

故园画忆系列

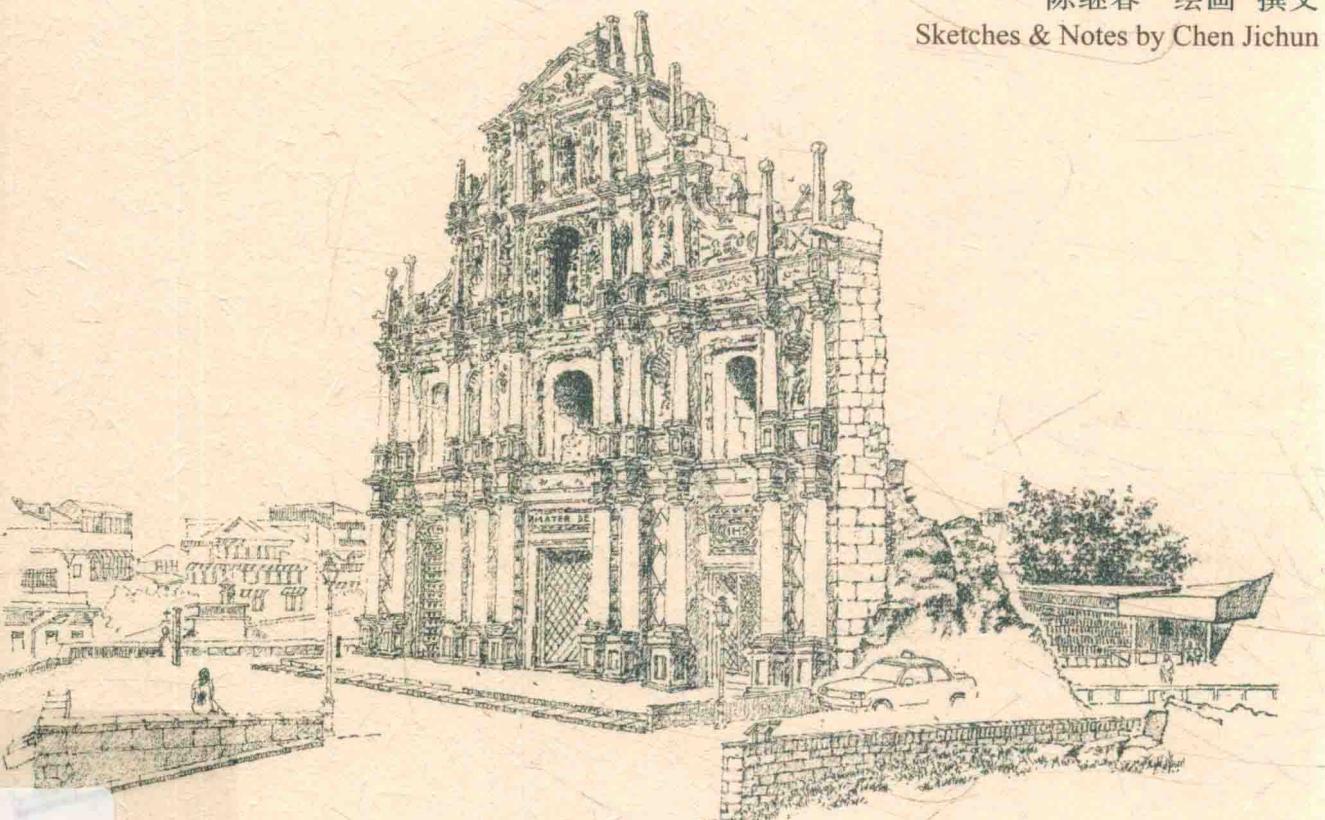
Memory of the Old  
Home in Sketches

# 澳门旧影

Macao—Somewhere in Time

陈继春 绘画 撰文

Sketches & Notes by Chen Jichun



尊光出版社  
Academy Press

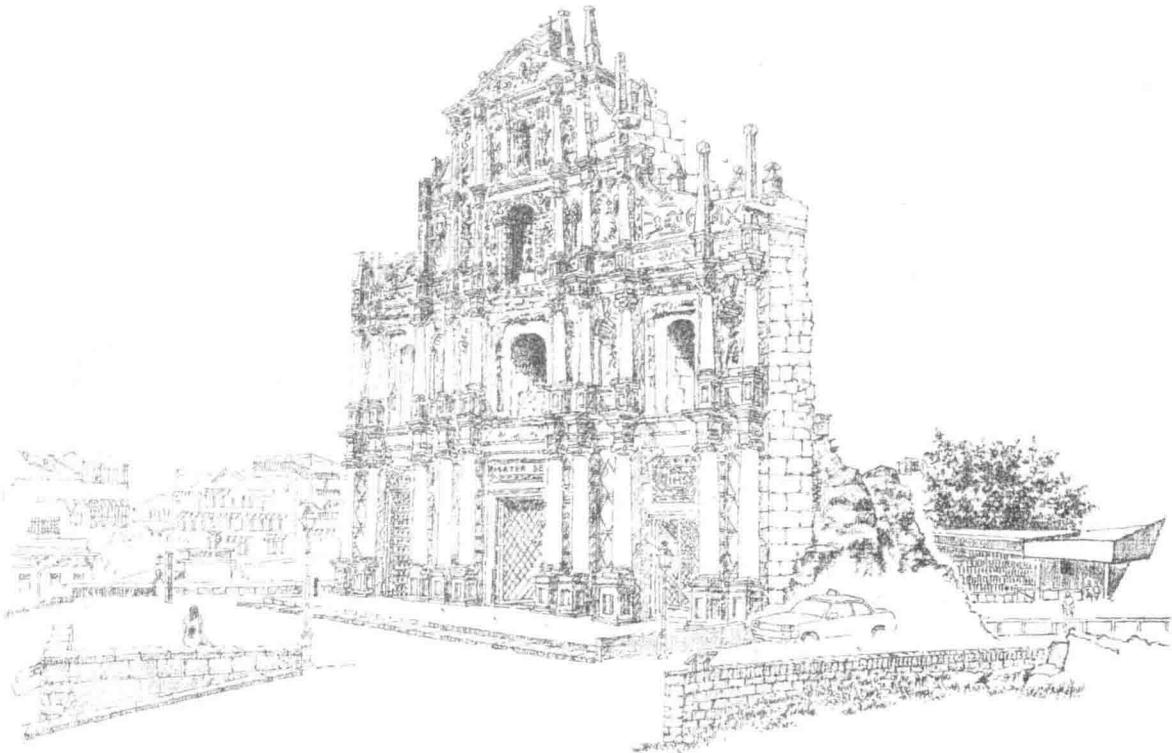
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# 故園重憶

庚寅中秋

韓榮遠題



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# 序

在中国近代史上，澳门地位非同一般。她既是中国眺望世界的主要窗口，亦为国家引入了大量西方文化。古典与现代，东方与西方，不同人种共处，各式建筑汇集，洋洋大观兮澳门！

