



二零二六年第一期
2026 Vol. 27 Issue 1
JAN—MAR

本期內容 In this issue



- 1 The brilliance amidst the flames and thick smoke
- 2 烈焰濃烟中的光輝
- 3 “The Boy and the Heron” (2023) Analysis
- 5 痛苦中的恩賜
- 6 朝聖者的希望
- 7 堂區生活寫真 Parish Life Activities
- 9 52 赫茲鯨魚
- 11 長者言 - 求什麼？
- 13 安慰受苦的親人

善會一覽表及客戶資訊

Parish Groups

堂區指南及教宗祈禱意向

Parish Directory

& Papal Prayer Intentions

Contact: cmcc.cmvoice@gmail.com
Website: cmartyrs@rcav.org

The brilliance amidst the flames and thick smoke

Paul Lee

Seven residential buildings were simultaneously engulfed in flames- what a heartbreakingly sight!

In the scripture, the Holy Spirit is symbolized by fire, signifying strength and empowerment. In another aspect, fire represents torment. The imagery of fire, being unquenchable and searing, emphasizes intense, perpetual suffering. Fire consists of dual nature: purification and destruction. While fire purifies, it is overwhelmingly destructive and punitive. In a vision of fiery plagues, St. John saw horsemen releasing fire, smoke, and sulphur from their mouths, killing a third of mankind (Revelation 9: 17-18)

At the transitional point of 2025 and 2026, two blazes have mercilessly deprived of over 200 people's lives, not including several thousands of victims who became seriously burnt or suffered minor injuries. In Hong Kong, on November 26, it has been a roller-coaster of emotions for the local people who have gone from worry to sadness, distress and anger as they watched the disastrous fire in horror. The deadly fire ripped through much of the eight-block Wang Fuk Court housing complex in Tai Po. Authorities have pointed out that the substandard plastic nylon and the foam boards installed on windows contributed to the fire's rapid spread which claimed the lives of 160 people. Days after the incident, piles of flowers and notes bearing messages of grief and condolences filled a makeshift memorial site in the neighbour where mourners lined up for hours.

In Europe, following the blaze at the mountain resort of Crans-Montana early on January 1, at least 40 people who died in the New Year's Eve bar fire in Switzerland have been identified, with teenagers making up more than half of the death toll. The fire was one of the worst disasters in recent Swiss history and has led to an outpouring of grief in Switzerland, which held a national day of mourning a week after the disaster.

"The light shines in the darkness, and the darkness has not overcome it." (John 1:5) According to St. John, darkness is being illuminated by light, signifying hope and God's presence overcoming evil. The two fatal incidents exposed human frailties, flaws and vices as well as human virtues.

The 28-year-old Filipino domestic worker, Rhodora Alcaraz, who just arrived Hong Kong a day before and fought for her life to escape from the deadliest fire with her employer's three-month-old baby in her arms, was sent into intensive care for recovering from pneumonia and referred to a psychiatrist to help process her trauma. Rhodora Alcaraz was lauded by Ferdinand Marcos Jnr, the President of the Philippines, as a hero for her role in helping save a baby girl from the blaze. Over 15 domestic helpers sacrificed their lives for staying behind to take care of the seniors or infants.

Heroes in the devastating Tai Po blaze also included fallen firefighter Ho Wai-ho, who was among the 160 people killed by the city's deadliest fire in decades, was praised for his bravery. In the face of an ever-changing situation on the ground, with temperatures running as high as 700 Celsius and the possibility of flare-ups, working out how to get those trapped out alive was the most challenging part of the operation. Numerous acts of heroism were also reported where neighbours helped each other to escape the inferno, often risking or even sacrificing their own lives. Some burnt victims were found staying together and helping each other find the fire escape exit after firefighters cleared debris, illustrating a collective effort to survive the crisis.

The tragedies pained residents of Hong Kong and Switzerland, and the people around the world. However, the Tai Po residents who have lost their homes are now forging ahead with new paths following the tragic incident. In response to catastrophic blazes, both Hong Kong and Switzerland are learning the high cost of complacency and the need for stricter enforcement of fire safety standards. Hong Kong's lessons center on material and regulatory oversight in high-rises, while Switzerland's focus is on resort venue safety and avoiding the relaxation of existing rules.

St. Paul states that believers "knowing that suffering produces endurance, and endurance produces character, and character produces hope, and hope does not put us to shame, because God's love has been poured out into our hearts through the Holy Spirit who has been given to us". (Romans 5:3-5)

In this moment of darkness, may God's love let them see the light in the future. May hope and resilience shine brightly in their hearts, guiding them towards recovery and peace. May acts of kindness and support from the community serve as beacons of light, reminding them they are not alone. May the memory of those who were lost inspire strength and a renewed sense of purpose among the survivors. And may a renewed belief in a brighter tomorrow help them rebuild their lives and their community.



七棟屋苑大廈同時被烈焰焚燒，情景令人心碎！

在聖經中，聖神以火為象徵，代表力量和淨鍊。另一方面，火也代表折磨。火的意象，即永不熄滅且灼熱，強調了劇烈而持續的苦難。火具有雙重性質：淨化與毀滅。火既能淨化，也具有毀滅性和懲罰性。在聖若望宗徒所見的異像中，他看到「馬和騎馬的 … 他們穿着火紅、紫青和硫磺色的鎧甲；馬頭像獅子頭，從牠們的口中射出火、煙和硫磺。由於從牠們口中所射出的火、煙和硫磺這三種災害，世人被殺死了三分之一。」

（默示錄 9:17-18）



在 2025 年和 2026 年的交接時期，兩場大火無情地奪走了 200 多人的生命，還不包括為數不少嚴重燒傷或輕傷的受害者。2025 年 11 月 26 日，香港市民目睹了這場災難性的大火，經歷了從擔憂到悲傷、痛苦和憤怒的複雜情緒。這場致命的大火吞噬了位於大埔的宏福苑八座樓宇的其中七座，造成 168 人死亡的慘劇。當局指出，窗戶上安裝的劣質塑膠尼龍網和泡棉板是導致火勢迅速蔓延的原因之一。事發數日後，在附近的臨時悼念地點，鮮花和寫滿哀悼和慰問的紙條堆積如山，悼念者排起了長龍，持續數小時的耐心等候。

在歐洲，瑞士克萊恩-蒙塔納山地度假勝地在 1 月 1 日凌晨發生火災，至少 40 名在新年夜酒吧火災中喪生的人已被確認身份，其中超過一半是青少年。這場火災是瑞士近代史上最嚴重的災難之一，在瑞士引發了巨大的悲痛，該國在災難發生一周後舉行了全國哀悼日。

「光在黑暗中照耀，黑暗決不能勝過他。」（若望福音 1:5）根據聖若望的說法，黑暗被光照亮，象徵著希望和上主的臨在戰勝邪惡。這兩樁致命事件揭露了人性的弱點、缺陷和惡習，同時也展現了人性的美德和光輝。

