

管鮑之交

假設你有位少年好友，出身貧寒但有大才，且總愛欺負你。你沒跟他計較，還待他以誠，長大之後，更提攜他一起做生意。集資之時，雖則你比他多付，但分紅之時，他卻總比你多取。遇有麻煩，他給你出主意，可是不但沒幫助，反而叫你更倒楣。這個朋友任職幾家公司都被解僱；去當兵吧，上了戰場卻逃跑。這樣的朋友，你會視為知己嗎？或許有人會說：“不與他絕交已算厚道了，傻子才會把他當作知己！”

春秋時代的鮑叔牙（又稱鮑叔）就是這樣一個“傻子”，而那個貌似貪財、貪生怕死的朋友就是有“華夏第一相”美譽的管仲。鮑叔牙和管仲自小相識，長大後分別輔佐齊國公子小白和公子糾。兩個公子爭奪王位時，公子小白避過管仲的刺殺，最後得登大寶，即史上鼎鼎大名的齊桓公。齊桓公即位後，欲請鮑叔牙為相，但鮑叔牙卻舉薦身陷囹圄的管仲。齊桓公接受了建議，拜管仲為相。管仲相齊四十年，對內厲行法治，改革經濟和軍事；對外尊王攘夷，提升齊國威望。齊桓公在他輔佐下，成為稱霸中原的春秋五霸之首。

管仲多年後回憶道：“吾始困時，嘗與鮑叔賈，分財利多自與，鮑叔不以我為貪，知我貧也。吾嘗為鮑叔謀事而更窮困，鮑叔不以我為愚，知時有利不利也。吾嘗三仕三見逐於君，鮑叔不以我為不肖，知我不遭時也。吾嘗三戰三走，鮑叔不以我為怯，知我有老母也。公子糾敗，召忽死之，吾幽囚受辱，鮑叔不以我為無恥，知我不羞小節而恥功名不顯於天下也。生我者父母，知我者鮑子也。”¹

從管仲這段自述，我們看到的並非拯黎民於水火的英雄，而是窮困潦倒的失意人。對古人而言，“士為知己者死”。主公被殺，管仲未有效法同僚殉難，反而苟且偷生，是為無恥，連孔子的學生子路和子貢都以此質疑管仲不仁。嫉惡如仇的鮑叔牙，為什麼獨對管仲不離不棄呢？這固然是出於朋友之情，更

重要的可能是出於愛國之心。鮑叔牙認為管仲有經天緯地之才，能興邦富國，所以甘願退位讓賢，並在管仲成為眾矢之的時給予支持，最終令管仲的命運得以逆轉。如果沒有鮑叔牙這個伯樂，管仲縱為千里馬，恐怕早已“駢死於槽櫪之間”。難怪韓愈說：“千里馬常有，而伯樂不常有。”《史記·管晏列傳》評曰：“天下不多（“多”指稱讚）管仲之賢而多鮑叔能知人也。”

那麼，管仲如何回報鮑叔牙的舉薦之恩呢？據《列子·力命》記載，管仲臨終前，齊桓公親往探問，表明欲以鮑叔牙繼任為相，管仲卻斷然說“不可”，原因是鮑叔牙雖然清廉正直，但不親近不如己者，而且“一聞人之過，終身不忘”，這種性格的人為相，對齊桓公和鮑叔牙都有害無益。歷史章回小說《東周列國志》描寫鮑叔牙聽到這番話後，不惱反笑道：“仲忠於為國，不私其友。夫使牙為司寇²，驅逐佞人，則有餘矣。若使當國為政，即爾等何所容身乎？”明人易，明己難。倘這番話非憑空杜撰，鮑叔牙的胸襟與氣度實在令人折服。

後人常用“管鮑之交”來形容好朋友之間彼此相知、互相信任的關係。因為相知，所以不因一時成敗而質疑朋友的才華；因為信任，所以不因是是非非而懷疑朋友的品德。鮑叔牙和管仲為了實現共同的理想，一個不貪戀名位，成就對方；一個不計個人榮辱，當仁不讓。兩人的友誼千古傳頌。杜甫曾在《貧交行》中慨歎：“君不見管鮑貧時交，此道今人棄如土。”世態炎涼，古今皆同。世人多願為“管仲”，又有多少個“鮑叔牙”呢？

¹ 出自司馬遷《史記·管晏列傳》。

² “司寇”相當於後世的刑部尚書，掌管刑獄、糾察等事。

白頭如新，傾蓋如故。何則？知與不知也。

《史記·魯仲連鄒陽列傳》

GOING WILD

When was the last time you walked barefoot on real grass, lay back and watched the clouds drifting by or observed wildlife other than the ants that you go to war with in the kitchen? If it has been a while and you are feeling stressed and anxious for no reason, you could be suffering from “nature-deficit disorder”.

According to Richard Louv, who coined the phrase in his influential book *Last Child in the Woods*, “nature-deficit disorder” is not a medical diagnosis, but “a useful term—a metaphor—to describe what many of us believe are the human costs of alienation from nature”. He suggests that the disconnection of people from nature has caused a host of mental health issues. People who are more connected with the natural environment, on the other hand, are happier, healthier and more creative.

