

# 文訊

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### 誰其守之

巍巍故宮，古物攸同，瑰姿瑋態，百代是崇。  
殷盤周彝，唐畫宋瓷。億萬斯品，羅列靡遺。  
誰其守之？惟吾隊士。誰其護之？惟吾隊士。

一九三一年《故宮守護隊隊歌》（節錄）

在香港故宮文化博物館的展廳裏，有一個歷史不足百年的木箱，足以媲美館內的千年古物。它默默無聲，以一身斑駁，訴說一個守護的故事。

九一八事變後，日本進逼華北。為免國寶被劫，故宮博物院理事會決定挑選其中精粹，轉移至安全之地。一九三三年二月初，一萬三千多箱書畫器物和文獻檔案，與國子監、頤和園和北平古物陳列所六千多箱文物，分五批南遷，先安頓在上海租界，三年後運送到南京朝天宮的庫房，七七事變後再分南中北三路送往西南大後方，經武漢、長沙、貴州等地，輾轉遷運到四川的峨眉、巴縣、樂山，藏於寺廟、祠堂和山洞之中。

國寶翻過秦嶺，走過蜀道，當中有韓愈《石鼓歌》吟詠的秦石鼓十個，各重逾一噸，也有乾隆皇帝修編的《四庫全書》，共三萬多冊。除蟻蛀鼠齧外，顛簸的山路、凶險的水道、潮濕的天氣，統統是古物的大敵。故宮人無數次在自己和家眷的性命與文物的安危之間取捨抉擇，但從不猶豫，堅守“人在文物在”的誓言。正因如此，文物得到悉心嚴密的保護，面對空襲火劫，經歷翻車落水，始終安然無損。一九四五年日本投降，文物悉數運往重慶，以待送返南京。其後，當中近三千箱轉移至台灣，二千多箱送交南京博物院，餘下者分批北歸。一九五八年九月，最後一批文物運回故宮，距離出發之日已二十五年有餘。

這趟萬里長征穿越大半個中國，逾百萬件文物無一丟失，只有數件損壞至不可修復，可說是文物播遷史上的一大奇跡。這個奇跡的創造者，不單有馬衡、莊嚴、歐陽道達等領導南遷的骨幹人物，還有荷槍護送的憲兵軍警，借出地方庇護文物的僧侶村民，火勢逼近文物時願意毀掉家園以截斷火路的尋常百姓，以及在南遷路上殉職的故宮人員。

有人在顛沛流離中創造奇跡，也有人因心嚮往之而奉獻一生。國立敦煌藝術研究所所長常書鴻就是這樣的傳奇人物。

常書鴻二十三歲赴法國學畫，連續四年獲里昂和巴黎的沙龍金獎銀獎，前程似錦，家庭和樂。

一九三五年秋，他在塞納河畔舊書攤翻到法國漢學家伯希和的黑白影集《敦煌石窟圖錄》，敦煌藝術之美深深震撼了這個一向傾倒於西洋文化的畫家。他為自己活了三十一一年而不知祖國歷史文化如此悠久燦爛而深感愧疚，決定放棄優渥的生活，親近敦煌這個藝術寶庫。翌年，他隻身返回戰雲密布的中國，六年後以敦煌藝術研究所籌委會副主任的身分，帶著賣畫得來的物資，來到魂牽夢縈的敦煌。

迎接常書鴻的不僅有寶相莊嚴的菩薩、舞帶當風的飛天，還有一夜之間就能把窟室掩埋的風沙。數百年來，莫高窟無人管理，不少壁畫塑像遭受自然和人為雙重破壞，滿目瘡痍，令他極為痛心，立誓不讓敦煌再遭災劫。在全無經費的情況下，他先帶領村民築起千米土牆把莫高窟圍起，然後和員工清理洞內積沙，石窟調查測繪等工作才得以逐一展開。



其時敦煌無電無食水，生活極為艱苦。臨摹壁畫要一手執筆，一手秉燭；勾畫窟頂的滿天神佛時，更要一直仰着脖子，一俯一仰容易頭昏腦脹，甚至噁心嘔吐。莫高窟前面的宕泉河河水鹼性極重，既苦且鹹，要加醋中和才能飲用。常書鴻還要不時與黑白兩道周旋，亦曾面對人手不繼、經費中斷等困境。後來政府下令關閉研究所，也是經他多方奔走，研究所最終才能保存下來。即使妻子無法適應大漠的艱辛寂寞而離去，小女兒因醫療條件惡劣而夭折，這些椎心之痛都沒有使常書鴻離棄敦煌。

