, and even to associate different scenarios, so that their children can put their thoughts and emotions into the story characters.” On the day of the workshop, the instructors started with a warm-up activity to help parents and children relax and get used to the pace of the workshop. Children were introduced to the exciting world of picture books through body movements, and finally, they completed a craft session together with their parents to make lanterns for the Mid-Autumn Festival. According to Ku, this is an important part of “reading + drama”, “Let children play a story as spontaneously and impromptu as possible. When you consider reading to be a relaxing and enjoyable thing, it’s easy to interact even in English”, he claimed.

As for how to choose the right book as a blueprint for drama, Ku says that “reading + drama” is not limited to children’s picture books, in fact, poetry, famous picture albums, modern literature and novels, and even philosophy books can all build a theatre world for children. “The most important thing is to bring out the message of the book, so that the reading mind is stimulated and the art sense is nurtured”, he said. He encourages parents to make more use of the libraries to find reading materials and to accompany their children to travel through the sea of books by their theatrical performances, thereby experiencing the infinite joy of knowledge.

# 與孩子“蓋起” 夢想之屋

## CONSTRUÇÃO DE CASA DE SONHO COM CRIANÇAS

## “BUILDING” A DREAM HOUSE WITH CHILDREN

來，媽媽和你一起蓋房子！



“建築未來”——親子繪本互動劇場工作坊真的太有趣了，我們成功在活動中建起一座橋，完成任務啦！不知孩子你日後會否成為一位建築師呢？無論你將來成就如何，媽媽都會陪你一起遊戲，一起閱讀，一起成長。

Venha cá, mamãe construo uma casa contigo! “Construir o Futuro” — oficina de teatro interactivo de livros ilustrados para pais e filhos é muito interessante, na qual construímos com sucesso uma ponte na actividade e concluímos a tarefa! Não sei se meu filho tu vais se tornar arquiteto no futuro ou não, mas não importa quais sejam tuas realizações futuras, mamãe irei acompanhar-te para jogar, ler juntos e crescer juntos.

Come here, mommy will build a house with you together! “Building the Future” — a parent-child picture book interactive theatre workshop was so much fun, we managed to build a bridge during the activity and completed our task! I wonder if you will become an architect in the future. No matter what you will become, mommy will play, read and grow with you.

在工作坊導師梁嘉慧看來，家長參加工作坊時會較為被動，常以陪伴小朋友的角色出席，事實上父母應該參與其中，故特意加入更多親子互動環節，例如需要以肢體合作“建一條橋”，進一步提升親子關係，“小朋友通常會主動發表想法，然而不一定對橋有清晰的概念，父母便需將意見整合，再一起思索如何把橋呈現出來，在挑戰中形成親子間的共同經驗。小朋友不止樂在其中，也會看見父母不一樣的一面。”在構思遊戲的過程，梁嘉慧也簡化了互動時所需物料，例如地板墊、紙張及繩子等，令親子在家中也能互動起來。

活動中，親子與《一個愛建築的男孩》的主人公共同穿越奇妙旅程，梁嘉慧笑言，此書除了設計精美，繪畫上也創意十足，例如屎片塔、麵包橋樑及水果教堂等，帶領大人小朋友漫遊有趣繽紛的繪本世界，從書本展開一場奇幻冒險之旅。



導師期望參與者能在互動中構建與別不同的親子時光。  
A instrutora espera que os participantes possam criar os seus momentos únicos entre pais e filhos na interacção.  
The instructors expect participants to create a different kind of parent-child time through interaction.

From the perspective of the workshop instructor Bobo Leong, parents are relatively passive when participating in workshops and often attends in the role of companion. In fact, parents should engage in it, therefore, we deliberately added some activities that require parent-child interaction. For example, parents and children need to “build a bridge” with their body to further enhance the parent-child relationship. “Children usually take the initiative to express their ideas, but they do not necessarily have a clear concept of the bridge. Therefore, parents need to integrate their opinions, and then work out how to bring the bridge to life, creating a shared experience between parents and children in the challenge. Not only the children will have fun during the activity, but also see a different side of their parents”, she claimed. In the process of conceptualizing the game, Bobo Leong also simplified the materials needed for the interaction, such as floor mats, papers and strings, so that parents and children can do the same at home.

During the event, parents and children travelled together on an amazing journey with the main character of the book *Iggy Peck, Architect*. Bobo Leong said with a smile, the book is not only beautifully designed, but also full of creative drawings, such as diaper towers, bread bridges and fruit churches, leading children and adults to the interesting and colorful world of picture books, and to start a fantasy adventure from reading books.

Na opinião da instrutora da oficina Bobo Leong, os pais tendem a ser passivos ao participar na oficina e muitas vezes participam como acompanhantes de seus filhos, mas na verdade, os pais devem ser envolvidos, por isso foram adicionadas especialmente mais interações entre pais e filhos, por exemplo, é necessário “construir uma ponte” através da cooperação física para melhorar ainda mais a relação pais-filhos. “As crianças geralmente tomam a iniciativa de expressar suas ideias, mas possivelmente não têm um conceito claro da ponte. Assim, os pais precisam de integrar as opiniões e depois pensar como apresentar a ponte em conjunto, de modo a criar uma experiência comum entre pais e filhos durante o desafio. As crianças não só se divertem, mas também vêem um lado diferente dos seus pais.” No processo de concepção de jogos, Bobo Leong também simplificou os materiais necessários para a interacção, como tapetes, papel e cordas, para que os pais e filhos possam interagir em casa.

Na actividade, os pais e filhos experimentaram uma viagem maravilhosa com o protagonista do livro *Ivo Neto, Arquitecto*. Bobo Leong sorriu, o livro não só é bonito, mas também inclui muitas pinturas criativas, tais como torre de fraldas, ponte de pães e igreja de frutas, levando adultos e crianças a viajar no mundo interessante e colorido do livro ilustrado e começar uma aventura de fantasia a partir do livro.



工作坊導師梁嘉慧  
A instrutora da oficina Bobo Leong  
Workshop instructor Bobo Leong



工作坊導師梁嘉慧透過《一個愛建築的男孩》，帶領親子建築“橋樑”。  
A instrutora da oficina Bobo Leong liderou pais e filhos para construir uma “ponte” através do livro *Ivo Neto, Arquitecto*.  
The workshop instructor, Bobo Leong, leads parents and children to build a “bridge” through *Iggy Peck, Architect*.



活動導師古英元  
O instrutor da actividade Jose Ku  
Activity instructor Jose Ku



“書香伴成長”親子閱讀推廣活動導師古英元鼓勵親子多以“閱讀+戲劇”的形式互動。  
O instrutor da actividade promocional de leitura familiar “A Leitura Promove o Crescimento” Jose Ku estimula os pais e filhos a fazer mais interações por meio “leitura + teatro”.  
Jose Ku, the instructor of the parent-child reading promotion activity “Reading Promotes Growth”, encourages parents and children to interact with each other in the form of “reading + drama”.

# 主導子女情緒 有妙法

## BOAS MANEIRAS DE ORIENTAÇÃO DAS EMOÇÕES DE SEUS FILHOS WAYS TO DEAL WITH YOUR CHILDREN'S EMOTIONS



孩子日漸長大，也認識了不少新朋友，但是不懂表達自己的他，有時候回家就顯得悶悶不樂，作為家長的我也搞不清楚他的煩惱。幸好我們一起參與了圖書館“做孩子的情緒教練——情緒教育的問與答”，在活動之中，孩子認識和接納自己的不同情緒，重新拾回笑臉。讓我們聽一下工作坊導師卓箭球如何透過課堂活動，令我們重新建立美好家庭關係。

À medida que a criança cresce, conhece muitos novos amigos, mas ainda não sabe como expressar e, às vezes, quando ela chega em casa, parece infeliz. Como pais, nós não conseguimos entender bem as suas preocupações. Felizmente, participamos na actividade da biblioteca “Seja o treinador emocional dos filhos — perguntas e respostas sobre a educação emocional”. Durante a actividade, as crianças conheceram e aceitaram suas diferentes emoções e retomaram sorrisos. Vamos ouvir como o instrutor da oficina Eric Cheuk nos ajudou a restabelecer belos relacionamentos familiares por meio de actividades em sala de aula.

My child is growing up and making many new friends, but he doesn't know how to express himself, and sometimes he looks depressed when he comes home. Even as a parent, I don't understand his vexation. Fortunately, we attended the “Being a Child's Emotion Coach — Q&A on Emotional Education” workshop at the library together, in which children could recognize and accept their different emotions and regain their smiling faces. Let's listen to how the workshop instructor, Eric Cheuk, helped us to rebuild good family relationships through the activities in the workshop.



卓箭球認為，面對“情緒教育”課題時，情緒與問題首先要分開檢視：“情緒是天生的，有時情緒並非問題本源，反而是因問題未有及時妥善處理，才會引發系列情緒行為問題。”控制情緒的能力部分是先天性格使然，但父母也可透過溝通協助，成為他們的情緒教練。“家長首先要有耐心，無論小孩出現哪些情緒問題，都要積極引導他們表達情緒背後的原因，觀察留意小孩變化，學會接納負面情感，才有助維持良好的親子關係。”

活動期間，親子在閱讀中找到共同樂趣，由“靜態學習”跳到“動態學習”，推動小孩的積極性，在培養求知欲時也會調節情緒，細心思索世間事物。人非草木，情緒本身也是一門深奧的學問，影響我們的認知、行為及心理成長，“情緒教育”也成為親子相處的必修課。卓箭球表示，圖書館恰好為此提供一個客觀場所，讓小孩閱讀合適的繪本，打開小孩的“智慧大門”，家長透過書本掌握控制情緒的妙法，深化學習，共同在館內或分享彼此趣事，或靜下心來閱讀，共築美好的家庭關係。



教導孩子認識情緒是親子關係的重要一環。  
Ensinando as crianças a conhecer as emoções é uma parte importante da relação entre pais e filhos.  
Teaching children about emotions is an important part of the parent-child relationship.