尽管澳门的国际化步伐甚快，城市建设速度惊人，街道景观频频改变，但“小而美”的城市特征、淳朴的民风百年依旧，小城居民永远友善、好客。

我有幸参与了澳门回归祖国的具体事务并在那里连续工作了八年多，深感澳门的风物之好、人情之善。我虽已返回北京多年，但澳门的老区街道和世界文化遗产景观，那些透着中国文化传统的太极晨练、狮舞表演、粤曲兴会、红白仪式等等，至今历历在目。

陈继春是我有幸结识的众多澳门朋友中的一位。他在艺术上不断攀高，内心追求始终如一，是一位典型的澳门人！早年他在葡萄牙留学期间，就以铅笔速写描摹过当地城市风貌。继而，在巴黎凭路灯写圣心教堂；于威尼斯晨雾下记录运河之景；顶着京都烈日描画金阁寺；冒着加拿大北部风雪画爱文顿的教堂……众多他乡建筑之美一一被他记录并阐释。但他描画最多的还是澳门。他了解澳门的历史，能从日常生活和平常景物中发现澳门的诗意和美，这使其作品蕴含着浓厚的人文情怀。在台北 101 大楼的墙上，澳门特别行政区政府以他的画作为“在台湾澳门经济文化办事处”的标志背景。

