

## 雪泥鴻爪

蘇軾蘇轍兄弟情深。嘉祐六年(1061)冬，蘇軾路經澠池，寫下《和子由澠池懷舊》與弟弟詩作唱和。詩的前四句理趣雋永，餘韻深長：“人生到處知何似，應似飛鴻踏雪泥；泥上偶然留指爪，鴻飛那復計東西。”人生逆旅，有若過眼煙雲。雪雁在泥上留下爪印，轉眼卻振翅雲霄，杳無影蹤。其時蘇軾不過二十多歲，剛在殿前制科考試中獨佔鰲頭，譽稱大宋開國百年第一人，春風得意，更有如花美眷相伴，哪會想到鴻飛東西竟成為他漂泊一生的寫照？

正當人生繁花錦簇之時，與蘇軾相知相守的王弗猝然離世。這位賢內助不但孝敬公婆，相夫教子，更知書達禮，從旁規勸，助他遠離小人。伊人早逝，蘇軾悲慟不已，歷久彌深。十年後一個寒夜，蘇軾夢迴四川故里，見亡妻臨窗理妝，醒後淚滿衣襟，寫下感人肺腑的《江城子》：“十年生死兩茫茫。不思量，自難忘。千里孤墳，無處話淒涼。縱使相逢應不識，塵滿面，鬢如霜。夜來幽夢忽還鄉。小軒窗，正梳妝。相顧無言，惟有淚千行。料得年年腸斷處：明月夜，短松岡。”夫妻陰陽永隔，只能相會夢中，情深緣淺，催人淚下。

此後十餘年間，蘇軾先後在杭州、密州、徐州、湖州等地當官，踏遍大江南北，飽歷風霜。元豐二年(1079)，因烏臺詩案鋃鐺入獄，最後雖能死裏逃生，卻被貶黃州，當了不得簽書公事的閒官。寒夜獨坐，想起二十年前澠池那隻雪鴻，百感交集，自比幽人以《卜算子》明志：“缺月掛疏桐，漏斷人初靜。時見幽人獨往來，縹緲孤鴻影。驚起卻回頭，有恨無人省。揀盡寒枝不肯棲，寂寞沙洲冷。”鬱悶無比，託物寓懷，以孤鴻自況，表達不媚流俗的高潔胸懷。

黃州第三年暮春，蘇軾郊遊遇雨，路人慌忙走避，只有他從容前行，無懼風雲變幻。雨後初霽，蘇軾有所感悟，寫下傳誦千古的《定風波》：“莫聽穿林打葉聲，何妨吟嘯且

徐行。竹杖芒鞋輕勝馬，誰怕？一蓑煙雨任平生。料峭春風吹酒醒，微冷，山頭斜照卻相迎。回首向來蕭瑟處，歸去，也無風雨也無晴。”或晴或雨，總能處之泰然。不過，再不凡脫俗的人，也得食人間煙火。清明苦雨，水澇淹屋，蘇軾生計維艱，在《寒食帖》中直書“也擬哭塗窮，死灰吹不起”，絕望之情溢於筆墨。

紹聖元年(1094)，哲宗皇帝重推新法，舊黨重臣多被貶荒蠻之地。蘇軾從端明殿學士兼翰林侍讀學士降為英州知州。奔赴嶺南貶所途中，朝廷五改謫命，撤銷其正六品下的官銜身分，更將他遣至惠州看管。不過數年，皇帝再來一紙詔書，把年逾花甲的東坡居士貶到不毛之地海南儋州。

蘇軾從名滿天下的朝廷大員淪為戴罪在身的閒雲野鶴，匡扶朝政無望，壯志難酬。詞作《蝶戀花》曰：“花褪殘紅青杏小，燕子來時，綠水人家繞。枝上柳綿吹又少，天涯何處無芳草。牆裏鞦韆牆外道，牆外行人，牆裏佳人笑。笑漸不聞聲漸悄，多情卻被無情惱。”表面傷春，實則寄寓詞人忠君愛國的襟懷。一片赤誠，卻換來連番排斥與打擊，落得漂泊四海的下場，只怪自己“多情卻被無情惱”。

