

文訊

WORD POWER

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TO BE CONTINUED

Professor James Moriarty is the least of Sherlock Holmes's worries as the detective delves into the mystery of the disappearance and reappearance of people from a brick wall at a London railway station. In another place and time, Elizabeth Bennet, her sisters and Mr Darcy are engaged in a fierce battle against zombies at a local ball. In a parallel universe, Hermione Granger and Katniss Everdeen are using their magic and archery skills to overthrow a dystopian regime.

Welcome to the world of fanfiction (often abbreviated as "fanfic"), where fans become creators, spinning new tales based on existing novels, TV shows, comics, movies and even real-life celebrities. It is a realm of "what if", where anything goes. Your favourite characters may find themselves in completely different settings, developing new relationships, interacting with characters from different works, or getting promoted to a leading role—or all of the above.

Fanfiction is not a recent phenomenon. It is argued that fanfiction has brought forth some of the greatest literary works, such as Dante Alighieri's *The Divine Comedy* (which features major religious, political and literary figures) and Shakespeare's plays (many of which draw on earlier literature, including the writings of Giovanni Boccaccio and Arthur Brooke). Even with a strict definition of fanfiction, you would be hard-pressed not to include many works from as early as the 19th century. When Sherlock Holmes, the fictional sleuth, was killed off by his creator in 1893, outraged fans took matters into their hands and resurrected their hero in their own versions of adventures. Similarly, Jane Austen's novels have inspired fan-created stories for over a century. In 1913, a devoted Janeite named Sybil G. Brinton brought characters from six Jane Austen novels into a new story, *Old Friends and New Fancies*. It is considered the first published work of Austen fanfiction.

While the root of fanfiction lies in the love of books, the genre really blossomed in the 1960s when *Star Trek* hit the airwaves and exploded in popularity. The publication of *Spockanalia*, a fanzine featuring some of the earliest works of fanfiction for the series, unleashed another wave of creativity among Trekkers. This period marked the first golden age of modern fanfiction.

The rise of the Internet in the late 1990s revolutionised the way stories are shared. Platforms such as FanFiction.net, Archive of Our Own (AO3) and Wattpad have become hubs for millions of stories, bringing together aspiring writers, readers and like-minded fans. Amateur writers run the gamut from hilariously awful to highly professional. Sometimes, you just have to sift through a field of coal to find the glittering diamond.

One of the most remarkable success stories developing from fanfiction is *Fifty Shades of Grey*. Originally titled *Master of the Universe* and published online, the *Twilight*-inspired story was transformed by E.L. James with the names of the characters changed and the most obvious references removed. The *Fifty Shades* trilogy has since sold more than 165 million copies worldwide and has been adapted into a popular film series. After its commercial success, many novels based on the trilogy have appeared, sparking a flurry of pastiches, parodies and homages.

As fanfiction has grown exponentially in recent decades, the original authors have been divided over what to do about it. Some authors, such as Anne Rice, Diana Gabaldon and George R.R. Martin, have expressed their disapproval of fanfiction based on their works, citing concerns about copyright infringements. Others are more tolerant of the practice. J.K. Rowling, for example, has given her blessing to fans writing their stories online, provided that they will not monetise their creations and will steer clear of racism or adult content. And some authors not only allow fans to build on their works, but also actively encourage them to do so. In response to a letter from a child yearning for more of *The Chronicles of Narnia*, C.S. Lewis wrote: "I'm afraid there will be no more of these stories. But why don't you try writing some Narnian tales?"

Fanfiction is a modern iteration of one of mankind's oldest experiences: telling each other stories around a fire at the end of the day. Despite the opposition of some authors, the urge to write and connect with fellow enthusiasts is too strong to ignore. In the world of fanfiction, the stories never truly conclude—they are always open-ended, waiting to be continued. Cornelia Funke sums it up best in her fantasy novel *Inkspell*: "Stories never really end ... even if the books like to pretend they do. Stories always go on. They don't end on the last page, any more than they begin on the first page."