陈继春的画注重细部，源于对中国传统绘画的热爱；同时也着眼于整体，融入西方绘画光影的演绎方式，能反映时代的审美趣味和情感，刻划出澳门奇美的风貌，留下了许多珍贵记忆。这是澳门回归后人文新景象中的一个亮点，值得推荐与大家分享！

是为序。

罗先友  
2015 年 12 月于北京

## **Foreword**

Macao plays a unique role in modern Chinese history. Not only was it a major window on the world for China, but an important entry port for Western culture. Classic and contemporary, of both the East and of the West, ethnic harmony, varied architecture, this is diverse Macao!

Despite rapid internationalization, incredibly fast pacedurban development and frequently changing street views, the city maintains its characteristics of “small yet beautiful”, and Macao people are still as hospitable as their ancestors a hundred years ago.

I am honored to have had the opportunity to be substantially involved in the process of the transfer of Macao back to the motherland for eight consecutive years, and am deeply impressed by the beauty of the city and the kindness of its people. Even though I have been back in Beijing for some years, the streets of the old town, the historical heritage, scenes of Chinese culture such as morning Tai Chi exercise, lion dance, Cantonese opera, and celebration and funeral customs, are still fresh in my memory.

It was my privilege to meet Mr. Kai Chon Chan (Chen Jichun) in Macao. His practice of relentlessly pursuing improvement makes him a typical Macao citizen. During his early years of study in Portugal, he began pencil sketching local urban scenes. Later, he drew the Sacré-Cœur Basilica (Basilique du Sacré-Cœur) amidst the evening street lights in Paris, Venice canals in the morning mist, Kinkaku-ji under the blazing Kyoto sun, and Edmonton churches in the snow and chill of northern Canada—depicting the lovliness of foreign architecture. Nonetheless, the major focus of his work is Macao. He well knows the history of his hometown, allowing him to see the fascinating and poetic Macao in daily life and scenery. This enriches his art with strong humanistic feelings. In the office of “Macao Economic and Cultural Delegation in Taiwan”, Macao Special Autonomous Region (SAR) government places his art work on the wall as the designated photography background.

Chan pays attention to the details in his art work as a result of his enthusiasm for traditional Chinese paintings; yet, he focuses on its wholeness, and adopts the use of light and shade from Western style painting. His work reflects the aesthetic tastes and emotion of our time, accurately reflects the amazing sights of Macao, and captures many precious moments. It certainly is a true record of the cultural landscape after the transfer back to China that must be recommended and shared.

Luo Xianyou  
December, 2015, Beijing

# 目 录

序

罗先友

庙 宇

|            |    |
|------------|----|
| 妈阁庙 (一)    | 3  |
| 妈阁庙 (二)    | 4  |
| 妈阁庙 (三)    | 5  |
| 妈阁庙 (四)    | 6  |
| 妈阁庙 (五)    | 7  |
| 妈阁庙 (六)    | 8  |
| 妈阁庙 (七)    | 9  |
| 妈阁庙 (八)    | 10 |
| 妈阁庙 (九)    | 11 |
| 妈阁庙 (十)    | 12 |
| 妈阁庙 (十一)   | 13 |
| 莲峰庙 (一)    | 14 |
| 莲峰庙 (二)    | 15 |
| 莲峰庙 (三)    | 16 |
| 渔翁街天后庙 (一) | 17 |
| 渔翁街天后庙 (二) | 18 |
| 普济禅院大雄宝殿   | 19 |
| 先锋庙        | 20 |

