

# 城

## OS LIVROS E A CIDADE BOOKS AND THE CITY

# 與 書日

ISSUE

# 11





- 夏日，我們來探討聲音與閱讀的關係。

去年在台灣買過一本時報出版的書籍，名為《土地的聲音——聽見臺灣最美好的人事物》，隨書附贈了一張台灣土地原音CD。作者李百文辭掉了電台DJ工作，騎着不熟悉的檔車，載着沉重的收音器材、睡袋及帳篷，一路走過台灣大小鄉鎮，沿路收集“土地的聲音”。

以聲入情，透過聲音，手中的平面書籍變成立體的世界。

閱讀模式在互聯網的年代顯得越發多樣，其中以聲音作為主要媒介用加強閱讀感的模式最多。除了隨書附送聲音CD的原始方式外，自去年開始，中國大陸就掀起了另一股聲音閱讀革命——有聲書與網絡平台付費功能相結合的井噴風潮。本期的專題，將帶領你了解更多聲讀年代的閱讀趨勢。

另外，如果你有參與2017年澳門圖書館周，一定對本期的活動回顧產生共鳴。一個個營養度十足的講座和展覽，由淺入深，讓更多讀者“發現”潛藏在出版界的“小秘密”。

我們還邀請了久違的澳門作家鍾偉民，獨家帶來全新書籍《四十四日落——再見小王子》，這本既適合小孩又適合大人的“童話”，讓我們得以找回丟失的童心。

- Este Verão, vamos explorar a relação intrigante entre som e leitura.

No ano passado, comprei um livro em Taiwan intitulado *Sons da Ilha: As Pessoas, Assuntos e Coisas Mais Extraordinárias de Taiwan*, publicado pela China Times Publishing Co., com um CD anexo de uma gravação original dos sons da ilha de Taiwan. A autora Lee Pai-Wen deixou o seu trabalho como locutora de rádio e resolveu partir em viagem na sua moto, levando consigo equipamento pesado de gravação, um saco-cama e uma tenda, passando por várias vilas e cidades de Taiwan e registando os “sons da ilha” ao longo do caminho.

Através destes sons emocionalmente estimulantes, o livro deixa de ser apenas uma obra bidimensional para se converter numa obra de arte tridimensional.

Na era da Internet, as formas de leitura têm-se diversificado cada vez mais, sendo o som o principal meio de otimizar a experiência da leitura. Para além da abordagem original de partilha de sons num CD anexo, no ano passado registou-se ainda uma nova onda de leitura áudio no Interior da China – um modo de leitura popular que combina o áudio-livro e as plataformas de pagamento online. O tema especial desta edição, “A Era da Leitura Áudio”, dará a conhecer aos leitores esta última tendência de leitura.

Os leitores que tenham aderido à Semana da Biblioteca de Macau 2017 irão certamente identificar-se com a retrospectiva de eventos incluída nesta edição, a qual permitirá a “descoberta” de “pequenos segredos” do sector editorial através de várias palestras e exposições informativas, desde o nível elementar ao mais avançado.

Convidámos igualmente o autor de Macau, Chung Wai Man, há muito ausente, para nos apresentar a sua mais recente obra literária, *44 Ocasos: Adeus, Príncipezinho*, um “conto de fadas” para crianças e adultos que nos trará de volta a inocência da nossa infância.

- This summer, let us probe into the intriguing relationship between sound and reading.

Last year, I bought a book in Taiwan entitled *Sounds of the Island: Hearing the Most Wonderful People, Matters and Things in Taiwan* published by the China Times Publishing Co. with an attached CD of an original recording of the sounds of Taiwan Island. The author Lee Pai-Wen resigned from her DJ job at a radio station and rode on her unfamiliar motorcycle with heavy recording gear, a sleeping bag and a tent, embarking on her journey to different towns and cities in Taiwan and collecting the ‘sounds of the island’ along the way.

With our sentiments aroused by the sounds coming through our ears, the book is transformed from a two-dimensional into a three-dimensional artwork.

In the Internet era, the modes of reading have become more and more diversified as never before, mostly with sound as the primary medium enhancing the reading experience. Apart from the original approach of sharing sounds with a complimentary CD, there has been a new wave of audio reading revolution in Mainland China since last year – a popular reading mode with the combination of audio book and online payment platform. The feature of this issue, *The Age of Audio Reading*, will take your understanding of this latest reading trend to the next level.

Besides, you will surely resonate with the event review in this issue if you have joined the Macao Library Week 2017, which allows more readers to ‘discover’ the ‘little secrets’ within the publishing industry with a variety of informative talks and exhibitions guiding them from elementary to advanced level.

We have also invited the long-missed Macao author, Chung Wai Man, to introduce us to his latest literary work, *Forty Four Sunsets: Le petit prince retrouve*, a ‘fairy tale’ for both children and adults which will bring back our childlike innocence.



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# NEW LAUNCH

## 新品推介

### 書籍



01

**廣陵散**  
中國狂士傳

- 作者：孟澤、徐煉
- 出版社：新星
- 出版年份：2017

作者選取中國歷史上多位“狂士”，包括嵇康、阮籍、李白、米芾、唐寅、徐渭、李贄、八大山人等，他們並不是甚麼真正的妄人、狂夫，而是有才華、有抱負、有進取精神的民魂、國魂。本書不基於附會中的傳奇和戲劇性，而是以既符合學術規範卻不生硬的傳記寫作方式，細膩呈現這些人物“狂放”外顯行為下的赤子之心，從他們的一言一行中找出中國文化與思想真正的異質性和異端血液，那種蒼茫獨立、義無反顧、抵抗命運的強大人格。也因為有了這些人的故事，讓多少有些蒼白的兩千年中國人文歷史顯得更加靈動與豐盈。

02

**散步去**

- 作者：谷口治郎
- 譯者：伍楚
- 出版社：後浪、北京聯合出版公司
- 出版年份：2017

《散步去》彙集了日本漫畫大師谷口治郎的十八篇散步故事，同時收錄了短篇漫畫《夢》、《東京幻覺》和《月夜》。他以獨特的敘事與樸實的畫功，透過彷彿小津安二郎鏡頭般的畫風，描繪日常的散步之樂和生活之美，充滿詩意、沁人心脾，看似平凡的散步，卻為日常注入時有偶遇、時有驚喜的元素，讓如今在快速節奏生活中身不由己的讀者，會心一笑又深深思考。

03

**我們：這時代**

澳門人物、團體及老店專訪紀錄 2013–2016

- 編者：《論盡》媒體
- 出版社：《論盡》媒體
- 出版年份：2016

《我們：這時代》是《論盡》媒體自資出版的第一本訪問選集。全書共有六個章節，輯錄了該媒體在過去數年間，對澳門不同階層人士的專訪，包括：政界、宗教人士、穆斯林、外僑、報學生、老店店主、車衣女工、創作人及社區行動者等，合共三十二篇。閱讀這些不論是處於社會核心還是邊緣的人物訪談，無疑讓讀者對澳門社會的面貌有着更深刻寬廣的認知。



04

**人工智能能發展到什麼地步？**

- 作者：松尾豐、鹽野誠
- 譯者：林鈺頤
- 出版社：暖暖書屋
- 出版年份：2016

對於一般人來說，人工智能的領域牽涉太多高端科技，似乎不太容易理解，也因此不免擔心起來，害怕照這樣發展下去，是否需要開始擔心人工智能和機器人會把我們的工作奪走？或者，萬一人工智能的自我進化，會變得比人類更加優秀，是否可能對人類造成巨大威脅？在本書中，鹽野誠嘗試代表一般人，向人工智能專家松尾豐提出一些最簡單的疑問，松尾先生盡量以明白易懂的方式回答，並傳達最尖端的人工智能發展與未來性，以及其有趣之處。



05

**不要靜靜走入長夜**

大藝術家如何面對死亡，在死亡之中度過日常

- 作者：凱蒂·洛芙 (Katie Roiphe)
- 譯者：吳苡
- 出版社：木馬文化
- 出版年份：2017

本書以不帶感傷卻充滿情感的寫作方式，帶領讀者走入五位著名創作者（蘇珊·桑塔格、西格蒙德·佛洛伊德、約翰·厄普代克、狄倫·湯瑪斯、莫里斯·桑達克）的心靈，從他們的最後時光開始描述，回溯他們人生裏的重要時刻，他們與至親所愛的情感糾結，並且對照他們의思想和藝術創作裏的內涵如何與死亡相關。作者凱蒂·洛芙爬梳了大量文獻，訪談這五位人物的家人、朋友和看護，呈現這幾位作家、思想家、藝術家如何面對迫近的死亡，成就這本優雅而美麗的輓歌文集。



06

**尋找新樂園**

只用剪刀漿糊，超越艱歌與臉書的出版神話

- 作者：佛萊德·泰納 (Fred Turner)
- 譯者：謝汝壹
- 出版社：新樂園
- 出版年份：2016

在上世紀六〇、七〇年代，是甚麼原因讓一本用剪刀、漿糊與拍立得照片組合而成、只出了六期的《全球型錄》，最後竟然改變了一代人，最終成了網路科技文化最深層的精神指引？本書追溯《全球型錄》的誕生過程，在波希米亞文化下的舊金山與南部新興的科技中心矽谷之間，它示範了即使到現在都毫不落伍、甚至很難超越的出版模式。而後來的《WELL》(Whole Earth Electronic Link)、《Wired》、《Global Business Network》，以及其他各式各樣的數位與紙本雜誌，都延續着《全球型錄》的精神，建構出了我們眼中與每日使用着的網路世界。

### 電影



08

**他們在島嶼寫作 · 2**

文學大師系列電影[7BD+7DVD+7本作家小傳]

- 發行公司：目宿媒體
- 上映年份：2017

### 音樂



09

**async**

- 演出者：坂本龍一
- 發行公司：Warner Music
- 發行年份：2017

日本新音樂教父坂本龍一相隔八年後推出備受注目的全新專輯《async》，這也是他自2015年罹患咽喉癌康復後的首張專輯。在錄製這張專輯的時候，他假想這是一張替俄國已故大導演安德烈·塔可夫斯基所創作的電影配樂，從日常物品、雕塑以及大自然取材，他希望以音樂表達同步性、質數、混沌、量子力學，以及對生命的深刻省思。

### 雜誌



10

**秋刀魚**

- 雙月刊 / 繁體中文
- 出版社：黑潮文化

長達50多年的日據時代，讓台灣各地遍佈各種日本文化印記，於是，2014年11月，號稱台灣首本專門介紹日本文化的中文雜誌《秋刀魚》創刊號《好想認識的100種日本》首印3000本出街，很快被搶購一空。很多人看雜誌名稱以為是講魚類的雜誌，實質不然，創辦人許哲寧今年才25歲，曾是《小日子》的主筆編輯，也曾出版過另一本獨立雜誌《藍鯨》。雜誌團隊深入街頭、村落去認真考察日本文化在地影響和蔓延生態，聽取年輕人對日本文化的想法，打造出一本值得收藏的兩地交流雜誌，如最近的專題《修通》和《好想去便利商店！》都非常值得收藏。



文字/AUTHOR 余盈/Voivre Yu ●攝影/PHOTOGRAPHER 李佩璇/Panda Lei ●插畫/ILLUSTRATOR 黃鈴鈴/Amber Huang ●部分資料圖片及人物採訪圖由受訪單位提供 / Some photos including those of the interview were provided by the interviewees

# 聲讀年代

## THE AGE OF AUDIO READING



有聲閱讀和內容付費，是互聯網+時代賦予“讀書”一詞的新概念，現代閱讀模式已然突破了純粹的“閱”與“讀”之間的簡易橋接，轉化為更多可能性：比如，知名詩人北島無須炮製實體詩歌集，轉而利用閱讀平台廣邀好友合力製作聲讀付費專欄；又比如，在邪典電影(Cult Film)這一小眾領域打磨深挖的學者常江，不須投入積蓄自資出書，轉而掛靠豆瓣時間逐期推出付費有聲專欄，以“合夥人”模式賺取出版稅更可觀的收入……

當閱讀不再顯得扁平，聲音，為擁有大量碎片時間且願意把之投放到文化的繁忙都市人，提供了一個喜聞樂見的另類選擇。這個暑假，不妨跟着《城與書》一起，走進聲讀年代的全新世界。

The notion of reading has been renewed through its association with audio reading, and paid audio content in the Internet Plus era. The act of reading, no longer bound by its traditional sense of content viewing, takes on a greater variety of forms in the modern age. Hence, instead of producing a physical solo poetry collection, celebrated Chinese poet Bei Dao, for example, has worked with close friends to create paid audio content on a reading platform. Chang Jiang, an scholar who has a deep knowledge of cult films, has saved his budget for book publishing by launching a paid audio programme in partnership with Douban Time, from which he is making more income than he would otherwise gain from royalty payments.

When reading being less monotonous, its audio alternative has become an appealing choice to busy urbanite, who are willing to invest their abundant fragmented time to cultivate a more cultured life. This summer, let's follow Books and the City to the new world of audio reading.

### 《城與書》推薦五款聲讀APP FIVE AUDIO READING APPS RECOMMENDED BY BOOKS AND THE CITY

#### 01 豆瓣

文藝青年聚居地，“豆瓣時間”首推付費音頻專欄，邀請名人名家為大家帶來涵蓋文藝範疇方方面面的聲讀內容。

#### DOUBAN

A gathering place for young intellectuals, with the feature Douban Time offering the first paid audio podcast that covers content from celebrated experts and writers in different fields.

#### 02 AUDIBLE

亞馬遜旗下有聲書平台，擁有先試再買的功能，不滿意還能退貨。

#### AUDIBLE

Amazon's audio book platform, where free book trials are available before purchasing, and returning is available if customers are dissatisfied with the purchased books.

#### 03 喜馬拉雅FM

大陸最大的音頻有聲書網絡平台，大部分暢銷書都能在此聽到，並有名人進行朗讀。

#### XIMALAYA FM

The biggest online audio book platform in mainland China, with access to most of the bestsellers and some read by celebrities.

