

城

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

與 書 日

ISSUE
10



專題
FEATURE

**A NOOK
IN THE INNER
HARBOUR,
A READING
ATMOSPHERE
IN PATANE**

**內港一隅
沙梨頭飄書香**

- 2017年,《城與書》和今期的專題主角沙梨頭圖書館一樣,以新面貌與讀者見面。

如果說,老房子是人、時間和記憶的身體,那麼這一本雜誌就是閱讀者思維、內容和閱讀時間的交集。房子承載着時間,當人走進房子,“時間”開始流動;而全新一期雜誌,也是為了讓內容流動起來而設的,你發現了嗎?端起雜誌,隨着閱讀時間的推進,閱讀者的思維開始往前滾動,奔騰不息,有時更可以突破現實和空間的局限,盡情翱翔。

“城市閱讀美學”是雜誌新增的一句定位語,為了能更立體生動地呈現主題,本期雜誌專題從沙梨頭圖書館的前世今生說起,看往昔小漁村一隅,如何在春去秋來更替不迭中,漸欲迷人眼。她彷如書香氣濃重的大家閨秀,雖飽經風霜仍保有赤子之心,一半老靈魂,一半新如簇,為繁忙都市人端上一壺窩心熱茶,邀您細讀一本燙貼好書。這一種美,既兼具古典風情,又不失現代感,是澳門獨有的一道閱讀風景線。

人物訪問方面,請來剛剛出版書籍《心的自由就是海闊天空》的作者Sio為您剖析書本背後的故事。作者衝破地域界限,尋找心靈自由的勇敢之美,穿透薄薄的書本,與讀者產生心靈共振。

另外,四月份我們也迎來全澳愛書人期盼已久的“澳門圖書館周”,本屆將以“閱讀與圖像”為主題,拉闊閱讀視覺,內容精彩不容錯過。

- Em 2017, Os Livros e a Cidade, tal como a Biblioteca do Patane que protagoniza esta edição da revista, apresenta um novo visual.

Se olharmos para um edifício antigo como um corpo feito de pessoas, tempo e memórias, então podemos ver esta revista como o ponto de intersecção entre o pensamento dos leitores, os conteúdos da revista e o tempo de leitura. Um edifício tem o seu tempo, o qual começa a fluir, quando nele entramos. A nova revista também foi editada para permitir o fluir dos seus conteúdos, já reparou? Depois de começar a ler, à medida que o tempo vai avançando, também o pensamento do leitor se vai desenrolando, galopando sem parar, por vezes, voando para além dos limites da realidade e do espaço.

Tendo adoptado como novo slogan “A Estética da Leitura Urbana” e a fim de desenvolver o tema desta edição de forma mais concreta e expressiva, a revista traça a história da Biblioteca do Patane, acompanhando as admiráveis transformações do edifício ao longo do tempo, desde os seus primórdios, quando Macau era apenas uma pequena vila de pescadores, até aos nossos dias. Apesar de curtido pelo tempo, o edifício evoca a imagem de uma rapariga de ascendência nobre com um coração puro e inocente, cuja alma antiga e experiente contrasta com as suas feições frescas e juvenis, convidando os atarefados habitantes da cidade a fazer uma pausa e a tomar um chá, enquanto desfrutam de um bom livro. Este género de beleza evidencia um certo estilo clássico, mas não deixa também de denotar um espírito contemporâneo, fazendo desta biblioteca uma paisagem de leitura única em Macau.

No espaço dedicado aos autores, convidámos Sio, a autora do livro recém-publicado *A Liberdade Interior É Um Céu Imenso*, para contar aos leitores a história que está por detrás do seu livro. Sio quebra as fronteiras geográficas na sua demanda pela beleza intrépida da liberdade espiritual, penetrando a fundo nos livros e gerando uma ressonância espiritual junto dos leitores.

Em Abril, saudamos ainda a Semana da Biblioteca de Macau, um evento aguardado com expectativa por todos os bibliófilos e o qual será, este ano, dedicado ao tema “Leitura e Imagem”, com vista a expandir o número de perspectivas relativamente à leitura através de uma série de actividades a não perder.

- In 2017, Books and the City, same as the Patane Library, the protagonist of this issue, is presenting a new look to its readers.

If we regard an old house as a body combined by people, time and memories, then we can regard this magazine as the intersection of readers’ thoughts, the content of the magazine and reading time. A house carries the weight of time, the time begins to flow when we walk into this house. The new magazine has also been designed for the flow of its contents. Have you noticed? When you begin to read, as time goes by, your thoughts is moving forward, galloping nonstop, or even soaring to great heights, beyond the limits of space and reality.

Having adopted “The Art of Urban Reading” as a new slogan, and in order to present the theme in a more concrete and vivid way, the magazine traces the history of the Patane Library. Following the remarkable transformations of the building over time, from its early beginnings, when Macao was only a small fishing village, all the way to the present day. Although weather-beaten, the building evokes the image of a young lady of noble descent, with a pure and innocent heart, whose experienced soul presents a stark contrast to her fresh and youthful features, inviting the busy citizens to take a break and enjoy a good book. This kind of beauty possesses both classical style and contemporary spirit, making this library an unique reading landscape in Macao.

For exclusive interview, we invited Sio, the author of the recently published book *Beyond The Boundless Sky - The Journey Of My Heart*, to share the story behind her book with our readers. Sio overcomes geographical boundaries in her demand for the intrepid beauty of spiritual freedom, delving deeply into books and creating a spiritual resonance in readers.

Moreover, in April, we welcome Macao Library Week, a long-anticipated event for all book lovers. The theme of this year will be “Reading and Images”, focusing on widening people’s horizons of reading through a series of activities that no one wants to miss .



封面圖片：沙梨頭圖書館一角
IMAGEM DA CAPA: BIBLIOTECA DO PATANE
COVER IMAGE: PATANE LIBRARY

攝影師：歐陽永鋒
FOTOGRAFIA: A-FONG
PHOTOGRAPHY: A-FONG

城與書

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Facebook: www.facebook.com/BibliotecaCentraldeMacau

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NEW LAUNCH

書籍



01

動物的內心生活

- 作者：彼得·渥雷本 (Peter Wohlleben)
- 譯者：鐘寶珍
- 出版社：商周
- 出版年份：2017

你知道公雞會對母雞撒謊, 只為一親芳澤嗎? 你知道小馬遭到喝斥以後, 在老馬面前會覺得丟臉嗎? 你知道羊媽媽為了讓小羊獨立, 會故意把奶變苦嗎? 這些情感和行為是真實的嗎? 還是這一切不過是動物愛好者的情感投射? 作家渥雷本繼《樹的祕密生命》之後, 融合自身的實際經驗和最新的科學研究, 用可愛睿智的筆觸描繪出森林與田野間時時上演的驚奇橋段, 帶領我們細細傾聽動物的內心世界。

02

窮忙：我們這樣的世代

- 作者：大衛·K·謝普勒 (David K. Shieler)
- 譯者：趙睿音
- 出版社：時報文化
- 出版年份：2016

普立茲獎得主大衛·K·謝普勒, 繼描寫巴衛突的《受傷的靈魂》、美國種族歧視的《陌生人的國度》後, 花費數年時光深入勞動世界, 勾勒出貧忙族背後教育、醫療、家庭、心理、薪資結構、居住品質的失能, 以及社會體制對於貧窮者的不友善。他採訪十多個窮忙族家庭, 並同時採訪了企業家、經營者、教育體系中的老師, 以及與窮忙族共處的醫生, 解開貧窮既有個人因素也有社會因素的真相。

03

惡童當街

- 作者：松本大洋
- 譯者：黃鴻硯
- 出版社：大塊文化
- 出版年份：2017

日本漫畫家松本大洋經典代表作。故事發生在面臨新舊衝撞的“寶町”, 被道上稱為“貓”的兩個孤兒小黑、小白縱橫城市巷弄間, 自由而放肆地生活。然而寶町面臨被重新開發的命運, 財團意圖控制整個城市, 小黑小白兩人亦不可避免地捲入其中。此作自1993-1994年發表以來, 大受漫畫同行以及藝文界注目, 2006年美國導演Michael Arias還把它拍成動畫, 動畫本身也成為經典。

04

誠實的手藝：代代傳承的百年質樸美學，日本民藝手作之書

- 作者：美帆 (Sausser Miho)
- 譯者：武岳
- 出版社：寫樂文化
- 出版年份：2016

作者美帆為日本資深媒體人, 因受民藝大師柳宗悅的精神所啟發, 耗時五年奔波採訪, 由北至南, 走訪了北海道二風谷的愛奴村落, 東北的岩手、盛岡、青森, 北陸的福井、金澤, 再到東京、京都、和歌山, 以及往南到沖繩小村落等日本傳統手工藝的本源地, 與四十多位日本民藝職人或工藝匠師對話, 其中甚至有多位是被日本視為最後人間國寶的大師。

05

人類大命運：從智人到神人

- 作者：哈拉瑞 (Yuval Noah Harari)
- 譯者：林俊宏
- 出版社：天下文化
- 出版年份：2017

在《人類大歷史》, 作者哈拉瑞展現了他“後見之明”的洞見, 深刻闡述了人類的歷史。而在這本《人類大命運》, 哈拉瑞則改以“先見之明”的姿態, 提出三個大哉問, 並用他一貫銳利幽默的筆調, 旁徵博引, 深入淺出, 為我們預示了人類的未來, 特別是當生物醫學工程、半機械人工程、無機生命工程持續進展, 人類將從“智人”的位階躍升成為“神人”(Homo Deus), 形同握有上帝的權力, 那麼人類的終極命運將會如何?

電影



08

The Lobster (單身動物園) [Blu-ray Disc]

- 導演：Yorgos Lanthimos
- 發行公司：得利
- 上映年份：2015

未來社會中, 單身有罪, 一群單身男女被關進酒店, 他們必須在45天內找到伴侶, 失敗者將變成動物流放森林。本片獲選2015坎城影展評審團大獎;《非普通教慾》導演尤格藍西莫第一部英語發音及最有商業企圖心的作品, 不但對社會上的價值觀提出質問, 並希望電影能為單身的人發聲。

音樂



09

The Sound of Arvo Pärt [CD]

- 演出者：帕佛·賈維 (指揮) 愛沙尼亞國家交響樂團 / 卡里尤斯捷 (指揮) 愛沙尼亞愛樂室內合唱團
- 發行公司：Warner Classics
- 發行年份：2015

愛沙尼亞作曲家佩爾特被公認是當代前衛作曲家的代表人物, 音樂語言非常簡單、樸實、古風並運用到極限主義的創作手法, 音樂充滿神秘主義的色彩。為了慶祝佩爾特八十歲生日, 華納音樂選錄了三張主要由愛沙尼亞著名指揮帕佛·賈維與合唱指揮卡里尤斯捷錄製的佩爾特代表作, 當中包括他最著名的作品《兄弟們》、《紀念布瑞頓的歌》、三部交響曲以及為弦樂團所寫的《總結》等, 最後不會遺漏的還有為小提琴與鋼琴所寫的《鏡中鏡》。

雜誌



10

日和手帖 (MOOK)

- 出版社：中信出版社

2014年由蘇靜創辦的又一本Mook型雜誌, 雙月出版, 由於內容沒有時效性, 也可以一年六本購買收藏。看封面便知這本雜誌書走日系風格, 探討人與物的關係, 尋找適合日常的生活美學, 每期一個主題。日和, 在日文是好天氣的意思, 而手帖就是手賬, 帶有記錄下美好的本子之意。出版專題包括《我就是對公路上癮》、《是時候去野外了》、《每間物資都是一個小宇宙》、《日用即道》等等, 適合帶上一本, 在旅途上慢慢閱讀。



內港一隅 沙梨頭飄書香

帶你深入沙梨頭圖書館



A NOOK
IN THE INNER
HARBOUR,
A READING
ATMOSPHERE
IN PATANE

AN IN-DEPTH TOUR TO PATANE LIBRARY

人的命運，可因一念之差，心隨境轉，發生天翻地覆的改變；房子的命運，也可因巧手改造，舊屋換新顏，創造了房子的另一個價值。位於澳門饒富歷史傳奇色彩的內港，用七個並排老房子訴說著種種滄海桑田老故事的沙梨頭圖書館，就是這麼一個正在新時代演繹新價值的好例子。本期，讓我們帶你走進以全新面貌示人的沙梨頭圖書館，細啖一口書香飄飄的老瓶新酒。

A person's destiny can change drastically due to a change of mind, just as an old building finds new importance after a revamp by deft hands. The Patane Library in the Inner Harbour area with historical and legendary stories, can well exemplify the gaining of importance with its seven old buildings, telling different tales of the past in the new era. In this issue, we will give you a tour to the library with its brand new appearance to experience the contemporary reading atmosphere, enfolding the historical architecture.



PART
01

聽！歷史在說話 THE VOICE OF HISTORY

01. 沙梨頭圖書館舊址內部破損嚴重 / The old buildings before their transformation into Patane Library
02. 沙梨頭圖書館活化過程中的施工情況 / Patane Library under revitalization
03. 影音館完整保留了三座舊建築 / The audiovisual resources area completely preserved three old buildings

巴金曾在《秋》的序言中寫道：“我和幾個朋友蹲在四層洋房的騎樓下”。很多人認識騎樓這個詞，是從孩提時的記憶和名著開始的。

南方人對騎樓式建築見慣不怪，潮州人叫它五腳砌，閩南話變作亭子股，客家話則是店亭下。無論怎麼變改稱呼，這種典型的唐樓風格建築特色——在鄰近街道的部分有行人走廊，走廊下方有二樓露台建築，為行人遮風擋雨之餘，又充分利用和延展空間的設計——體現了嶺南人的生活智慧。

2016年12月9日，澳門內港的七棟三十年代騎樓式建築，被改造成沙梨頭圖書館正式開幕。八十年光景，人事幾番新，外立面如昔的騎樓建築，搖身一變成為書香滿溢的社區圖書館，貼地氣，煥新生。澳門文化局活化老建築，市民的閱讀空間得以充分延展，同時也在急速城市發展大潮裏，保留歷史印痕，讓它們免遭淘汰，下一代仍可數往知來。

'I was squatting with several friends in a four-storey veranda building', Ba Jin wrote in the preface to his renowned novel *Autumn*. Many people picked up the words 'veranda building' from famous literature or from their childhood memories.