五十年間，常書鴻除了領導臨摹和修復工作、為洞窟重新編號外，還出版畫冊，策劃展覽，進行學術研究，發表報告和論文，喚起國人對莫高窟的重視。他雖然年逾古稀，仍數度前往日本弘揚敦煌藝術。他自稱“大漠痴人”，世人則稱他為“敦煌守護神”。痴人如今長眠在莫高窟對面的三危山公墓，以另一種方式，繼續護持他心中“永遠的故鄉”。

故宮人和敦煌人的事跡，是“義無反顧”這個成語的最佳註腳。他們不但從溫潤素雅的宋瓷發現大美，從低眉善目的菩薩獲得力量，更讀懂了這個古老民族的智慧，深知守護文物不只是保存珍寶，更是保護文化的根源和命脈。賡續文脈，守之護之，於這些篤定的苦行僧而言，不只是義之所在，也是使命，更是信仰。





# Keeper of Anne Frank's Legacy



*I see the world being slowly transformed into a wilderness, I hear the approaching thunder that, one day, will destroy us too. I feel the suffering of millions. ... In the meantime, I must hold on to my ideals. Perhaps the day will come when I'll be able to realise them!*

—Anne Frank's diary, 15 July 1944

On 4 August 1944, a squad of Gestapo agents swooped on the annex of the business premises at 263 Prinsengracht, Amsterdam. The eight people who had been seeking refuge there for 25 months—Otto Frank, his wife and two daughters, together with four other Jews—were arrested and later herded into the last transport to Auschwitz. During the raid, the police looted everything of monetary value, but something priceless was left behind: 15-year-old Anne Frank's diary and her other writings.

Miep Gies, one of Otto's employees who risked their lives to help the families hide, gathered up what she recognised as Anne's papers and stowed them in a desk drawer, awaiting the girl's return. But Anne never came back. Of the eight occupants in the secret annex, only Otto Frank survived. When he returned, Gies handed all the papers to him, saying, "This is the legacy of your daughter Anne."

Devastated by the senseless deaths of his loved ones, Otto confided to his mother that "life does not have meaning any more". But he had a change of heart when he finally brought himself to read Anne's diary. He discovered a different Anne in the pages, one who was remarkably insightful and preternaturally gifted at writing. He found purpose again and wished to help promote reconciliation and human rights by sharing his daughter's work with the world.

*You've known for a long time that my greatest wish is to be a journalist, and later on, a famous writer. We'll have to wait and see if these grand illusions (or delusions!) will ever come true, but up to now I've had no lack of topics. In any case, after the war I'd like to publish a book called *The Secret Annex*. It remains to be seen whether I'll succeed, but my diary can serve as the basis.*

—Anne Frank's diary, 11 May 1944

Anne began keeping a diary in June 1942. Over the following two years, she wrote with searing candour about her thoughts, feelings, and the minutiae of a life spent in hiding. After hearing a radio broadcast that appealed to Dutch people to preserve war documents, she started to revise her diary in the hope that it might be published after the war. Otto selected, edited and combined entries from both the original and rewritten versions of the diary and some of her short stories to compile the most common version in circulation nowadays.

Today, Anne Frank's diary is one of the most widely read books in the world, having sold over 30 million copies in 70

languages. Yet, 77 years ago, Otto faced an uphill battle to have it published.

The war had just ended; the wound was still too fresh and the memories way too painful. Publishers were reluctant to release a book that would remind readers of their suffering. Eventually, though, an Amsterdam publisher was willing to take a chance. In June 1947, Anne Frank's diary was published in Dutch under her chosen title, *The Secret Annex*, in a small print run of 3,036 copies.

Publication in the United States was not easy either. As in Europe, Anne Frank's diary was initially rejected by nearly every prominent publishing house. Judith Jones, a young reader at Doubleday, stumbled upon the diary's French edition in a pile of discarded manuscripts and saved it from oblivion. In 1952, on what would have been Anne Frank's 23rd birthday, her diary was published under the title *Anne Frank: The Diary of a Young Girl* in the United States with a cautious start of 5,000 copies. When a rapturous review by Meyer Levin was published in *The New York Times Book Review*, the diary quickly became a nationwide sensation and has since spawned a slew of adaptations—including plays, films and graphic novels.

