

山陰道上行

淺談山水入詩

今天出門遠行，即使是環球之旅，所花時間也不用八十日。全球交通網絡無遠弗屆，旅人都縮地有法，雖然還比不上孫悟空，翻一個筋斗已飛越十萬八千里，但逍遙雲外，日行千里，實在平常不過。

古時交通不便，關山阻隔，但讀萬卷書，行萬里路，早已是文人學子的志向。山水與文人，自古就結下不解之緣。諸子之文，不乏涉及山水之論。孔子嘗言“知者樂水，仁者樂山”，道家講“道法自然”，可見山水入文，古已有之。只是先秦諸子暢論山水，不在於描摹山水的容貌，而是取譬設喻，或以山水作為人格象徵，或用來表述某種生活理想。

以山水作為觀賞對象，遊憩其中，濫觴於秦漢，風行於魏晉、盛唐。漢末仲長統¹退居田園後著《樂志論》：“躊躇畦苑，遊戲平林；濯清水，追涼風”，抒寫在大自然中怡然自得的心境。魏晉文人好山水，愛遠遊。《世說新語》多處記述時人閑步林野、朗詠長川之樂，如東晉書法家王獻之稱頌會稽（今紹興）山水：“從山陰道上行，山川自相映發，使人應接不暇”。

南朝詩人謝靈運一生“肆意遊遨”，尤好登高覽勝，嘗帶數百侍從，“伐木開徑”而遊山，以致驚動官府，誤為山賊。謝氏所至之處必賦詩紀遊留念，寫下了多首山水名勝詩，風格清新開朗，如《石壁精舍還湖中作》洋溢遊山玩水、樂而忘返之情：

昏旦變氣候，山水含清暉。
清暉能娛人，遊子憺忘歸。

唐代社會繁榮，遊樂之風盛行。青年士子在參加科試之前，到各地漫遊，尋訪大好河山和名都勝邑，增長知識閱歷，是當時一種風尚。唐代詩人大多有出外漫遊的經歷。杜甫在二十歲時，遍遊江南明山秀水，登高懷古，訪道尋幽，十分愜意。李白性喜山水，自言“一生好入名山遊”，²二十五歲便“仗劍去國，辭親遠遊”。³

多姿多采、變幻無窮的山水名勝，既是審美的對象，又是文思的泉源。巍巍泰山、浩浩長江、岩壑深幽的巫峽、煙波浩渺的太湖，以至“日暮風沙裏”的塞外風光，⁴晨昏晴雪，景致各有特色，文人雅士登臨

遊覽，不但紀行寫景，更兼述志抒懷。李白漫遊的足跡遍及大半個中國，所到之處，尋訪名勝，佳作不絕，筆下自然景觀展現，天外奇思湧流。一首《蜀道難》，寫盡“蜀道之難難於上青天”；《望廬山瀑布》寥寥幾句，一幅壯觀的瀑布飛流圖已躍然紙上：

日照香爐生紫煙，遙看瀑布掛前川。
飛流直下三千尺，疑是銀河落九天。

峻拔的香爐峯藏在雲煙霧靄之中，遙望瀑布就如從雲端飛流直下，臨空而落，好像銀河從天而降，勢不可當之狀如在眼前，氣魄雄偉，構思奇幻。

歷來模山範水的名篇不計其數，杜甫《望嶽》是其中之一。“嶽”指東嶽泰山，壁立千仞，雄奇壯麗，人文景觀豐厚獨特，吸引歷代文人詩客登臨瞻仰。杜甫寫《望嶽》時，剛開展漫遊旅程。詩中“造化鍾神秀，陰陽割昏曉”二句，力言泰山巍峨高聳，以致山南（向陽）山北（背陰）分割成晝夜迥異的面貌。“會當凌絕頂，一覽眾山小”，“會當”意即“一定要”，表現出不怕困難，敢於攀登絕頂，俯視一切的雄心氣概，豪情壯語，境界高遠，難怪這兩句詩千百年來一直為人傳頌。

遨遊山林，吟風詠月，還可以排難解憂。唐代詩人，往往在縱覽奇麗的山水中，舒散了胸中的鬱結。李白在《江夏贈書南陵冰》一詩中明言“有似山開萬里雲，四望青天解人悶”。另一首名作《獨坐敬亭山》，

千里之行，始於足下。

《老子》第六十四章

則表達詩人在山水中肯定自我的價值。

敬亭山在宣州(今安徽宣城)，天寶十二年(公元753年)，李白秋遊宣州，常來此登臨賦詩，《獨坐敬亭山》即寫箇中情趣：

眾鳥高飛盡，孤雲獨去閑。
相看兩不厭，只有敬亭山。

看似信手拈來，隨意揮灑，已刻劃出敬亭山孤寂清幽的境界。在一片寂靜中，隱然透露詩人懷才不遇、遺世獨立的心緒。李白融情於景，頓覺山水有情，敬亭山與他相看兩不厭，成了詩人在羈旅途上的慰藉。

