

特寫

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尋找城市內在的聲音

慢慢ga!

no. 888

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The history behind
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Nurturing the inner
voices of the city

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Catalonia's deposed President Carles Puigdemont vowed on Saturday to keep fighting for independence after the Spanish central government ordered him to accept his cabinet's dismissal and defeat.

The Spanish region of Catalonia, which once enjoyed a considerable amount of autonomy, is now under the direct control of Madrid. Spanish Prime Minister Mariano Rajoy dissolved Catalonia's parliament just hours after the regional body voted Friday in favor of independence from Spain. In addition to dismissing the regional parliament, Rajoy has called for snap Catalan elections on December 21 and has stripped Catalonia's most senior police officials of their governmental powers.

In a pre-recorded statement, Puigdemont said he would continue working to build a free country and that only the regional parliament has the authority to dismiss the Catalan government. He criticized the decision of the authorities in violation of the **will of the people** and called on supporters to maintain the stability of the region to the greatest extent in a non-violent manner. Puigdemont could face a 25-year prison sentence for sedition.

加泰羅尼亞遭罷免主席 誓言繼續為獨立而奮鬥

西班牙加泰羅尼亞地區遭罷免的自治區主席普伊格德蒙特誓言要繼續為該地區獨立而奮鬥。

加泰羅尼亞地區現在處於馬德里直接管轄之下，**西班牙**首相拉霍伊已宣布解散加泰羅尼亞議會。此外，他還宣布12月21號在加泰羅尼亞舉行地區選舉，並解除了大多數加泰羅尼亞高級官員的職務。

普伊格蒙特發表講話，反對西班牙政府接管自治區事務，稱只有加泰羅尼亞的議會才有權解散議會。他批評當局的決定違反**人民意願**，呼籲支持者以非暴力的方式和平抗爭，最大程度地保持該地區穩定。如果普伊格蒙特被以叛亂罪起訴，他最高可被判25年監禁。

Deposed Catalan leader vows to continue fight for independence

從西班牙**分離**的這項決議案是由加泰羅尼亞自治區主席卡萊斯·普伊格德蒙特領導的地區聯盟中更為激進的分離主義派別起草並提交的。獨立決議案表決中，70名議員支持獨立，10名反對，2名棄權。在加泰羅尼亞議會中佔據不到一半議席的西班牙執政的中右政黨人民黨和主流反對黨社會黨，抵制了這次表決會議。

聯合國發言人敦促所有各方在西班牙憲法框架下，通過政治和法律途徑尋找解決方案。歐洲理事會主席圖斯克則發表推文說，他希望西班牙政府以和平手段解決分歧。 ■

The resolution to **secede** from Spain was drafted and presented by the more radical separatist factions of the regional coalition headed by Puigdemont, and it passed with 70 votes in favor, 10 against and 2 blank votes. In the Catalan parliament, less than half of the seats in Spain, the ruling party leader of the party and the mainstream opposition party social party, boycotted the voting meeting.

The United Nations spokesperson urged all sides "to seek solutions within the framework of the Spanish constitution and through established political and legal channels." The European Union Council President Donald Tusk, who supports Madrid's approach, said on Twitter that he hopes "the Spanish government favors force of argument, not argument of force." ■

獨立而奮鬥

fight for independence

古巴外長稱美國使館遭聲波攻擊是政治操作

Cuban foreign minister calls chill in US-Cuba ties “political manipulation”

Cuba's foreign minister told a group of Cubans living in the United States Saturday that U.S. allegations of mysterious sonic attacks on U.S. diplomats in Cuba are “political manipulation” meant to undermine bilateral relations.

Bruno Rodriguez told his audience in Washington that “the so-called sonic attacks ... are totally **false**.”

The U.S. government has not officially blamed Cuba for the mysterious high-pitched sounds that left U.S. diplomats with hearing loss, headaches, dizziness and nausea. But last week, President Donald Trump said he believes Havana is responsible.

The White House has said it believes the Cuban government could put a stop to the noises, which caused enough tension that the United States withdrew more than half its diplomatic staff from the island and expelled 15 Cuban diplomats from Washington.

The U.S. government has also begun restricting issuance of travel visas to Cuba and warning applicants about the sonic attacks. Cuban officials have responded by accusing President Trump of **slander**.

古巴外長星期六對一些居住在美國的古巴僑民表示，美國所指稱的其駐古巴外交人員遭到神秘的聲波攻擊是“政治操作”，意在損害古巴與美國的雙邊關係。

古巴外交部長羅德里格斯在華盛頓與古巴僑民的見面會上表示，「所謂的聲波攻擊完全是假的。」

美國沒有就其所說的聲波攻擊事件正式指責古巴。神秘的高分貝聲波使一些駐古巴的美國外交人員聽力損傷、頭痛、眩暈和噁心。但美國總統川普上星期表示，哈瓦那應對此負責。

白宮表示，古巴政府應該能夠制止噪音。這一事件已經使美古關係緊張，美國已經從古巴撤回了超過一半的外交人員，還驅逐了15名在華盛頓的古巴外交官。

美國政府已經開始限制美國公民赴古巴旅行，並警告申請赴古巴旅行者可能遭到聲波攻擊。古巴官員指責川普誹謗。

政治操作

political manipulation

羅德里格斯表示，美國撤離外交人員給申請美國簽證的古巴公民造成困難。他對這一事件的發展感到不悅。他說：「從古巴政府的角度來看，這是不能接受的，也是不道德的，兩國政府之間的分歧使人民受牽連。」

羅德里格斯還表示，在美國的古巴公民從美國前往古巴時，他們所持的古巴護照將不再需要特殊審查。他表示，美國政府把門關上，古巴把門打開。

羅德里格斯說，古巴還會讓在美國的古巴公民子女更容易獲得古巴國籍，並允許非法離開古巴的古巴人回國。 ■

Rodriguez said the **withdrawal** of the U.S. diplomatic staff is causing hardships for Cubans who need to acquire U.S. visas. He expressed frustration over the development, saying, “It’s unacceptable and immoral, from the point of view of the Cuban government, for people to be harmed by a difference between governments.”

Rodriguez also said Cuban citizens in the United States will no longer have to go through a special review of their Cuban **passports** to travel from the U.S. to Cuba. “The U.S. government closes, and Cuba opens,” he said.

Rodriguez also said Cuba is making it easier for Cuban children in the United States to get Cuban citizenship, and said Havana will allow some Cubans who left the country illegally to **return**. ■



玉石工藝會消失？

Will jade craft and its cultural heritage fade away?

Little Jadeite can trace its origin back to Hang Yue Jadeware, a local jade stall in Cheung Sha Wan. Product designer Eddy Tam brings out a new culture of appreciation from traditional jade jewellery as he makes jade relevant to people and their everyday lives. Little Jadeite's products combine the natural beauty of jade with fresh contemporary looks to help project a progressive view of jade - a view shattering the notion that the venerable gemstone belongs solely to past generations. ▶

小玉舍(Little Jadeite)的誕生源自長沙灣本土玉石手工藝一恆裕玉器。產品設計師談浩然，透過小舍的作坊設計，為玉器注入新的欣賞態度，強調人與玉之間的贈繫，向大眾展現當代玉器的嶄新面貌。產品除了保留玉器的自然美，也希望打破年輕一代普遍認為玉石是「古舊」的舊法，推廣玉石欣賞之道和工藝創造力。 ▶





小翡翠可以追溯到香港傳統玉石區長沙灣的Eddy的父親Hang Yue Jadeware°
Little Jadeite can trace its origins back to Hang Yue Jadeware, a local jade stall ran by Eddy's father in Cheung Sha Wan, Hong Kong's traditional jade district.

► Eddy Tam followed his father's footsteps and entered the jade trade in pursuit of authentic Hong Kong craft and culture, exploring the relationship between design and tradition. Within a year of his graduation from **PolyU Design**, Eddy launched his brand, aptly named "Little Jadeite" which he had created as his final year project at PolyU. The brand may very well be in its infancy; however, what drove him to this project was anything but little.

"Did you know what jade is? Did you know that once it comes into contact with the human body, jade becomes smoother and shinier? What is the relationship between jade and **Hong Kong history**?" These are topics that always come up when he told his customers about the story of this prized gemstone. He believes by making jade more relevant to modern life, the heritage could survive. "Even beautiful old buildings cannot save themselves from Hong Kong's hustle and bustle, and I am afraid the intangible cultural value of a heritage craft in this metropolitan could easily be lost in history with few people shedding any tears."