*I don't want to have lived in vain like most people. I want to be useful or bring enjoyment to all people, even those I've never met. I want to go on living even after my death!*

—Anne Frank's diary, 5 April 1944

Apart from shepherding Anne's diary to publication, Otto honoured and guarded his daughter's legacy in every way he could. He helped preserve the house where his family had hidden, and waged legal battles against neo-Nazis and Holocaust deniers who challenged the diary's authenticity. He also used proceeds of the diary for charitable causes and spoke about the atrocities of the Holocaust and his daughter's message in public appearances and interviews. Until his death in 1980, Otto continued to correspond with readers who had been moved by his daughter's diary. He often ended his letters with an exhortation: "I hope that Anne's book will impact the rest of your life so that insofar as it is possible in your own circumstances, you will work for unity and peace."

Anne Frank's life, though short, was not in vain. Even in the darkest hour of mankind, she received unwavering love and care from her father, who strove to provide the best for her—bringing along her entire postcard and movie-star collection to the hiding place, tucking her in and saying prayers with her every night, composing poems for her birthday, staying beside her sickbed for hours and telling her stories after a hard day's labour at the Westerbork transit camp. When she was denied the chance to live and become a writer, her father took it upon himself to fulfil that dream. Thanks to him, Anne's diary has won a special place in the annals of literature and will continue to inspire readers for generations to come. Her wish to go on living even after death has come true.





# 當文武生遇上機械人

隆冬時節，夜風催人歸，街上冷冷清清，西九文化區戲曲中心茶館劇場卻熱鬧非常。台上正在上演茶館新星劇團的創新粵劇《開心穿粵》，故事講述一個年輕音樂家在祖屋居家隔離期間穿越時空，藉此以戲中戲的形式呈現折子戲、南音、古腔粵曲和牌子曲等傳統曲藝。

一輪載歌載舞、中西樂合奏後，終於到了重頭戲之一：折子戲《穆桂英大破洪州》之〈釋嫌〉。飾演楊宗保的譚穎倫腰繫紫色脾裙，腳踏高靴，在鑼鼓聲中上台。這位九十後文武生唱做俱佳，把楊宗保受軍法後氣憤難平的心情演得絲絲入扣。

別看譚穎倫年紀輕輕，原來已在行內摸爬滾打了二十多年。他兩歲時跟爺爺去看粵劇，愛上花旦華麗奪目的頭飾和戲服，三歲開始踏台板，矢志成為男旦。同學花錢買球鞋，他打工儲錢買戲服；同學聽流行曲，他聽粵曲；同學放學後打球，他趕去演神功戲。通往夢想的道路障礙重重：青春變聲，無法再唱旦角；課餘時間傾力演出，卻難以兼顧學業……少年儘管步履蹣跚，但從未停下腳步，終於在中學畢業後成為全職粵劇演員。

譚穎倫所屬的茶館新星劇團，演員都是和他年紀相若的梨園新秀。台下，他們說着潮語，一起笑鬧；台上，他們化身帝王將相、才子佳人、販夫走卒，演繹古人的愛恨嗔痴。戲行有句老話“唔窮唔學戲”。從前加入戲班可能只為餬口，到了今天，填飽肚子有千百種營生，這些年輕人卻選擇走上粵劇這條艱辛的路，皆因對這門藝術一往情深，願意為之拼搏，哪怕賭上自己的未來。為夢想而奮鬥，無論結果如何，人生都會閃閃發光。

粵劇不同行當都講求扎實的基本功，一招一式、一字一句、一腔一調都很講究，但很多知識和技巧，由“手眼身步法”到“唱做唸打”，全靠師傅與徒弟口耳相傳。現今傳統師徒制式微，年輕人想入行，多選擇八和粵劇學院、香港演藝學院或其他機構舉辦的粵劇課程。老一輩梨園中人肩負承先啓後的重任，雖無師徒之名，仍樂意把畢生所學傾囊相授，寄望後輩成為粵劇的頂梁柱，把自己一手絕活傳下去。就像茶館新星劇團藝術策劃兼導演羅家英所言：“發掘有潛質