#### 04 荔枝FM

喜馬拉雅FM的主要競爭者之一，目前也有很多暢銷有聲書可供讀者付費閱讀。

#### LYCHEE FM

A major competitor of Ximalaya FM, with many audio bestsellers available.

#### 05 愛播聽書

由台灣民歌殿堂人物李健復創立，該APP有不少台灣歷史書和相聲藝術專欄，但是界面略顯粗糙，尚在萌芽階段。

#### IBOBAR

Built by Taiwan's prestigious folksong singer Li Chien-Fu, the App provides a host of audio books about Taiwanese history, and podcasts on the art of stand-up comedy. However, its interface is still unrefined, and in the early stage of the development.



# 01



## 豆瓣時間，如何利用閱讀的碎片化時間？

### 《城與書》專訪豆瓣副總裁姚文壇女士

#### HOW DOES DOUBAN TIME WIN READERS' FRAGMENTED TIME?

An Interview with Douban's Vice President Yao Wentan by Books and the City

知道豆瓣時間，是因為在澳門高校群裏看到不少大學生訂閱，它的幕後總製作人姚文壇女士也是這樣告訴我們的：很驚奇，在後台數據看來，購買豆瓣時間的港澳台用戶的確有一定的數量。

We learn about Douban Time because many subscribers are students from higher education institutions in Macao. Ms Yao Wentan, its Chief Executive Producer, told us the same thing, 'much to our surprise, the background data shows that Douban Time subscribers from Hong Kong and Macao do make up a certain portion in the user base.'



- 城與書 Books and the City = C
- 姚文壇 Yao Wentan = Y

作為豆瓣的內容付費嘗試，從第一期到現在推出的第七期專欄，在選題角度和主持人的選擇上，豆瓣時間有甚麼偏好和方向呢？讀者有何變化呢？

製作節目目前我們都有過一番思量，目前主要是為習慣使用豆瓣的用戶或者是喜歡豆瓣的用戶（或許他們還在路上）製作。節目集中在幾個領域，如讀書、電影、音樂、藝術、設計（包括建築設計）等等，偏重人文和藝術審美。我們現在有個人和機構的合作方式，例如北島的節目就是和大陸很出名的“活字文化”一起製作的；白先勇談紅樓夢則是和“理想國”製作。選擇主講人也是一樣的，藝術是一個重點。舉個例子，很多人都講《紅樓夢》，但是白先勇先生在華語領域是獨樹一幟的，他無論是在美國還是在台大的演講都廣受歡迎。

至於讀者群，也是我們非常在意的。北島的讀者年齡介乎27-35歲之間，白先勇稍微高一點點。我們發現當中以85-90後的女性用戶居多，豆瓣的女性用戶佔約63%，這可能跟女性熱衷網絡消費也有關係。職業多是一線城市的白領，也有一部分大學生。

What was the preference or inclination of Douban Time in choosing the topics and hosts for the seven podcasts in Douban's paid content experiment? Has there been any change in its readership? We would do some brainstorming before making each programme. Now we mainly make [programmes] for Douban's regular users and those that like Douban (the potential users in the future), with emphasis on several fields, such as reading, films, music, art

付費的線上知識產品，尤其是透過音頻形式輸出的閱讀方式已慢慢成為文藝青年的閱讀主流消費模式，即使在沒有自創閱讀消費內容的澳門，也開始慢慢被年輕人認識和接受。在克里斯·安德森《免費》一書中曾經提及一個有趣的早期互聯網消費觀——隨着資訊時代的到來，社會科學家赫伯特·西蒙在1971年的觀察：在這樣一個資訊極其豐富的世界，充裕的資訊耗盡了資訊接受者的注意力資源——隨着時間的推移，觀點被進一步證實。只要有平台願意為喜愛閱讀的讀者更好地篩選出優質內容，節約時間，目標用戶便會心甘情願地付費。

豆瓣時間就是這樣應運而生的。

今年三月，豆瓣時間上線第一期付費聲讀專欄《醒來——北島和朋友們的詩歌課》，由北島邀請西川、劉文飛、歐陽江河等十六位中國著名詩人、詩歌譯者和專家打造，一共102期節目，定價人民幣128元。上線五天銷售額過百萬，七天付費訂閱用戶過萬，豆瓣更乘勝追擊陸續上線了白先勇講紅樓夢、楊照講史記、姚謙教填詞的付費內容，均廣受好評。為了能更好地解豆瓣時間，我們特別採訪了豆瓣副總裁兼豆瓣時間總製作人姚文壇女士。

Paid online knowledge products, especially those in audio form, have come to be accepted by young intellectuals as popular information merchandise, which are also increasingly known and embraced among the youth of Macao, where paid original audio contents do not even exist.

Chris Anderson mentioned an interesting viewpoint about information consumption at the early stages of Internet development in his book Free: The Future of a Radical Price - "in 1971, at the dawn of the Information Age, the social scientist Herbert Simon wrote: 'In an information-rich world, the wealth of information means a dearth of something else: a scarcity of whatever it is that information consumes. What information consumes is rather obvious: it consumes the attention of its recipients. Hence a wealth of information creates a poverty of attention.'" Simon's insight has been materialising over time, given that regular readers nowadays are too ready

and design, which includes architectural design. They are more about humanities and art appreciation. Our current partners are individuals as well as organisations. For example, we produced Bei Dao's programme with MoveableType Studios Inc., which is a very famous [organisation] in the mainland. We made the talk on Dream of the Red Chamber by Bai Xianyong with Imaginist. Our choices of hosts also have to do with art appreciation. For instance, many people have given talks on Dream of the Red Chamber, but Mr Bai Xianyong has a unique and remarkable understanding on Chinese literature. His lectures were well received in the United States and at the National Taiwan University.

We also pay great attention to our readership. Bei Dao's readership is generally aged between 27 and 35, while Bai's is slightly older. We have found that most users were born during 1985 to 1999, with women being the majority. About 63% of Douban users are women, which may also relate to women's fascination with online consumption. Most of them are white-collar workers in first-tier cities and some are university students.

讀者目前主要是透過何種方式得知“豆瓣時間”的呢？有配合做一些線下的活動嗎？

沒錯，線上線下的結合是我們現階段在努力做的，例如白先勇在付費專欄推出後就帶着“理想國”新推出的程乙本校注《紅樓夢》（絕版多年的台灣桂冠版經典復刻）到南京先鋒書店做首發直播，這是音頻節目的配套書。

In what ways do people usually get to know about 'Douban Time' is there any offline marketing campaign?

Indeed, the integration of online and offline marketing is what we are working on at the moment. Take the case of Bai Xianyong as an example. After the release of his paid audio programme, he went to the Librairie Avant-Garde in Nanjing to launch Dream of the Red Chamber, which is a republication, in Chengyi edition by 'Imaginist', of the out-of-print classic edition once published by Laureat Publications in Taiwan. The book is a reference book for his online programme, and the new book presentation was live-streamed.

製作音頻類的閱讀付費節目和我們一般看到的實體書有何不同？

難度更大。像是北島老師的節目，一期節目可以錄製大半天，而這大半天之前寫稿和準備長達數周，北島錄製完跟我說緊張得不行，所以投注在音頻閱讀內的心血一定是更大的。

to pay for hand-picked, quality content from reading platforms so long, as it does not consume too much of their time.

So Douban Time was born.

It launched Waking up - A Poetry Class with Bei Dao and Friends, the first edition of its paid online podcast in March this year. The 102-episode long programme was created by 16 Chinese renowned poets, poetry translators and experts such as Bei Dao, Xi Chuan, Liu Wenfei and Ouyang Jianghe. Pricing the programme at RMB128, the platform sold about a million copies and had around 10,000 paying subscribers five and seven days after its launch respectively. The following paid series, available shortly afterwards, also received wide acclaim. They included a talk on Dream of the Red Chamber by Bai Xianyong, a talk on the Records of the Grand Historian by Yang Zhao and a lecture on lyric writing by Yao Chien. In order to know more about the platform, we have interviewed Ms Yao Wentan, Vice President of Douban and Chief Executive Producer of Douban Time.



What is the difference between the production of pay-to-read audio content and the paper books we normally read?

[The former] poses greater difficulty. Like Mr Bei Dao's programme, recording one episode required more than a half day, and the script writing process and other preparation took up to a few weeks before that. After the recording, Bei Dao told me he had been extremely nervous. Thus, greater efforts must be spent on recording the audio content.

怎麼解讀“豆瓣時間”內的“時間”二字呢？

過去我們想要獲取資訊和知識，大多是從“書本”上來，而書本這個媒介從來就不是免費的，因為它比互聯網繁雜的信息沉澱更多知識，邏輯更有體系。豆瓣時間也是同樣的出發點：像“書本”一樣為用戶篩選好內容。我們希望多花一點“時間”為用戶選擇，而用戶也可以省下更多“時間”。從另外一個層面來說，還有空間的概念，用戶可以在網絡上能享受一個屬於自己的不太焦急的私密閱讀空間，讓閱讀回歸愉悅。

How do we interpret the word 'Time' in 'Douban Time'?

In the past, we turned to 'books' when we wanted to acquire certain information and knowledge. However, this medium has never been free, as it provides more filtered and organised information compared to the diverse and chaotic pool on the Internet. Douban Time originated from the same idea: filter down quality contents for its users like 'books' do. We hope that the 'time' we spend on selecting contents will help to 'save' time for our users. There's also the concept of space if we look from another perspective. Users can enjoy a private and relaxed reading space only for themselves on the Internet, and [such an experience] brings pleasure back to reading.

註解：至截稿日，豆瓣時間已經推出了七個同步更新的付費專欄，如果你有興趣，不妨前往豆瓣主頁 (www.douban.com) 或者下載豆瓣APP體驗一下這種用閱讀的方式來提交優質內容的閱讀享受。

Remark: There were already seven up-to-date paid audio programmes available on Douban Time by the completion date of this article. If you are interested, go to www.douban.com or download the Douban mobile application to try out this quality audio experience.





02

# 為甚麼我們需要3D圖書館?

## 淺談有聲書在華語圈的興起

### WHY DO WE NEED 3D LIBRARIES?

Let's talk about the rise of audiobooks in the Chinese-speaking world.

很多人認為有聲書的概念就是簡單地把傳統書本朗讀出來，在新媒體年代，聲讀的概念已被進一步延伸，尤其是中國大陸地區，今年的發展更呈現“井噴式”暴漲局面。傳統出版社在紙本書籍不景氣的情況下，結合移動電台，重新找回讀者的注意力。

An audiobook is simply an audio recording of a traditional book for a lot of people. In this new media era, however, the concept of the audiobook is being expanded, especially in Mainland China, where it has experienced a boom this year. While paper books are not selling, traditional publishing houses have started to introduce podcasts to regain their readers' attention.



Benedict Cumberbatch有聲書一圖片來源 Source: Penguin UK-2

#### 有聲出版的春天

有聲出版，為傳統出版市場帶來了全新的經營和盈利模式，在國外，有聲書已經運行成熟，如2015年8月出版的《福爾摩斯》有聲短篇集，就找來“卷福”Benedict Cumberbatch朗讀，短短2小時3分鐘節目能賣15.49美元，名人效應為圖書增加的水平價值不可估量。華語圈同樣的例子可以追溯到喜馬拉雅FM上線的《七堂極簡物理課》。這本科普小說的有聲版是紙質書出版三個月後面世的，由企鵝蘭登提供外文版權，博集天卷拿到書號後出版紙質書與電子書。企鵝聘請黃磊朗讀，截稿日前有57萬的播放量，僅上線六天便有5.6萬付費收聽，為出版社和喜馬拉雅FM帶來約50萬人民幣的利潤。

數字，說明了一切。

在華語有聲閱讀圈裏，喜馬拉雅FM是行業的領先者。APP於

#### The rise of audio publishing

The emergence of audio publishing has introduced a brand new business and profit model into the traditional publishing industry. In many Western countries, the audiobook industry is fully developed. The audio short story collection Sherlock Holmes published in August 2015, had especially invited Benedict Cumberbatch to be the narrator. The audio content, with the duration of 2 hours and 3 minutes, is priced at US\$15.49. The added value of the celebrity effect on audiobooks is immeasurable.

In the Chinese-speaking world, the same thing happened with the audio programme named Seven Brief Lessons on Physics launched by Ximalaya FM. The audio version of this short physics book came out three months after the paper counterpart. With the copyright provided by Penguin Random House, CS-Booky obtained the ISBN and published the paper book and then the audio version. Penguin then hired the Chinese celebrity Huang Lei to record the audio. Only six days following its launch, it had attracted 56,000 paid listeners and generated a profit of around RMB\$500,000 for the publishing companies and Ximalaya FM. Until the date this article was written, it had already accumulated 570,000 clicks.

The numbers tell it all.

Ximalaya FM is a leader in the industry of Chinese-language audio contents. The company released the mobile application in 2012, the same time when the trend of listening to podcasts was making a comeback in the United States, with the two podcasting services - Apple's Podcast and Amazon's Audible - gaining great popularity. Since 2013, Ximalaya FM has been approaching one publishing company after another, proposing to buy their copyrights and turn them into audio contents. CEO Yu Jianjun claimed that last year they had already bought 70% of all the bestseller copyrights on the market, and he dubbed 2016 as 'the beginning of audio publication'. At the Shanghai Book Fair 2016, Ximalaya FM even built the never-before-seen 3D audio library, where bookworms could simply wear headphones in the venue and listen to the audio programmes, when they spotted a title to their liking. The surreal 3D sound effect immediately brought the listeners into a fictional world.