“江山留勝迹，我輩復登臨”，⁵借助遊歷，山川之美得以充分呈現，不至於“高霞孤映，明月獨舉”。⁶文

因景成，景借文顯，山川風物因詩家品題而名揚天下，不論是詠太白山“直出浮雲間”、⁷讚嘆杭州西湖“水光瀲灩晴方好，山色空濛雨亦奇”，⁸抑或描繪邊塞異域“大漠孤煙直，長河落日圓”⁹等等，不僅為名勝風景注入了豐富的文化內涵，更成為流傳千古的名篇佳句。

¹ 東漢政論家(公元180-220年)，曾為曹操幕僚。

² 《廬山謠寄盧侍御虛舟》

³ 《上安州裴長史書》

⁴ 常建《塞下曲》

⁵ 孟浩然《與諸子登峴首》

⁶ 孔稚圭《北山移文》

⁷ 李白《登太白峯》

⁸ 蘇軾《飲湖上初晴後雨》

⁹ 王維《使至塞上》

The world is a book, and those who do not travel read only a page.

Saint Augustine of Hippo



世外桃源

在你心目中，哪個地方才稱得上世外桃源？九塞溝、馬爾代夫，還是普羅旺斯？“世外桃源”出自東晉詩人陶淵明的《桃花源記》。故事講述晉朝太元年間，有一武陵漁夫，一天划船沿溪而行，忽逢桃花林，“芳草鮮美，落英繽紛”，林盡處有一小山，山上有個小洞，彷彿有光，便捨舟登陸。進洞後發現土地平曠，屋舍井然，有良田美池，男女衣着悉如外人，老人和小孩怡然自樂。他們看見漁人時大吃一驚，問他來自何方，並自述先祖率妻兒鄉鄰避亂至此，遂與世隔絕，不知朝代已幾經更迭。漁人出洞後稟報太守，太守聽後命人跟着漁人去尋找，惜無功而回。

《桃花源記》描繪了一個民風淳厚、和平恬靜的社會。漢末以來，戰亂不止，政治黑暗，桃花源這一片人間樂土，可說是陶淵明渴望生活安定的心理投射。《桃花源記》流傳久遠，膾炙人口，正好說明桃花源是歷代遭逢世亂的人所嚮往的理想社會。歷來詠桃花源的詩詞不少，如杜甫《北征》：“緬思桃源內，益嘆身世拙”，秦觀《踏莎行》：“霧失樓臺，月迷津渡，桃源望斷無尋處”，在在透露亂世人對美好生活的期盼。

後世以“世外桃源”、“桃源”和“桃花源”比喻人們安居樂業、不受外界影響的美好境地。桃源自古難尋，武陵漁夫因迷路而偶然得之，着意尋找卻遍尋不獲，思之不無道理。桃源一旦“有了人世喧囂的聲音”(楊沫《青春之歌》)，也就難再是“世外”桃源了。

Shangri-La

Shangri-La, a popular word after World War II and one frequently adopted by stores, hotels and restaurants, is one of the nearest equivalents to “世外桃源”. The word *Shangri-La*, which signifies a “heaven far away from the mundane world”, originates from the Tibetan meaning “land of sacredness and peace”.

Shangri-La first appeared in British author James Hilton's adventure novel *Lost Horizon* (1933). The book is set in a secluded valley in Tibet. It tells a captivating story of three American pilots who crash-land in the midst of a beautiful landscape when flying over the Sino-Indian air route during World War II. This peaceful and idyllic place has “snowcapped mountains, blue lakes, broad grasslands, red soil plateaus, with three rivers flowing traversing the landscape”. Also it is a land of eternal youth – people who live there do not age.

The idea of such a heavenly place has caught the imagination of readers worldwide. Does such a place really exist or is it a sheer fantasy? While some say that it may indeed be a real place, Hilton said his readers would not find Shangri-La on any map. Many noted anthropologists, however, believe that the fictional Shangri-La bears a striking resemblance to the Zhongdian County (中甸縣) in Yunnan Province, China. Their belief finds its supporter in the Chinese government, which officially renamed Zhongdian “Shangri-La” at the end of 2001.

Visitors to Shangri-La are sure to find themselves in a land where tranquillity pervades the ever-changing landscape. The beauty of the snowy peaks is definitely a feast for the eyes. Mirror-like lakes adorn the wide expanse of grassland. Cattle graze peacefully in the meadows, where luxuriant flowers wave in gentle breeze. With such breathtaking scenery, Shangri-La is, fortunately, still not yet overrun by tourists.