元符三年(1100)，徽宗皇帝即位，蘇軾遇赦北歸。啓程當夜，明月皎皎，九死一生的老人泛舟海上，仰觀漫天星光，吟出“九死南荒吾不恨，茲遊奇絕冠平生”，字裏行間，洋溢着始終不悔的赤子情懷。

林語堂嘗言蘇軾是“無可救藥的樂天派”，聽似輕盈戲謔，背後有多少慨歎？正是多舛與樂天的對比，才能凸顯出東坡居士樂觀曠達的人生觀。他的作品能夠穿越古今，不僅在於斐然的文采，更在於他與命運對話的忠實記錄，依然啟迪着在人生逆旅中跋涉的我們。



# 浮生六記

《浮生六記》的作者沈復，字三白，生於乾隆盛世，出身衣冠之家，卻無緣功名，只能遊幕天下，終生寂寂無聞。此書於嘉慶年間問世，一直以稿本流傳，鮮為人知，直至上世紀初，幸得俞平伯、林語堂等慧眼識珠才膾炙人口，終現光華。

“不過記其實情實事而已”，卷首這句話看似平淡，卻蘊含最真切的情意，讀來引人入勝。這部自白之書，糅合了散文、章回小說、晚明小品等風格，從瑣事中提煉出生活雅趣，道盡人情冷暖。全書共分六卷：《閨房記樂》、《閒情記趣》、《坎坷記愁》、《浪遊記快》、《中山記歷》、《養生記道》。沈復效法《詩經》作者，將夫妻之情置於書首，昔有《關雎》，清代有《閨房記樂》。

沈復與妻子陳芸的愛情，突破了封建婚姻的枷鎖，是自由戀愛的結果。少年沈復，初見表姊陳芸，讚歎其才思雋秀，一見傾心，隨即請母訂親。兩人意氣相投，婚後更是伉儷情深。夫妻喜愛讀書論古，因陳芸鍾愛李白，又以白居易為啓蒙師，而沈復字“三白”，遂笑她與“白”字有緣。陳芸亦莞爾自嘲，說日後為文作詩，恐會白字連篇。夫妻間笑語盈盈，是歲月裏最動人的樂章。

二人心靈相通，情篤意深，更鐫刻了“願生生世世為夫婦”的圖章，表明心迹。為請月老俯允所求，夫妻特地僱人畫了月老像，焚香拜禱，盼能永續姻緣。

陳芸是生活的藝術家，再清苦的日子，都能點石成金，卷二《閒情記趣》對此着墨頗深。沈復失歡父母，遭逐出家門，全賴陳芸聰慧靈秀，生活雖然一貧如洗，卻不失雅致。簡單如泡茶，陳芸也能別出心裁，將茶葉紗囊置於荷花花

心處，翌晨煮雨水泡之，滋味無窮，“香韻尤絕”。非凡創意，教人歎服稱奇。沈復有次偕友同遊南園賞花，陳芸天馬行空，設計出“對花熱飲”的妙法：先僱一餛飩攤主，囑其攜鍋灶前來，在花前煎茶煮酒烹肴。待酒肴俱熟，眾人席地吃喝。遊人見此情景，“莫不羨為奇想”。沈復友人鼓掌稱善，異口同聲說：“非夫人之力不及此。”

沈復夫婦安貧樂道，不慕功名富貴，即使布衣蔬食，一樣心滿意足。有一年夏末，夫妻遷到金母橋避暑，過起農家生活，寫意閒適。陳芸說：“他年當與君卜築於此，買繞屋菜園十畝，課僕嫗，植瓜蔬，以供薪水。君畫我繡，以為詩酒之需。布衣菜飯，可樂終身，不必作遠遊計也。”“可樂終身”四字，道出兩人對樸素生活、精神自在的渴望。林語堂在《浮生六記新序》中嘗言：“兩位平常的雅人，在世上並沒有特殊的建樹，只是欣愛宇宙間的良辰美景，山林泉石，同幾位知心友過他們恬淡自適的生活——蹭蹬不遂，而仍不改其樂。”可惜天意弄人，這對相濡以沫、澹泊自處的神仙眷侶，最終無法相愛到白頭。