Southern Chinese people are accustomed to the sight of veranda buildings (a typical form of tenement building), which are referred to as 'ngo-ka-ki' in the Teochew dialect, 'ding-a-ka' in the Minnan dialect, and 'diam-tin-ha' in the Hakka dialect. Whatever this kind of building is called, its architectural design – sheltering pedestrians in a corridor next to the street, underneath a protruding structure from the second storey – makes full use of space and demonstrates the wisdom of Lingnan people in their daily lives.

The Patane Library, a structure converted from seven 1930s veranda buildings in Macao's Inner Harbour area, was inaugurated on 9th December 2016. The buildings with the same façades as they had 80 years ago, have been reborn as a community library brimming with a reading atmosphere. The Cultural Affairs Bureau has revitalised the old buildings to create more reading space for local residents, and to retain traces of history for the next generations amid rapid urban development.



Photo by Billy Au 由澳門海港歷史文化協會提供

昔顏

PREVIOUS
CONDITION

2010年底，文化局租用沙梨頭海邊街69號至81號共計七間連棟騎樓式建築物，開始活化老房子為社區圖書館。

七棟建築物荒廢十多年，荒草叢生垃圾成堆，據建築設計團隊所說，光是運出去的垃圾就有20多車。店舖過去多是從事五金、船塢零件製作等工業，典型下鋪上居的建築模式，中間隔層閣樓用於儲存雜物貨物，而一樓則作居住之用。建築團隊坦言在修復期間，挑戰重重，因為建築經過加建及改建、長期空置以及日久失修，結構損毀程度已十分嚴重，加上其座落於填海地上，經歷長時期的地質下沉及附近興建高層的影響，地基亦出現了不同程度的沉降，更加劇了結構的破損程度。

At the end of 2010, the Cultural Affairs Bureau started its lease of the seven connected veranda buildings located at No. 69-81, Rua da Ribeira do Patane, and proceeded with the revitalisation project.

The seven buildings unused for over a decade were strewn with weeds and wastes. It took a lorry over 20 round trips to dispose of the waste, according to the project design team. Most of the stores on the ground floor engaged in sales of metal hardware, manufacturing of shipbuilding components and other similar business. They are in a typical shop house design, with the mezzanine floor for storage of goods and sundries, and the first floor for residence. The project team said that they had encountered many challenges during the revitalisation, given the buildings were badly dilapidated, having been idle for a long time without any maintenance after experiencing various reconstruction and alternation works. The project was made more difficult due to settlement in different parts of the foundation of the buildings on a reclaimed land parcel that had long suffered subsidence, and from the impact of the nearby construction of high-rise buildings.



澳門中央圖書館
澳門荷蘭園大馬路89號A-B
星期一至日 10:00 ~ 20:00

BIBLIOTECA CENTRAL DE MACAU
Av. Conselheiro Ferreira de Almeida
N.º 89 A-B, Macau
De 2ª feira ao Domingo 10:00 ~ 20:00

MACAO CENTRAL LIBRARY
Av. Conselheiro Ferreira de Almeida
N.º 89 A-B, Macau
Monday to Sunday 10:00 ~ 20:00



今貌

PRESENT
STATUS

如今的沙梨頭圖書館佔地1,130平方米，並且在活化過程中保留了沿街立面及其中三棟舊建築。樓高三層的圖書館提供約169個座位，除設有報章雜誌閱覽服務外，也有兒童閱覽和一般圖書閱覽等基本服務。館內以電影及音樂為主題，更有影音資料區，可定期舉辦放映會及音樂會等活動。

館藏約有15,000冊藏書、5,000件影音資料、80種報章和640種雜誌等，以滿足沙梨頭區及鄰近社區讀者的閱讀需求，冀望透過公共圖書館的服務，凝聚社區居民的閱讀氣氛。

The Patane Library covers an area of 1,130 square metres, which has preserved the facade along the street and three of the old buildings in the process of revitalization. The three-storey library provides about 169 seats for readers, besides an access to newspapers and magazines, the library provides other basic services such as access to the general collection and children's collection. The library, themed around film and music, features an audiovisual resources area for holding activities such as film screenings and concerts on a regular basis.

The library holds around 15,000 volumes, 5,000 pieces of audiovisual material, 80 newspaper titles and 640 magazine titles, for the reading demands of the residents in Patane and nearby districts, hoping to cultivate a reading atmosphere in the community.

民政總署大樓圖書館
亞美打利庇盧大馬路（新馬路）163號
民政總署大樓
星期一至六 13:00 ~ 19:00

BIBLIOTECA DO EDIFÍCIO DO IACM
Av. Almeida Ribeiro N.º 163, Edif. do
IACM, Macau
De 2ª feira a Sábado 13:00 ~ 19:00

IACM BUILDING LIBRARY
Av. Almeida Ribeiro N.º 163, Edif. do
IACM, Macau
Monday to Saturday 13:00 ~ 19:00



01

這是個有故事的圖書館

THE STORY BEHIND THE LIBRARY

有故事的人特別吸引人，同理，有故事的圖書館被居民厚愛絕不為過。為了讓更多人知道沙梨頭圖書館背後的豐富故事，我們採訪了圖書館的各路靈魂人物。

A library with history is appealing, similarly, a person with history is intriguing. To bring the library's many background stories to light, we have interviewed a few key figures who have contributed to the library's new life in different aspects.



02

01.沙梨頭圖書館籌備團隊 / Team of Patane Library project
02.建築設計團隊 / Project design team



何東圖書館
澳門崗頂前地三號
星期一至六 10:00 ~ 19:00 星期日 11:00 ~ 19:00
—
BIBLIOTECA SIR ROBERT HO TUNG
Largo de Santo Agostinho N.º 3, Macau
De 2.ª feira a Sábado 10:00 ~ 19:00 Domingo 11:00 ~ 19:00
—
SIR ROBERT HO TUNG LIBRARY
Largo de Santo Agostinho N.º 3, Macau
Monday to Saturday 10:00 ~ 19:00 Sunday 11:00 ~ 19:00

首先出場的是澳門文化遺產梁惠敏廳長、陳聰工程師、林繼垣建築師和周子文建築師，這隊看起來幹練又務實的小團隊*，是澳門眾多老屋背後的整容聖手，“我們專門修復老屋的”，穿着一身黑衣，酷酷的梁廳長笑着說。“沙梨頭圖書館和我們之前改造過的老房子很不一樣，像鄭家大屋，是整體的一個舊建築修復。而這七棟建築，原本是各自為政的商業用途店鋪，損毀程度不一，再加上地處海邊，有一棟地基嚴重下沉。這是我們第一個修復的鋼筋混凝土建築物，無法局部修補，方案出了不少，最後才決定了如今的構造。”

如今的構造是怎樣的呢？如前文所示，新一舊，通過中庭這個“時光過道”無縫銜接。“圖書館給人的感覺是安靜的，但這個地區是居民密集的地方，人來人往，噪音較多。中間房子打造成中庭，一方面為了讓路人消除隔膜感，大膽走進圖書館；另一方面也是為了把室外的聲音隔離得更好一點，進入圖書館的人可以先在中庭位置坐着閒聊幾句，再進入內部閱讀。”建築團隊進一步給我們解釋了功用，在陽光燦爛的日子，自然光充裕，圖書館中央頂部採用玻璃天窗，隱約可見鄰近建築。拍照熱點——位於三層過道末端的橢圓形窗口“內港之眼”，從裏往外看，如畫般之碼頭海景立現眼前，陽光一縷一縷地灑下，有一種靜如處子的美好，時光彷彿停駐窗間。

當我們還沉浸在“內港之眼”的靜好歲月時，工程師和建築師適時提醒說，“整個圖書館最受歡迎的角落其實是中庭一樓過道的吧枱位呢”，轉過頭來看，一樓的高腳凳吧枱俯瞰中庭，被天然光線眷顧着。原木桌面加充電裝置，北歐風格的小吊燈，是很多年輕人喜歡帶着電腦來查找資料以及看書的好地方。圖書館工作人員告訴我們，每天傍晚，這裏坐滿了學生，常常是一位難求。“其實館內有很多巧妙的細節和心思，像是包着黃色箱子外皮的樓梯，就是讓人會心一笑的設計。打通中庭後，右邊樓梯突出了一小部分，為了在視覺上不覺突兀，我們特別設計黃色外包箱子，為古典的建築加上一些工業元素”，梁廳長說，這是她個人最喜歡的一個設計巧思。

* 工程顧問：東風土木工程有限公司
建築顧問：博匯建築工程顧問有限公司

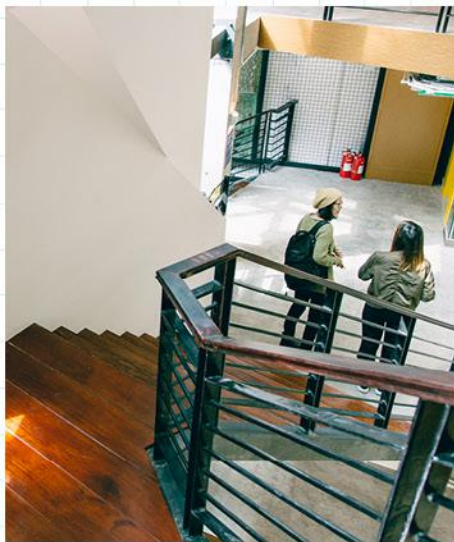
The first group of interviewees are Deland Leong Wai Man, the Chief of Department of Cultural Heritage, engineer Alex Chan Chong, and architects Lam Kai Wun and Chao Chi Man. Appearing capable and down-to-earth, these people formed a small team* that has beautified many old buildings in Macao. 'We specialise in restoring old buildings,' cool-looking Chief Leong in her black outfit said with a smile. 'The Patane Library is very different from the old buildings we have restructured before. Like the Mandarin House, it is an overall restoration of an old architecture. The seven buildings of the library used to be seven independent commercial stores, damaged at different levels. Plus there is a serious subsidence problem with the foundation of one of the buildings sitting along the coast. It is the first reinforced concrete building that we have restored. We came up with many plans because it would not work by just restoring parts of the building, and only decided on the current design at the very end.'

So what does it look like now? The older parts of the buildings and the new additions are connected through an atrium as if it were a time passage that sews together pieces of distant eras. 'A library should provide a quiet environment. But this library is situated in a noisy, densely-populated district. We transformed the central building into an atrium trying to make people feel less alienated from the library, and more willing to go in as well as to better shield the noise from outside in favour of readers who want to exchange chitchat in the atrium before they go in,' explained the project team. On a sunny day, the glass ceiling of the atrium allows abundant sunshine comes into this place, and against the clear sky, one can vaguely see the neighbouring buildings. The oval-shaped window at the end of the hallway on the third floor, known as 'The Eye to the Inner Harbour', has become a popular photo spot, through which unfolds an idyllic picture of the inner harbour that sits still under sunlight, in a moment sealed in time within the frame.

'Actually the most popular corner in the library is around the 'bar table' at the hallway on the first floor,' said the architect and the engineer, whose words pulled us back from our revelling in the serenity to the 'The Eye to the Inner Harbour'. The 'bar table' area on the first floor allows people to overlook the atrium. Besides, the slender wooden 'bar table', equipped with charging outlets, and its several high-stools are favoured by natural sunlight during day time, and lit by overhanging Scandinavian pendant lights at night, attracting many young people to the area for reading and doing research on their laptops. The librarian said there is rarely an empty chair, since they are usually taken by students every evening.

'In fact, there are many clever details hidden in the design of the library that will surely make you smile, like this staircase wrapped in container pieces. After the walls of the central building were torn down, a small part of this staircase was exposed on the right. To make the protrusion look less abrupt, we turned the steps into yellow 'container boxes', thus adding a bit of industrial touch to the old structure.' For Chief Leong, this is her personal favourite among other ingenious designs in the library.

* Project Consultant: Civil Engineering Consultants Co., Limited
Architectural Consultant: BLA Architecture and Engineering Consultants Co., Limited



01



02



03



04



05



06

01-03. 沙梨頭圖書館細節 / Details of Patane Library
04. 內港之眼 / Eye to the Inner Harbor
05. 標誌設計師Cathy / Cathy, signage designer
06. 道館的標誌設計 / Lively signage design



青洲圖書館
澳門青洲和樂坊大馬路281號美居廣場第2期四樓
星期一至六 10:00 ~ 20:00 星期日 12:00 ~ 20:00
—
BIBLIOTECA DA ILHA VERDE
Av. de Concórdia N.º 281, 4.º andar Edif. May Fair Garden II
Fase, Macau
De 2.ª feira a Sábado 10:00 - 20:00 Domingo 12:00 - 20:00
—
ILHA VERDE LIBRARY
Av. de Concórdia N.º 281, 4.º andar Edif. May Fair Garden II
Fase, Macau
Monday to Saturday 10:00 - 20:00 Sunday 12:00 - 20:00

望廈圖書館
澳門慕拉士大馬路178-182號望廈社區屋舍樓3樓 B2
星期一至日 12:00 ~ 19:00
—
BIBLIOTECA DE MONG HÁ
Av. de Venceslau de Moraes N.º 178-182, 3.º andar B2. Edif. de Mong Sin da Nova Habitação Social de Mong Há, Macau
De 2.ª feira a Domingo 12:00 ~ 19:00
—
MONG HÁ LIBRARY
Av. de Venceslau de Moraes N.º 178-182, 3.º andar B2. Edif. de Mong Sin da Nova Habitação Social de Mong Há, Macau
Monday to Sunday 12:00 ~ 19:00

現代元素又豈止黃色箱子？沙梨頭圖書館標識的現代童趣感同樣吸引眼球。略帶靦腆的設計師Cathy非常年輕，是位心思細膩又有想法的90後。除了兒童區域的小朋友標識格外引人注目，貼心的母乳餵哺室標識同樣逗趣，Cathy說：“你可以把這系列的標識看作是一家，設計他們的時候刻意中西交融，人物兼具中西方人物特徵，和澳門城市特質融合。當時就預想這裏會成為一個打卡熱點，所以我們專門設計了一套字體，現代感十足，容易被年輕人接受。”她指了指頭頂上棕銅色指示牌，考慮到老屋的承重力有限，團隊專門選用了中空的輕薄材質，原始工業風，和整體裝修風格如出一轍。

Another modernistic touch can be seen in the interesting cartoonish design of the signage, which leads to the children's area, and the signage on the door of the nursing room. 'This series can be seen as a family,' said Cathy, the signage designer, a slightly shy 90s with original thoughts and attention to detail, 'while I was designing them, I intentionally added a tint of both Chinese and western cultures, so the figures would have the cultural features that match the characteristics of Macao. We specially designed a modernistic font appealing to younger generation, having envisioned the place to be a social media check-in hotspot.' She pointed to the copper-coloured signage over her head. It is made of hollow and light material specifically chosen to minimize the weight borne by the old building. Its industrial-style fits well with the surrounding décor.