Eric Cheuk acha que face ao tema de “educação emocional”, as emoções e os problemas devem ser verificados separadamente. “As emoções são inatas e, às vezes, as emoções não são a fonte dos problemas, mas sim uma série de problemas emocionais e comportamentais que surgem porque os problemas não são tratados adequada e atempadamente.” A capacidade de controlar as emoções é em parte devido à personalidade inata, mas os pais podem ser seus treinadores emocionais por meio de comunicação. “Os pais devem primeiro ter paciência, independentemente dos problemas emocionais que seus filhos tenham, devem orientá-los activamente para expressar as causas emocionais, observar e prestar atenção às mudanças em seus filhos, permitir-lhes a aprender a aceitar as emoções negativas, de modo a manter uma boa relação pais-filhos.”

Durante a actividade, os pais e filhos encontraram a diversão comum na leitura, e através de “aprendizagem estática” para a “aprendizagem dinâmica”, para incentivar o entusiasmo das crianças, permitindo-lhes aprender a regular suas emoções e explorar com cuidado o mundo enquanto desenvolvem a curiosidade. As pessoas não são plantas e árvores, e a emoção em si são também conhecimentos profundos que afecta nossa cognição, comportamento e crescimento psicológico. Portanto, a “educação emocional” tornou-se um curso obrigatório para o relacionamento entre pais e filhos. Eric Cheuk manifestou que a biblioteca é um lugar justo e preciso para isso, onde as crianças podem ler livros de ilustração adequados e abrir a “porta de sabedoria”, bem como os pais podem conhecer boas maneiras de controlar emoções através de livros e aprofundar os seus aprendizados, conjuntamente na biblioteca, independentemente de partilhar histórias interessantes ou ler livros calmamente, construindo em conjunto um belo relacionamento familiar.

According to Eric Cheuk, when dealing with the topic of “emotional education”, we should first examine emotions and problems separately: “Emotions are instinctive and sometimes not the source of problems. On the other hand, emotional and behavioral issues will occur when problems are not dealt with properly”. The ability to control emotions is partly a matter of innate personality, but parents can also provide help to their children and be their emotion coach through communication. “Parents should first be patient and actively guide their children to express the reasons behind their emotions regardless of what emotional problems they are having, observe changes in their children and learn to accept negative feelings in order to maintain a good parent-child relationship”, he said.

During the activity, parents and children found common interest in reading, the children's enthusiasm is also enhanced from “static learning” to “dynamic learning”. At the same time, they also learned how to adjust their emotions, and think carefully about the world while cultivating their desire to learn. People are not heartless. Emotion itself is also a profound knowledge that affects our cognition, behavioral and psychological growth, and “emotion education” has become a must for parents and children. Eric Cheuk pointed out that, the library provides an objective place for children to read appropriate picture books, opening the “door of wisdom” for them. Parents can master the wonderful ways to control emotions through books, deepen their learning, share interesting stories with each other in the library, or calm down and read, thereby building a good family relationship together.



導師卓箭球鼓勵家長多耐心觀察孩子情緒。  
O instrutor Eric Cheuk incentiva os pais a observar os sentimentos de seus filhos com mais paciência.  
The instructor, Eric Cheuk, encouraged parents to be more patient in observing their children's emotions.

# 推介書籍 LIVROS RECOMENDADOS RECOMMENDED BOOKS

文化局公共圖書館為我們帶來了歡樂的親子共讀時光。活動中學習到親子間共讀和溝通的技巧及認識到相關館藏，令我們可將親子共讀在家中溫馨重現。因為喜愛閱讀，孩子課後也會和同學們一起去圖書館翻閱圖書，在寧靜優雅的環境中沉浸在書海之中。多年來，我們參與了不少館內外活動，與書本結緣，提高閱讀素養的同時，閱讀也融入了我們的生活。如美國著名教育家杜威（John Dewey）所言“讀書是一種探險，如探新大陸，如征新土壤”，在這場航向知識海洋的探索之中，圖書館尤如方舟，與家長、孩子們，以及每位市民共同譜寫閱讀的長卷，尋找閱讀的無窮樂趣。

A Biblioteca Público do IC traz-nos momentos felizes de leitura conjunta entre pais e filhos. Através das actividades, aprendemos técnicas de leitura e comunicação entre pais e filhos, bem como conhecemos colecções de livros da biblioteca, para que possamos continuar a alegria da leitura conjunta entre pais e filhos em casa. Devido ao amor pela leitura, as crianças também vão à biblioteca com seus colegas para ler livros após as aulas, mergulhando no mar de livros em um ambiente tranquilo e elegante. Ao longo dos anos, participamos em muitas actividades dentro e fora da biblioteca, quando estabelecemos uma relação com livros e melhoramos a competência de leitura, a leitura também é entregada em nossas vidas. Como disse o reconhecido educacionista americano John Dewey, “Ler é uma aventura, como explorar um novo continente, como explorar um novo solo”. Nesta nevação e exploração no mar de conhecimentos, a biblioteca é como uma arca, escrevendo longos volumes em conjunto com pais, crianças e todos os cidadãos, encontrando a diversão sem fim da leitura.

IC's public libraries brought us a joyful time for parents and children to read together. We learned the skills of reading and communication between parents and children, and got to know the relevant library collections, so that we can recreate the parent-child reading experience at home. Since the children love reading, they will also go to the library with their classmates to read books after class, and immerse themselves in the sea of books in a quiet and elegant environment. Over the years, we have participated in many activities both inside and outside the libraries, building a connection with books, improving our reading literacy and integrating reading into our lives. As said by the famous American educator John Dewey, “reading is a kind of adventure, like exploring a new land, like exploring a new soil”. In this exploration of the ocean of knowledge, the libraries are like an ark, and together with parents, children, and every members of the public, we write a long volume of reading to find the endless joy of reading.



**小黃點**  
作者：赫威·托雷  
譯者：周婉湘  
出版社：上誼文化  
出版年份：2011

**Aperte Aqui**  
Autor: Tullet, Herve  
Tradução: Zhou Wanxiang  
Editora: Hsinex  
Internacional Corp.  
Ano de Publicação: 2011

**Press Here**  
Author: Tullet, Herve  
Translated by: Zhou Wanxiang  
Publisher: Hsinex  
International Corp.  
Year of publication: 2011



**企鵝體操**  
作者：齋藤慎  
譯者：葉依慈  
出版社：米奇巴克  
出版年份：2018

**Exercícios de alongamento de pinguim**  
Autor: Maki Saito  
Tradução: Ye Yici  
Editora: Magic Box for Kids Inc.  
Ano de Publicação: 2018

**Penguin Stretching Exercises**  
Author: Maki Saito  
Translated by: Ye Yici  
Publisher: Magic Box for Kids Inc.  
Year of publication: 2018



**一個愛建築的男孩**  
作者：安德麗雅·碧蒂  
繪者：大衛·羅伯茲  
譯者：林良  
出版社：三之三  
出版年份：2009

**Ivo Neto, Arquiteto**  
Autor: Andrea Beat  
Ilustração: David Roberts  
Tradução: Lin Liang  
Editora: 3&3 International Education CORP  
Ano de Publicação: 2009

**Iggy Peck, Architect**  
Author: Andrea Beaty  
Painted by: David Roberts  
Translated by: Lin Liang  
Publisher: 3&3 International Education CORP  
Year of publication: 2009



**小狼波波：學習了解自己的情緒**  
作者：歐莉安娜·拉蒙  
繪者：愛蕾諾·杜雷  
譯者：徐也恬  
出版社：東雨文化  
出版年份：2019

**O Lobo que Aprendeu a Lidar com os Seus Sentimentos**  
Autor: Orianne Lallemand  
Ilustração: Eleonore Thuillier  
Tradução: Xu Tianye  
Editora: Tony Culture Co., Ltd  
Ano de Publicação: 2019

**The Wolf Who Learned Self-Control**  
Author: Orianne Lallemand  
Painted by: Eleonore Thuillier  
Translated by: Xu Yetian  
Publisher: Tony Culture Co., Ltd  
Year of publication: 2019

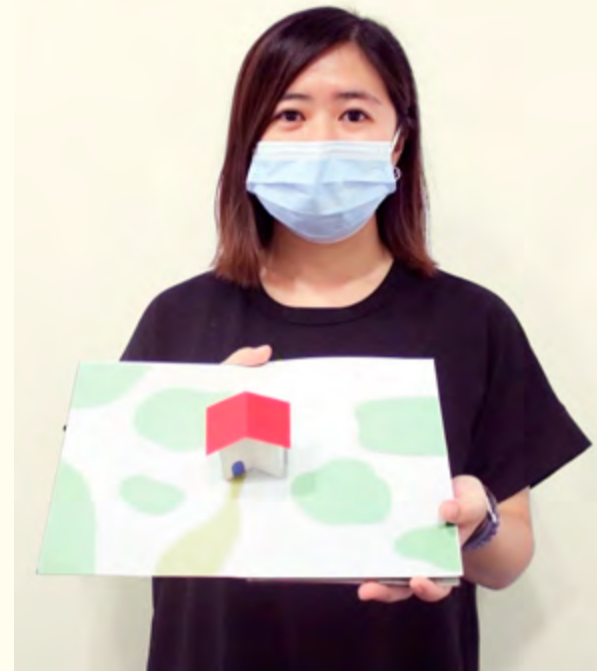
# 內藏乾坤的立體書

## POP-UP BOOKS WITH A HIDDEN UNIVERSE

# 立體書

一張紙除了可供書寫，也可以從平面走到立體，製作成書，在翻開書頁的一刻，帶領讀者展開知識的奇幻之旅。在文化局公共圖書館活動“筆紙一種可能”——立體書工作坊中，參與者仔細觀察內藏乾坤的立體書，再一拼一貼完成書中的紙雕和組構，親手製作別出心裁、充滿創意的立體書，令閱讀不止一種可能！

In addition to being used for writing, a piece of paper can also be transformed from a two-dimensional to a three-dimensional form and then made into a book. The moment the page is turned, the reader will be led to a magical journey of knowledge. The “Pen and Paper Is More Than One Possibility” is a Pop-up Book Workshop held by the public libraries of the Cultural Affairs Bureau (IC), in which participants could carefully observe the pop-up books with a hidden universe, and then complete the paper sculpture and structure of the book by putting the pieces together to create their own ingenious and unique pop-up books, making reading more than a possibility!