28 歲的菲律賓家政工人羅多拉·阿爾卡拉斯（Rhodora Alcaraz）在事發的前一天才抵達香港，她抱著僱主三個月大的嬰兒，奮力從火場中逃生。事發後，她因吸入濃烟而被送入加護病房接受治療，並被轉介給精神科醫生以幫助她應對創傷。菲律賓總統小費迪南德·馬可斯（Ferdinand Marcos Jnr）稱讚羅多拉·阿爾卡拉斯是英雄，因為她在火災中救出了一名女嬰。另有 15 名家傭為了留下來照顧老人或嬰兒而獻出了寶貴的生命，展露人性的光輝。

在毀滅性的宏福苑大火中，殉職的消防員何偉豪也成為英雄之一。這場數十年來香港最嚴重的火災共造成 168 人死亡，何偉豪因其英勇行為而受到讚揚。面對現場瞬息萬變的形勢，包括高達 700 摄氏度的高溫和復燃的可能，如何將被困人員救出是整個救援行動中最具挑戰性的部分。據報道，鄰里之間互幫互助，逃離火海，湧現出許多英勇事蹟。他們冒著生命危險，甚至犧牲了自己的生命。在消防員清理火場時，發現部份居民的遺體仍緊連在一起，反映在烈火中他們互相幫忙，嘗試尋找逃生的出口，展現了齊心協力共渡難關的精神。

這兩樁悲劇令香港和瑞士的居民以及全世界人民都感到痛心。然而，失去家園的大埔居民正努力走出困境，開闢新的道路。面對災難性的火災，香港和瑞士當局都深切體會到疏忽監管的代價，意識到加強消防安全標準執行力度的必要性。香港的教訓主要集中在高層建築的材料的規格和監管方面，而瑞士則著重於度假場所的安全，並避免放鬆現有的安全規定。

聖保祿宗徒指出，信徒要「磨難生忍耐，忍耐生老練，老練生望德，望德不叫人蒙羞，因為天主的愛，藉著所賜與我們的聖神，已傾注在我們心中了。」（羅馬書 5:3-5）在這黑暗的時刻，願天主的愛讓災民看見未來的光明。願希望在他們心中閃耀，指引他們走向康復與平安。願來自社區的關懷與支持如同燈塔，提醒他們並不孤單。願對逝者的記憶激勵倖存者，賦予他們力量和新的方向。願對美好明天的盼望，幫助他們重建家園和社區。

（資料及相片來源：S.C.M.P）



In 2013, I watched a screening of a Hayao Miyazaki film with some pomp, fully expecting – rather naïvely – that it will be the Japanese animation auteur’s final movie. Ten years later, I found myself ironically in the same position. Or perhaps almost the same position, because I’ve at least resigned to the possibility that despite his best efforts, Miyazaki will probably never retire. But while this possibility remains, the simple reality is that he’s an 82-year-old man who is inching closer to “the end”. I think approaching the film within the context of this rather morbid reality allows the viewer to gain a fuller appreciation of what Miyazaki has accomplished in The Boy and the Heron.

I’ve talked to some family and friends who’ve also seen the film, and those who were inclined enough to share their opinion were like members of a choir singing the exact same tune: “I liked it, but I have some huge reservations.” Strangers that I overheard talking about the movie after the two screenings I attended were even more visceral in their response. I’m not too surprised by these reactions. Perhaps owing to many mainstream films’ roots in literature where narrative-driven artworks pervade, the misconception that “good film = good story” has become so widespread that many people even

take it as axiomatic. As a result, what casual film viewers often look for when watching movies is at least some semblance of narrative airtightness – thus the modern obsession with concocting “film theories” and identifying plot holes – and they’ll come out utterly disappointed because it’s nowhere to be found in this film. So what can be found? I can only offer what I saw, and what I saw in these lush, colourful visuals is a poetic expression of a man wrestling with the reality of his own mortality – a man struggling to escape from his own creation, perhaps because he’s gone too far into using this very creation as an escape.

Right off the bat, I should state that what I just said is a bit of an overcorrection, because there is a recognizable narrative thread in the film: Mahito loses his mother, Mahito’s dad marries his late wife’s sister, Mahito struggles to deal with his mother’s death and the new family setup, Mahito enters a fantastical world, and finally, Mahito accepts the reality of his situation. But the key distinction is that this narrative thread is only there in the service of visual poetry, and not the other way around. Thus, the visual poetry takes precedence here in much the same way that the literary poetry takes precedence in, say, *The Divine Comedy* by Dante, which also has a recognizable narrative thread, but whose meat isn’t in the narrative but in the images evoked by its poetic expressions – the contrapasso experienced by those in hell and purgatory, and the joy and fulfillment experienced by those in heaven. If you read *The Divine Comedy* from a purely narrative standpoint, I assure you that you will be utterly bored. But if you let the poetry – instead of the narrative – do the talking and communicating, you will come out of your reading experience hugely rewarded. The same applies to *The Boy and the Heron*, except the poetry is in the form of moving pictures instead of words.

On an autobiographical level, there’s a certain duality that exists in the film, as Miyazaki, in different senses, represents both the main character Mahito himself and his great granduncle who architected the fantastical world to which Mahito is transported. Mahito’s reluctance to succeed his great granduncle mirrors Miyazaki’s insecurities when comparing his work to that of his mentor (and Studio Ghibli co-founder) Isao Takahata, who passed away in 2018. At the same time, the great granduncle’s search for a successor who can rule his fantastical world also mirrors Miyazaki’s own urgent search for a successor who can live up to his work. The film therefore functions in a multi-layered way in that it shows Miyazaki grappling with his feelings of insufficiency to carry on the legacy of those that came before him and his struggles to find someone who can succeed him in his own legacy. Structuring the film in this dual manner is a masterstroke, as it leads to an important realization that in many ways pervades the whole film: the respite that artworks provide is ephemeral. We can easily see that this statement applies to the author, as this is how it came to be recognized in the first place. Miyazaki spent his entire life creating fantastical worlds where malice doesn’t rule, meant to make one happy; yet, he still feels unhappy, insecure, and incomplete. To make matters worse, his dedication to his work took a toll on his relationship with his family, especially with his son Goro, with whom he’s had many public disagreements. We can hear reverberations of an Augustinian lament coming from someone who, like every person, suffers from a restless heart.

Does the same statement apply to the consumer of the artwork as well? Certainly, and the film makes this evident through Mahito, who also acts as a proxy for the audience. Notably, there is a sharp contrast between the real world and the fantastical world, in terms of not only composition but also of colour – reminiscent of The Wizard of Oz – and I think this evocation is phenomenological and seen from Mahito’s perspective. The real world is not monochromatic, but its colour palette is noticeably less diverse compared to what we see in the fantastical world; amidst his struggles in the real world, Mahito has willingly transferred all his conceptions of colour and liveliness to the fantastical world that’s providing him an escape – a respite. However, he soon realizes that this fantastical world that’s supposed to separate him from the struggles of reality has its own set of struggles. Man-eating parakeets populate the land. Violent storms break out in the open sea. Pelicans feed on “warawaras” and prevent them from being reborn. And before he knows it, Mahito eventually finds himself running for his life in a crumbling world, trying to escape from his escape. Respite is useful while it lasts, but it doesn’t last for long.