卷三《坎坷記愁》筆鋒突轉，記述沈復與陳芸不通人事，終與父母失和，被逐出家門。陳芸飽受打擊，血疾復發，溘然長逝，臨終囑咐丈夫續弦，但沈復以“曾經滄海難為水”為由，斷然拒絕。陳芸無力說話，只能執丈夫之手，反覆說“來世”二字，用最後一口氣與沈復訂下來生之約。

沈復與陳芸的愛情故事未能圓滿，但至死不渝之情，令無數讀者動容。陳芸這位古代佳人，也因《浮生六記》永存於書香翰墨之中。正如林語堂所言：“芸，我想，是中國文學上一個最可愛的女人。”



# 物換星移 幾度秋

春秋交替，斗轉星移，時間流轉總教人感悟良多。早在二千五百年前，孔子面對滔滔江河，不禁興歎：“逝者如斯夫，不舍晝夜。”（《論語·子罕》）時間、萬物宛若東流水，變動不居。古來文人騷客對韶光消逝的感懷，匯聚成低迴不絕的千年詠歎。

日月河嶽，恆久長存，但人的壽數不永，詩人感時傷逝，發而為詩。屈原在《離騷》中流露時不我待之思：“日月忽其不淹兮，春與秋其代序。惟草木之零落兮，恐美人之遲暮。”詩人空有一腔輔君的抱負，卻慘遭放逐，歲月匆匆，憂心盛年不再，功業難成。時光催人老的感謂，在後世詩詞中比比皆是。曹操《短歌行》唱道：“對酒當歌，人生幾何？譬如朝露，去日苦多。慨當以慷，憂思難忘。”一代霸主豪氣干雲，飲酒作樂，卻難掩對人生苦短的憂歎。辛棄疾《破陣子·為陳同甫賦壯詞以寄之》悲歌：“了卻君王天下事，贏得生前身後名。可憐白髮生！”金人鐵騎犯境，南宋危如累卵，稼軒居士雖懷報國之志，卻已兩鬢秋霜，壯志難酬。

劉勰《文心雕龍·比興》有言：“詩人比興，觸物圓覽。物雖胡越，合則肝膽。”詩人觀察入微，取象附義，兩相契合，藉以寄託情思。大自然變化萬千，一若人生，敏感細膩的詩人最易感懷。不論是落日、逝水，還是朝露、落英，都能引發無窮詩興，一抒時光倏忽的感慨。

李商隱《登樂遊原》淺吟：“向晚意不適，驅車登古原。夕陽無限好，只是近黃昏。”晚霞再絢爛也會轉眼消逝，時日如飛，好景難留。李白在《古風·其十一》有感而發：“黃河走東溟，白日落西海。逝川與流光，飄忽不相待。”太白細觀黃河奔流，日沉西方，逝水流光，一去不復返，深覺

時間無情。阮籍《詠懷·其四》低嘯：“清露被皋蘭，凝霜露野草。朝為媚少年，夕暮成醜老。”旦夕之間，青絲盡化白髮；時光流動，迅若朝露，了無痕迹。暮春落花飛絮，引發詩人深思時間的意蘊。李賀《將進酒》慨歎：“況是青春日將暮，桃花亂落如紅雨。”詩人春日宴飲，醉歌酣舞，日暮時落紅無數，方知春光漸老，盛筵終有散席時。天地無窮，人生有限，如何突破困局？

歷代墨客上下求索，答案迥異。有人希望挽留消逝的光陰，例如李白在《古風·其十一》中忽發奇想：“人生非寒松，年貌豈長在。吾當乘雲螭，吸景駐光彩。”人非松柏，衰老難免，唯有異想天開，乘龍御雲，吸取天地精華，永駐青春。有人認為要及時行樂，漢代《古詩十九首·其十五》勸說：“生年不滿百，常懷千歲憂。晝短苦夜長，何不秉燭遊。為樂當及時，何能待來茲。”人生苦短，不如把握當下，行樂及時。也有人勸勉珍惜寸陰，積極奮發，例如陶淵明《雜詩·其一》警醒：“盛年不重來，一日難再晨。及時當勉勵，歲月不待人。”青春難再，更要發奮有為，免得蹉跎歲月。更有人勘破時間虛實，不憂不懼，像蘇軾在《前赤壁賦》中答客問曰：“逝者如斯，而未嘗往也；盈虛者如彼，而卒莫消長也。蓋將自其變者而觀之，則天地曾不能以一瞬；自其不變者而觀之，則物與我皆無盡也。”逝水東流，月有盈虧，卻變中有常，本質如一，人亦可作如是觀。既如造化般永無窮盡，自是無懼韶華易逝。