弦歌不輟

先生自己也唸書。後來，我們的聲音便低下去，靜下去了，只有他還大聲朗讀着：

“鐵如意，指揮倜儻，一座皆驚呢——；金叵羅，顛倒淋漓噫，千杯未醉呵——”

我疑心這是極好的文章，因為讀到這裏，他總是微笑起來，而且將頭仰起，搖着，向後面拗過去，拗過去。

魯迅在散文《從百草園到三味書屋》中，回想年少時跟隨塾師壽鏡吾讀書的情景。老師搖頭擺腦，讀到“驚”、“漓”、“醉”等字還特意拉長腔調。少年魯迅似懂非懂，也能從先生那自得其樂的樣子，感受到文章的魅力。

讓魯迅數十年不忘的朗讀聲，是漢詩文的傳統讀法，包含唱、吟、詠、哦、歎、誦等多種形式，後來為免與現代朗讀混淆，改稱為“中華吟誦”，簡稱“吟誦”。吟誦者依字行腔，依義行調，結合個人體會，圓融流轉地讀出詩文，表達千般情致，或蒼涼慷慨，或清越婉轉，或沉鬱激盪，或深邃悠長。千百年來，先生講授詩文時，必先把內容吟誦一遍，再由學生循聲合誦。“風聲雨聲讀書聲，聲聲入耳”中的“讀書聲”，就是吟誦之聲。

清末民初的“新青年”大抵是最後一代讀過私塾的學子。從他們回憶私塾生涯的著述中，我們仍能一窺昔日塾生吟誦的熱鬧光景。劇作家齊如山憶述自己在村塾讀書的日子，十幾個小孩扯開嗓子，一喊就是一天。郁達夫說過，外國人形容中國人讀書和背書時“身體東搖西掃，搖動得像一個自鳴鐘的擺”。對他來說，讀書是件樂事，因為一整天坐在書桌前，唯一的運動就是吟誦時死勁搖擺身體和放大喉嚨高叫。趙元任回憶兒時唸書不照平常說話的聲音，而是打起腔來唸，唸的文體不同，調兒也不同。豐子愷也提過先生從不講解經文意義，只讓學生跟着他“唱”，其漫畫把兒時“誦讀門高聲”的情景描繪得十分生動。

為什麼古詩文要吟誦出聲？漢語是單音節語言，聲調起伏有致，像一個個鮮活的音符。古人作詩為文，往往不是一筆筆寫出來，而是一聲聲吟出來的。杜甫“新詩改罷自長吟”，賈島“二句三年得，一吟雙淚流”，陸游“鍛詩未就且長吟”，魯迅“吟罷低眉無寫處，月光如水照緇衣”，那是詩人墨客在一遍遍曼聲吟哦，推敲詩句。珠玉之作，非吟誦無以見其妙傳其神。俞平伯在《略談詩詞的欣賞》中指出：“當時之感慨托在聲音，今日憑藉吟哦背誦，同聲相應，還使感情再現。反復吟誦，則真意自見。”

一九零五年，清政府廢除科舉，私塾日漸式微。西學東漸，課程加入數學、體育、常識等科目，教育更趨全面。國文課本也不再局限於四書五經，加上白話文興起，吟誦逐漸淡出課堂，遭人遺忘。吟誦，曾經像呼吸一樣自然，是每個讀書人的基本功。一代又一代士子通過吟誦識文斷字，啟蒙開智。然而，不過短短數十年，逾千年傳統便瀕臨消失。朱自清在《論朗讀》中分析指，多數學生既不懂欣賞古文舊詩詞，又不能寫作文言，主因就是“不會吟也不屑吟”。

上世紀三四十年代，趙元任、夏丏尊、葉聖陶、朱光潛等學者開始整理和研究相關資料，為恢復吟誦大聲疾呼。然而，如果只知其事，不聞其聲，吟誦只能永遠留在故紙堆中，終將被歷史淘汰。踏入二十一世紀，曾讀過私塾或有家傳的老人逐漸故去，搶救吟誦調的錄音工作迫在眉睫。有些老人未及接受採訪，便已作古；有些只學過詩詞，不懂文賦吟誦。幸有學者排除萬難，組織團隊採錄、整理吟誦調式，並編製古詩文吟誦教材，培訓語文教師。在多方努力下，吟誦再度得到大眾關注。