Of course, the film in no way diminishes the importance of respite. What’s seen in the fantastical world – whether it be certain natural vistas or memories of people Mahito knows in some way – is beautiful inasmuch as it points to a reality that truly, substantially exists; artworks can be grounded in much the same way, allowing the artist to craft something purposeful that enables the audience to better understand the real world. The film, however, warns against the danger of treating something temporary as permanent. There’s a great understanding here that we as humans cannot attain true happiness by attempting to permanently escape from the fallen nature of our world. Why? Because such an escape will, by definition, only lead us to abandon the very goodness – i.e., the very existences – that we are striving towards and, indeed, that we are striving to save, with respect to created things.

At this point, you may wonder why the film even bothers communicating the message that respite is temporary, given that it’s so “obvious”. After all, I’d posit that most people already have a pretty good grasp of the reality that artworks often associated with escapism – film, video games, and so on – are not meant to be permanent, and that any attempts to permanently escape one’s life in favour of these artworks would not actually lead to true happiness. To this, I’d first respond by saying that there’s nothing wrong with communicating truth that one perceives as “obvious”, so long as the artwork does so in a way that the audience can perceive this truth through beauty (otherwise, it will not be art, by definition). In addition, communicating through beauty very often invites further reflection, especially as it concretizes – to varying degrees – an abstract reality, allowing our recognition of truth to take on a sacramental quality. For example, in *The Boy and the Heron*, the easily grasped and well-known truth regarding the ephemerality of escape is juxtaposed with a very common attempt to “permanent escape” that we often don’t realize as such: the attempt to cling to the past and ignore the present, as Mahito does throughout much of the film. The past can be seen here as an “escape route” of sorts, and while it is perfectly reasonable to reminisce about it, trying to permanently cling to it is harmful. The film therefore does not limit its definition of “escape” to refer merely to art but extends it to other forms of escape as well, including ones that we may not normally categorize in that manner.

or those who are very familiar with Miyazaki’s other films, it should be noted that the use in this film of visual motifs that parallel those seen in other Studio Ghibli works is quite profound and shows the strong connection that Miyazaki has with the themes discussed above. There are many examples of these parallels. Mahito’s entry into the granduncle’s tower mirrors Chihiro and her family’s passage through the tunnel at the beginning of *Spirited Away*. The warawaras look like the white forest spirits in *Princess Mononoke*. Himi’s fire powers resemble the way that other characters interact with Calcifer in *Howl’s Moving Castle*. Even the parakeets roughly resemble the design of the Totoros in *My Neighbor Totoro*, especially when you compare the shape of their bodies and the marks on their chests. This use of parallelism certainly reminds me of the Star Wars hexalogy’s reliance on visual typology, except used in a less tight-knit way. Just like the visual parallels in Star Wars, the parallels in this film are not just there as cheap nods to the past that fans will recognize, but serve a greater purpose, which in this case is to reinforce the film’s autobiographical elements.

Calling *The Boy and the Heron* a “celebration” of Miyazaki’s body of work is a bit ironic given what was just discussed, but I think it’s an apt descriptor nonetheless. To be sure, the film recognizes the insufficiencies of his past work – and any film in general – at a metaphysical level; however, at an artistic level, it not only showcases the masterful depths to which Miyazaki has taken his craft, but it also affirms the potential of art, within the bounds of its purpose, to provide consolation. After all, Mahito came to accept the present through the lessons he learned from his temporary escape into a fantastical world. In our brushes with despair, perhaps we can find, in a moment of grace, our own fantastical world, as long as we don’t stay in it for too long.

在人生的旅途中，痛苦往往令人恐懼與退縮。
但當我們願意在苦難中尋找上主的旨意，
也許會發現 - 痛苦，原來也是恩賜。
突如其來的疾病，讓我不禁問 ...
為什麼偏偏是我？

但當我靜下來想，我慢慢明白，
這或許是上主特別的恩惠。

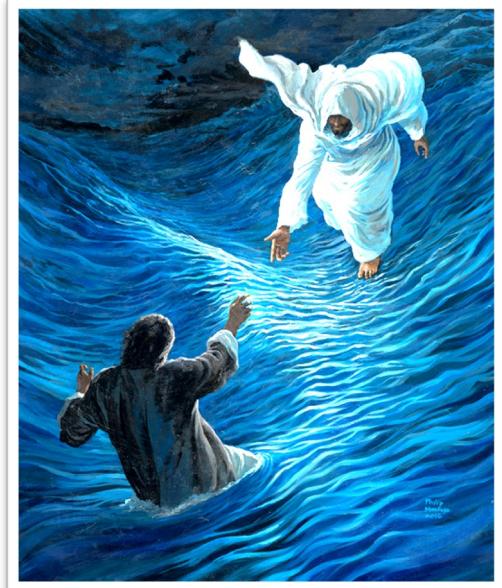
我本是一個很平凡的人，
祂卻給了我一個更新的機會 ...
信仰的更新，生活的洗禮。

這幾年，我以為自己活得很幸福。
我愛運動，它是我生活的動力。
每天花上半天在運動場上，
其餘的時間，就用來休息、跟朋友喝茶聊天。

信仰，雖然也是我生活的一部分，
但坦白說，
那份投入，遠遠不及我的興趣。

直到那場突如其來的大病，
天主把我的生命完全反轉。
祂要我停下腳步，
去反思生活的態度，
重新去認識祂，學習依靠祂。

起初，我很害怕 ...
怕自己從此只能困在家裡，
就這樣渡過餘生。



但原來，上主的計劃不是這樣。
雖然生活方式一百八十度改變，
我的心裡卻出奇地平安。

因為血液缺氧，我失去了行走的能力，
大部分時間，只能躺在椅子上。
我開始用時間祈禱、讀聖經，
慢慢地，那些上網、閒逛的習慣，也不知不覺消失了。

我想，這是上主的安排 ...
讓我有更多時間親近祂，
讓我的心靈被祂慢慢淨化。

主啊，這是祢的旨意嗎？
我真的領會到了嗎？

若這是祢的揀選，
那我是何等幸運的人啊！

慈愛的天父，求祢幫助我，
讓我的信德一天比一天更堅強，
讓我在餘下的歲月裡，
能為祢作見證。歸光榮於祢。



2025年是禧年圣年，4月9日我参加康神父和教友们一起徒步去温哥华主教府朝圣，这是我有生以来第一次徒步朝圣。我2018年刚到温哥华去第一座圣堂就是Holy Name of Jesus Parish，故地重来感觉非常熟悉亲切，感谢主神奇巧妙的安排。康神父详细为我们讲解圣堂的历史简介和天主教朝圣信仰的相关知识，我们一起愉快拍摄合影。徒步中我看不见有年龄大的教友们坚持跟随队伍走路很受感动鼓舞佩服，因为天气虽然没有下雨但温度低不暖和，可教友们一起有说有笑喜乐地同道偕行。徒步朝圣一小时我们走到下一座圣堂Blessed Sacrament Parish，这座圣堂神父热情友善地接待我们，详细介绍圣堂的历史，我们好奇又认真参观圣堂，祭台后面墙壁布置有12幅壁画，有天主圣三，耶稣基督被钉十字架，耶稣受洗，耶稣显圣容，耶稣讲道，最后晚餐，耶稣升天圣经内容，我们一起也拍摄合影留念。又经过了徒步一小时后我们一起到达主教府参加康神父弥撒，我在弥撒中很有幸读经，感到太荣幸激动了，这次主教府朝圣弥撒感到非常神圣庄严，这一天的徒步朝圣实在太有意义，给我留下难忘珍贵的回忆。