千古長河，日月如歌。詩人筆下的歎息與豁達，淬磨成不朽的詩歌，在歲月長廊迴蕩。凝練的文字彷彿將時間靜止，悄然為讀者傳遞古今皆同的從容與坦然。



# Tales as Old as Time



Why do human beings enjoy a greater longevity than most animals? While scientific reasoning can provide objective insights, a far more interesting answer lies in "The Duration of Life", a fairy tale by the Brothers Grimm.

In this story, after creating the universe, God gave a lifespan of 30 years to every creature. But this did not sit well with some of them, which complained that such a lengthy existence would be unbearable. Weary from the relentless toil of heavy burdens day and night, the donkey was the first to make a plea to God, arguing that 30 years of such drudgery would be misery. Then came the dog, lamenting that its feet and teeth would never hold out that long. The monkey joined the chorus of grievance, expressing its disdain for the prospect of spending decades making silly faces to entertain others and getting pranked by kids. In response to their collective pleas, God relieved the donkey, the dog and the monkey of 18, 12 and 10 years respectively.

Healthy and happy, man approached God with a different request: a longer life to enjoy. God graciously gave him the 40 years taken from the three animals but declined to bestow more.

As a result, man has to make do with a lifespan of 70 years. The first thirty are his human years, a period of promise and vitality. Then come his donkey years, during which man finds himself laden with increasingly onerous burdens. Next are the dog years when man struggles with waning stamina, unable to walk briskly or chew his food with ease. The monkey years arrive finally, a time when sharp wit fades, leaving man prone to silly acts and ridicule.

For the three animals, time seems to unfold at a painfully slow pace, drawing their focus to the unpleasant things in life. Would it be better and brighter if dark times passed more quickly? This intriguing perspective is interestingly explored in "The Magic Thread", a French folktale in *The Book of Virtues* edited by William John Bennett.

Once upon a time, there was a boy named Peter who could not prevent himself from daydreaming at school. One day, while lost in thought, he received a silver ball from a mysterious old woman, who pointed at a golden silk thread dangling from the ball. "This," she explained, "is your life thread. If you wish for time to pass more quickly, simply pull it gently and an hour will

pass like a second."

At first, Peter employed the trick only for trivial matters, such as skipping a lesson that felt interminable. Mesmerised by its magic power, he grew increasingly impatient, yearning to fast-forward not just hours, but days, months and even years, always hankering after the next best thing. Bored with school, he pulled the thread to start working full-time. Having to wait for a year before getting married, he accelerated the passage of time towards his wedding day.

Tugging at the golden thread now and then, Peter found himself reaching middle age. Only when his mother died of old age did Peter realise how rapidly time had slipped through his fingers. Adamant not to pull the magic thread so easily again, he wavered when struggling to keep his family afloat. He often thought how nice it would be if his children were already grown-up. In a moment of desperation, he pulled the thread hard, instantly turning himself into an old man.

Time flew, but Peter's life did not get better. His wife was often ill, and the sight of her suffering was unbearable. He pulled the magic thread again and again, until it lost all its lustre. Realising that one more gentle pull would kill her, he decided to take a walk to get his head straight. Much to his bewilderment, he ran into the very old lady who had handed him the magic thread. She asked, "So, have you led a good life?"

"I've had no time to process what has happened," sighed Peter. "I wish I could relive my life without your gift." Mired in melancholy, he returned the magic ball to her and closed his eyes.

"Wake up, Peter! You'll be late for school!"

