

思

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CAPASUS  
JOURNAL

Summer, 2014

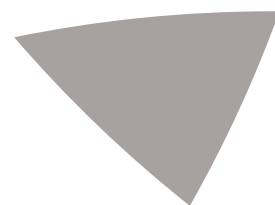


**CAPASUS** 美國東南區中華學人協會  
CHINESE-AMERICAN ACADEMIC AND PROFESSIONAL ASSOCIATION IN SOUTH-EASTERN UNITED STATES

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## 會長感言

**時光** 飛逝，轉眼令人眷戀的暑假已近尾聲。才剛從台返美，就接到思源劉主編的電郵，要寫些會長感言。年會將至，坦白說，真是沒時間，也沒心情靜下心來寫任何東西。雖然離美前，有許多年會相關的事，已事先完成規劃好，回來後才發現，仍有許多堆積如山的細節及聯絡待補上，確認及執行。

這些日子全心忙年會各項事宜，感覺事情竟是越做越多。。。特別感謝許多幹部這段時間的熱心幫忙（包括王祥瑞、黃麗勳、劉孟周、洪延康、黃火金、尤思治及林俞君等，無法一一列舉）。仍是熱愛協會，此刻卻也是深深能體會 Alex 去年卸下會長時的殷切期盼！

其實當初是透過偶然機會認識黃麗勳前會長，才知道有 CAPASUS 這麼一個組織。憑藉對台灣及在美華人的熱愛，毅然決然的加入協會，卻一直沒機會參加年會（因每年暑假都回台灣）。及至近幾年，刻意提早返美，剛好可以趕上年會的時間。因外婆和阿姨都住在亞城，所以連續這幾年都有報名年會，但從未認真全程開過會。常常只是隨意聽幾場演講，便和家人在亞城“調時差”，同時也藉機探望外婆和阿姨，然後幸福的享受 CAPASUS 年會對會員旅館的優惠補助！

直到邱耀輝當會長時，才比較正式參與協會。透過幹部會議，稍微更多了解協會。沒想到隔年竟被提選接任副會長/會長候選人一重職，心裡其實非常惶恐。當初非常猶豫，自覺在協會仍是菜鳥一隻，而且學校工作非常忙碌，孩子也還小，又常當空中飛人。。。但正值協會世代交替、傳承受到挑戰之際，也就硬著頭皮接下了。盼望能讓更多年輕的台灣學者及學生更多認識並且加入協會。感謝協會許多前輩們及黃火金前會長很有條理的將協會資料傳承並整理好，使得我可以在眾前輩已建好的根基上，繼續拓展業務。

協會最大的負擔，其實是和下一代接軌，使協會能更好的傳承下去。今年在積極促進協會與新生代接軌方面做了許多努力；也試著加強協會透過網路及行動媒體的交流互動。包括：（1）新增學生代表於協會幹部工作團



隊；(2) 表決同意協會提供經費支持未來美東南區內聯合臺灣同學會的活動（如TSA聯合運動會），以利鼓勵下一代年輕學者認識並加入協會；

(3) 增設年會 Young Scholar Concurrent Session 鼓勵學生及年輕學者參與研究口頭報告；(4) 成立 Young CAPASUS 臉書族群；及(5) 成立 CAPASUS Line Group 行動族群，促進會員平時即時溝通互動。今年成功招募並審核通過11 位新會員（8 位 Regular Members，3 位 Student Members）！其中九成為博士畢業未滿五年的新生代學者或學生。並依 bylaws 增設 Associate Member 申請表，鼓勵已畢業，已有碩士學位，但專業相關工作經驗尚未滿五年的臺灣學者參與並加入協會。

為加強現有會員間的交流，今年首屆舉辦了會員「感恩聯歡晚會」。有不少會員及幾位新血參與。亞城經文處戴處長竟讚許我們是年輕的社團，可能是剛參加完重陽會的活動，然後在協會中看到一些新面孔吧？簡單致辭及會務報告後，大家一起享用豐盛的晚餐，晚會便由會長敝人在下我及副會長黃金澤合唱「奉獻」開始。在尤思治集訓下，幹部團隊勇敢的率先表演「熱情森巴舞」！會員也熱情參與各項才藝舞蹈表演：劉孟周深情的用歌聲表達對父母的感恩，許渝生優美的二胡演奏，蔡山慶夫婦精彩的舞秀，還有徐教授的排舞和陳新助老師的國標舞，都讓會員們參與得不亦樂乎。最後以王泰安的八段錦養生操結束了這場溫馨及感恩的晚會。深深覺得協會是美東南區華人社區中很大的祝福。





為持續加強對華人社區參與貢獻，除了如往常支援大型僑界活動，包括「台灣美食展」及「春節園遊會」等慶祝活動外，今年春季，也與亞特蘭大華僑文教中心合辦「春季健康講座」，由周禮牙醫師談人工植牙，王泰安中醫師談過敏性鼻炎。還與各大僑社（亞特蘭大台灣商會、美東南區玉山科技協會、亞特蘭大中華總會、北卡州台灣商會、亞特蘭大台北經濟文化辦事處）合辦「支持台灣加入跨太平洋夥伴協定研討會」。今年也依依不捨的歡送了我們多年資深的徐孝華教授移居加州。非常感念他對華人及許多僑社的貢獻與領導，也在此祝福徐教授及家人在加州的退休生活愉快。

今年也特請資深會員徐孝華、許淪生及何智達修改會章；並配合年會主題出版思源期刊。為配合全球人口高齡化趨勢，今年年會主題將聚焦在「健康養生 X 財富管理 = 品味文化 + 快樂退休」。近年來，隨著科技和經濟的快速發展，人口老化和健康生活的議題已備受重視。本研討會將分下列重要



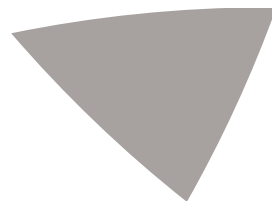




主題進行研討：（1）追求健康長壽之生理、心理及社會途徑；（2）打造適合老年居住生活之環境；（3）茶藝文化和藝術創作與健康生活品質促進；（4）降低慢病／肥胖風險之保健食品的選用。申請到科技部（舊名國科會）會議專案補助。非常榮幸地能邀請到世界聞名的百歲人瑞研究專家 Dr. Poon 與會並以「Bio-psycho-social approach to living long & living well」做專題演講。午餐及會員大會後並邀侯晨逸中華花藝教授及陸羽茶道講師特辦一場優美的下午茶會，享受生活之美也傳承中華茶藝文化。年會並以三場 concurrent sessions 熱列進行：Scientific Session，Culture & Art Forum Session (+ tea ceremony)，& Young Scholar Session 的口頭論文發表。相信針對這些與每個人都有切身相關議題的討論與交流，會有一個成功且收穫滿滿的年會。

我要謝謝今年所有的工作幹部團隊及州代表，願意在公私忙碌之間，為協會服務，在此實在無法一一列舉，但由衷不勝感激。。。最後期待2014年會長黃金澤及副會長何婉麗帶領協會更上一層樓。也祝每位會員們，平安喜樂，祝福滿滿。感謝大家這一年給我許多的支持和關愛，你們每一位在我心中有「最珍貴的角落」。

2013-2014 會長 侯書逸  
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# The 38th Annual CAPASUS Meeting and International Conference on Aging, Culture, & Health

主題：「健康養生 X 財富管理 = 品味文化 + 快樂退休」

Healthy Living x Financial Management = Cultural Experiences + Happy Retirement

## PROGRAM AGENDA / SCHEDULE

### August 1, 2014

- 15:30-17:30 Registration (黃金澤博士 / 林遵瀛醫師)  
18:30-21:00 Welcome Reception (戴輝源處長 / 侯書逸會長)  
20:30-22:00 Acupuncture (Chun-In Lin, BDS 林遵瀛醫師)