導師劉芷蕙認為立體書內藏機關，有助激發人們的閱讀興趣。  
Mira Lao believes that the built-in mechanism of the pop-up books will help stimulate people's interest in reading.

立體書是繪畫、紙雕及組構的綜合呈現，內藏不同機關設計，彈出來的圖案令閱讀趣味大增，更添多元性。導師劉芷蕙表示，立體書的結構可以有不同層次，應用也十分廣泛，較為實用性的如科普類書籍，可以透過立體方法清晰呈現複雜的資訊，便於讀者理解內容；另外較為趣味性的如繪本類書籍，以立體插畫形式呈現故事氛圍，可幫助小朋友探索書中的奇幻世界和想像空間。這些都賦予立體書與別不同的親切感。“當讀者打開立體書一刻，其實已經從一個閱讀者變成參與者，過程中處處發現不同的驚喜，繪圖上也比一般書籍更鮮艷活潑。”

Pop-up books are a comprehensive presentation of paintings, paper sculptures and structures which contains different mechanisms and designs, and the pop-up patterns also make reading more interesting and diverse. Mira Lao, the instructor, said that pop-up books can have different layers of structure and are widely used. Complex information can be clearly presented, in a three-dimensional way, in relatively more practical books such as popular science books, making it easier for readers to understand the content. In addition, the atmosphere of other interesting books such as picture books could be presented in the form of three-dimensional illustrations, which can help children explore the fantasy world and imagination space of the book. These all give pop-up books a different sense of intimacy. “Readers have actually become participants the moment they open the pop-up book, they would discover different surprises everywhere during the process, and the drawing is also more colorful and lively than ordinary books”, Mira claimed.



是次工作坊特意分了成人班和親子班。劉芷蕙介紹，成人班的內容設計上較着重工序與結構，由不同的零件組成立體元素，而親子班的製作則偏向自由創作，以一張紙摺疊出不同的立體效果，對於小朋友而言更為簡單有趣。立體書形式豐富多樣、複雜多變，由最初設定主題、繪畫草圖，製作者已要先思考放置何種立體效果於書內，再製作樣品去研究如何把材料運用至機關上，過程均考驗耐心和細心。“有時候構思上可以很完美，但每個零件之間如何配合運用，以實現預期的立體效果，這是極具挑戰性的。雖然製作難度不小，但過程中可突發奇想加入不同的機關，也正是製作立體書的有趣之處。”

劉芷蕙建議製作立體書的愛好者，可先多閱讀不同類型的立體書，認真觀察內藏結構，累積更多立體書機關的設計範例，先從最基本的元素着手拼合，反覆嘗試及練習，掌握技巧。“澳門售賣的立體書種類較少，價格也較貴，事實上圖書館有許多立體書的館藏，大家可以多參考，尋找創作的靈感。”

The workshop was specially divided into adult sessions and parent-child sessions. According to Mira Lao, the content design of the adult sessions focuses more on the process and structure, which is composed of three-dimensional elements of different parts whereas the production of the parent-child sessions focuses on free creation, and participants can fold a piece of paper to create different three-dimensional effects, which is more simple and interesting for children. Pop-up books are various and diverse, complex and changeable. As they set the themes and draw sketches at the very beginning, the creators already have to first think about what three-dimensional effects are to be put in the book. Then, they have to create samples and study how materials are used in the mechanisms. This process tests the creators' patience and carefulness. “Sometimes the idea can be perfect, but how creators put different parts together to achieve the desired three-dimensional effects is extremely challenging. Although the production is not easy and different mechanisms can be added during the process, which is also the interesting part of making pop-up books.”

Mira Lao suggested that pop-up book lovers should first read different types of pop-up books to carefully observe the internal structure, and remember more example designs of pop-up book structures. Starting with the most basic elements, they could also try and practice repeatedly to master the skills. “There are not many types of pop-books being sold in Macao, and their prices are also relatively high. In fact, the libraries have many collections of pop-up books which can be used as references for everyone to find their inspiration for creation.”



劉芷蕙向參與者展示圖書館的立體書館藏。  
Mira Lao is showing the libraries' pop-up book collections to participants.



參與者們用心拼貼，製作屬於自己的立體書。  
Participants are making their own pop-up books attentively.



陸小姐在工作坊中首次體驗製作立體書，認為過程十分有趣。  
Miss Lok experienced the making of pop-up books in the workshop for the first time and thought the process was very interesting.

作為教育工作者的陸小姐表示，平時雖然經常接觸繪本立體書，但在工作坊中首次親手製作，留下了寶貴的回憶和經驗。她又認為，立體書比一般書籍設計多元，有助刺激小孩閱讀觀感，激發他們閱讀的動力，對大人而言，則更為好奇立體書的製作技巧，因此立體書深受大人小朋友歡迎。

As a member of the education sector, Miss Lok said that although she often comes into contact with pop-up picture books, it was the first time she made a pop-up book in the workshop, which are valuable memories and experiences for her. She also believes that the design of pop-up books is more diverse than ordinary books, which can help stimulate children's reading perception and their motivation to read. For adults, they are more curious about the skills of making pop-up books. Therefore, it can be seen that pop-up books are very popular among adults and children.

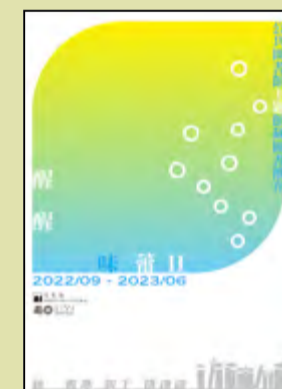


周小姐期望把立體書的製作技巧應用至賀卡上。  
Miss Chou hopes to apply the techniques of pop-up book making to greeting cards.

經常與兒子去圖書館的周小姐表示，立體書生動地展現書本內容，能勾起大人小孩的閱讀興趣，打破書本的刻板印象。對她而言，立體書製作最難的地方是拼貼過程，若是未有正確貼上都會影響製作效果，要重新修正，但在老師耐心的逐步教導下，過程十分順利。未來將借閱更多相關書籍，把立體書製作的技巧應用至生日賀卡上。

Miss Chou, who often goes to the libraries with her son, said that the content of pop-up are vividly displayed, which can arouse the reading interest of adults and children and break our stereotype of books. For her, the most difficult part of making a pop-up book is the process of bringing the pieces together. If a certain piece is not passed correctly, it will affect the production and needs to be fixed from the beginning. However, with the patience and step-by-step guidance of the instructor, the process was very smooth. In the future, I will borrow more relevant books and apply the techniques of pop-up book making to birthday cards.

### 圖書館放大鏡



#### 醒醒味蕾II——公共圖書館主題館藏圖書推介 Waking Up the Taste Buds II – Promotion of Themed Book Collections in Public Libraries

閱讀與美好相遇，再次相見“醒醒味蕾”。文化局公共圖書館延續2021年“醒醒味蕾”書展，透過不同作者的圖書作品，閱讀每周精神鍵的文句語錄，刺激讀者的閱讀感觀。本次“醒醒味蕾II——公共圖書館主題館藏圖書推介”由即日起至2023年6月30日期間，陸續在氹仔圖書館、望廈圖書館、何東圖書館及青洲圖書館等公共圖書館舉辦，讓讀者朋友在追求美好生活的旅途上，得以停一停，感悟身邊小確幸，從閱讀中觀看人生每一道色彩斑斕的風景線。

“Waking Up the Taste Buds” as reading and beauty meet again. The public libraries of the Cultural Affairs Bureau (IC) will continue the “Waking Up the Taste Buds” Book Fair 2021. The readers' sense of reading is stimulated through reading the books from different authors, and the sentences and quotes of the weekly spirit key. This time “Waking Up the Taste Buds II – Promotion of Themed Book Collections in Public Libraries” is held in the Taipa Library, the Mong Ha Library, the Sir Robert Ho Tung Library, the Ilha Verde Library and other public libraries until June 30, 2023. Through the event, readers can take a little break in the journey of the pursuit of a good life and appreciate the little joys around them, thereby looking at every colorful landscape in life from reading.

### 圖片來源／文化局公共圖書館



#### 九天攬月——公共圖書館主題館藏圖書推介 Clasping the Moon in Nine Heavens – Promotion of Themed Book Collections in Public Libraries

文化局公共圖書館以“月”為題，推介一系列天文和文學為主題的館藏圖書，舉辦“九天攬月——公共圖書館主題館藏圖書推介”，由即日起至2023年3月12日在何東圖書館、澳門中央圖書館、氹仔圖書館及紅街市圖書館為讀者朋友介紹有關天文學、天體力學、太陽系、中國曆法、中國航天工程、中國節慶及文學中的月亮等多本圖書，讓讀者朋友無論陰晴圓缺，都可以透過閱讀去仰望星空，翱翔天際。

Under the theme of “Moon”, IC's public libraries introduce a series of books of their collection on astronomy and literature, and hold the “Clasping the Moon in Nine Heavens – Promotion of Themed Book Collections in Public Libraries” until March 12, 2023 at the Sir Robert Ho Tung Library, the Macao Central Library, the Taipa Library and the Red Market Library. During the event, readers are to be briefed on various books related to astronomy, celestial mechanics, the solar system, the Chinese calendar, Chinese aerospace engineering, Chinese festivals, and the moon in literature, so that they can look up at the stars and soar in the sky through reading, no matter it is sunny or cloudy.