7月19日我又参加圣方济堂去圣安东尼圣堂朝圣兼共融聚餐，第一次在户外大自然中参加弥撒有独特的感触，由衷发自内心赞叹主的伟大。

8月我回中国，9月20日我参加从天津到山东济南2天朝圣。首先去耶稣圣心山，我看不见很多老教友们一起走路上山拜苦路，头顶烈日炎炎30度高温虔诚攀登到高山顶圣堂。接着走下山到平阴县胡庄尖山圣母堂具有四百年历史，司铎辈出，贞女成群，我们参加弥撒。第二天早晨5点我们参加大圣若瑟圣堂弥撒，继续登山到圣堂祈祷，下午到济南主教府朝圣。

今年我参加3次朝圣感到真幸福，希望以后能有更多机会朝圣。



Jubilee Year 2025 禧年

The Jubilee Year ended for the Universal Church on the Feast of the Holy Family. Archbishop Smith has marked this end of the Jubilee at Holy Rosary Cathedral on January 4, 2026 and Pope Leo XIV has officially closed the Holy Doors in Rome on the Feast of the Epiphany, January 6, 2026.



普世教会的禧年已於聖家節正式結束。總主教Smith已於2026年1月4日在主教座堂舉行禮儀，以標記禧年的圓滿結幕；而教宗良十四世也於2026年1月6日主顯節，在羅馬正式關閉聖門。

Bereavement Group All Souls Mass
2025

2025善別會追思彌撒

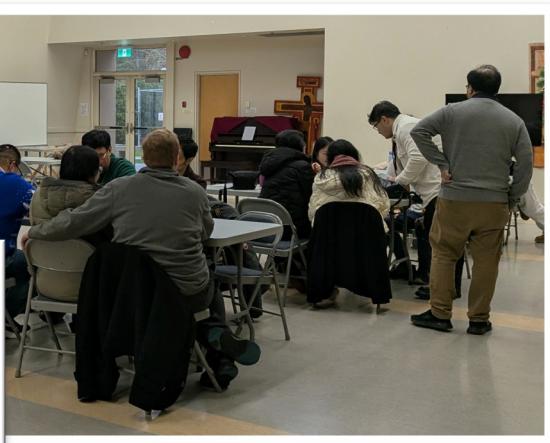


Wisdom Club

上智社



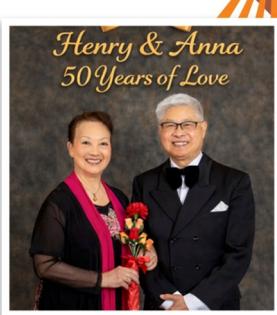
將臨期泰澤祈禱會

Youth Ministry—Christmas Party
青年牧民聖誕聯歡

Chinese Class Christmas Gathering 中文互動學習班聖誕聯歡



Celebration of marriage anniversary 慶祝結婚週年及領受祝福



1989 年，美國海軍在加州之外的北太平洋使用「水下聲音監測系統」(Sound surveillance system) 偵測敵軍潛艦時，接收到一段不尋常的音頻。初步估計，音頻來自一隻藍鯨。但奇怪的是藍鯨發出的聲音頻率正常是介乎 10 至 40 赫茲 (hertz)，而這一段可能是藍鯨發出的音頻有 52 赫茲。52 赫茲大約是 88 鍵鋼琴的 G#1 鍵 (即最低的第 12 鍵) 發出的頻率，以人類聽覺而言，算是十分低。人類可以接收的頻率介乎 20 至 20000 赫茲。但一般藍鯨是接收不到 52 赫茲的，對牠們來說，這頻率是太高了。

之後，麻省的伍茲霍爾海洋研究所 (Woods Hole Oceanographic Institution) 海洋哺乳類學家瓦特金斯 (Bill Alfred Watkins) 持續追尋這隻發出 52 赫茲的鯨魚。瓦特金斯在 2004 年去世，他生前多次偵測到神秘的 52 赫茲音頻，並相信是發自同一隻鯨魚。然而軍方和海洋學家始終尋找不到這隻鯨魚。當今的專家認為這隻鯨魚依然生存。



一隻鯨魚，在浩瀚的海洋中游弋，時而奔波，時而徘徊，以獨特的聲音鳴唱，希望可以吸引到同遊旅伴。無奈曲高和寡，這鯨魚的歌聲其他同類接收不到。牠要窮盡一生去尋覓知音，但不知道自己的努力最終都是徒然，永遠都不能擺脫孤寂的桎梏與宿命。牠是世界上最孤獨的鯨魚。

人的一生，經歷過多少寂寞的煎熬。身旁無伴未必是寂寞。寂寞是心靈的孤單，感到孤立，與近人斷聯。你獨自走在無盡頭的時光隧道，身旁好像有很多模糊的人影，有些迎面而來，有些擦身而過，不少影子超越了你，而你也超越了一些。有些影子好像曾經在你左右陪伴了一下子，但轉瞬之間便不知所終。其實在其他人眼中你也只是附近的一個影子，大家行走的軌跡不同，發出的音頻不同，彼此看不見，聽不到。在茫茫人海中，我們都是 52 赫茲鯨魚。

沒有人是孤島，每個人都渴求和他人連結，心事獲得了解，心聲得到聆聽，與他人互相支持與依靠。人孤寂時，便會看見自己靈魂深處的空虛與惶恐。南宋名將岳飛也曾深深感喟：「欲將心事付瑤琴。知音少，弦斷有誰聽。」錚錚鐵漢也有柔弱的一面，把孤單寂寞描寫得淋漓盡致。

世人的寂寞，耶穌比誰都感受更深。耶穌沒有罪過 (希 4:15)，卻活在惡貫滿盈的世界，他周遭的人除了母親是無玷始胎外，都是罪人。耶穌難免有舉世皆濁我獨清的孤獨感。看看義人羅特的情況，他住在罪惡之城索多瑪，與生活放蕩的不法之徒為伍，羅特正直的靈魂天天因所見所聞這些人的不法行為感到悲傷和苦惱 (伯後 2:6-8)。羅特雖然正義，但畢竟也是一個罪人，他尚且如此，無罪的耶穌處境更顯孤單與疏離。