Little Jadeite's brick-and-mortar store and workshop is located in **Cheung Sha Wan**. Tools, machinery, shelves for raw materials, and the work platform are meticulously arranged. It is in this modest space where Eddy routinely procures jade gemstones, bronze and metal trimmings, turn them into custom-order jade jewellery and accessories, and meet with customers. Cheung Sha Wan is Hong Kong's traditional jade business district. Eddy's father, Tam Chow Sang, has run his very own hawker stall selling jade there for more than four decades. Providing Eddy with a front row seat to witness the rise and fall of the jade market and all its vicissitudes.

► 選擇玉石，是子承父業，也是對香港本土工藝、文化的追求，尋找設計與傳統之間的結盟關係。2015年於**香港理工大學設計學院**修畢工業及產品設計專業，談浩然(Eddy Tam) -直經營其畢業作__品牌小玉舍(Little Jadeite)。

「你知遙翡翠是什麼嗎？它跟人體接觸後，為何會愈來愈油潤、光滑？玉石與**香港歷史**有何莫大的關聯？」這些都是他每次跟客人說的玉石故事，因為他知道一個好的設計品牌，目的不只是為了生意，而是背後的理念——透過設計，把玉石年輕化、生活化，以一個更貼近時代的方式在香港延續下去。「香港城市節奏急速，快得連舊建築物都保留不下來。玉石雕刻這種傳統工藝和非物質文化遺產若沒有人延續下去，也會悄悄地消失。」

小玉舍的店舖和工作室選址於**長沙灣**，地方不大，工具、機器、材料架和工作桌整理得井井有條，Eddy在這兒為客人定製的首飾，從玉石採購、銅器五金為、設計、洽談，都是自己和父親、聯同拍檔三人分工合作。長沙灣，其實也是父親談洲生經留的玉石街檔所在地，談父入行四十多年，Eddy在其身邊看着玉石市場的興衰和變化。

「曾經，九龍廣東道一帶，就是**玉石市場**，聚集了一批早年從中國南下的玉石師傅、商人和客人，後來政府將地攤擺賣形式規範化，劃成舖位般的市場格局，沒有了昔日街檔的人情味，也改變了玉石業的生態。我父親那年代，還有人入行學藝，直至九七年後，本地玉石市場已沒有批發，只有零售，很多師傅老了、退休了，便沒有人接手。」

Eddy在大學時修讀產品設計，不是珠寶專業。產品設計師的職業生涯，可以打工或當Maker。Eddy卻決定創辦品牌，嘗試以設計推廣、實驗玉石的**新想法**。

需要vs.想要

時代進步，社會、消費模式也隨之改變，加上香港人生活品味變得**西化**，年輕人對傳統玉石，都採取敬而遠之的態度，令這個行業面臨瀕危狀態。「香港人**不需要**玉器，卻又想要玉器，可說是一種情意結。礙於傳統玉石形象老氣，現代人穿戴首飾講究配搭，之後才會考慮文化意義。」說罷，他打開桌前的木盒，內裏掛滿了大大小小的玉石，每塊顏色、形狀、紋理精彩，有些狀如雲紋，跟印象中翠綠的玉石不太一樣。 ►

"The area along Canton Road where jade tradesmen, merchants, and customers once gathered was later developed into the **Jade Market**. The Government turned the stalls into kiosks, and the market finally took shape, but the upgraded and presumably more mature market now means the businesses lack the intimacy of the old days. There was still new blood in the trade in my father's generation, but after 1997, the wholesale jade business disappeared and only retailers remained. As many old masters retire, nobody is entering the trade to replace them."

Trained as an industrial designer, Eddy was not specialized in jewellery design. The career path of the industrial designer is either to work as an in-house or become a maker. Eddy digressed from these usual routes and decided to start a brand that aims at promoting jade culture through design and **experimentation**.

From Necessity to Extravagance

Times have changed, and so have consumer preferences and behaviours. Hong Kong people have quickly acquired a taste for **Western-style** jewellery, and young people are no longer interested in buying traditional jade jewellery. This business is slowly becoming extinct.

"Hong Kong people **do not need** jade jewellery, but they have not forsaken jade jewellery as their emotional attachment to this luxury item of the past. But the 'old school' feel of traditional jade does not seem to be the answer to contemporary consumer needs: the younger generation see accessories as style, rather than cultural identity," Eddy says as he opens a chest replete with gemstones, of which the colours, shapes, and marbling all vary greatly. ►

► **Traditional** jade gemstones, characterised by their appealing roundness and opulence, are cut and polished to the likeness of natural objects such as flowers and plants. Little Jadeite's designs, on the other hand, does not shy away from inorganic, angular shapes and eye-popping figures.

In his creation, jade gemstones are embedded in brass frames, as touching jade is believed to increase its luminosity. In some designs, the gemstones may turn 360 degrees, allowing the wearer to **playfully** connect with the jewellery.

There are three main lines in Little Jadeite's designs, namely, the Playjade, Imagination and Two Gems One Stone. The goal of the designs is not just to create beautiful items, but also to allow people to connect with, understand, and learn how to appreciate jade. Whenever customers come to the workshop, Eddy encourages them to visit his father's stall too. Also, he insisted on **making his jade jewellery by hand**, as a living tribute to his father's long-standing commitment to quality and craftsmanship. "I have to remind myself every day of the original intent of founding Little Jadeite," Eddy says.

A year later, Little Jadeite has reached many customers through market fairs and Facebook. "Our **customers** come from different age groups and walks of life. Since each jewellery item is custom-made, we take the time to talk to them and make sure each piece suits the customer perfectly. Nonetheless, since jade gemstone has its design limitation, we also need to educate our customers. Through which, they will be able to understand the magic of jade."

► **傳統**玉石講求圓潤，造型取材自花草自然界別，用於手鐲戒指等等。小玉舍的設計則用上銅配玉的碰撞效果，製成富現代感的頸飾、手環，幾何造形、稜角分明，更利用設計元素，在配戴時讓皮膚與玉石有更多接觸，甚至可以360度旋轉玉石，增加**玩**賞度。

小玉舍的玉石設計分成三大類別：「觸玉」、「想玉」和「雙玉」，目的不只是為了美觀，而是讓人多接觸、了解和認識玉石背後的知識和欣賞方法。每次客人上門，Eddy都會介紹他們也要去附近談父的檔口，看看父親的作品。他**自己也堅持手工製作**，繼承父親對工藝、質量的堅持。「我總是提醒自己，要記得成立小玉舍的初衷。」

一年下來，小玉舍透過參加市集和臉書推廣，接觸到不同的顧客羣。「我們的**顧客**來自不同年齡層和背景，有年輕的，也有年長的。因為是個人定製，我們會花多些時間跟他們傾談，成品也會因應不同人的網要調整。然而，玉石有其限制，要慢慢解說，讓人明白當中奧妙之處。」

相信創新傳承文化

「香港很少人做玉石，珠寶展覽的玉石屬於觀賞類別。大學最後一年的畢業習作，與導師Remi Leclerc傾談時，讓我回想起身邊的父親和他的玉石工醃。傳統的工匠訓練是專注於匠藝之上，設計思維卻**可以打開新可能**，嘗試不同的形式，看客人會有什麼反應。我們不能夠只從功能角度出發，更多時候要顧及其他層面，如 傳統文化、本土價值、如何與時代接軌等。」

「設計師在創作的過程中，需要考慮許多東西，不只是設計品本身，還有設計與城市、文化和生活之間的關係。這種思維運用於傳統工藝時，可以想像和實驗更多新可能性，讓傳統回到**現代生活**中。」