喜馬拉雅FM-3D圖書館 圖片來源Source: ImageChina

2012年成立，當時“播客”熱潮也在美國回溫，蘋果和亞馬遜推出的Podcast和Audible音頻服務大受歡迎。從2013年開始，喜馬拉雅FM陸續接洽各家出版社，希望買下他們手裏的版權做成有聲產品。去年，喜馬拉雅FM的CEO余建軍表示已經買下了市場上70%的暢銷書有聲出版權，因此他把2016年稱為“有聲出版元年”。在2016年的上海書展上，喜馬拉雅更是一手打造了創新的3D有聲圖書館，在3D有聲書區，書迷看到喜愛書籍，可以直接拿起耳機收聽，特殊的3D聲效讓人很快置身書中世界。

#### 港澳台有聲出版處境尷尬

當中國大陸的有聲書及付費聲讀內容沸騰之時，港澳台的市場顯得平靜許多。澳門和香港尚未見到有類似的有聲書電台出現，而台灣，則有敢於吃螃蟹的人，他就是當年憑藉一首《龍的傳人》紅遍大江南北的李建復。眼見大陸的有聲出版走紅，李建復在上海創辦了上海聲朗信息科技，並推出了“愛播吧”，把一些優秀的台灣文創影音產品引進大陸市場，如相聲瓦舍等等。他曾在“2015年數位閱讀趨勢論壇”中大膽批評台灣出版業低估數位有聲書，認為聲音可以打破繁體簡體的隔閡。可惜的是，“愛播吧”看起來已經有一段日子沒有更新，並且由於設計和宣傳上過於簡陋，至今仍未被大眾市場接受。

香港也有人看到了有聲書的前景，但炮製有聲書的資金來源仍局限於政府資助且多作慈善用途。2016年，知名藝人陳百祥（阿叻）與“好聲”主席蕭潮順就曾攜手推出多本《好聲》有聲書，獻給長者 and 視障人士，包括由古天樂和李若彤聲演的《神雕俠侶》等。搜索香港公共圖書館有聲書資源，則僅限於外文作品，如香港公共圖書館官網推出的“拿索斯(Naxos)線上有聲圖書館”，有同步字幕供讀者比照收聽閱讀，但是離互聯網+年代的3D圖書館和私人化線上聲讀，還差了那麼一截。

澳門呢？正因為現階段仍是白紙一張，我們更有理由去期待更多可能性。

#### The awkward situation faced by audio publishers in Hong Kong, Macao and Taiwan

While audiobooks and paid audio contents have become so successful in Mainland China, their counterpart markets in Hong Kong, Macao and Taiwan seem much quieter. There are similar online audio platforms in Hong Kong and Macao, while Taiwan was the first mover willing to take a chance. Seeing the business opportunities of audio publishing in Mainland China, Li Chien-Fu, the former Taiwanese singer who rose to fame in the Greater China region with the one-hit wonder Descendants of the Dragon, went to Shanghai and founded Chinatunes Information Technology and the online audio platform 'ibobar', introducing to the Mainland market some quality Taiwan-made audiovisual materials, such as the works by Comedians Workshop. In a forum on digital reading trends in 2015, he was outspoken in criticising the Taiwan publishing industry for underestimating the potential of audio contents, saying that it could break down barriers between users of traditional Chinese and simplified Chinese. Sadly, it seems 'ibobar' has not been updated for a while, and it is still not widely embraced in the market due to its primitive design and marketing approach.

Some people in Hong Kong have noticed the potential of audiobooks, although its production is still mainly funded by the government, and mostly for charitable purposes. In 2016, TV celebrity Natalis Chan Pak Cheung and co-founder of 'Sounds Great' Siu Chiu Shun jointly released several audiobooks, including The Return of the Condor Heroes rendered by Louis Koo Tin Lok and Carmen Lee Yeuk Tung, dedicated to the elderly and the visually-impaired. We searched for audiobooks in the online catalogue of the Hong Kong Public Libraries, but only found audiobooks in other languages except Chinese, such as those in its Naxos Spoken Word Library, in which synchronised subtitles are offered alongside the audio. In the Internet Plus era, however, there is still a long way to go, from 3D libraries to customised online audio reading.

How about Macao? We have stronger reason to expect more possibilities as the audio content industry is still untouched here.



03



#### 龍頭鳳尾

2016至2017年兩岸三地最熱銷的小說之一，故事背景發生在上世紀時局混亂的三、四十年代，主角陸北才捲進時代的浪濤裏，到部隊當兵、偷渡到香港當苦力、逃到廣州混江湖、重返香港成為幫派龍頭的愛恨情仇。有聲書中夾雜不少廣東方言，原汁原味地表達出當事人的情緒感覺。

- 原著：馬家輝
- 主播聲演：丸子
- 語言：普通話、廣東話
- 時長：每集時間約20分鐘
- 聽書平台：喜馬拉雅FM

#### Once Upon a Time in Hong Kong

The novel was one of the most popular novels in the Mainland, Hong Kong and Taiwan between 1930s and 1940s, the story revolves around the protagonist Luk Pa Choi, who underwent a period of turbulence: Luk, before establishing himself as a gang leader in Hong Kong, served in the army and became a gangster in Guangzhou after fleeing from Hong Kong where he had toiled as a stowaway and developed a love-hate relationship. Quite a few Cantonese colloquial expressions have been adopted in this audio book and the protagonist's emotions and feelings were thus faithfully conveyed.

- Written by: Ma Ka-Fai
- Read by: Wanzhi
- Language: Mandarin and Cantonese
- Duration: Around 20 minutes per episode
- Source: Ximalaya FM



#### 特別的女生薩哈拉

有美國版《窗邊的小豆豆》之稱的暖心兒童文學，故事講述在學校看似不要學習的女孩薩哈拉其實非常熱愛閱讀並且很喜歡寫作，她甚至還寫了一本偷偷藏在圖書館裏。薩哈拉以為沒有人認識“真正的自己”，直到遇上“行為怪異”的波迪老師，她嶄新的生活從此展開……

- 原著：愛斯米·科德爾
- 主播聲演：聆旋
- 語言：普通話
- 時長：每集時間約20分鐘
- 聽書平台：喜馬拉雅FM

#### Sahara Special

Dubbed an American version of Totto-chan, the Little Girl at the Window, Sahara Special is a work of children's literature which tells a heart-warming story. In the novel, Sahara always behaves as if she dislikes studying - however she actually loves reading and writing so much that she has even written a book and hid it in the library. At first, Sahara presumes that no one would know about 'her true self', but she finds a new life unfolding for herself only after she meets the 'strange-acting' Miss Pointy.

- Written by: Esme Raji Codell
- Read by: Ling Xuan
- Language: Mandarin
- Duration: Around 20 minutes per episode
- Source: Ximalaya FM

## 有聲書好讀之選

### SELECTED AUDIOBOOKS



#### 人民的名義

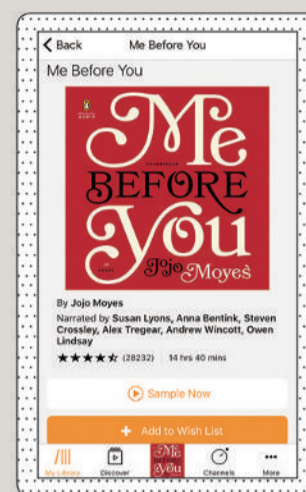
中國早前熱播的電視劇，講述反貪的故事。一位國家部委的項目處長被人舉報受賄千萬，當最高人民檢察院反貪總局偵查處處長侯亮平前來搜查時，看到的卻是一位長相憨厚，衣著樸素的“老農民”在簡陋破敗的舊房裏吃炸醬麵。當這個腐敗分子的面具被最終撕開的同時，與之案件牽連的人也越來越多……

- 原著：周梅森
- 主播聲演：紀涵邦
- 語言：普通話
- 時長：每集時間約20分鐘
- 聽書平台：懶人聽書

#### In the Name of the People

The recent big hit TV drama in Mainland China features a story of corruption crackdown. Hou Liangping, head of the Investigation Department of the Anti-Corruption Bureau under the Supreme People's Procuratorate, has started investigating the Project Director of the National Ministry reported to have accepted tens of millions in bribes. However, the prosecutor can only find an honest-looking and humbly-dressed 'old peasant' eating noodles with fried bean sauce in a dilapidated house. More and more officials are found to be involved in the case as the mask of this corrupt figure is finally torn away...

- Written by: Zhou Meisen
- Read by: Ji Hanbang
- Language: Mandarin
- Duration: Around 20 minutes per episode
- Source: Lazy Audio



#### Me Before You

Louisa Clark是一個極其普通的女孩，她有穩定的工作、家庭，但突如其來的失業為她普通的生活帶來重大轉變，她前往因事故而全身癱瘓的William Traynor當看護。兩人在相處的過程中相互影響，成為朋友甚至愛上對方……

- 原著：Jojo Moyes
- 主播聲演：Susan Lyons, Anna Bentink等
- 語言：英文
- 時長：14小時40分鐘
- 聽書平台：Audible

#### Me Before You

An extremely ordinary girl with a stable job and family, Louisa Clark is brought to a dramatic turn in her life by sudden unemployment. She is hired afterwards as the caretaker of William Traynor, who has been paralyzed in a traffic accident. Having an influence on each other, the pair become friends and even fall in love...

- Written by: Jojo Moyes
- Read by: Susan Lyons, Anna Bentink, etc.
- Language: English
- Duration: 14 hours and 40 minutes
- Source: Audible

## 有聲書小數據

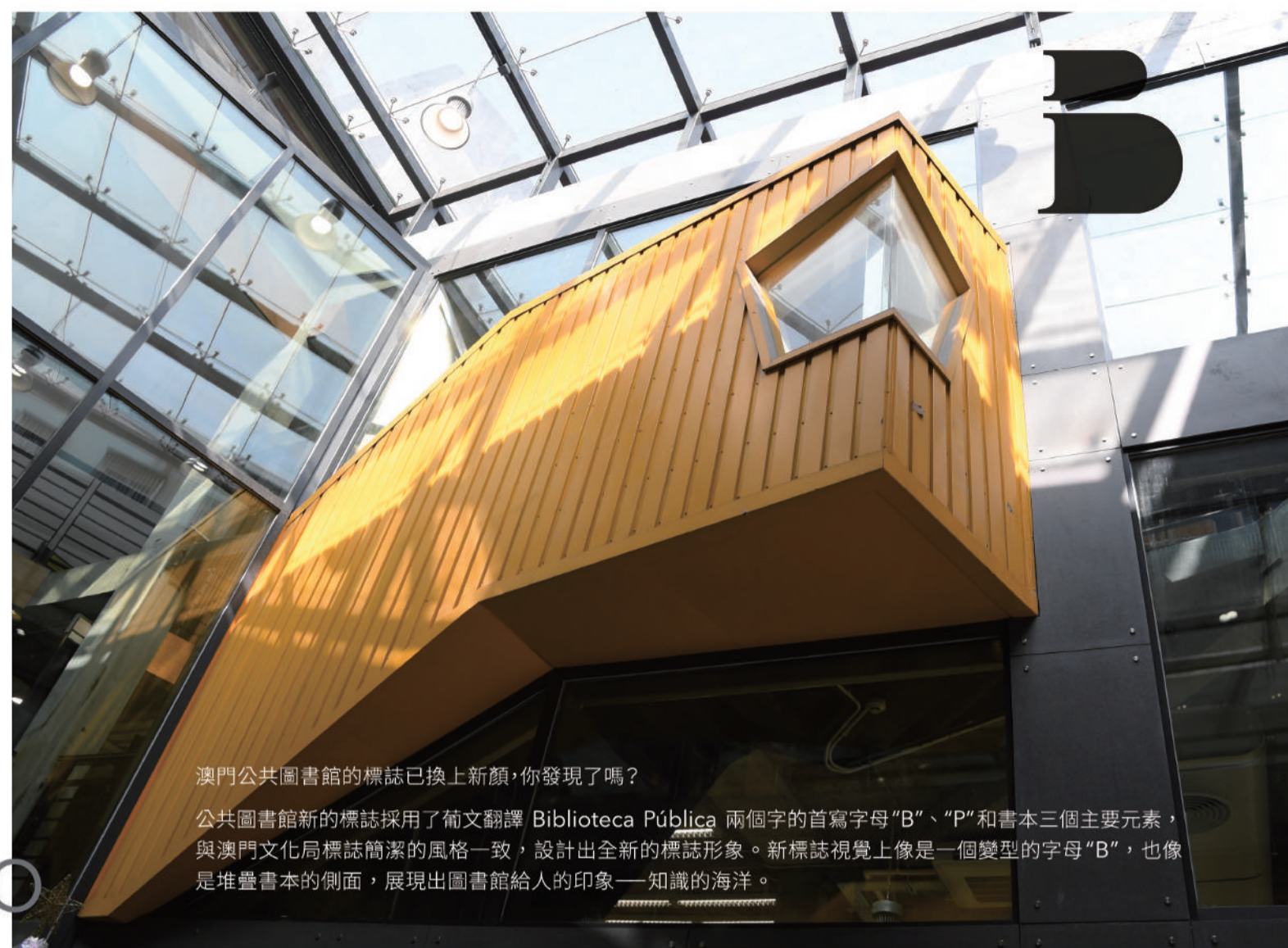
### INTERESTING STATISTICS ABOUT AUDIO BOOKS

2011	2012	2013	2014	2015
● 有聲讀物銷售額達10億美元，比2010年增長3.9%	● 有聲讀物銷售額達12億美元，比2011年增長13.5%	● 有聲讀物銷售額達13億美元，比2012年增長11.8%	● 有聲讀物銷售額達14.7億美元，比2013年增長13.5%	● 有聲讀物銷售額達17.7億美元，比2014年增長20.7%
● 有聲讀物發表量為7,237種	● 有聲讀物發表量為16,309種	● 有聲讀物發表量為24,305種	● 有聲讀物發表量為25,944種	● 有聲讀物發表量為35,574種
● Audiobook sales totalled \$1 billion, up 3.9% over 2010	● Audiobook sales totalled \$1.2 billion, up 13.5% over 2011	● Audiobook sales totalled \$1.3 billion, up 11.8% over 2012	● Audiobook sales totalled \$1.47 billion, up 13.5% over 2013	● Audiobook sales totalled \$1.77 billion, up 20.7% over 2014
● 7,237 audiobook titles were published	● 16,309 audiobook titles were published	● 24,305 audiobook titles were published	● 25,944 audiobook titles were published	● 35,574 audiobook titles were published

資料來源：美國有聲出版物協會 / Source: Audio Publishers Association



# 新圖 標誌 書館



澳門公共圖書館的標誌已換上新顏，你發現了嗎？

公共圖書館新的標誌採用了葡文翻譯 Biblioteca Pública 兩個字的首寫字母“B”、“P”和書本三個主要元素，與澳門文化局標誌簡潔的風格一致，設計出全新的標誌形象。新標誌視覺上像是一個變型的字母“B”，也像堆疊書本的側面，展現出圖書館給人的印象——知識的海洋。

# NOVO LOGÓTIPO DA BIBLIOTECA NEW LOGO OF THE LIBRARY

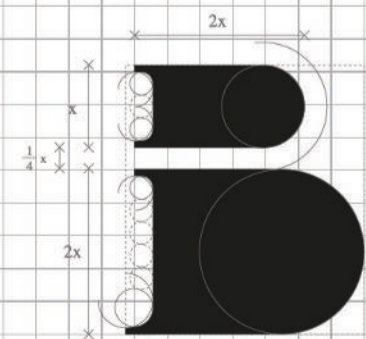
A Biblioteca Pública de Macau mudou o seu logótipo. Já reparou?