Awakened by his mother's call, Peter was over the moon to find himself lying in bed, still in his youth. Was this a second chance at life, or just a nightmare? Regardless, it mattered little to him now, and he could hardly contain his excitement to head off to school.

Alice Meynell, a British poet, once remarked on the passage of time: "If life is not always poetical, it is at least metrical." Without the contrast of difficult times, one cannot appreciate the joy of good days. It may not be common for people today to ponder the beauty and rhythm of life, but it is never too late to draw inspiration from tales as old as time.

The proper function of man is to live, not exist.  
I shall not waste my days in trying to prolong them.  
I shall use my time.

Jack London



# 從前， 有位浦島君……

《浦島太郎》是日本家喻戶曉的民間傳說，講述漁人浦島因救神龜而得以遊歷海底龍宮的故事。龍宮公主盛情款待，令浦島樂不可支。數天後，浦島思親情切，辭別歸家之際，公主贈他寶盒，叮囑不可打開。豈料返抵故鄉後，景物全非，方知龍宮數日，人間已過數百年，一時慌張，打開寶盒，只見一縷白煙，少年郎頓成白髮翁。

傳說的起源可追溯至八世紀《丹後國風土記》。書載漁夫嶼子邂逅神女，隨她來到蓬山仙府，結為連理。三年後回鄉，才知世上已逾三百年，彷徨之際，竟忘記與妻子之約，打開了玉匣，但見匣中飄出芳蘭之體，裊裊上升，從此與愛妻仙凡永隔。同期《萬葉集》的記載更淒絕：漁夫浦島郎與海神之女結為夫婦，還鄉後違諾打開了妻子所贈箱篋，頃刻膚槁髮白，一命嗚呼。兩個故事都以悲劇收場，旨在勸誡世人信守承諾。

近代文豪太宰治改編浦島太郎的故事，寫成短篇小說《浦島先生》。筆下浦島生於名門，欲效風雅而苦於世俗虛情。偶見頑童戲龜，於心不忍，把龜買下放生。神龜報恩，把他帶到水深萬丈的龍宮，從此過着寫意的生活。浦島豁然開朗，明白到只要不在乎世事，即使獨居千百年，也可怡然自得。可是，日子過得再愜意，總有倦時，返回人間，驚見彈指已過三百年，人物全非。寂寞難耐，唯有打開神龜臨別所贈的貝殼，豈料霎時變成三百歲老翁。

太宰治以幽默筆觸剖析看似有違情理之處，尤其是令人滿腹疑惑的結局：為何浦島善心救龜，卻落得善有惡報的下場，無法與家人相見？龍宮贈禮竟成詛咒？在太宰治眼中，瞬間變老是天大不幸之說，純屬先入為主的觀念。他認為，只有遺忘年月時光，世人才可獲救贖。龍宮之禮亦蘊藏慈悲，讓浦島在落寞時忘卻三百年孤寂。太宰治對時間與記憶的看法，不禁令人想起電影《東邪西毒》的經典

對白：“人最大的煩惱就是記性太好，如果什麼都可以忘記，以後每一天都是新的開始，你說有多開心呢？”

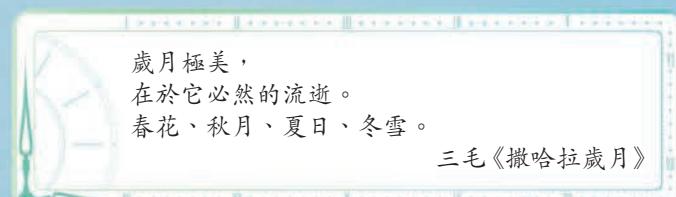
若說太宰治筆下的浦島因遺忘而快樂，當代作家三浦紫苑的短篇小說《翠綠海灣》則反其道而行，主角因為快樂而銘記分秒。

同樣取材自浦島傳說，《翠綠海灣》的主角卻是浦島兒時的漁夫好友。故事講述天外飛來隕石，數月後會撞擊地球，只有千萬人可乘太空船逃生。臨行前，化身小修的浦島帶科學家女友小龜回鄉看看。