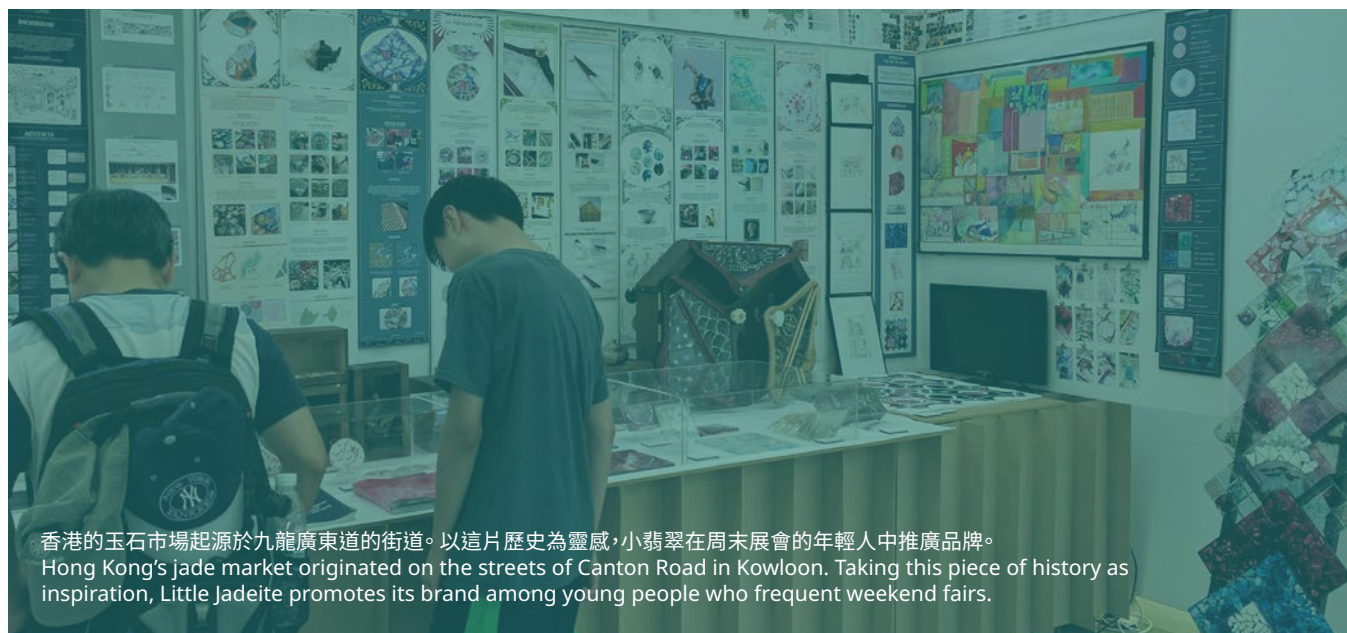
香港工藝和香港製造，很容易就會被標籤為**懷舊**，或成為以供消費的文化符號。對於小玉舍來說，這卻是一個與設計思維相關的命題。他相信香港不應該只停留在昔日的生產角色。Eddy問「為什麼人家提起德國設計會想起精準，日本是簡約，那香港是什麼呢？」 ■

Something New with Heritage

"Very few people enter the jade trade, and those going to jewellery shows are only connoisseurs and collectors. While developing my final year project at PolyU, a conversation between my tutor Rémi Leclerc, reminded me of my father and his jade business. Traditional craftsmen training is limited to techniques and craftsmanship, but design thinking **leads one to other possibilities**. Through experimentation with different new forms and shapes, we observe customers' reactions. Besides function, we cannot afford to overlook other aspects such as traditional culture, local values, and how to connect with the times.

"In the design process, designers take a lot of things into consideration: the product itself, as well as the intricate relationship between design, city, culture, and life. When applying this mode of thinking in traditional crafts, there are many opportunities to which we can imagine and experiment with to rescue tradition from **modern life**."

"Hong Kong Handicraft" and "Made in Hong Kong" could easily be labelled as signs of consumer culture or be consumed as a **nostalgic** curio. To Little Jadeite, this is an issue related to design thinking. Eddy believes that Hong Kong should not stay in its former role as a manufacturer. He asked, "Why do people associate German design with precision, and Japanese design with simplicity?" Then, what do people think when they see Hong Kong design?" ■



香港的玉石市場起源於九龍廣東道的街道。以這片歷史為靈感，小翡翠在周末展會的年輕人中推廣品牌。
Hong Kong's jade market originated on the streets of Canton Road in Kowloon. Taking this piece of history as inspiration, Little Jadeite promotes its brand among young people who frequent weekend fairs.

「年輕一代將配飾視為風格，而不是文化認同」

"The younger generation see accessories as style, rather than cultural identity"



史上華人偷渡案 「金色冒險」工藝品

The history behind the Chinese smugglers'
"Golden Venture" handicrafts

For many immigrants, pursuing the "American Dream" is not cheap. However, for illegal immigrants, it could cost them their lives or personal freedom. During the Golden Venture case of 1993 in New York, nearly 300 Fujian immigrants were smuggled into the United States from the sea. All of the illegal immigrants was arrested and imprisoned by the immigration authorities for up to three years. The Museum of Chinese in America (MOCA) exhibited the origami crafts created by the prisoners. Curator Andrew Rebatta said that he hopes to get the public to reflect through the exhibition immigration policy over the years. ►

對許多移民來說，追逐「美國夢」代價不小，但若是非法移民，代價恐怕是性命或人身自由。1993年紐約發生的「金色冒險號」案，近300名福建「人蛇」從海路偷渡美國，震驚社會。整批非法入境者被移民局拘捕及囚禁長達3年，美國華人博物館(MOCA)展出當年「人蛇」被囚禁時創作的摺紙工藝品，策展人Andrew Rebatta指，冀透過展覽，引導公眾反思多年來移民政策的問題。 ►

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The Golden Venture case in New York City in 1993 was one of the most sensational cases of illegal immigration in the United States. Nearly 300 Chinese illegal immigrants, mainly from Fujian Province, took off from **Thailand** on a cargo ship - dubbed the Golden Venture - and arrived in New York, United States, three months later through Kenya. On June 6, the cargo ship ran aground in the sea out of Queensland, killing 10 people and shocking American society.

More than 200 rescued people stole immigrants into the country. Some of them tried to apply for political asylum to remain in the United States. During the application period, they were detained by immigration authorities for three and a half years in York County, Pennsylvania. **In the end**, only one adult was granted asylum, and some people gave up waiting to return directly to China. Most of them applied for unsuccessful repatriation and the remaining dozens remained detained until they were temporarily released in 1997 by President Clinton's amnesty. While imprisoned, immigrants produced over 10,000 pieces of origami handmade artworks from their hometown, of which over 40 were collected by the Museum of Chinese Ethnicity and recently displayed in New York City.

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1993年紐約發生的「金色冒險號 (Golden Venture)」案件，是美國史上最轟動非法移民案之一。近300名主要來自福建省的中國「人蛇」，乘坐貨船「金色冒險號」從**泰國**出發、經過非州肯亞，3個月後抵達美國紐約。貨船6月6日在皇后區對出海域擱淺，10人遇溺身亡，震驚美國社會。

200多名獲救人士，偷渡入境不成，部份人轉以申請政治庇護作藉口，以圖留在美國，申請期間被移民局關入賓州約克縣 (York County) 監獄長達三年半。**最終**，僅一成人獲得庇護，部份人放棄等待直接回到中國，大部份人申請不成功被遣返，餘下數十人繼續被拘留，直到97年獲時任總統克林頓特赦假釋。「人蛇」被囚期間，在獄中製作逾萬件福建家鄉手工藝術「折紙」作品，其中40多件被美國華人博物館收集，日前在紐約展出重見天日。

策展人Andrew Rebatta接受《蘋果》專訪時，這些非法入境者開始折紙時，最初只為消磨時間，後來逐漸成為對外傳遞訊息、甚至籌款的工具，「為感謝熱心組織及**教會**的協助，他們想到用折紙作品回饋外界，作品慢慢變得精緻、愈來愈複雜，反映了他們當時遇到的困難及心境」。

場內40多件折紙藝術品中，包括兩座手工精美的7層高寶塔、象徵自由的飛鳥、偷渡所乘坐的「**金色冒險號**」等。Rebatta說，隨著歲月流逝，這批手工品更難被保存，收集過程充滿挑戰，「大部份折紙被保留在約克郡，有些因為長期受陽光照射而褪色，有些則已經散開」。

這些金色冒險客製作的**紙雕**，不僅涵蓋常見的日常生活裝飾，冒險客更融入了他們的生命經驗和期望，用藝術形式來發出聲音。這些紙雕傳達了他們對家鄉的印象、對美國夢的嚮往、及被無限期禁錮的滋味，點點滴滴，都在漫長的獄中等待的時間裡，把心情折進了作品裡。這些感受化為作品中的象徵元素，如中式寶塔、燈籠、美國老鷹、還有籠中囚鳥等。在獄中，冒險客把三角插組合式紙雕這項傳統民俗藝術推向了另一個顛峰，然而另一個逐漸湧現清晰輪廓的，卻是無限期拘禁政治庇護申請人的新政策。這些被美國政治浪潮拍打衝擊的冒險客，仍有許多直到今天身分都未有下落，追尋美國夢的過程可謂千折百轉。 ►

When curator Andrew Rebatta was interviewed by Apple Daily, he explained that these illegal immigrants started their origami only to pass time, but it later became a tool for transmitting messages and even fundraising. “They did it to thank enthusiastic organizations and the **church** for their help. When they thought of giving back to the outside world with origami sculptures, their pieces become increasingly sophisticated and complex, reflecting the difficulties and moods they encountered at that time. “

More than 40 pieces of origami art include two beautifully crafted 7-storey pagodas, a symbol of free flying birds and the **Golden Ventures** used by illegal immigrants. Rebatta said that as the years went by, the origami pieces were more difficult to preserve and collect. “Most of the origami was kept in Yorkshire, but some faded due to prolonged sun exposure, and some were dispersed.”