O novo logótipo da Biblioteca Pública é composto por três elementos principais: “B” e “P”, as iniciais de “Biblioteca Pública”, que significa “biblioteca pública” em português, e livros. O novo design incorpora o mesmo sentido de simplicidade consistente com o logótipo do Instituto Cultural. Assemelha-se visualmente uma letra “B” deformada ou a perspectiva lateral de dois livros um em cima do outro, representando a impressão da biblioteca como o oceano de conhecimento.

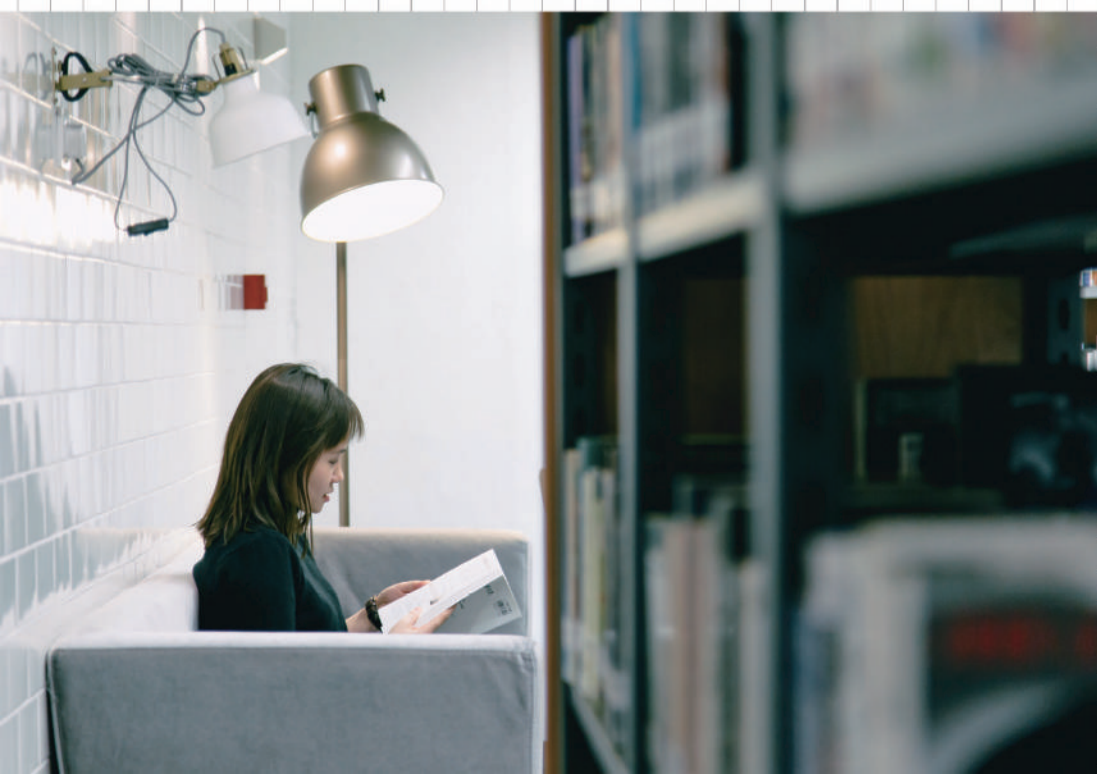
The Macao Public Library has changed its logo. Have you noticed?

The new logo of the Public Library comprises three main elements: ‘B’ and ‘P’, the first letters of ‘Biblioteca Pública’ meaning ‘public library’ in Portuguese, and books. The new design is consistent with the simplicity of the logo of the Cultural Affairs Bureau. It visually resembles a misshapen letter ‘B’ and the side view of two books on top of one another, representing the impression of a library as the ocean of knowledge.

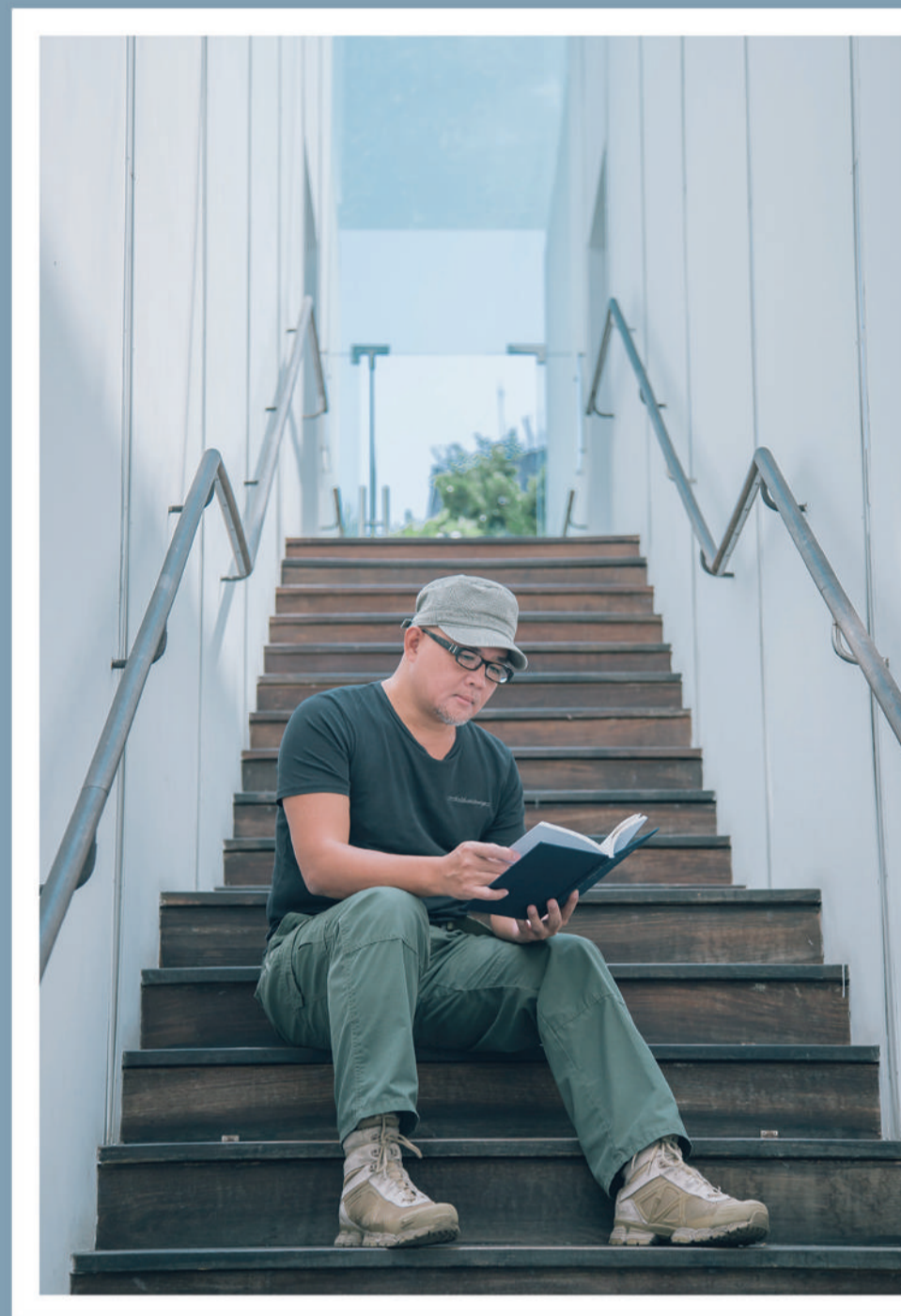
B + P +



澳門公共圖書館  
BIBLIOTECA PÚBLICA de MACAU



踏當  
上玫  
路瑰  
途



提到華人作家鍾偉民，很多人認為他是香港人，代表作是人人都說着它長大的《雪狼湖》。他敢言，獨樹一格，連愛好和生意——買賣石頭，都比常人來得跳脫。

所有的標籤，在我見到鍾偉民本人的時候土崩瓦解，大夥甚至有點懷疑他虛報年齡。

鍾偉民居澳門，笑稱路環土著，生於香港，卻成長在澳門。當年到香港求學，還曾經因為把番茄說成“大媽DE”（葡人土話）而被人取笑，如今有一半時間住在澳門，照着心愛貓咪過日辰。澳門這座城，對他來說有特殊意義。維基百科上寫着這位作家早已過了知天命的年齡，而眼前高大健碩的他卻保有四十歲的身材和樣貌：Cap帽、褪色襯衣加軍綠牛仔褲，對新鮮事物強烈好奇，言談隨和又幽默，對於我們的問題知無不答，圓潤而實在，和過去的他相比，多了好幾分煙火氣。

“我以前不是這樣的，出書不宣傳，很少接受採訪”，的確如他所說，在網絡上搜索鍾偉民三字，大多是關於石頭的，關於書本的專訪並不多，這對於一個寫過“暢銷書”的作家來說，有點反常。

《淮南子·原道訓》中有這麼一句：行年五十，而知四十九歲之非。我們猜想，這一句話多多少少能反映鍾偉民的心態轉變，這一次帶着由北京時代華文書局第四次再版的精裝修訂《四十四次日落——再見小王子》歸來，橫越十數年的作品，從皇冠出版社的首版到現在，所有埋藏在細節裏的秘密都藏在後記中。只有細讀過的人，才知道這本寫給大人的童話書，篆刻着作家本人的人情練達。

玫瑰化作小女孩踏上路途，不禁讓人想到一句歌詞：我要踏上路途，我要為我自家，我要摘星不做俘虜……

這不是一本《小王子》的續集，鍾偉民無意續寫傳世巨作，只是想要從個人角度，發展另一個可以彌補經典遺憾的故事：被遺留在B612星球的玫瑰，在小王子杳無音訊地消失後，化身小女孩，來到北非沙漠尋找愛人。小王子曾經在尋找自我的路途上遇到形形色色的人，而玫瑰不同，她帶着思念，與時間抗衡，一路上遇到一些看似被遺忘，其實仍存活在我們記憶長河中的“老朋友”。在鍾偉民看來：小王子是自私的，他愛自己，他任性，他不負責任；玫瑰卻是執著勇敢的，即便後來的結局未能盡如人意，也許正是他想要說的——人生就是如此。正如書中所說：“努力記住對方，不讓對方過早消逝，是唯一可以做的吧。當你專注地思念一個人，當你珍惜抓得住的這一絲記憶，你就會忘記自身的卑微，虛弱，就會聽不見，起碼，不那麼在意時間這道激流的水聲。”

有沒有把本人的真實經歷投射到故事中去？鍾偉民笑着說那不能告訴大家。我則相信一定是有的，善於用文字書寫感情的人，在現實生活中反而顯得樸拙。這本大人童話，字裏行間，想說的不單單是思念，還有面對時間，想要反抗卻有點無奈的平常心。

所以這一次，我們不再只記得鍾偉民的《雪狼湖》了，《四十四

次日落——再見小王子》是一個與他過去的所有小說詩集截然不同的題材，卻是現階段最赤裸裸的作家心聲，直接地觸碰人心最柔軟的地方。

人們可能會遺忘曾經，卻總是能把握現在。



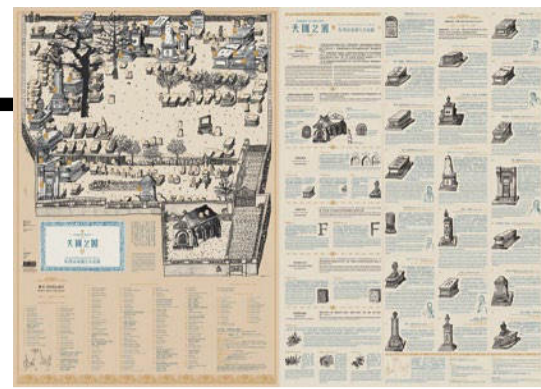
第四十四次日落  
再見小王子

作者：鍾偉民  
出版社：北京時代華文書局  
出版年份：2017

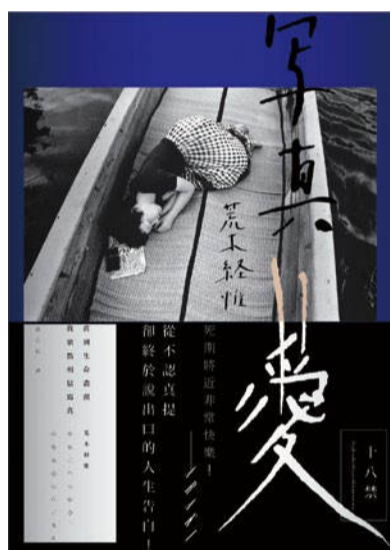


# 獨立出版 是如何煉成的？

## THE ROAD TO INDEPENDENT PUBLISHING



《天國之園——馬禮遜墓園文化地圖》



《荒木經惟-寫真-夏》

獨立出版，在澳門這個小城仍是乏人問津的一個小眾行業。然而，有心人會發現，在鄰近的中國內地、香港和台灣，已經有越來越多人加入此行業，耕耘出一片“自由土壤”。他們試圖擺脫傳統出版商和傳統書本方方正正的刻板印象，乘着獨立出版回饋給耕耘者（出版人、作者、設計師和書店）更多自由度和成就感的翅膀翱翔天際，是如今華文出版界的一股清流。

Independent publishing is still a niche business in Macao. However, those who pay attention will notice that more and more people in the neighbouring regions of Hong Kong, Taiwan and Mainland China are joining this industry, toiling their own 'free world'. They attempt to free themselves from the rigid stereotypes of traditional publishers and conventional books. Independent publishing offers them more freedom and a sense of achievement as publishers, writers, designers and bookshop owners; which enable them to spread their wings and fly. Independent publishing is a breath of fresh air coming from the current Chinese-language publishing industry.