### August 2, 2014

- 7:30-8:45 Breakfast / Registration (Dr. Ray Wang 王祥瑞博士)  
8:50-9:00 Opening Ceremony (Dr. Chin-Tser Huang 黃金澤博士)  
1. 侯書逸博士 / 會長  
2. 駐美國台北經濟文化代表處 科技組代表  
3. 駐亞特蘭大台北經濟文化辦事處 戴處長  
9:00-11:50 Plenary Session I (Dr. Su-I Hou 侯書逸博士)  
1. Bio-psycho-social approach to living long & living well (Prof. Leonard Poon, UGA)  
– 20 minutes Break –  
Plenary Session II (Dr. Yen-Con Hung 洪延康博士)  
2. From obesity, diabetes and fertility to look healthy dieting (龔瑞林博士)  
3. Mechanisms of anti-diabetic effects of functional food (劉興華博士)  
12:00-13:30 Luncheon  
New Member Introduction (Dr. James Cheng 鄭義為博士)  
13:30-14:30 Business Meeting (Dr. Su-I Hou 侯書逸博士 / 會長)  
14:30-15:10 Break / Art Exhibit / Tea Ceremony (Mac Liu, AIA 劉孟周建築師 / 侯晨逸 中華花藝教授及陸羽茶研所認證泡茶師)  
15:10-17:30 Concurrent Sessions  
A. Scientific Session (Moderators: Dr. Su-I Hou 侯書逸博士 / Dr. Bin Chung 鍾斌博士)  
1. Innovative Housing Options for Older Adults (Prof. Ann Glass, UGA)  
2. Active Aging Across the Pacific Ocean (郭慈安博士)  
Panel discussion & Q/A  
– Break –  
3. Financial planning for retirement (Corina Chou, Co-founder & Principal of Generations Financial, Atlanta, GA)  
4. AARP (Charima Young, Associate State Director Community Outreach, Atlanta, GA)  
B. Art & Culture (Moderators: Mac Liu, AIA 劉孟周建築師)  
Art & Culture Exhibit Viewing  
1. 《賽德克·巴萊》與台灣後殖民狀況 (李育霖 副教授)  
– Break –  
2. 《茱萸花》- 做個讓愛周轉出去的人 (張守玉 教授)  
3. Follow Your Bliss, Share your Gifts (Pat Fiorello Professional Artist)  
C. Young CAPASUS  
(Moderators: Dr. Yu-Chun Lin 林俞君 / Dr. Elaine Lin 林芝璇博士)  
1. To Conflict or to Cooperate? An Investigation of the Determinants of Cross-Strait Relations after 1990 (Pao-wen Li, GSU)  
2. Evolution of instructional design for the U.S. and Taiwan cross-cultural interaction project (Jinn-Wei Tsao, UGA)  
3. Palindrome-Mediated & Replication-Dependent Genomic Aberrations within the NF1 Gene (Meng-Chang Hsiao, UAB)  
– Break –  
4. The Development of an Instrument to Measure older adult learners' intrinsic motivation in Taiwan (Dr. Yi-Yin Lin)  
5. Aging, Diabetes, Drugs, and Kidney Diseases (Dr. Cheng Tien Wu)  
6. Young scholar workshop 樂活到慢活生涯 (徐珊惠 副教授)  
18:30-20:30 Banquet  
20:30-22:00 Acupuncture (Chun-In Lin, BDS 林遵瀛醫師)

### August 3, 2014

- 7:30-8:50 Breakfast (Dr. Ray Wang 王祥瑞博士)  
9:00-11:20 Plenary Session III (Moderator: Willie Chen, MD 陳英偉醫師)  
1. Memory Training Card Set For Older Adults (郭慈安博士)  
2. Nutrition for Older Adults 中老年人營養須知 (黃盈潔 營養師)  
3. Wild mushroom 101 (陳英偉醫師)  
11:20-11:30 Closing Remarks / Conference feedback (Dr. Su-I Hou 侯書逸博士)

## 2013~2014 年度新會員介紹

本年度在會長侯書逸及多位資深會員的努力邀請下，共有11位新會員加入我會，各個都是專業領域的精英。希望會員們一起歡迎、聯繫他們。

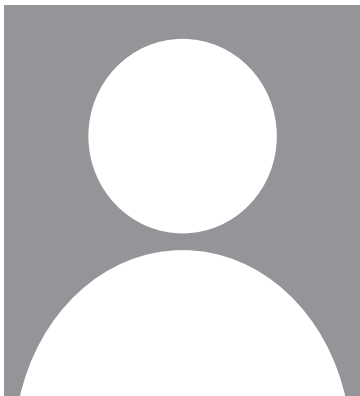


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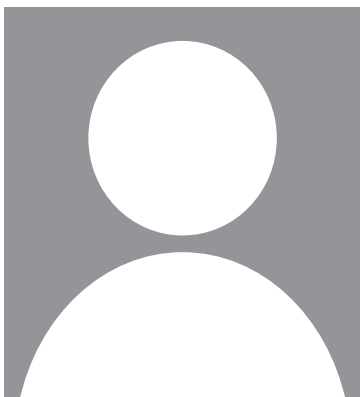




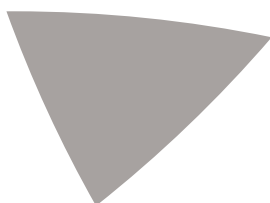
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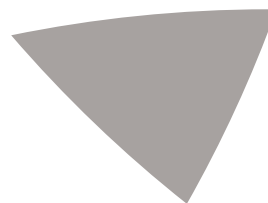
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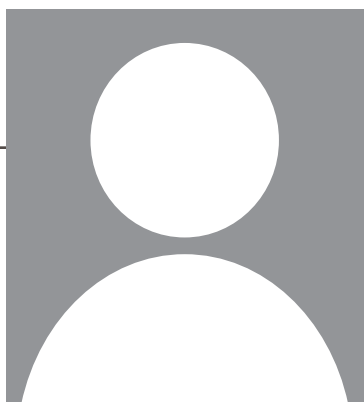


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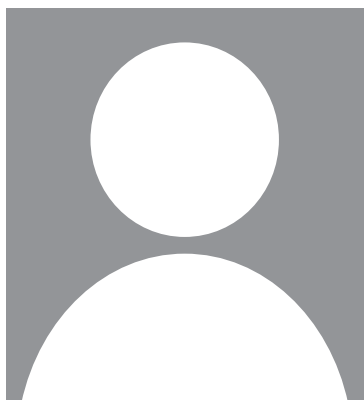




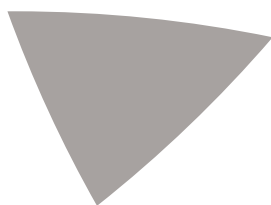
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## 本期內容介紹

思源雜誌的存在形式，在過去這幾年裏似乎跟隨著一般商業雜誌的走向，由於電子媒體的流行從印刷精美的紙質版轉換成流傳在虛擬空間的電子版。相信不少的會員們和筆者一樣，多少懷念那種紙本拿在手上的實在感。而在內容上，去年底筆者曾為文向全體會員邀稿，鼓勵大家共同為思源這個表達我會整體軟性思維的媒體貢獻一分心力。當時我為內容建議了下列幾個方向：

會員傑出成就介紹：希望能由會員撰稿介紹傑出的會員及他們激勵人心的故事。

會員藝文作品發表：散文、雜感、詩詞、攝影、繪畫等思源能適當展現的作品。

會員退休經驗分享：老成會員退休生活形態必有許多可以分享的變化和心得。

評論協會未來：如何因應會員老齡化的明顯趨勢，讓協會持續成長。

國際關係評論：就政、經、文化的專業角度評論目前的國際關係和趨勢。

藝文潮流評論：就專業的角度解析當今藝文潮流，也可是書評、影評等。

新科技介紹：如何應用網絡資源、基因改造的利弊、永續環保的生活等。

銀髮族的身心生活：老齡的身心平衡、健身法、營養學、老年的家庭關係等。

台灣政、經、文化現況的觀察與剖析。

值得高興的是本期的內容雖然在量上不能算多，但大致依據以上的多元方向成型了。在「[歡送元老徐孝華夫婦](#)」中，我們以圖片報導了會員及亞特蘭大僑社如何歡送我會元老 徐孝華夫婦；在「[醫療服務過去、現在及未來的展望](#)」中，曾於喬治亞州行醫多年的 郭明實醫師為我們剖析醫療服務的新舊發展；七月初，張守玉博士在台灣舉行新書發表會，「[《茱萸花》念恩情](#)」是對這次發表會和新書內容的部落格報導；「[A Space of Spirit and Sanctitude](#)」是致力於藝術教學研究的謝國昱博士從有機建築及展示互動的角度，為我們介紹評論由日本名建築師安藤忠雄設計，位於台灣台中的亞洲大學美術館；「[Research Brings Happiness](#)」是從事生化科技研究多年的會員華渝玉女士分享一生研究體驗的故事；熱情寫作的本會下任會長黃金澤博士貢獻了「[世間的緣份](#)」，「[遊澳散記](#)」，及「[淺／潛情詩三首](#)」，感情豐富而思維深刻。最後長期支持思源的蔡士汕博士貢獻了寓意幽遠、寄情於景的新詩一首「[鄉間步道](#)」。相信這些精彩的內容能為會員們帶來互相體恤的親切感，也能帶給外界會友們對我會的了解和支持。期許大家在未來能更踴躍的投稿，支持下期的思源雜誌。

## 歡送元老 徐孝華 夫婦

僑界歡送會由我會前會長黃麗勳發起，十多個僑社及學生代表參與。

[http://www.worldjournal.com/view/full\\_ga/25336286/article-亞城僑社-溫馨歡送徐孝華夫婦?instance=gaf1](http://www.worldjournal.com/view/full_ga/25336286/article-亞城僑社-溫馨歡送徐孝華夫婦?instance=gaf1)

僑界歡送會徐教授答謝詞：

非常感謝，這麼多好朋友在這裡為我們舉辦歡送晚會。幾個年輕的朋友，更忙碌多日，佈置場地準備食物水果。使整個會場充滿溫馨，真不知何以為謝。處長於百忙中抽空致送褒揚狀，還有許多朋友送給我們的鮮花禮物與祝福，都令我們感動萬分。好多朋友上台致辭，對於我們的誇獎，更是愧不敢當。而王泰安兄贈送我們的一幅畫，竟坎入了這次出席十一個社團的圖騰，把我們多年來在亞城生活的點點滴滴，盡畫入其中。以後這幅畫將懸掛在我們加州新居的客廳裡，朝夕相望，雖是咫尺天涯，感覺上亞城依然就在身旁。