耶穌怎樣度過他的童年，聖經沒有詳細記載，但可以想像他與家人有思想距離，即使是聖母和若瑟也不例外。耶穌十二歲時在耶路撒冷與父母失散，焦急的瑪利亞和若瑟三天後在聖殿裏找到耶穌，看見他正和經師在對話。瑪利亞帶點責備的口吻問耶穌為甚麼這樣對待父母，他們一直痛苦地找他。耶穌回答說：「你們為甚麼尋找我？你們不知道我必須在我父親那裏嗎？」瑪利亞和若瑟不明白耶穌所說的話，也沒有追問，瑪利亞只把這一切默存在心中。耶穌知道賢如在世的父母也接收不到他的頻率，他只好乖乖的做個好兒子，接受父母管轄，漸漸成長 (路 2:41-52)。他的童年是過得寂寞的，因為他很難融入一個群體，滿足不到歸屬感的需求。



耶穌出道之後將會遭人唾棄，依撒意亞早有預言：「他受盡了侮辱，被人遺棄；他真是個苦人，熟悉痛苦；他好像一個人們掩面不顧的人；他受盡了侮辱，因而我們都以他不算甚麼。」（依 53:3）後來耶穌要四處飄泊，沒有一個作避風港的家。他慨嘆地說：「狐狸有穴，天上的飛鳥有巢，但是人子卻沒有枕頭的地方。」（瑪 8:20）這句話道出了他的孤立無援。他的言行不被理解，他的弟兄們也不相信他（若 7:5），有人說他瘋了，有人誣衊他附有貝耳則步，賴魔王驅魔（谷 3:21-22）。受到如此誤解和誣衆，兼具人性的耶穌必然感到委屈，憤怒和無助。



耶穌受洗後，被聖神領往曠野，為受魔鬼的試探。他四十天四十夜禁食，後來就餓了（瑪 4:1-2）。這四十個晝夜，耶穌身處於四野肅殺的環境，忍受寂寞的折磨，而且飢腸轆轤，更要費神抗拒魔鬼的試探，內心必然苦悶鬱結。

耶穌的寂寞，在山園祈禱時達到極點。耶穌與門徒共進最後晚餐後，帶著他們到革責瑪尼的莊園祈禱，這時他知道死亡已近在眉睫。耶穌在極度恐慌中祈禱，汗如同血珠滴在地上。門徒們距離

他約有投石那麼遠，都因憂悶睡着了。耶穌質問門徒為甚麼不能同他醒寤一個時辰，呼喚他們起來祈禱，免得陷於誘惑。（路 22:39-46，瑪 26:36-40）此刻耶穌與門徒之間有投石的距離，這就是醒悟與沈睡的距離，生存與死亡的距離。今晚，耶穌孤獨地祈禱。明天，他要孤獨地死去。

耶穌在十字架上受難時，的確無比孤獨。剛於一週前夾道歡呼迎接他進入耶路撒冷城的群眾，此刻一起高呼要求把他處死。與耶穌最親近的門徒也否認他，甚至逃之夭夭。在架下只有他的母親、寥寥可數的幾位親友及碩果僅存的一個愛徒。（若 19:25-26）在深陷絕望中，耶穌不禁高聲喊叫說：「我的天主，我的天主！你為甚麼捨棄了我？」（瑪 27:46）他在架上因被背叛和離棄而感到極度孤獨及無奈，心靈上的痛苦不亞於肉身所受的苦楚。然而，在孤獨的痛苦中，耶穌交出大愛與寬恕給眾生。

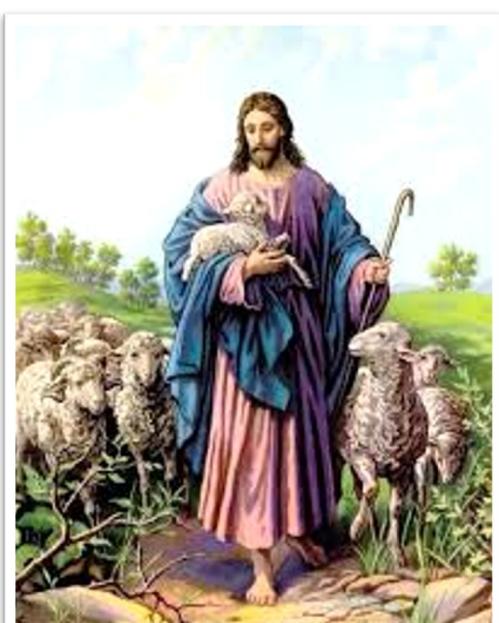
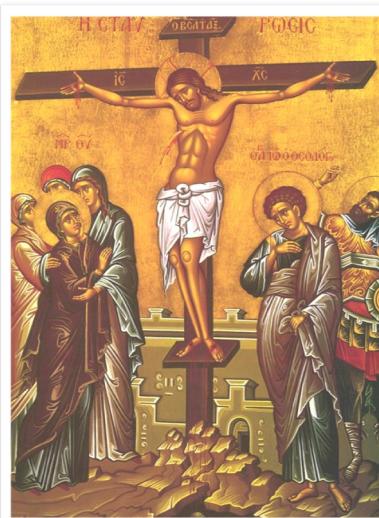
人的一生，總會遭受過誤解、排擠、遺棄、懷疑、背叛、憎恨。在寂寞無奈時，我們很想向身邊的人坦露心聲，可惜知音難覓，因為大家的頻率不同。這時，向耶穌傾訴吧，一切他都懂，他都經歷過，他會感同身受，他讓我們知道自己並不孤單。在

空谷中吶喊但聽不到迴響時，讓耶穌祝福我們的寂寞，教我們重新發現及接納真實的自己，請耶穌以溫暖的手牽著我們踏上正義的坦途，效法他送上愛與寬恕。聖詠第 23 章是最具效力激勵人心的強心劑：

「縱使我應走過陰森的幽谷，我不怕凶險，因你與我同在。你的牧杖和短棒，是我的安慰舒暢。在我對頭面前，你為我擺設了筵席；在我的頭上傅油，使我的杯爵滿溢。在我一生歲月裏，幸福與慈愛常隨不離；我將住在上主的殿裏，直至悠遠的時日。」

（詠 23:4-6）

然而，耶穌有時好像那隻 52 赫茲鯨魚，發出的音頻紛紛落空。我們要恆常調節自己的頻率，接收發自深邃海洋的綸音。



「主！我的天主！祢是神！祢是萬物的主宰！萬物來自於祢，而必須歸於祢。我衷心感謝祢，因祢的大能與慈悲，創造了我。祢讓我的爸爸媽媽相愛結合而生育了我。」年青時不時誦念這首短禱，是一位現今已年登八十的長者。