These Golden Venture **paper sculptures** not only cover common everyday decorations, but they also integrate the immigrants' life experiences and expectations. They depict everyday objects and scenes that reminded the detained Chinese immigrants of their hometowns, their longing for the American dream, their indefinite imprisonment, little by little, and their feelings during the long hours of jail. These feelings are conveyed through symbolic elements, such as Chinese pagodas, lanterns, American eagles, as well as caged birds (prisoners). Yet, what emerges during their incarceration is not only a new style of folk art called Qian Zhi, or “a thousand papers”—a hybrid form of the Chinese paper folding tradition—but a policy of indefinite detention for asylum-seekers. Today, there are still many adventurers hit by the tide of the political wave in the United States. There are still many who have failed to find their place. It can be said that pursuing the American Dream requires **one thousand folds**. ►



本馆将保留馆内空间来让参访者认识三角插组合式纸雕的折纸传统。
The exhibition will have workshop space to educate visitors about the cultural underpinnings, techniques, and symbolism of this traditional paper folding folk art practice.

► “The FOLD exhibition represents a longstanding trajectory at MOCA that critically explores contemporary immigration issues through its historical antecedents, ranging from the legacies of the **Chinese Exclusion Act** of 1882 to McCarthy era surveillance of Chinese immigrants after World War II,” said curator Andrew Rebatta. “Our visitors will learn how the disproportionately punitive practices of our current immigration system are rooted in the story of the Golden Venture passengers, who were then at the center of a national immigration debate.”

MOCA first exhibited some of the sculptures in the 1996 exhibition **Fly to Freedom: Art by the Golden Venture Refugees**. With this exhibit's iteration, the Museum will expand the conversation and understanding about immigration issues during a time of heightened anti-immigrant sentiment evidenced in the nativist rhetoric of our current administration, and at a time when the world's population of displaced peoples is at unprecedented levels and continues to grow annually.

Photography and archive materials provide the social and political context, while a newly produced video chronicles key immigration legislations since the detainment that today impact the lives of immigrant communities. Comprised of excerpts from interviews with attorneys, scholars and those directly involved in the Golden Venture story, such as members of the grassroots activist group **People of the Golden Vision**, the video will be played on loop, and at the beginning of each public program.

► 「美國華人博物館一直以來就有以審辯批判的角度解讀歷史，來理解當代移民議題的優良傳統，從1882年的**排華法案**到冷戰時期麥卡錫時代對華人移民的監控，我們都有省思。『千折百轉』正是跟隨這個傳統的展覽。」策展人Andrew Rebatta說：「今天對新移民的嚴苛政策的種子，在金色冒險號事件發生、延燒成美國移民政策爭議時，早已埋下了。」在金色冒險號之前，美國對政治庇護人採取寬容人道的措施，申請者能因尋求庇護先無證進入美國國境，再提出政治庇護申請，在此事件之後，欲提出申請的政治庇護人必須做出入境後馬上被關押或逗留美國境外承擔政治迫害風險的抉擇。

「千折百轉」是一個貼近當代世界局勢和美國政治的脈動的展覽。在世界各個角落，我們看見了流離失所、沒了家園及急需安身立命的大批難民潮；在美國本土，由於政客和掌權人物有意識的煽動，讓高漲的本土意識及排外情緒被挑起，移民議題再度充滿爭議性。本館期望「千折百轉」能提供歷史的角度，帶給我們不同的觀點。這也是繼本館於1996年展出的「**飛向自由：金色冒險號難民的藝術作品**」後，更深更廣的探討金色冒險號事件及其影響。

在這個展覽中，除了紙雕作品，我們也會用影像及檔案資料來呈現社會及政治的脈絡，展覽中本館新製作的影片也將整理在金色冒險號事件發生後，一系列對今天移民社群仍有切身影響的幾項關鍵移民法案，其中，我們邀請了移民律師、相關學者、及對金色冒險客提供第一手援助的團體和人物（如「**金色展望**」難民救援會）來分享他們的觀點。本片將於展場中循環播放，也會在與本展相關的公眾節目開始前播放。

本館將規劃一系列電影放映會、座談會、表演及工作坊，以期繼續與參訪者針對移民拘留議題的對話和理解。「在忙碌的生活中**停下來**，金色冒險客被監禁的處境和遭遇雖然是二十幾年前的事，卻不是陳年往事，這些事仍繼續上演，」美國華人博物館館長姚南薰接著表示：「『千折百轉』將刻畫出金色冒險號事件的複雜性、藝術性，並呼喚我們的同理心。」

在展期當中，本館將保留館內空間來讓參訪者認識三角插組合式紙雕的摺紙傳統，傳承這項處處可見卻逐漸消失的**民俗藝術**，讓這項藝術變得親近有趣。

作為美國其中一件最具影響力非法移民案件，「金色冒險號」案發生後，改變當局過往對待非法入境者「捉拿後釋放」習慣；1996年美國政府正式修改移民法，非法入境者被囚禁成為常態。「這些尋求**政治庇護**的人不應長期被關，但『金色冒險號』帶來的震撼，卻遠遠蓋過公眾對司法不公的關注，」Rebatta說，美國政府正不斷收緊移民政策，影響深遠，冀通過「金色冒險號」一案，讓公眾重新反思移民法多年來累積重重問題，如申請政治庇護卻被關入獄中視為罪犯、無證移民的去留問題等。 ■

Screening series, panel discussions, performances and workshops will expand the conversation and understanding about immigration issues, with particular attention placed on the immigrant detention system. “**Pausing** to reflect upon the conditions, situations, and processes during the detainment of the Chinese immigrants aboard the Golden Venture is richly relevant today,” said MOCA President Nancy Yao Maasbach. “FOLD presents complexity, empathy, and art within its makeup.”

During the run of the exhibition, there will also be a dedicated workshop space for visitors to learn about the cultural underpinnings of this traditional paper folding **folk art practice** and its techniques and the symbolism of these forms, all through the lens of Chinese gift giving culture.

As one of the most influential cases involving illegal immigrants in the United States, the Golden Venture case has changed the government's past practice of “releasing after arrest” for the illegal immigrants. In 1996, the U.S. government formally amended the immigration law so that imprisoning illegal immigrants became the norm. “Those who seek **political asylum** should not be shut for a long time, but the shock of the Golden Venture is far beyond public concern about the injustice of the judiciary,” said Rebatta. The U.S. government is constantly tightening immigration policies. However, he hopes the “Golden Venture” case will allow the public to rethink the many problems accumulated by the immigration law over the years, such as applying for political asylum but being sentenced to jail as a criminal as well as undocumented immigrants. ■

「追寻美国梦的过程可谓千折百转」
“It can be said that pursuing the American Dream requires one thousand folds”

Netflix《Death Note》 拍攝現場直擊!! 夜神月 平凡化

Death Note live action on Netflix!! The transformation of Yagami Light

The Death Note manga released in 2003 was definitely one of the most influential manga in Japan. The live-action movies released in 2006 were also impressive: Fujiwara Tatsuya played **Yagami Light**, Matsuyama Kenichi played L, and Toda Erika played Misa Amane. One can't think of Death Note without thinking of these three. Death Note tells the story of Yagami Light, a high schooler who discovers a "Death Note" one day. He learns that anyone who has their **name** written in the book dies as long as the writer has seen the victim's face before. With this, Light sets out to kill criminals with the Death Note so he can become the god of a "new world" without criminals. But does he really represent justice? The killings come to the attention of Detective L, who vows to catch "Kira" - the name the public has given Light. This starts a high-profile game of cat-and-mouse between the two to further their own ends.