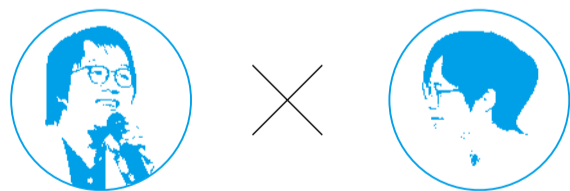
《Breakazine突破雜誌》

2017澳門圖書館周舉辦之際，兩場關於獨立出版的對談，讓我們看見這一束光。

*During the Macao Library Week 2017, two dialogues on independent publishing were held, which shed some light on this untainted field.*

### 獨立出版設計師對談

Dialogue between Designers of Independent Publishing



胡卓斌

鄭志偉

這一場講座的核心人物是兩位分別來自香港和澳門的獨立出版設計師：胡卓斌與鄭志偉。

鄭志偉是澳門著名的插畫家與設計師，創辦SomethingMoon Design，近年大部分澳門街的獨立出版作品，都出自他手。從與作者溝通設計，到簡單的編輯，甚至是後期的發行和市場推廣，鄭志偉都一手包辦，作品包括：《天國之園——馬禮遜墓園文化地圖》、《離下班還早——車衣記》、《我們：這時代》、以及獨立媒體《論畫》、《牛雜》等等，細節上不少都做到驚艷

的效果，從用紙到平面設計，每個作品既有延續性又能看到突破，是澳門為數不多的獨立出版設計師。

來自香港的胡卓斌則是全方位的出版人，設計師只是他其中一部分工作，除了創辦設計工作室Edited，他還經營獨立書店Book B。早年在三聯的工作經驗讓他得以快速接觸出版行業，而多個不同的書本設計項目經驗，又為他帶來了不少的讚譽和成果，作品曾獲香港設計師協會“環球設計大獎”最佳書籍設計。不少名人，如歌手林一峰也專程登門請他設計書籍。

The two key speakers of this talk - Renatus Wu and Ck Cheang - are both talented designers of independent publishing from Hong Kong and Macao, respectively.

Ck Cheang, a noted Macao-based illustrator and designer as well as the founder of SomethingMoon Design, has handled most of the independently

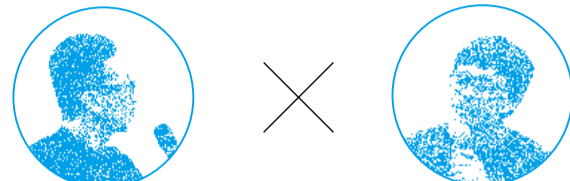
published works in Macao in recent years. He can take charge of the whole process, from communicating with authors about the book design to basic editing and even the book launch and marketing campaign at the later stage. He assisted with the come-into-being of Garden of Heaven - the Map of Old Protestant Cemetery (Macao); Ready to Wear, Us: this Era, as well as the printings of independent media like All About Macao, Ox Magazine and so on. Many of them were presented with stunning details from the choice of paper materials to graphic design, continuity and substantial breakthroughs can be seen in each work, making Cheang one of the very few book designers in the independent publishing industry in Macao.

Renatus Wu is a versatile publisher in Hong Kong. 'Designer' is just one of his many other titles. He founded the design workshop Edited, and runs the independent bookshop Book B. His experience of working in Joint Publishing a few years ago offered him an easy entry into the publishing industry. Also, the experience in participating in various book design projects has won him a good reputation and other achievements, with one of his works even awarded for the Best Design in the Book Category at the Hong Kong Designers Global Design Awards. Many celebrities, including the Hong Kong singer Chet Lam, have specially invited him to design their books.

02

### 剪紙藝術與裝幀設計的碰撞

The Clash between Papercutting and Book Cover Design



吳耿禎

何佳興

一位是台灣知名的剪紙藝術家，一位是台灣當代裝幀設計史上擅長運用符號的設計師，他們二人合作了一本既是作品集又勝似書本的《一千零一夜九個海一片黃昏作品概念書》，是剪紙藝術的一次回溫 and 重生。而讓它發生的正是吳耿禎和何佳興。

對談以認識吳耿禎的剪紙藝術品切入，生於台南的他一直關注傳統手藝傳承。因為參與第二屆雲門舞集流浪者計劃，有機會前往陝北學習剪紙，並因此成為一名剪紙藝術家。吳耿禎擅於把傳統藝術與當代藝術融合再創作，作品兼具中西方剪紙的精髓，源於生活且高於生活。而與聶永真、王志弘齊名的著名裝幀設計師何佳興，在設計師身份之外，也是一名藝術家，其獨特的書法創作極具個人特色，設計屢獲殊榮。例如入選

2016OKAPI年度書籍好設計的《下一個世紀的星辰》，大膽地把純藝術和自己獨有的視覺符號巧妙融入詩歌集，在層層堆疊的圖像中流露詩意。

《一千零一夜九個海一片黃昏作品概念書》非常考究，看似是封底的白色雕刻而實際上是封面，從紙質選擇到內頁印刷效果都不走尋常路。何佳興選擇黑色作為吳耿禎的剪紙藝術主色調（一般中式剪紙會採用紅色），後面一系列他與別人交換的詩信也簡單運用巧思點綴概念以描畫時間線。設計本身完全沒有覆蓋作品和藝術家本身的靈魂，反而襯托出獨一無二的概念。

Being an awe-inspiring compilation of literary and art works, One Thousand and One Nights / Nine Sea / An Evening is a joint creation by Jam Wu, the prominent Taiwan papercutting artist and Ho Chia-Hsing, the Taiwan designer who is renowned for his excellent use of symbolism in contemporary book cover design. The concept book represents the revival and rebirth of the art of papercutting, which would not be possible without the two.

The dialogue started with an introduction of the papercutting artworks of Jam Wu, the Tainan-born artist who has been paying close attention to

the inheritance of traditional handicrafts. His participation in the '2nd Wanderer Programme' initiated by Cloud Gate Dance Theatre of Taiwan offered him the opportunity to learn papercutting in Shanbei, the northern region of China's Shanxi Province, thereby inspiring him to become a papercutting artist. Jam Wu excels at fusing and reproducing traditional and contemporary arts. His artworks, featuring the quintessence of Chinese and Western papercutting, are inspired from life and go beyond it. On a par with other prominent designers such as Aaron Nieh and Wang Zhi-Hong, Ho Chia-Hsing is not only a designer, but also an artist whose distinctive designs of calligraphy work have earned him numerous awards and accolades. For instance, his design for Stars through the Soul was selected for Excellent Book Design in the 2016 OKAPI Good Design Awards, featuring a fusion of fine arts and his unique application of visual symbols in poetry anthology, which reveals the beauty of poetry in different layers of images.

One Thousand and One Nights / Nine Sea / An Evening is a concept book of artworks delicately designed with a white engraved front cover that takes after the back cover. The book does not follow a conventional path from paper selection to the printing effect of its inner pages. Ho Chia-Hsing chose black as the main colour for Jam Wu's papercut artworks (Chinese papercut works are usually red), and drew timelines for the poems and letters, which he had exchanged with others, on subsequent pages through the simple but creative application of the point and line concept. The uniqueness of the concept appears prominent in the design that hardly eclipses the soul of the works and the artists.

#### 同場加映 ADDITIONAL INFORMATION

他們做了一本只有幾頁的書  
—— Zine小誌交流展覽

EXHIBITION OF VARIOUS ZINES  
—— BOOKS OF SEVERAL PAGES



Zine (小誌) 對於澳門讀者而言是一個全新的刊物概念，初看以為是廣告小冊子，但翻開以後你將發現其中充滿玩味的內容，可能是個人生活日記、腦洞大開的個人想法、冷門的主題記錄探討等。圖書館周期間，鄭志偉策劃了“他們做了一本只有幾頁的書——Zine小誌的跨海”展覽以及做Zine作者的創作分享會，把Zine的無限創作空間展於讀者眼前。

展覽上帶來了上海“香蕉魚書店”、台灣“荒花書店”、“朋丁書店”和香港“Book B”四間書店選展的Zine，以及澳門多位設計師或藝術家初試啼聲的Zine作品。“Zine從來不是主流，是一種擁有自己特性的限量獨立出版刊物。相比中港台三個地方，澳門是一個Zine起步最慢的地方，甚至可以說是未起步，所以這是一場實驗性的展覽，希望創作者與觀眾都能回歸到作品想表達的訊息上。”策展人鄭志偉如是說。



Zine is a new form of publication for Macao locals. At first glance, you may take it as an advertising brochure until you find its exceptionally interesting contents while flipping through the pages. The contents can come from real-life diaries, inspiring personal ideas, notes and discussions on less talked-about subjects and so on. Cheang Chi Wai, curator of the Exhibition of Various Zines - Books of Several Pages, showed readers the infinite creative space of Zine in experience sharing sessions by its creators during the Macao Library Week.

The exhibition displayed Zines selected by four bookstores, namely, Bananafish Books in Shanghai, Wild Flower and Pon Ding in Taiwan, and Book B in Hong Kong. The exhibits also included relevant works first created by local designers or artists. 'Zine has never been a mainstream [publication]. It is an independently published characteristic work of limited quantity. Compared with Hong Kong and Taiwan, Macao is a slow starter of Zine, or we can say that it has not even started. Hence, this is an experimental exhibition, we hope that the creators and visitors can focus back on the messages that the creators want to express,' the curator commented.

#### 圖書館放大鏡

A CLOSE LOOK AT LIBRARIES



圖片來源Source: Shutterstock

台灣 / Taiwan

台北市立圖書館北投分館

Taipei Public Library - Beitou Branch

台北市立圖書館北投分館坐落於生態公園內，集閱讀、遊憩、節能三種功能於一體。圖書館採用了許多環保設計，包括以木頭為主建材料，大量運用窗戶及落地玻璃窗加強自然採光。屋頂花園收集雨水澆灌植栽及沖水馬桶，還有降低熱輻射進入室內的陽台及垂直木格柵設計等，營造出愜意的環保閱讀環境。值得一提的是，館內特別設有綠建築圖書區、生態保育館藏特色區等，與圖書館的綠建築設計相互呼應。

<http://www.tpml.edu.tw>

台北市北投區光明路251號

Located in an ecological park, Taipei Public Library - Beitou Branch provides a reading and recreational space with an emphasis on energy conservation. The library creates a green reading environment through a number of eco-friendly designs. They include adoption of wood as its major building material, extensive use of windows, such as French windows to let in more natural light, and collection of rainwater in the roof garden for watering plants and flushing toilets. Moreover, the facility has balconies with perpendicular wooden railings that help to reduce the entry of thermal radiation into the interior and other green features. It is noteworthy that the library is equipped with an eco-building themed book section and an area holding special collections about ecological conservation and other subjects, which match the green architectural features of the Library.

<http://www.tpml.edu.tw>

No. 251, Guangming Road, Beitou District, Taipei City, Taiwan



# 深宵夜讀

紅街市圖書館

## READING LATE AT NIGHT

### RED MARKET LIBRARY



5月17日晚上十點,《城與書》的製作團隊悄悄造訪紅街市圖書館,發現館中的座位所剩無幾,大家都在埋首看書,還不斷有讀者進館。若非窗外的路燈提醒,我們絕對沒想到這是晚上十點的圖書館。藉着這次夜訪圖書館的機會,夜讀的年輕人們和《城與書》分享了一點紅街市圖書館的使用感想。

The production team of Books & the City paid a quiet visit to Red Market Library at 10pm on 17th May. In the library, the team noticed that only few seats remained empty. Readers had buried their heads in books, and more people were coming in to read. If not for the streetlights outside the window, the team would definitely not have realised that such a scenario could take place in a library at 10pm. By taking the opportunity to visit at night, some young readers, who tend to read at night, shared with the Books & the City team their experiences of using Red Market Library.

Fong

我覺得紅街市圖書館很方便,沒有閉館的時間,任何時間來都可以,特別是夜晚,來看書或自習,挺有氣氛的。

"Although I am not a frequent visitor to Red Market Library, I know it is the only library in Macao which offers round-the-clock service on a trial basis. I think the library is very convenient with its 24-hour access. It is quite a place, providing a complete reading atmosphere as visitors are allowed to read or study here at any time, especially at night."

楊先生  
Mr. Leong

自紅街市圖書館延長開放時間後,我經常來的,喜歡下班後到來這裏待上兩、三個小時,看看書自我增值。

"Most local libraries tend to open until 7 or 8pm. I am an office worker and the libraries are always closed when I leave the office. I have become a frequent visitor to the Red Market Library since it has extended its opening hours. I like staying here and reading for self-improvement for two or three hours after work."

李小姐  
Ms. Lei

晚上也開放後,我就常來紅街市圖書館自習,也看到晚上有家長帶小孩來這看書,感覺不錯。

"I have always studied at the Red Market Library since it started to open at night. On my days off, I may stay here for the whole day. On my work days, I usually come after dinner and study until between 11pm and midnight. Moreover, I often see parents bringing their children here to read at night. This is very nice."

Daphne

我發現這裏(紅街市圖書館)保安做得很好,要用身份證刷卡才能進出。作為一名三個孩子的母親,晚上坐在此安靜地看書,讓我找回屬於自己的閱讀空間。

"I live near the Central Library. I just came in when I happened to pass by the Red Market Library this evening. I think the security here is very good, because visitors can only enter the library by scanning their Identity Cards. As a mother of three, I have finally found my own reading space while sitting here and reading quietly at night."