他是一位退休多年的醫生，人人稱他為 Dr. James。他太太去世後，便進住了安老院。他廣結人緣，關心院友，喜愛透過認識眾人，探索人生。

Dr. James 深深體會，造物主的大能、造化的奇功。他雖是醫生，但對於人的生死奧秘，仍感撲朔迷離。

他愛思考，經常浮現於他腦海：人活着為的是求什麼？

他所住的安老院設備齊全，管理完善，早午晚三餐的食物，皆由營養師選配，對住院者照顧周全。住院的人不少曾受高深教育，在事業上有一定成就。

在院內百人中，有一位是曾經名噪一時的歌星，Jackson。年事已高的他，與 Dr. James (DJ) 同期入住院舍，彼此相識後，傾談十分投契。在一個天朗氣清的早上，早餐後，兩人在院舍附近的海濱漫步，侃侃而談。

DJ 問：「Jackson，你曾是歌壇的一位巨星，你怎樣看你的成就？」

Jackson：「我在歌唱音樂界，算是個幸運兒，走紅歌壇歲月悠長，到過不少地方開演唱會，深受歌迷擁護愛戴。」

DJ：「你當時有何感受？心境如何？」

Jackson：「每逢開演唱會，佈置場地團隊，為求場面宏觀壯麗，把現場佈置得五光十色，燈光燦爛，眼花撩亂，煙霧彌漫。場內吶喊之聲，振耳欲聾。初時置身其間，心情澎湃，陶醉於樂迷歡喊聲浪中，仿似世界是屬於自己的；但久而久之，對於如是場面的感覺，漸趨淡然，然而腦海仍在想着的是金錢。」

DJ：「你的事業必然帶給你豐厚的收入，相信你已成為大富翁，家產豐厚。」

Jackson：「你沒有說錯。曾幾何時，我曾擁有兩所豪宅，每所近三千呎，建構華麗，環境幽雅，在地產高峯時總值超過二億圓。」

DJ：「除地產外，你可有作其他投資？」

Jackson：「音樂和歌唱花了我絕大部份的精神和時間，但我也有投資股票。因沒有空，交給相熟的經紀行打理。畢竟，力不到不為財，投資假手於人，令我的股票投資，損失慘重。」

DJ：「在事業上你有輝煌的成就，在婚姻上，你的情況又如何？」

Jackson：「娛樂圈子複雜，男女交往多是隨便，苟合苟離是普遍現象。我在娛樂圈子裏打滾經年，心智亦難時刻醒定，未能抽身脫離混亂交雜的人際關係；因此，我前後兩段婚姻觸礁而終。生育了兩孩子亦失於管教，未能成器，實在令我抱憾不已！」

DJ：「聽來，你對過往人生頗感唏噓啊！你可否作個人生的檢視？」

Jackson：「活到古稀之年的今天，白髮蒼蒼，眼矇耳聾，步行緩慢，飲食也不敢放肆，每天吃的藥物有九種之多。現時人生思維、方向目標，與前大不相同。奮鬥一生，現時剩餘的金錢，還可應付餘生所需的開支；地產物業祇有一層，已傳給了兒女；家庭早已破碎了，要在安老院度過晚年。「我的一生，經歷複雜人生的洗禮，不時慨嘆：名成利就具何價？風流濫交累己復累人！」

＊＊＊

院舍內另一年長的院友，是一位退伍軍人。畢業於軍事學院後，加入陸軍部隊，從尉官上升校官，再晉升至將領級方退休。



身經百戰，經歷槍林彈雨的他，年紀雖老邁，體力魁梧健魄，他名叫 Joshua，接受 Dr. James (DJ) 訪問。

DJ：「Joshua，你從軍成就斐然，我想知道你為何會從軍？」

Joshua：「我從小喜愛觀看軍隊的整齊步操、崇尚其嚴謹紀律、仰慕軍官的神氣英姿，更為重要的是要持守愛國護土精神，所以選擇從軍。」

DJ：「你從低做起，起步於少尉，扶搖直上至少將軍階。從中得到了人生甚麼體驗？」

Joshua：「我們軍人必須聽命於上司，開戰取決於國家元首的命令。戰爭的理由是否合乎情理，不得而知。我認為人類要和平共處，國與國間應保持溝通，化干戈為玉帛，但可惜多是互相殘殺，實在可悲。回首前塵，自己參軍，實在為愛慕虛榮所驅使。」

「人到晚年，回顧過往，體會到：一士進升千人血；一將功成萬骨灰。戰死沙場陳屍中，不是孩兒待歸父？不是婦人企盼夫？不是供養雙親兒？不是戰爭可悲的寫照？」

＊＊＊

這長者院舍中，竟有一位是終身修士，名為 Brother Felix。行年已屆 90 的他，曾在政府電機部門，官至副處長，竟棄高官厚祿之職而修道。因年長才開始修道，被派往意大利羅馬宗座聖額我畧大學 (Pontifical Gregorian University) 修讀，完成神哲學士位。他不接受司鐸神品，卻以終身修士服務教會。

Dr. James 與 Brother Felix 互相認識後，仰慕對方氣質為人。

Brother Felix (BF) 主動問：「Dr. James (DJ)，我是個晚年修道者，開始時已是 60 歲，其後被派遣探訪監獄犯人，直到八十多歲才退下來，真高興認識你。我很有興趣知道你的專業所長。」

DJ：「我於 30 歲醫科畢業，行醫 45 年方退休。我的主治範圍是腸胃科。現今社會，眾人工作和生活繁忙緊張，欠缺休息，飲食隨意，疏於運動，故很多人都有腸胃不適、消化不良的問題。我行醫治病生涯，耗盡心力研究醫治人體消化系統的疾病。回望往昔，我得到崇高醫學成就，獲得不少國際知名學府頒予學術殊榮。人到垂老之年，靜思之下，方才醒覺，為醉心醫療、鑽研科學，卻忽略了天主，可謂棄本逐末，心感內疚。」

「BF，你修道是人生難能可貴的事，投入社會歲月悠長，身居要職，待遇優厚，你竟然不惜放棄一切去修道，令我大惑不解，可否讓我明白內裏原因？」

BF：「我從讀書時期開始，立志長大後，要作一番事業，成就要高，入息要豐。」



「我喜歡讀書，感謝天主給我健康智慧、能力。從小學至大學，成績優異，考試名次常入三甲。我的人生過程，果真如是，出來社會工作，事事稱心如意，得心應手，仕宦之途平步青雲。」

「在社交圈子，我見過不少專業人士，豐功偉績，而我自己也頗有成就，但隨着歲月流逝，漸漸醒悟，財富地位，帶來的是浮華物質、虛幻權勢，一切都會如流水逝去、煙消雲散；唯獨追求永生救恩才是永恆。」

DJ：「修道的人士，不是要守獨身貞潔嗎？為何有一青年自稱是你的兒子，不時到來探訪你？」

BF：「是的，那青年 Dominic 是我的獨子。我敬愛的太太，和我合力撫育他後，於年前離世，而我又決意不續絃，留下 Dominic 他一個，不過，他已與一位淑女訂了婚，快將建立他的家庭。我晚年修道的抉擇，也曾與他商討，得到他的體諒支持。」