The buildings on the two sides of the atrium are similar but different in certain ways. There is a continuation in the experience of space in both sides, but they differ in their way of decoration. The new constructed buildings have relatively high ceilings, the wall is remade into a painter's canvas of nostalgia, showcasing wooden blinds and doors, window grills, plumbing pipes and other 'legacies' of the former site in an array.

不仔細看，很少人會發現圖書館左右兩邊的異同，相同點在於兩邊空間體驗的延續性。相異之處，全新建構的一邊樓底比較高，牆身上掛滿了各種由原址拆下來的“寶貝”——如木百葉窗、鐵窗花、木門和瓦通渠等等，整齊排列起來居然像極了一幅畫。移步前往舊房子加固的一邊，每條斑駁的柱子包上了層層“腰封”加固，漆上與原來房子色調相似的赭紅和淺藍色兩色（據說這種油漆都是用英雄牌墨水調出來的），外面包有木框，讓人們可以像參觀藝術品一樣細看這些老柱子。在功能上，這邊是整個館藏的重頭戲：影音館，沙梨頭圖書館的特色館藏為戲劇、攝影及音樂，除了有豐富的影音資料館藏外（包括影碟及相關書籍），還有定期的放映會和音樂會，如近期舉辦的《荒蕪中栽花》和《經典黑白電影魅力》活動等，現場更會請來幕後主創團隊或者是資深影人分享心得，豐富市民生活。

The mottled pillars in the older structure, their lower section girdled by reinforcing materials, have their mid and upper-section re-painted in whitewashed blue and terracotta red, the two colours that once prevailed in the original buildings. (The shades of the colours are said to have come from the Hero brand fountain pen ink.) They are each encased in a wood-framed structure like artefacts displayed in a museum. Here is the highlight of the library – the audiovisual section, as the Patane Library has been set to focus on films and music. It holds an extensive collection of audiovisual materials, including DVDs and related books. Screenings and concerts are organised here on a regular basis. The latest screenings include Farming on the Wetland and The Charm of Black and White Films. In both events, the project teams and film critics will be presented to exchange their views with the public.

天馬行空地想象，你覺得社區圖書館還有甚麼可能性？

- **建築設計團隊：**就像這一家！（笑）社區圖書館離不開市民，將附近居民保有很深印象的老建築物活化，過往只能路過無法進入的私家重地，現在卻是可以無禁忌進入其中慢慢觀賞，是一個非常難能可貴的範例。
- **圖書管理團隊：**我覺得社區圖書館可以多放一些老照片，將附近社區的歷史資料加以展示，讓人們可以一邊看書一邊重溫歷史。
- **標誌設計師：**可以多一點功能，例如把圖書館變成能借衣服的地方，租賃一些如晚宴服飾或者出席重要場合的正裝，提倡環保之餘又吸引更多人前來。

UNLEASH YOUR IMAGINATION, WHAT ELSE DO YOU THINK A COMMUNITY LIBRARY CAN DO?

- **The project design team:** It is just like this one. (Laughing) A community library and residents are inseparable from each other. This [the renovation of the Patane Library] is a precious rare example of turning the old buildings well remembered by residents in the neighbourhood, from private properties inaccessible to the public into a place that is open for all.
- **The library administrators:** I think they could put more old photos in the community library to show the historic side of the community, so that people can review the history while reading here.
- **The signage designer:** It could be put to more use. Say turning part of the library into a rental place for evening gowns and formal outfits. It will not only promote recycling but also attracts more visitors.

一張圖，帶你立體看館

A PICTURE SHOWS YOU AROUND THE LIBRARY



1

圖書館接待處

如果你要辦理全新讀者證、借書還書或者查詢資訊，都可以在這裏詢問！

LIBRARY RECEPTION

If you want to apply for a new reader card, borrow or return books, or have any enquiries, please come to this counter!

2

報紙雜誌閱讀區

這邊設置多張大型閱讀桌，也有最新的報紙雜誌可供讀者閱覽。

NEWSPAPER AND MAGAZINE READING AREA

The latest issues of newspapers and magazines are available, and you can read them at any of the large reading tables here.

3

夾層自修區

這裏有母乳餵哺室和寬敞閱讀桌，也有沙發可以作休閒閱讀之用。

SELF-STUDY AREA ON THE MEZZANINE FLOOR

A breastfeeding room is provided here, and spacious reading tables and sofas are available for your reading enjoyment.

4

圖書區

館藏書籍和影音相關書籍的借閱角落。

BOOK AREA

This is the area where you can find the library collection and the special collection related to film and music.

5

兒童區

親子和兒童閱讀的角落。

CHILDREN'S AREA

A place for parents and children to read together.

6

夾層多媒體區和自修室

供上網和電腦查閱所用，更可免費借出自修室供小型會議和複習用途。

MULTIMEDIA AREA AND SELF-STUDY ROOM ON THE MEZZANINE FLOOR

You can surf the Internet or search for information with our computers here and book the self-study room free of charge for self-study or small meetings.

7

內港之眼

打卡熱點，內港美景盡收眼底。

EYE TO THE INNER HARBOUR

A popular check-in point, with a magnificent view of the Inner Harbour.

8

影音資料區

供小型放映會所用，同時有館藏豐富的影音資料供讀者觀看借閱。

AUDIOVISUAL RESOURCES AREA

This area provides you a variety of audiovisual resources and can also serve as a venue for film screenings.



紅街市圖書館
澳門維多利亞大馬路147號地下
全日開放

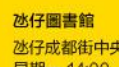
BIBLIOTECA DO MERCADO VERMELHO
Av. do Ouvidor Arriaga N.º 147 R/C,
Macao
24 horas

RED MARKET LIBRARY
Av. do Ouvidor Arriaga N.º 147 R/C,
Macao
24 hours daily

沙梨頭圖書館
澳門沙梨頭海邊街69號至81號
星期一至 14:00 ~ 20:30
星期二至日 09:30 ~ 20:30

BIBLIOTECA DO PATANE
Rua da Ribeira do Patane,
N.º 69-81, Macao
De 2ª feira 14:00 ~ 20:30
De 3ª feira a Domingo 09:30 ~ 20:30

PATANE LIBRARY
Rua da Ribeira do Patane,
N.º 69 ~ 81, Macao
Monday 14:00 ~ 20:30
Tuesday to Sunday 09:30 ~ 20:30



沙仔圖書館
沙仔成都街中央公園地庫1層
星期一至 14:00 ~ 20:30
星期二至日 09:30 ~ 20:30

BIBLIOTECA DA TAIPA
Rua de Seng Tou da Taipa Parque
Central da Taipa, la Cave
De 2ª feira 14:00 ~ 20:30
De 3ª feira a Domingo 09:30 ~ 20:30

TAIPA LIBRARY
Rua de Seng Tou da Taipa Parque
Central da Taipa, la Cave
Monday 14:00 ~ 20:30
Tuesday to Sunday 09:30 ~ 20:30

路環圖書館
路環十月初五馬路
星期一至六 13:00 ~ 19:00

BIBLIOTECA DE COLOANE
Av. de Cinco de Outubro, Coloane
De 2ª feira a Sábado 13:00 ~ 19:00

COLOANE LIBRARY
Av. de Cinco de Outubro, Coloane
Monday to Saturday 13:00 ~ 19:00

走近圖書館

GETTING CLOSE TO THE LIBRARY



01

林健成
沙梨頭圖書館職務主管
Lam Kin Seng
Functional Head
of Patane Library

林主管非常年輕，從中學時代開始，他就擔任學校圖書館職務，對圖書館工作有無限大的熱情。在澳門公共圖書館服務近兩年，從塔石圖書館調職到沙梨頭圖書館，一切都是新鮮且充滿挑戰的。

除了主打的影音部分，他覺得可以加強兒童區的服務。借鑒公仔圖書館的例子，一間樹屋就能吸引更多小朋友，可見互動和趣味性，比單純的坐下來閱讀更能留住親子讀者。所以下一步，多一些可供小朋友互動和玩樂的小設施，以及增加一些立體書，是非常必要的。採訪當日所見，無論是上午時段還是下午，長者閱讀群仍佔主導地位，字體放大機的設置也是他想要完善的部份。對於中小學生來說，沙梨頭有一個隱秘的角落，就是位於夾層自修室，這裏可以說是除何東圖書館外唯一一個帶有私密自修室的圖書館，市民尤其是青年人可以免費借用此處開小型會議或者集體自修（借用時間從半小時起，最長1.5小時，如果沒有輪候者可以續用），非常便利。

插頭遍佈全館，且有速度不錯的免費WiFi，難怪有不少住得有點距離的市民也願意花點時間前來。

Mr. Lam is quite young. He started undertaking library work in high school and has developed a great passion for it. Working in the Macao Central Library and Patane Library in the past two years has been a fresh and challenging experience for him.

He believes the children's area and the audiovisual resources area, which is a library highlight, are the parts that particularly require improvement. Lam took the Taipa Library as an example of adding fun and interaction into the space, with such installation as a tree house, an approach that works better in attracting family readers than simply letting them sit and read. So he considers it necessary to increase recreational and interactive facilities for children, as well as pop-up books in the area in the next stage. He also wants to place more desktop electronic magnifiers for the convenience of the elderly since they make up the majority of readers in the library, as evidenced by our observation on the day of this interview.

To the primary and high school students, there is a secluded corner in the library, which is the Self-Study Room on the mezzanine floor, making it another library in Macao with such a facility, aside from Sir Robert Ho Tung Library. It is very convenient for residents, and young people in particular, to reserve the Room for small meetings and self-study free of charge (reservations can be made for a minimum of 30 minutes and a maximum of 1.5 hours, and can be extended if it is available after the time of current request).

Sockets are available all around the library, which is also equipped with free WiFi high speed internet access, rendering the facility appealing even to readers living afar.

在一樓樓梯看到了拍照的王海霞老師，她來自山西，是當地大專老師，一派文人風範。

因為丈夫在澳門教書，每逢寒暑假，王老師就會前來澳門住上兩三個月，在網絡上得知沙梨頭圖書館開幕，就想來看看。她感歎澳門雖小，圖書館卻是五臟俱全，雖然藏書量說不上很豐富，但是每個館的功能都很清晰，且文藝範十足。

沙梨頭圖書館最吸引她的是這裏的私密閱讀區域，裝修設計中西合璧，這一類型的圖書館在山西並沒有。既然圖書館有那麼多故事，她認為如果能把簡單介紹做成掛牌放置在不同角落，讓讀者也知道一切因由，會比較有趣。

We saw Wang Haixia when she was taking pictures on the steps of the first floor. She was a junior college teacher from Shangxi, with intellectual demeanor.

Her husband teaches in Macao. She usually comes and lives here for two to three months during winter and summer holidays. Wang wanted to have a look around the library, having learnt about its opening on the Internet. She was amazed that it is well-equipped, with clear-cut functions and a rich cultural ambience, in spite of its small size and limited book collection.

The teacher was mostly attracted to the secluded reading space featuring decorations and designs fusing Chinese and Western elements, as they are not found with libraries in Shangxi. Having known the library as a place of stories, she suggests promoting them among readers by putting their synopses on hanging plaques and placing them in different parts of the facility to make the space more intriguing.



02

王海霞
山西遊客
Wang Haixia
tourist from Shangxi



流動圖書館（車）

青洲河邊馬路美樂花園1002號地下（書庫）
星期一至五 12:00 ~ 19:00
星期三 12:30 ~ 18:30（星期四圖書盤點和整理工作）

— BIBLIOTECA ITINERANTE

Estrada Marginal da Ilha Verde, Edif. Jardim Mei Lok, N.º 1002 R/C, Macau
2ª feira, 3ª feira, 6ª feira 12:00 ~ 19:00 4ª feira 12:30 ~ 18:30
(5ª feira, Tratar os trabalhos internos da Biblioteca)

— MOBILE LIBRARY

Estrada Marginal da Ilha Verde, Edif. Jardim Mei Lok, N.º 1002 R/C, Macau
Monday, Tuesday and Friday 12:00 ~ 19:00 Wednesday 12:30 ~ 18:30
(Thursdays, collections arrangement and inventory)



03

黃先生
筷子基居民
Mr. Vong,
resident in Fai Chi Kei

住在筷子基的黃先生，就是專門騎機車來這邊看書的忠實讀者之一，他說家附近的圖書館最近裝修，所以每天中午都會抽空前來沙梨頭圖書館讀報。

去圖書館讀報紙雜誌的習慣已經持續了20年，黃先生說，澳門的圖書館公共設施很好，對於他那一輩的人來說，主要還是看報為主，安靜的環境讓人可以暫時從忙碌的氣氛中抽離放鬆一下。

從報紙上得知沙梨頭圖書館開幕的消息，就馬上過來試新，最喜歡夾層母乳餵哺室外的角落，相比於地下一層，他認為私密性和燈光較佳，因樓下經常有人打電話，難免有騷擾，希望這一點能好好改善一下。

Mr. Vong lives in Fai Chi Kei. He often comes to the library by motorcycle and has become one of the regular readers here. The library near his house is under renovation, so he visits the Patane Library to read newspapers at noon every day.