在亞城住了四十五年，這是我與內人生命中最精華的歲月，在這裡的建立的友誼，將永遠存在我們的記憶中。我們沒有像徐志摩那麼的瀟灑，悄悄地離開，不帶走一片雲彩，我們將帶走一大片雲彩，那就是各位給我們的友誼及祝福。謝謝大家，現在交通如此發達，我們當會有很多機會再相聚。各位何時來洛杉磯，希望別忘了我們這對老朋友。

徐孝華



### 亞城僑社 溫馨歡送徐孝華夫婦

記者葉國超 / 亞特蘭大報導

June 24, 2014 06:00 AM 1251 次 10 10 10 10 10 10 10 10 10 10



徐孝華（中）夫婦接受經文處長戴輝源（右）致贈的感謝牌。  
（記者葉國超 / 攝影）











攝影。劉孟周

會內友人歡送會由我會前會長陳英偉醫師發起，近三十位會員及眷屬參與。

## 醫療服務過去、現在及未來的展望

郭明實醫師



中國人為長者們祝壽常說福如東海、壽比南山等等吉祥話。但是健康長壽絕不是年紀大了才養生吃補品就能達到的目的。要長壽健康一定要從兒童健康照顧開始，包括新生兒的照顧、預防注射、口腔牙齒保健以及生理、心理的健康諮詢等。

養育健康的寶寶要有好的婦產科醫師做產前檢查，產後兒科醫師就接手繼續照顧（最好在產前就約好兒科醫師）。學前的健兒門診也要依約接受診查、疫苗接種、營養諮詢等。

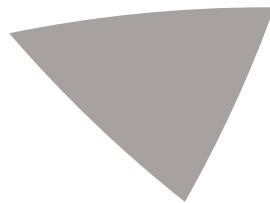
筆者於1978年夏在喬州南部開業，三十四年來見證了美國醫療系統以及敬業的醫護團隊，借本期思源綜合行醫至退休的觀察與感想。

回顧歷史：

18世紀人類的平均壽命四十歲；20世紀初期紐約市的住院肺炎病童死亡率是百分之一百；1937年電子顯微鏡首次讓人類看到病毒 (Virus) 的影象；1940年盤尼西林進入醫療行列；接著各類疾病疫苗一一出現，使現代化醫療有了輪廓。

1969年人類才發明如何使早產兒的肺臟能繼續做氧氣的交換的方法，終於能救活早產兒。筆者曾於1984年照顧一位一磅十三點五盎司的女嬰到正常的出院。之後她健康的成長而且接受正常教育，最後結婚生子。

二十一世紀初人類基因序列 (Human DNA Sequence) 的完成，使基因醫學 (Genomic Medicine) 又開創了現代醫學的新頁！不久前名影星安潔莉娜裘利的 DNA Sequence 發現 BRCA 的乳癌基因，進而採取預防性切除雙乳，顯現 Genomic Medicine 預防疾病的優越功能。





未來的展望：

最近人類基因的修補已現曙光，癌症治療也加入基因的篩選，使得治癒率直線上升。

醫界的專家已經預言2025年

美國新生兒的血液篩檢將會是 DNA Sequence，而不是PKU Test。PKU (Phenylketonuria) 是一種氨基酸代謝病，如果沒有早期診治，則會導致小嬰兒腦細胞受損。PKU Test 後來又加入了甲狀腺功能以及其他疾病的檢測，但仍沿用 PKU Test 這個名稱。未來當每位新生兒都有個人的 DNA Sequence，則大部分的家族性疾病在發病前多已做了預防性的治療。最近新的流行性感疫苗已經進入臨床試驗，可望在不久的將來流感疫苗將只是一片小膠布貼在皮膚上，而不是針頭注射。

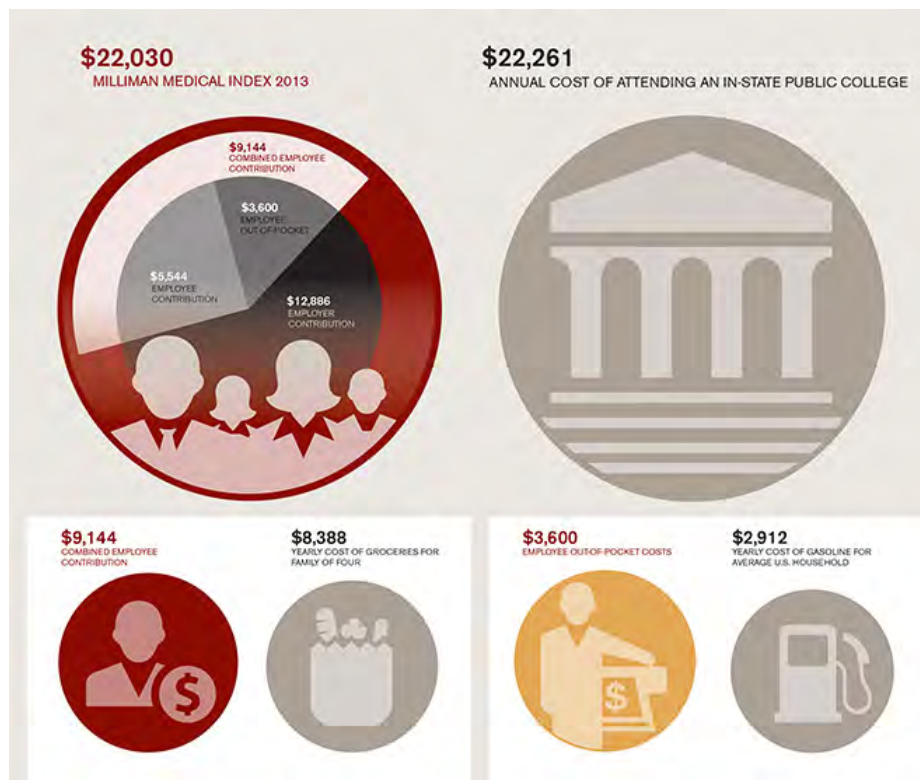
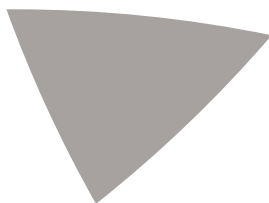


醫病關係的變遷：

五十年前病人稱呼我們為醫師 (Doctor)，接著變成醫療服務供應者 (Health Care Provider)，近年來更淪落到客戶 (Client)。網絡的興起使得醫師的權威更受挑戰。醫病間法律的糾紛更是令醫師頭痛且揮之不去的惡夢。醫療過失保險 (Malpractice Insurance) 以婦產科醫師為例，一位剛完成臨床訓練的醫師，在開業的第一年就要付八萬五千美元左右的保費。開業幾年之後，保費還節節高升。這也是美國的醫療開銷佔全國GDP百分之十六的一個重要原因。

(Health Care Costs Cost More Than Groceries, Year's Worth of Gas

See more at: <http://www.freerangecomm.com/2013/05/health-care-costs-cost-more-than-groceries-years-worth-of-gas/#sthash.8WS77imr.dpuf> )







地球村：

21世紀國際交通頻繁，加上氣候急速變化，使得地球村裡的傳染病傳播更為快速。禽流感 (Avian Flu)、SARS、腸病毒71型 (Enterovirus 71) 以及最近在非洲各處暴發的伊波拉病毒 (Ebola Virus) 等，這些疾病一直是世界衛生組織的重要課題。亞特蘭大的疾病管制中心 (CDC, Center for Disease Control and Prevention) 是世界公共衛生的守護神，也是世界衛生組織的實質總部。亞城的 Eggleston Children's Hospital 是世界上最好的兒童醫院之一，這是亞城居民的福氣。

退休之後：

退休生活的保健計劃主要是定期健康檢查、規律的生活節奏、充足的睡眠、每年十月初打流感疫苗。加上能與兒媳和諧相處，人生的黃金年華就在眼前。

另一個健康話題是我們如何看待傳統醫學（中醫藥）。如果能在生物統計學上透過 Sensitivity 及 Specificity 兩條曲線確認臨床療效，則傳統醫學有其光明的一面。

從以上的點點滴滴我們可以預見，未來二十年的人類長命百歲不再是夢想。未來何去何從，端看人類如何應用科技造福眾生。我們拭目以待！

## 《茱萸花》念恩情

胡雙池

本文摘自作者部落格 <http://blog.xuite.net/schu51620/>

twblog/226118086-《茱萸花》念恩情



早在一年前，便聽好友蹇婷婷小姐說，正在投入寫作一本家族史的書籍。約略提到是山東日照同鄉們奮鬥勵志的內容。收到 7 月 6 日金石堂信義店《茱萸花——三輪車伕之子到留美博士的家族顛沛流離奮鬥史》新書發表會邀請函，才知曉這本孕育兩年的作品，終於出了爐。