大限將至，身為小修摯友的漁夫淡然處之，毫不妒忌可及時逃生的小修和小龜，心裏只想着明天要如常出海捕魚。漁夫的漁船名為龍宮丸，載着小修和小龜出海觀光。香港作家湯禎兆認為，三浦紫苑借寓反問——龍宮是否可羨可慕？世外桃源並非遠在天邊，而是近在眼前。

作者巧用日記體裁敘事，漁夫的日記總是留空日期一欄，但對尋常不過的日常風景卻細細描摹，連聲讚歎，正是快樂不知時日過的寫照。日記最後一句寫道：“明明世界末日將至，但今天的海灣也是翠綠的。”哪怕時日無多，生命依然是無限美好。要尋覓安身立命之地，何須蓬萊仙境？此心安處，即為樂土。

作家巧思匠心，為古老的民間傳說注入生命力，既能啓發讀者思考，更令傳世之作歷久彌新。



# 滄海沙田

列車轟隆駛出筆架山隧道，望夫石映入眼簾。眼前展開的是連綿不斷的住宅高樓、車水馬龍的交通要道、遊人如鯽的大型商場。繁華如斯，讓人難以想像，一甲子前沙田還是綠水悠悠天杳杳的鄉郊。

那些年，人們乘坐柴油火車前往新界。列車一駛進黑黝黝的隧道，乘客趕忙掩鼻關窗，躲避刺鼻的廢氣。隧道那一端是洋房處處的九龍塘，這一端卻是阡陌縱橫的田園風光。短短兩公里多的煙墩山隧道，彷彿是一道時空門，讓人遠離煩囂，回歸樸實。大圍一帶盡是翠綠菜田與星羅棋布的村舍，花海迎風舞動。農夫在黛青山色中耕種，日出而作，日入而息，悠然自得。傍晚時分，村落炊煙裊裊，宛如陶淵明筆下的桃花源。

鄉民聚居一方，建圍成村，既有同姓村，亦有雜姓村，當中人丁最盛者，當數大圍村。大圍村又名積存圍，始建於明朝萬曆二年，是區內歷史最悠久的圍村。歲月流轉，圍牆已不復存在，只剩下小門樓，默默見證着歷史的變遷。門樓兩側的對聯依然清晰：“積善必降祥，深願萬家同積善。存仁當獲報，還期百姓共存仁。”言簡意賅，寄託着村民“積善存仁”的美好願望。

火車再往北行，駛進沙田火車站。月台旁綠樹成蔭，為候車的旅客遮陽擋雨。炎炎夏日，濃密的樹蔭與墨綠色的車身相映成趣，帶來幾分清涼。平日火車站頗為寧靜，班次稀少，人影疏落，但每到假日，月台熙熙攘攘，擠滿尋味而來的食客、虔誠禮佛的善信。小販趁着火車停靠，趕忙上前叫賣雞腿與冰鎮汽水。戴涼帽的客家婦人挑着竹籃，在月台上兜售新鮮蔬果。火車站外是排頭村，有小路通往香火鼎盛的萬佛寺；沿路小食檔林立，擺賣炸豆腐和炸番薯，引來香客光顧，人氣沸騰。

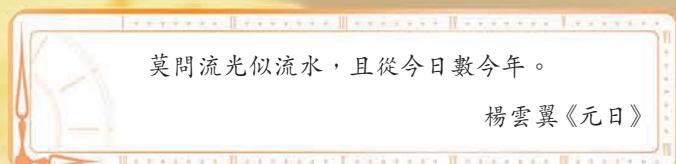
火車站對街的沙田舊墟，背靠大埔道，臨海而建，內有五條小馬路，即第一至第四街和正街，將百多棟金字頂村屋劃成數個小區，井然有序。舊墟麻雀雖小，五臟俱全，

戲院、幼稚園無一不備，滿足居民生活所需。沿街店鋪售賣各式貨物，從瓜果鮮肉到日用雜貨，應有盡有。幾間酒家更是遠近馳名，吸引老饕專程前來。入夜後，大牌檔飄來陣陣香氣，乳鴿、雞粥、豆腐花——這“美食三寶”的滋味，讓人垂涎三尺。