城隍庙

|            |    |
|------------|----|
| 莲溪庙        | 22 |
| 包公庙        | 23 |
| 沙梨头土地庙 (一) | 24 |
| 沙梨头土地庙 (二) | 25 |
| 沙梨头土地庙 (三) | 26 |
| 沙梨头土地庙 (四) | 27 |
| 沙梨头土地庙 (五) | 28 |
| 女娲庙        | 29 |
| 柿山哪咤庙 (一)  | 30 |
| 柿山哪咤庙 (二)  | 31 |
| 柿山哪咤庙 (三)  | 32 |
| 哪咤庙 (一)    | 33 |
| 哪咤庙 (二)    | 34 |
| 康真君庙       | 35 |
| 三街会馆       | 36 |
| 雀仔园福德祠     | 37 |
| 仁德堂公所      | 38 |
| 凼仔望海观音     | 39 |

|             |    |               |     |
|-------------|----|---------------|-----|
| <b>教 堂</b>  |    |               |     |
| 圣保禄教堂 (一)   | 43 | 圆台仔           | 74  |
| 圣保禄教堂 (二)   | 44 | 牛房 (一)        | 75  |
| 圣保禄教堂 (三)   | 46 | 牛房 (二)        | 76  |
| 圣保禄教堂 (四)   | 47 | 黄东阳书屋         | 77  |
| 圣保禄教堂 (五)   | 48 | 林茂塘船厂         | 78  |
| 圣保禄教堂 (六)   | 49 | 林茂塘游艇会 (一)    | 79  |
| 玫瑰堂         | 50 | 林茂塘游艇会 (二)    | 80  |
| 圣奥斯定堂 (一)   | 51 | 造船子弟学校旧址      | 81  |
| 圣奥斯定堂 (二)   | 52 | 梁永馨香庄旧址       | 82  |
| 圣奥斯定堂 (三)   | 53 | 大炮台 (一)       | 83  |
| 圣若瑟修院 (一)   | 54 | 大炮台 (二)       | 84  |
| 圣若瑟修院 (二)   | 55 | 大炮台 (三)       | 85  |
| 圣老楞佐堂 (一)   | 56 | 清安医所          | 86  |
| 圣老楞佐堂 (二)   | 57 | 东方基金会旧址       | 87  |
| 主教座堂 (一)    | 58 | 新教坟场          | 88  |
| 主教座堂 (二)    | 60 | 就利栏           | 89  |
| 圣安东尼堂       | 61 | 广兴泰码头         | 90  |
| 圣母雪地殿教堂 (一) | 62 | 下环街市内街        | 91  |
| 圣母雪地殿教堂 (二) | 64 | 下环光复围         | 92  |
| 青州修道院旧址     | 65 | 下环旧店          | 93  |
| 宝血女修院旧址     | 66 | 郑家大屋 (一)      | 94  |
| 嘉模圣母教堂侧影    | 67 | 郑家大屋 (二)      | 95  |
| 路环圣方济各堂     | 68 | 海事及水务局        | 96  |
|             |    | 圣地亚哥酒店        | 97  |
|             |    | 澳门红十字会总部      | 98  |
| <b>旧 址</b>  |    | 葡萄牙共和国驻澳门领事官邸 | 99  |
| 关闸          | 73 | 政府总部          | 100 |