仰觀宇宙之大，俯察品類之盛，所以遊目騁懷，足以極視聽之娛。

王羲之《蘭亭集序》

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法定語文事務部

一級法定語文主任林子華



遊歷外地，既舒展身心，又增廣見聞，早已是港人消閑度假的首選。還記得早在火紅的七十年代，不少大專學生已踏足北京。

早年到北京，二千多公里的路程，大都要風塵僕僕顛簸三十多個小時，並非像今天騰雲駕霧逍遙兩個多小時便安然到達。火車通常傍晚從廣州出發，沿西江北上，入目所見，四

時之景不同：深冬時節，一路盡是碧水寒山；潯暑盛夏，放眼所見，濁浪滔滔，恐怕今天在九霄雲外的旅客是無法體會的。一次車程便是一部國史地理書：韶關、長沙、武漢，跨越長江，飛渡黃河，一個個歷史名詞，不斷從列車的廣播送入耳中，一座座文化重鎮，相繼在窗外掠過，挑起早已沉澱的故國回憶與民族情懷。

在火車上，最有趣的要算車廂的間隔了。一格硬卧上下共六張卧鋪，從穗城到燕京，兩夜三日朝夕相對，異鄉客早已成同路人。打發時間，可以看書、下棋、玩紙牌；國家大事、民間疾苦，更是無所不談。三餐可以光顧餐車的盒飯，高纖連穀紅米飯加幾片肥肉腌菜，每盒只賣一塊錢！吃在口中，滋味卻在心中。雖然目的地

仍未到達，但遊歷早已開始。一路下來，風光旖旎，交了不少朋友，體味了內地生活點滴。

抵達京城，便須解決食住問題。早年港人甚少入住星級酒店。宣武門飯店、崇文門招待所是大專學生、打工一族的首選：牀鋪十元，標準間七八十元，經濟實惠。到國營食堂吃飯要收糧票，兩人吃一頓，六市兩或八市兩，要看自己的口胃了。當然港人並無糧票，但說不定碰到善良樸實的北京人，他們會助你一把，送你半斤八兩濟急，否則便要光顧街頭的小吃攤或上館子了。



今天的北京，軟紅十丈，城區面貌日進千里。站在王府井的十字街頭，面向寬敞筆直、車流滾滾的長安大街，儼然站在二十一世紀一條騰飛巨龍的大動脈上，可以感受到那種躍動的脈搏。但假如對

京城舊事情有獨鍾，下次到北京，仍可逛逛散落城中受人冷落的名人故居，住幾天老城區的胡同四合院，或探訪百年滄桑風雲變幻的京師大學。首都風情，一定不會令你失望。



南腔

北調

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高級法定語文主任呂小芬

咿、呀、咿、呀……

這不是小孩子牙牙學語的聲音，是我們在練聲。在中國傳媒大學，我和同房同學每天早上起來，便大聲地把“咿、呀”用彈送的方式唸數十遍。老師說，天天練習，可以把聲量提高，三數月便可見效。另外，聲音細小的人說話，如想別人聽得清楚，便要特別注意咬字，加大咬字力度，口腔則要放鬆一點，這樣便可令語音更清晰。

在這所訓練全國播音員的大學，我們不但學到普通話的語音、用詞、表達技巧，還可掌握控制發聲和嗓音的秘訣。作為筆譯和傳譯人員，有幸置身播音員之中，接受老師的專業指導，真是難得的機遇。



培訓課程師生合照

八百標兵奔北坡，炮兵並排北邊跑。炮兵怕把標兵碰，標兵怕碰炮兵炮。

這不是兒歌，而是播音員常用來練習普通話的繞口令。一大清早便有人在偌大的運動場上練習普通話。他們是來自全國各省電台、電視台的播音員，特地來這裏參加短訓班。

這首繞口令針對以“b”、“p”為聲母的字詞。以“b”為聲母的字詞，例如“八百”、“標兵”、“北邊”，老師教我們唸時唇要用力，不要喉嚨用力。唸以“d”為聲母的

字詞，例如“擔當”、“帶動”、“電燈”時，舌頭要用力，舌尖頂着上齒齦，運用舌頭的彈動力把字送出。我照着做之後，發覺說起話來，的確能像北京人那樣有彈力，像咀嚼口香糖般有勁兒，去掉了廣東話柔柔的腔調。老師說“講普通話要追求聽來似北京人”，大概就是這個意思吧。老師少許提示，就能幫助我們改善普通話的語音。

燕子去了，有再來的時候；楊柳枯了，有再青的時候；桃花謝了，有再開的時候……

我們在傷春悲秋？非也，我們在練習朗讀文學作品。老師教導我們，朗讀要注意語流流暢，重音要少而精。普通話一句中大多只有一兩個重音，例如上段只有“來”、“枯”、“青”、“謝”、“開”字是重音。廣東話的重音則常在句尾，起強調作用，而且一句中很多字都可以是重音。此外，普通話有輕聲，要輕讀，例如“時候”的“候”字是輕聲。所以，朗讀時要輕重有致，長短有度，做到抑揚頓挫，還要有交流感。朗讀有這麼多元素，要掌握得好真不容易。

