

书 天堂

BOOK PARADISE

钟芳玲 FANG-LING JONG



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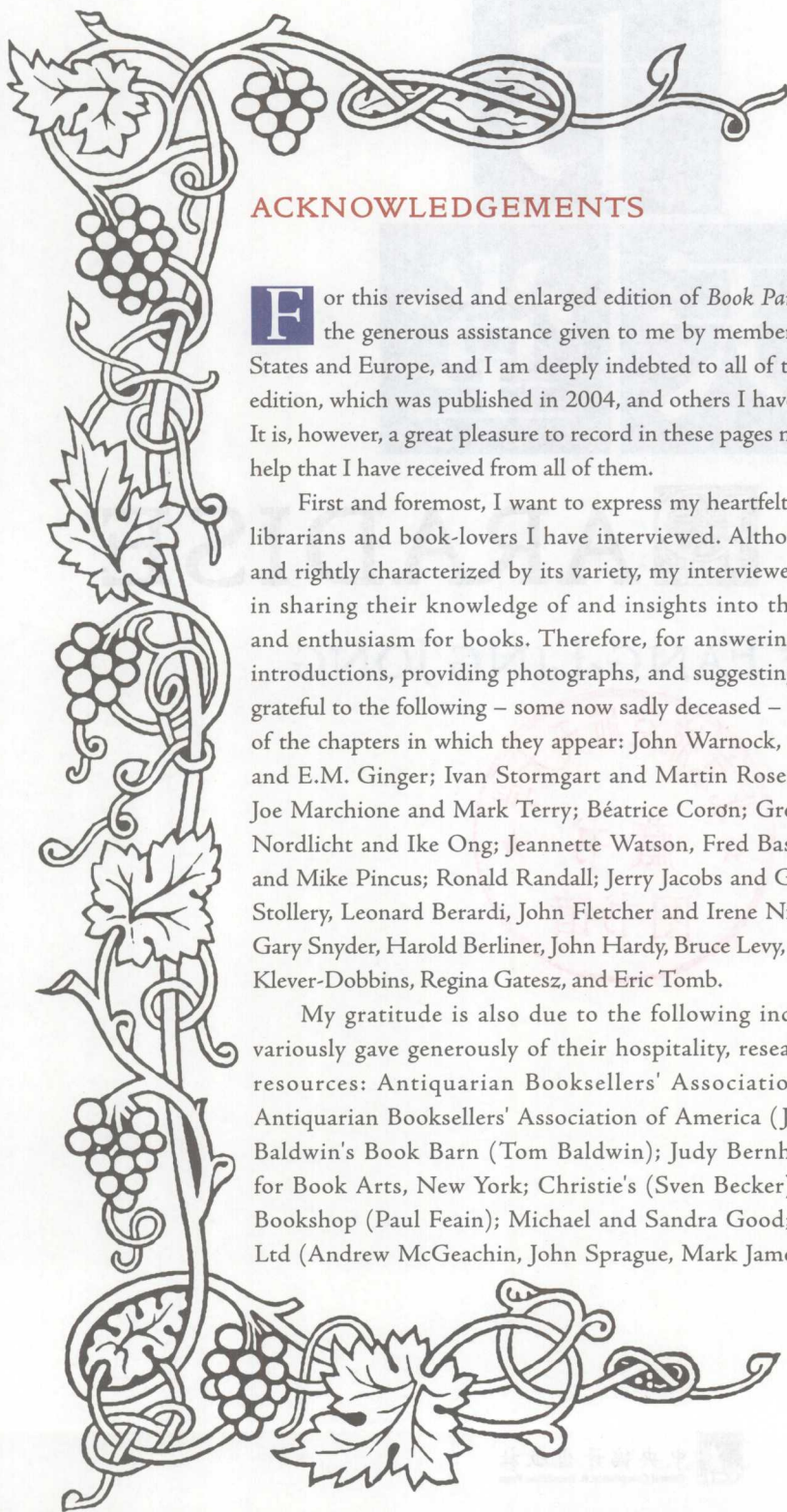
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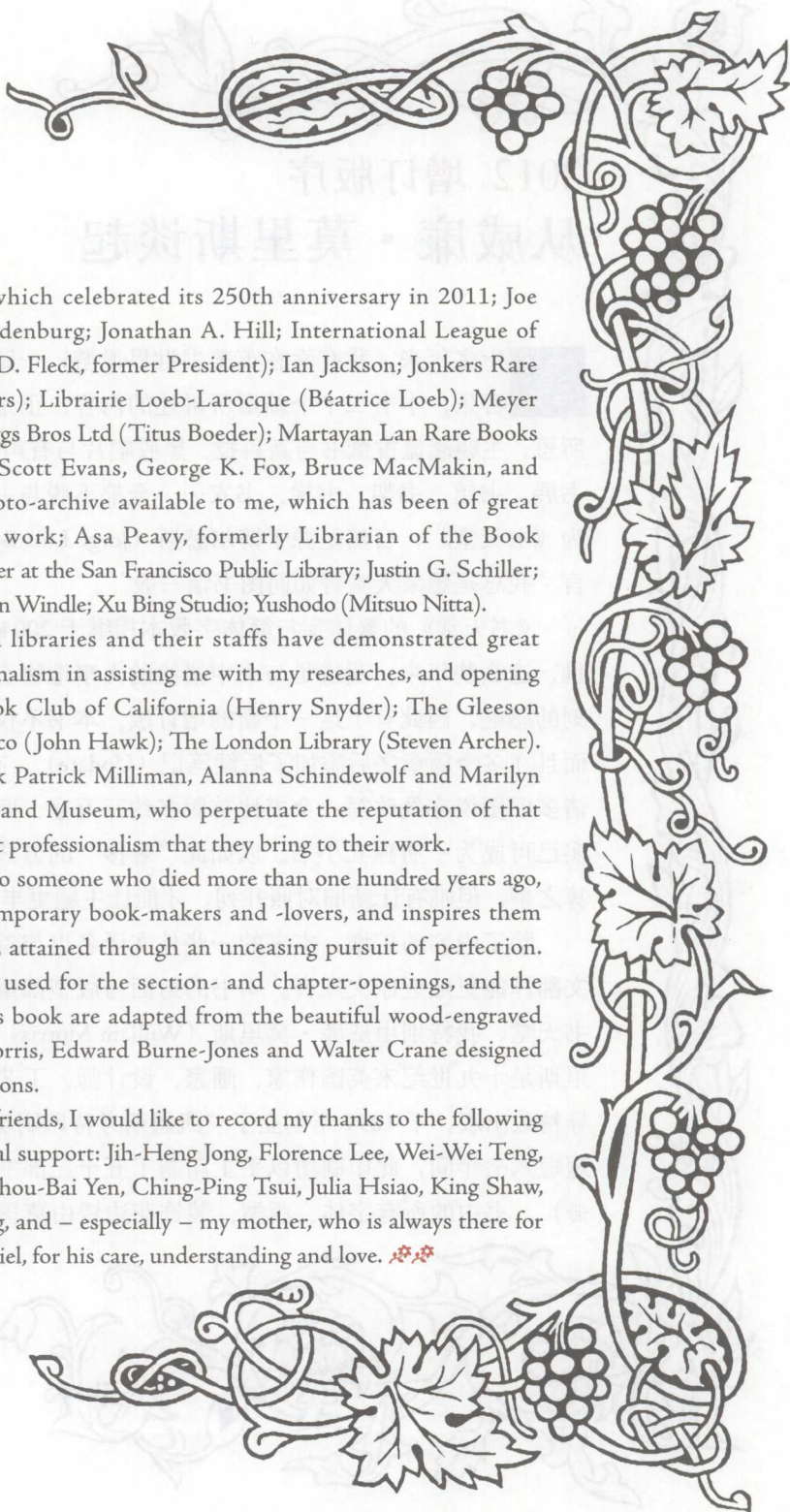