DJ：「BF，你修道後，主要的工作，是輔導獄中犯人。可否分享工作的體驗？」

BF：「作奸犯科的人，可說是沒有永生的觀念。他們心目中，祇有現世，沒有將來，更沒有永生；不相信天主可以給予世人永生救恩。因此諸多世人無所不用其極，攫取錢財，沽名釣譽，力爭地位；誤信祇要有權有勢、有財有富，就有一切，安枕無憂永享人生。」

DJ：「BF，你看透紅塵，體會人生的短暫，決意棄俗修道，追求永生救恩；而絕大多數世人，終日營營役役，盲目追求瞬間即逝、灰飛煙滅的俗世事物。你對人生的選擇至為明智！」

當我們的家人因病痛、失業、受委屈… 或遇到其他種種逆境事態而沮喪失落，身心苦不堪言的時候，站在受苦者身旁的你，如何說出鼓勵和安慰的說話？

眼見自己所愛的人受苦，確實是令人難受的事。當你我疼愛、關心的家人受到傷害，或者對方正處於令人失望、沮喪和無助的困境時，我們不期然盼望成為他們的鼓勵和幫助。不過許多時候，我們不單發覺自己很難找到合適的言語，甚至還會說出不合宜的說話，作出錯誤、令人氣餒或灰心喪志的言辭與行動，將事情弄得更惡劣、更糟糕。

在聖經舊約裏，約伯在傾刻間失去一切。在痛苦難耐時，他的妻子竟貿然闖進他苦痛的生命中，並說出悲觀負面的話：「你仍然持守你的純正嗎？你棄掉天主，死了吧！」（約 2:9）

約伯的妻子說了令人絕望的話，接着更輕蔑地說：「我不相信這就是我的丈夫！」無疑地，她與約伯一樣失去了一切，但是當約伯身上長滿毒瘡之際（約 2:7），她似乎已定斷約伯並不能支持或幫助自己。痛苦帶來的傷痛和苦澀，使她對丈夫完全失望和不滿。她不單沒有在風浪中把舵，扭轉逆勢，反而令這首破船更加搖晃不定。她沒有耐性辨認約伯發出低沉的禱告聲（約 1:21），更好像看不見自己的丈夫正蜷縮在地，試圖用瓦片刮身體，以減輕毒瘡癢的痛苦（約 2:8）。她似乎在大聲疾呼：「你病了。上主離棄你了，不要浪費時間去尋求祂。」約伯的妻子就好像把手上的垃圾丟在約伯面前，自己就跑掉了。



讓我們反思：當家人在生命中面臨身體、心靈、經濟或靈性上的挑戰時，我們是否仍向他們表達憤怒或埋怨的情緒，而不是安慰對方或表達關切之情？當我們面對所愛的人受苦，如果找不到合宜的言語，就讓我們轉向聖經，尋求上主的話；因為在那裏充滿上主的憐憫、恩慈和信實。倘若家人或朋友正處於逆境，我們應該先祈求上主，先讓祂的能力和安慰充滿自己；這樣，我們纔能以祂的安慰和能力去安慰別人。

Editor's Word

CMCC parishioners are welcome to contribute their experiences in faith journey or spiritual sharing or any valuable photos taken during parish events to CM Voice. Please submit articles and photos to our email : cmcc.cmvoice@gmail.com .

編輯的話

証聲誠邀本堂教友投稿分享你們的信仰歷程或神修心得，或分享你們在堂區活動拍到的相片。稿件或相片可電郵到 cmcc.cmvoice@gmail.com。如有任何有關証聲的意見，也歡迎電郵給我們。

Parish Group		堂區善會		
1 Knights of Columbus 哥倫布騎士會		Every 1st Monday	7:30-9:30 pm	Lawrence Hsu 778-863-4545
2 CWL - Canadian Martyrs Parish Council 公教婦女會		每月第二週一	7:30-9:30 pm	Vicky Yiu 604-499-0908
CWL - Our Lady Queen of Parish Council		Every 2nd Thursday	7:00-9:00 pm	Elaine Dianko 604-376-4811
3 Legion of Mary 聖母軍				
English Legion (英)		Every Saturday	10:00am-12:00pm	Erlinda Pereyras 604-345-9773
English Junior Legion (英)		Every Wednesday	5:30-6:30 pm	Margaret Naud 604-338-9172
Cantonese Legion (粵)		每週六	10:15am-12:00pm	Stella Lau 778-388-4577
Mandarin Legion (國)		每週六	3:00-5:00 pm	Ines Chen 778-707-9889
4 Choir Groups 歌詠團				
Rejoice Choir 歡欣歌詠團 (粵)		每週六	2:45-3:45 pm	Grace Lee 604-760-7583
Praises' Choir 佳音歌詠團 (國)		每週六	4:00-7:00 pm	Eddy Ho 604-649-0698
Angels' Choir 天使聖詠團 (粵)		每主日	7:30-11:00 am	Eddie Chan 778-869-3238
St. Mary's Choir 聖瑪利亞聖詠團 (粵)		每主日	9:00am-12:45pm	Dominic Tam 778-895-6848
Youth Choir 青年歌詠團		每月第二及三週五	7:30-9:30 pm	Monique Mo 672-338-8898
Children and Young Adults Choir 兒童青年歌詠團		每月第二及四主日	9:00-9:50 am	Patricia Wu 778-996-7017
Family Choir (英)		Every Sunday	11:45am-1:00pm	Mikey Jose 778-866-5097
Epiphany Ensemble Choir (英)		Every Sunday	5:30-6:30 pm	Agnes Tao 604-868-8063
5 English Prayer Groups (英)		Every 2nd & 4th Saturday	7:00-9:30 pm	Frolin Ocariza 604-244-0297
6 Eucharistic Apostles of Divine Mercy (英)		Every 1st Thursday	6:00-7:30 pm	Elizabeth Wong 604-773-9852
慈悲天主宗禱會 (粵)		每月第二週四 (聚會)	7:30-9:00 pm	Judy Fung 604-374-2333
7 Infant Jesus Prayer Group (英)		Every 1st Tuesday	7:00-7:30 pm	Robert O'Kane 604-2747995
8 Bible In Action 聖言動力 (粵)		每月第一週一	7:30-9:00 pm	Anthony Lam 604-725-3883
9 國語主領會 (國)		每週六	2:00-4:00 pm	Joseph Lu 778-928-3578
10 Wisdom Club 上智社 (粵)		每月第一週五	12:00-2:00 pm	Agnes Tao 604-868-8063