Vong has been reading newspapers and magazines at the library for 20 years, which is a common habit among his generation in his opinion. He praised the amenities of Macao's public libraries and thought that staying in a quiet environment affords people a short break from their busy lives.

He paid a visit to the Patane Library right after he learnt of its opening from a newspaper. The space next to the nursing room on the mezzanine floor is his favourite spot, as it offers better privacy and lighting than the area downstairs, where readers are often disturbed by people making phone calls, a situation he wishes will be improved in the future.

同場加映：你不得不換的全新圖書證

ADDITIONAL INFORMATION: MUCH-WANTED BRAND NEW LIBRARY CARD

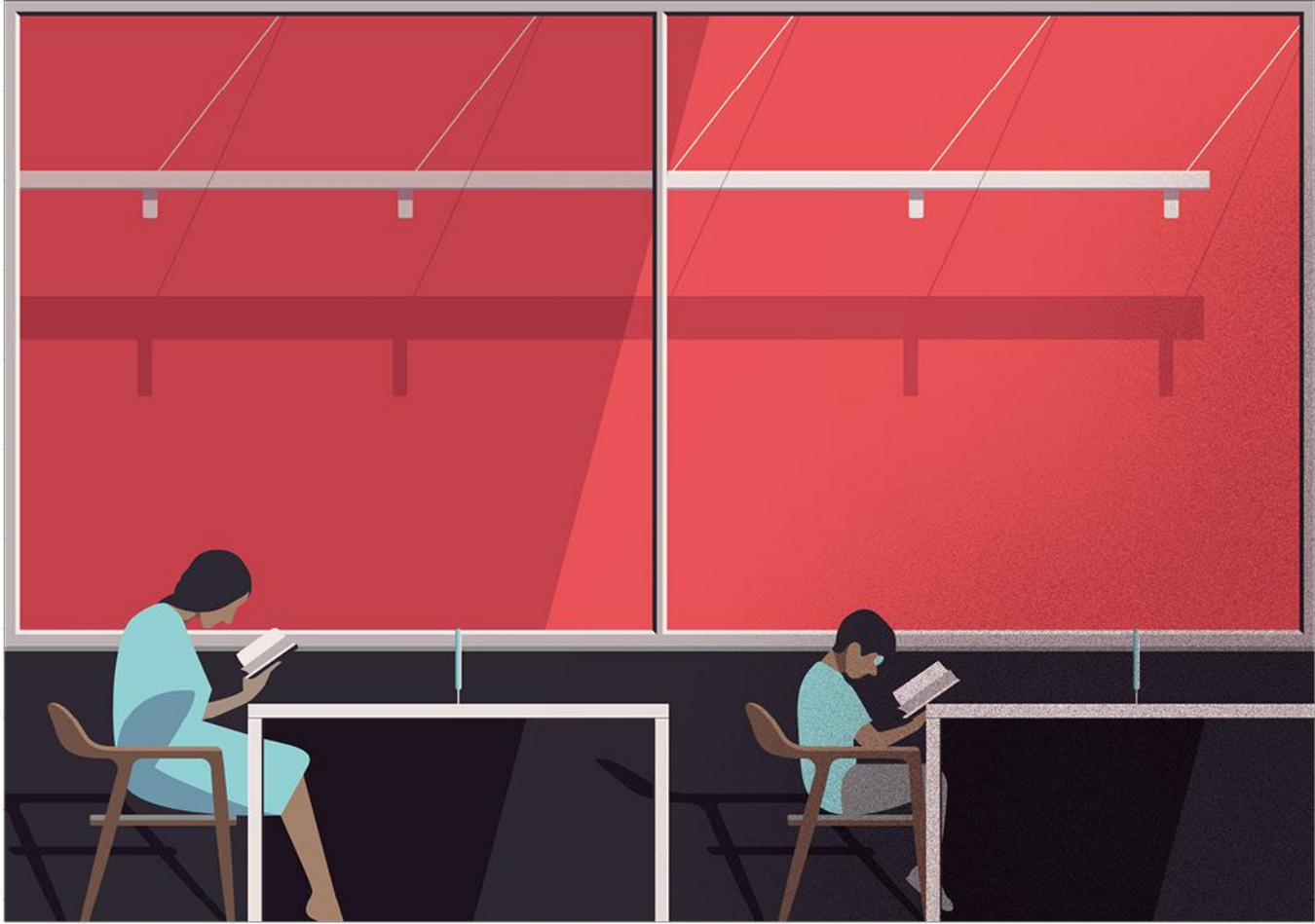


2月10日，澳門公共圖書館推出新款讀者證（膠質卡），設計和沙梨頭圖書館設計統一風格，年輕且清新，顏色上採用不飽和色，分設成人卡、兒童卡及長者卡三種，而舊版讀者證此後仍然適用。有需要更換或申請新款讀者證的市民，可帶同有效證件到文化局轄下各圖書館（民政總署大樓圖書館及流動圖書館除外）辦理。

— 辦理讀者證詳情請參閱澳門公共圖書館網站 www.library.gov.mo，如有任何查詢，可於開館時間（星期一至日上午10時至晚上8時）致電2856 7576或2855 8049。

Macao Public Library launched new (plastic) library cards on 10th February. The new cards, dedicated to adults, children and the elderly respectively, are characterised by young and fresh designs in desaturated colors, which are consistent with the design style of the Patane Library. The old library card remains valid. Residents who want to replace it with and apply for the new card can bring along their valid identification documents to libraries under the auspices of the Cultural Affairs Bureau (except IACM Building Library and Mobile Library) for replacement and application.

For more details about the library card application, please visit the website of Macao Public Library www.library.gov.mo. For enquiries, please call 2856 7576 or 2855 8049 during operation hours (10am-8 pm, Monday to Sunday).



閱讀與圖像

2017“澳門圖書館周”有何看點？

READING AND IMAGES
WHAT TO DO IN “MACAO LIBRARY WEEK 2017”?

4月23日為“世界閱讀日”，這個由世界出版商協會在1995年提出的創意瘋魔全球，是每年全球愛書者同歡共樂的節日。✱

澳門這座閱讀氛圍濃郁的小城，當然也不例外。為推動全民閱讀風潮，文化局澳門公共圖書館、教育暨青年局以及澳門圖書館暨資訊管理協會從2002年開始，聯合主辦一系列閱讀推廣活動，是每年一度的圖書館界盛事。本年度“澳門圖書館周”以“閱讀與圖像”為主題，拉闊閱讀的視角，探討圖像和閱讀之間的互動關係。

“看”和“閱讀”之間存在甚麼關係？這似乎是一個艱深的命題，換個角度看，當你嘗試重回孩童視覺，每當看到圖像時，孩子們是否會展現出前所未有的熱情，好奇閱讀？生活裏面本來就遍佈着各種圖像和閱讀的對話。有時候，是由具象的圖形影像進而開始閱讀，有時候，則從閱讀過程中引發思考，浮想聯翩。這兩者已然是密不可分的雙生兒，而作為母體的我們從中吸取養分：知識和生活點滴感悟。

2017年的“澳門圖書館周”將會持續兩個月（四月到五月），在此期間，有一連串各類型的閱讀推廣活動等着大家，包括：主題書展、工作坊、講座、創作比賽、讀書會、故事會及常識問答比賽等逾四十項的主題活動。想要參加的朋友別忘記，4月22日至25日於舊法院大樓舉行啟動禮及推廣日，將會進行深受市民歡迎的期刊義賣及書本交換等活動，務求拉近市民與閱讀的關係，營造閱讀文化氛圍。

✱註：聯合國教科文組織（UNESCO）自1995年起，把4月23日定為“世界閱讀日”（World Book & Copyright Day）。

World Book Day is an idea proposed by the World Publishers Association in 1995 which has caused a sensation, since then 23 April has become a festival for booklovers around the world to celebrate reading every year.*

Macao being a small city with a great reading atmosphere, obviously could not be an exception. In order to promote reading among the population, in 2002, the Macao Public Library of the Cultural Affairs Bureau, the Education and Youth Affairs Bureau and the Macao Library and Information Management Association, began to co-organize a series of activities to promote reading during the “Macao Library Week”, which became Macao’s largest annual library event. This year, Library Week will be themed “Reading and Image”, with a view to widen the range of perspectives regarding reading and to discuss the relationship between image and reading.

What is the relationship between “see” and “read”? This seems to be a perplexing question, but viewed from another angle, think back to our childhood, whenever we saw an image, is it true that we did show an unprecedented enthusiasm and curious to read? Our life is filled with dialogues between all kinds of images and reading. Sometimes it is through images and photographs that we are led towards reading; other times, it is the very process of reading that urges us to reflect and delve into the world of imagination. As inseparable twins, these are the nutrients that we feed on: knowledge and the gradual perception of life.

Macao Library Week 2017 will be held for two months (from April to May). During this period, a series of activities to promote reading will be organized, including: thematic book fairs, workshops, lectures, creative competitions, reading sessions, storytelling sessions and quizzes, totalling over forty events. All interested parties are welcome to participate in the Launching Ceremony and Promotion Day, which will take place from 22 to 25 April in the Old Court Building on Avenida da Praia Grande. During Library Week, two public favourites will also be organized - the Back Periodicals Charity Sale and the Book Exchange - to get residents closer to reading and create a reading atmosphere.

* Note: In 1995, UNESCO proclaimed 23 April as World Book Day (World Book and Copyright Day).



- 紀念孫中山公園黃營均圖書館
澳門何賢紳士大馬路紀念孫中山市政公園
星期二至星期日 08:00 ~ 20:00
—
BIBLIOTECA DE WONG IENG KUAN NO PARQUE DR. SUN YAT SEN
Parque Municipal do Dr. Sun Yat Sen, Avenida do Comendador Ho Yin, Macau
3.ª feira a Domingo 08:00 ~ 20:00
—
WONG IENG KUAN LIBRARY IN DR. SUN YAT-SEN MUNICIPAL PARK
Parque Municipal do Dr. Sun Yat Sen, Avenida do Comendador Ho Yin, Macau
Tuesday to Sunday 08:00 ~ 20:00
- 白鴿巢公園黃營均圖書館
澳門白鴿巢前地白鴿巢公園
星期二至星期日 08:00 ~ 20:00
—
BIBLIOTECA DE WONG IENG KUAN NO JARDIM LUIS DE CAMÕES
Jardim Luis de Camões, Praça de Luis de Camões, Macau
3.ª feira a Domingo 08:00 ~ 20:00
—
WONG IENG KUAN LIBRARY IN LUIS DE CAMÕES GARDEN
Jardim Luis de Camões, Praça de Luis de Camões, Macau
Tuesday to Sunday 08:00 ~ 20:00
- 黑沙環公園黃營均圖書館
澳門黑沙環勞動節大馬路黑沙環公園（南）
星期二至星期日 08:00 ~ 20:00
—
BIBLIOTECA DE WONG IENG KUAN NO JARDIM DA AREIA PRETA
Parque Urbano da Areia Preta (Sul), Avenida 1.ª de Maio, Macau
3.ª feira a Domingo 08:00 ~ 20:00
—
WONG IENG KUAN LIBRARY IN AREIA PRETA URBAN PARK
Parque Urbano da Areia Preta (Sul), Avenida 1.ª de Maio, Macau
Tuesday to Sunday 08:00 ~ 20:00
- 黑沙環公園黃營均兒童圖書館
澳門黑沙環勞動節大馬路黑沙環公園（北）
星期二至星期日 08:00 ~ 20:00
—
BIBLIOTECA INFANTIL WONG IENG KUAN NO JARDIM DA AREIA PRETA
Parque Urbano da Areia Preta (Norte), Avenida 1.ª de Maio, Macau
3.ª feira a Domingo 08:00 ~ 20:00
—
WONG IENG KUAN CHILDREN'S LIBRARY IN AREIA PRETA URBAN PARK
Parque Urbano da Areia Preta (Norte), Avenida 1.ª de Maio, Macau
Tuesday to Sunday 08:00 ~ 20:00
- 何賢公園圖書館
澳門新口岸宋玉生廣場何賢公園
星期二至星期日 08:00 ~ 20:00
—
BIBLIOTECA NO JARDIM COMENDADOR HO YIN
Alameda Dr. Carlos d'Assumpção do Jardim do Comendador Ho Yin, Macau
3.ª feira a Domingo 08:00 ~ 20:00
—
LIBRARY IN HO YIN GARDEN
Alameda Dr. Carlos d'Assumpção do Jardim do Comendador Ho Yin, Macau
Tuesday to Sunday 08:00 ~ 20:00

社區閱讀，閒讀家常

訪澳門北區公共圖書館職務主管盧小慧

EVERYDAY READING IN COMMUNITY

INTERVIEW WITH YUKI LO SIO WAI, FUNCTIONAL HEAD OF PUBLIC LIBRARIES IN THE MACAO NORTHERN DISTRICT



位於黑沙環的黑沙環公園黃營均圖書館，是北區五家公共圖書館*中比較有社區特色的一家：迷你、多功能、地點便捷。穿着一身素色無印風格，笑容可恭的盧小慧在此迎接我們，她是北區圖書館的職務主管。自從去年民政總署和文化局職能整合後，小慧便從前民政總署文化康體部文化設施處順利過渡到如今的職位。她認為這個合併最大的優勢在於便民，過去分屬兩方監管的圖書館，不再有楚河之分，讀者只需要一張讀者證就可暢行各館，大大方便了怕麻煩的街坊，閱讀層面也隨之擴大。

對於我們之前設定的提綱問題，小慧認真地打好了長長的標準答案。可見這位細心且具備親和力的主管，非常適合擔任既需要耐性與人溝通，也需要嚴謹思維去執行流通服務以及管理任務的主管工作，“我喜歡到世界各地去看別人的圖書館，多借鑒好的經驗。像是台灣北投的圖書館就很棒，全木設計，內部選書也非常合理”，在台灣修讀生命科學的她，對圖書館工作有着發自內心的歡喜。

提到藏書和利用率最高的一家北區圖書館，必然是青洲圖書館，因為那邊的樂齡族比較多，他們是社區圖書館的閱讀主力。“除了‘大人館’，我們還有‘兒童館’”，小慧笑着指了指旁邊的兒童圖書館，“親子閱讀不可忽視，這裏沒有導讀員，因為希望每一個家長都能成為孩子的導讀員。我也是一個媽媽，每天晚上都會親自給孩子講故事。”