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One of my greatest debts is to someone who died more than one hundred years ago, yet continues to influence contemporary book-makers and -lovers, and inspires them through the beauty of his books, attained through an unceasing pursuit of perfection. William Morris' Golden type is used for the section- and chapter-openings, and the decorations used throughout this book are adapted from the beautiful wood-engraved borders and illustrations that Morris, Edward Burne-Jones and Walter Crane designed for the Kelmscott Press's publications.

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2012 增订版序

从威廉·莫里斯谈起

——十多年来，我有幸在英美书世界遨游，一路上充满了无限遐想、趣味与——喜乐，本书二十个篇章所讲述的内容，正是我在旅程中的所见、所闻与所思，主题涵盖古董书与新科技、黑胶唱片与有声书、老杂志、图书馆、书店、书展、书镇、书架、书梯、书衣……全都不脱与书相关的范畴，书名之所以取为《书天堂》，自然是源于博尔赫斯（Jorge Luis Borges, 1898~1986）的那句名言“我总是想象天堂将如同图书馆一般”。

《书天堂》的繁体字与简体字版本相继于2004年、2005年在台湾与大陆问世，这么些年来，我或是与书中描绘的人事地物有更频繁的接触、或是有更深刻的感触，因此有了这一个新的增订版。本书不仅将首版中的一些错误校正，而且在多个篇章之后添加了后续笔记（Update），有时后续笔记比主文还要长，诸多旧图说亦经改写；全书比首版多约三万字、两百余张图片，增加的部分其实已可成为一册独立小书。以如此“奢侈”的方式修订一本书，固然是件不划算之事，但唯有让新旧对照并列，才能让主题更丰富，并呈现历史的轨迹。

除了内容的扩增，本书的一些外文译名也与首版有所差异，主要是希望中文翻译能更贴近原文发音。本书的封面与版型都重新编排设计，为了呈现美丽书天堂，我特别由威廉·莫里斯（William Morris）的作品中撷取设计元素。莫里斯是十九世纪末英国作家、画家、设计师、工匠，他为了复兴手工艺与倡导精致出版，于1891年创立了“凯姆斯考特印刷坊”（The Kelmscott Press），短短六七年间，此印刷坊以手工印制了五十三部书（共六十九卷，约一万八千册），书中的所有字体、版型、装饰花边皆由莫里斯精心设计，内页采用的是



上好的手工纸或羊皮纸，据称莫里斯甚至尝试自己调制印刷墨水，却因质量无法达到他的严苛要求而放弃，最后选用了德国汉诺瓦公司生产的上乘浓稠墨水。

本书所使用的木刻花边纹饰均来自莫里斯为“凯姆斯考特印刷坊”的书所设计，二十篇文章的刊头与封面、封底的英文字体 Golden type 也是他所设计，而他又是参照十五世纪字体设计师、印刷师 Nicholas Jenson 所设计的字体 Jenson。至于本书两大单元页 Book People、Book Places 使用的木刻插图，还是来自“凯姆斯考特印刷坊”的作品。Book People 的插图出自印刷社登峰造极之作《乔叟作品集新印》（*The Works of Geoffrey Chaucer: Now Newly Imprinted, 1896*），《乔》书的八十七幅典雅木刻插画，由莫里斯的终生至交爱德华·伯恩·琼斯（Edward Burne-Jones）设计，这本被许多人誉为十九世纪最美的一本书，是莫里斯生前最后监制、完成的一本书。莫里斯与伯恩·琼斯从牛津大学读书时就惺惺相惜，两人在“凯姆斯考特印刷坊”合作的成果，在书籍设计史上立下了新标竿。

莫里斯对质量的讲究、对完美的追求，都令人由衷折服。每当我在英美一些古书展、图书馆特藏区逐页翻阅“凯姆斯考特印刷坊”百年前所印制的珍品，或在网络上欣赏到它们书页的高分辨率影像时，总是心生虔诚，并提醒自己，如此之美蕴含了多少人的热情与付出。《书天堂》的增订，其实就是对书本、书人、书地的再次礼赞，只盼望读者能因此多角度欣赏书籍的内在美与外在美，也能知晓一些有关它们的故事，更能认识其他类似莫里斯般对书痴狂的人——写书的人、编书的人、印书的人、卖书的人、藏书的人、说书的人、装订书的人、修补书的人、扫描书的人、打造书梯的人、复制书衣的人，甚至是吃书的人……就是这一大群人构筑出你我的书天堂乐园。❖❖

Note: 本书第二大单元页 Book Places 的插图出自莫里斯自己写的奇幻小说《闪亮平原的故事》（*The Story of the Glittering Plain, 1894*），原图由著名插画家 Walter Crane（1845~1915）所设计。





2005初版序

我的书天堂

我对童年最鲜明的印象是：一个识字不多的小女孩，在一家挤满大人文字书与纸笔文具的传统书店中，时而好奇地游走、时而蜷曲于书店的一角，似懂非懂地翻阅着书页。由于那时家住郊区，父母亲每回到城中办事，我老是爱跟着，因为我知道，他们一定会把我当成一件行李般，存放在“寄物柜”中，然后放心地离去，等事情办完后，再将寄放的“行李”取回。这既安全又免费的“寄物柜”，是大街上一家书店兼文具店，店主是与父亲相识的友人。在那个年代，童书不多，现在常见的儿童绘本更是没见过，书店内摆的，几乎都是给大人看的书。刚上小学的我，从架上挑中一本后，就蹲坐在一个角落，开始似懂非懂的翻阅起来。