粵語有九聲，較普通話保留更多中古語音，用來吟誦古詩文，更能體現其音韻之美。廣東吟誦雖名列“香港非物質文化遺產清單”，但知者甚少。為挽救粵語吟誦，有人四出尋訪老先生，蒐集碩果僅存的吟誦調，並從碩學鴻儒的講學錄音中找出吟誦片段，為之記錄音譜；亦有人著書論述，並指導學生吟誦詩詞。香港中文大

學設立[二十世紀香港粵語吟誦典藏網站](#)，上載多位教授的吟誦錄音，彌足珍貴；又每年舉辦“露港秋唱”古典詩詞吟誦會，廣邀名家學者吟誦詞文作品。弦歌不輟，吟誦之聲仍在香江迴盪。

當代最負盛名的古詩詞學者葉嘉瑩大半生致力推廣吟誦，自言有兩個心願：“一個是把自己對於詩歌中之生命的體會，告訴下一代的年輕人，一個是把真正的詩歌吟誦傳給後世。”相信只要愈來愈多人了解、關注、感受吟誦的魅力，這位期頤老人的心願必能達成。



豐子愷漫畫

大曰逝，逝曰遠，遠曰反。

《道德經》



The Story of More

In September 2023, Hong Kong was hit by the most extreme rainfall recorded in its meteorological history. This unprecedented downpour caused severe flooding and waterlogging, bringing the city to a standstill. Hong Kong is not alone in experiencing extreme weather conditions. From record-breaking heatwaves and famine-causing droughts to increasingly powerful hurricanes and tornadoes, the impact of climate change is being felt around the globe. If you would like to know how we have got into this perilous situation and what can be done, Hope Jahren's book *The Story of More: How We Got to Climate Change and Where to Go from Here* is an excellent starting point.

An award-winning geobiologist at the University of Oslo in Norway, Jahren came to prominence as a writer with her best-selling debut *Lab Girl*, a humorous and lyrical memoir about plants and her career in science. In *The Story of More*, the lab girl turns her attention to climate change and the responsibility we all bear.

Interestingly, the book does not directly address climate change in its first three quarters. After introducing the phenomenon of global warming in the first chapter, Jahren zooms out and takes us on a journey through time and space. She starts by telling us the situation in Mesopotamia 3,800 years ago when the world population was around 100 million and then brings us back to the present day. Along the way, she methodically discusses the impact of human life, from population growth to Norwegian fishing to energy consumption. The book, with each topic covered in a few pages, offers a panoramic view of "How We Got to Climate Change", as stated in its subtitle.

Much of what Jahren has uncovered is, in many ways, a paean to human ingenuity and ambition. Over the past five decades, as the world's population has more than doubled, production of grain and meat has tripled. Advances in medicine, public health and sanitation have halved child mortality and increased the average life expectancy by 12 years. As a species, we humans have been stunningly successful, perhaps too successful for our own good.

In Part Four, Jahren links the previous chapters to the changes occurring on our planet. The period between 2005 and 2016 was the warmest decade on record since thermometer-based observations began. We are in the midst of the sixth mass extinction on earth, caused not by natural phenomena but by destructive human activities. It is estimated that, at the current extinction rate, around 25% of species will vanish by 2050.

Jahren presents the gravity of our predicament with disturbing data and numerical analyses. But far from being a dry scientific treatise, the book is an accessible and emotionally resonant narrative that bridges the often yawning gap between data and everyday life. By seamlessly weaving anecdotes and scenes from her childhood with the statistics and trends that portend future problems, Jahren deftly illuminates how our relentless pursuit of "more"—more possessions, more comfort, more wealth—has altered our world and climate, especially over the last 50 years. But there is an alternative to "more". In the appendix "The Story of Less", Jahren concludes the book with some suggestions for readers to examine their values, seek information and live up to the motto "use less and share more".

Since the publication of Jahren's book in 2019, climate change has accelerated at an alarming rate. According to the World Meteorological Organization, 2023 was by far the hottest year and 2014-2023 the hottest decade ever documented. The global average temperature was 1.45°C above pre-industrial levels, dangerously close to the 1.5°C threshold set by the Paris Agreement. Jahren emphasises the urgency of actions, stating, "Fate has placed you and me at the crossroads of environmental history." The future of our planet depends on the choices we make right now.