|              |     |             |     |
|--------------|-----|-------------|-----|
| 民政总署（一）      | 101 | 船澳巷         | 131 |
| 民政总署（二）      | 102 | 卖鱼巷         | 132 |
| 仁慈堂          | 103 | 水鸡巷         | 133 |
| 澳门邮政总局       | 104 | 十月初五街（一）    | 134 |
| 主教公署         | 105 | 十月初五街（二）    | 135 |
| 岗顶剧院         | 106 | 海边新街        | 136 |
| 塔石广场         | 108 | 永福围         | 137 |
| 八角亭          | 110 | 火船头街（一）     | 138 |
| 陆军俱乐部        | 111 | 火船头街（二）     | 139 |
| 澳门保安部队事务局（一） | 112 | 公仔围         | 140 |
| 澳门保安部队事务局（二） | 113 | 打缆围         | 141 |
| 跑道之旁         | 114 | 新马路         | 142 |
| 东望洋灯塔        | 115 | 担杆里         | 143 |
| 婆仔屋          | 116 | 茨林围         | 144 |
| 大疯堂艺舍        | 117 | 从罗结地巷看议事亭前地 | 145 |
| 国父纪念馆        | 118 | 米糙街         | 146 |
| 文第士故居        | 119 | 小贩街         | 147 |
| 外港码头         | 121 | 大兴银号旧址附近    | 148 |
| 凼仔旧街市        | 122 | 福荣里         | 149 |
| 凼仔码头         | 123 | 福隆新街（一）     | 150 |
| 路环荔枝碗船厂旧址    | 124 | 福隆新街（二）     | 151 |
| 街 巷          |     | 青云里         | 152 |
| 美副将附近        | 127 | 红窗门街        | 153 |
| 牧羊巷          | 128 | 龙嵩街         | 154 |
| 田螺石级         | 129 | 亚婆井（一）      | 155 |
| 银针围          | 130 | 亚婆井（二）      | 156 |
|              |     | 亚婆井（三）      | 157 |

|            |     |            |     |
|------------|-----|------------|-----|
| 缸瓦巷 1 号    | 158 | 卢廉若公园（六）   | 173 |
| 菉荟围        | 159 | 加思栏公园（一）   | 174 |
| 望德堂区       | 160 | 加思栏公园（二）   | 175 |
| 高可宁故居      | 161 |            |     |
| <b>公 园</b> |     | <b>海 港</b> |     |
| 白鸽巢公园贾梅士洞  | 165 | 十六浦旁       | 179 |
| 纪念孙中山市政公园  | 167 | 中山冰厂岸边     | 180 |
| 卢廉若公园（一）   | 168 | 二十三号码头     | 182 |
| 卢廉若公园（二）   | 169 | 内港一角（一）    | 183 |
| 卢廉若公园（三）   | 170 | 内港一角（二）    | 184 |
| 卢廉若公园（四）   | 171 | 内港一角（三）    | 186 |
| 卢廉若公园（五）   | 172 | 西望洋山       | 187 |
|            |     | 港珠澳大桥工地远望  | 188 |

# Contents

## Foreword

Luo Xianyou

## Temples

|  |    |   |    |
|--|----|---|----|
| A-Ma Temple-1  | 3  | Earth God Temple of Patane (Pagode de Patane)-1           | 24 |
| A-Ma Temple-2  | 4  | Earth God Temple of Patane (Pagode de Patane)-2           | 25 |
| A-Ma Temple-3  | 5  | Earth God Temple of Patane (Pagode de Patane)-3           | 26 |
| A-Ma Temple-4  | 6  | Earth God Temple of Patane (Pagode de Patane)-4           | 27 |
| A-Ma Temple-5  | 7  | Earth God Temple of Patane (Pagode do Patane)-5           | 28 |
| A-Ma Temple-6  | 8  | Goddess Temple  | 29 |
| A-Ma Temple-7  | 9  | Na Cha Temple (Templo Na Cha de Calçada<br>de Verdades)-1 | 30 |
| A-Ma Temple-8  | 10 | Na Cha Temple (Templo Na Cha de Calçada<br>de Verdades)-2 | 31 |
| A-Ma Temple-9  | 11 | Na Cha Temple (Templo Na Cha de Calçada<br>de Verdades)-3 | 32 |
| A-Ma Temple-10   | 12 | Na Cha Temple (Templo Na Cha)-1                           | 33 |
| A-Ma Temple-11   | 13 | Na Cha Temple (Templo Na Cha)-2                           | 34 |
| Lin Fong Temple-1  | 14 | Hong Kung Temple (Templo de Hong Kung)                    | 35 |
| Lin Fong Temple-2  | 15 | Sam Kai Vu Kun Temple                                     | 36 |
| Lin Fong Temple-3  | 16 | Foc Tac Chi Temple (Pagode Foc Tac Chi)                   | 37 |
| Tien Huo Temple on Rua dos Pescadores-1                    | 17 | Yan Tak Tong  | 38 |
| Tien Huo Temple on Rua dos Pescadores-2                    | 18 | Temple Pequeno de Kun Iam                                 | 39 |
| Temple of Kun Iam Tong                                     | 19 | Churches  |    |
| Pagode Sin Fong  | 20 | St. Paul's Church-1                                       | 43 |
| Town God's Temple (Templo Seng Wong)                       | 21 | St. Paul's Church-2                                       | 44 |
| Chinese Temple Lin Kai Miu (Templo Chinese<br>Lin Kai Miu) | 22 |   |    |
| Bao Zheng Temple   | 23 |   |    |