There are a growing number of studies reporting the psychological and physical benefits of a strong connection with the natural world. The University of Derby conducted a study a few years back to evaluate the impact of the “30 Days Wild” campaign organised by The Wildlife Trusts in the UK, which challenges participants to do one “wild” thing a day for 30 consecutive days. The findings show that participants have a scientifically and statistically significant increase in happiness, health, nature connectedness and pro-environmental behaviours. In some cases, interaction with nature helps relieve the symptoms of Attention Deficit Hyperactivity Disorder (ADHD) and other physical or mental illnesses.

The human race should be no stranger to the natural world. For millennia, our ancestors struggled to survive in the wild and gained their basic sustenance by hunting, foraging, herding and farming. This gave them an awareness of natural cycles and engendered a deep respect for all things natural. However, with the rapid and unparalleled urbanisation and technological advancement since the Industrial Revolution, our bond with nature has been greatly undermined.

We work hard to buy an apartment with sea or mountain views but spend most of the time in front of computer or mobile screens. We take long-haul flights to exotic places but rarely visit the country parks just a few miles away from where we live. We vow to give the best to our children, yet we pacify them with gadgets instead of outdoor play. Spending too much

time in the world at their fingertips, they are not even aware of what they are missing. Gone are the good old days when children played catch and adults sat under thick shades of banyan trees chatting or taking a nap. Entangled in the web of social media, we are in a certain way more connected than ever, but are we better off? A survey conducted by the Hong Kong Playground Association last year found that at least a third of young Hongkongers aged 6 to 24 suffered from stress, anxiety or depression. Another survey, published in the East Asian Archives of Psychiatry, estimated that one in six people in Hong Kong had a common mental disorder, such as anxiety or depression. Maybe it is time to rebuild our connection with the natural world that we are intrinsically and inextricably a part of.

Getting closer to nature does not mean taking splendid landscape photos to get more likes on your social media posts. One does not need to go to the most beautiful places on earth, the most secluded or rare location or deep wilderness, to have an awe-inspiring experience in nature. Above all, it is to open our senses and become fully attuned to the natural surroundings—how the leaves sigh in the autumn breeze; how the warmth of the fleeting winter sun makes you feel happy and content; how an elegant little egret stands stock-still in shallow water hunting for fish. Like a lifelong friendship, the connection with nature takes time and effort to cultivate. Nevertheless, it does not take much, just revelling in nature and doing something a little bit “wild” regularly in ways that fit your schedule and lifestyle. It is in these small interactions that we find beauty and meaning. Once a bond is formed, it becomes personal and intimate. It is a communion between you and the natural world.

Like any relationship, the one we have with nature is reciprocal. The more we experience and appreciate nature’s healing power for our health and well-being, the more we are willing to do what is required to protect it from destruction. Sir David Attenborough, an English broadcaster and natural historian, once said, “No one will protect what they don’t care about; and no one will care about what they have never experienced.” Do you hear the birds sing? That is nature’s push notification, reminding us it is time to “go wild” and get some nature therapy. It has no side-effect. It’s free. And it’s there.

To understand the heart and mind of a person, look not at what he has already achieved but at what he aspires to.

Kahlil Gibran

最強宿敵

2004年3月28日，天色已暮，克蘭登公園網球中心仍不時傳出如雷喝彩聲，邁阿密大師賽第三輪賽事正進行得如火如荼。場上對壘的是22歲的費達拿和17歲的拿度。費達拿此前以摧枯拉朽之勢，先後在溫布頓男單和澳洲網球公開賽奪冠，登上球王寶座。而拿度呢？只是一個名不經傳的球壇新手。大家都預料這場比賽將為費達拿的長勝記錄再添上一筆。誰知比賽開始不久，拿度便展開凌厲攻勢，以六比三先取一盤。費達拿陷入苦戰，反手擊球屢被拿度的左手重上旋克制，而且拿度像是有用不完的力氣，在場上不知疲倦地奔跑救球，防守牢不可破。最後，拿度網前一記高壓扣殺一擊取勝。這個西班牙小伙子只花了70分鐘，便連勝兩盤淘汰費達拿，觀眾無不目瞪口呆。拿度一戰成名，費達拿初次領教這位年輕對手的精湛球技。那時兩人還未意識到，對方將會是球場上的宿敵，一段網球史上最偉大的對決，這時才剛剛開始。

自那次起，這兩位叱吒風雲的網球名將交鋒逾40次，每次較量均精彩絕倫。其中一場令人印象深刻的對戰是2009年澳洲網球公開賽決賽。費達拿只要在這場賽事中打敗拿度，便可以追平森柏斯14次大滿貫的記錄。可是，兩人在2008年四度交手，費達拿皆不敵，所受壓力之大，不言而喻。結果，激戰五盤後拿度再次勝出。費達拿在頒獎禮上說了一句經典話：“天呀，這感覺真要命！”然後哽咽不能言語。一旁的拿度也紅了眼眶，接過獎盃後擁抱費達拿，致詞時回頭對費達拿說：“今天實在很抱歉。”現場觀眾都笑了起來，費達拿望了望觀眾台，也面露微笑。拿度沒有笑，他是真心替費達拿難過。他一臉認真地說：“我明白你現在一定很難受。不過，你要記住，你是偉大的冠軍級球手，是史上最好的球員之一。”這一幕，成為網壇佳話。