### 新書發表會的現場

依約下午 1:40 來到信義路東門，在『鼎泰豐』的門前，依然見到饕客群大排長龍等候入內的陣仗。

隔壁金石堂 5F 的「龍顏講堂」，則擺設了七、八十張座椅，供書中的主人翁張守玉先生及蹇小姐的朋友們，參與這場新書發表會。

邀請卡上，寫著：一部山東日照人遷徙到基隆「懷魯新村」的飄零記實錄；一部張姓人家歷經辛酸苦難的家族記憶史；一部身為三輪車伕之子到留美博士的勵志奮鬥史；一部用生命謳歌懷念殤逝的感恩追悼曲。

兩小時的發表會上有位女主持人，熱絡的串起現場的氣氛，又說又唱的把山東人的熱情豪放個性表露無遺。

（張先生）邀請了師大歷史研究所所長王仲孚教授，中興大學校長李德財博士先後致詞。前者是山東的同鄉，後者是張守玉建國中學優秀的同班同學。



張守玉致詞時說，本書的構思在於 2004年父親亡故，6年後母親也亡故，三年前太太又因癌症過世，警覺得該留下些記錄，才著手邀請蹇小姐來撰寫本書。

現場座無虛席，主要是一批於一甲子前，從日照顛沛流離遷徙到基隆「懷魯新村」，自立自強第二代的鄉親。十多位建國中學事業有成的高中親密好友。十多位張先生台大土木系的同窗，大家一同來共襄盛舉。

山東老鄉們，還熱情的致贈幾份書法給張先生。其中唐朝詩人王維在 17 歲時寫的這首「九月九憶山東兄弟」：『獨在異鄉為異客，每逢佳節倍思親，遙知兄弟登高處，遍插茱萸少一人』，點出了本書的書名與張先生懷念不在身邊，已離去故世的親人。

### 本書的內容

這本軟精裝 265頁的書籍，由博客思出版事業網出版與發行，張守玉口述、蹇婷婷撰文。

蹇(婷婷)在後記中提到，這本書難寫在於書中張的祖母、雙親、愛妻相繼過世後，要追述還原那些無法想像的「曾經」，猶如隨著時光倒帶迴溯，有著繁瑣難以下筆之感。時間花得長，也在於作者訪談了「懷魯新村」許多日照的同鄉，瞭解從山東、上海（張先生在逃難中出生）、舟山群島，逃難到基隆再轉到三重定居的過程。前往日照訪問張家現存之親友，中共日照市委台灣工作辦公室相關人員等，以彙集寫作之材料。

由篇章中，約略可見，在八年抗戰勝利後，山東日照地區逐漸遭受共產黨的赤化，張家 50歲的祖母帶領一家老小十口，窮困辛勞的輾轉來到了台灣。在不識字、無財源、無依靠、有鄉親的幫助下，張家人奮鬥了幾十年。

所幸，身為家中長子的張守玉（逃難中，兩個哥哥先後夭折，）努力枵腹讀書（經常餓肚皮），經成淵初中、建國中學、台灣大學，研究所，考取土木技師執照。再赴美求學，獲得碩、博士，從事教職，成家立業，經歷了一生。



全書分三大部、六章、46小節、黑白圖片、265頁，近十萬字。

### 1. 大陸篇

第一章：鄉親－暮然回首來時路

第二章：逃亡－江海洋裡嘆伶仃

### 2. 台灣篇

第三章：童年－成長的流金歲月

第四章：謝恩－花若盛開蝶自來

### 3. 美國篇

第五章：自在－境隨心轉的人生

第六章：殤逝－與你同行抗癌路

本書的特殊點



大時代中，1949年前後，隨著中央政府遷來台灣的兩百萬軍民，每一家每一戶，幾乎都有著在這場動亂中可歌可泣的故事。超過一甲子時光歲月的流轉，現今幾乎到了外省第三代子弟的年代。而熟悉這段艱苦歲月、能引起共鳴的也僅存少數的第一代及我們這第二代的子弟。閱讀張先生的這本家族史，等於重溫了近代史上那個悲歡離合的過往，與上一代親長們披荊斬棘求生存的歷程。

本書第一章，引用了馮連旗（奶奶的歌謠）；閻連科《我與父輩》；余光中的新詩「鄉愁」；參考林語堂的「京華煙雲」等內容，增添了文學上豐富的層面。

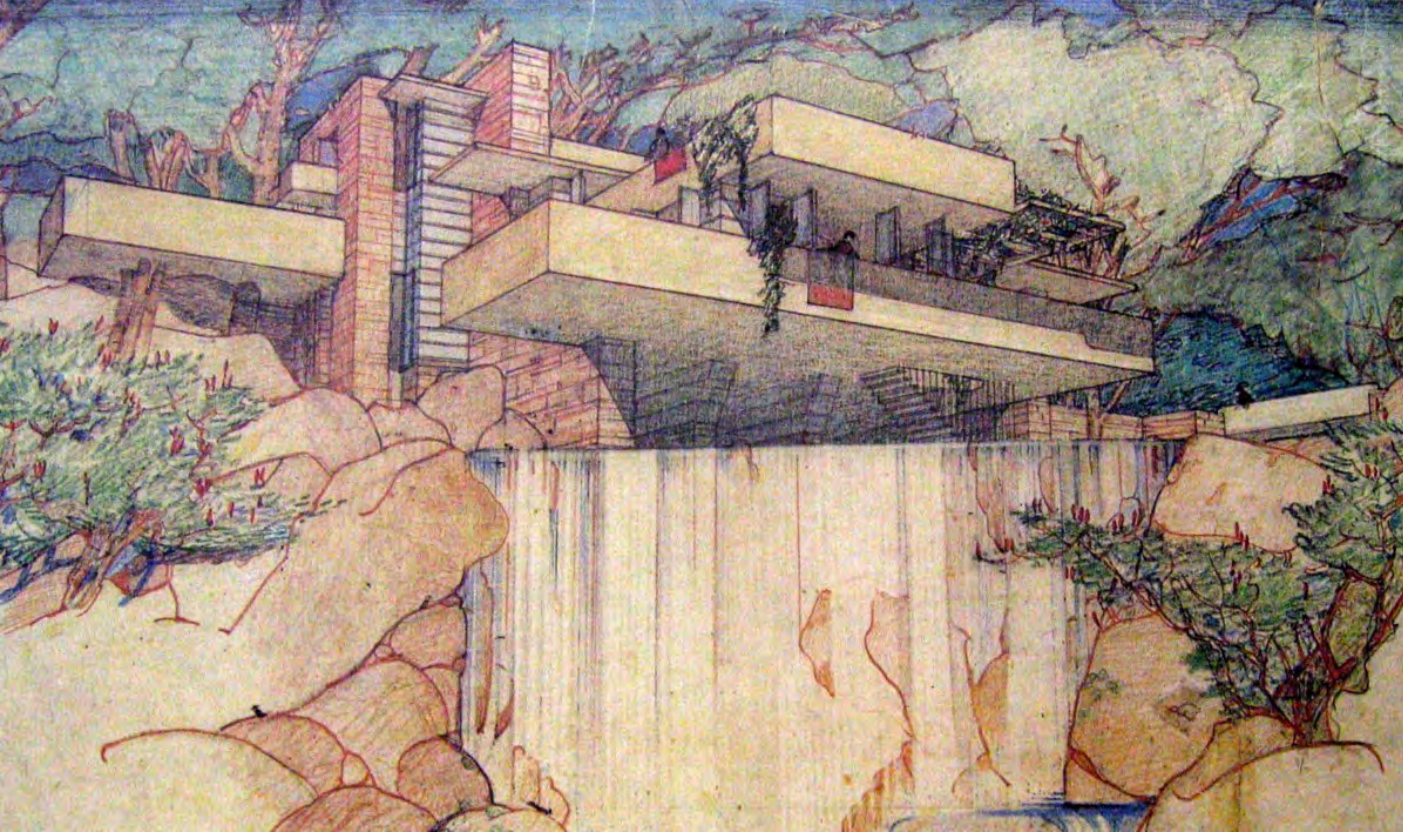
第二章，以採訪懷魯新村的同鄉，考據了史料，描述了奔波來台灣，前後期辛酸的過程。

第三四十五章，又回到張先生個人刻苦用功求學，及到美國留學後，婚姻、教職漸入佳境的過程。

第六章，描述張夫人龐靜女士，2011年夏罹患肺癌末期，導致癌細胞轉移到腦部、脊椎，生命末期的經過。

齊邦媛 2009年 7月以 85高齡，出版回憶錄《巨河流》。隨後 2009年 8月龍應台出版《大江大海一九四九》著作。她經過十年的醞釀、耗時 400天的採訪寫作而成。這是近幾年，前後出版兩本關於近代史大動亂的皇皇巨著。而《茱萸花》這本書，是從張守玉個人 60多年歲月角度，映照了那個時代中的一葉扁舟，在風雨飄搖、漂蕩擺動中艱辛的一頁，也足以讓人感嘆與回味。





## A Space of Spirit and Sanctitude

The Organic Architectural Design for the Asian Museum of Modern Art at Asia University in Taiwan

Kevin Hsieh, PhD

謝國昱博士

**I**t was 70 degrees with a fresh mountain breeze the summer of 2007 when I first visited Fallingwater, which had been designed in 1935 by Frank Lloyd Wright, and is near Mill Run, Pennsylvania. I was doing my doctoral study in Art Education at The Pennsylvania State University. As an art history major and art lover, I had seen many images of Fallingwater as they were in almost every art history textbook I read, though I had first learned about Fallingwater when I was studying western art history in college.