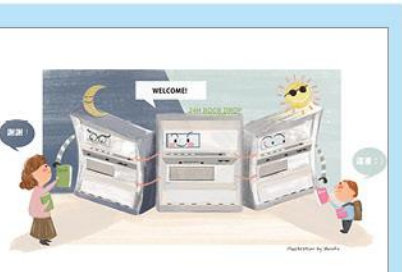
從業至今遇到最有趣的讀者是誰？

“我最記得下環圖書館的一對巴西籍夫婦，他們和圖書館工作人員已經成為朋友，每次來都要問話家常上幾句”。沒錯，這種街坊的人情味正是社區圖書館最讓人留戀的地方，在這裏，你可以嗅到濃濃的閱讀煙火，而為社區民眾好客烹煮一鍋“家常便飯”，正是盧小慧現在最核心的工作內容。

註* 北區五家公共圖書館包括：青洲圖書館、望廈圖書館、紀念孫中山公園黃營均圖書館、黑沙環公園黃營均圖書館、黑沙環公園黃營均兒童圖書館。

16

氹仔黃營均圖書館
氹仔地堡街嘉來登廣場二樓
星期二至星期日 08:00 ~ 20:00
—
BIBLIOTECA DE WONG IENG KUAN DA TAIPA
Rua do Regedor, 2º Piso do Hei Loi Tang Plaza, Taipa
3ª feira a Domingo 08:00 ~ 20:00
—
WONG IENG KUAN LIBRARY IN TAIPA
Rua do Regedor, 2º Piso do Hei Loi Tang Plaza, Taipa
Tuesday to Sunday 08:00 ~ 20:00



圖書館答疑 LIBRARY WONDER WHY

Q: 甚麼是預約借書服務？
A: 讀者可透過登錄圖書館網站、致電或親臨圖書館，預約澳門公共圖書館轄下各館（民政總署大樓圖書館除外）在架館藏或已被外借的圖書資料，並可選取指定的圖書館取書（民政總署大樓圖書館、中央書庫除外）。當指定的圖書館收到預約的圖書資料後，會發短訊通知讀者，在指定日期內前往取書館的櫃台辦理借書手續。（詳情可瀏覽網頁：www.library.gov.mo/zh-hant/service-guide/reader-guide/loan-service）

Q: What is book reservation service?
A: Readers can make reservations for checkout and on-shelf library items of all libraries (except IACM Building Library) under the Macao Public Library network via the library website, telephone or visit the library in person, readers can also select a designated library (except IACM Building Library and Central Book Stack) to pick up the reserved item. When the reserved item is sent to the designated pickup library, readers will receive an SMS notifying them to make checkout procedures at the designated library within the stated deadline. For details, please refer to www.library.gov.mo/zh-hant/service-guide/reader-guide/loan-service.

Q: 每位讀者可以預約多少本圖書/影音資料，預約成功後，有沒有限制預約取書時間？
A: 每位讀者最多可預約六項圖書資料。預約的保留期限為三天，由被預約的圖書資料移送到指定的取書圖書館後翌日起計算，期間利用短訊或電話通知預約者前往指定的圖書館借取預約的圖書資料。如預約保留期間達逾澳門特別行政區政府公眾假期，將按假期順延至下一個開館日。

Q: How many library items can each reader reserve? After the reservation is made, is there a deadline for the readers to pick up the library items?
A: Each reader may reserve a maximum of 6 library items. A reserved item can be held for three days, calculated from the following date the reserved item is sent to designated library. The library will send an SMS or make a telephone call to inform the reader to pick up the requested item at the designated library. If the hold period meets up with MSAR public holiday, the hold period will be extended accordingly.

出走，擁抱自己的人生

訪《心的自由就是海闊天空》作者Sio



“你以為自己沒有選擇，不過是忘了早已有所選擇，出走不一定是出國遠行，而是勇敢踏出自己的人生。”這是澳門土生土長的女生Sio（吳兆妍）為自己的旅遊勵志書籍《心的自由就是海闊天空》寫下的自序。五年前，身處澳門的Sio覺得與世界脫節，並且愈發不喜歡安於現狀的自己，她決定離開澳門，一個人買了一張單程的機票，開展了她未曾想過的體驗世界旅程。她花了800天體驗世界，回來後又花了800天把旅行見聞寫成書和大家分享，Sio希望用行動鼓勵大家，勇敢擁抱自己想過的人生。

旅途上的800天

“離開的一刻，其實沒有預計自己要出走近三年之久，只是那時候厭倦了澳門安逸的生活，覺得自己越來越討厭自己，就想把自己放到不同的地方，看看自己的競爭力能不能在其他地方生存。而巴西是我想像中快樂的國度，所以我想去那裏居遊半年，也正好找個機會學葡萄牙語。”Sio笑笑說。在這個橫跨三大洲11個國家的旅程中，Sio先後在紐約、墨西哥城、科爾多瓦、布宜諾斯艾利斯、巴黎、艾克斯、馬略卡共七個城市中旅居，名單上獨缺了她出發前想去的巴西。“我最後還是沒有到達巴西，那時候一是因為護照到期，二是因為從北往南的路上聽說過太多巴西的驚險故事，那裏可是大白天也會有人持槍打劫的地方，老實說我還是挺害怕的，所以我放棄了前往巴西的念頭。”

旅行的路上，Sio為了生計做過酒保、服務生、攝影師、文字工作者、藝術家助手等工作。但她最想當的還是可以一邊旅行一邊做自由創作的旅行藝術家。為了這個夢想，Sio跑到了阿根廷的首都布宜諾斯艾利斯尋夢，可一切並沒有她想像的簡單，語言就成了首個難題。在酒吧裏工作的她常常感到精神很緊張，因為西語不好而做錯事，最後更被辭退了。幸好在她最沮喪的時候，酒吧裏駐唱的搖滾樂隊搭了把手，陪她找房子、找工作機會，鼓勵她繼續為夢想而努力。完全出於意外的停留下，Sio在阿根廷度過了快樂的半年，見識到阿根廷人的樂天知足，更收穫了珍貴的友誼。

離開了熱情的南美洲後，Sio再度踏足歐洲，雖然她曾在英國讀書多年，但對於這裏更深入的了解，還是從此次旅居開始。正如她所說的，去之前一直以為巴黎是個很浪漫的地方，但現實是那裏的人常擺出一副驕傲的臭臉，與熱情奔放的南美人差天共地，同時舊患為身體帶來的傷痛，讓她第一次有回澳門的念頭。“那時候真的是覺得自己病得快要死了，在鏡子中看到自己的蒼白無力，我一邊哭一邊問了自己三次是否要回到澳門去，但又覺得極度不甘心，因為我出走的目標不就是要在世界感受不同的生活嗎？豈能被一點

挫折打倒？”Sio與我們說。幾番掙扎下，她決定給自己最後一次機會，跳上了去南法的火車，在南法養傷，放下了所有工作，放下了社交網絡，停下來與自己認真相處，也想清楚了自己未來的打算：繼續在世界行走，成為真正的旅行藝術家，每個城市都可以住幾個月，深入地體驗當地文化。

回來後的800天

近三年的旅途讓Sio大開眼界，感受到各地民風，可旅程總有結束的一天，2015年，她結束了800天的行程，又回到澳門。“我從來沒有想過自己會出書，回來澳門以後，我一度很迷茫，不知道自己想做甚麼。而在我出走的期間，我有寫點短文字發佈於社交網路中，朋友們都鼓勵我把這個有趣的旅程和大家分享，所以我才有了出書的想法。”Sio向我們說。有了這個念頭以後，Sio又開始了旅行者以外的身份——作者。“我不是個喜歡把困難掛在嘴邊的人，但為了出書，真的遇到不少困難。”她表示自己對於出版書籍零概念，剛開始時把自己的見聞及出書的想法以自薦形式往香港、台灣不同的出版社寄出了100多封郵件，大部分石沉大海，偶有回音的則說她要講的世界太大，讀者未必能接受，要求她範圍縮小到一個洲的行程，但是Sio覺得刪掉任何一部分都不是她完整的旅程，所以無法妥協。最後她得到一家台灣出版社的正面回覆，但對方要求她經營自己的粉絲頁面，累積人氣，才能為她出版。

從一個路人變成網上少有名氣的寫手，Sio剛開始也是很難適應，“我不是一個社交達人，更何況我也沒有那麼多感想天天可以寫，我真的覺得自己應付不來。”從一開始的路人到少有人氣的作家，從零關注到現在近六萬來自世界各地的粉絲，到香港、馬來西亞、台灣及澳門舉辦了多場新書分享會認識了眾多不同地區的讀者朋友，這一切都是自己當天一個出走的決定所帶來的意外收穫。

如今的Sio在澳門和朋友建立起市場推廣公司，並且在做自己的文創旅遊產品，不時受邀舉行分享會，忙碌卻很快樂，因為她知道

道了自己想要走的路，而內心也比以前更加廣闊。未來還要出走嗎？“出走，是肯定的，因為我的夢想是在美洲、亞洲、歐洲或非洲的國家不同的城市各住幾個月，像當地人一樣生活，繼續我的Travelling Artist夢。”Sio堅定地說，“出書就未必了，因為這真的不是我強項，我會花更多時候在不同的藝術創作之上。而且我想用自己的故事鼓勵大家勇敢地踏出第一步，離開自己的安全區，追尋自己想要過的生活，那麼不論是出走還是停在這個城市，你都可以看到獨一無二的風景。”



○
心的自由就是海闊天空

作者：Sio
出版社：平裝本
出版年份：2016

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《追想五斷章》：毫無文學意圖，但充滿文學意象的偵探小說



○ 追想五斷章

作者：米澤穗信
譯者：江裕真
出版社：木馬文化
出版年份：2011

導演塔倫天奴曾經在一個訪問提過，他拍電影的創作方向，是他在讀完一篇關於尚盧高達一齣電影的影評後，頓悟出來的。

那影評，是關於電影《法外之徒》的。影評人說，《法外之徒》就像是一個瘋了的法國影痴用美國偵探小說作骨架拍的電影，導演聚焦的，卻不是那小說故事，而是小說內行與行之間的詩意。懂電影的相信都聽過Film Noir這個詞語吧！Film Noir中譯為黑色電影，指風格晦暗、憤世嫉俗、視覺風格充滿抑壓、以低光源照明、善惡交織、帶夢幻感的黑白偵探片。

大家可能有所不知，如果美國偵探小說沒有從傳統推理派過渡到冷硬派（Hard-Boiled）的話，相信，Film Noir這電影類型，根本就不會出現。傳統派偵探小說以解謎為主要方向，偵探與讀者身處於同一處境，閱讀時，讀者會有一種“有一個聰明能幹的偵探正跟我一起查案”的感覺，文筆具邏輯性，文學性不高。為了方便讀者可以知道謎團怎樣被解開，小說內總安排了一個沒甚麼缺點、精明能幹的偵探為讀者解剖真相。

冷硬派呢，則是反傳統、不大着重解謎推理部分的，故事中，偵探大多處於身不由己、被迫追尋真相的處境，他們不像傳統派小說的偵探般精明能幹、着重邏輯。反之，這些偵探大都有性格缺陷，沉迷酒精、毒品、女人、賭博的，都十分常見。

可是呢，就正正是因為這些冷硬派的偵探們在小說內無遮無掩的表白，以及小說中大量有關人性黑暗殘酷一面的描寫，令冷硬派的小說比傳統派偵探小說更具文學性。這些年來，以冷硬派風格寫成的電影、電視劇，不計其數。

村上春樹及保羅·奧斯特，是這20年來，最成功地把純文學推進主流領域的兩位作家。他們的成功，明眼人都應該看出，絕對歸功於他們那些匯合冷硬派小說的敘事方式，把本來文學味極重的主題層層推進的技巧。

在訪問中，村上及保羅·奧斯特都曾經提過，他們深受冷硬派重要作家雷蒙·錢德勒影響。讀過奧斯特小說的都應該看得出，他受另一位冷硬派重要作家達許·漢密特的影響可能更為深遠。以冷硬派的敘事方式把超現實、文學味極重的故事推進，就是這兩位作家的作品的重要特色。

如果說，村上及奧斯特的作品是以“偵探為骨架的存在主義文學小說”、“後設文學偵探小說”的話，以下介紹的這本《追想五斷章》可以說是一

本“毫無文學意圖，但充滿文學意象的偵探小說”。

故事說的，是一名在舊書店工作、家中中落的大學失學生被一名女子委託，尋找他父親生前，分別在五本小眾文學雜誌刊登出來的短篇小說。女子期望，可以藉着這五篇小說，令她對去世的父親有更深的了解，更重要的是，是她渴望知道，父親在她四歲那年，究竟有沒有殺了她的母親。

這小說的作者米澤穗信，在日本被譽為是專寫“日常推理小說”的作家。日本推理小說類型分類極廣，所謂日常推理小說，即是以解決生活週上的謎團為主題的推理小說。

說這本《追想五斷章》沒文學意圖，是因為閱讀時，你可以看到，作者只打算用最平白的語言、節奏、剪接把這個故事說完。字裏行間感受不到作者有一絲想把心胸內感受一下子傾瀉出來的文學衝動。

可是呢，由於故事本身就令人充滿文學想像，當中，男主角努力為女主角找回來，結局永遠留白的故事，也不得不令人想起波赫士那些令人沉思的迷宮小說。讀着讀着，令人不禁把這小說，跟村上與奧斯特的長篇小說比較起來。這小說的敘事方式平實，不會像讀村上與奧斯特的小說般，令人輕易進入高度感性、輕微恍惚的狀態，但閱讀時，會令人想到法國新小說派（Nouveau Roman）那些拒絕用感情色彩濃厚形容詞、反對隱喻、簡潔俐落的寫作風格。