Parish Ministry		堂區服務		
1 Liturgy of the Word with Children 兒童聖道禮儀				
English (英)		Every Sunday	11:45am-12:30pm	Sr. Elisa Grignoli 604-274-4218
Cantonese (粵)		每主日	10:00-10:45 am	
2 Altar Servers 輔祭會				
Cantonese (粵)		每週六	4:00-5:00 pm	Dennis Fung 236-978-6228
Cantonese (粵)		每主日	8:15-9:15 am	Apries Chau 778-881-3381
Cantonese (粵)		每主日	10:00-11:15 am	
Mandarin (國)		每週六	5:30-6:30 pm	
English (英)		Every Sunday	11:45am-12:45pm	
English (英)		Every Sunday	5:30-6:30 pm	
3 Youth Ministry 青年牧民				
Cantonese (粵)		Every 4th Sunday	11:45am-1:45 pm	Dennis Fung 236-978-6228
English - CMYPC (英)		Every 2nd & 4th Saturday	7:00-9:30 pm	Frolin J. Ocariza 604-644-7366
4 Extraordinary Minister of Holy Communion 非常務送聖體員		During Saturday & Sunday Mass		Fr. Henry Yeung 604-272-5563
5 Lectors 讀經員		During Saturday & Sunday Mass		Brenda Tso 778-325-5687
6 Bereavement Group 善別會				Candy Hui 604-512-9878
何神父花地瑪祈禱會				
Fr. Anthony's Fatima Prayer Group meeting	粵語 English	每月第二及四主日	7:00-8:45 pm	Fr. Anthony Ho 604-272-5563
		Every 1st and 3rd Monday	7:00-8:45 pm	fatheranthonyho@gmail.com.



REMEDIOS & COMPANY
Lawyers

李东尼律师事务所
Vancouver Richmond Surrey

溫哥華 列治文 素里

REMEDIOS SINCE 1989

Offering Legal Services: 提供的法律服务:

- Wills & Estates 遺嘱和遗产
- Real Estate 房地产
- Immigration 移民事务
- Corporate & Small Business 公司, 股份生意买卖
- Family 家庭事务
- Litigation 诉讼

Call Lorentz at 604-688-9337
Email: info@remedios.lawyer
Website: www.remedios.lawyer



UNI Insurance Agency Ltd. 鴻圖保險公司
1108 - 8700 McKim Way, Richmond, BC V6X 4A5

特平房屋及商業保險！
Special deal home and business insurance!

你付的保險費用是否太多了嗎？到我們這裏，保證你的價錢滿意！ 我們提供信譽良好的保險公司及：
Are you paying too much for insurance? Come to us and we guarantee you'll be satisfied with the price! We offer reputable insurance companies and:

- 免費的上門服務 Free door-to-door service
- 免費房屋評估 Free home evaluation
- 免費索賠服務 Free claims service

William Chan
請電 778 831 0131
傳真: 778 831 0132
Cell: 604 830 9327
或電郵到 william.chan@insureline.com



Open the door to your financial future.

Eric Liu
555 W 12th Avenue
Suite 116
Vancouver, BC V5Z 3X7
604-323-1700

Edward Jones



Sunday Mass 主日彌撒

Saturday 週六	4:00 pm	(Cantonese 粵語)
	5:30 pm	(Mandarin 國語)
Sunday 週日	8:15 am	(Cantonese 粵語)
	10:00am	(Cantonese 粵語)
	11:45 am	(English 英語)
	5:30 pm	(English 英語)

Weekday Mass 平日彌撒

Mon to Fri 週一至週五	8:30am (English 英語) 9:30am (Cantonese 精語)
Saturday 週六	9:30am (English 英語)

5771 Granville Avenue,
Richmond, BC, V7C 1E8
Phone / 電話: 604-272-5563
Fax / 傳真: 604-272-5564

Emergency Sick Call /
病危緊急聯絡熱線:
604-729-7638

Parish Priests 堂區司鐸
Rev. Anthony Ho (Pastor)
何庭耀神父 (主任司鐸)
Rev. Henry Yeung (Parochial Vicar)
楊永明神父 (副主任司鐸)

Parish Assistants 堂區助理
Canossian Sisters 嘉諾撒修女
604-274-4218

Website: <http://cmartyrs.rcav.org>
Email: cmartyrs@rcav.org

Parish Rectory 司鐸宿舍
5680 Garrison Road, Richmond,
B.C., V7C 2M2

Parish Office Hours
堂區辦事處辦工時間
Monday to Friday 星期一至五
9:00am to 1:00pm
2:00pm to 5:00pm

Published by
Canadian Martyrs Catholic Church



Sacrament of Reconciliation 修和聖事

Monday to Saturday 週一至週六	9:10 - 9:25 am
Saturday 週六	3:15 pm - 3:45 pm & 5:00 pm - 5:25 pm
Sunday 主日	5:00 pm - 5:25 pm



For Infant Baptism & Marriage, please call parish office.

如欲查詢嬰兒聖洗及婚配聖事, 請致電堂區辦事處。



Emergency Sick Call 病危緊急聯絡熱線

In times of critical health condition requesting anointing, whether the parishioner is at home or in the hospital, please call us at 604-729-7638 for immediate assistance.
如教友病危在家或在醫院需要領受病人傅油聖事, 請致電604-729-7638聯繫我們以獲得即時協助。



Catechism 道理班 September to June 九月至六月

1. Children's Catechism (PREP)	Every Wednesday	7:00 - 8:15 pm
2. 成人慕道班 (粵) (Cantonese)	逢週二	10:00 - 11:30 am or 7:00 - 8:30 pm
3. 成人慕道班 (國) (Mandarin)	逢週六	3:15 - 5:15 pm
4. RCIA (English)	Every Thursday	7:00 - 8:30 pm
聯絡人 Co-ordinator: PREP	Rayda Jalandoon	778-297-0133
成人慕道班	Kathy Mok	604-805-1633



Parish Service 堂區服務組

1. Chinese Class	中文互動學習班	Co-ordinator 聯絡人
2. PCA	堂區聯誼活動	Tung Chi Ng 778-814-2863
3. 新移民服務		Lena Chen 604-272-5563
		Frances Pang 604-780-9529

教宗 2026 年祈禱及福傳意向

一月 祈求天主聖言引領我們的祈禱生活

願天主聖言滋養我們的生活, 成為我們團體的希望之源, 並幫助我們建立一個更具手足情誼和傳教精神的教會。

二月 請為身患不治之症的兒童祈禱

願身患不治之症的兒童及其家人得到必要的醫療照護和支持, 永不失去力量和希望。

三月 請為裁軍與和平祈禱

願各國邁向真正的裁軍, 尤其是核裁軍, 願世界領導人選擇對話和外交, 而非訴諸暴力。

四月 請為處於危機中的司鐸祈禱

願那些在聖召中經歷危機的司鐸能獲得所需的陪伴, 願信仰團體能以理解和祈禱支持他們。

Papal Prayer Intentions for 2026

January For prayer with the Word of God

Let us pray that praying with the Word of God be nourishment for our lives and a source of hope in our communities, helping us to build a more fraternal and missionary Church.

February For children with incurable diseases

Let us pray that children suffering from incurable diseases and their families receive the necessary medical care and support, never losing strength and hope.

March For disarmament and peace

Let us pray that nations move toward effective disarmament, particularly nuclear disarmament, and that world leaders choose the path of dialogue and diplomacy instead of violence.

April For priests in crisis

Let us pray for priests going through moments of crisis in their vocation, that they may find the accompaniment they need and that communities may support them with understanding and prayer.