我們反覆練習，就是在課餘時間也絕不鬆懈：洗手的時候，日子從水盆裏過去；吃飯的時候，日子從飯碗裏過去；默默時，便從凝然的雙眼前過去。同學們洗手吃飯都背誦起這段文章，可見用功之深。

在匆匆二十多天裏，我們都浸淫在普通話的語言環境裏，沉潛於積極學習的氛圍中。我們送走了秋老虎的“桑拿天”，迎來了涼風颯颯的金秋，並在大學師友的關愛中惜別了北京。



Beautiful Days in Edinburgh

Susana Yeung
Official Languages Officer I
Home Affairs Department

What do you think of when you think of Scotland? Would a piper wearing his kilt and blowing his bagpipes come to your mind? How about the military tattoo performance, the Loch Ness Monster, or the wildlife in the Highlands? They are all special and interesting, but what attracted me most in my trip to Scotland last summer was the ambience of her capital.

When I first arrived in Edinburgh, I was stunned by the city's elegance and beauty. The capital of Scotland is surprisingly small. Walking is a good way to discover the city. Throughout my three-week stay, I hung around the whole city and relished a taste of the Scottish life at an easy pace. It was charming. It was refreshing. Edinburgh, known as Athens of the North, was so friendly that I could relax in her embrace.

Summer is the high season of Edinburgh when tourists flood to the city for various world-famous festivals. Exciting events are held not only in the theatres, but also on the streets. When I strolled along the Royal Miles in the Old Town, I saw many amateur performers show their talents before the crowds. Their passion for the arts permeated their high-standard performances. Some presented a short drama, while others formed a mini orchestra or staged an acrobatic display. Some sketched portraits, while others painted their own bodies like sculptures. Each had his own characteristics, adding colour to this artistic and historic city.



After having fun out of the on-street performances, I turned to the Princes Street Gardens, the central park of the city. There were free open-air live music shows all day long. I spent wonderful evenings sitting in the Gardens, enchanted by the sweet singing of folk songs and Scottish songs. While enjoying the gentle summer breeze, I admired the magnificent view of the Old Town. It was really a delight to gaze at the Edinburgh Castle standing high on the hill, gilded by the setting sun. At some moments, I found the music grow fainter and fainter, leaving me in a state of complete tranquillity. Time was brought to a standstill. I drank in the beauty of the scenery and my soul was flying high. How amazing it was! I was not willing to leave until around nine o'clock in the evening when the daylight ebbed away.



Yes, this is Edinburgh. It is such a special city that you can easily get a glimpse of different styles of Scottish life at different corners. In the city's museums and galleries, you can learn more about her history and culture, and appreciate the remarkable achievements of the Scottish people. Scotland has her distinctive character and a way of life that is very different from the rest of Europe's.

Farewell Edinburgh, farewell Scotland! The trip is over, but those memorable scenes will always stay in my mind.



萬水千山走遍

徐霞客事略

在中國遊記文學史上，着重科學考察的遊記是一個重要的分支，其中《徐霞客遊記》更譽為“古今遊記之最”（錢謙益《徐霞客傳》），享有崇高地位。

徐霞客（公元1587-1641年），名弘祖，字振之，明代傑出的地理學家、旅行家，自少好讀古今史籍、地誌圖經，專注地理研究。他發現古代地理書籍很少介紹各地的自然地理景觀，邊遠地區的考察尤其缺乏。自二十二歲始，至五十四歲終，三十多年間，隻身出遊，探險考察，登黃山，攀五嶽，溯江探源，足迹遍歷大江南北，深入當時仍是蠻荒之地的西南邊陲，無懼狂風暴雨、毒蛇猛獸，甚至強盜土匪。在旅途中，有時日行百里，露宿殘垣，寄身草莽，曾多次三餐不繼，因“蔬米俱盡，而囊無一文”，不得不向友人寫信求援。

徐霞客是深入考究、詳細記錄石灰岩地貌的先驅，關於西南和邊疆地區的考察記錄和專題討論，具有很高的學術價值，對河道地理的研究也有許多獨到的見解。《徐霞客遊記》是以散文和日記體裁寫成的野外考察記錄，由徐氏好友季夢良整理而成，有系統地記述廣大山區的山川形勝、岩石地貌、水文氣象、生物礦產、民