的年輕人，把我的本事教給他們；他們成長起來再教其他人，一代傳一代。”粵劇得以薪火相傳數百年，憑藉的大概就是一代代伶人這份刻在骨子裏的使命感吧！

演出來到中段，一束燈光投射到劇場二樓，只見羅家英身穿清朝服飾，扮演主角的曾祖父講解粵劇知識。細看之下，這個羅家英好像與往常有點不同。原來這是利用立體打印技術依照他的表情、聲線和動作製作的機械人。機械人粉墨登場是西九文化區表演藝術主管（戲曲）鍾珍珍的主意。她在美國修讀燈光設計，擅以舞台效果營造氣氛。在她策劃下，《開心穿粵》跳出粵劇一桌兩椅的傳統布置，台前演員使出渾身解數演出時，背後的大熒幕也隨着劇情轉換場景，一時是無邊無際的行軍帳篷，一時是雲霧繚繞的崇山峻嶺，讓觀眾仿如身臨其境。

粵劇從來不是高不可攀的陽春白雪，而是煙火氣十足的平民娛樂。為生存，為市場，為發展，粵劇一直求新求變。上世紀三十年代，粵劇受電影等新興媒體衝擊，戲班伶人紛紛在劇本、唱腔、配樂、布景、服飾、化裝等方面推陳出新。薛、馬、桂、廖、白“五大流派”各領風騷，在粵劇史上留下濃墨重彩的一筆。時至今日，粵劇面對的競爭比當年有過之而無不及，新生代把舞台美學、燈光設計、前沿科技等引入傳統劇藝，與先輩兼收並蓄、靈活變通的精神一脈相承。他們時刻緊記，革新之餘，最重要的是保留粵劇的藝術特色。機械人可以吸引更多觀眾進場，不過能留住觀眾的，終究是精彩的劇本和演員的真功夫。

曾幾何時，粵劇在香港風靡一時，誰不會哼上一兩句“落花滿天蔽月光，借一杯附薦鳳台上”？可惜隨着時代發展，娛樂方式層出不窮，粵劇逐漸成為小眾藝術。然而，《開心穿粵》短短九十分鐘的演出，讓我們看到仍有這麼一羣人，以傳承粵劇為己任，憑着一腔熱忱逆流而上，哪怕知音稀、路途遙，都永不言棄，矢志不渝。這些粵劇人在踽踽前行時，心底有何企盼？鍾珍珍在訪問中提到的願望，相信也是眾人所願：“每一個香港人至少看一次粵劇，給粵劇一個機會，給粵劇人一個希望。”

學道須當猛烈，始終確守初心。

王惟一《明道篇·西江月》





“Keep Calm and Carry On” is a popular phrase emblazoned on virtually everything from mugs, T-shirts, tote bags to other novelty products. Chances are that you have seen it somewhere on the internet, mostly in the form of memes and parodies.

The phrase was originally a slogan on a British wartime poster produced in 1939 in an attempt to boost national morale and prepare the public for the difficulties ahead. Unlike the other two designs in the series, it was never officially issued. Most of the unreleased posters were then recycled in 1940 due to paper shortage. With very few copies left, the phrase languished in obscurity until one dusty copy was discovered at the bottom of a box of used books by two booksellers from Northumberland at the turn of the 21st century.

The phrase has since taken on a new lease of life. In 2009, it spread like wildfire as a global financial crisis took hold. The message finally came through, not as a solemn appeal for resilience on the verge of air raids, but as a humorous take on survival in the wake of an economic disaster. That very same year, the BBC described the simple five-word mantra as “the very model of British restraint and stiff upper lip”. The British have historically been perceived as resilient, composed, repressed and emotionally stunted. But what has any of this got to do with a piece of rigid flesh?

When under emotional pressure, our lips tend to tremble uncontrollably. This automatic response to anxiety is often viewed as a sign of weakness. Those who are described as capable of keeping a stiff upper lip can keep their emotions in check and display fortitude and stoicism in difficult situations.

Keeping a stiff upper lip is often seen as the quintessential national trait of the Britons, who are thought to be very good at remaining resolute and unemotional in the face of adversity, be it war, recession or something as trivial as a burnt meal. Interestingly, though, the earliest printed reference to the phrase is found in American works. As defined in *Dictionary*



# KEEP CALM AND CARRY ON

*of Americanisms: A Glossary of Words and Phrases, Usually Regarded as Peculiar to the United States*, which was published in 1848, to keep a stiff upper lip is “to continue firm, unmoved”.