Wright designed this unique house as a vacation home for the Kauffman family who lived in Pittsburgh and owned the Kaufman Furniture Store at that time. Before the Kauffman's saw Wright's blueprint of the house,

they thought they would have a house with a nice view of the 30-foot wide waterfall at Bear Run, so they were very surprised when Wright showed them the design because the house was to be built over the waterfall (Figure 1). Wright told the Kauffman's that he wanted them to live above the waterfall and to be able to listen to the sound of the falling water. The main house was completed in 1937. The integration of nature into a person's daily living space and through different design approaches is a central concept and core of the philosophy of organic architecture, a term Wright first used.

Wright's philosophy and practice of organic architecture are fully evident in Fallingwater because he integrated the house with its striking natural surroundings, thus creating harmony and balance between its occupants and nature. In fact, when you walk into Fallingwater, you can see the rocks in the living room, which are part of the floor and fireplace, and hear the waterfall. As Tadao Ando, a Japanese contemporary architect, stated, "I think Wright learned the most important aspect of architecture, the treatment of the space, from Japanese architecture. When I visited . . . Fallingwater in Pennsylvania, I found that same sensibility of space. But there was the additional sound of nature that appealed to me" (Ando, 1995, p. 3). From Ando's comment, we can see how Wright's design

Fallingwater is now a non-profit organization and museum. Approximately 4.6 million people have visited this historic house since its doors opened to the public in 1964.

### **Fallingwater and the Asia Museum of Modern Art**

The first time I visited the Asia Museum of Modern Art (AMMA) at the Asia University (AU) in Taichung, Taiwan, in December 2013, its architecture and design immediately reminded me of the organic architecture Fallingwater. I was visiting AU to create an international academic exchange program

Figure 1. The organic architecture, Fallingwater, is standing right above the waterfall. (Author, 2007).





between Georgia State University (GSU) and AU. The Dean of the College of Creative Design kindly accompanied me to the AMMA, which had only opened to the public on October 24th, 2013. The AMMA building design maintains an equilibrium between architecture, environment, and human-kind, similar to Frank Lloyd Wright's Fallingwater.

The AMMA was designed by Tadao Ando, whose architectural projects have been recognized internationally. This \$5 million project was started in May 2007 by the museum founder Chang-hai Tsai after the groundbreaking ceremony on January 24th, 2011. After three years of architectural planning with Ando, who reviewed the high-standard, fair-faced concrete construction (exposed concrete) bids several times, the construction of the museum began. Due to Tado's high standards for fair-faced concrete, a joint team of Japanese and Taiwanese construction contractors finally passed what he upheld as the "Osaka Standard."

The design of the AMMA represents organic architecture, the concept of bringing nature "inside" and creating harmony between people and nature. For instance, Ando reduces the uses of pillars and let the nature light and green grass field can be viewed through the glass window panels. Ando's design of the AMMA truly reflects this philosophy. This study examined Ando's design for a museum using part of Falk and Deirking's (2000) Contextual Model of Learning (CML), specifically Ando's use of space in his design of the AMMA.

### Methods and Theoretical Framework

While some researchers in the museum field focus on curatorial, marketing, or educational concerns, some scholars focus on the important concept of "space" and its impact on the interactions between people and the environment. Falk and Deirking's (2000) Contextual Model of Learning (CML) not

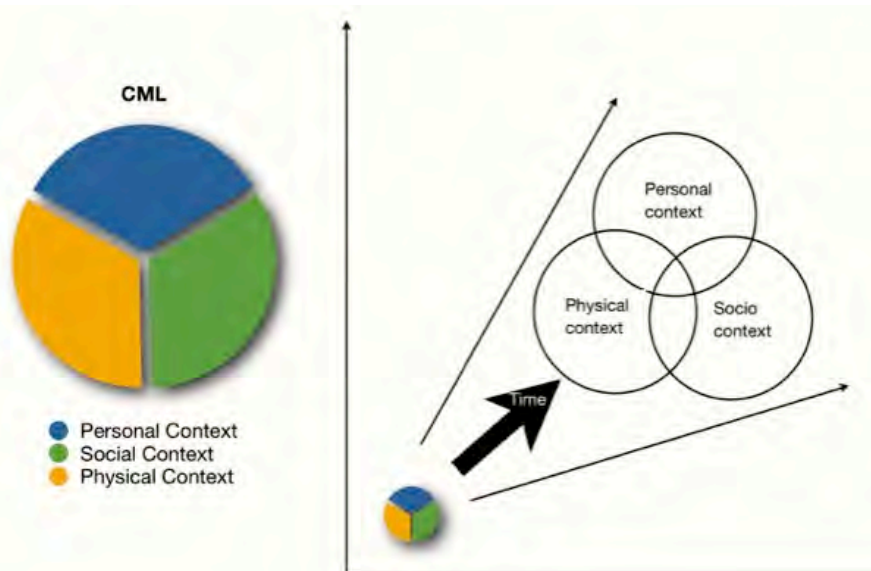


Figure 2.

Contextual Model of Learning (CML), adapted from Falk and Dierking (2000).

only covers the aspects of museum learning theory, but also the essential elements of how people feel and learn within the museum's physical space. In CML (Figure 2), there are three contexts that represent how people learn in the museum: the personal context, physical context, and socio-cultural context. As they explained, "Learning is a cumulative, long-term process, a process of making meaning and finding connections" (p. 12). As Falk and Deirking further noted, "Learning is influenced by [these] three overlapping contexts . . . [and] . . . can be conceptualized as the integration and interaction of these three contexts" (p. 13).

Figure 2 depicts the theoretical framework of the CML. People go to museums and other cultural institutions for different reasons, which include spending leisure time with family or friends, seeing special or particular exhibitions, taking field trips with school groups, or simply enjoying time alone there. Falk and Dierking (2000) called these means of learning the Personal Context. While people are in a museum, they also have various levels of social activity, and learn through different kinds of social interactions. For example, an art history major might borrow an audio tour device and navigate an exhibition by listening to the description provided by the museum professionals; a group of adults traveling from the United States to the Louvre in Paris with a tour guide explaining the background of certain works and exhibitions; or two friends having conversations at the museum. These are what Falk and Dierking called learning through the Socio-cultural Context. The third, the Physical Context, refers to the museum's physical environment, such as the reception hall, registration area, educational classroom, or exhibition spaces.

This study examined Ando's design and use of space in the first university museum in Taiwan, the AMMA, using Falk and Dierking's notion of Physical Context in CML.

Figure 3.

The overlapping triangular blocks provide the gallery space at the AMMA with natural sunlight and views of the outside.





## The Architecture and Design of the AMMA

The AMMA is a three-story building in the shape of three stacked triangles built of a light gray concrete (Figure 3). Because of its triangular shape, the AMMA has plenty of corridor spaces and plenty of windows to allow natural light to enter the interior space. The total floor space is about 44,185 square feet and is divided into an auditorium, a museum gift shop, a museum cafe (all on the first floor), and nine different gallery spaces. Galleries 1 to 3 are on the 2nd floor while Galleries 4 to 9 are on the 3rd floor (Figure 4). When Ando designed this museum, he wanted to bring nature inside, which is why visitors can see the permanent collections and enjoy the outdoors at the same time, because the windows of this triangular-shaped building seem to bring the surroundings inside. Although visitors can enjoy viewing the exhibition and the natural surroundings at the same time, the AMMA does face the dilemmas of how to prevent damage from sunlight on the collections and finding proper storage space for the permanent collections.

Because of its unique triangular shape and the difficulty of the AMMA's construction including the bidding and reviewing fair-faced concrete molding processes, it has attracted a great number of visitors every year since its grand opening in October 2013. On arriving at the museum, visitors see several sculptures installed on a beautiful green lawn. In order to guide visitors to appreciate these installations, Ando designed a zigzag walkway in a triangular shape to view these three-dimensional works as they walked to the museum main entrance. One of the AMMA's permanent collections is the 18th of Rodan's 25 versions of "The Thinker" (Figure 5), which is displayed in front of the AMMA.

Figure 4. AMMA Floor plan (adapted from the Asia Museum of Modern Art, 2013).

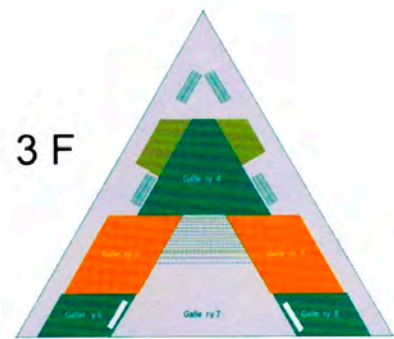




Figure 5. Rodan' s “The Thinker” in the AMMA’ s permanent collection.

Another architectural concern during the design of the AMMA was the potential damage from an earthquake. When Ando considered this in the structural framework, his solution was to use “V” shaped pillars to support the vertical weight of the building itself to withstand the horizontal movement of an earthquake.