Arriving at one goal is the starting point to another.

John Dewey



明珠與瓦礫

一九四二年，日本深陷太平洋戰爭泥沼，國內文壇充斥着歌頌戰爭，宣揚軍國主義的國策文學。這時候，老牌文學雜誌《文學界》刊登了一篇與主流風向迥異的短篇小說《山月記》。中島敦這篇出道之作改編自中國唐代傳奇故事《人虎傳》，以大量心理獨白探究人性之複雜幽暗，一經發表即轟動文壇，後來更編入高中課本內，好幾代日本人都讀過。

《山月記》講述隴西郡李徵由人變虎的故事。李徵弱冠之年便進士及第，意氣風發。少年郎恃才倨傲，不屑廁身稗官胥吏之列，掛冠而去，歸家潛心寫詩，欲以詩作流芳百世。數年後，他不但一事無成，連生計也成問題，不得不為五斗米折腰，重返官場，屈膝於昔日瞧不起的同輩之下。李徵終日為此鬱鬱寡歡，最後竟狂性大發，變成老虎。

關於李徵淪為野獸的原委，《太平廣記·李徵》只說：“直以行負神祇，一日化為異獸。”明代陸楫編纂的《古今說海·人虎傳》為突出因果報應，加入李徵作惡的情節：李徵私通寡婦被識破，因而先下手為強，縱火殺人，最終招來惡果。中島敦的改編則另闢蹊徑，從人的內心尋找答案。

遠山殘月，白露為霜。李徵仰天長嘯，虎目如電，獠牙似刀，渾身散發着百獸之王的氣息。牠口吐人言，向路過的故友袁倓傾訴無盡的悲愴與悔恨：

深怕自己並非明珠而不敢刻苦琢磨，又自信有幾分才華，不甘與瓦礫為伍。日漸避世離俗，心中自卑怯懦之自尊終在憤懣與羞怒中愈發張狂。世人皆為馴獸師，猛獸即各人性情。於在下而言，猛獸即是妄自尊大之羞恥心。彼乃猛虎，耗損己身，苦妻子，傷友朋，終令己外形變化至此，使之相符於內在。^註

在中島敦筆下，使李徵變成老虎的既非神明，也非天理，而是怯懦的自尊心與自大的羞恥心。他不甘平庸一生，卻欠缺義無反顧追逐夢想的勇氣，結果徘徊在痛苦與迷茫之間，任由獸性恣意滋長，最終面目全非，淪為野獸。待他幡然醒悟，光陰已然虛擲，夢想終究化為泡影。李徵趁人性尚未泯滅殆盡，把妻兒託付袁倓，然後對月嘯嘯，遁入草叢，再不復見。

中島敦家學淵源，祖父是漢學家，父親和幾位伯父也精通漢語，本人醉心於中國古典文學，對西方文學和哲學亦頗有心得，可惜一直懷才不遇，而立之年將至仍未有所

成。中島敦這段時期的詩作明顯流露自我懷疑之意，深恐自己並非明珠之才。雖然一度失去自信，但他仍筆耕不輟。《山月記》發表那年，他三十三歲，作品接連獲刊登，小說《光風夢》更成為芥川獎候選作品，備受矚目。當他辭去正職，躊躇滿志，準備全身投入文學創作之際，卻遽然病逝，從出道、成名到殞落，不足一年。

中島敦這部東方版《變形記》，借古人酒杯，澆盡古今失意人胸中塊壘。世上如李徵者大不乏人。年輕時自命不凡，總覺得自己是顆明珠，即使一時遭遇挫折，也只是明珠暗投。直到一次又一次碰壁，撞得頭破血流，開始懷疑自己究竟是明珠，還是瓦礫？由此陷入種種自我折磨不能自拔，一輩子“高不成，低不就”，最後才發現青春已一去不返。