为了能看懂书店中更多的书，我竟然变得喜欢上学，因为在学校可以学更多的新字，二三年级后，我开始会自己买一些不加注音的大人书，这让小小年纪的我觉得很有些成就感。另外，我特别欢迎大小考试的到来，因为父母和我约定，每次只要考前三名，就能领取三百至一百的零用钱，有了零用钱自然就能买更多的课外读物，这个良性的循环，使得爱读书的习惯一直跟随着我，成了我生命中最珍贵的无形资产。如今想来，自己对书籍与书店的依恋，当追本溯源到幼年时期。书籍是我精神的寄托、书店成了我心灵的避风港，父母亲当时不经意的举动，竟然为我打造出一座以书建构出来的天堂乐园。

在我日后云游西方数十年的生涯中，因为造访无数与书相关的人物与地方，我对书籍之爱不仅限于用心阅读其中的内容，更扩展到以各个感官去欣赏它们因形体所呈现出的多重风貌。如果前者可以被比拟为柏拉图式的精神之



爱，后者就可以被喻为肉体之爱；书籍的内在美与外在美对我同样具有诱惑力。

我一方面在意书中文字所传递的情境、意念与讯息，另一方面也喜欢用眼睛去观赏书籍的设计与装帧、以手指去触摸具有质感的纸页与印刷、用鼻子去分辨古书及新书所散发的不同书香、用耳朵去倾听经由人声所朗诵出的诗词与故事。我发现在不同时空里，存在许多和我一样通过触觉、视觉、嗅觉、听觉与书交会的爱书人，有些人甚至更以味觉去品尝书。

《书天堂》是一本“有关书本的书”(a book about books)，谈的是我在西方书世界中的见闻。更确切地说，这是一本“有关书人的书”(a book about book people)，也是一本“有关书地的书”(a book about book places)，因此书中的文章粗略分为两大单元：Book People、Book Places。这个二分法主要是为了编辑与阅读的方便，两者并非相互排斥(exclusive)，而是相互包容(inclusive)。例如《爱书人的金矿》虽然指的是北加州的内华达郡，但也是在谈那里的书人；people、places、books 其实是密不可分的三位一体，而所有的 book places 都是因 book people 而存在。《书天堂》当然更是一本旅游书、一部爱书人为书走天涯的纪录片。

我原是一个孤僻、有自闭倾向的人，唯有与书相关的话题才能引发我的兴趣与热情，我因此非常赞同英国十四世纪的德伦主教(Bishop of Durham)理查·德伯利(Richard de Bury)在他传世之作《书之爱》(Philobiblion)中提到的一段话：“凡是与书相关之人，无论性别、阶级、职位，都最容易敞开我们的心扉，而且获得我们的热情与偏爱。”

“书”的定义虽然因时间与科技的演进而改变，成长于数字时代的年轻一辈，或许迷恋电子书更甚纸本书，但无论是身处西方或东方、旧世代或新世代，无论是翱翔于书天堂或任天堂，文字是亘古的桥梁、阅读是共通的渴望。✿✿