### **Creating an Interior Space of Spirit and Sanctitude**

The natural light and the smooth, fair-faced (exposed) concrete in the AMMA create an atmosphere of quiet and sanctitude for museum visitors. When Ando designed the museum’s interior, he created a feeling of simplicity and peace. His Japanese cultural background and use of a modern design with organic architecture influenced his main concept and style for designing the building. Although the AMMA’s interior appears to be very simple and serene, there are many details that show the greatness of Ando’s work. They might look simple at first, but appear very complex later when visitors understand his sophisticated planning and designing of the AMMA, which I illustrate below:

First was Ando’s use of fair-faced concrete. One of the most important features of the AMMA design is the smooth surface of the concrete, known as exposed concrete or fair-faced concrete in architectural terms. Fair-faced concrete has very smooth surface. Touch like a smooth tile surface. In Taiwan, architects call it “Qin-Shui-Mo”, namely pure water mold. Fair-faced concrete technology is one of the most important architectural features of Ando’s designs. After he agreed to the AMMA project, his choice of this architectural technology was the most difficult part of the whole construction process. Before construction started, architectural contractors from Taichung, Kaohsiung, and Taipei in Taiwan all failed to meet his Osaka standards, namely those for making and constructing the



Figure 6.  
Use of the Osaka  
Standard fair-faced  
concrete in the AMMA,  
each slab is the  
same size of Japanese  
Tatami.

fair-faced concrete for the museum building. After several meetings in which he reviewed the contractors' plans for building the AMMA, Ando decided to send part of his construction team to Taiwan to form a joint team with a Taiwanese construction group in order to meet his construction standards. After a successful collaboration, the construction finally was started. When designing the museum, Ando integrated his Japanese culture into the AMMA project. One example is the size of the fair-faced concrete slabs, each of which are the actual size of a Japanese tatami, a sleeping mat approximately 3 by 6 feet (0.955m by 1.91m) with ratio of 1:2 (Figure 6). Visitors at the AMMA can touch the fair-faced concrete and get a sense of the "Osaka standard" by its smoothness. Another

feature showing Ando's strict attention to the interior design is the cut-off triangular shape on the corners of the interior pillars (Figure 7). It is not hard to figure out that the main purpose of this design was safety, as well as finding a balance between the aesthetic design and practical concept.

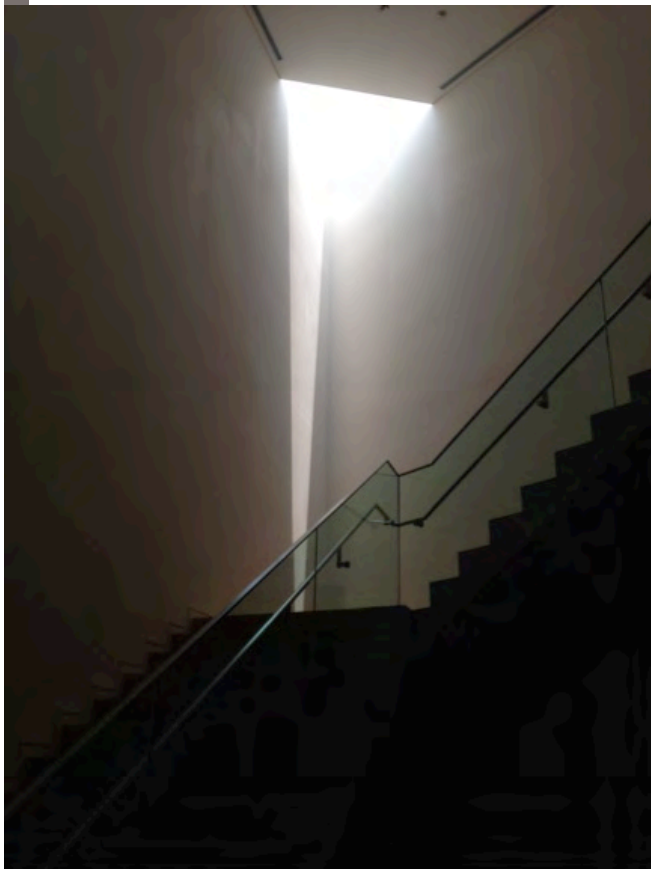


Figure 7. The cut off parts on the corner of each pillar to protect visitors' safety from hitting the sharp edges of the pillars (the red bar indicates the location of the cut off part on the pillar).



Figure 8. Ando's modern design of the interior space and the furnishings of the AMMA.

Second was the perfect alignment of the architectural features in the design. Although the AMMA has a modern style with simple geometric shapes and an alignment of lines that form its architectural elements, visitors can observe their perfect arrangement and alignment in this building. Ando's sophisticated and delegated use and design of these lines express a profound Japanese Zen simplicity and order, the tables at a corner near the glass windows between the "V" shape pillars (Figure 8), for instance. When visitors stand in front of the information table, they can see a perfect alignment of the building's lines: the lines on the concrete floor, the lines of the glass windows, the lines of the table, the bottom line of the V-shape pillars, and the line of the table frame. Visitors can observe this alignment throughout the AMMA. Although it looks simple at first, it becomes more detailed later.



Third was Ando's use of light with his design of the triangular ceiling windows. The three slightly overlapping triangular shapes of the building created two 2-story elevated ceiling windows. These windows allow the natural light from the outside to light up the interior stairs. Lee (2013) explained that "[Ando's] use of a two-story elevated ceiling is intended to create a feeling of sanctitude" (p. 55). "The open triangular shape in the ceiling echoes the

Figure 9. A space of sanctitude and spirit is the central concept of Ando's AMMA design.

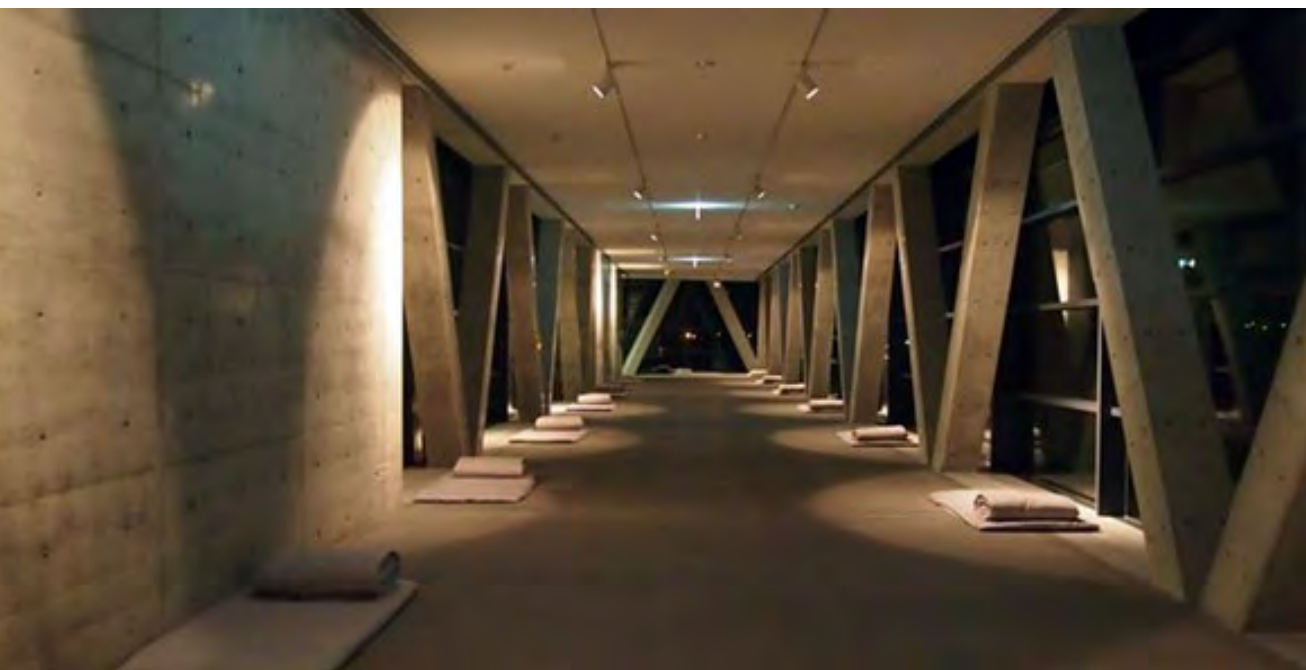


Figure 10.  
The design of the lighting in the auditorium on the first floor resembles the natural light from the triangular ceiling window in the hallway

layout of the building and produces a rich variety of light-beam effects through the space, depending on the time of day and the weather” (Lee, 2013, p. 55). When I entered this part of the museum, I could feel Ando’s Eastern mystical aesthetic fully expressed in this particular space (Figure 9). The auditorium on the first floor near the museum’s main entrance also gives people a similar feeling of sanctitude. When visitors walk into the triangular auditorium, the light beam from the triangular ceiling window above the podium creates a similar atmosphere (Figure 10).