# 穿梭於書海之間

——專訪公共圖書館義工陳嘉慧

## TRAVELING THROUGH THE SEA OF BOOKS

— Interview with a volunteer of the public libraries Chan Ka Wai

文化局公共圖書館在周末時間，都迎來一群配戴義工證的人員，他們穿梭在讀者與書本之間，或幫助讀者尋找書本，協助讀者使用自助服務，將書上架排架，撰文推介館藏，協助不同類型的閱讀推廣活動，如講座、工作坊、共讀活動及音樂會等，與圖書館上下共同為讀者提供各種服務，展現圖書館不同面貌，成為書本與讀者之間的橋樑。

On weekends, the public libraries of the Cultural Affairs Bureau (IC) have a group of staff putting on their volunteer cards, who introduce books to readers, help them to find books, assist them in using self services, put books on shelves, write articles to promote the library's collections, or assist in different types of reading promotion activities including lectures, workshops, reading activities and concerts, etc. The volunteers also provide various services for readers together with the libraries to demonstrate the different aspects of the libraries, acting as a bridge between books and readers.

陳嘉慧由2018年起加入文化局公共圖書館義工團隊，由最初負責前線服務，到為圖書館閱讀推廣活動提供協助，在現場維持秩序，後來又憑藉圖書館提供的機會，加入了文化局公共圖書館兒童刊物《萌芽》的編輯團隊，由此開啓了她撰文推介館藏的新嘗試。以筆尖與讀者相會，陳嘉慧坦言最初甚感困難，“開始寫作時總是抓不住手感，未能達到寫作要求，稿件經常需要修正好幾次。”期間，圖書館工作人員的指導，令她慢慢了解各類書本的特色和重點，摸索到表達的技巧和方向，逐漸掌握撰寫書介的竅門。

除了參與前線服務及撰文推介書籍，事實上，陳嘉慧對書籍的興趣與她過往任職書店的經歷有關。相對而言，在圖書館工作，令陳嘉慧有更多機會接觸到不同年齡及閱讀興趣的讀者，因此，她選擇以義工身份再次穿梭於圖書館的書海之間，服務有需要的讀者。“每個人對閱讀需求都不一樣，有人可能需要輔助學習的書，有人可能需要兒童繪本，每次他們的提問都猶如問答測驗，這些都依靠我們的記憶和經驗累積，最重要的是渴望幫助讀者的那一份心。”

在部分人眼中，義工既沒有酬勞，又需要付出私人時間，不划算，但對陳嘉慧而言，卻成了閒暇時候的調味劑，“最初加入時我都會思考，究竟放自己半天假好，還是來做義工好，後來慢慢形成習慣，也享受遨遊書海的感覺。”除了源於熱愛閱讀，在前線服務的經歷，也令她感受到做義工的意義，“有次看到一位家長十分焦急，後來得知是為女兒交作業而前來圖書館借閱相關書籍。”可以及時為讀者解決難題，這同時也激發了陳嘉慧作為圖書館義工熱愛助人的使命感，她形容是“千金難買的愉快一刻”。她認為，圖書館義工一定要保持一顆熱誠的心，一眾義工為圖書館讀者服務的時分，也會收穫無價的滿足感。



由以往在書店工作到走進圖書館擔任義工，陳嘉慧以不同形式延續與書本的緣份。  
From working in bookstores to volunteering in libraries, Chan Ka Wai continued her bond with books in different ways.

Chan Ka Wai has joined the volunteer team of the IC's public libraries since 2018. Her responsibilities initially ranged from providing frontline services to assisting with and maintaining order at the libraries' reading promotion activities. Later on, by taking advantage of the opportunity provided by the libraries, she joined the editorial team of the children's publication *Little Sprouts* of IC's public libraries, at which she initiated her new attempt to write articles to promote the collection. Meeting readers with the nib of the pen, Chan Ka Wai admitted that the task was very difficult at first. "When I started writing, I always couldn't express my ideas very well, and I failed to meet the writing requirements. Therefore, my writings often needed to be revised several times", she claimed. During this period, with the guidance of the library staff, she could gradually understand the features and key points of various books, explore the techniques and directions to express her ideas, and master the skills of writing articles to promote books little by little.

In addition to participating in frontline services and writing articles to promote books, Chan Ka Wai's interest in books is, in fact, related to her past experiences in bookstores. Relatively speaking, working in the library gives Chan Ka Wai more opportunities to know more about readers of different ages and reading interests. Therefore, she chooses to travel between the sea of books of the libraries again as a volunteer to serve readers in need. "Everyone has different needs in reading, some may need books to assist with their learning, and some may need children's picture books. Answering their queries is similar to doing quizzes every time, which relies upon the memory and the experiences we accumulated, and most importantly, it is driven by our desire to help readers."

In the eyes of some people, volunteers are not remunerated and need to sacrifice their personal time, thus is not cost-effective. However, for Chan Ka Wai, it has become a spice to enrich her leisure time, "when I first joined the team, I would think about whether it is better to enjoy a half day off or to engage in volunteering works. Later on, it has gradually become my habit, and I enjoy the feeling of traveling through the sea of books", she said. In addition to her love of reading, her frontline work experiences also made her acknowledge the significance of volunteering. "I once saw a parent who was very anxious, and later learned that the person came to the library to borrow relevant books for his daughter's homework", she claimed. Being able to solve problems for readers promptly also inspired Chan Ka Wai's sense of mission as a library volunteer who loves to help others, which she described as "a happy moment that cannot be bought for one thousand in gold". She believes that library volunteers must maintain a sincere heart since they will also gain priceless satisfaction when serving readers at the libraries.



陳嘉慧最愛遨遊在“書海”中的感覺。  
Traveling through the "sea of books" is the feeling Chan Ka Wai loves the most.

# 一隻黑臉琵鷺的神奇誕生

訪《黑臉琵鷺麥麥的大冒險·澳門篇》創作者杜駿偉



杜駿偉花了不少心思去構思“麥麥”的誕生故事。

近年，一隻頭戴東望洋燈塔帽子的黑臉琵鷺“麥麥”穿梭於各大旅遊宣傳活動，憑藉極具澳門元素的可愛造型，帶領各地旅客探索澳門的獨特文化風情。“麥麥”創作者杜駿偉去年推出《黑臉琵鷺麥麥的大冒險·澳門篇》兒童遊戲故事書，書中除了利用小遊戲與本澳世遺路線結合，揭開“麥麥”的身世之謎外，原來杜駿偉創作時更暗藏了不少“彩蛋”！該書推出一年過去，您又是否觀察到書中有哪些“彩蛋”呢？

### 首次製作遊戲繪本極具挑戰

“麥麥”自2018年誕生以來，肩負着擔任澳門旅遊大使的使命，然而他的誕生始終是個謎，有見及此，杜駿偉以《黑臉琵鷺麥麥的大冒險·澳門篇》掀開“麥麥”誕生的神秘面紗。首次製作卡通遊戲繪本的杜駿偉，從構思到完成製作足足花約八個月時間，期間與印刷公司持續探討不同的技術細節，例如採用的磁鐵以及內附的小車模型，務求令書本呈現更豐富的效果。



《黑臉琵鷺麥麥的大冒險·澳門篇》結合不同澳門世遺景點，杜駿偉期望小朋友能透過書本了解澳門的獨特之美。

### 創作過程隱藏多個“彩蛋”

除了要比一般書籍更着重細節，杜駿偉笑言，構思“麥麥”在澳門出生的設定也足以“令他頭痛”：“其實黑面琵鷺是在北方一帶繁殖，起初我是設定他與其他黑臉琵鷺在遷徙的過程中被澳門的美麗吸引，於是決定在此定居，但後來認為這個設定過於簡單，便讓他的鳥蛋遺留於澳門，在這個小城滋養成長。”

書本中除了介紹“麥麥”的誕生起源，以及環遊澳門的故事，杜駿偉也特意繪畫出松鼠、猴子、孔雀及黑熊Bobo等不同來自松山的動物，以展現澳門的大自然面貌，對此，他更首次透露書中隱藏的“彩蛋”：“倘若讀者朋友們細心觀察，書中黑熊Bobo的身影是半透明的，我希望牠的靈魂繼續守護大人小朋友們，以更浪漫化的形象存活在我們心裏。”若再仔細留意，其中一幕小動物們在陽光底下仰望天空時，唯獨黑熊Bobo沒有影子，只有站在一旁的博士發現他與其他動物有所不同。

### 展現澳門美好一面

“麥麥”的出現，除了為杜駿偉的創作迎來更多突破，也成為了與他成長的好友，承載着對美好生活的嚮往：“某程度上，是‘麥麥’帶領着我不停成長。另一方面，近年世界各地不乏出現困難和爭端，‘麥麥’代表着共融、自由，把外面的美好事物帶回澳門，也把澳門美好的一面帶給世界。”杜駿偉同時預告，下年適逢“麥麥”誕生五週年，計劃為此舉辦書展，向大家呈現這隻黑臉琵鷺的非凡魅力。



黑臉琵鷺麥麥的大冒險·澳門篇  
作者：杜駿偉  
出版社：星動娛樂  
出版年份：2021

## 從兒童繪本中學習耐挫力



**愛唱歌的恐龍 (The Dinosaur Who Lost Her Voice)**

作者：茱麗·巴拉德 (Julie Ballard)  
譯者：謝靜雯  
出版社：小宇宙文化  
出版年份：2021

在漫長的成長路上，孩子們會面對不同的挑戰，每當站在一個新的關卡面前，他們或許未具備足夠的能力及勇氣闖過去。在跑道旁的家長應如何提升孩子解決問題的能力？當孩子中道而止，家長又可以怎樣幫助他們重拾動力呢？