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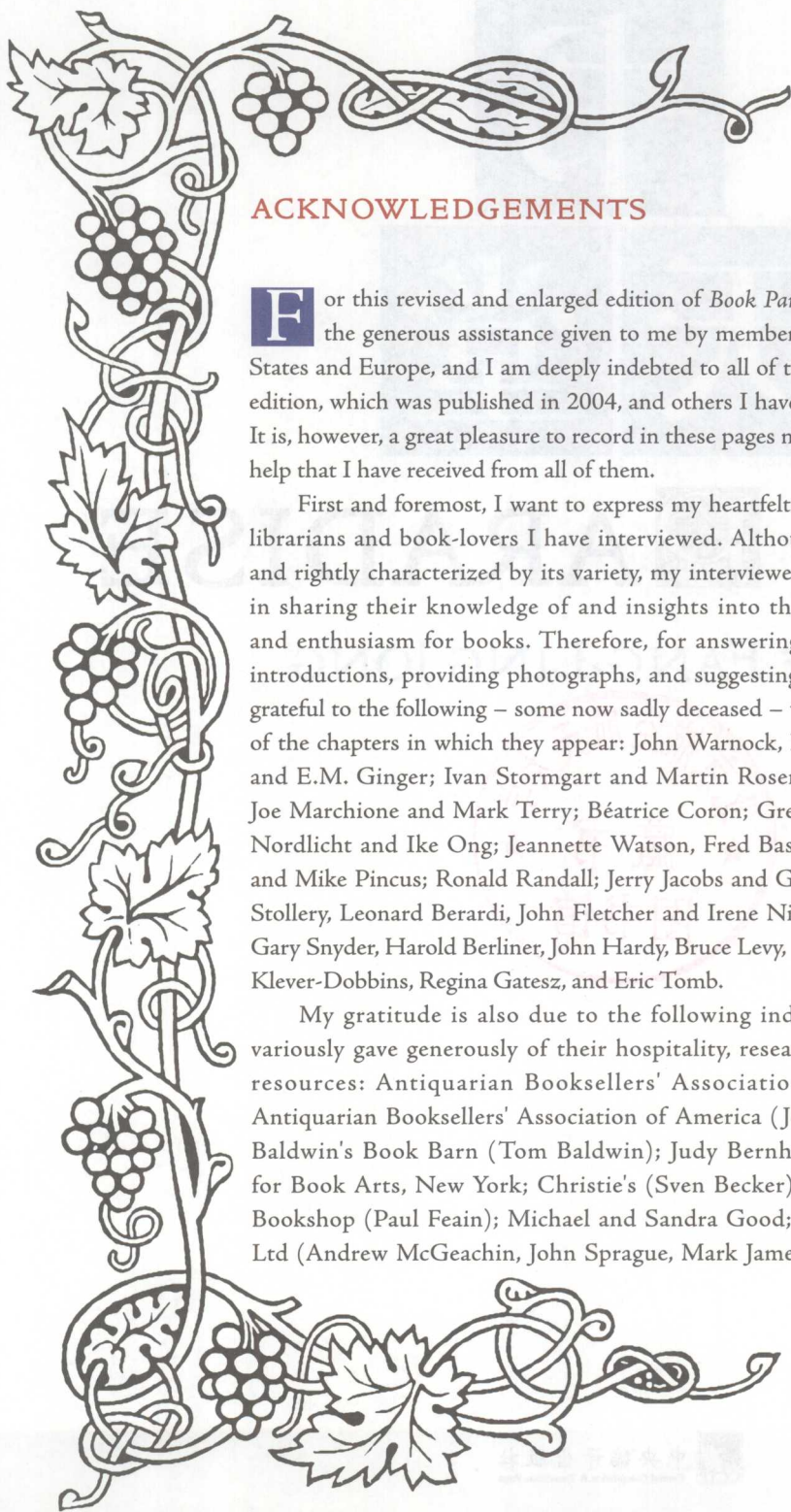