## Conclusion

Ando’s use of organic architecture and the simplicity of design for the AMMA were mainly influenced by his Japanese culture, especially the Zen concept of simplicity. Although Zen is a spiritual practice, its emphasis on the individual’s inner feeling of peacefulness and order contribute



to the aesthetic of Ando's designs. In Falk and Dierking's (2000) CML, the Physical Context explains the relationships between museum visitors and the museum's physical environment, including the atmosphere, accessibility, ease of use of the equipment, comfort, enough space, and so on.

As an architect and interior designer, Ando's successful projects and international reputation are due in part to creating harmony between nature and architecture, as Frank Lloyd Wright did, as well as the integration of the Japanese architect's influences from Zen and Japanese culture.

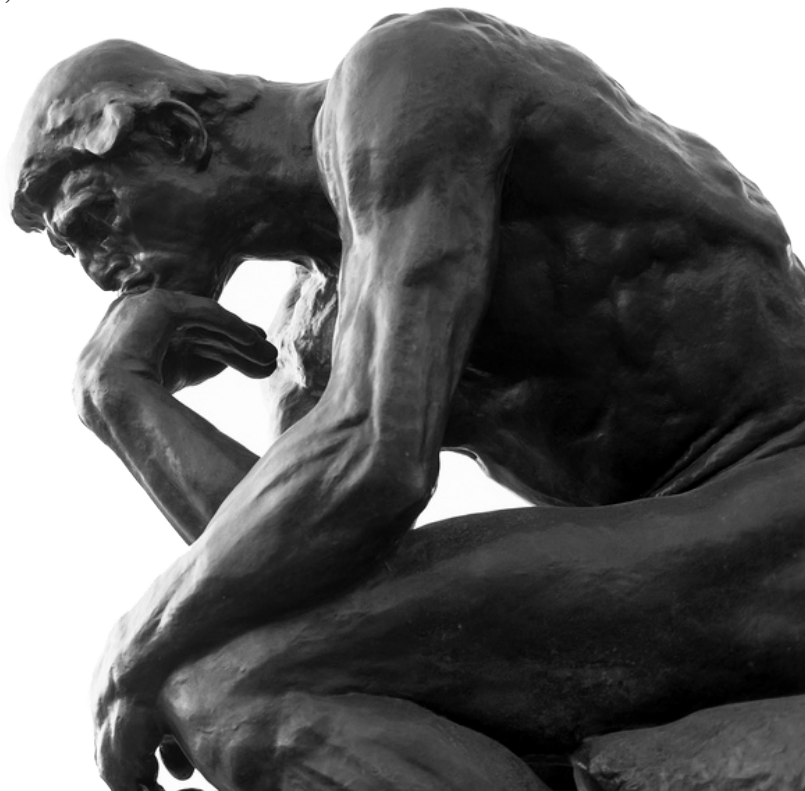
As the first university museum in Taiwan to collaborate with other major university museums around the world, including Harvard, Oxford, Cambridge, Stanford University, and the University of Tokyo, the AMMA's unique design and collections not only provide students with architecture and visual arts majors in Taiwan to experience a world-class university museum but also to learn about various arts from its unique architectural perspectives.

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## Research Brings Happiness

Research can change human's present situation to a higher quality of life, but does it bring happiness?

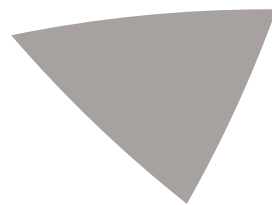
Yue Yue Hua

華渝玉

**I**t all started when I was studying in the Chemistry Department at National Taiwan University (NTU). In Chinese we like to abbreviate the name as Tai Da. Once you enter Tai Da's front entrance gate, you are instantly struck by beauty of the vivid tall palm tree growing along both sides of the paved road. Every year in March, the campus comes alive with color as the azalea blossoms bloom their pink, white and purple flowers. Once I finished all the requirements, I happily graduated and with my bachelor's degree. During my time there I also met my classmate, and future husband, K.P. Together we came to the United States to pursue advanced studies. He entered the Chemistry Department at the University of Illinois, Champaign, Illinois.

We got married and had our son. I joined in the educational opportunities available to continue my own interests in learning about new advances and knowledge. By the time he had his PhD, we were both offered good jobs and eventually settled down in the University of Florida in Gainesville, FL. He became a professor and I started my career as a chemist/biological scientist. Our two adorable daughters came shortly after and our life was busy and happy. My research projects dealt with scientific methods to help people live a better quality life. Once I finished one project I happily moved on toward the next one, excited to see the work progressing.

I have built a strong research background in molecular biology and biogenetic engineering over my career. I used the experience, knowledge and techniques to further research areas impacting people's lives. Here is a list of some of my works.



1. Cows eat grass which affects the milk they produce. I studied biogenetic transgenic bahai grasses to directly assess the impact on its nutritional value to the cow and milk. The types of technology and techniques for this system encompass biotechnology, transformation, tissue culture, microprojectile bombardment and selection. By improving the tender bahai grass we are able to give more nutrition to the cow and the milk we drink.

Scientific Tip: Seeds treated with sulfuric acid and then with water rinse are 100% free of fungus. Because of my success rate in growing healthy plants, a group from Germany headed by Dr. Altpeter specifically came to learn our method.

2. Corn is an important staple for both human and animal consumption and use. The industry heavily invests in research. There are three different kinds on the market: yellow, silver and combined corn. I worked on establishing biogenetic corn, the yellow corn seeds, to generate more biogenetic species.

3. Gene research is a vital area in prevention and early detection of diseases. By using different molecular biotechnology methods, I was able to study and develop projects on interesting genes and its polymorphism (i.e., TLR-2 gene, IL2RG gene). Improving the accuracy and efficiency of detection leads to improved clinic diagnosis and advanced treatment.

Broadening my knowledge and skills are the keys to continuing my research work. Working in a university (UF allows 2 courses a semester) I took advantage of taking courses to stay current and continue learning, which enabled me to rise to new research challenges. The courses I took included plant molecular biology, genetics, cell, immunology, molecular cloning and protein chemistry. Being leaders in these fields, I was able to learn new materials beyond from reading alone because of my direct

interaction with the professors. Taking classes broaden my knowledge and my network.

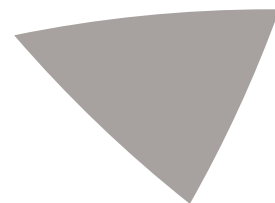
## **Happiness Is A Choice**

My research career spans different areas - the projects are varied.

My years of research works, starting at the University of Illinois to 30 years at the University of Florida, have shown me that although research is not easy, the process is the same. I have to select the method best suited for the problem and think beyond what has already been established. Research requires persistence, diligence, and hard work (really time). Self-confidence, optimism, and a smile are built up over the years. Although getting accurate and high quality results in a timely manner are always factors, having a great team where colleagues are able to share and help, working in a well-equipped environment, and having a professors' guidance are some of the benefits of working in a competitive university. Finding real happiness whenever you are is key!

In Taiwan, a famous financial specialist Wang Tzu-Gin (Solon) wrote a paper titled "Happiness is a choice facing the problem".

Research can change human's present situation to a higher quality of life, but does it bring happiness? It is hard to say because the choice of what higher quality of life is may change depending on the next new thing. Nowadays, people have affordable and nutritious options like biogenetic corn and seedless watermelon (red or yellow species). In the near future, the choice may be whether to take gene screen or gene therapy for our health. Is research advancement really where true happiness can be found? I leave the answer to you.







Early picture of my whole family



With my research colleagues in the lab.



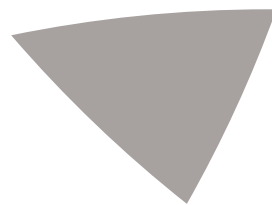
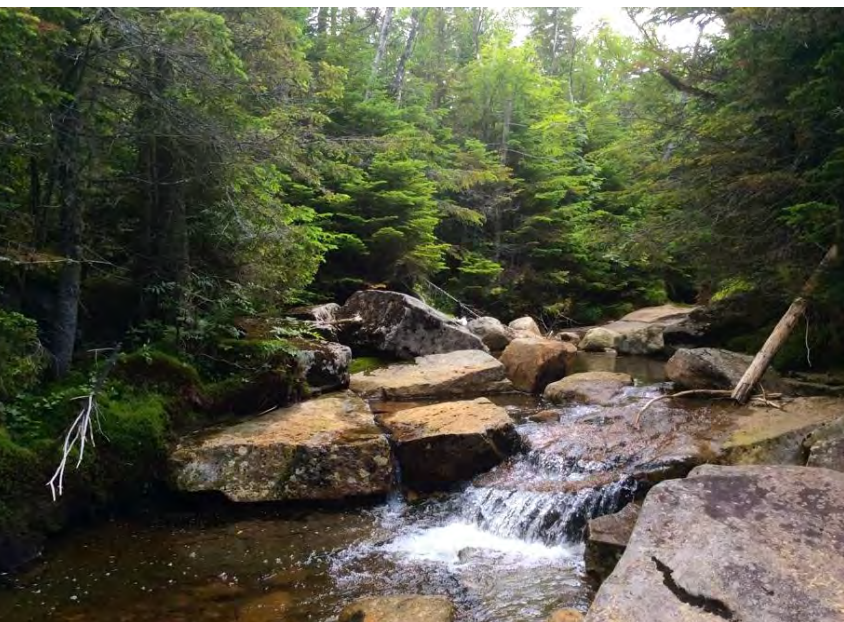
攝影。黃金澤