風民俗等，修正了許多古代地誌的謬誤。

《徐霞客遊記》不僅在中外科學史上佔有重要地位，更是富有文學色彩的遊記名著。書中記錄所見所聞，描寫大自然的瑰麗多姿，文筆優美，情景交融，讀來如見其人，如歷其地。且看徐氏描述首登黃山途中驚險之處，使人如親臨其境：時值早春，石峯環繞中，石級仍為積雪所沒，“疏木茸茸中，仰見羣峯盤結，天都獨巍然上挺。數里，級愈峻，雪愈深，其陰處凍雪成冰，堅滑不容着趾”。第二次遊黃山，仍然險阻重重，“塞者鑿之，陡者級之，斷者架木通之，懸者植梯接之”。排除萬難後，五彩繽紛的山景盡現眼前：“下瞰峭壁陰森，楓柏相間，五色紛披，璨若圖綉”，觀察細膩，描摹生動，文字清新奇麗。



徐霞客窮一生探索自然奧秘，遊山川如會知己，“飽嘗河山美，收盡天下奇”，登山必登最高之巔，下洞必到最深之地。宋代文學家王安石嘗言：“世之奇偉瑰怪非常之觀，常在於險遠，而人之所罕至焉，故非有志者不能至也”（《遊褒禪山記》），徐霞客正正體現了這種探險歷奇的大無畏精神，並為後世留下了科學與文學價值極高的“千古奇書”。



雞聲茅店月

漫談歷代旅館稱號

出門旅遊或公幹，多半會在旅館下榻。現今旅館種類繁多，由富麗堂皇的大酒店、飯店，以至設備簡約的小旅館、民宿、青年旅舍等，任君選擇，豐儉由人。中國自古已有各式各樣供旅客投宿的地方，而且稱號代不相同。

我國古代最早的旅館稱為“逆旅”，創始於唐堯時期。“逆”意指“迎接”。《史記·李斯列傳》記載帝堯治國的事跡，當中有“逆旅之宿”一語，可見中國的旅館已有四千年歷史。

隨着朝代更迭，旅館的名稱分為“館”、“驛”、“舍”、“店”四大類，並且因應社會經濟發展而變更。商代旅館稱為“驛傳”，專供往來和遞送公文的官員留宿。周代築建於交通要道上的旅館叫“客舍”。王維為友送行而作的《渭城曲》，便有“渭城朝雨浥輕塵，客舍青青柳色新”之句。

春秋戰國時期的旅館叫“客館”，西漢則有“蠻夷邸”，專為外國使者和外商提供食宿。南北朝的旅館稱作“邸店”，兼具貨棧、商店、客舍性質，屬民營企業。隋朝則建有“典客署”，用以接待鄰國客商。唐代除了始創“客店”和“旅店”外，還為朝覲官員建造“邸第”和“驛站”。宋代以後，旅館業發展蓬勃，出現了“四方館”、“都亭驛”，以及為客商存貨的“塌房”。“飯店”始見於元代，另有不少旅館名為“站赤”。明朝的“四夷館”和“客

棧”專為接待過客而設。清代旅館的名稱五花八門，如“駱駝店”、“貨棧”、“雞毛小店”等等。

古裝電影、電視劇裏頭的客棧，店名離不開“雲來”、“龍門”，其實歷代旅店的字號絕非千篇一律，而是各具特色。北宋以前，民間旅店多以地名或姓氏為名，如唐代以姓氏命名者有“竇家店”、“王家店”等，以地名冠名的則有“狐泉店”和“板橋店”等。

宋代不少旅館的店名均富有文學色彩，例如“清風樓”出自蘇軾名句“清風徐來”，寓意此店環境幽雅，宜於憩息；“熙熙樓”取自《史記·貨殖列傳》：“天下熙熙，皆為利來；天下攘攘，皆為利往”。“熙熙攘攘”形容人來人往，非常熱鬧，以此取名，無非是向商旅表示，此店生意興隆。

元、明、清的旅店會針對顧客對象來命名。舉例來說，主要接待赴京應試舉人的旅店，多名為“狀元店”、“高陞店”、“三元店”。招待商旅的，則多取名“億魁店”、“廣源店”、“萬隆店”，意謂客人生意興旺，財源廣進。接待一般旅客的，則多以“悅來”、“吉順”、“福星”等為字號，寓意客人旅途順遂。

下次到內地旅遊，不妨留意一下當地旅店的字號，看看是否大有來歷，古風尚存。

註：“雞聲茅店月”出自唐代溫庭筠著名詩作《商山早行》，其中“雞聲茅店月，人迹板橋霜”二句尤其膾炙人口。

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。

蘇軾《和子由澠池懷舊》



言隨事遷

世上萬事萬物變動不居，語言也不例外。語言隨着社會的發展而更新，社會生活不斷變化，人們對客觀現象的認識加深，詞義也會隨之演變。語言的變化涉及語音、語法和詞匯，當中以詞匯的變化最快、最顯著，而詞匯的變化又以涵義和用法上的演變最明顯。