李徵成虎後自省：“我卻全然只為卑怯與怠惰之情左右，畏懼自身才短或遭暴露，厭煩勞苦付出。這世上論才能遠遜於我，卻肯潛心磨煉詩詞，終成大家者大有人在。”世上固有因勤而成大家者，無論如何努力也不能成功的失意人卻佔大多數。北宋名相王安石從遊褒禪山而未能盡探其幽妙一事，領悟到成功有三大要素：意志力、能力和外力。人稱“拗相公”的王安石堅韌不拔、才華出眾，仍無力藉變法革除積弊，可見一個人能否成功，除了天分和毅力外，還有種種外在因素，比如機遇和時勢。與其糾結於明珠瓦礫之感，不如勇往直前，享受逐夢的過程，無論結果如何，也可如王安石所言：“盡吾志也，而不能至者，可以無悔矣，其孰能譏之乎？”

有人說：人生有三次成長，第一次是發現自己不再是世界中心，第二次是發現再多的努力也是徒然，第三次是接受平凡後享受平凡。人生中重要的一課，是認清自我，與自己握手言和。英國詩人沙遜(Siegfried Sassoon)有名句云：“心有猛虎，細嗅薔薇。”矛盾困惑之時，你會選擇馴服心中猛虎，細細品味薔薇的芬芳，還是任其吞噬自我，迷失在叢林草莽之間？

註：江蘇鳳凰文藝出版社版，代珂譯

行到水窮處，坐看雲起時。

王維《終南別業》



墨意開新

中國水墨畫源遠流長，流派紛呈，歷代名家輩出，後人難以逾越。明清以降，摹古之風尤盛，國畫發展停滯不前。上世紀六十年代，呂壽琨與劉國松入古出新，打破一潭死水的局面，為國畫現代化拉開帷幕。

呂壽琨自幼從父習書學畫，臨摹過諸多古人名作，筆墨根底深厚。他認為藝術貴乎創造，把臨摹宗師名作喻為拆牆取磚再砌新牆，不為複製，而是為鑽研前人畫技，再另繪新圖。他在紙上臨寫北宋郭熙的絹本卷畫《早春圖》，特意增多擦染，減少積勒，發現氣韻反而有所不及；摹繪元代高克恭的《雨山圖》，領略到以渾點構造山石表面時，落點須正而均衡，方顯穩固。呂壽琨強調，臨摹的重點不在於盲目學其然，而在於“知然後可以變也”。

古人寫畫，多與居遊相關，呂壽琨也不例外。觀其畫作，既有莽莽神州的名山大川，也有蕞爾小島的城隅郊景。景物縱或相近，畫風卻無雷同。以兩幅描繪村落的畫作為例，《香港壽山村》羣山聳峙，起伏有致，寫實而具象；《鹿頸村》則以潑墨經營氤氳之氣，渲染如煙似黛的遠山近水，中景留白處僅以寥寥數筆勾勒村屋屋頂，抽象無形。兩幅作品風格迥異，足以印證另一幅畫作《荃灣》的題跋所言：“繪畫之法甚多，主題之變用亦廣，最重要在於命意。”依他看來，中國山水畫雖始於描寫自然，但目的是衝破自然物象。描繪景物不一定追求形似，而是藉客觀物象表現主觀自我。呂壽琨後來開創別樹一幟的禪畫系列，藝術生涯迎來高峯，在香港以至國際畫壇聲譽日隆。在他引領下，一眾弟子紛紛探索如何使用不同藝術語言作畫，形成一股創新風潮，稱為“新水墨運動”。這場對傳統水墨的實驗，為香港繪畫藝術樹立里程碑。

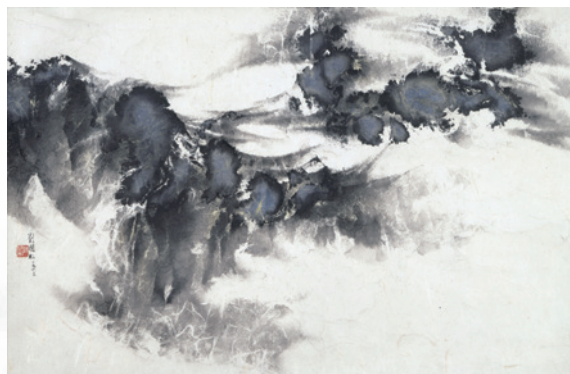


呂壽琨《禪畫》(1970)