紅街市圖書館  
知多些

KNOW MORE  
ABOUT RED  
MARKET LIBRARY

閱讀不限時  
Reading Time Unlimited

紅街市圖書館的藏書量約7,000冊,以烹飪飲食書籍為特色館藏。紅街市圖書館自去年10月起開始試行24小時服務,現階段的圖書館正進行服務和不同時段使用人次等方面的評估,未來可能適度地調整開放時間至深宵,令圖書館資源得到最大化的合理應用。

Red Market Library boasts a collection of around 7000 volumes, featuring food and cookery reading while holding books in other areas such as literature, tourism and leisure, medication and healthcare and domestic science. Moreover, there are more than 200 types of newspapers and magazines. The library has offered 24-hour service on a trial basis since last October for readers to access at any time. It is worth mentioning that the library is currently conducting assessments on areas such as the services and visitor volume during different time periods. In future, the library may adjust its opening hours appropriately and open until late at night, so as to maximise the rational use of library resources.

自助服務更便利

More Convenience Created by Self-Help Service

紅街市圖書館於每晚八時到翌日早上十時採用自助服務,也就是說這段時間館內不設館員,只駐派保安員及清潔人員。讀者需要以一人一證的方式,用澳門居民身份證或外地僱員身份證進行自助登記,方可進入圖書館。此外,館內配有24小時還書箱、自助借還書機等設備供讀者們自行使用。

As an overnight library, Red Market Library is operated with self-help facilities from 8pm to 10am every day, namely, with no regular librarians working during this period except security guards and cleaners. How to gain access to the library: readers can only access the library by scanning their Macao SAR Resident Identity Cards or Non-Resident Worker's Identification Cards on the self-registration system. In addition, the library offers a number of self-help facilities to readers, such as 24-hour Book Drop, self-check machine, book sterilizer, electronic magnifier and photocopier.



圖書館答疑  
讀者薦購服務

LIBRARY WONDER WHY  
PURCHASING RECOMMENDATIONS

Q: 讀者薦購圖書資料時要注意哪些事項?

A: 薦購書刊/影音資料前,可於公共圖書館線上目錄查詢是否已有館藏。確有館藏的,可直接於館內借閱或預約;未有館藏記錄的,可向公共圖書館提供薦購資料(包括書刊名、出版資料、ISBN、資料類型及來源等)。

Q: What should I consider before making a Purchasing Recommendation?

A: Before recommending any book/newspaper and magazine/audiovisual material, make sure it is not already available in the library collection by checking the 'Library Catalogue' on the website of the Macao Public Library. If it is listed in the catalogue, it can be read at the library, checked out or reserved; otherwise, information such as book title, publication information, ISBN, material type, sources and so on, can be provided to the Library for purchase.

Q: 向公共圖書館建議購買書刊/影音資料的途徑有哪些?

A: 可透過以下三種方式提供意見或建議:  
1. 於澳門公共圖書館網站內的「推薦購書頁面」(www.library.gov.mo/zh-hant/service-guide/purchasing-recommendation)直接填寫資料送出;  
2. 於公共圖書館網站下載薦購表格,填寫後發送至郵箱acqsug@icm.gov.mo;  
3. 親臨各公共圖書館索取紙本薦購表,填寫表格後送交讀者服務枱、投入意見箱或郵寄至澳門公共圖書館。

Q: How do I recommend books/newspapers and magazines/audiovisual materials to the Library?

A: Recommendations can be made in the following three ways:  
1. Fill out the online form on the 'Book Purchase Recommendation' page of the Macao Public Library website at http://www.library.gov.mo/en/service-guide/recommendation;  
2. Download and fill out the Purchasing Recommendation Form from the Macao Public Library website and email it to acqsug@icm.gov.mo;  
3. Fill out the hard copy Purchasing Recommendation Form obtained at the Library and submit the completed form to the service desk, into the suggestion box at the library or mail it to the Macao Public Library.

Q: 遞交薦購意見後,怎樣知道該薦購的跟進情況?

A: 薦購者可於填寫薦購表時選取「需要回覆」

並提供個人資料(薦購者姓名及讀者證號碼)和聯絡方式,館員將依據本館館藏發展政策考慮是否購買並回覆有關跟進情況。

Q: How can I track the progress of my purchasing recommendation after submitting the form?

A: You can opt to receive notification about your recommendation and provide such personal information as your name, reader card number and contact details when filling out the form. Library staff will assess the recommendation in accordance with the Library's collection development policy and notify you of the result.

Q: 當薦購書刊/影音資料到館後,薦購者能否優先借閱?

A: 只要填寫薦購表時選取成為「第一預約者」,當推薦的書刊/影音資料到館並上架後,公共圖書館將第一時間通知薦購者借閱。如果薦購的是報紙、期刊,當推薦的報紙、期刊到館並上架後,讀者可到館內閱覽,公共圖書館將不會另行通知。

Q: Will I be given priority to borrow or read the book/audiovisual material recommended by me after it has arrived at the library?

A: As long as you have checked the box 'First Subscriber' while filling out the purchasing recommendation form, the Library will inform you upon receiving and shelving the recommended book/audiovisual material. For recommended newspapers and magazines, they can be read inside the library upon shelving, further notification will not be provided.



## 未完的結局

因為冒出了美劇版本，引發我想要重溫費茲傑羅（F. Scott Fitzgerald）這本未完成遺作《最後的大亨》的興趣，慶幸台灣“野人文化”早有遠見地交出首次中譯本，讓我在英文原版以外多了更妥貼的選擇。全書嚴謹而富有感情的描述，配置充滿情懷的裝潢，為老故事還原本來氣氛。

相對受眾熟悉，行文流暢佳句處處《The Great Gatsby》，這部只完成了不到六八仙的作品，我認為需要用閱讀一部“過程作品”的態度去進行，表面上是閱讀一個描寫知名電影製片家愛上酷似逝去妻子女子的故事，但我得承認自己更想透過這些章節片段，去瞭解作者本身在人生最後階段的種種。文句之中的各種落魄，卻又懷抱天真自信的執着，去理解他在創作過程的狀態和意圖，我感受到的是每一個段落的字裏行間充斥着快感與折磨，比他任何作品來得更為濃烈。

即使這樣，費茲傑羅信手捏來的比喻，便是花開處處。較他的之前的作品，這些比喻往往不期而至，如同劈開雲霧的閃電，讓人眼前一亮之餘，也有莫名的心驚。是那種無法推測作者究竟是如何交出這般絕妙比喻所產生的微妙感受，他已經是一頭痛入心扉骨髓，步向黑暗的漂亮動物了。尋常事物在費茲傑羅筆下都被賦予全新的內涵。路燈，草地，一滴清晨從窗戶滑落的雨滴，桌上的紙，主角眼睛不經意掃過的路人，組成把讀者帶往上一世紀三十年代阿美利堅合眾國的元素。殊不知原來那個年代的所謂真實性——每個人所嚮往的權力、金錢、色慾，放諸任何年代都是一樣的。

費茲傑羅終其一生都在進出各種經典與垃圾、名留青史與遺臭萬年、道德與罪惡、藝術與商業的殿堂之中。他知道所有愛情都帶着諷刺，他

總是能發現那其中隱藏的交易，同時卻又浪漫至上地，在虛幻中找到了他實在的愛情信仰，如同他筆下的每個主角，等他想要尋回或終究尋回的時候，卻被抓到了地獄或天堂。這一次的主角無疑不曾墮落，即使他在事業上遭受各種嚴苛的挑戰，還是舉止高雅，從容不迫，可是，在他種種人生挫折中，妻子的死亡與新戀人的離開，給他帶來的痛苦依然是最大的。

在現實世界，即便妻子賽爾姐（Zelda Sayre）已徹底精神崩潰，費茲傑羅依然相信愛情才是人生最大救贖的可能性。相信這和他在人生最後的三年，尋找到了另一段愛情有關，電影及劇評人謝拉格拉姆（Sheillah Graham）陪伴費茲傑羅走過困頓的三年，她就像過去的賽爾姐，這正是小說裏新戀人長得極像逝去妻子的原因。

如果費茲傑羅沒有那麼早去世，他和妻子賽爾姐及新戀人謝拉格拉姆的故事，又會有着怎樣的結局呢？會否改寫了這本未完成作品的結局？



## 嚴肅時尚的《SYSTEM》

服裝即政治。服裝從最基本的遮身蔽體功能，逐漸演化成個體與族群的身體政治學，與性別議題、身份議題、環保議題等社會文化產生緊密聯繫。以“服裝”為切入點，可供討論的點非常多。然而，過去二十年，以各種時裝片來填滿頁面的讀物泛濫，時尚類雜誌長期缺乏營養，成了即開即棄的代表。近年，終於出現一股清流，比如英國的《System》、《Vestoj》等雜誌，以深度的時尚文化訪談為主，從具有批判性和思辨性的角度，來探討時尚產業及其背後所緊密相關的社會、經濟、文化以及審美等方面，為長期被詬病為“膚淺”的時尚圈注入思考的力量。

《System》編委會的四位成員都有着一定的時尚媒體從業經驗。Alexia Niedzielski與Elizabeth von Guttman搭橋工作數年，他們將環保及注重社會責任感的主張，注入到其參與的時尚類雜誌之中，比如《Above》、《Ever Manifesto》及《Industrie》，他們也為時尚品牌擔任顧問，合作項目。另外兩位編輯成員，Jonathan Wingfield是時尚雜誌《Numero》的前編輯，Thomas Lenthal是藝術情色刊物《Paradis》的藝術總監。“時尚是一個有趣的媒介，可以通過它來傳播ideas，它所觸及的東西極為廣泛，並且擁有不錯的預算。這是促使我們創立《System》的原因。但是，我們並非僅是時尚人士，我們擁有更為完整的生活。”Alexia曾如此解釋到他們與時尚圈的關係。

從2013年創刊開始，編委會成員們頗為豐富的人脈資源，加上每期雜誌達10萬美元的製作預算（來自Alexia與Elizabeth為時尚品牌做項目顧問的收入），使得《System》雜誌能不斷邀請到全球時尚產業中的核心人物們，進行深度採訪和圓桌對話。雜誌不僅讓Miuccia Prada、川久保玲等老一輩設計師們直抒胸臆，還適時抓到備受矚目

的設計師，比如彼時剛從Balenciaga卸任的Nicolas Ghesquiere、從Dior卸任的設計師Raf Simons等，反思時尚產業的規則。除此之外，針對時尚業的發展趨勢，雜誌也主動去促成業界交流，比如邀請知名精品買手店Colette的店主Sarah Andelman及Dover Street Market的掌門人Adrian Joffe，圍繞實體空間體驗及線上購物興起等話題進行對談……不論是關注時尚還是當代文化的人，都可以從這些長篇幅的文章中，得到啟發與思考。在時尚產業持續僵化，時尚變成嘩眾取寵的娛樂，媒體及資訊亦成連食的今天，《System》反其道而行之的做法，在短短幾年內，一期發行星量達五萬，同時獲得了豐厚的廣告投放。2016年，《System》由知名文化人、出版人洪晃引進中國，出版了中文版。



**奇蹟之屋**

作者：布萊恩·賽茲尼克 (Brian Selznick)  
譯者：周惠玲  
出版社：小天下  
出版年份：2016

賽茲尼克的新作《奇蹟之屋》，齊集了一部少兒文學（middle-grade，對象年齡為8-12歲）所能有的各種票房毒藥：厚達八百頁；前半部由灰沉鉛筆畫組成，談的是歷史；下半部則塞滿了文字，談的是哲學。然而此書出版時卻橫掃多個暢銷書排行榜，這都得歸功於作者說故事的獨特技巧。

賽茲尼克以圖文交替的手法呈現故事。他在談到自己的鉛筆素描時，曾說過自己喜歡畫光，因此善於畫影。於是，翻開《奇蹟之屋》的第一頁，裏面會湧出1766年某個晚上的茫茫夜色，在海中央的捕鯊船散發着柔和的微光，卻在數頁之後沉沒了。唯一生還的小男孩獲救後，流落到倫敦一家戲院打工，還收養了一個嬰兒，從而發展出一個延綿百年的戲劇世家。作者以傳統的編年式敘事串連這些繪圖，卻棄用教科書式的全知視角，反而故意突顯鉛筆紋理，讓圖畫看起來像某位目擊者在事發當下用鉛筆匆匆完成的草稿。因此，當插圖中止在大火包圍劇院的一刻時，讀者們會忍不住覺得，描述後事的圖畫肯定是存在的，只是被賽茲尼克收起來而已。

然而作者決絕地在作品的中段，把我們全推入純文字的世界裏。於是在1990年的倫敦雪夜裏，我們和逃學的小若瑟一起推進了亞伯特舅舅的家。現在我們必須倚靠想像力才能在字裏行間重組那夜的漆黑、屋內的爐火、以及維多利亞時代的客廳陳設了。然而文字留下的空白卻更能製造劇情的懸疑感：舅舅為何發瘋似的要讓全家的擺設乃至吃剩的食物，全都保持原封不動？而當我們讀到若瑟從大屋裏翻出各式各樣塵封多年的古老畫像、信件和劇場目錄時，一種熟悉的感覺油然而生：我們不是早就在那些鉛筆插圖裏看過這些舊遺物了嗎？不是早就像約瑟那樣翻閱着那些充滿質感的史料，努力重組片段已逝往事嗎？這裏，作

者先以圖文交替的方式，打破以圖輔文的童書傳統，再在故事的某個點上把它們重疊起來，使讀者感受到不同的敘事手法如何剝開同一客體的不同面向，以及自己在當中所扮演的不同角色。