把主流的東西加註詩意的作品，我們在塔倫天奴、法國新浪潮電影內、爵士樂中看過聽過很多了！把原本詩意的反轉，寫成一本主流的推理小說的則非常少見。不肯定村上與奧斯特的書迷會否喜歡這小說，肯定的，如果你是那種喜愛看文學作家紀錄片，喜歡把作家的生平與文字對照的讀者，這一本小说，你一定會讀得津津有味。



洗去書店的悲劇色彩: 談吉井忍《東京本屋紀事》



○ 東京本屋紀事

作者：吉井忍
出版社：聯經
出版年份：2017

談到開書店，許多人的第一個反應，便是“好辛苦啊”。然，這不經意脫口而出的話語，背後或許藏着一種微妙的刻板印象：那是對理想性過高的職業，所抱持的悲劇期待；其溢於言表的感佩，甚至可能挾帶着某種上對下的憐憫。

因此，每次閱讀以書店為題的報導，我總忐忑不安，深怕一不小心，就會被那些只討論理想與辛苦，只拍攝美麗照片，卻忽略經營書店是一項專業的內容，給炸得慘兮兮；而這些作品往往便是促成一般民眾對書店產生悲劇性刻板印象的幫兇。

幸好，吉井忍的《東京本屋紀事》並不來這一套。華文書寫流利順暢的她，一開始為了北京的雜誌社寫稿，介紹日本的書店。但後來深感一次性採訪的不足，於是每次回日本便找機會補訪，與經營者有更深刻的交流，累積了六年，才終於完成這一本內容超過十數萬字的採訪專書。

吉井忍以親切口吻，不煽情的敘事，介紹了十一間書店（其中並非都是獨立書店）以及一間獨立出版社。這一本書的層次也很好，先有她自身對於某書店的長篇觀察，之後才進入對談形式的訪談逐字稿。在文字之間，可以看見她筆時的“節制”，而這不流於煽情俗套的特質，是我對這一本書最高的評價。

除了介紹書店的故事，吉井忍花了更多篇幅研究書店專業與知識，也得到經營者的侃侃而談，諸如“如何編輯書架”、“如何以書策展”、“如何行銷書店”、“如何維持獲利”、“新書與二手書獲利比”等；最令讀者驚喜的，或許是她記錄了經營者幽幽的心境，例如一位書店老闆討論了自己是否應該販售殺人犯著作的專書，及其所經歷的道德選擇。

身為出版人以及剛入行的書店經營者，《東京本屋紀事》對我來說，並不只是一本好看的人情故事集，在某種層面上，我會把它定義為一本探討產業創新的趨勢之書。因為當我們永遠以戴上粉紅色濾鏡的視角看待書這一門專業，我們將永遠無法抵達其核心，去討論一整個產業的未來歸屬。



未來即當下 科幻即現實 從《孤獨深處》窺探中國科幻文學



○ 孤獨深處

作者：郝景芳
出版社：江蘇鳳凰文藝
出版年份：2016

若以瑪麗·雪萊於1818年發表的《科學怪人》（Frankenstein，又譯作《弗蘭肯斯坦》）作為“科幻小說”的起點來算，中國的科幻小說起步其實亦不算遲——二十世紀初，在梁啟超、魯迅等大家陸續將西方科幻小說作品譯介進中國後，1904年，“荒江釣叟”發表的《月球殖民地小說》大概算是有史可查的、中國最早的原創科幻小說了。但中國科幻小說的發展卻可謂來路崎嶇、一波三折。事實上，若認真剖析中國科幻文學史，亦可窺探中國近現代文學、科技、政治的發展流變軌跡，令“科幻小說”亦仿如某種“風向標”，來衡度一個社會在科技、人文、文化、道德等各個領域的綜合實力與水平，亦正因此，中國科幻創作至今仍未成氣候的尷尬局面，難免令不少國人為之焦慮不已。

2015年，中國作家劉慈欣憑科幻小說《三體》摘下被譽為科幻界“奧斯卡”的雨果獎（Hugo Award）“最佳長篇小說獎”。一不離二，去年內地“八零後”作家郝景芳憑科幻小說《北京折疊》再奪雨果獎“中短篇小說獎”，不但展現了中國科幻文學創作的實力，也引發了以往對中國科幻頗為陌生的讀者們信感好奇。

郝景芳的最新科幻小說集《孤獨深處》收錄了她於2010至2016年間發表的科幻小說，此次趁“獲獎效應”集結出版，其關注焦點自然是獲獎之作《北京折疊》——故事講述生活在“第三空間”的垃圾工“老刀”，為了賺多些錢送女兒上一所好點的幼兒園，冒險“偷渡”，穿梭於第一與第二空間送信……《北》雖只是約兩萬字篇幅的小故事，但其想像力卻恢宏龐大；在故事裏，未來北京城的空間被分成三層、時間被劃分為兩半：第一空間生活着約五百萬上流社會的權貴精英，他（她）們可以享用從每天清晨六點到次日清晨六點的二十四小時，當他們休息之後，時間、空間開始翻轉，剩餘的二十四小時則分別歸於另外兩個空間，包括容納兩千五百萬人的第二空間，以及五千萬人的第三空間（此二空間亦是中產和底層社會之隱喻）。

小說對“第三空間”（即象徵底層民眾的生活空間）的描寫，想必曾踏足內地的讀者一定不會陌生：“……步行街上擠滿了剛剛下班的人。擁擠的男人女人圍着小攤子挑土特產，大聲討價還價。食客圍着塑膠桌子，埋頭在酸辣粉的熱氣騰騰中，餓虎撲食一般，白色蒸汽遮住了臉。油炸的香味瀰漫。貨攤上的酸棗和核桃堆成山，臘肉在頭頂搖擺。這個點是全

家在何處?: 閱讀鄭明河的《他方, 在此處》



○ 他方, 在此處

遷居、逃離與邊界記事
作者：鄭明河 (Trinh T. Minh-ha)
譯者：黃宛瑜
出版社：田園城市
出版年份：2013

去年有機會在位於台灣新北市的燦爛時光書店觀看一部來自澳門的短篇錄像作品。張健文的《小說無用》片長三十一分鐘，在影片播映期間眾多一閃而過，讓人捉摸不住，來不及思考的文字、聲音及影像中，有一段話深深地觸動着我：“故鄉不只需要靠眼睛去觀看，靠舌頭去品嚐，靠鼻子去嗅聞；在我身上，故鄉還必須靠耳朵去傾聽。”對於赴台就學多年的我，“故鄉”確實不再只是固定在某國某地的物理空間，而是偶爾可以被特定的感性體驗給呼喚出來的。而《小說無用》為觀眾帶來的幾段關於澳門的聲音，尤其是香港地下鐵列車從上環站開往中環途中的一段“乘客可轉乘機場快線”的廣播聲響，正正勾起了我在離開澳門前往他處時所產生的對“故鄉”的懷念。

“故鄉還必須靠耳朵去傾聽”這一獨特的見解其實出自越南美籍電影製作人、文學評論家、音樂家及作家鄭明河（Trinh T. Minh-ha）在2011年出版的新書《他方，在此處：遷居、逃離與邊界記事》（中譯本已於2013年發行）。在書中標題為〈遠離，家園：銜接的還魂〉的一個章節，鄭明河從自身在1970年遠離深陷戰火的越南移居到美國的離散經驗，以聲音作為出發點，展開對於“家”或“故鄉”的討論。她指出美國過於寂靜又陌生的夜晚有如“永無止境的虛幻停頓”，讓她既害怕又焦慮不安。唯一一聲劃破午夜寧靜的街頭槍響，讓她回憶起家園戰事中不絕於耳的砲彈爆裂聲、警報尖鳴聲、傷者哭嚎聲、甚至是自己過於緊張的心跳聲，才終於“豁然開朗”，知道她又“再度抵返家門”。簡言之，伴隨着暴力所生的聲響，是把身處在美國這一他方的鄭明河連結到遙遠的故鄉的載體。對鄭明河來說，家的所在，就是耳朵所能聽見，身體所能感受的。於是“身

天最熱鬧的時間……人們都趕過來吃一頓飽飯……”而精英權貴們居住的“第一空間”，則是“太陽緩緩升起，天邊是深邃而純淨的藍……他站在街道中央。路的兩旁是高大樹木和大片草坪。他環視四周，目力所及，遠遠近近都沒有有一座高樓。他迷惑了，不確定自己是不是真的到了第一空間……”所謂：未來即當下，科幻即現實。其實大家並不需要太多想像力，亦不難推斷出這兩段關於“未來北京”的描述，只是今天中國城市“豪宅區”與“平民區”的對照而已。

雖然郝景芳和劉慈欣同樣出自理工背景，但兩者的創作路向卻代表了今天中國科幻的兩條不同路徑：相較更偏“硬科幻”的劉慈欣，郝景芳則偏於“軟科幻”，她將“科幻小說”作為觀察社會、剖析人性的視角與工具，在“未來世界”的包裝之下，討論“今日世界”的各種現實問題。比如《孤獨深處》裏的另一篇〈最後一個勇敢的人〉，她以“複製人”為切入點，探討一個在今日中國仍算是頗敏感的話題——“關於真實歷史的保留與承傳”：作品從逃亡者斯傑47到被劫持的潘諾32，以及存活下來的潘諾33、34、35，講述了一個如何逃脫封殺、保持記憶的曲折離奇故事，雖以“科幻”為包裝，但讀者應不難解讀蘊含於文本脈絡之中的政治隱喻。

展讀郝景芳的小說，或許你會覺得她的文學筆法、敘事技巧算不上令人驚艷折服，但不得不承認的是，她作品中那種“中國式”的奇詭想像，以及在議題探討方面“暗度陳倉”的勇氣，將當下中國社會種種光怪陸離的問題，融入“科幻小說”的文學故事，再以“透過未來折射當下”的方式重新講述出來，引發讀者們的掩卷沉思和深刻反省。



體所在的土地”即成為了她的土地，“身體所在的國家”就是她的國家。

家在何處？這既是一個從移居外地的遊人到飽受戰火蹂躪而流離失所的族群所時刻需要面對、解決及交涉的問題，也是鄭明河在《他方，在此處》迫切想要處理的政治與倫理議題。在2017年之始，隨着美國總統特朗普上台，圍牆、國境軍事化、非法移民、恐怖主義份子等字眼逐漸成為我們日常生活中再熟悉不過的話語。面對美國以一副高壓排他的姿態試圖築起高牆，阻礙它所仇視的異邦人跨界流動另覓家園，鄭明河的文字，不僅顛覆了“家”作為一個固定不變的封閉性空間的傳統定義；更重要的是，她開放了“家”可以如何被重新想像的可能。“家”可以流變成一段地下鐵廣播、一聲劃破寧靜的槍響，它是觸動身體的事物跟外在環境，也就是鄭明河所說的身體的存在，在高牆的內外，在他方也在此處。





A致X：給獄中情人的溫柔書簡

作者：約翰·伯格（John Berger）
譯者：吳莉君
出版社：麥田
出版年份：2014

* 伯格獲獎時以英文發言，此處是按其原話翻譯。
** 《A致X》，吳莉君譯，麥田出版。



行過地獄之路

作者：理查·費納根（Richard Flanagan）
譯者：何穎怡
出版社：時報文化
出版年份：2017

逾越界限

在人們為新年許下祝願的第二天，約翰·伯格（John Berger）的噩耗隨之而來。他的一生總在觀看，嘗試跨越各種寫作形式的界限，除了藝評家、詩人、畫家、劇作家之外，伯格最觸目的身份是一位作家。1972年伯格聲名大噪，以《觀看的方式》揭露繪畫及影像世界的視覺危機，同時以小說《G.》先後獲得英國布克獎及布萊克紀念獎，我們不妨回顧他在獲獎一刻向世界發出的豪情壯語：

“一個小說家不得不著重於個人自身與歷史命運之間的交互作用。當被打壓的人民不再選擇沈默，而去推倒施壓者植根在他們思想上的那面牆時，我們這個時代的歷史命運，就逐漸變得清晰。所以，當受壓者去推倒那些對他們的剝削、去對抗新殖民主義的同時，真正藉着這樣集體性的抗爭，被奴役者與奴役者的後代之間，雙方平等的機會才會再次出現一絲曙光。”*

伯格當時只活了半生，在感言中已為終其一生旗幟鮮明的左翼觀點作出定調，而時間亦證明他貫徹始終。在晚年寫下極其動人的小說《A致X：給獄中情人的溫柔書簡》，展露出他的視界仍不斷在希望與死亡、溫柔與安魂之間周旋。小說由47封由藥劑師愛姐向維澤爾寄出的信件構成，在一個可能是中東或中美的地域中，維澤爾因“創立恐怖組織罪”被判處兩個無期徒刑，他在四壁圍圍之中閱讀愛人的信件，並在信背寫下在獄中的讀書筆記，對資源分配不均、充斥剝削的世界作出私密的宰割，靜候反擊時機。維澤爾將情人愛姐的信件分別以“生命故事”、“希望”、“家園”為主題歸類為三摺，並在第一摺信件上寫下：“宇宙類似頭腦，而非機器。生命是一則此刻正被訴說的故事。第一真實的就是故事。這是身為一名技工教會我的事。”**

無論在視覺論述抑或小說，刻意打亂章節的順序是伯格一貫慣用的技巧，讀者不會知道哪封信是故事的開始、哪一封是終結，線性敘事再次失效，而讀者，則更專注於愛姐在信中所述的每件日常生活瑣碎，每一封

與每一封之間的思念，有着同等的重量。

儘管讀者無法從文本中得知小說具體的背景、時間、地點，只能隱約感受到一種“雞蛋與高牆”之間的對立狀態，然而伯格的焦點不在“他們”有多龐大、有多不可逾越，故事的敘述點立足於“我們”之上：我們如何生活、如何處理受襲的傷者、如何收集基本食糧、如何煮一杯咖啡、如何談論生離死別、如何集結成群，心持希望，輕柔與堅定地迎接步步進逼的軍隊。

愛姐情到濃時所書寫的心意扣人心弦，譬如在書信中提及最近讀到的詩歌、在收音機聽到艾芙拉（Cesaria Evora）的歌曲，有時在文字之間繪畫出一隻手做出的不同動作的掃描，有時是兩手緊緊相握。伯格在小說中，以字以章以詩以畫，將一本小說所能承載的維度伸展，擴闊讀者感官，甚至讓讀者產生一種無法將作品作出歸類的錯覺，類似當代文學領域中的 Lyric essay。