Nowadays, the upper lips of British people may not be as stiff as they once were. According to a poll in 2022, Britons are increasingly convinced that the British stiff upper lip is becoming

a thing of the past. A majority of them wear their hearts on their sleeves instead, which means to display their feelings openly.

Besides a stiff upper lip, you may also want to keep your head amid chaos and confusion, which means to remain calm and rational. This expression can be found in Rudyard Kipling’s “If”, a famous poem that epitomises the stoicism and “stiff upper lip” self-discipline of the Victorian era. The poem, written from the perspective of a father giving advice to his son, begins and ends thus:

*If you can keep your head when all about you  
Are losing theirs and blaming it on you;*

.....  
*Yours is the Earth and everything that’s in it.  
And—which is more—you’ll be a Man, my son!*

The English language offers a variety of phrases that urge a person to be patient and control their temper. Some of these use the concept of “keeping something on”, such as “keep your shirt on”, “keep your hair on”, “keep your pants on” or “keep your wig on”. It is suggested that the origin of “keep your shirt on” comes from the bygone custom of taking off one’s shirt before fighting. The other “keep something on” expressions can be explained along the same line.

We live in an era full of challenges and uncertainties. While restraining feelings and emotions by keeping a stiff upper lip might be considered outdated and detrimental to mental health, the “keep calm” message will likely carry on since this seems to be the best advice.

Memory is not just the imprint of the past time upon us; it is the keeper of what is meaningful for our deepest hopes and fears.

Rollo May



# 我想守護的家鄉——香港

路政署二級監工林穎昌

每個人一生中都有些想要守護的東西。對於離鄉背井的人而言，最想守護的可能是溫暖的故鄉，但於我而言，此心安處，即是吾鄉。我雖不在香港出生，卻把香港當成想要守護的家鄉——儘管我一開始並不喜歡這個城市。

我十歲從內地移民來港。剛來時，香港給我的感覺就是小，小得可怕！在我想像中，香港繁華、先進、瑰麗，是個遍地黃金的人間天堂。當時小小的腦袋裝滿不切實際的嚮往，壓根兒沒想過這個地方是大是小，直到親眼看見香港這麼細小，那種難以置信的感覺，就像池塘裏的青蛙眷戀着天空，有天卻撲通一聲跳進又深又窄的井裏一樣。

來到香港，我重讀小學三年級。在內地我是個品學兼優的乖孩子，在這裏卻只有中文和數學成績較好，其他一竅不通。有些同學耐心指導我，但嫌棄、批評我的更多。他們有的取笑我發音不準嗓門大，有的怪我排隊時呼氣噴到他們脖子上，有的更埋怨我上課時問這問那，讓他專心不了。當時我也分不清他們是歧視我，還是真心想糾正我，只覺得這口井愈來愈深，愈來愈黑，就連僅能望見的一小片天空，也變得昏暗起來。

姐姐和我同校，比我高兩級。她說同學都待她親和友善，我也就不敢說出自己的處境。孤獨就像井底的泥，讓我愈陷愈深，卻又不得不繼續挖，因為我已經對逃離這口井不抱希望。那時我特別脆弱、敏感，每當出門上學，總有種想哭的感覺；小息時見到姐姐，又有另一種想哭的衝動。

小時候我總愛發呆，上課時也不例外。有次同學見我又在發呆，就趁上了大半節課，老師低頭整理桌上的東西時，騙我說下課了。我一心想見姐姐，便信以為真，匆匆走出課室。那一刻我的心跳和步伐一樣快——噠噠噠噠——空蕩蕩的迴旋樓梯迴蕩着我興奮而跳脫的腳步聲。我真傻，也不想當真是小息的話，走廊樓梯怎會空無一人？

很快老師的呼喝聲打斷了我的腳步聲，雙腳把失望和驚慌的我拖回課室。老師板着臉責問我為何擅自離開課室，還要跑！這位老師一直很疼我，我知道

她是因為擔心才這麼生氣，但又不敢告訴她我是急於見姐姐才跑了起來。我滿臉通紅，既尷尬，又愧疚，瞥見同學臉上各種表情——嗤笑、鄙夷、驚訝、漠然，只覺得自己在井底又挖深了一層。