然而作者的野心不限於此，他向小讀者提出一個世紀大哉問：故事到底有甚麼用？當若瑟發現自己重組出來的“家族史”不只和自身的家庭毫無關係，而且全是舅舅和他已過世的同性情人虛構出來時，我們也忍不住和他一起感到失望。可是，喂，等等，我們正捧在手裏的這本硬頭書不也“只是”個故事而已嗎？它所產生的巨大真實感，到底來自何處？這問題對作者自身同樣意義非凡：就像亞伯特舅舅用故事串連那些自己撿回來的爛銅爛鐵檢那樣，賽茲尼克不也是用各種敘事手法，把大家原以為沉悶無比的元素砌成一個個充滿歷史感和哲學意涵的故事嗎？故事和事實同樣都是真實的。當舅舅這樣告訴若瑟時，幾乎可以肯定，這是賽茲尼克為自己的作品所下的註解。



## 一腳妙傳現在進行式

若你是鐵桿足球迷，一定明白這種感覺：不管自己的球隊落後多少，一定把一場比賽完整看完。哪怕這會嚴重影響接下來日子裏的情緒，真球迷，就是不離不棄。電影《猜火車》的標語“選擇人生”（Choose life），你必先選擇球隊，才選擇人生。每一次的比賽，都是人生的延續。

這樣的情感，在尼克洪比（Nick Hornby）的《足球熱》（Fever Pitch）中，一清二楚。當年中譯本出版時，叫人憂喜參半。喜的是居然能夠在台灣這足球沙漠，讀到洪比的字字珠璣，憂的是，因為所描繪的時空情境有點兒遠，雖為佳作，共鳴難尋。

運動與文學的連理，理應是跟“推理”、“歷史”、“傳記”等類型文學一樣被看待。“我不懂運動，所以我讀不懂。”不——當《魔球》這樣的書籍能跨越藩籬，甚至被拍成電影，不會有人說他只是本“運動書”。本來就不該如此。

如果一項運動的延伸可以成就歷史、文化與私人情感的關照，足球，是一個題材，一扇門，而不該是門檻。

讀着《足球帝國——一窺英格蘭社會的華麗與蒼涼》，我對“門檻”更有新想法。這本書的地位，應跟《槍炮、病菌與鋼鐵》、《製造音樂》、《誰控制了總開關？》、《娛樂至死》等書放在一起。理所當然的，這些著作都可各自被分到印象中的區塊，但更適合陳列在並不算新穎的概念，即是“當代”與“跨界”（聽起來非常討喜，不是嗎？）當閱讀因為題材而壁壘分明，生在當代文明裏的人們，便缺少了多元，從而更難培養自己的視角。

《足球帝國》中，汗牛充棟，旁徵博引，親訪球場，爬梳球隊與城市的歷史，功力無需贅言，最棒的是，原著完成於2014年，據書中內容，中譯本



**足球帝國**

一窺英格蘭社會的華麗與蒼涼

作者：大衛·哥德布拉特 (David Goldblatt)  
譯者：韓繁光  
出版社：南周  
出版年份：2017

看似又有跟上新增修。這是“我們的年代”，我們熟悉的故事，對所有英超球迷而言，最粗淺的年代辨識，是英格蘭足球聯賽改制為超級聯賽。這本書對於英超發生後所帶來的正反效應，凡這二十年內方才開始投入的球迷，一定能夠取得/投射自己的情感。當英超成為世界最具經濟規模的聯賽，作者透過寫實論述，分析其中的幻滅與升起，類似“足球不是一門生意”這樣醜聞灌頂的字眼，敲擊了我這英超迷的想像。

一如足球的攻守流動，作者與讀者的關係進階累進。有千百種讀法，讓自己找到角度，攻入記憶球場。這本書的到來，對於“想太多”的足球迷來說，真是福音。文化輻射出的影響力千百種，作者針砭之餘，平衡報導極好，始終將鏡頭拉高於整個英倫浮世線，談新世紀人性與聚落的啟示錄。筆觸裏的文學造詣，風格化的拉拍了閱讀性，一如足球賽傷停補時的進球，在閱讀結束的瞬間，格外的致命而美好。你知道，一個好的進球絕非偶然；一本這樣的書籍，亦如是。因為知道了故事的真實面向，更慶幸於自己生為球迷。





## 這就是爵士樂……嗎？

我們並不總是知道事物如何成形，比方愛情。又是如何以及何時產生歧異，導致分手。

爵士樂亦然。

儘管它的起源與族譜大抵都已整理得很清楚了，可它與搖滾樂一樣，在時代裏給人不只看衰，有時還判了死刑。散落在各處的這類提問，通常帶着八成的認定，發話者根據各種在當代環境裏撿拾的線索，比方風格的轉變，流傳度與談論的方式，做出瀕死或滅亡的價值判斷，可愈是有人如此認定，愈是有人要揭竿而起改變之，革新之，變形之，再生之，同時基本教義派勢必也會站出來，厭惡之，反駁之，捍衛之，正名之力道也愈強。

從戲子到爵士樂，從練家子到改革者，美學的異議與觀眾的位移，只要是有個龐大祖產可考掘甚至是吃豆腐的行業，派系之爭從來沒有少過。

帶着這樣的準備心情，讀起馬沙利斯的這就是爵士樂，迎面而來還是一拳。

爵士樂迷鮮少有不知道他對前衛爵士之深惡痛絕，書中直接稱之難以理解，可又忍不住想看牠怎麼說。老實說，聽他講小時候的故事還挺有趣，透過幾段故事往復鋪陳他的愛情是如何成形，但長輩的人生自述，目的多半沒有這麼簡單，在他偶爾穿插的教訓底下（比方第四章演奏的要件與感受，他直接挑明大多數人聆聽的音樂都是由業餘程度甚至對音樂一無所知的人演奏的，並表示這不是批評，只是陳述事實），似是

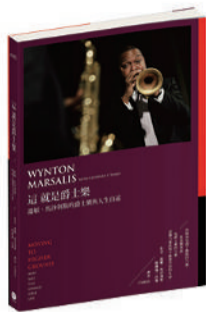
要取得一個資格，一個他因為有此經歷所以能蓋棺論定（又是死亡意象）的資格，關於他認為愛情，嚶不，爵士樂是甚麼。

再翻到本書的第六章，大師的教誨，更像是他對歷來大師的一一點評，通過這個方式，給自己的發言找到一個位置，更重要的是再次確認愛的範圍。愛是有範圍有標準有其不可動搖的本質，這點顯然他是堅信不疑的，也唯有如此堅信才能繼續護衛着他的愛情他的家。

在這範圍之外的呢？顯然不能問他。

的確不少後進實驗之作離開了藍調離開了那個時代隨之舞動的身體，一如當代對家的定義，爵士樂亦在產生巨變。價值觀碎裂重組的時代怎樣生活才算正確的人生觀，這惱人的提問大概與這書給人的霸氣感相符。

在某個點上我們會感謝他的教導與貢獻，然後與他分手。



### 這就是爵士樂 溫頓·馬沙利斯的音樂與人生自述

作者：溫頓·馬沙利斯、傑佛瑞·沃德  
(Wynton Marsalis, Geoffrey Ward)  
譯者：Chris  
出版社：大家  
出版年份：2016

## 笑不出的快樂

我說，凡是創作都是快樂的。好友聽後傳來一萬種反對的理據，我把目光轉向另一好友，好友抬頭望天，說創作根本不存在快樂與否；可我依舊固執，反覆念着創作不苦，創作不苦……才發現自己的聲音細碎得連耳語也算不上。

“在山間迴響的煙火聲蓋過了我的聲音，我對渺小的自己很失望，但我之所以沒有被逼到絕望，只因為我對大自然與煙火抱有最崇高的敬意。”

《火花》的故事始於熱海的煙火大會，夜空中，火樹銀花完全蓋過了搞笑藝人德永的表演，前輩神谷用自己的方式替德永向冷漠的觀眾出了一口氣，自此德永入了神谷師門，條件是要替師傅神谷撰寫自傳。獲第153回芥川龍之介獎的《火花》不乏文學性的表述，但說實在，早段的故事節奏真的慢……慢……，不斷在兩人耍廢的日常生活裏，穿插大量對表演的反思，試圖扣問創作的本意，有一瞬間，我忘了自己讀的是本小說，都快拿起來筆劃重點了。

“就算是最堅持自我的發明家或藝術家，當面對的對象是小嬰兒時，又有幾人能夠完全不改變自己的作品。”

面對哭鬧不停的嬰兒，神谷選擇用自創的打油詩逗嬰兒笑，德永卻選擇了一般人會裝的鬼臉，這恰好點出了二人創作觀上的差別，故事亦隨之進入主軸，德永順應時代的需求，改變外在形象後嶄露頭角，而神谷繼續堅持貫徹自己，在算不上是女友的真樹小姐的接濟下度日。原本影像重疊的兩人，不知不覺間走出了兩條不同的軌跡。

“你一直在逗人笑對吧？那等於是培養出一種很厲害的特殊能力，就跟拳擊手的拳頭一樣。”

日子一長，好像只要一個小岔就能把人分散到很遠的地方，極其迷戀神谷的真樹終於遇到真愛，神谷和德永師徒二人再會面時，一向不屑模仿別人的神谷，穿起跟德永一樣的上衣，頭上頂着跟德永一樣的白髮，神谷當日反對德永做的，如今自己全都做了。《火花》有一種越讀越痛，越讀越真實的魔力，真可惡，而更可惡的是越往下讀，越會發現早段所出現關於創作的探討極為重要，要不是有了那段時光，往後發生的事根本不值一提，那讓人意想不到的結局亦只會淪為譁眾取寵，正因為那段載浮載沉的歲月存在過，被結局所擊中的痛才如此令人信服。

“他存在，心臟在跳，在呼吸，在此處。神谷先生吵吵鬧鬧地以全身全靈活着。只要還活着，就不算是悲劇。我們尚在途中，今後仍要繼續。”

原以為《火花》只是治癒系日劇《你只想住在吉祥寺嗎》的小廣告，但多得劇中的置入，好讓我讀到一個敲動內心的故事。回頭看看被自己惹怒的好友，忽然明白，我就是偷激到所有人說你痛苦我也要說你快樂，那些任性，狂傲，自以為是……我通通都認了，作為同路人，我就是要把你當成快樂的創作人，繼續沉迷這種笑不出的快樂。



### 火花

作者：又吉直樹  
譯者：劉子倩  
出版社：三采文化  
出版年份：2016

## 你的西瓜從遠處看又連着誰的根

大字報的透明膠還在他身上，別哭，我在這兒呢。

父親和安德列讓一整個下午都恍恍惚惚，你不確定剛才讀的還算不算小說，他們的結束也沒有出現平原。據說生活與小說中間總有一層膜，只是材質不同，有些堅硬如鐵，有些過於透明，你火在中間被相互呈現的盡量乎乎，直到有只冰涼的小手捂住眼，讓你猜猜我是誰。有句話叫後腦勺沒長眼，是好事兒，長了眼就沒法走道，但你我都知道，有這樣的兩個人，我們以後所有的偏離都顯得不那麼沒心沒肺。

雙雪濤在最後的跋中寫過，“外公去世前，給我買一個大西瓜，翠綠非常，我看見他從遠處懷抱西瓜走來，面帶微笑，似乎西瓜的根蒂都長在他身上。”我十分喜歡這句話，一個大西瓜，翠綠非常，這一定是個好小說，但從遠處看，我更愛它的根蒂連着一個老人。



### 平原上的摩西

作者：雙雪濤  
出版社：百花文藝  
出版年份：2016

愛讀小說的人，大概有幾種情緒，一口氣讀完一個完整的故事，看男人女人如何降生，一方母或父早亡而一方同床異夢平淡如水，其間夾雜兩代情感投射，於青梅竹馬之際離別，重逢於海水火焰之間，讀的人完全沉浸其中，幻想若是自己會做如何抉擇，執念點的怕是會把情境延續到夢裏，甚至短短的午睡。無疑，我愛看這樣的小說。雙雪濤《平原上的摩西》第一篇就帶來足夠多的閱讀驚喜，多聲部的敘述被一種更強大的暗示推行，一顆火花點燃陌生人的情愫，更遠背後那不動聲色的默許來自歷史，年少的人們牢記簡單的承諾，要把兒時的火苗做一場焰火，燒的高高的，火做的聖誕樹也繞進成人世界，人們都在做着自己認為正確的事，只有摩西是被選中的，“我不把湖水分開，我把這裏變成平原，讓你走過來”。

還有一種也很典型，讀着讀着就開始自由聯想不受控制，比如“你媽走的時候連家都沒有收拾……早上吃過的飯碗還擺在桌子，菜都凝了……無論甚麼時候，用過的東西不能扔在那，尿完尿要把褲門拉上”，此類聯想未必直指真實經驗，它連接着一種更深遠的記憶，但文本還是被你的經驗私自拉長，它開始自我複製，“我和父親都有一顆痞子長在眉毛尾處，上面還有一根黑毛。我們二人都得了黑毛的綽號……十五歲的我也有了自己喜歡的女孩，頭髮短短，屁股有點翹，笑起來嘴裏好像咬着一線陽光……沒有人把我當孩子，城裏的棋手提到黑毛，說的是我，傻掉的父親很少有人再提”，我們也都有個朋友安德列，他一個人圍着牆角就能造出一個世界，拿簡易的自製反光鏡洞悉一切成人的秘密。他們有着相同的樣子，穿初中時候的校服，幾乎沒怎麼長個兒。在我痛哭的時候，被人圍着一個也不認識，和尚讓我叫來父親，欺負孩子你不對，輸了你就多叫一個爸，輸了一輩子就有人和你下，父親走後，你的棋平庸了，安德列從精神病院出來，

## 在荒謬中取暖

荒謬，有時是另一種天馬行空。日本已故童書作家寺村輝夫及繪本大師長新太的作品大概讓人覺得荒謬可笑，二人共同操刀的繪本《來！煎一鍋大象蛋》正是如此，不按理出牌的古怪情節卻讓不少人為之着迷，1984年初次出版便深受大人小孩喜愛，30多年來依然是一部經典之作，而中譯版亦於今年推出。