本次介紹的繪本《愛唱歌的恐龍》，講述一群森林中的恐龍如何迎難而上，越戰越勇。故事中的恐龍米莉原本擁有美妙歌喉，但在一次意外中失去了這天籁之音。一班恐龍好友為了幫助米莉，儘管五音不全，但仍不斷練習，希望能幫助她實現音樂夢，最後在米莉帶領下一起在森林引吭高歌，開展一場震撼心靈的音樂會。

在日常生活中，孩子們也會遇到各種不同的挑戰，例如學習綁鞋帶、苦思課業上的難題等，孩子多次嘗試後仍然不成功，難免會感到氣餒，當家長看見孩子因挫折而變得沮喪消極，或許會感到不滿和失望，此時家長可先收起這種情緒，想想孩子此刻所遇到的困難，可能不亞於成人所遇到的那些難以達成的任務。我們眼中的小挫折，對他們來說可能如山大，此時家長需給予的，是陪伴與鼓勵，在難關面前需保持耐性和勇於嘗試，就好像米莉的恐龍好友們一樣，即使五音不全，通過反複練習也能唱出悠揚悅耳的歌聲。在過程中，家長亦可藉此培養孩子的耐性和面對挫折的韌性，不失為鍛煉孩子的好時機。

在教育孩子積極面對挑戰時，倘若父母眼見他們屢戰屢敗，也難免會生出消極的念頭，這時父母亦應當審視自身：平時在子女面前是否

做到一個好榜樣？身為父母，在遇到困難時，是積極應對，還是退縮逃避？父母言傳身教，才是最深刻的教育。

書中除了教導我們要保持耐性、平心靜氣地接受考驗外，還帶出另一個重要的訊息：要懂得靈活變通。故事中的米莉失去動聽歌喉後並沒有絀在失意的泥沼中，而是轉念想到教她的恐龍好友們唱歌，完成一場別開生面的音樂會。正如書中所言“別把焦點放在自己做不到的事情上，而是放在你有能力做到的所有事情上。”在遇到問題時，若用同一方法失敗多次以後，應該要嘗試尋找新的方法，以靈活機動的思路迎難而上，總勝於固守原有的狀態。

透過米莉成長的故事，除了學習積極面對困難和挑戰，逆風而行，以及互相幫助的精神，同時亦帶出珍惜友誼、樂於助人的美好品德。這些都是孩子成長路上的重要課題，值得家長和孩子再三品讀。



## 逆行的勇氣



**逆行：雪董詩選**

作者：雪董  
出版社：引文化  
出版年份：2019

詩歌可以共鳴起各種情感。在這個發生巨變的年代，面對各種挫折和艱辛，就需要堅強起來。而雪董詩歌中所流露的珍惜生命，或許能激發起一些勇氣。

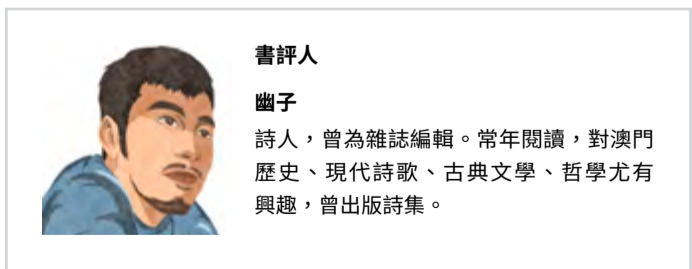
《逆行》收錄了雪董近年來的28首現代詩。總體而言，整本詩集貫穿了詩人在生活中“逆行（Retrograde）”的精神。其開篇作品中就有這樣的表態：“聽說女生都用紅色／男生都用藍色／我卻選了個深綠色的書包／卸下這世界的荒謬”，顯然地，詩人堅持以自己的生活態度生存於世界之中。

乍看之下，讀者可能有感詩人只是在故作驕態，不甘於隨波逐流。但若細心讀去，詩人與大眾的生活無異，同樣地如常工作、生活，只是其借以詩歌，把日常積存於內心的看法與感受表達出來。這從〈河蚌〉一詩中即能感受：詩人將人比喻為在河川中的蚌，其兩片外殼的閉或合，會影響着人與人之間的關係，若不小心“把逾矩靠得太近”，則有可能把他人割傷。而詩人表明自己只想張開外殼，任水流冲刷自己，並讓時間去細數將會留下多少“珍珠”。詩人非但對落入世俗沒有反感，反而非常願意留在“河流”之中，任歲月細數自身的經歷。只不過，她想在人潮裏緊握着自己的靈魂，並喜歡以詩將之表達出來而已。

正因願意逗留的人群之中，雪董的不少詩作其實充滿了對澳門的關懷與觀察，如其在〈途經三盞燈〉中流露出對水果攤販能夠維持經營的期望；在〈賭局〉、〈颱風十四行〉及〈過敏〉表達了在“天鴿”颱風時期及其後的感受，如：“樹蔭倒下之後／過敏症狀逢颱風休假復發／手機前的指頭頻緊抽搐／風眼移近時小心失控”，詩中所說在“天鴿”以後對颱風的恐懼，不知讀者有否共鳴呢？

對於詩歌，讀者或許會覺得由於文字過於精煉，內容晦澀難懂，因而有所抗拒，一如〈詩人的自白〉中表明這是詩人天生的“蜿蜒”，會將健談“攔淺”。詩歌就像在河流中置上一塊塊礁石，讓語言變得如曲折緩慢的流水般彎扭。而詩人就這樣在洞穴中，一滴又一滴地累積起這些語言，向人們展現複雜的情感。儘管如此，筆者以為《逆行》的詩作風格仍然偏於淺白可讀，是適合普遍讀者的。在詩集中的大部分作品，詩句的連斷沒有使用過多技巧，表達較為直接。在通讀以後，筆者以為雪董的詩歌就像一把美工刀，把其在生活中的觀察與感受，雕琢成自己的“棱角”，這些“棱角”展現出她雖一如普通人，卻於心中堅持故我，並以詩歌擁抱世界。在這當中，雖對看到的不公有所批評，對異常的潮流有所諷刺，但一切的緣起是出於對世界變得美好的憧憬，讓“無阻的聲音仍在穿梭／以倔強導航”。

在這個面臨艱鉅的時期，如心中迷茫時，不妨細讀一番詩歌，從細嚼文字之中沉澱下來，並借雪董在“逆行”中展露的堅韌意志，重新喚起我們面對生活的勇氣吧！



## 哲學的修辭家與現代性



**偶像的黃昏：或怎樣用錘子從事哲學 (Götzen-Dämmerung)**

作者：尼采 (Friedrich Wilhelm Nietzsche)  
譯者：李超傑  
出版社：商務印書館 (香港)  
出版年份：2016

尼采的箴言式寫作讀者廣泛，在哲學家中被誤讀也最多。作為一個古典語文修辭學出身的思想者，他恰好實踐了馬克思所說的“哲學不僅要觀察總結世界，還要改造世界”這一信念。在他的時代語境裏，發揮特定作用的話術，換在我們的語境裏，非但不能為精神解毒、解魅，反倒容易附毒、賦魅。

實際上，《偶像的黃昏》和《敵基督》、《善惡的彼岸》等一脈相連，都是針對近代思想進程的史學著作。“偶像”與其說起基督教，不如說是滲透了世俗化（啟蒙）精神中的基督教／柏拉圖精神，如世俗的社會黨知運動一樣，非驢非馬的東西。尼采宣稱不反對耶穌，而是反對創造了基督教的保羅，他對此的見解實際上都照搬自圖賓根學派的鮑爾（如果不能說抄襲），鮑爾的研究，是關於早期門徒中，保羅學派和耶路撒冷學派的辯證張力問題。尼采只是實踐了修辭術，把原本內部研究的內容，賦予了“惡意”修辭。當他指責起，所謂“憎恨學派”，用否定性的心態做肯定性的思想建構時，他的口吻並不遮掩自己也有一樣的傾向；這，裏面就頗有“微言”的味道。

其實，只需理解一個大前提：現代性的世俗化運動，是基督教精神的各種內核變形轉移的產物——這一被尼采身後數代哲學家所普及的觀點，才能理解尼采真正要針對的是甚麼。當尼采讚許馬基雅維利的男子氣概的時候，他是在藉以反對馬基雅維利所代表的政治現實主義的對立面：簡單獨斷的理想主義；當他反平等主義時，他不是反對“人生而平等”，而是認為平庸價值對高尚價值的逆向淘汰。

反對“愛人如己”，因為太過沉重的愛不適合普及，而淺薄旗號下的“博愛”只會扼殺“真愛”的厚重。作為一個隱匿的思想學家，他恐懼着“無辜”的“自然人”對自然法的淘汰，既憎惡歷史目的論，又反感歷史實証主義指向的語境相對論。

歸根結蒂，他對抗着價值相對主義走向虛無主義的時候，既沒有客觀地擺脫對“虛無”的認知，也沒有完全擺脫情感上對“絕對”的偏愛，並且對自身內的矛盾並非不知，只是以高貴的謊言迴避真理，掙扎地自欺欺人。

偶像的“黃昏”是所有意識形態教條的“黃昏”，但理解到人趨向於絕對、趨向於教條的本能。最認真、最友善對待尼采的方式，無疑就是學會知黑守白的隱心，審慎而非挑毛病的修辭術，讓尼采看見黎明。