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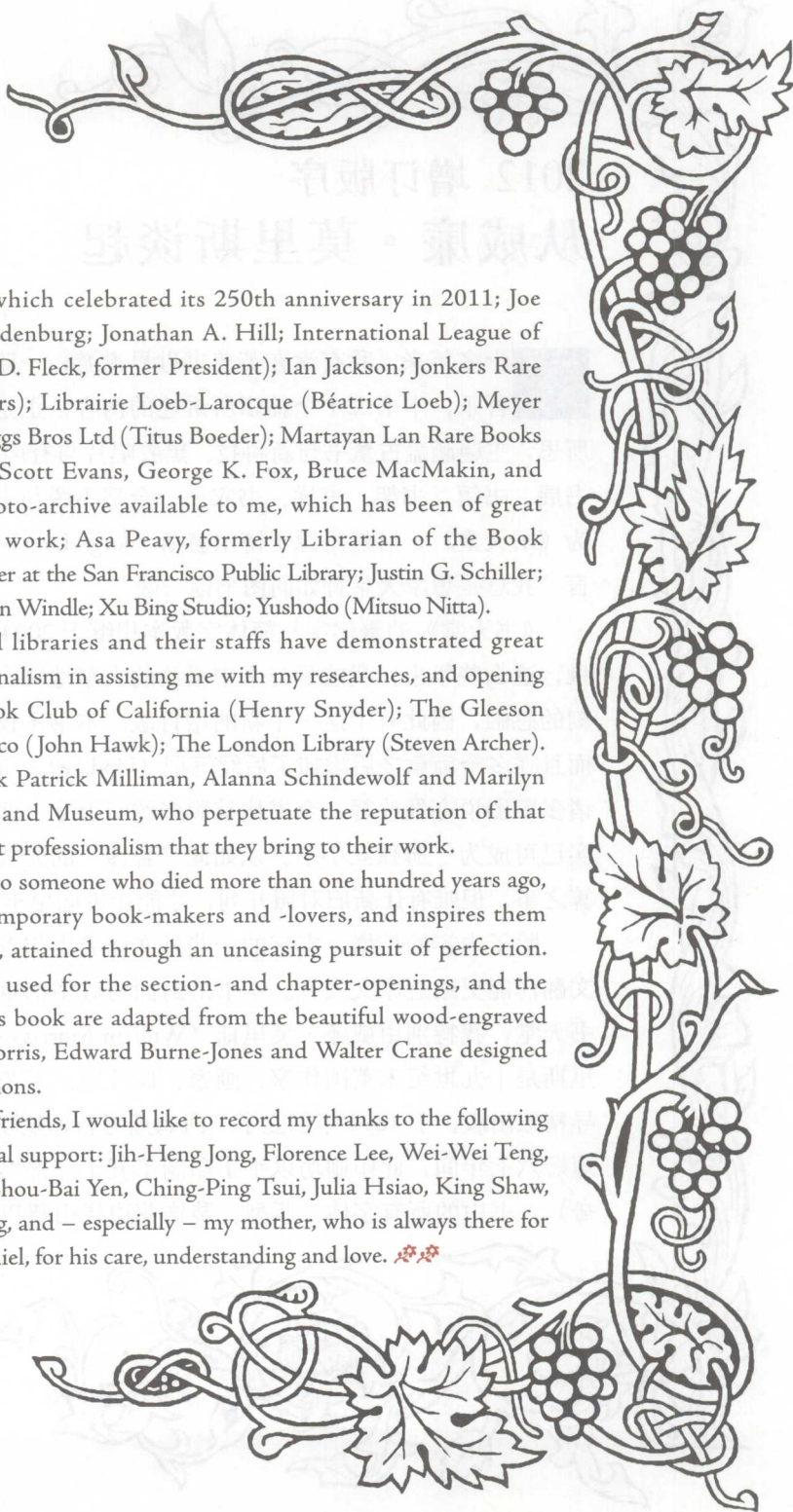


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从威廉·莫里斯谈起

——十多年来，我有幸在英美书世界遨游，一路上充满了无限遐想、趣味与——喜乐，本书二十个篇章所讲述的内容，正是我在旅程中的所见、所闻与所思，主题涵盖古董书与新科技、黑胶唱片与有声书、老杂志、图书馆、书店、书展、书镇、书架、书梯、书衣……全都不脱与书相关的范畴，书名之所以取为《书天堂》，自然是源于博尔赫斯（Jorge Luis Borges, 1898~1986）的那句名言“我总是想象天堂将如同图书馆一般”。

《书天堂》的繁体字与简体字版本相继于2004年、2005年在台湾与大陆问世，这么些年来，我或是与书中描绘的人事地物有更频繁的接触、或是有更深刻的感触，因此有了这一个新的增订版。本书不仅将首版中的一些错误校正，而且在多个篇章之后添加了后续笔记（Update），有时后续笔记比主文还要长，诸多旧图说亦经改写；全书比首版多约三万字、两百余张图片，增加的部分其实已可成为一册独立小书。以如此“奢侈”的方式修订一本书，固然是件不划算之事，但唯有让新旧对照并列，才能让主题更丰富，并呈现历史的轨迹。

除了内容的扩增，本书的一些外文译名也与首版有所差异，主要是希望中文翻译能更贴近原文发音。本书的封面与版型都重新编排设计，为了呈现美丽书天堂，我特别由威廉·莫里斯（William Morris）的作品中撷取设计元素。莫里斯是十九世纪末英国作家、画家、设计师、工艺匠，他为了复兴手工艺与倡导精致出版，于1891年创立了“凯姆斯考特印刷坊”（The Kelmscott Press），短短六七年间，此印刷坊以手工印制了五十三部书（共六十九卷，约一万八千册），书中的所有字体、版型、装饰花边皆由莫里斯精心设计，内页采用的是