Warner Bros. has wanted rights to the Hollywood version for many years, but eventually the rights went to Netflix in 2016. The adaptation of the book was based on two sets of **Death Notes** in 2006 and featured Nat Wolff as Light Turner, Margaret Qualley as Mia Sutton (Amane Misa), and Willem Dafoe as Ryuk. The most controversial casting is L - played by Keith Stanfield - who is missing the pale skin and dark eye rings of the original. When watching this movie, it is best to erase your preconceptions because almost every character is vastly different from the original.

2003年面世的《死亡筆記》絕對是日本其中一本最有影響力的漫畫，2006年上映的真人版電影亦令人留下深刻印象：藤原龍也演的**夜神月**、松山研一演的L、戶田惠梨香演的彌海砂，一講起大家腦海都會立即浮現他們的image。當然最出色還是要數故事設定，死神的筆記跌落人間，只要知道罪犯的樣貌與名字，在筆記上寫下人名，那人就會死掉。夜神月以死神筆記殺死罪犯，成了沒有犯罪者的「新世界」的神「奇拿」，但他是否就代表正義？偵探L誓要捉到「奇拿」，二人在整個故事鬥智鬥力，追看性極高。

多年來**華納兄弟**一直想拍荷里活版，但最終版權於2016年落入Netflix手中，他們這次的改編就以2006年的兩套《**死亡筆記**》為參考藍本，並起用Nat Wolff演Light Turner（即夜神月）、Margaret Qualley飾演Mia Sutton（即彌海砂）、死神流克Ryuk就由大家一直說很似樣的Willem Dafoe聲演。而最受爭議的就是L，因為由黑人Keith Stanfield飾演，跟原著中又瘦又白又有勁大黑眼圈的L完全不似樣。看這套電影時，最好把你的固有印象抹去，因為差不多每個角色都跟前作不同。

事實上Netflix的《Death Note》世界觀比日版更廣闊，在加拿大片場，電影美術部的代表Tom Hammock就讓我們看了Death Note的道具真身，共有12本替換兼由**全部人手製作**，厚重的看上去像本古書，「單是寫入面的使用守則都用了5日。」筆記中更有中文、法文、日文，「我們設定這本筆記在世已經過千年，流克一直都覺得人類很有趣，於是不時會降臨人間左右人類。**秦始皇、拿破崙**都曾經擁有筆記，所以他們能征服各地。」不過在筆記中前人就大大隻字寫了「Don't trust Ryuk」及「He is not your pet he is not your friend」，人命對流克來說只不過是遊戲，玩得這遊戲就要有可怕下場的心理準備。

參觀片場當日，拍攝的場面正是L到Light的家，告訴Light父親他的兒子就是Kira（奇拿）。飾演L的Keith Stanfield或多或少都有參考了**松山研一**的設定，仍然是古怪孤僻，身邊只有一個貼身管家，「我還吃了很多糖果，那些糖真的是由日本製糖師製作的，不過我有更多動作場面。」L跟Light有場城市追逐戲，的確頗精彩，Keith Stanfield還跑得超**快**！《Death Note》的L雖然一樣智力過人，在戲中他是幫過FBI及國際刑警的私人偵探，很早就鎖定了Light是奇拿，但比日版的則多了一份衝動與人性，「我也是漫畫的fans，希望大家也會喜歡我這個版本吧。」 ▶

In fact Netflix's "Death Note" worldview is broader than the Japanese version. In the Canadian studio, Tom Hammock, the representative of the film art department, showed us the Death Note props, a total of 12 and **all made by hand**, with heavy looks like the book of ancient times. "It took 5 days just to write all these," he said. The notes included more Chinese, French, and Japanese. "We established that this note has been alive for thousands of years. Ryuk has always felt that humans are very interesting, so from time to time he will reveal himself to them. **Qin Shihuang and Napoleon** had Death Notes so they can conquer the various places. However, in the notes predecessors wrote "Do not trust Ryuk" and "He is not your pet he is not your friend." Life is just a game of confusion - to play this game, you must have some extreme psychological preparation.

On the day we visited the studio, they're shooting a scene in Light's home. L told Light's father his son is Kira (odd). Keith Stanfield, who plays L, has more or less made reference to the setting of **Matsuyama Kenichi** and is still eccentric. He has only one butler beside him. "I also ate lots of candies, which are really made by Japanese sugar chefs, but I have more action scenes," he said. There was another really exciting scene with L chasing Light - Keith Stanfield was really **fast**! Here, L has the same extraordinary intelligence. In the movie, he still helps the FBI and Interpol as a private detective find Kira, but here, he is more impulsive and humane than the Japanese version. "I am also a comic fan, so I hope everyone will like my version," added Keith. ▶

► In fact, Light and Mia, compared to the original Yagami Light and Amane Misa, have changed a lot! Yagami Light is an extremely clever, calm, and popular **student**. On the contrary, Nat Wolff said that although he is a clever boy in the movie, he is a high school student with no friends. In a nutshell, he is a "toxic version of L" and bullied a lot. "So I met Mia before I had chemistry," Wolff says. "Lonely people find each other to rely on." People may think this Light is too impulsive or even useless, even too emotional. The Japanese version of Yagami Light wouldn't let emotions get in his way - he erased himself from the list of suspects by orchestrating his girlfriend's (Shiori's) death. However, director Adam Wingard said that this Death Note setting is closer to reality. "We want to create a niche that is **closer to the public** because not everyone is an elite, and it is more suited to the context of the story in the United States."

As for **Misa** - a model and a young idol in the Japanese version of the movie loved by millions - director Adam Wingard also made her a little more extraordinary, so Mia became a lonely school cheerleader. Margaret Qualley was not willing to reveal the details of her role at the time of her visit. She only said that she fell in love with Light and the relationship was a little fickle. She would be stronger and independent than Misa. "I **can not say** whether I won or not. I know the original Misa had a Death Note, but I cannot say I will have it this time. Everyone will see the movie when it arrives." After the show, we finally learned what Qualley was referring to was probably cultural differences. Women in this Death Note are no longer male accessories. Mia has more influence in this story and doesn't blindly love Light anymore. In fact, she has adopted his more sociopathic qualities. The only dissatisfaction was the scene in which Mia was captured and interrogated.

► 其實Light及Mia，比起原版的夜神月及彌海砂才是真正有重大改變的角色！夜神月是個極度聰明冷靜的**學生**，滿肚謀略、處事利落，而且頗受身邊人喜愛與歡迎。相反Nat Wolff說自己在戲中雖然聰明，卻是個沒朋友的高中生，簡單來說就是「毒L」一名，更慘被人欺凌，「所以我遇上Mia後才有了化學作用，兩個寂寞的人互相找到了依靠。」看下去會覺得這個Light實在太惱莽衝動，甚至點窩囊，果然太有感情的人成不了大事，日版的夜神月為了洗脫嫌疑連自己女朋友詩織都照殺無誤。不過導演Adam Wingard指《Death Note》設定更接近現實，「我們想營造一個比較貼**近大眾**的奇拿，因為不是每個人都是精英，而且這更適合故事背景美國的情況。」

至於**彌海砂**，在日版電影中是model及年青偶像，萬人愛慕，這次導演Adam Wingard同樣將她設定得平凡一點，於是Mia在《Death Note》中就變了一個獨來獨往的學校啦啦隊隊長。Margaret Qualley在訪問時不太肯透露自己角色的細節，只說她跟Light互相愛上，關係有點複雜，她會比彌海砂更堅強獨立，「我**不可以說**我是否奇拿，我知道原著中彌海砂會有另一本死亡筆記，但我也不可以講這次我會不會有，大家到時要看電影呀。」睇完戲後終於知道Margaret所指的是甚麼，大概因為文化差異，女性在《Death Note》不再是男性的附屬品，Mia對劇情的影響力不比Light低，兩人互愛之餘又互相不滿，Mia更能左右結局，而且不是那個盲目愛上夜神月的彌海砂。唯一不滿是彌海砂被捕後遭綑綁盤問的場面並沒有出現。