上了中學，總算交到些朋友，但小學的經歷令我不敢對人推心置腹。直到考不上大學那一年，我一個人四處奔走，在失落與迷茫中尋找升學途徑，最後決定報讀IVE（香港專業教育學院）。當時一個朋友陪我去報名。不知是受心情影響，還是果真有禍不單行這回事，那天諸事不順：先是天色陰沉，雨時停時下，使得本已愁眉不展的我，心裏更蒙上一層深沉憂鬱的陰霾；途中又遇上交通擠塞，趕到學校才發現報名的人太多，電腦系統一度癱瘓。人在脆弱時會變得敏感、焦慮，甚至胡思亂想，我也一樣。一想到前路茫茫，不禁歎道：“為什麼我在香港的路那麼迂迴難行？難道上天連我報讀IVE也不允許嗎？”朋友拍一拍我的肩膀，打趣說：“係呀，返學先嚟落雨，唔通連個天都唔鍾意你？”我忍不住噗哧一聲笑了出來。他見我笑了，更一本正經地模仿廣告裏的口吻說：“生命滿希望，前路由我創。”

那一晚，我們直到八時許才完成報名手續，幸好朋友一直陪伴着我，半安慰半開玩笑地逗我開心。離開學校時，空虛的肚子咕咕作響，但我心裏卻感到充實溫暖。看着夜幕下滿城燈火，還有街燈下我和朋友時而交錯、時而緊靠的影子，忽然發現香港的夜原來那麼美，那麼溫馨，那麼遼闊。

從那天起，我漸漸愛上這片土地。這些年來，香港風雨飄搖，我在艱難的日子裏，仍常常想起那一晚的美好夜色。

每個人心中都有一個屬於自己的香港，都有一些想要守護的人、物、事。樓下看更一聲“早晨”，行山跑步時路人一句“你好”，舊同學偶爾打電話送上慰問或相約聚會，知心好友酒後的戲語或真心話……這些看似瑣碎平凡，微不足道，卻是當時我彈跳而下的迴旋樓梯，以及又深又窄又昏黑的井底，在許多年後傳來的一聲聲回響。





# The Lone Eagle

The quarter-final match between Argentina and the Netherlands in the 2022 World Cup provided as much food for thought as excitement. Immediately after Lautaro Martínez scored the decisive spot-kick in the penalty shootout that led Argentina to victory, he was almost joined by the entire team in celebration. Team captain Lionel Messi and unused substitute Gerónimo Rulli were the only two teammates who went the opposite way to congratulate Emiliano Martínez, the Argentinean goalkeeper who had contributed to his team's triumph by brilliantly saving the first two Dutch penalties.

Both Martínezes were men of the hour, but a simple count could tell that Emiliano's two saves obviously played no smaller part than the one penalty converted by Lautaro. It was, however, Lautaro who took the spotlight, whereas Emiliano, if not an unsung hero, was at least underappreciated. Yet, this should not come as a surprise. As Duncan Ochieng, one of the most internationally capped Kenyan goalkeepers, describes bitterly from first-hand experience, "First to be blamed; last to be credited—that's the life of a goalkeeper."

The goalkeeper is a thankless position judged more by goals conceded than by those prevented. An outfield player who has squandered ten golden opportunities can redeem himself by scoring a winner, but a goalie who lets the only goal of the game slip through his hands cannot be forgiven despite having made ten wonderful saves earlier. Eduardo Galeano, the Uruguayan writer of the critically acclaimed book *Football in Sun and Shadow*, calls the goalie a "martyr" who "awaits his own execution by firing squad". The number one jersey, which is traditionally worn by the first-choice goalkeeper, symbolises how he is disposable rather than indispensable. Galeano writes:

*He wears the number one on his back. The first to be paid? No, the first to pay. It's always the keeper's fault. And if it isn't, he still gets blamed.*

The tragic fate of goalkeepers as penned by Galeano is one of those stories that get a remake from time to time, only with different actors on different sets. In the final match between Brazil and Uruguay at the 1950 World Cup, it was 29-year-old Brazilian goalkeeper Moacir Barbosa who played the main role. Brazil, who needed just a draw to become the champion on its

home soil, expected nothing less than victory. It all went well until Uruguay staged a dramatic comeback and won the match 2-1 against all odds. Although there were eleven men in the team, Barbosa was unsurprisingly the only culprit to be ostracised and condemned to eternal disgrace.