古代漢語詞匯以單音節詞為主，現代漢語則以雙音節詞居多。古語許多單音節詞現在都不能單獨使用，只能作為雙音節詞或成語的一個構件，例如“麗”（美麗、壯麗）、“朝”（朝氣、朝霞）、“窺”（窺探、窺測）、“甚”（欺人太甚）等。

古今詞義有同有異。有些字詞古今涵義基本相同，例如天、地、土、山、田、人等。有些字詞古今涵義迥異，例如“綢”的古義是纏繞，今義是絲綢；“睡覺”的古義是睡醒，今義是進入睡眠狀態。有些字詞意義沒有改變，但用法古今不同。以“美”為例，古代可指男子。《戰國策》記鄒忌問其夫人：“我孰與城北徐公美？”鄒夫人十分識趣，答曰：“君美甚，徐公何能及君也？”今天，“美”多半用於稱讚女子，“美男子”這個固定的詞組，近年已不常見。

古今詞義的變化可分為詞義範圍的擴大、縮小和轉移三類。詞義擴大是指古義的範圍小於今義，例如“河”和“江”最初分別專指黃河和長江，後來則泛指江河。“葷”原指有辛辣味的菜，如薑、蔥、蒜、韭之類。《說文解字》：“葷，臭菜也”（臭指氣味強烈）。後來詞義擴大，泛指肉類。

詞義縮小是指古義的範圍大於今義，例如“湯”原指熱水、開水。“冬日則飲湯”（《孟子·告子》）、成語“赴湯蹈火”的“湯”，都是沸水。後來，“湯”的意義縮小為羹湯、菜湯。

詞義轉移，就是詞的本義轉變為新義。例如“錢”原指一種鏟形的農具。古代農具可用作交易貨幣，所以“錢”後來變為貨幣的名稱。又如“家”，根據《說文解字》，本義原是豬的居處，後來引伸為人的住所，詞義轉移以後，原義已消失。

著名語言學家王力先生曾說：讀古書要注意古今詞義的差別，所言甚是。今人讀古書，得掌握古今詞義的差異，否則望文生義，容易混淆曲解。

Painting in the Field

Teresa Chan
Senior Official Languages Officer
Official Languages Division
Civil Service Bureau

From time to time, when you enjoy the scenery at a pleasant spot out of town, you may come across a person mixing colours on his palette and painting the landscape or cityscape on a canvas. Painting and drawing *en plein air*, or in the open air, has a long history in the development of Western art.

Before the 19th century, painters usually completed their works in their studios. They had to follow the established convention of painting, and their oeuvre was limited to refined portraits, still lifes and mythological or historical themes. Some artists might work outdoors to make sketches and drawings, which were then mainly used as references for larger paintings. Life painting came to prominence in the 19th century with the growing popularity of landscape and everyday life as themes of paintings.

On the list of artists who broke away from the tradition of their days are John Constable, one of the most famous English landscape painters; Jean-Baptist-Camille Corot and Jean-Francois Millet from the Barbizon School, a group of landscape painters who had their base in the hamlet of Barbizon¹; and Gustave Courbet, a pioneer in realist paintings. John Constable's famous saying: "No two days are alike, nor even two hours; neither were there ever two leaves of a tree alike since the creation of the world" explains the artists' urge to step out of the studio and take a close look at the real world.

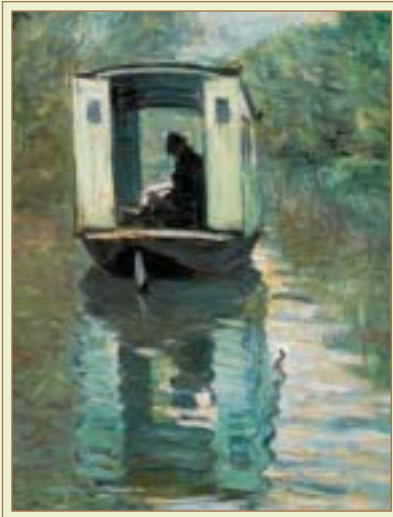
While these artists tied a tighter knot between painting and the real world, not until the mid-19th century did a revolutionary change come in the development of painting *en plein air*.² Since then this has taken the centre stage in landscape painting. The "revolution" was led by a group of artists commonly known

as the Impressionists. Edouard Manet, Pierre-Auguste Renoir, Edgar Degas, Claude Monet and Camille Pissarro are but a few of the big names in the history of Impressionism. They took their easels and canvases out to the field. What set them apart from the artists of the past was their practice of finishing their paintings in the field. This is closely related to their belief that painting is to capture visual experience, and light and colour are more important than form. Only by turning to Nature itself can the cadence of light and shadow be fully appreciated and captured on the canvas. Their ideas have changed the look of the art world, and the outlook of artists.