## 詩歌中的理性與感性



**刺穿冰層抵達水 (2015-2019)**

作者：馮晏  
出版社：中國藝文  
出版年份：2019

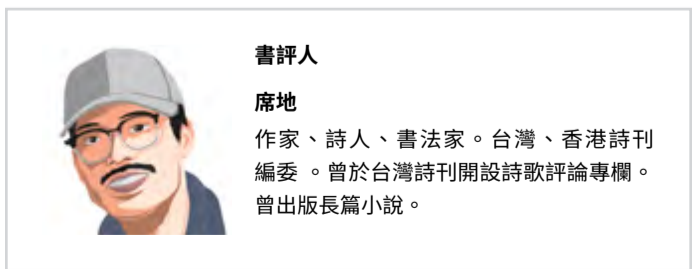
中國藝文出版社出版的馮晏詩集《刺穿冰層抵達水（2015-2019）》收錄在姚風所主編的《點燈詩叢》之中。詩集共收錄馮晏從2015至2019年間所創作的65首作品，大多未在內地發表。我只見過馮晏一次，是在澳門文學獎頒獎晚宴上，我們並沒有交談，但感覺她是個很溫雅的詩人。她的詩歌包着理性的外殼，通過各種拆解、重組及置換，一個微小的切入口經過充滿物理性質感的思考跳躍成詩，她的感性藏在後面。她的詩歌中虛詞、長句很少，句子往往被切得很碎，詩歌的內在邏輯性很強。

翻開其中詩句，不難看見作品重視物理空間與事物的物理性、又充滿了哲學的思想，而背後卻是藏不住的感性，將這三者結合得微妙是很難的，看詩人在《住進森林》一詩中寫道：“住進森林，被不同畫風更迭，審美時高時低。一顆花椒樹，氣味古老，嗅覺時高時低。”馮晏的詩歌常有妙句，但也總因思考的嚴謹與被語言的推動，而出現了思考凌駕於美感的問題。如在“嗅覺時高時低”的後面，接的是“紅石地貌，高出曾經滄海，密碼層層覆蓋，白沙高出被時間覆蓋的巖漿、族群。”可見馮晏在此處的寫詩思維是從視覺切入、接着到嗅覺，如此豐富了個體的感知經驗後她便將鏡頭拉高，從高處往下看，再轉到時間的問題。

然而，從詩歌的美感上來看，“密碼”一詞的出現是突兀的，筆者認為這三句被理性和語言推導出來的詩句可以不要，直接到了“我”的身上：“女主人半裸的青春肖像畫，掛在床頭，高出我的睡眠。”再遞進到物與時間：“幾幅手繪瓷片的青花與圖騰裏，驚現家族密碼及指尖。最後壁爐上，古老的手工檯燈也亮了。”而這裏的“家族密碼及指尖”中的密碼一詞也可刪去，變為“驚現出家族及指尖”。

可以說，馮晏的詩歌是通過精緻的思考而出來的，這一點尤為難得，她在語句上的雕刻技巧豐富，透過詩人的嗅覺，在現實視角中滲入微妙感悟或意象投射，透過天馬行空的想象描繪出當下指涉的本體，又以詩人自身獨有的沉穩理性，重新審視事物的本質，試圖消解詩歌流向濫情的趨勢，這是充滿勇氣的；然而，中間的空白與柔軟卻時有不足之處，當需用到些異質化的科技詞彙推導理性時，出現科技詞彙也難免偶有破壞美感之處。

但無論如何，馮晏的詩歌是具有打破常規、勇於嘗試的範本意義的，可以說通過閱讀她的詩歌，我們能看見一種嚴謹的哲學思維與複雜的修辭能力，在詩意中自帶着對日常、對內心、對經驗的探索，背後又隱隱透出女性的細緻感知能力，這在當代的中國詩壇別具一格，誠意推介讀者們通過此書，一探這位女詩人筆下獨特的意象空間。





## 生生不息的舞龍文化

中華民族與“龍”的關係密不可分，炎黃子孫自出生起便是“龍的傳人”。“龍文化”的發展、演變及傳承從未曾停止過，更結合各地特色不停壯大。本書在此前提下，於澳門大學成立了跨三代人的研究小組，立足當下，以民俗學的角度，通過調查、考察和分析澳門舞醉龍、香港薄扶林舞火龍、馬來西亞柔佛新山華人社會及其舞龍活動。案例量雖然不大，但其跨越灣區連海外，地方歷史背景突出，對了解今昔“龍文化”傳播極具參考價值。

談起“龍文化”，舞醉龍可謂是極具嶺南特色的特別案例。舞醉龍最早見於明嘉靖年間的《香山縣誌》，並因為地緣發展有所變遷，今天本澳的“醉龍文化”，可追溯至歷史上聚居中山一帶的同胞定居本澳，因而把“醉龍文化”帶到本澳，直到2019年，澳門舞醉龍列入國家級非物質文化遺產，讓這項中華傳統文化更獲重視。本書以追本溯源的方式，一層層地從人類學的人口遷移、歷史學的文化傳承、民俗學的解構現象，把本澳“醉龍文化”淋漓盡致地清楚說明，為保護及傳承本澳龍文化起了重要的作用。

與本澳有一水之隔的香港，在近代歷史背景下雖然有不同程度的落差，但只要“龍”的地方，便能找到共性，甚至可以說有中國人的地方，肯定會有“龍”的存在。“薄扶林”之名最早見於《新安縣誌》，其開村約在清嘉慶年間，此地歷經多變，前後有清初海禁、英人到來、日軍佔領及近代城市化進程……使其形成多元的社群聚集，而薄扶林“舞火龍”的習俗起源於一場突如其來的瘟疫，由於龍自古以來便有記載具驅疫功能，自此人們開始以禾草和香枝製作成“火龍”，巡遊

街巷，祈求祥瑞平安，逐漸形成風俗影響至今。本書詳盡地介紹了相關脈絡，更以現代的角度去探視中秋舞火龍活動，定性其是把村內與外流人口連結的重要符號，具有重要的價值和意義，帶出中華民族重視“家”與“根”的概念。

最後，本書以馬來西亞柔佛新山華人社會的“舞龍”活動為最終案例，目的在於帶出“龍文化”影響及其傳播之深度和廣度，詳盡地介紹了華人移居東南亞的歷史背景和原因，以及華人在當時的政治環境下如何求取生存空間，透過“舞龍文化”團結海外同胞。

由書本三個案例可以看出，“龍文化”的傳播早已超越地理國界，進入人類精神的文明層面。而這些影響不單滲透至華人社群，更走到地球村多元文化共融下，我們相信其未來之影響力，將不亞於本書當中所探討的三個案例，或許“三三不盡、六六無窮”，“龍文化”的傳播案例相信定必與日俱增，獲得全球重視。

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<span></span> <div><b>書評人</b><b>鄭偉力</b> 澳門大學及澳門城市大學兼職講師；文章刊登於本澳報章和雜誌。</div>	

## 史學入門的指路明燈

你對歷史學有甚麼疑問，又或想更深入了解歷史學，這本《歷史學是甚麼》會為你解答。

由於學科性質和研究方法不同，與嚴謹務實、應用性較強的自然科學相比，人文學科向來予人寬泛抽象、空洞無物之感。的確，提起學習科學技術，人們往往與腳踏實地、探求真理等相提並論；而論及培養人文素質，不少人卻認為只是崇尚清談、不切實際。鑑於上述論調曾一度甚囂塵上，北京大學出版社於本世紀之初推出了“人文社會科學是甚麼”叢書，旨在以正視聽，推廣和普及人文學科的知識基礎和價值意義。

在該系列叢書之中，由復旦大學葛劍雄教授及其博士生周筱贇所著的《歷史學是甚麼》，是一本較為系統全面地呈現歷史學基本面貌的通俗讀物。在人文學科的眾多領域之中，不少人對歷史學的印象往往是老師在沉悶的課堂上照本宣科，與“死記硬背”劃上等號。誠然，鑑於中學階段歷史科的學習內容以知識性為主，加上課時有限，教師授課往往點到即止，學生在課上亦是走馬觀花，未能看清歷史學的完整面貌。

而作為一本面向青少年和文史愛好者的歷史入門書籍，《歷史學是甚麼》一書非常適合作為課外參考書目供學生閱讀，有助於青少年了解歷史學的基本輪廓。本書內容結構由淺入深，循序漸進地回答了“歷史和歷史學是甚麼”（What）、“為甚麼要了解歷史”（Why）、“怎樣學習和研究歷史”（How）的三大命題，通過淺顯易懂的語言文字，生動地解釋了不少枯燥難懂的學科專業詞彙，所引用和舉例的人物典故亦大都耳熟能詳，切合中學生的知識水平和學習程度。

雖然本書是一本通俗讀物，但並不代表作者因此而忽視了書本內容的專業性。作者在寫作過程中兼顧“授人以魚”和“授人以漁”，行文

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<span></span> <div><b>書評人</b><b>廖潤賢</b> 畢業於北京大學考古文博學院，近年參與市政署“澳門古樹名木——一樹一故事”專欄的文章寫作，協助推廣本地古樹文化。</div>	



**中國龍文化研究：以澳門舞醉龍及其他個案為中心**

作者：鄭德華  
出版社：三聯  
出版年份：2019



**生物變變變：達爾文的物種起源 (On the Origin of Species)**

作者：莎賓娜·拉蒂瓦

譯者：林惠嘉  
出版社：遠見天下  
出版年份：2020



**離開時，以我喜歡的樣子**

作者：樹木希林  
譯者：藍與析  
出版社：遠流  
出版年份：2019

## 兒童啟蒙

你對自然科學有甚麼興趣，又或想更深入了解自然科學，這本《物種起源》會為你解答。

透過細心觀察，從而在平凡的事情中發現不可思議的事物。達爾文為了證實他的想法，在未有先進科技幫助下完成許多研究，前後花十多年時間證明他的理論，其不畏艱辛的氣魄與毅力都值得小朋友學習。