在海峽另一邊，一位才華橫溢的台灣青年畫家也高喊“中國畫現代化”的口號。劉國松，十四歲開始習國畫，二十歲改習西洋畫。數年後，他用油彩、石膏仿照水墨效果創作，作品頗受美術館青睞。後來，他在一場現代建築座談會中受講者啟發，自此捨棄這種以假代真的創作方式，毅然重拾紙墨，踏上革新之路。

新路並不好走。水墨畫流傳千年，幾乎哪個方向都有珠玉在前。劉國松苦思冥想，終於找到突破點——紙。上世紀六十年代初，他用各種紙張做實驗，在紙堆中摸索了一年多，終於發現一種用來糊燈籠的紙，背面紙筋纖維粗的地方不吸墨，着墨後把紙筋撕掉，會留下一條條粗細不一的白線，饒有意趣。劉國松把這種與傳統皴法大相徑庭的表現方法戲稱為“抽筋剝皮皴”。他隨即找來紙廠，把紙筋加粗做在正面，不斷研發，最終自創出“國松紙”。

紙有了，那麼筆呢？中國素有書畫同源之說，國畫用筆源於書法。從王維到蘇軾，從黃公望到黃賓虹，歷來文人畫的運筆都以中鋒為主。一九七六年，劉國松直接挑戰底線，大膽提出要“革筆的命”、“革中鋒的命”，主張藝術家駕馭各種工具材料，盡量發揮其特性和優點。其實早在十多年前，他已用其他工具代替畫筆，例如以清潔砲筒的刷子在國松紙上刷出帶有狂草味道的線條，待水墨滲入紙張後，撕去紙筋，一片墨黑之中，乍露無數細白紋理。這段時期的“狂草抽象系列”是劉國松的代表作，其中《雲深不知處》獲香港藝術館收藏。



劉國松《雲深不知處》(1963)

劉國松從不故步自封。每種新畫法成熟後，他又會再試驗其他新材料、新方法。一九六九年，人類登陸月球，劉國松深受感動，以拼貼、塑膠彩、噴漆等西方常用的繪畫媒材呈現中國傳統技法，展開了恢弘壯闊的“太空系列”。其後的“水拓系列”和“漬墨系列”亦是他求變求新的成果。劉國松在畫壇離經叛道大半生，大破大立，重新詮釋中國水墨，獲譽為“現代水墨之父”。

呂壽琨與劉國松深諳傳統，卻不落前人窠臼，為傳統水墨帶來創意，引領藝術潮流。自兩位大師倡導現代水墨以來，新派水墨作品湧現，在技巧、表現形式和題材方面均展現新姿，為中國水墨開拓出更寬更廣的新天地。

克紹箕裘

“箕”指“簸箕”，即粵語所謂“筲箕”，多為竹篾或柳條所製，用以顛動穀粒，揚去糠皮雜物；“裘”則指皮衣。兩者用途毫無關連，何以合稱“箕裘”？原來，此詞出自《禮記·學記》：“良冶之子，必學為裘；良弓之子，必學為箕。”這個比喻旨在說明為學當循序漸進。唐朝經學家孔穎達解釋說：優秀鐵匠的子弟，必須先學會將獸皮片片相合而成裘袍，才能學習父兄冶鐵補器的技藝；善於製弓的人家，其子弟要先學會編柳而成簸箕，方可學習彎角成弓的家傳手藝。“箕裘”的詞義也因而演變為父業。

“克”是“能夠”的意思，例如“克盡己職”指“能盡力做好自己的工作”。“紹”指“繼承”，例如“紹業”。“克紹箕裘”、“箕裘相繼”同為比喻子孫能夠繼承家業。

衣鉢相傳

“衣鉢”亦是兩物的合稱。“衣”指袈裟，“鉢”則是出家人盛飯的器皿。《舊唐書·方伎傳·神秀》記載，南北朝時期，天竺國王子達摩捨棄榮華富貴，出家潛心修行，悟得禪宗妙法後，前往中國弘法。他稱道法自釋迦牟尼傳下，有遞相傳授的衣鉢作記認。達摩在中國創立禪宗後，也以衣鉢為得法信物，由禪宗傳人代代相傳。故此，傳衣授鉢堪比交付傳國玉璽，代表禪法之一脈相傳，意義非凡。