日本版的《死亡筆記》著重夜神月與L之間的鬥智鬥力，荷里活版的《Death Note》則顯得更為風格化，Light與L感覺上鬥體力多一點，但當年日版電影也要用上下集才可勉強拍出完整故事，要在一集中說完死亡筆記的故事實在是向高難度挑戰。導演Adam Wingard本身是日本漫畫與電影fans，「我**喜歡**伊藤潤二的恐怖漫畫。」另外他們也參考了很多舊電影的藝術設定，例如《2020》(Blade Runner)，時見暗黑中有鮮艷的霓虹燈，他亦將雨水貫穿整套電影，「這讓西雅圖看上去會充滿罪惡多一點，哈哈。」最值得一提是《Death Note》中各位罪犯的死狀，日版的大多死於心臟麻痺，簡單而完全不血腥，但荷里活版卻頗為重口味，爆頭、插頸、跳樓，全部都血肉橫飛，令人聯想到《死神來了》(Final Destination)，不過流克真的是死神嘛，所以**死神**來了沒錯啊。 ■

The Japanese version of "Death Note" focuses on the fight between Light and L. However, the Hollywood version of "Death Note" is more stylized - Light and L use more physical strength than in the Japanese film. The producers said that it was difficult to tell the whole story in one film. It was directed by Adam Wingard, who is a Japanese manga and movie fan. "I **like** Ito Run 2's horror comic," he notes. In addition, they also refer to the art of setting many old movies, such as "2020" (Blade Runner). It will also rain throughout the entire movie. "This makes Seattle look more sinful," joked Wingard. The most noteworthy difference is the death of the criminals in Death Note. Most of the criminals in the Japanese version died of cardiac paralysis or simple bloody deaths, but the Hollywood version is much heavier with headshots, neck plugs, and jumping. Lots of flesh and blood - reminiscent of Final Destination - but here, Ryuk is the true **death god**. ■



With the **ever-changing technology**, we keep discovering innovative entertainment experiences. So this time we selected three stylish and durable gadgets for video, games, and music.

MOMAX X-LENS PRO 4-in-1 Lens Series - Enjoy high-quality shots

Have you ever thought of taking a photo with your **cellphone**? The X-LENS PRO 4-in-1 Lens Series for iPhone 7 and iPhone 7 plus, which can be used as a front or rear lens, gives you an unprecedented shooting experience (Price: \$ 698). The 20X macro lens can be used to shoot small objects, showing every detail, the 120-degree wide-angle lens won't be distorted in the case of the landscape to a broader picture, the 180-degree fisheye lens barrel deformation can create special visual effects, and the 2X long focal length lens can narrow the distance between you and the scene to create different depths of field. If you love shooting photos, this is a must-have!

科技日新月異，帶給我們創新的娛樂體驗，所以我們今次特別揀選三款既時尚又耐用的 Gadgets，讓你知道影相、打機、聽歌都可以享受到另類的感官刺激。

MOMAX X-LENS PRO 4 合1 鏡頭系列 享受高質拍攝效果

你有沒有想過用**手機**拍照都可以有相機的效果？支援iPhone 7 和 iPhone 7 plus 的X-LENS PRO 4 合1 鏡頭系列(可前置或後置鏡頭使用)可以令你有前所未有的拍攝體驗(售價:\$698)。20X微距鏡頭可以用來拍攝微小物體，呈現每一個細節；120度廣角鏡可以在不扭曲畫面的情況下讓風景畫面更廣闊；180度魚眼鏡頭則可以令畫面有桶狀變形的特別視覺效果；2X 長焦距鏡頭可以拉近你和景物的距離，裝造景深效果，喜愛拍攝的你一定不容錯過。

華碩ROG GX800新一代電競筆電

男生玩**電子遊戲**講求官能刺激和手感，華碩ROG全新推出的ROG GX800 除了能完美演繹4K UHD超高畫質外，更具備ROG Aura RGB LED燈效的進階機械式鍵軸電競鍵盤，讓追求高品質與眼球感官刺激的玩家在發動攻擊時能感受到俐落有致、無與倫比的電競感官刺激。你亦可以DIY調教按鍵的燈光顏色，在沉醉於遊戲世界的同時，享受極級震撼的視覺效果。

ASUS ROG GX800, a new generation gaming device

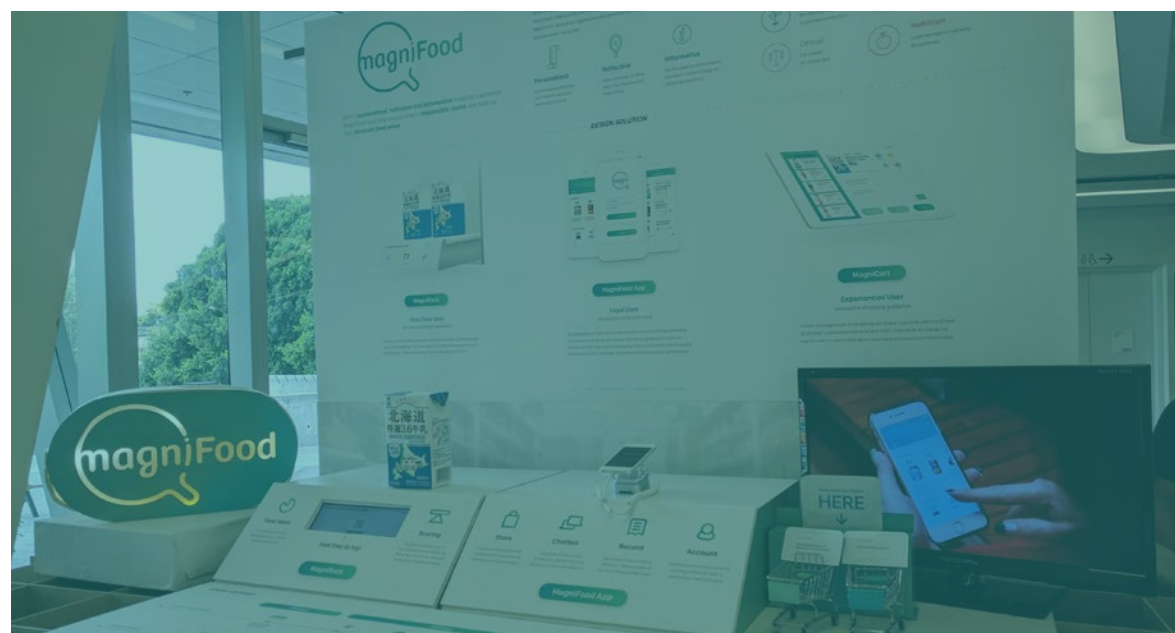
With this, you can play **video games** with more emphasis on functional stimuli and feel. ASUS ROG's new ROG GX800 comes not only with 4K UHD ultra-high-definition, but also with an ROG Aura RGB LED lighting advanced mechanical key shaft gaming keyboard. Players get high quality visuals when they launch an attack and unparalleled gaming sensory stimulation. You can also tune and change the color while you are playing to enjoy stunning visual effects.

WAVE藍牙無線耳機BE2 點郁都唔怕跌

你在做運動時，會不會擔心耳機很容易會隨着身體擺動而脫落？MOMAX推出的WAVE藍牙無線耳機BE2(售價:\$298)有免纏繞磁吸設計，將磁石耳筒輕輕一碰就可以自動吸咐，你無需擔心耳機線會在做運動的時候勾住或者脫落，可以隨時戴著耳機聽音樂和通話，加上**耳機**是入耳式設計的，有三種大小耳套選擇提供，一定能為你提供最佳舒適度。藍牙耳機有紅黑兩種至型顏色選擇，適合熱愛運動，又有時尚觸角的你。即使你距離智能手機或平板電腦太遠也不用擔心，因為在十米範圍內，WAVE都可與多數藍牙裝置流暢配對連接。■

WAVE Bluetooth wireless headset BE2 point - You won't be afraid of it falling

When you are doing exercise, do you worry about your headset falling off as you move? WAVE Bluetooth Wireless Headphones BE2 (Price: \$ 298) from MOMAX has a wrap-around magnetic design that can be automatically activated by gently touching the magnet headphone. You do not have to worry about the headphone cord hooking or dropping during exercise. You can always wear them to listen to music and call. Also, the **headphones** are an in-ear design with three sizes of earbuds to choose from for optimal comfort. They come in two colors - red and black - but both are suitable for sports yet fashionable. And don't worry about being too far away from your smartphone or tablet because WAVE works seamlessly with most Bluetooth devices within 10 meters. ■



The Story of Niu Lang and Zhi Nu

This legend has existed for nearly **2 millennia**.