回到繪本本身，由於市面大多數與《物種起源》有關的書，都是以成人或青少年為閱讀對象來撰寫，為孩童寫的可謂少之又少。然而，在日常生活中，很多現象都與“進化論”息息相關，如何啟蒙孩子科學知識，相信是作者力求達到的目的之一。在繪本裏，作者不但將原書中的重要觀點，以簡明扼要方式，改寫成小朋友可以理解明白的內容，更配以全書生動別緻的插圖，讓孩子透過閱讀繪本，從而概念上認識形成“進化論”的背景。隨着科技發展，或許達爾文的一些想法已經不完全正確，作者亦在繪本中適當附錄了現時的知識點作為補充，例如DNA與基因等。總括而言，這本繪本適合6歲以上的孩子在父母陪同下共讀，倘識字量達到小三或小四程度，父母甚至可以交由小朋友自行閱讀學習。

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<span></span> <div><b>書評人</b><b>李澄</b> 澳門大學文學專業碩士、國家行政學院公共行政在讀研究生。於澳門報刊發表散文、小說、社評及與育兒相關的文章。</div>	

## 如詩歌般浪漫的一生

你對自然科學有甚麼興趣，又或想更深入了解自然科學，這本《物種起源》會為你解答。

筆者對於樹木希林的最初印象是在電影《比海還深》。她在裏頭悠然自得的演出，完全演活角色之餘甚至令人不覺得她在演戲，而是單純做回自己——一位渴望身邊至親都能得到幸福，但凡事都不予強求的母親；雖默默承受着“後期高齡者”獨有的寂寞，但仍能心如止水，享受生命餘下的歲月，相信世間一切自有定數。

基於偏愛是枝裕和導演，筆者經常在電影中看到樹木希林的身影，從《橫山家之味》到《小偷家族》，他們一共合作了六部作品，雖然這幾部戲筆者都看過不止一次，但對她的認識還是僅限於其演員的身分。直到2018年的夏天在網上看到關於這位國寶級演員離世的消息，才想要更深入了解她的傳奇人生。

樹木希林生前接受過眾多訪問，話題不外乎生老病死，尤其在證實罹患乳癌之後，彷彿每個人都好奇她對人生的看法。《離開時，以我喜歡的樣子》從她的所有訪談之中，提煉出120則精選語錄，根據不同的階段分為8個章節，涵蓋了工作、生活、家庭、生死等嚴肅議題。

書中這位歐巴桑與平常人的價值觀可說是截然不同：“你應該這樣，不可以那樣，這樣做是錯的……在這些規定之中，人就無法長大了。”與丈夫結婚一起同住兩年後，他們便一直分居數十年，並不是說感情不好，而是為了保留各自的獨特性，所以互不干涉各自的生活；對於子女，她保持一段適當距離，不干預對方，自己亦保持我行我素的生活方式。在演藝上，她全靠一台電話答錄機來接洽工作，自己處理工作的所有瑣事，覺得處理不來就拒絕，隨心所想。對於疾病，她竟然把癌症看作是一種幸運，認為這比起突如其來的驚嚇要好得多，可以

緩緩地安頓一切，甚至還覺得身體能與疾病共存是一件趣事。快樂是客觀的，唯有全心投入，事情才會變得有趣。“有趣”比快樂更重要。

閱讀樹木希林的人生箴言，使筆者腦洞大開，仿似重獲新生，她的一生就如詩歌一般浪漫。“人生在世，若不覺得有趣，就很難走下去。”人生當然苦，正如她在電影裏飾演的角色，大多都是悲慘人物，而她的真實生活亦是處處不順遂，若能學習到半點她的豁達樂觀，人生就可簡單得多了。《比海還深》裏的一句對白令人印象難忘：“我的人生就算怎麼糟糕，都是我的人生。”我們能夠選擇的實在太少，執着無法控制的事，煩惱就會變得千絲萬縷。希望讀者們每當遇到挫折時都能想起這本書，提醒自己，其實可以用自己喜歡的方式過生活。

此書的每一頁字數均不算多，若是加快閱讀速度，一小時絕對能夠看畢。可是只要細嚼字裏行間的意思，當中的睿智、從容和堅強，顯然是經歷過人生百態而悟得的結果。對想要了解樹木希林的讀者 and 觀眾來說，這是再好不過的途徑。

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<span></span> <div><b>書評人</b><b>蘇兆偉</b> 前“戀愛電影院”特約影評人，現為藝術雜誌專欄作家。曾投稿港澳報刊、網絡媒體。現時於澳門從事影視相關工作。</div>	

## IMPACTO DA SOLIDÃO E VAZIO

“À primeira vista, a sala que me fora atribuída nem parecia desconfortável. Tinha uma porta, uma cama, um sofá, um lavatório, uma janela com grades. Mas a porta estava fechada dia e noite, em cima da mesa não estava autorizado nenhum livro ou jornal, nenhuma folha de papel ou lápis, a janela dava para um muro corta-fogo. À minha volta, e mesmo à volta do meu corpo, tinha construído o vazio total. [...] Ficava-se irremediavelmente sozinho, com o próprio corpo e os quatro ou cinco objectos mudos, mesa, cama, janela, lavatório, [...]. Não havia nada para fazer, nada para ouvir, nada para ver, estava-se rodeado, por toda a parte, incessantemente, pelo vazio por um nada completamente desprovido de espaço e de tempo.” — Descrição própria da prisão domiciliária do Doutor B. *n'Uma História de Xadrez* de Stefan Zweig.

Entrámos o terceiro ano de viver com a pandemia e os novos conceitos sanitários que criados por essa já se tornaram uma parte da nossa quotidiana e, acredito que muitos de nós obtiveram esta experiência nos meses passados, mesmo estávamos bastante afectados. Estávamos confinados involuntariamente em casa, nos dormitórios, nos hotéis de quarentena, nas instalações de isolamento ou nos hospitais, sem dúvida que, às vezes, sentiríamos sozinhos e enfrentaríamos a solidão e o vazio, sobretudo, não podendo prever quando acabar a situação. Além disso, preocupávamo-nos muito com a nossa vida e o futuro. Pareceu que a esperança já fugiria do nosso entender. Seja como for, voltámos a nova normalidade até ao momento. Para mim, foi um momento difícil e árduo, até estamos no século XXI, tendo acesso a todo o tipo de tecnologia. Podemos contactar com os familiares e amigos e realizar o teletrabalho em qualquer lugar. Digamos assim, desde que tenhamos um dispositivo que se possa fazer a ligação à Internet, o confinamento não confina nem consegue confinar tudo.

Em comparação com o século passado, como os protagonistas desta obra de Zweig, o que se enfrentaram talvez possa desencadear-nos novos aspectos.

O xadrez obviamente possui um estatuto excepcional nesta história. Para as personagens, as partidas, os lances, o tabuleiro e as peças são ferramentas, com que conseguem libertar-se das coisas que temem. Tenho de salientar que estou fascinado de que Zweig contou a história com êxito das duas figuras tão particulares mediante o xadrez, mas o que me fascina mais é a solidão e o vazio que os dois indivíduos encaram.

Dá-nos Stefan Zweig a conhecer no início desta obra à apresentação em pormenores, num ponto de vista de terceira pessoa, da primeira protagonista, Mirko Czentovic, o arrogante campeão mundial de xadrez. Explica-nos como um miúdo de campo, criado por um sacerdote, surgiu para ser descoberto com talento para o xadrez e tornar-se um membro do salão da fama aos vinte. A sua arrogância e alheamento, ou mais específico, o afastamento de outros jogadores e do público, constrói-se um muro, impedindo ninguém revelar a sua insegurança e o facto que seja “incapaz de escrever três frases correctas”. Além de um mestre de xadrez, Czentovic também é um especialista na criação da solidão e vazio para si próprio.

“Durante toda a minha vida, fascinaram-me todos os tipos de indivíduos monomaniacos, apaixonados por uma única ideia, pois, quanto mais alguém se limita, mais próximo fica do infinito; e, precisamente essas pessoas que parecem afastadas do mundo, à semelhança das térmicas, constroem com os seus materiais particulares uma miniatura extraordinária e única desse mesmo mundo.” — Stefan Zweig, *Uma História de Xadrez*

Devemos supor que Czentovic seria o protagonista desta história, mas não é verdade. Enfatizando o estatuto de classe baixa e pouca inteligência em tudo excepto no xadrez, mas Zweig nos traz outra personagem mais impactante e trágica.

O Doutor B., um descendente da família nobre da Áustria, foi preso pela Gestapo por ter tido uma ligação estreita com a família real e os mosteiros e administrar os seus patrimónios. Ele ficava num quarto de hotel em prisão domiciliária, sem julgamento, e não sabia quando seria libertado. O que o acompanharia inicialmente pode ler-se no exerto de abertura deste artigo. E descreve Zweig que o Doutor B. vivia-se como “um mergulhador numa campânula de vidro no oceano negro” e “já suspeita de que o cabo que o liga ao mundo exterior já está cortado que nunca será retirado das profundezas silentes”. Por uma coincidência, obteve um livro de xadrez e depois, passou dia e noite em pensar e jogar o xadrez com si próprio. O Doutor B. pensou que o xadrez era um salvador e actividade fugaz do vazio e solidão no quarto. Ficou encantado por ter corrido o risco de roubar o livro e finalmente encontrou algo em que podia confiar. Infelizmente, foi também o xadrez, que não se podia fugir de jogar, mesmo durante o seu sono, o que levou afinal às alucinações e comportamentos incontroláveis. Teve sorte que podia ser libertado da prisão domiciliária sob a ajuda do médico e encontra, a bordo do navio à Argentina, com Czentovic e o narrador desta história.

Não consigo imaginar o que o Doutor B. passou na sua prisão domiciliária, sobretudo não podia pedir ajudar a ninguém, nem o salvar. Mas ele próprio, além de Czentovic, é um outro extremo exemplo da frase proferida por Zweig. Ambos protagonistas, afastados do mundo, quer voluntariamente, quer involuntariamente, alcançam o seu limite.