後來，“衣鉢”成為日常用語，泛指老師所傳授的思想、技藝、學問等。“衣鉢相傳”、“傳鉢”均指學藝傳承。



荒謬的快樂

希臘神話中，薛西弗斯(Sisyphus)數番觸怒諸神，被罰到冥界推石上山。每當他千辛萬苦把巨石推到山頂，石頭隨即滾回山腳，而他只得下山，從頭再來。薛西弗斯就這樣不斷推着石頭上山，日復一日，永無休止。眾神認為，沒有比這更殘酷的懲罰了。

法國哲學家卡繆(Albert Camus)探討人生意義時，援引這個神話故事，認為薛西弗斯的遭遇是現代人生活的縮影：每天重複着同樣的工作，直至死亡。人生在世，就是周而復始地把巨石推上山，再眼睜睜看着它滾落山下。有些人渾渾噩噩過了一輩子，有些人卻如薛西弗斯般，在某一刻醍醐灌頂，驀然意識到人生的荒誕。這是悲劇的開始，卻也是

救贖的唯一可能。當薛西弗斯正視自己的苦難，並對此嗤之以鼻時，諸神的懲罰便成了不值一哂的笑話。卡繆寫道：“只要蔑視命運，就沒有任何命運是不能克服的。”

世人常用永劫輪迴來形容薛西弗斯的苦役。佛家以“劫”代表極長久的時間單位，其中《大智度論》以拂石為喻，說明劫的長度。其曰：“又如方百由旬石，有人百歲持迦尸輕軟疊衣一來拂之，石盡，劫猶不漸。”“由旬”是長度單位，大概是牛套上木輓行走一天的距離。長度達百由旬的石頭，自然巨若山巖。每隔百年以薄衣輕拂如此龐然大物，真不知何年何月方能拭石為塵。不過，就算巨石拂盡，劫波仍沒有消失。

無論是神話的推石，抑或是佛喻的拂石，都似是無止境的工夫。卡繆從薛西弗斯的勞役中看到與荒謬抗衡的方法，香港作家朱少璋則從拂石喻中悟出道理：既然微小如拂石的瑣事足以反襯時間之漫長，那麼事情愈是微不足道，往往愈有意思。他的散文集《拂石記》以拂石比喻寫文章：兩者同樣看似徒勞，卻同樣可為時間作證，以有限映襯無限。

此刻，薛西弗斯也許還在推着石頭，寫作人仍在搖動筆桿，微塵眾生依舊營營役役。“奮力推石上山之舉，已足以使人內心充實。我們應該想像薛西弗斯是快樂的。”卡繆如是說。直視人生，把命運視作使命，從容面對，也是一種快樂。



The Legacy Continues

Sharon Mak
Official Languages Officer II
Civil Service Bureau

Gothic architecture graces Europe with many fine examples, such as the magnificent Strasbourg Cathedral and the impressive Canterbury Cathedral. But Notre Dame de Paris, though modest in size, remains the jewel in the crown. The Gallery of Kings on the west façade, the majestic 8,000-pipe Grand Organ in the interior as well as its collection of relics such as the Crown of Thorns and the Tunic of Saint Louis make this edifice stunningly unique.

I visited Notre Dame on a crisp winter morning in 2018. Upon stepping into the hallowed nave, I was enveloped in an otherworldly tranquillity. Constructed between the 12th and 14th centuries, this iconic monument showed traces of weariness in its look. Its divine beauty, however, did not seem to have tarnished with time. Inside the sacred walls, I was struck by the intricate architectural and decorative features of this house of worship. Gazing at the rose windows, I could almost see beholders bathing in an ethereal glow like angels. My imagination started to take flight, bringing forth in my mind images of Jacques-Louis David's *Coronation of Napoleon and Josephine in Notre Dame Cathedral* and Victor Hugo's *Hunchback of Notre Dame*, reminiscences of the glorious past of this place.

Indeed, it was a delight to explore the surroundings after my pilgrimage and get immersed in the serene ambience of Paris. Nothing soothed my soul quite like relishing coffee at a café along the Quai de Montebello, watching the gentle flow of the Seine. Basking in the warmth of the sun, I marvelled at the awe-inspiring beauty of the cathedral from a distance, and found solace in quiet moments of replenishment. Overwhelmed by a whirlwind of bliss and an indescribable lightness of being, I was unaware of the fragility of this historical and cultural gem, let alone the peril it would face in just a few months.