Moacir Barbosa's tale not only provides an insight into the unforgiving nature of goalkeeping, but also reveals a discouraging truth about life—people tend to point the finger at the one who stands out from the rest. And goalkeepers are the ones who stand out. They wear a different kit and play by different rules. Simon Armitage, the British poet laureate, captures the uniqueness of the position in his article "Why I Love Goalkeepers". He writes, "Goalkeepers are, by definition, weirdos and odd ones out: they put their faces where others put their studs, and their chosen function in a sport defined by its flow and energy is one of apparent inaction followed by occasional moments of joy-killing intervention."

Being the odd one out is a lonely existence. During practice sessions, goalkeepers train separately from their teammates. Most of the time during games they stay at the back as the rest race up and down the field. Interestingly, the apparent solitude of the profession seems conducive to literary creativity. Many men of letters played in goal at one time or another, such as Arthur Conan Doyle, Henry de Montherlant, Yevgeny Yevtushenko and Albert Camus. Before contracting tuberculosis, Camus was the goalie for the Racing Universitaire Algerios junior team. He never forgot the lessons learned on the pitch. "I learned that the ball never comes when you expect it to," he writes in his essay "What I Owe to Football". "That helped me a lot in life, especially in large cities where people don't tend to be what they claim."

Great goalkeeping deserves admiration because it takes much courage, physical prowess and cerebral thinking to don the gloves. Vladimir Nabokov, the author of *Lolita*, relished playing as the goalkeeper while studying at Cambridge and proclaimed himself "crazy about goalkeeping". On the glory of being the one between the sticks, the last word, then, goes to this famous writer—"Aloof, solitary, impassive, the crack goalie ... is the lone eagle, the man of mystery, the last defender."

Guard well within yourself that treasure, kindness. Know how to give without hesitation, how to lose without regret, how to acquire without meanness.

George Sand





# 十年一覺書店夢

## 從阿麥書房到七份一書店

政府法定語文主任協會

為了追尋書店夢，莊國棟(James)曾債台高築，抑鬱成疾，與同業斷絕來往，甚至不敢踏足書店。經過十年沉澱，他重拾初心，創立社企推廣閱讀，後來更回歸書店懷抱，發起“七份一書店”計劃，探索書店的發展新方向。從躊躇滿志到意興闌珊，然後捲土重來，除了因為愛書，更因為確信實體書店仍有無限可能。

在香港，經營獨立書店殊非易事，不知多少藏身寧靜巷弄或喧囂大廈的小書店，還未及一展鴻圖，便已關門大吉。作家周家盈自二零一六年起先後出版《書店日常》、《書店現場》、《書店有時》三本紀實著作，細緻描繪香港這個繁華大都會的書店風貌。不過短短五年，書中好些書店已悄然消失。

James是《書店有時》的受訪者之一，他在該書序言自嘲開書店是愚行：

以前戲言，說想陷害別人的就叫他開書店，到底是什麼樣的土壤，持續提供養分讓一代又一代的書店人，前仆後繼進場，拋頭腦(選書的困惑)灑熱汗(搬書的勞動)地把重甸甸的實體書搬上搬落，為了賺那個最低工資也不保的微薄利潤？

苦苦經營，借貸度日，最後可能還是撐不下去，背負一身債務，慘淡離場，似乎是大多數獨立書店東主的宿命。如此厄運，James有切身體會。去年十月，他應邀為政府法定語文主任協會擔任讀書會嘉賓，細述自己峯迴路轉的書緣。

### 一切始於阿麥

二零零四年，阿麥書房落戶銅鑼灣鬧市。書店雖然僅得三百呎，卻儼如小型文化中心，成為文化人的熱門聚腳點，全因James選書別出心裁，還不時舉辦畫展、詩會和小劇場等精彩活動。James又致力推動音樂文化，引進主流以外的選擇。讀書會當晚，他贈予參加者的抽獎禮物當中，便有阿麥書房昔日發行的唱片。

阿麥書房當年在文化界掀起風潮，高峯時期既在香港藝術中心增設別館，又在銅鑼灣經營阿麥廚房，登門造訪的媒體絡繹不絕。儘管表面風光，售書業務卻不甚理想，收支日漸失衡，縱有餐廳盈利幫補，也是杯水車薪。書店面對種種經營困難，終敵不過殘酷現實，在二零零九年黯然結業，五年的文化美夢戛然而止。