Niu Lang wasn't always a simple cow herder. And Zhi Nu wasn't always a cloud-weaver. Once upon a time they were both stars up in the night sky. Zhi Nu was Vega, and Niu Lang was Altair. They were very much in love with one another, even though their love was forbidden by the **Mother Queen** of the heavens. When the Mother Queen found out about the love between Niu Lang and Zhi Nu she was very angry and promised they would be separated.

Zhi Nu, the youngest of the Mother Queen's seven granddaughters, was spared exile, but **Niu Lang** was cast from the heavens and sentenced to dwell upon the earth where he would live the life of a cow herder. Zhi Nu was to become a cloud-weaver, creating beautiful clouds in the sky.

Even though Zhi Nu enjoyed weaving clouds, she suffered with grief at being separated from her loved one. Her face was always awash with tears and she could find no consolation in her loneliness. She lost herself in her work, hoping that one day Niu Lang would be allowed back into the **heavens**.

One day, years after Zhi Nu and Niu Lang had been separated, the grand-daughters of the Mother Queen asked for permission to go down to earth to bathe in the Lotus Garden. Fortunately the Mother Queen was in a **good mood** so she allowed them to go. Before leaving the heavens, they saw Zhi Nu weaving clouds. They were filled with pity for the poor girl and so implored the Mother Queen to allow them to take Zhi Nu with them on their journey. Seeing how sad her granddaughter had become, and feeling a rare compassion towards her, she let Zhi Nu travel with the others to visit the Lotus Garden.

牛郎和織女的故事

牛郎織女是一個流傳了**兩千多年**的美麗傳說。

我們所說的牛郎不單單是一個普通的放牛郎，織女也不是一個普普通通的織布女。相傳他們倆本來是天上的**星宿**：一顆叫做織女星，另一顆叫做牽牛星。織女和牽牛情投意合，心心相印。可是，**王母娘娘**不允許他們私自相戀。當王母得知他們相愛的事情後，大發雷霆，發誓要將兩人分開。

織女因為是王母最小的女兒，只是以流放併為天庭編織雲錦作為懲罰，而**牛郎**則被貶下凡塵，成了真正的放牛郎。

自從被貶之後，織女雖然喜愛美麗的雲錦，卻常常以淚洗面，對牛郎的思念更讓她感到孤獨寂寞。她坐在織布機旁不停地織着美麗的雲錦，希望有一天牛郎能返回**天界**。

一天，女兒們懇求王母娘娘讓她們去人間的碧蓮池遊玩，王母碰巧**心情很好**，便答應了她們。她們見織女終日苦悶，便一起向王母求情讓織女一同前往，王母也心疼受懲後的織女，便答應了她們的請求，讓織女和她們一起前往碧蓮池。

話說牛郎被貶之後，落生在一個農民家中過着清苦的日子。後來父母**去世**，他便跟着哥嫂度日。哥嫂待牛郎非常刻薄，只給了他一頭老牛和一輛破車，然後，便和牛郎分了家，讓他自己一個生活。

從此，牛郎和老牛相依為命。他們一起搭建了一個小小的家，獨自生活，耕田種地，勉強度日。很多年過去了，有一天，老牛突然開口說話了，它對牛郎說：「牛郎，今天你去碧蓮池一趟，那兒有些仙女在洗澡，你把那件紅色的仙衣收起來。」牛郎便問老牛為什麼要收起仙女的衣服。老牛回答說：「穿紅色仙衣的仙女會成為你的**妻子**。」

聽完老牛一席話，牛郎便悄悄來到碧蓮池躲在旁邊的蘆葦裡，等候**仙女**們的來臨。正如老牛預言的一樣，不一會兒，仙女們果然翩翩而至，來到池中沐浴。牛郎心裡十分緊張，但他還是按照老牛的指示拿走了紅色的仙衣。

正當他準備躲藏的時候，仙女們發現有人來了，急忙紛紛地穿上自己的衣裳就飛走了，只剩下沒有衣服無法逃走的仙女。這時，牛郎走上前來，對她說，只要她答應做自己的妻子，就還她衣裳。**織女**定睛一看，吃驚地發現原來眼前的人便是自己日思夜想的牛郎，便答應了他。這樣，織女便做了牛郎的妻子。 ▶

Niu Lang had been on earth this whole time as the son of a poor family of farmers. His was a tough life, and became tougher still when his new mother and father **died** and he was sent to live with his older brother. Niu Lang was treated very poorly and his brother took all of his money from him and left him only with a cow and an old cart before sending him out into the world to fend for himself.

Niu Lang and the cow depended on each other for survival. Together they built a little house and they lived there alone without any other company. They ploughed the land and survived as best they could. Years passed in the little house until one day the cow spoke to Niu Lang. "Today you shall go to the Lotus Garden. There you will see angels bathing. You must find the robes that are red in color and you must steal them and hide them." When Niu Lang asked why he must steal the red robes the cow said, "The red robes are the robes that belong to the one who will be your **wife**."

So Niu Lang went to the Lotus Garden and hid in the grass and waited for the **angels** to arrive. As the cow had predicted, the beautiful angels descended from the heavens and began to bathe in the stream. Niu Lang was very nervous, but he did as the cow had instructed and stole the red robes that had been discarded by the side of the stream.

As he attempted to hide once more, the angels noticed him and quickly dressed before flying back up to the heavens. Just one angel remained, and she could not leave because Niu Lang had hidden her red robes. Niu Lang told Zhi Nu that he would give her robes back to her only if she promised to be his wife. **Zhi Nu** was very surprised, but she studied her captor carefully because she was sure that he was familiar. To her disbelief she realized that it was her long lost love, Niu Lang. ▶

► The couple were married and lived happily in their little house with their **two children**. Zhi Nu weaved cotton and Niu Lang ploughed the land with his faithful cow. Life moved on in this tranquil way until Niu Lang came back from the fields one day with the news that his cow had died. Before his death, the cow had told Niu Lang, "After I am gone, you must make a coat from my hide. You will need this coat to be able to fly and to catch Zhi Nu."

It was then that Niu Lang had realized his faithful cow had also once been a star up in the heavens. His name had been Taurus. Years before, when the two had been close friends, it was Taurus who had pleaded with the Mother Queen not to cast Niu Lang from the heavens. This display angered the Mother Queen, so she had turned him into a cow and cast him to earth just as she had Niu Lang. During his time on earth Taurus had continued to watch out for his **friend**. Now he was dead, and he had instructed Niu Lang to make a coat of his hide. Niu Lang did as his old friend instructed.

The very next day a strong wind was sent by the Mother Queen to sweep Zhi Nu and her children up into the sky towards the heavens. **Remembering** his friend's words, Niu Lang put on his coat and flew up to catch his loved one and his children. But the Mother Queen removed her golden hair pin and with a single stroke created a river in the heavens that would separate Zhi Nu and Niu Lang forever. At that moment the couple cried out for each other with all of their passion. The Mother Queen was so moved by their love for one another that she decided to allow Nu Lang to remain in the heavens, but he would not be allowed to stay with his wife and children.

Only once in every year, on the seventh day of the seventh month of the lunar calendar, is Niu Lang reunited with Zhi Nu and his children. A flock of magpies form a bridge between the stars of Vega and Altair that allow Niu Lang to cross over the river and be with his loved ones. This **bridge** can be seen in the night sky.