Today, painting *en plein air* still plays a key role in professional practice and in the training of artists. It also remains an important means for artists to record what they see and feel on the road. Devoted *plein air* artists have grouped together to study and exchange their experiences of the activity, handing the tradition down from generation to generation.



Jean-Baptist-Camille Corot's *Souvenir of Montefontaine* (1864)
(Louvre, Paris)



Claude Monet's *The Boat Studio* (1876)
(The Barnes Foundation, Merion, Pennsylvania)



Pierre-Auguste Renoir's *Path Leading to the High Grass* (1875)
(Musée d'Orsay, Paris)

¹ Located at the edge of the Forest of Fontainebleau, France.

² Painting *en plein air* was made possible by technological innovation in the 19th century when light-weight paint boxes and ready-made paints in portable tubes became available.



Life is a journey that must be travelled no matter how bad the roads and accommodations.

Oliver Goldsmith





Off the Beaten Track

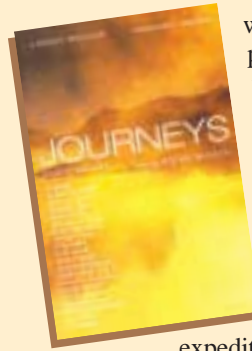
Journeys - An Anthology

I would hesitate to recommend *Journeys*, an anthology of travel writing, to anyone who is used to flipping through *Lonely Planet* or *Let's Go Europe* for tourist routes and attractions.

In the Introduction, Robyn Davidson questions right away the idea of travel writing. She argues that travel writing can span many styles and experiences. It goes beyond the work of professionals commissioned to report in the field on the landscape, local cuisines and how to get around. Davidson, who once trekked across Australia with only camels for companions, redefines travel writing as a non-fiction work in which the author goes from point A to point B and tells us something about it. Instead of journeys for holidaying, this anthology covers all sorts of people in varied situations and emotional states. Hence the "capricious" list of contributors, ranging from known to unknown, expected to unexpected: Chatwin to Battuta; Hemingway to Matsuo Basho; Flaubert to Nungarrayi.

The book is organised by countries and every continent is included. There are journeys of pleasure, adventure, displacement and horror. Mary Kingsley travels through Africa in a good thick skirt; Simone de Beauvoir ventures into 1940s Harlem, a black district made notorious by unreasonable fear; Ernest Giles survives a 9-day journey in Australia's desert, trudging alone and suffering from starvation and burning thirst. This book also includes revealing insights into Nature. For example, the silence of the once populated bush in Zimbabwe, as Doris Lessing observes, tells so much about the plight of animals in the wild.

Of all the entries I found the extract from *The Memoirs of Hector Berlioz* the most dramatic. In this short piece, the great composer takes a coach trip from Florence to Paris, tortured by jealousy and rage at his betrayal by a lover,



with two loaded pistols on his lap. The piece that impressed me most, however, was Aspley Cherry-Garrard's chronicle of how Robert Scott survived "the worst journey in the world". The horror of his 19-day winter trip in Antarctica still lingers in my mind: three frozen men struggling along, in darkness, on the vast icy plain, with temperatures dropping to as low as -75° . The motive behind their expedition: "to achieve the impossible".

While travelling imaginatively across continents and timelines with the authors, you can also enjoy the beautiful language of their writings. See how Walter Benjamin describes the noises he heard when strolling along the empty streets in Marseilles: "Every step stirs a song, a quarrel, a flapping of wet linen, a rattling of boards, a baby's bawling, a clatter of buckets". We have V. S. Pritchett depicting Castile, an area of hidden villages in Spain, as "a place of sunsets in the haze of dust and of short twilights when the sky at the last moment goes green over the sharp violet mountains, which seem to have been cut out by a knife". And Werner Herzog recalls walking through the forest steeped in snow: "burning snow blows biting" into his face and his legs are so "brittle and stiff that they'll crumble like chalk" once he halts.

Journeys is not a book for light reading. Few readers will respond with equal enthusiasm to every entry either. Yet it is an enjoyable read. An armchair traveller will find his longing for the exotic satisfied. And there is always something to inform, amuse, stimulate or shock. Probably you will read all of the travel writings in the end.

A traveller without knowledge is a bird without wings.