其實我們不難理解愛姐的動機，當你只有一張紙、一支筆，去寄信給一位無法探望、不知能否回信的致愛的時候，表達思念的方法往往超出一封文字書信的規限。愛姐在信中表達的情感，與她每日遇到生活一樣，有不少困頓徬徨的時刻，然而伯格告訴我們，愈是無法觸及，希望與愛愈發內在。



作者簡介

華生

傳媒工作者、《公雞》影像同人誌編輯。

行過地獄之路

要為一本我翻譯了一年半，前後校對過六次的書寫書評，非常難，因為沉漫過久、過深。翻譯時的諸種繁瑣查證，反覆打磨字句的耗心，讓我與它零距離，看不清它的美與恢弘。

《行過地獄之路》（The Narrow Road to the Deep North）是2014年曼布克獎（Man Booker）得獎作品，評審主席A. C. Grayling給它的評語是“有些年，得獎作品非常好，今年的得獎作品是曠世傑作（masterpiece）。”

The Narrow Road to the Deep North是日本俳句大師松尾芭蕉傳世名著《奧之細道》的英文譯名，深入內陸，探尋人跡未至之處。《行過地獄之路》也是深入人跡未至之處，探討二戰澳洲戰俘被迫做奴工，替日本蓋建泰緬鐵路。這條鐵路綽號為死亡鐵路，因糧食不足、惡病纏身、日夜趕工不得休息死在這條鐵路上的奴工不計其數。當年被送去蓋鐵路的澳洲戰俘共計九千人，只有三分之二生還，其中一人是作者Richard Flanagan的父親，戰俘編號335。

《行過地獄之路》也探索人心最幽微之處，男主角深陷四角戀愛不可自拔。人生如果是注定必死的戰役，愛情是否也是沒有盡頭的地獄？主角回憶學生時代學幾何時，“歐幾里得形容線是‘有長而無廣’。一條沒有廣度的線，一個沒有意義的生命，一個從生到死的行進。一個通往地獄的旅程。”這形容的是戰俘生涯，難道不也是人類無謂的對抗宿命？

因此，愛情故事、戰俘故事、日本與韓國戰犯故事三條線跳躍敘述交纏，無論是以長達數頁的篇幅描寫戰俘被刑求、戰俘被截肢、旅館房間裏的忘我纏綿，或者逃脫死刑的戰犯自我合理化戰爭罪行的心理機轉，作者筆下都透露出天地不仁的哀傷宿命色彩。人生來回，只有造物主有權做最後評判，但是我們的男主角明知不可為，還是要持劍向前衝，與風車決鬥。因為他說：“抱持幻想，人生才有可能。只抱持現實，人生必定完蛋。”

翻譯時，我經常為作者的文采傾倒，譬如日本軍官如何解釋戰爭的暴行：“哪個戰爭不殘酷？戰爭是人造的。戰爭就是我們。我們的作為。蓋鐵路

可能會讓人喪命，但是創造生命不是我的事，我只管蓋鐵路。進步不需要自由，自由對進步沒用。進步可以奠基在其他事情上。你認為這是不自由。我們叫它魂，國家，天皇。你所謂的殘酷。我們管它叫天命。不管有沒有我們，這就是未來。”

但是象徵日本魂、奠基在無數戰俘屍骨上的泰緬鐵路也逃不過自己的死亡，日本戰敗沒多久，它就淹沒於荒蕪。“到了最後，只有對死亡鐵路無知無覺也毫不在乎的鬱熱、雲層、雨水、昆蟲、鳥類、動物與植被留存。人只是萬物之一，萬物皆想生存，生存最高境界就是自由自在；人為，雲為雲，竹為竹。”男主角返回平民生活後，成為名醫，中年，更莫名被奉為二戰英雄、戰俘代言人。但是他心中有無法訴說的秘密、有揮之不去的自我質疑，他周旋於情婦之間，他鄙夷自己的公共形象與事實恰如兩面，私領域裏的罪行被社會集體庇護，人生，難道不是共擔罪業？“他想這個世界是如何組織事物的？它讓文明社會天天有人犯下足以終身監禁的罪行，大家卻視而不見，稱這些罪行為時事、政治或者戰爭。然後他們為生活劃出一個與文明無關的區塊，稱它為私生活。私生活越是衝撞文明就變得越祕密，便覺得自己越自由。其實不是。一個人永遠不可能脫離世界，共同生活就是共擔罪業。”

因此這是一本探索救贖是否可能的書。它的絕美來自不斷向內省視而後絕望的蒼涼。

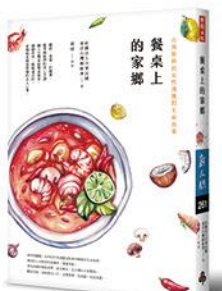
換言之，強調正面能量者勿食。



作者簡介

何穎怡

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餐桌上的家鄉

作者：南洋台灣姊妹會/著，胡廣/執筆
出版社：時報文化
出版年份：2017

* 波蘭文中沒有這個字，它是我創造的，由“自己的”（własny）和 “szczyzna” 組成。

讀南洋台灣姊妹會所著的《餐桌上的家鄉》，我不斷想起波蘭文的“włoszczyzna”這個字。“Włoszczyzna”由“Włochy”和“szczyzna”組成，前者是義大利，後者則是用來表現“所有物、某種存在狀態、某種抽象價值”的詞尾。當波蘭人把地名和這個詞尾加在一起，它所能表現的就不只是地理上的區域，也包括在這個區域上的語言、文化、物產以及所有與其相關的事物。

“Włoszczyzna”在字典上的解釋是“義大利文”或“義大利來的蔬菜”。據說，當來自義大利的波納王后（Bona Sforza）嫁給波蘭國王齊格蒙特一世時，也把義大利的文藝復興和義大利的蔬菜如胡蘿蔔、歐防风、芹菜根、包心菜帶進了波蘭。在波蘭料理中，這些蔬菜經常用來燉湯，由於使用頻繁，商店會將這些蔬菜包成一包，加上洋蔥一起出售。

想到波蘭，我最常會想起的東西之一就是波蘭的清湯，還有超市裏一包又一包的“włoszczyzna”。當我在台北的廚房裏用胡蘿蔔、洋蔥、包心菜和肉類燉湯，也覺得自己正用這些食材在餐桌上創造屬於我的波蘭——不只是一個抽象的概念，而是一個真正的國度，就像《餐桌上的家鄉》裏嫁到台灣的南洋女子們用斑斕糯米丸子、黃薑煎餅、涼拌茶葉、蒸玉米點心在台灣創造屬於她們的印尼、越南、緬甸和柬埔寨。

食物和鄉愁及記憶的關係，文學的讀者應該不會感到陌生。從普魯斯特的瑪德蓮蛋糕到講香港飲食的《老多媽思廚》，都在提醒我們：對故鄉的記憶是銘刻在食物之中的，而當人來到了異鄉，也會出於本能想要重建故鄉的味道。尤其當現實生活壓得人喘不過氣，異鄉的家庭及社會又令人沒有歸屬感，這時候，一碗魚湯或一碟春捲就像熟悉的鄉音一樣可以發揮很大的安慰作用。

然而，對於這本書的二十五位女主角來說，在異鄉重建故鄉的味道並不是那麼容易。除了食材不易取得，常要用代替品（在台灣的打拋豬就常用九層塔代替打拋葉），有時候吃自己家鄉的日常美食還會因為文化差異而被人嫌棄（如蝦醬或鴨仔蛋被台灣家人說“好臭！噁心！”）。也許，人們無法接受這些食物，原因正像本書執筆者胡碩所寫的：“那不是我們會吃的東西。（…）因為不在飲食體系裏，於是人們無從安置，所以不安，所以回頭試圖在食物身上尋找自己不安的原因。”食物和文化如此，人也是。況且，和食物比起來，人要跨越更高的門檻、更多的法令限制和文化隔閡，才能在異鄉找到讓自己能安身立命的家鄉。

細讀《馬來西亞史》

由廖文輝博士編著，今年初在馬來西亞出版的《馬來西亞史》，是近年來僅見，從馬來西亞國民本位出發，編匯整理，以中文書寫的國家通史。馬新分家之前，就只有1960年代許雲樵的《馬來亞史》（新加坡青年書局出版）。2012年陳鴻瑜教授的《馬來西亞史》（台灣蘭臺出版社），讓廖文輝急起直追，編匯了面向馬來西亞國民的《馬來西亞史》。

既然是國民本位，就不是大中華視角或老舊的華僑觀點（即便是馬來西亞華裔青年大多已是第三四代了），或華族悲情故事。經過史學訓練的編著人，從史前時代說起，至2013年大選，馬來西亞及東南亞地區之歷史事件，獲得完整、客觀和翔實的呈現。

國民本位對馬來西亞人而言，意味着和日益偏重單一種族（馬來人）和伊斯蘭教的官方論述，特別是教育部的歷史課本綱要強加的詮釋和扭曲，進行有力的抗辯，而其策略就是陳述多元角度的史實，包括長期被忽略的印度文化的影響。《馬》書投射的馬來西亞歷史，實際上色彩斑斕，多元而豐富，不能不引大馬民間水果雜貨“rojak”作為比喻。

此書最珍貴的，或許是馬來西亞國民的多元視角了。中文世界讀者透過此書看馬來西亞，將會看到各族群文化，包括原住民、印度文化、伊斯蘭教和華人文化在內，如何在東南亞的的心臟地帶碰撞融合，馬來土邦和外來殖民者之間的勢力消長。無奈的是，在常年種族政治的操作之下，馬來西亞國民可能正在逐漸喪失這種多元的關懷視角。

不過，一旦找到（或說，創造出）這樣的家鄉，並且在上面生根，就不會那麼容易失去它。這家鄉不屬於故鄉也不屬於異鄉，而是移民們用自己的血淚歡笑混合土壤，所創造出來的新天地，可說是移民們的“己鄉”（właszczyzna）*。這新的、“自己的家鄉”擴張了故鄉和異鄉的文化版圖，連結了兩者，讓兩者都更為豐饒。在《餐桌上的家鄉》中，我們看到新住民們用自己家鄉的味道豐富了台灣料理（就像波納王后帶來的義大利蔬菜豐富了波蘭料理），用自己的語言和習俗豐富了台灣文化。同時，她們也沒忘記自己的故鄉，即使現實艱困，卻一直想着要為故鄉做些甚麼，比如透過做菜、教語言、辦報紙讓故鄉的文化在自己身上延伸，並且能傳遞給他人，或是夢想着有朝一日回到故鄉以教育幫助有需要的人 ……

因為這些豐富、有苦有酸有甜有辣的生命故事，以及同樣豐富的、關於食物、人、國家的文化／社會／歷史／政治背景之描述，再加上吸引人的食譜及照片，讓《餐桌上的家鄉》不只是一本單純的食譜書、人物特寫或介紹南洋的報導文學。相反地，人、食物和整個大環境的故事就像波蘭清湯裏的肉、蔬菜和水，各有各的滋味，混合在一起慢火燉煮，就煮出了整體的味道。

煮得好的波蘭清湯有一種簡單但非常溫柔的滋味，令人安心、懷念，又令人有點想哭。我讀《餐桌上的家鄉》也有類似的感覺，或許這是因為裏面的故事很真誠，沒有過多的調味，而所有的苦與甜都點到為止，因此能留下餘味讓讀者自己品嚐吧。



作者簡介

林蔚昀

1982 年生，台北人。多年來致力在華語界推廣波蘭文學，於2013 年獲得波蘭文化部頒發波蘭文化功勳獎章，是首位獲得此項殊榮的台灣人。著有《我媽媽的寄生蟲》，譯有《鱈魚街》、《給我的詩：辛波絲卡詩選 1957－2012》、《黑色的歌》等作。

《馬》書面市之際，馬來西亞對外以開放的姿態，迎接一帶一路和南向政策的機遇，也面對史無前例的一馬發展公司弊案帶來的政府信任危機。而以史為鑑，馬六甲王朝的衰亡，葡屬馬六甲的潰敗，外來殖民勢力的擴張，無不因貪腐、昏庸政權和派系鬥爭而起。這其實放諸四海皆準。

為何向中文世界推介需要反覆細讀的《馬來西亞史》呢？若中國房地產商發展商讀史，馬來半島就不會是不堪一提，無名的“新加坡旁”，而是聖經曾提及的輝煌的黃金半島；若中國遊客讀史，馬來西亞的各大小城鎮不僅僅是貓山王榴蓮和白咖啡，也有百年前孫中山先生的革命步履；馬六甲不僅是關係鄭和、和港澳的命運也千絲萬縷，而馬來西亞人不會簡稱“馬來人”。



作者簡介

楊嘉仁

1977年生於馬來西亞吉隆坡，博特拉大學生物科學士，企管碩士。任職創業投資管理公司，也是有人出版社發行人。曾獲馬來西亞大專文學獎詩和散文組獎項，作品收入《沒有別的，只有存在》、《有詩集》和《馬來西亞當代微型小說選》。

ALIBABA: THE HOUSE THAT JACK MA BUILT

“An engrossing, insider’s account of how a teacher built one of the world’s most valuable companies—rivaling Walmart & Amazon—and forever reshaped the global economy.”