|   |    |   |    |
|---|----|---|----|
| St. Paul Church-3   | 46 | Dock of Holandeses (Doca dos Holandeses)  | 74 |
| St. Paul Church-4   | 47 | Oxen Warehouse-1  | 75 |
| St. Paul Church-5   | 48 | Oxen Warehouse-2  | 76 |
| St. Paul Church-6   | 49 | Wang Dongyang's Old-Style Private School  | 77 |
| St. Dominic's Church (Igreja de Sao Domigos)                          | 50 | Lam Mou Tong Shipyard   | 78 |
| St. Augustine Church-1  | 51 | Lam Mou Tong Yacht Club-1   | 79 |
| St. Augustine Church-2  | 52 | Lam Mou Tong Yacht Club-2   | 80 |
| St. Augustine Church-3  | 53 | Former School for Shipbuilders' Children  | 81 |
| St. Joseph's Monastery Seminary-1                                     | 54 | Former site of Leung Wing Hung Incense Factory                                  | 82 |
| St. Joseph's Monastery Seminary-2                                     | 55 | Monte Fortress (Fortaleza do Monte)-1   | 83 |
| St. Lawrence's Church-1   | 56 | Monte Fortress (Fortaleza do Monte)-2   | 84 |
| St. Lawrence's Church-2   | 57 | Monte Fortress (Fortaleza do Monte)-3   | 85 |
| Cathedral of Macao (Igreja da Sé Catedral)-1                          | 58 | Asilo de St. José   | 86 |
| Cathedral of Macao (Igreja da Sé Catedral)-2                          | 60 | Orient Foundation   | 87 |
| Church of St. Anthony   | 61 | Old Protestant Cemetery (Cemitério Protestante)                                 | 88 |
| Church of Our Lady of Guia-1  | 62 | Chow Lei Seafood Wholesaler   | 89 |
| Church of Our Lady of Guia-2  | 64 | Kwang Heng Tai Pier   | 90 |
| Former Convent of Green Island  | 65 | Inner Street of Bairro de Praia do Manduco                                      | 91 |
| Sister of Precious Blood Convent                                      | 66 | Pátio da Claridade  | 92 |
| Church of Our Lady of Carmo (Igrejade Nossa Senhora do Carmo)         | 67 | Old Shop in Bairro Praia do Manduco   | 93 |
| St. Francisco Xavier Church (Igreja de Sao Francisco Xavier), Coloane | 68 | Mandarim's House (Casa do Mandarim)-1   | 94 |
|   |    | Mandarim's House (Casa do Mandarim)-2   | 95 |
| Former Sites  |    | Marine and Water Bureau (Direcção dos Serviços de Assuntos Marítimos e de Água) | 96 |
| Porta de Cercos   | 73 | Pousada de São Tiago  | 97 |
|   |    | Headquarters of the Macao Red Cross Society                                     | 98 |