On the evening of 15 April 2019, news of a devastating fire shocked the world. The blaze erupted under the eaves of the roof of Notre Dame, raged for hours and threatened to devour the entire cathedral. Billowing smoke, visible from miles away, cast a shadow over everyone's heart. The city wept, as if tears could somehow quench the burning flames. Restless and helpless, people gathered along the Seine to hold vigils, just like a family at

the sickbed of a loved one. A sombre crowd started saying prayers and singing *Ave Maria* outside the holy place. I was one of the millions who watched the live streaming of the disaster in horror, sharing the distress of the weeping city.

Cleaving the sky like an axe, the inferno continued its rampage. A large portion of the roof quickly succumbed to the merciless blaze. The most poignant moment came when the iconic spire, an indispensable part of the city's skyline for centuries, toppled and crumbled. Four hundred firefighters battled relentlessly through the night, striving hard to prevent the cathedral from full collapse. Much to the relief of those who held Notre Dame dear, the final embers were put out the following morning.

In an unexpected twist of events, the Grand Organ miraculously survived the disaster, remaining almost entirely intact. Damage and loss of the cathedral's invaluable treasures were not as severe as art and culture aficionados had feared. Reconstruction and restoration works involving artisans and professionals from various disciplines commenced shortly after the catastrophic blaze. Funds from all corners of the globe poured in for the rebirth of Notre Dame. From the ashes of tragedy rose a new beginning.

The resurrection of Notre Dame is much more than a proof of its perseverance. It embodies human courage and faith to find hope even in the darkest of times. The Lady of Paris will rise again, with her splendour restored and spirit revived. Her unfading legacy will continue for all to behold. The imminent reopening of the cathedral in December this year is not only the end of a Herculean task, but also the celebration of a new chapter. The story of Notre Dame is far from over and will be an inspiration for generations to come.

Every end in history necessarily contains a new beginning.

Hannah Arendt





未完待續

張愛玲嘗謂人生大恨之一是“《紅樓夢》未完”。藝術作品未能完成，總教人遺憾。然而，大師之作，即使殘缺不全，依然堪稱經典。快來回答以下問題，看看自己是否認識這些未完之作。

1. 韋斯特 (Benjamin West) 的畫作《巴黎協議》(Treaty of Paris) 畫面右方留空，緣於哪一國的使節拒絕被畫進畫中？
2. 達文西的木板油畫《聖傑羅姆》(Saint Jerome) 不知何故，始終沒有完成。畫中聖傑羅姆右手握着何物？
3. 天才作曲家受神秘人委託創作安魂曲，可惜曲未終人已逝。未竟之曲深邃感人，成為曠世巨作。這位作曲家是誰？
4. 《審判》是卡夫卡的名作，由其好友在他去世後整理出版。故事看似完整，實是斷簡殘篇。故事主角被捕當天適逢是他的幾歲生日？
5. 還珠樓主的長篇武俠小說《蜀山劍俠傳》創造了雄奇瑰麗的仙俠世界，惜未能終卷。書中哪個峨嵋派弟子會接任第三代掌門？
6. 夏目漱石因病驟逝，在報章連載的故事戛然而止。這部堪稱日本現代小說開山之作的作品叫什麼？
7. 卡繆四十六歲時在車禍中遇難，現場發現他還沒寫完的自傳式小說《第一人》手稿。小說主人翁生於哪個國家？
8. 巴斯 (Robert William Buss) 以畫作《狄更斯之夢》(Dickens's Dream) 向已故大文豪狄更斯致敬，可惜未及完成便撒手人寰。畫作現存於哪個博物館？

請在二零二四年十一月二十八日前，把答案連同下列個人資料傳真至 2521 8772 或電郵至 csbolrs@csb.gov.hk。答對問題者可獲書券一張，名額十個。答案及得獎者名單將於下期公布（答案以《文訊》公布者為準）。

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Not-a-Mindboggler

Solution of Issue No. 96

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| 4. FORESHADOW | 10. FREE |
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Issue No. 98 (January 2025) : Things

Issue No. 99 (April 2025) : Secret

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