有“無厘頭大神”之稱的長新太生於1927年，2005年逝世，多產的他曾繪畫超過400本童書，畫風不難辨認——用色簡單，大片的色塊鮮明大膽；童趣的筆觸、簡潔的構圖也貼近小孩的感官和視角，如《橡皮頭騾太郎》裏騾太郎在粉紅色的天空裏衝撞、《高麗菜弟弟的星期天》裏的巨型貓頭無不令人佩服其想像力。若你喜歡怪人，那必定會愛上長新太。

《來！煎一鍋大象蛋》以藍、綠、黃三色作主調，躺在芸芸堆裏不算突出，不過總是看得小孩哈哈大笑。書名乍看之下沒甚麼可疑之處，一邊翻書一邊才猶豫起來：“大象……好像不會生蛋？”是的，故事講述國王喜獲麟兒，愛吃蛋的他決定廣邀全國上下一同吃煎蛋卷慶祝，可是國家卻沒那麼多雞蛋供應給全國人民啊！國王忽發奇想，既然雞蛋很小，那麼，大象蛋該很大吧？找來大象蛋烹製出全國最大的煎卷蛋不就行了嗎？任性的他下令大臣和士兵四出尋找大象蛋，還要建造一個比大象大兩倍的平底鍋、比一座小山大兩倍的爐灶。大臣帶領着一隊士兵翻山越嶺，途經一間村中小屋時，向小孩詢問到底哪裏有正在孵蛋的大象。小孩偷笑，但沒說出真相，反而指出大象的棲身處。一行人按照指示繼續走，但只看到小象一隻，最後只好把小象運送回去。在漫長的過程中，大臣才猛然驚醒，大象不生蛋！

跳躍式的表現手法、抓不着頭腦的脈絡是寺村輝夫的拿手好戲，別樹一幟的風格前衛大膽，被奉為日本兒童幻想故事作家的代表。他比

長新太年輕一歲，二人在同年分別去世，大概冥冥中就有着微妙的默契，因而共同創作了不少膾炙人口之作，如《國王系列》裏另一部作品《愛說話的荷包蛋》，國王不小心放走籠裏雞卻賊喊捉賊，以為講大話沒人知，原來荷包蛋默默洞悉一切。最後，秘密沒被拆穿，與其指摘說謊是不對的，作者選擇給予國王下台階，一笑置之。

《來！煎一鍋大象蛋》同出一轍，寺村輝夫沒打算講一個寓言故事，也無意教育小孩大象是胎生還是卵生。大象不會生蛋，明明是常識，可就是沒人發現這件事或揭穿事實。我們有時也會依循錯誤的方向不斷走啊走，固執地把“真理”抱實不放，這是如此荒謬卻又如此貼近現實。作者認為，為甚麼不可以輕鬆的方式面對？去到故事結尾，他也沒有責怪誰是誰非，反而以小象與小王子开开心心地生活下去作圓滿結局，再一次說明錯誤是可以被包容的，溫暖而有力量。



### 來！煎一鍋大象蛋

圖：寺村輝夫  
文：長新太  
譯者：游瑛芸  
出版社：小魯文化  
出版年份：2017



## THIRTEEN REASONS WHY: OPEN DIALOGUE ABOUT BULLYING

*“There is not any remarkable plot twist—all the events and actions building up to the day Hannah kills herself are what you could imagine about bullying in high school—but the suspense will keep you turning pages to find out what happens next to the doomed protagonist..”*

Imagine this scenario: You return home one day and find a package waiting for you. Inside you will find seven cassette tapes recording the last words of your friend—who has recently committed suicide—and the 13 reasons leading to his or her death.

It's quite a haunting experience, isn't it? But it is just the beginning for high-school student Clay Jensen to solve the puzzle why his classmate and crush Hannah Baker has killed herself. Mesmerized by her cool voice and impeccable storytelling skills, Clay gradually gets a fuller picture of who she was and what she had been going through until the end.

This is the young adult novel, *Thirteen Reasons Why*, which was published in 2007 by American writer Jay Asher. Albeit a less modern setting (the social media is basically non-existent in the story), it has resonated across different types of readers throughout the years. Building on the success of the past decade, this tale of bullying and teen suicide has recently been adapted by Netflix into a 13-episode television program with pop star Selena Gomez serving as the show's executive producer.

While it comes as no surprise that stories of star-crossed lovers, such as John Green's *The Fault in Our Stars* and Stephenie Meyer's vampire-romance series *Twilight*, are popular among teenagers, their enthusiasm on tales like *Thirteen Reasons Why* might be hard to apprehend at first sight. “Death and dying has always been a popular theme for kids,” Josalyn Moran, vice president for children's books at Barnes & Noble, said in an interview with *The New York Times* about the popularity of Asher's debut novel. “Kids like to read about situations that are worse than theirs and figure out that ‘O.K., my life isn't so bad.’”

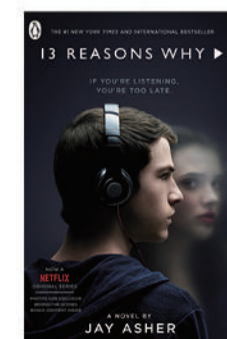
What has also hit home is that the readers—not only limited to those graduated from high school in the United States—could relate to the characters in the story. “I wanted people to trust me, despite anything they'd heard. And more than that, I wanted them to know me. Not the stuff they thought they knew about me,” says Hannah when facing widespread rumors of her relationships with boys. Don't we all share similar feelings at least at one point of our life? That our self-identity is shaped by others' perspectives of us: we want to be seen, we want to be understood, and we want to be valued.

There is not any remarkable plot twist—all the events and actions building up to the day Hannah kills herself are what you could imagine about bullying in high school—but the suspense will keep you turning pages to find out what happens next to the doomed protagonist. More importantly, the novel invites readers to reflect on the consequences of their actions on others. The cruelty bestowed on Hannah is taken in the form of mental abuse rather than

physical violence: the public discussion about her sexual activity, her body and her lifestyle. These make you wonder the light-hearted jokes or pranks you make on others might lead to implications that that are beyond your imagination and control. As Hannah simply puts it, “You don't know what goes on in anyone's life but your own. And when you mess with one part of a person's life, you're not messing with just that part. Unfortunately, you can't be that precise and selective. When you mess with one part of a person's life, you're messing with their entire life. Everything... affects everything.”

While some praise the novel for its straightforward depiction of the daily life of high school, some argue the nearly-300-page book glorifies suicide: youngsters will only be noticed and valued after harming themselves. In other words, the novel is controversial. But it's undeniable that it encourages debates about teen suicide and the mental health problems they suffer that are often regarded as taboos in the society—and that some might simply dismiss and hope the troubled teens to be empowered on their own. Make no mistake, it's the ultimate decision of Hannah to end her life, but her story might have changed if someone could provide help, or had she actively sought for help when she was in need. Thus, it is of paramount importance for us to look for signs of depression and suicidal thoughts in others, in particular in the fast-paced world we live in today.

“Basically, even though Hannah admits that the decision to take her life was entirely her own, it's also important to be aware of how we treat others,” described Jay Asher about a message he wants the readers to get from the book. Regardless of whether you are a teen or an adult, or you have studied in the States or elsewhere, this book could offer you a fresh perspective on the matter.



○  
**13 Reasons Why**  
Author \_ Jay Asher  
Publisher \_ Penguin  
Publication Date \_ 2017

**Lai Chou In**

Macao-based freelance journalist, writer and translator. His works can be seen in numerous Chinese-language and English-language publications, including *Business Daily* and *Macau Business*.



## OS MANUSCRITOS DE ASPERN

*A primeira parte da história narra o interesse quase doentio que a figura de um editor sem escrúpulos nutre pelos “Aspern Papers”. O autor dos manuscritos é um poeta de culto e o editor possui aquele carácter de colecionador que deseja obter uma peça rara seja lá como for. Este seja lá como for é de qualquer maneira no quadro do cavalheirismo inglês. “Os manuscritos pertencem a duas idosas e para se apoderar deles o editor aluga-lhes um quarto”. Depois de muitas peripécias que envolvem a morte de uma das senhoras o editor consegue chegar ao seu objectivo mas ser vítima de uma chantagem pois a sobrevivente das duas senhoras promete os manuscritos ao editor em troca de uma promessa de casamento.*

Henry James nasceu em Nova Iorque a 15 de Abril de 1843 e faleceu em Londres, pouco depois de se ter tornado cidadão britânico, no dia 28 de Fevereiro de 1916. Henry James começou por estudar Direito, mas a sua vocação mais profunda ganhou e acabou por desistir de direito e dedicar-se à literatura. Em 1876 fixou-se em Londres onde escreveu quase toda a sua obra. Falando justamente da obra: é extremamente longa e complexa, atravessando várias fases. Não é fácil destacar obras, pois são quase todas de grande qualidade, ainda assim eu atrever-me-ia a evidenciar, duas obras pelo menos em cada uma das quatro fases nucleares da sua produção literária: *Daisy Miller* e o *Retrato da Velha Senhora*, na primeira fase, onde sobressai o conflito entre os dois mundos do autor, o novo mundo americano e a Inglaterra do Velho Continente. “*The Bostonians*” e a *Musa Trágica* que abordam temas reformadores sob a influência da sua fase mais naturalista. Na terceira fase, dita a mais trágica do autor, saliente, *The “Next Time”* e o *Aperto do Parafuso* que Britten adaptaria à linguagem da ópera. Mas é na última fase quando o autor explora a complexidade da consciência humana com “*The Beast in The Jungle*” e a *Taça de Ouro* que se situa o auge da sua obra. Aqui dada a sua importância acrescento mais duas obras *As Asas da Pomba* e os *Embaixadores*.

Segundo Aníbal Fernandes que traduziu para português grande parte da obra de Henry James, este autor escreveu ao contrário dos autores de sucesso do seu tempo, à margem portanto dos êxitos literários e da moda, hostil até quem sabe. Ao mesmo tempo que porém queria ser reconhecido, o que constitui um pequeno paradoxo, mas que se pode compreender. A sua obra sendo de grande qualidade é também muito depurada estilisticamente e difícil por vezes do ponto de vista sintáctico, o que é também outra pequena contradição. A sua obra é calma, delicada e discreta, pouco propensa ao sucesso fácil. Só no século seguinte veio a merecer a atenção da crítica e dos leitores. Ele próprio desconfiava do sucesso e tinha tendência a considerar menores as obras que mereciam elogios. O que aconteceu com esta obra *Os Manuscritos de Aspern* considerada a sua melhor narrativa em registo curto, a qual designou com desdém que não passava de uma pequena anedota.

Esta magnífica história passa-se em Veneza, pontuada portanto pelo ambiente palaciano e lúgubre da cidade, misteriosa ela desde logo. E passa-se em torno do espólio de um poeta famoso, Jeffrey Aspern, um poeta de verdadeiro culto para a época. Esse espólio é constituído por um conjunto de manuscritos, não publicados e portanto inéditos. Sabemos como o inédito, o desconhecido, ou melhor dito o que tem apenas uma existência privada e não pertence à esfera pública estimula as pessoas e sendo literatura, os editores. A figura do editor sem escrúpulos é aqui simultaneamente a personagem principal e o narrador da história.

Os manuscritos inéditos encontram-se nas mãos de duas senhoras que vivem

num palácio em Veneza e é muito saboroso ver como o editor se insinua junto das senhoras, de uma em particular, para entrar antes de mais na sua entourage e depois recuperar aquilo que persegue doentamente. O editor possui ainda aquele pathos de colecionador que o torna mais doentio e quiçá menos escrupuloso, embora convenhamos eu me esteja a referir aqui à falta de escrúpulos possível no quadro moral da época vitoriana e do cavalheirismo inglês. Fica a ideia de que o editor irá até aos limites do seja lá como for para recuperar os manuscritos. Ele próprio o diz e confessa. Ele começa por alugar um quarto no palácio das duas senhoras e a partir daí a intriga adivinha-se...

Falemos agora um pouco do estilo. Falar do estilo desta obra particular de Henry James é falar do estilo que caracteriza toda a sua obra em geral, com as nuances já referidas. Tudo é exemplarmente simples e dominado pelo rigor que jamais cede ao facilismo quer no plano da intriga quer no plano poético da narrativa que é muito seca e objectiva, quase algébrica. O ritmo não aceita sobressaltos, arritmias diria, se me perdoarem a comparação cardiológica, as frases são o que têm de ser, simples e objectivas como já disse. É muito interessante o papel que aquilo que o escritor não escreve e portanto não diz, o silenciado e apenas subentendido, representa na economia da peça

Mas tanto o que se diz como o que se silencia obedecem ao cânone aristotélico da justa medida, aristotélico é uma maneira de dizer, seria mais justo dizer o cânone clássico embora seja a poética de Aristoteles que no plano da arte o pontifica, mas não podemos esquecer a noção platónica de limite ou a maitrisation de soi dos estoicos ou finalmente o auto domínio epicurista assegurado pela phronesis essa virtude fundamental da paideia grega. As personagens são também desenhadas segundo este critério quase minimalista, talvez com excepção do editor, o que se compreende pois ele é o próprio narrador.

Finalmente não posso deixar ficar em branco a natureza do décor: Veneza, os palácios, as góndolas, os canais que de alguma maneira acentuam a dimensão teatral da obra estão sempre omnipresentes. José Mário Silva no *Expresso* acentuou o facto de que Veneza não é apenas um pano de fundo inerte, mas antes um teatro: “Se nos sentarmos numa góndola, os passeios que em determinados pontos ladeiam os canais assumem ao nosso olhar a importância de um palco (...) porque as figuras venezianas, que andam de um lado para o outro contra o cenário muito gasto das suas pequenas casas de comédia, surgem como membros de um infundável grupo dramático”. Repare-se que eu cito Henry James a partir do texto de José Mário Silva. Esta citação é uma citação dupla.

Enfim, depois de algumas peripécias o editor consegue os manuscritos na condição de casar com uma das senhoras, a sobrevivente.



**Os Manuscritos De Aspern**

Autor \_ Henry, James  
Published \_ July 2012  
Imprensa \_ Sistema Sola

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**Manuel Afonso Costa**

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當閱讀不再顯得扁平.....

*When reading being less monotonous...*