站在舊墟海濱眺望，可見波平如鏡的沙田海，天高水闊，遊人逍遙划艇。對岸是翠綠如玉的圓洲角，人迹罕至，島上小丘幽深清寂。在這靈山秀水間漫步，塵世煩憂隨風而逝。離開沙田，火車駛經何東樓，樓外的海面上停泊着由躉船改建的沙田畫舫。這間華麗的食府以海鮮聞名四方，裝潢講究，儘管價格不菲，仍有無數食客慕名光顧。夜幕低垂，畫舫張燈結彩，倒影映照在吐露港，如夢似幻。遠方馬鞍山巍然聳立，詩人余光中曾任教香港中文大學，對吐露港的奇山麗水戀戀不捨，在《吐露港上》回憶道：“羣山之中，以東南的馬鞍山最崎奇，不留餘地的坡勢岌岌，從烏溪沙的海邊無端削起……”寥寥數語，把馬鞍山的雄奇陡峭刻劃得淋漓盡致。



日月如梭，一甲子轉眼過去，大圍的田園風光、沙田舊墟的大牌檔、海天遼闊的沙田海、華美的海鮮畫舫，都在時代巨輪下風流雲散。只有望夫石，仍傲立茫茫天地間。山上的背子婦人凝望着湛藍的吐露港，不問時光流逝，默默見證着沙田的蛻變。



# Old Macao Through the Eyes of George Chinnery



George Chinnery, an established British painter, disembarked from the ship *Hythe* in Macao on 29 September 1825 following a lengthy two-and-a-half-month voyage from Calcutta, India. Rumours ran rife that he went on a retreat to the south China coast for health reasons. He claimed, perhaps half-jokingly, that he ventured to such a faraway place to escape the confines of married life. But the truth was that the heavily indebted painter was desperate to seek, if not a fortune, refuge from his many creditors. Never did he imagine that he would spend the rest of his life immortalising the beauty of Macao, with his drawings revered as masterpieces, which showcase a rich tapestry of the cityscapes and everyday life in the Portuguese enclave before the advent of photography.

Over the next 27 years, until his death in 1852, Chinnery worked obsessively and prolifically, producing thousands of drawings and sketches of buildings and people in the City of the Name of God. It was not uncommon to bump into him at the crack of dawn, when he would wander around thoroughfares, alleys and beaches to make sketches of anything that interested or amused him. Using Thomas Gurney's shorthand system, he would annotate the margins of his sketches with pencilled notes, briefly reminding himself of what he might need to follow up on the outlines for finished works. In addition to being personal reminders, such iconic notes contain astute observations and comments that offer a glimpse into Chinnery's artistic mind. For example, a page filled with drawings of Chinese figures, dated 24 March 1849, bears a shorthand remark, "It is the power of extracting the poetry from the prose of all objects in nature that constitutes the genius for both poetry and painting."

While the era of Tanka (蠻家) boatwomen ferrying passengers around in egg-shaped sampans is long gone, some places painted by Chinnery have remained virtually unchanged over the past two centuries, the most notable of which is A-Ma Temple. In his drawing dated 27 June 1833, the temple is depicted on the waterfront with lush greenery that enthrals the viewer immediately. Nearby lie some boulders, a sea wall and a tall flagpole, with traditional sampans berthed in shallow water outside the temple. A-Ma Temple has stood the test of time, retaining its vibrant charm. Despite now being located a bit inland, the temple keeps its allure of tranquillity and prolific greenery to enchant visitors and artists. Its prayer halls and courtyards on a cascading rocky hillside provide a picturesque setting that has captivated generations.



Another example of Chinnery's artistic legacy is his drawing of the Ruins of St. Paul's dated 18 October 1834, showcasing the grand facade of Mater Dei Church accessible by a long flight of steps. Next to it stands St. Paul's College founded in 1594 by the Jesuits, the first western-style university in the Far East. A few months later, however, the church and the college were reduced to heaps of ashes in a conflagration, except for the church facade,

which survived the blaze and was captured by another Chinnery drawing dated 3 August 1835. Renowned for the magnificent facade adorned with a fascinating array of western and oriental sculptured motifs and Chinese inscriptions such as "聖母踏龍頭" ("St. Mary stepping on the head of the dragon") and "鬼是誘人為惡" ("The Devil tempting men to commit evils"), the Ruins of St. Paul's has since then become a landmark tourist attraction and the pride of Macao, embodying the cultural melting pot that defines the city.