This story has been passed down from generation to generation. On this day, girls watch the starry night sky and wish for a good marriage in the future. This day is **Chinese Valentine's Day**. ■

► 牛郎和織女結婚以後，日子過得非常美滿幸福，還生了**兩個孩子**。他們男耕女織，相親相愛。日子一天天過去了，直到一天牛郎匆匆從田裡趕回來告知老牛突然病死的消息。牛郎告訴織女老牛臨死前對他說：「我死後，你要將我的牛皮剝下放好，有朝一日，披上它，就可飛上天去和織女相會。」

原來老牛就是天上的金牛星，他和牛郎是好朋友。當年，牽牛星被貶凡間後他因替牽牛求情，也被王母娘娘貶下天庭。在凡間，金牛星仍舊關心他的**好朋友**。現在，他死了之後要求牛郎用他的皮做成衣服。

第二天，天空狂風大作，一陣風押解着織女和孩子們飛上了天空。牛郎**想起了**好朋友金牛星的話，披着牛皮趕着去救織女和孩子們。可就在這時，王母趕來了，她拔下頭上的金簪，往他們中間一划，霎時間，一條天河波濤滾滾地橫在了織女和牛郎之間，無法橫越。

織女和牛郎隔着天河哭得聲嘶力竭，王母見此情此景，也為牛郎織女的堅貞愛情所感動，便同意讓牛郎留在天上，每年陰曆七月七日，讓他們相會一次。每當七月七日牛郎織女相會的這天，無數成群的喜鵲都飛來為他們在天河上搭橋，而夜空中**天橋**的影子至今仍依稀可見。

後來，牛郎織女的故事代代相傳。直至今日，姑娘們每逢七月七日就會抬頭仰望星空，祈禱自己能如意稱心的美滿婚姻和美麗的愛情，由此形成了中國的**情人節**——七夕節。 ■

夜思 Night Thoughts

床前明月光

The bright moonlight shines on the foot of my bed.

疑是地上霜

Can there be frost on the ground?

舉頭望明月

I lift my head to see the bright moon.

低頭思故鄉

Lowering my head, I think of home.

山居秋暝 Autumn Night on a Mountain

空山新雨後

The mountain is empty after fresh rain

天氣晚來秋

From an autumn night

明月松間照

A moonbeam shines through the pines

清泉石上流

Catching a pebble on the bank of a pure stream

竹喧歸浣女

Rustling bamboo marks a washer-maiden

蓮動下漁舟

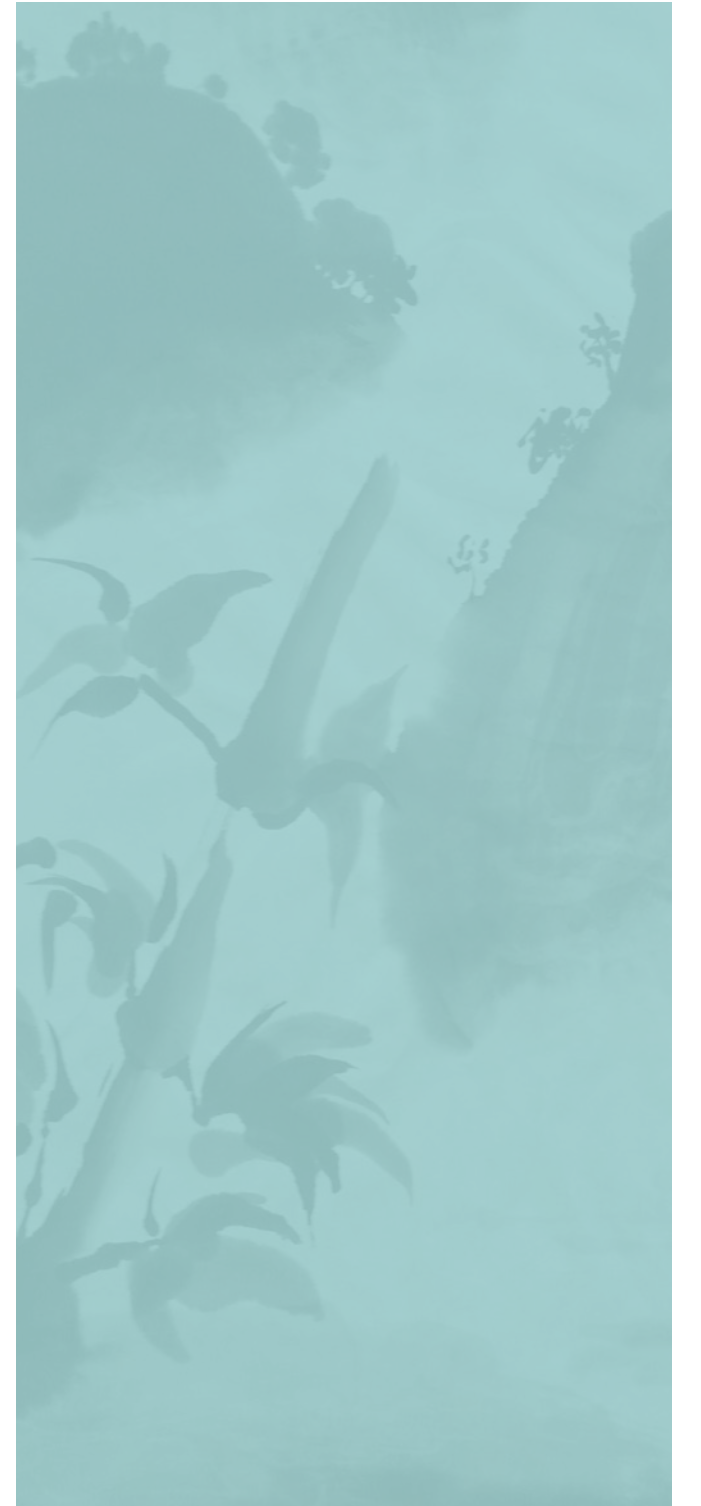
A water-lily shifts under a fishing boat

隨意春芳歇

Even though fragrant spring would end

王孫自可留

I would stay here till my end of days



贡献者

Contributors

As usual, thank you so much to our many contributors! We couldn't have done this without you! By helping us, you're helping spread the Cantonese language and culture and keeping them alive!

Notes about a few of our contributors (they are great resources for learning and practicing Cantonese too!):

World Stories

World Stories is a growing collection of short stories including retold traditional tales and new short stories from around the world. They feature the languages most spoken by UK children. The stories can be read and listened to online, or downloaded. And best of all, everything is free!

Stories are really important. They can help us understand each other and learn about other cultures, and they can help us celebrate our own traditions and culture. Most of all they are fun!

CantoDict

CantoDict is a unique collaborative English/Cantonese/Mandarin dictionary started in November 2003 and coded by Adam Sheik. A team of editors from around the world continuously adds and updates entries. CantoDict aims to become an indispensable research tool for students of Cantonese and keep up to date with rapidly changing Cantonese slang and popular expressions.

PolyU Design

PolyU Design has been an important hub of design education and research for Hong Kong since 1964. The School thrives on its geographical position in bridging the East and the West, allowing its students to develop their design strengths with a uniquely international cultural awareness at both professional and social levels.

Who Cares? is a publication featuring PolyU Designers and their stories. It aims to not only show how design is relevant in everyday life, but to make it accessible to those on both sides.

EAST TOUCH

EAST TOUCH is a magazine featuring all the trends located in trendsetter Hong Kong. Every week they detail the newest products in Hong Kong, the world's latest and fastest trends, and the most active local and international brands, in order to broaden your vision. Keep in touch anywhere with EAST TOUCH.

Interested in contributing?
Have questions or comments?
Contact us at inquiries@mmg.org or call us at (+852) 5690 8498! We look forward to hearing from you!

編者按

Letter from the Editor

Hey there!
Hope you enjoyed this issue of 慢慢go! In this issue, we wanted to bring attention to some less commonly discussed topics in Hong Kong, so the vocabulary may have been more difficult this time. If you had trouble reading it the first time, don't fret - you'll get it eventually! Don't forget to check out our resources online at maanmaango.org.hk!

As a person of Cantonese descent who grew up outside of the Canton region, I had trouble learning to speak, read, and write Cantonese. After I entered college, I began trying to learn my mother tongue. However, it wasn't easy. Most of the learning resources I found online were for Mandarin. The few sites I found with written Cantonese didn't have English translations, making it hard to read and understand the information. And that was even though I knew a little bit of Cantonese. I imagined it must've been even more daunting for those who didn't grow up learning a Chinese language! That's why I created 慢慢go! I wanted to create a resource for those trying to learn to read Cantonese. 慢慢go! features stories and articles of varying topics and lengths to keep learning interesting and to make it accessible to those with little time to read. And we do the translating for you, so you don't have to spend hours searching for the meaning of a certain Cantonese phrase (because we all know how hard it is to find any Cantonese material on the web). Learning a language doesn't have to be scary, intense, and frustrating. Learning can be fun.

So...take your time, and 慢慢go呀!

Thanks for your support always,

藍嘉欣 (Jasmine Lang)

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Founder of 慢慢go!

take it easy!

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