Sa'di

Issue No. 18

'Not-a-Mindboggler' Answers

Not-a-Mindboggler



- What is a "gangmaster"?
B: A person who organises and oversees the work of casual manual labourers
- What does a "wordrobe" mean?
A: A person's vocabulary
- What is a "blue on blue" incident?
C: An attack made by one's own side that accidentally harms one's own forces
- What does "latte factor" mean?
A: Unconscious day-to-day frivolous spending
- What do you eat when you have a "potsticker"?
A: A Chinese wonton dumpling
- What is a "larp"?
A: A form of role-playing game
- What is a "crittercam"?
C: A camera attached to a wild animal
- What does a "furkid" mean?
B: A pet treated as though it were one's child
- What is a "spork"?
C: A utensil with both bowl and tines
- What is the meaning of "handbags"?
B: A confrontation that does not lead to serious fighting, especially among soccer players
- What does "marketspace" mean?
A: Commerce carried out by electronic means, especially via the Internet
- What does "m-commerce" mean?
B: Commercial transactions conducted electronically by mobile phone
- What is "retail therapy"?
B: Going shopping to make one happy
- What are "batchmates"?
B: Classmates
- What is a "mystery shopper"?
A: A person employed to visit a shop incognito in order to assess the quality of the services

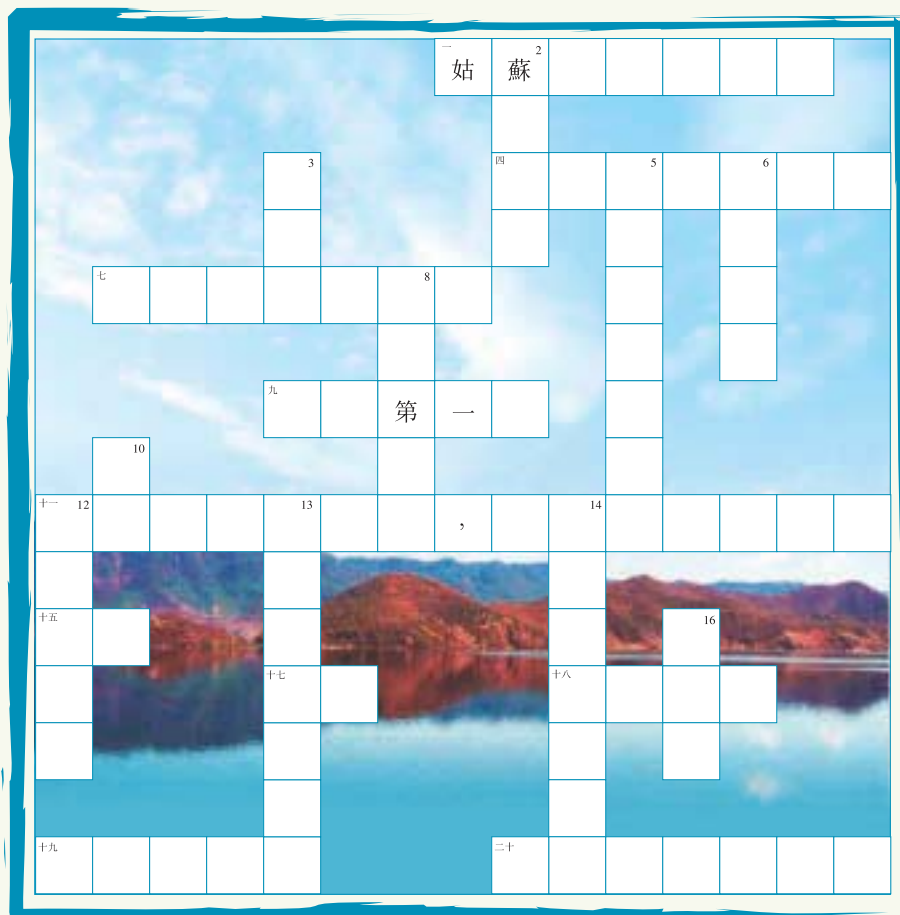
The winners are:

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Au Wai-ping	Hongkong Post
Or Doi-kuen	Leisure and Cultural Services Department
Marianne Chan	Official Receiver's Office
Yu Chiu-lai	Social Welfare Department

They will be notified individually by post.



名詩名勝此中尋



提示：

橫

- 一. 張繼《楓橋夜泊》詩句
- 四. 王之渙《涼州詞》詩句
- 七. 李白《行路難三首之一》詩句
- 九. 滕王閣的美譽
- 十一. 徐霞客讚賞黃山的名句
- 十五. 中國七大古都之一
- 十七. 桂林四絕之一
- 十八. 西湖十景之一
- 十九. 王之渙《登鸛鵲樓》詩句
- 二十. 王維《桃源行》詩句

直

2. 西湖十景之一
3. 自五代以來稱為“六朝金粉”之地
5. 程顥《郊行即事》詩句
6. 譽為“中國的冰川博物館”
8. 恆山的美譽
10. “會當凌絕頂，一覽眾山小”出自哪首詩？
12. 岑參《與高適薛據登慈恩寺浮圖》詩句
13. 蘇軾《題西林壁》詩句
14. 白居易《大林寺桃花》詩句
16. 刻有“天下第一長聯”的雲南名勝

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