With his paintbrush in hand, George Chinnery set out to capture the vibrant tapestry of life in Macao, portraying the settlement as a lively and dynamic community. He sauntered through the streets and public places—from the esplanade on Praya Grande to the bustling market outside St. Dominic's Church in Largo do Senado—immersing himself in sketching the daily lives of individuals from all walks of life. The exotic cityscapes provided him with an abundance of compelling subjects to depict: street vendors, stonemasons, blacksmiths, boat dwellers, gamblers and beggars. Interestingly, the wealthier Chinese, Parsee traders and upper-class European gentlemen and ladies, who typically commissioned the painter for individual portraits, were largely absent in the street scenes of his drawings.

The past two centuries have witnessed a profound transformation of Macao from a modest trading outpost into a casino hub. Had Chinnery lived now, he would have scarcely recognised this bustling hub where he had spent decades painting, even unto the end of his life. He might not have found a fortune in the Orient, but he left behind a remarkable legacy of artistic wonders, giving us a glimpse into a world long gone.

Years wrinkle the skin; but to give up enthusiasm wrinkles the soul.

Frank Crane



# 歲月如歌

人工智能發展一日千里，有人輕歎文字將逝，卻不知古典文學從來歷久不衰。細聽不同年代的流行曲，不難發現曲名、歌詞，時有中外文人的身影。回答以下問題之餘，何不重聽這些歌曲，翻閱有關名著和詩詞，細味字裏行間的翰墨詩韻？

1. 梁靜茹《情歌》追憶無疾而終的戀情，歌詞開首化用杜甫《可歎》一詩的什麼景象，表達世事無常？
2. 周杰倫《髮如雪》歌詞開首“繁華如三千東流水／我只取一瓢愛了解”，取材自哪部中國古典名著？
3. 任賢齊《少年遊》起首“翩翩一葉扁舟／載不動許多愁”，呼應李清照哪闋詞的結尾？
4. 王力宏《在梅邊》的副歌唱道：“春水望斷，夏花宿妝殘，誰聞秋蟬，誰知冬來。”慨歎時光易逝，這數句是由明代哪一戲曲名作的詞句擴寫而成？
5. 陶喆《Susan 說》中段收錄京劇《玉堂春》其中一折，對照古今女子的愛情觀。這齣京劇的女主人翁是誰？
6. 櫻樹《生如夏花》詠歎人生縱使短暫，仍可活得像綻放的夏花般絢爛。曲名取自哪位外國詩人的名句？
7. 唐詩《金縷衣》曰：“花開堪折直須折，莫待無花空折枝。”這首詩勸人惜時，莫負青春。梅艷芳哪首歌化用了此詩句？
8. 奧地利作家茨威格以戲劇化的敘事手法重述多個影響深遠的歷史時刻，寫成傳世的經典之作。柳應廷的哪首歌借用此書書名，歌頌愛的力量？

請在二零二六年二月二十六日前，把答案連同個人資料傳真至 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）。

姓名：\_\_\_\_\_先生／女士（請刪去不適用者）

部門：\_\_\_\_\_職位：\_\_\_\_\_

電話：\_\_\_\_\_電郵：\_\_\_\_\_



## Not-a-Mindboggler

### Solution of Issue No. 101

- |                  |                    |
|------------------|--------------------|
| 1. commemorative | 7. head            |
| 2. fallen        | 8. unprecedented   |
| 3. solemn        | 9. denial          |
| 4. black         | 10. volumes        |
| 5. clasped       | 11. disclaiming    |
| 6. iconic        | 12. reconciliation |

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Lai Tsz-wai	TID	Wat King-chung	EDB
Lam Ka-yan	HKPF	Wong Ngai-yung	HKPF

二零二六年四月第一百零三期主題：百折不回

二零二六年七月第一百零四期主題：貨殖有道

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