This is the most recent testimony to the phenomenon that is Alibaba, the dream child of an English teacher turned entrepreneur. Described as ‘A Rockefeller of his age’ Jack Ma founded Alibaba and built it as one of the world’s largest companies, an e-commerce empire catering to hundreds of millions of Chinese online customers. Comments on the book: Alibaba: The House That Jack Ma Built pay tribute to the author for his engagement with the company and insights into the character of the man who fostered its rise: *“This absorbing and well-written portrayal of Ma’s character, and his role in Alibaba’s development will appeal to a wide range of readers.” Library Journal* *“A clean and compelling narrative - tells the story with flair.” Wall Street Journal*

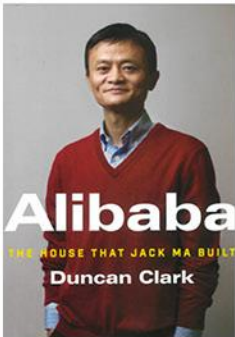
Duncan Clark, the author of the book, a British citizen who first came to China in 1994, learned the language and stayed for twenty years. He opened a consultancy firm, BDA, which helped raise money for the major telecom operators China Mobile, China Unicom and China Telecom. Today, Clark is regarded in Beijing as an accomplished commentator on China’s rapidly transforming internet technology world. Clark is chairman of BDA Credit Fang Lei. He first met Ma in 1999 and through exclusive interviews was granted access to a wealth of new material. Written from the perspective of an early advisor to the company and having spent twenty years chronicling the internet’s impact on China, he has created an authoritative account of the ‘House’ that Jack Ma built. Clark benefited from the support gleaned from Chinese speaking contacts for his research on Alibaba and Jack Ma. He initially thought he would be able to find sources through Chinese-language biographies but realized quickly that he would have to do the research himself. A classmate from Morgan Stanley and the first investor in Alibaba, Shirley Lin, was particularly helpful.

The account provides insights into the questions prospective entrepreneurs might ask, namely: How did Ma overcome his humble origins and early failures to achieve massive success with Alibaba? How did he outsmart his rivals from China and Silicon Valley? Can Alibaba maintain its 80% market share in the face of increasing competition? How does the Chinese government view the rise of Ma’s empire? Are there limits to Alibaba’s ambitions?

Ma founded Alibaba over seventeen years ago, employs over 38,000 people, and is a listed company on the NYSE. It has experienced lots of ups and downs, both as a private and a public company, and gone through many reorganizations. Since Ma himself does not have a tech background unlike, say, Robin Li at Baidu, he has had to acquiesce to colleagues who do. Clark observes that Alibaba is more of a commerce company than a tech company, although its future is increasingly one in which technology plays a leading role.

Alibaba, an unusual name for a Chinese company, was chosen because of its association with the story of “Alibaba and the Forty Thieves” in which the words “Open Sesame!” reveal a chamber of treasures. In this sense, the metaphor represents an open sesame to fortune for small businesses. However, when the ‘forty thieves’ are found to be engaging in counterfeiting, the company’s image is tarnished. In the first chapter of his book, Clark addresses the issue of counterfeiting on Taobao admitting: “Sales by merchants of pirated goods on Taobao helped boost the early popularity of the website and build the economy on the way to thirty-two per cent revenue growth for the fourth quarter. It’s also helped build Jack Ma’s worth to about \$US29 billion.” In January 2015, the Chinese government criticized the firm for not doing enough to combat fakes. An Alibaba spokesman has said Taobao is “committed to the protection of intellectual property rights and the fight against counterfeiting”. It promises that after the marketplace receives notification of suspicious product listings it reviews and removes those that violate the law or Alibaba’s policies. The company tries to review and remove suspect listings within a day. Three years ago, just as Ma was preparing Alibaba for a US float, he described counterfeiting as “a cancer we have to deal with”. The company later started working with the IACC on what the organization later called its MarketSafe program, set up specifically to target piracy on Alibaba sites. According to the IACC: “Through the program, the IACC and its participating members work to identify and take down infringing listings on Taobao and Tmall via an expedited removal procedure.” Alibaba announced it would formally join the IACC, becoming the first online retailer to join the likes of Apple, 21st Century Fox and Harley Davidson in the global lobby group.

In a bizarre twist to the publication of Clark’s book, it was revealed that less than two weeks after hitting U.S. bookstores, copies had been pirated; ironically on no other platform than Alibaba’s own e-commerce marketplace, Taobao. These versions were for sale for 3 to 4 yuan (\$0.43 to \$0.61) and offered a link for downloading an electronic version of the book. In the U.S. the book retails for \$17.96 on Amazon. No details were available on the identity of the merchant selling the pirated versions of the book. Alibaba responded that pirated versions of the book have been quickly removed from the marketplace. Clark has been relatively sanguine about prospects for genuine sales: “Obviously there’s a huge amount of interest in Jack Ma and the Alibaba story in mainland China where he’s a home-grown hero to many.” Clark said a Chinese version of his book will be published in August by CITIC press, and that there will be a multi-city book tour in mainland China. Clark, also posted the CITIC press announcement on his Facebook and Twitter pages and thanked Alibaba for “speedily taking down Taobao links to pirated drafts of my book. Legit Chinese version is on the way!”



○
Alibaba: The House That Jack Ma Built
—
Duncan Clark
May 2016.
Ecco .ISBN-10: 0062413406

Ian Chaplin (1945~2016)

Ian had lived in Macau since 1982 and had taught in the key institutions of higher education. In retirement, he worked as a part time lecturer at the University of Macau and the Macau Polytechnic. He held a PhD in cultural tourism from Flinders University, Adelaide, Australia.



VIAGEM AO PAÍS SEM MEMÓRIA

“Livro inclassificável este: não é romance, não é novela, não é conto, não é ensaio, não é documento, não é testemunho, não é relato: é tudo isso e não é nada disso, uma escrita a pulso firme no puro gume, no limite da técnica, jogo de póquer aberto ganho contra o leitor com todas as cartas à mostra, sequência de bilhar às três tabelas numa exata, fascinante geometria de palavras”.

Sinopse e Ficha Crítica de Leitura:
A 2 de Outubro de 1925, nasceu José Cardoso Pires em São João do Peso, no concelho de Vila de Rei, na parte beirã do Pinhal. Frequentou o Liceu Camões e a Faculdade de Ciências onde, porém, nunca se viria a formar em Matemáticas. Em 1945 alistou-se na Marinha Mercante, mas também não foi muito bem-sucedido nesta actividade tendo acabado por se tornar jornalista. A dada altura tornou-se director das Edições Artísticas Fólio onde promoveu alguns escritores nacionais e estrangeiros que marcaram a literatura do século XX. O Delfim, é geralmente considerado a sua obra-prima. Faleceu em 1998 e repousa no Cemitério dos Prazeres em Lisboa. Do conjunto da sua obra destaca a novela O Anjo Ancorado de 1958, o ensaio de 1960 intitulado A Cartilha do Mariácula, o romance O Hóspede de Job de 1963, em homenagem ao irmão falecido em acidente de aviação militar, o livro de crónicas na antecâmara da morte De Profundis, Valsa Lenta e finalmente o aclamado romance A Balada da Praia dos Cães de 1982.

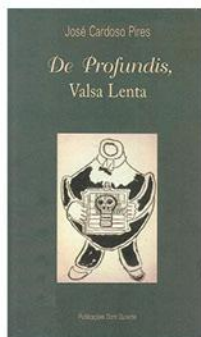
Pode-se falar de um abismo branco aquele em que José Cardoso Pires mergulhou quando sofreu um AVC em 1996. Viria, como se sabe a falecer de outro AVC, este em 1998. Entre um ano e outro, entre os dois AVC o escritor teve tempo para recuperar as suas faculdades e escrever este texto notável. Durante um certo período de tempo José Cardoso Pires viveu numa espécie de limbo intermédio, pois as faculdades mais afectadas foram justamente a memória, a oralidade e a escrita. O autor fiel à ironia que sempre o caracterizou e em particular aos seus outros romances chegou a pensar designar o livro por memória descritiva, o que no caso seria uma memória de uma desmemória, pois a memória foi justamente o que ele perdeu, circunstancialmente. A narrativa é para mim surpreendente, pois não esperava num texto desta ordem um rigor tão grande. O autor poderia ter caído num registo mais impressionista e até emocional, mas de uma forma notável consegue um distanciamento analítico, uma quase frieza e uma concisão objectiva a todos os títulos brilhante, intelectualmente brilhante e claro literariamente perfeita, mais perfeita que em muitos dos seus romances. Muitos críticos evidenciaram a simplicidade do texto. Nada de mais errado, para mim, simplicidade é o que não caracteriza o texto. O texto é complexo, elaborado e rebuscado mesmo, mostrando um ensaísta de largos recursos. O romancista não descreve a doença com simplicidade, mas antes com frieza e ironia. O texto não está ao alcance de qualquer um, embora pareça. Tenho sérias dúvidas de que a maior parte tenha compreendido o texto na sua profundidade e complexidade.

Este curto extracto bastará para confirmar o que disse:

“Lembro-me de que essa manhã foi invadida por um aguaceiro desalmado, ouvia-se uma chuva grossa e pesada lá fora mas deve ter sido passageira porque quando acabou a Edite ainda estava ao telefone. A partir de então tudo o que sei é que me pus ao espelho da casa de banho a barbear-me com a passividade de quem está a barbear um ausente - e foi ali. Sim, foi ali. Tanto quanto é possível localizar-se uma fracção mais que secreta de vida, foi naquele lugar e naquele instante que eu, frente a frente com a minha imagem no espelho mas já desligado dela, me transfiri para um Outro sem nome e sem memória e por consequência incapaz da menor relação passado-presente, de imagem-objecto, do eu com outro alguém ou do real com a visão que o abstracto contém”.

Difícilmente se poderia dizer melhor. Há no texto uma lucidez estranha. Como é que se regressa de um AVC num espaço de tempo tão curto em condições de escrever como provavelmente Cardoso Pires nunca chegou a escrever. Convém não esquecer que Cardoso Pires foi um escritor de excelência, mas este documento literário possui qualquer coisa de enigmático. O médico neurologista que assina o prefácio e que foi o médico que assistiu o escritor durante a doença, não deixa de assinalar a imparidade do facto, a sua estranha singularidade. José Cardoso Pires veio do lado de lá, do fundo do abismo branco, para nos oferecer uma narrativa que tem todo o ar de ser inédita e única. Mais uma vez volto a Lobo Antunes que viu logo a genialidade e complexidade do manuscrito, no lugar em que outros viram simplicidade:

“Livro inclassificável este: não é romance, não é novela, não é conto, não é ensaio, não é documento, não é testemunho, não é relato: é tudo isso e não é nada disso, uma escrita a pulso firme no puro gume, no limite da técnica, jogo de póquer aberto ganho contra o leitor com todas as cartas à mostra, sequência de bilhar às três tabelas numa exata, fascinante geometria de palavras”.



○
De Profundis Valsa Lenta
—
by José Cardoso Pires
Published May 1997
by Publicações Dom Quixote

Manuel Afonso Costa

Poeta, ensaísta e professor universitário.



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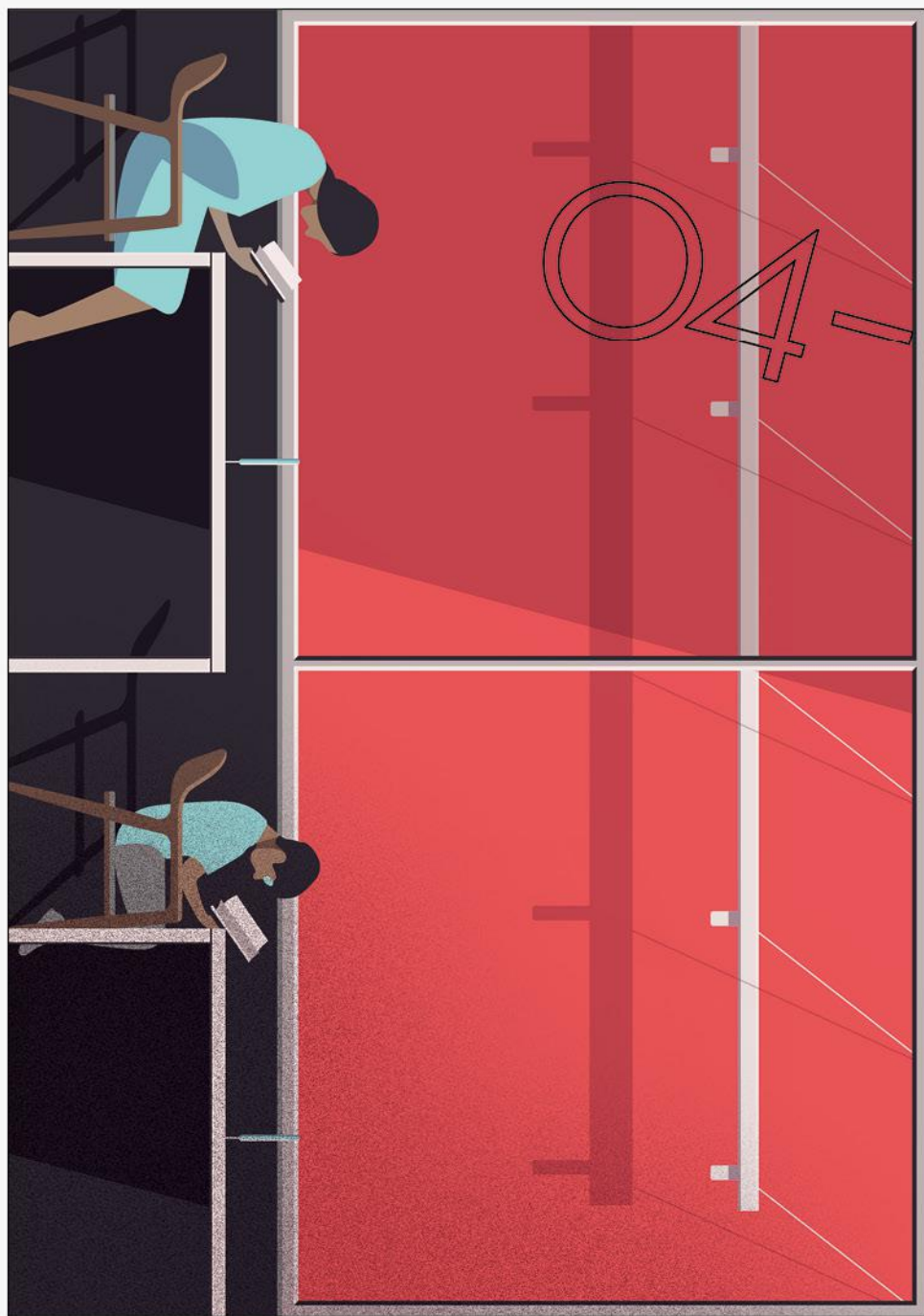
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