|   |     |  |     |
|---|-----|--|-----|
| Residence of Consulate General of the Republic<br>of Portugal in Macao (Rersidência do Consulado<br>Geral de Portugal em Macau) | 99  | Old Taipa Municipal Market                                       | 122 |
| Macao S.A.R. Government Headquarters  | 100 | Pier of Taipa  | 123 |
| Civic and Municipal Affairs Bureau-1  | 101 | Coloane Lai Chi Vun Shipyard                                     | 124 |
| Civic and Municipal Affairs Bureau-2  | 102 | <b>Streets and Lanes</b>   |     |
| Mercy Hall(Santa Casa da Misericórdia)  | 103 | View near Avenida do Coronel Mesquita                            | 127 |
| Macao Post Office   | 104 | Travessa do Pastor   | 128 |
| Igreja Sé Catedral  | 105 | Escada do Caracol  | 129 |
| D. Pedro V.Theatre (Teatro D. Pedro V)  | 106 | Pátio da Agulha  | 130 |
| Tap Seac Square   | 108 | Travessa das Docas   | 131 |
| Octagonal Pavilion  | 110 | Travessa do Alpendre Fish  | 132 |
| Military Club   | 111 | Travessa das Galinholas  | 133 |
| Public Security Forces Affairs Bureau of Macao<br>(Direcção dos Serviços das Forças de Segurança<br>de Macao)-1                 | 112 | Rua de Cinco de Outubro-1  | 134 |
| Public Security Forces Affairs Bureau of Macao<br>(Direcção dos Serviços das Forças de Segurança<br>de Macao)-2                 | 113 | Rua de Cinco de Outubro-2  | 135 |
| Beside the Grand Prix Circuit Autodrome   | 114 | Rua do Almirante Sérgio  | 136 |
| Guia Lighthouse   | 115 | Pátio da Eterna Felicidade                                       | 137 |
| Alberqueda Santa Casa da Misericórdia   | 116 | Rua das Lorchas-1  | 138 |
| Dai Fong Tong Art House   | 117 | Rua das Lorchas-2  | 139 |
| Dr. Sun Yat-Sen Former Residence  | 118 | Pátio do Idolo   | 140 |
| Former Residence of Silva Mendes  | 119 | Patio da Cordoaria   | 141 |
| Outer Harbor Ferry Terminal   | 121 | Avenida Almeida Ribeiro  | 142 |
|   |     | Beco da Pinga  | 143 |
|   |     | Pátio do Espinho   | 144 |
|   |     | Largo do Senado (Senado Square) View from<br>Travessa do Roquete | 145 |
|   |     | Travessa do Soriano  | 146 |

|                                       |     |  |     |
|---------------------------------------|-----|--|-----|
| Rua dos Mercadores (Vendor Street)    | 147 | Lou Lim Lok Park-1                         | 168 |
| Tai Heng Bank Near Rua dos Mercadores | 148 | Lou Lim Lok Park-2                         | 169 |
| Beco da Felicidade                    | 149 | Lou Lim Lok Park-3                         | 170 |
| Rua da Felicidade-1                   | 150 | Lou Lim Lok Garden-4                       | 171 |
| Rua da Felicidade-2                   | 151 | Lou Lim Lok Garden-5                       | 172 |
| Pátio do Mainato                      | 152 | Lou Lim Lok Garden-6                       | 173 |
| Rua da Alfândega                      | 153 | St. Francis Garden-1                       | 174 |
| Rua Central (Long Song Jie)           | 154 | St. Francis Garden-2                       | 175 |
| Lilau-1                               | 155 |  |     |
| Lilau-2                               | 156 | The Harbor                                 |     |
| Lilau-3                               | 157 | Pier No.16                                 | 179 |
| No.1 Travessa da Louça                | 158 | Coast near Zhongshan Ice Industry Building | 180 |
| Pátio do Mungo                        | 159 | Pier No.23                                 | 182 |
| St. Lazarus Parish                    | 160 | Inner Harbor View-1                        | 183 |
| Former Residence of Gou Ho Neng       | 161 | Inner Harbor View-2                        | 184 |
| Gardens                               |     | Inner Harbor View-3                        | 186 |
| Grotto of Luís de Camões Garden       | 165 | Penha Hill                                 | 187 |
| Dr. Sun Yat-Sen Municipal Park        | 167 | View of Hong Kong-Zhuhai-Macao Bridge      |     |
|                                       |     | Building under Construction                | 188 |



# 庙宇

Temples