## 世間的緣分

黃金澤博士

人世間的緣份有時候非常奇妙。上回有一次我在此地認識的麻醉科醫師夫婦找我一塊吃飯，也請了在SUNYIT任教的魏教授一家。相談甚歡，在臨走告別前魏教授提了一句「我每年會去爬一趟紐約州最高峰 Mount Marcy（標高5,344英呎, 1,629米），有空要不要一塊去？」我當下未置可否。直到這星期，由於種種原因我確定國慶日長週末不會遠行之後，在星期三打電話問魏教授，這星期六有沒有空一起去爬山？本來想若他有事我就自己去，沒想到他剛好才從國外遠行回到家中，恰巧這週末有空，他又找了一位同事，我們三人就決定作伴遠征了。

這真的是非常長的一天，開車單程各需三個半小時，爬山來回距離15.2英哩（24.3公里），大部份路段都需攀爬大塊岩石（最後0.8英





哩則是陡峭的巨岩），總共花了我們近八個小時才走完全程，而且下山時在岩石間攀爬和跳躍更讓我的膝蓋受到很大的衝擊力，直到現在仍然痠疼不已。但是在山頂上睥睨周圍群峰（記得嗎，Mount Marcy 是紐約州第一高峰）的感覺真是無與倫比！盡覽四週壯麗風光，仰觀天空雲彩變幻，這一整天鉅大的體力消耗也就值得了。

回程路上我問魏教授，你怎會想到邀我，怎知我有體力又有興趣會一塊來爬山？他說，我們談話時覺有緣，我也就順口邀了，若你有興趣，自然會回應。誠哉斯言！很多時候奇妙的緣份就是肇始於一個善意的邀請。







攝影。黃金澤

## 遊澳散記

黃金澤博士

- 逛書店 -

散步沿途也逛了本地的書店Paperchain Bookstore，和美國比起來，澳洲的書較貴，但還有一個顯著的差別：在美國新書總是以有硬殼的精裝本先問世，賣得好的才會再印平裝本延續生命。相較之下，澳洲的書直接就以平裝本發行了，封面質感都很好，印刷也精美。想起在台灣絕大部份的書也是以平裝本印行，但是因為台灣的買書人太刁，出版社不得不在書上包上一層某某名人等推薦的書衣，再加貼一張79折的貼紙。其實大家也都心知肚明，書商不過是先在訂價上灌了水再打折，而部分灌的水則是以代言費的形式進了名人的口袋。真的一定要這樣才願意買書讀書嗎？如果哪天有誰推動出版新文化，訂價不灌水不打折，也盡量減少不必要的名人推薦，我一定全力支持！

- 看展覽 -

早上的行程有點不順，本來在網頁上看到坎培拉號稱公車方便，想要搭乘，沒想到一間旅館的櫃台，週末居然只有一小時一班到市中心再轉車！立馬決定放棄公車改用走跟跑的。不料出發沒多久就因一個階梯沒跨好摔在地上，手腳擦出四個傷口，右膝還撞在地上，疼痛不已。袋子裡的一罐玻璃瓶果汁也一併摔破。然而千里迢迢遠道而來，豈可因這點小傷退卻，稍事整理，仍然走到了澳洲戰爭紀念館(Australian War Memorial)。這是我在各地所看過最壯觀最精彩的戰爭博物館，上層是紀念澳洲陣亡將士的紀念牆和神殿，下層則詳盡介紹了澳洲人在一戰、二戰和其他大小戰役的參戰過程和貢獻，並展出各樣當年的武器、戰車和舊飛機。再下層還有ANZAC Hall，放映特別拍攝的夜間空襲柏林以及一戰時飛機追逐的多媒體影片。精彩多樣的內容讓我一直駐足，整整花了三小時才離開。時間已晚，不得不奔回葛里芬湖的另一側，繼續參觀澳洲國家藝廊(National Gallery of Australia)。既然身為國家藝廊，總是負有向全民介紹世界各地藝術家和藝術時期的任務，但由於時間限制我只能專注在澳紐和大洋洲的藝術作品上。他們的畫風少有歐洲那種細緻典雅的風格，都是自然作風居多，相當豪邁和壯闊。總體來說澳洲的博物館都非常龐大而淵博，令喜歡參觀博物館的我得到許多知性上的滿足。可惜坎培拉這裡實在太大，連腳力強健如我都感覺吃力，租車又至少要三天才能租得到而且還得適應右駕，再加上澳洲好玩的地方實在太多，我很少聽人說會花上三天在坎培拉的。所有因素加起來讓坎培拉繼續成為一個隱藏良好的秘密花園...







攝影。黃金澤

## 淺／潛情詩三首

黃金澤博士

教授

他興高采烈地展示著  
理論的推演和符號的操弄  
她似懂非懂，不住地打斷他  
這裡一定要這樣子嗎？  
那兒為什麼不能是那個樣子？

我們的關係，又該是什麼樣子？

列車在陌生的軌道上快速滑行  
他們持續用餐和交談



## 情人節

那晚的星子總是特別明亮  
亮在每對情侶的眼裡  
愛神的箭來過與否  
已不再重要，既然它  
沒有我思念你的速度快

向寂靜的夜空悄悄  
許了一百次願，給一個  
不存在的戀人  
一朵玫瑰以極優雅的姿勢  
在案前綻放，卻不敢盛開

## 海灘黃昏

一切都還好嗎？  
至少，黃昏的來臨  
意味著日夜還在繼續交替

她總是在這時候獨自散步到海邊  
當小狗追逐著浪花  
太陽閃躲著月亮

白色的沙灘上仍然晾著灰色的足印  
正如海鷗依舊不肯停止流浪

風加快了回家的腳步  
船隻緩慢前行  
我的眼睛停留在晚霞上

直到射入窗口的最後一道陽光  
照亮他精美論述中的  
一處細小瑕疵





## 鄉間步道 (Indian Creek Greenway)

我總是在這裡，  
安靜的等著，  
默默地等著你的來到。

春分驚蟄，  
秋至寒露。  
而你總是不打聲招呼，  
就不經意的出現。

溪水潺潺，  
鳥鳴啾啾。  
遙遠的農舍，  
吃草的牧牛。

在跨溪石橋之上，  
欄杆邊，  
在步道兩旁高高的樹間。

也許你並不知道，  
更不清楚，  
當你跨步閒散地走著，  
我正細數你的腳步。

數著過去，  
數著現在。  
也盼能有下一次，  
可以再數一次，  
再數一次。



【後記】

印地安溪綠色步道，位於美國阿拉巴馬州，麥迪森郡(Madison)。步道沿著溪水蜿蜒，全長約五公里。旁邊設有公園，沿路有農舍，時見牧牛。小橋流水，空氣清新；高樹聳立，靜謐深幽。此處四季開放，時有遊人散步閒逛其中。此詩以步道擬人化，隱喻思念情人，希望能常常來探視。

作者：蔡士汕

2013秋寫於亨城小築。時任亨城台灣同鄉會2014年會長 (Huntsville)。

## 2013-2014 美東南區中華學人協會

### 委員會名單

Advisory Council 會務顧問/ VP Nominating Committee 副會長提名及選舉委員會	侯書逸 Su-I Hou 黃金澤 Chin-Tser Huang 黃火金 Alex Huang 鄭義為 William Cheng 邱耀輝 Fred Chiou (Chair)
Membership Committee 會員資格審查委員會	鄭義為 William Cheng (Chair) 洪金城 Chin-Cheng Hung 洪延康 Yen-Con Hung 謝國昱 Kevin Hsieh 吳珠菊 Chu-Chu Wu

### 工作幹部名單

President 會長	侯書逸 Su-I Hou
Vice President 副會長	黃金澤 Chin-Tser Huang
Secretary 秘書	何婉麗 Wan-Li Ho
Publicity Committee / Fundraising 公關組	鍾斌 Bin Chung
Website 網站管理	黃火金 Alex Huang
CAPASUS Journal 思源主編	劉孟周 Mac Liu
Budget Committee 財務組	黃麗勳 Lily Hwang
Program Committee 年會組	侯書逸 Su-I Hou
Annual Conference 年會	黃耀文 Yao-Wen Huang 王祥瑞 Ray Wang 郭明實 Max Kuo 陳英偉 Willie Chen 劉孟周 Mac Liu 林芝璇 Elaine Lin
Activity Committee 活動組	王泰安 Tai-An Wang (Chair) 張靜宜 Jeani Chang 王本桓 Mike Wang 尤思治 Todd Yu
Student Committee 學生組	林俞君 Yu-Chun Lin
By-Laws Committee	徐孝華 (Chair) / 許渝生 / 何智達
Alabama	朱子宇 Fred Chu
Florida	林遵瀛 Chun-In Lin
Georgia	尤思治 Todd Yu
Kentucky & Tennessee	桂慶寧 Ching Guey
North Carolina	張守玉 Choou-Yuh Chang
Mississippi	傅仰傑 Yang-Chieh Fu
South Carolina	趙濟民 Jimmy Chao



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