### 從扶貧到社創

理想幻滅，負債累累，James大受打擊，從此絕跡書店和劇場，再也不與文化圈中人來往，轉投商界埋首苦幹好幾年才還清債務。經歷大起大跌後，他還是希望從事與文化相關的工作，於是加入樂施會教育組，透過繪本、戲劇、展覽等呼籲大眾關注貧窮問題。他在工作接觸到社會不同階層，聽過他們的故事後，深深感受到書本和教育的確可以改變命運。

法定語文主任聽到SI這個簡稱，大多會聯想到Simultaneous Interpreter(即時傳譯主任)，但對James來說，SI是social innovation(社會創新)，即以嶄新方法解決社會問題。二零一八年，在阿麥書房結業近十年後，James終於再續書緣，創辦社企“滾動的書”(Rolling Books)，參考日本和台灣的經驗，利用流動圖書車，把書本送進校園和社區，讓更多人愛上閱讀。

### 七人一書店

也許是性格所致，也許是命運使然，James雖曾斷言不再經營書店，幾經轉折還是回歸舊途。歲月的洗禮令他領悟到，昔日經營書店的失意經歷，或可成為別人成功的基石。於是他推出“七份一書店”計劃，讓各方有志之士以低成本、低風險方式一嘗開書店的滋味。每家七份一書店營業半年，由七名店主共同營運，兼具七種特色。店主積極與訪客交流，把天馬行空的概念一一付諸實行。計劃從二零二一年展開至今推行了四期，連同多個合作項目，足跡遍布港九新界。

一眾店主藉着計劃圓夢，一覺醒來，抉擇各有不同：有人體驗箇中辛酸後，坦言終生也不想再開書店；有人意猶未盡，把“期間限定”的小店擴充，經營樓上書店。James認為無論結果如何，能助人完成夢想，而無需對方犧牲太多，便已心滿意足。

### 後記

“七份一書店”計劃的灣仔店和深水埗店，已於去年底與讀者暫別。讀書會上，有參加者問及如何支持獨立書店，James回答：“大家光顧書店之餘，不妨多點以書贈友，對方很可能會有意外收穫。”James推廣閱讀的熱情和創意，實在令人佩服。相信即使七份一書店不復存在，James仍會帶着書本遊走社區，散播閱讀的種子。

仁義之道，守之而不失；儉約之志，終始而不渝。

魏徵《十漸不克終疏》





# 最深厚的情誼

如果說陪伴是最長情的告白，那麼守護就是最深厚的情誼。因為有想要守護的人和事，所以甘願捨棄安逸，淡泊錢財，甚至犧牲性命。快來回答以下題目，認識更多關於守護的動人故事。

1. 電影《可可西里》主角日泰為保護瀕臨絕種的藏羚羊而殉職。這個角色的原型是誰？
2. 抗日戰爭爆發後，鄭振鐸等文人憂心善本古籍毀於兵燹，把搜購所得寄往香港。這些古書當時大部分寄存在香港大學哪個地方？
3. 這位香港文化人孤守書店多年，曾與也斯出版《文化視野叢書》系列，十五年前葬身書海。他是誰？
4. 電影《驚天大陰謀》(All the President's Men) 講述記者不負真相守護者之名，竭力追查哪件政治醜聞？
5. 她是現代護理學的創始人，也是英國皇家統計學會首名女會員。她提燈巡視病房的身影，溫暖了無數傷兵的心。這位白衣天使是誰？
6. 雲南教師張桂梅為守護山區女孩的未來，傾盡所有，開辦全國首所免費女子高中。哪部音樂劇講述她的事跡？
7. “黑猩猩之母”珍古德(Jane Goodall)數十年來致力保護野生動物。陪她走遍全球推廣環境保育的猴子布偶叫什麼名字？
8. 蘇州名門潘氏嚴遵祖訓，把家傳文物埋在地底，避過日軍搜刮，建國後捐獻國家，其中最珍貴的是哪兩件青銅重器？

請在二零二三年五月二十五日前，把答案連同下列個人資料傳真至 2521 8772 或電郵至 [csbolrs@csb.gov.hk](mailto: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：\_\_\_\_\_



## Solution of Issue No. 90

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二零二三年七月第九十二期主題：旅程

Issue No. 93 (October 2023) : Mystery

二零二三年十月第九十三期主題：謎

Contributions from colleagues are welcome. Please click [here](#) for details.

歡迎同事投稿，細則請按這裏。

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