No caso de Czentovic, opta voluntariamente por ficar sozinho, construindo um véu e obstruindo a demonstração da sua deselegância ao público. Consegue, assim, controlar tudo dentro da sua capacidade. A sua circunstância é semelhante ao que conhecemos como uma pessoa introvertida, de forma radical.

Para o Doutor B., a solidão e o vazio ocupam a sua mente e destroem-no. Não tem nenhuma opções, nem pode controlar nada — um cenário absolutamente passivo. Fica preso numa cadeia não só física, mas também psicológica. Na minha opinião, esta personagem ressoa o que encontramos nos últimos meses, com certeza que não se pode comparar a nossa situação com a do Doutor B., que é uma extremidade impensável.

Vejam os agora de uma perspectiva mais longínqua. O que faz o narrador? Lemos a obra através dos olhos e ouvidos do narrador, em ponto de vista de primeira pessoa. Entendemos o que entende. Mesmo nunca se identifica nesta obra, o narrador dá a conhecer para os leitores as informações de base, apresenta-nos quem são o campeão mundial de xadrez e o fidalgo austríaco e, em forma pormenorizada, analisa-os. Podemos dizer que o narrador é Zweig próprio. Ademais, o narrador, assumindo um papel crítico no fim desta história, puxa o Doutor B. de cair no abismo.

Na realidade, temos o ponto de vista de primeira pessoa, como o do narrador desta obra, podemos ver e analisar por nós próprios, se descobrimos alguém a sofrer da mesma do Doutor B., conseguiremos dar a nossa mão a ele? Ou até somos capazes de descobrir alguém que está a sofrer da solidão e vazio, dito de outro modo, saber quem são os “Doutores B.” ao redor de nós?

Ora, percebemos, mediante a obra de Zweig, definitivamente o impacto causado pela solidão e vazio e, indubitavelmente, procuramos resoluções e desejamos que os superar. Existe, todavia, alguém que tem dificuldade? Não nos esqueçamos que sempre, ao nosso lado, alguém a exigir ajuda. Sempre que a solidariedade seja uma resolução eficaz. Dizer a alguém que não está sozinho pode significar muito e haveria menos sofrimento.

Porventura o que estamos a enfrentar é dificuldade temporária. Se calhar não temos o poder de escolher o que enfrentamos, mas temos a responsabilidade de impedir que as coisas se tornem piores.



### Uma História de Xadrez

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Tradutora: Ana Falcão Bastos  
Editora: Relógio D'Água



### Tomás Lai In Lam

É licenciado em Línguas Estrangeiras Aplicadas pela Universidade Católica Portuguesa e actualmente dedica-se à revisão de uma revista. Foi columnist dos media estrangeiros.

## THE WHOLESOME MIND OF PIRANESI

Susanna Clarke, the author of *Piranesi*, first burst on the scene with her 2004 debut *Jonathan Strange & Mr Norrell* that tells a story of two would-be magicians who witness the fadeaway of magic from their complex, dark, and enigmatic world in early 19<sup>th</sup> century (the Regency era), selling 4 million copies worldwide on a wave of publicity unexpected by many publishers that rejected it as unmarketable. This historical fantasy, however, proves to be a huge success and inspires a BBC TV adaptation.

Only months after the publication of *Jonathan Strange & Mr Norrell*, Clarke began to suffer from chronic fatigue syndrome, which made writing torturous for her, “all the projects I’ve tried to work on while I was ill kept flowing down a lot of alleys, that was part of the illness”. *Piranesi*, written in fragments during a period of illness, came into being 16 years after the publication of Clarke’s sensational debut.

Unlike *Jonathan Strange & Mr Norrell* that is long and twisty, *Piranesi* is in a slender, 244-page volume, because Clarke decided to simplify what she was asking of herself with the consciousness of being long-silent weighing on her. This time, Clarke stands out again as a fantasy writer due to the intellectual intensity wrapped in the knotty mystery plot of *Piranesi*.

From the first pages of *Piranesi*, it is clear that the protagonist is in a different world from ours. The entire backstory is obscured so we only know he lives in solitude. Piranesi is even not his name. It is what “the Other” calls him. And “the Other” is what Piranesi calls the only other living human in “the House”, an infinite and celestial structure made of marble and stone where uncountable halls, vestibules, staircases, doorways, pathways, and statues of people and animals are peculiarly put together. The real Giovanni Battista Piranesi was an eighteenth-century Italian artist, archaeologist and architect. A quick look at his “Imaginary prisons” (1761) affords a good insight into the House.

When, why, and how Piranesi comes to the House are unknown, and it requires the reader patience to gain an image of this weird baffling world sealed off from reality, as the journal entries of Piranesi is like a giant puzzle box slowly unfolding the half-seen, half-imagined labyrinth it contains.

While Piranesi takes delight in the company of the Other, their interactions do not go beyond the twice-weekly meetings which the Other never allows to last longer than one hour each time, and their sole purpose is for seeking “the Great and Secret Knowledge” that the Other believes is hidden somewhere and will grant them enormous powers. They document their experiences in the House. The Other performs rituals and experiments, using the knowledge Piranesi has collected. After the meetings, the Other disappears to unknown places, leaving Piranesi to shift for himself.

In the obvious contrary to the Other’s disinterest in exploring the House except for the Great and Secret Knowledge, Piranesi extolls the House. He writes in the very first journal entry shown to the reader, “The Beauty of the House is immeasurable; its Kindness infinite.” after surviving a violent confluence of tides of which volumes he miscalculates, and later “The Beautiful Orderliness of the House is what gives us Life.”, among others.

As more and more of his journal entries unfold, we deduce how the house looks like – the lowest floor is crammed with capricious tides; the top floor is filled with grey-white and misty clouds and flying birds. Anointed to be the “beloved child” of the House, Piranesi declares himself as its keeper, and is determined to explore as much of it as he can in his lifetime. He delves into empty halls and unending stairs only occasionally illuminated by stars or lightning, documenting the diverse sizes and appearances of the statues he comes across, their representations, and more intriguingly, how they “talk” to him, in his meticulously organised journal entries marked with sensible mnemonics like the days in “the Year the Albatross came to the SouthWestern Halls”. He is also the keeper of the 13 skeletons he finds in the House, none with names, but all with distinct descriptions.

The childlike but scholarly character of Piranesi, depicted through a candid and guileless first-person voice, makes for the beating heart of the whole story. We are told that while the Other is an elderly man elegantly dressed in his suit and shining shoes, Piranesi manages to survive on bare minimum of food, and wears ragged and faded clothes rotten with the sea water he fishes in. He has written down all the things that the Other has given him to remind himself to be grateful. Despite the disagreements and even antagonism between him

and the Other that later come on the scene, his profound empathy does not allow him to be confrontational without working to see the best in the Other first. He gives away some hard-won heating materials for two huge albatrosses to build a nest, out of the excitement for a new albatross in the world, although he will feel cold for a few days. When he needs to extricate paper scraps from a seagull’s nest, he waits until the baby gulls are fully grown so that he does not disturb them. When the many different kinds of birds come to him in the face of the roar of waves, he comforts them.

And yet, to say that the most predominate quality of Piranesi is empathy would be an understatement of Clarke’s character-building magic. As the story is written in epistolary format, the reader becomes well-acquainted with a strong sense of logic embedded in Piranesi’s train of thought that is exhaustively recorded in the pages of the journal entries of a very intelligent person. We relish in listening to the story told by Piranesi and being transported to the confines of his mind. Its enticing tone and rhythm hold our close attention, even if nothing of great importance seems to be happening, yet.

From his entries, we can also conclude that he is highly self-disciplined, hardworking, resolute, resourceful, patient, agile, and resilient. The extreme earnestness of Piranesi’s narrative, combined with the reader’s presentiment about the Other’s beguiling and manipulative character, creates the eunoia necessary for shutting off our routine judgement and contemplating the plausible felicitous of brutal solitude.

As the story hurtles forward to where Piranesi found a journal entry highlighting the idea that “the Ancients had a different way of relating to the world, that they experienced it as something that interacted with them. [...] They were vehicles of meaning, a never-ending flow of information. The world was constantly speaking to Ancient Man”, we are plunged into the world of epistemology, which is the key to unriddling the backstory of the mesmerizing mystery. The academic cult that has placed Piranesi in the “imprisonment” unfolds, echoing the foreshadowing epigraph Clarke impeccably uses for the novel, “I am the great scholar, the magician, the adept, who is doing the experiment. Of course, I need subjects to do it on.”

Along Piranesi’s revelation journey towards his original identity with lost and found journals, he dares contradict his own reasoning, associates the House with the real world, keeps his head while embracing the collision of indisputable facts and emergent ideas, and constructs new deductions from existing ones, in spite of the many painful emotions and nightmarish thoughts that are triggered by his contemplation as well as by the Other, who plays tricks on his mind. He is never satisfied with realities with gaps, “I forced my eyes to see it; I forced my mind to think it.”

In the discovery of the Other’s vicious intention, and the telepathic connection to his original identity lies the turning point for Piranesi to retrieve all his gone memory. We come to realise that nothing happens for no reason in the House, and that everything is connected.

Clarke strategically handles the epilogue in a way that delights the reader. Through Piranesi’s enduring gratefulness for the House, even after his departure, we are once again reminded of its intertwined senses of alienation and beauty, a result of the darkness it holds, and the eerie emptiness it retains. Ultimately *Piranesi* seems to represent the ideal of seeing the world not for what we can take from it, but for something we may be part of a community with.



### Piranesi

Autor: Susanna Clarke  
Publishing: Bloomsbury  
Year: 2020



### Aquene J.

Keen reader, former translator for documentaries and poetry columnist. On the ends of her handlebars to direct wheels and stay on track are writing and daydreaming.

# 2023

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