八年後，費達拿再次在澳洲網球公開賽決賽上落淚，這次是勝利的淚水。他擊敗拿度後說：“網球是艱辛的體育項目，沒有和局。如果可以的話，我願意今晚賽和，與拿度一起分享冠軍獎盃。”八年前拿度奪冠後的歉意，八年後費達拿封王時的分享宣言，都讓我們感受到王者之間惺惺相惜的情誼。

競技體育是殘酷的，尤其是單打賽事，兩雄相爭，必有一傷。失敗者無論多麼努力，如何超水準發揮，一旦輸了都只會淪為配角。“友誼第一，比賽第二”這句口號無疑很動聽，但真正做到的能有幾人？正因如此，這兩位網球名將的友誼更彌足珍貴。外國傳媒把他們合稱為“Fedal”，用“兄弟情”(bromance)形容他們的關係。本地傳媒則愛叫他們“2R”。費達拿的基金會舉辦網球慈善賽，應邀拍攝宣傳片的球星是拿度。拿度的網球學院舉行開幕禮，嘉賓是費達拿。費達拿曾笑言將來退役後，可能會到拿度的網球學院擔任教練。他曾在訪問中談及與拿度的關係：“我們十分尊重對方。我們是否最好的朋友？我覺得不是。他有更親密的朋友，而我也。說到底，關鍵是尊重。在球場上對賽時，我們就是彼此的勁敵。”

也許他們在球場外並非對方最好的朋友，可是在球場上，他們絕對是對方的知音。費達拿曾表示，拿度是對他的網球生涯影響最大、激勵最多的人。也因為要對抗拿度，他不得不調整和發明很多打法。費達拿曾說：“要是我的網球生涯少了拿度，也許我不會變得這麼強。”拿度也說過：“有費達拿當我的宿敵，促使我想變得更強。我一直以來都能自我激勵，但有個想勝過的對象在眼前，就令我有目標，而多年來，這個目標就是他。”常言說，最了解你的人往往是你的敵人。有誰比他更留意你的打法有了什麼細微的改變？有誰更明白你因傷退賽的不甘？有誰更了解你對勝利的渴望？有誰更能體會你成功時的狂喜、落敗時的苦澀？

轉眼間，費達拿與拿度已爭鋒15載。他們先後雄踞世界第一的寶座，也長時間輪流霸佔世界排名第二的席位。前者贏過20次大滿貫，後者則有19次。今年，費達拿38歲，拿度33。雖然已過了運動員的黃金歲月，但兩人仍屹立網壇巔峰。“江山代有才人出”，英雄總會遲暮，只希望這一天來得晚一點，再晚一點。與這兩位天才生於同一時代，見證傳奇，是多麼幸福的事！他們出神入化的球技，讓球迷目眩神馳；他們相契相知的友情，就如微風拂煦，令人暖在心頭。

Confusing Conjunctions

Conjunctions are words that link words, phrases, or clauses together. **And** is one of the most common conjunctions. **As well as** is often used as an interchangeable substitute for **and**, which it is not. **As well as** differs from **and** in two significant aspects. First, in **as well as**, the emphasis falls on whatever comes before it, “A as well as B” has a similar meaning to “not only B, but also A”. **And**, on the other hand, places equal emphasis on the elements that it connects. Compare:

The consumers are concerned about nutrition value as well as price.

The consumers are concerned about nutrition value and price.

In the first sentence, the emphasis is on nutrition value, suggesting that not only price, but also nutrition value is of concern to the consumers. In the second sentence, both nutrition value and price carry equal weight. If you do not intend to imply a contrast of emphasis, **and** is the better choice.

Second, when we combine two subjects with **as well as**, the verb agrees with the first of its subjects, i.e. the verb is singular if the first subject is singular. However, when two or more subjects are joined by **and**, the verb is usually plural, unless the combination is considered a single unit in popular usage. Compare:

The Chairman, as well as his assistant, was absent.

The Chairman and his assistant were absent.

Ham and eggs is my favourite breakfast.

As, because and since are conjunctions that connect the result of something with its reason. **As** and **since** are used when the reason is already known or when we want to focus more on the result than the reason: *As it's raining, we'll have to reschedule the picnic for a later date. / Since he had not studied hard, he failed his maths test.* **As** and **since** are more formal than **because**. When we use **because**, the focus is on the reason: *The party will be held on Sunday because one of the parents has to work on Saturday.*



But is a coordinating conjunction used to contrast two ideas: *I don't like her, but I agree that she's a good mother.* **Yet** is an alternative to **but** when we want to show greater emphasis in terms of contrast: *The economy had been in shambles, yet the company survived.* In spoken English, **but still** or **still** is sometimes used as a less formal substitute for **yet**: *The performers were not at their best, but still it was a good experience. / The weather was lousy. Still, we had a great time.* It's worth mentioning that **yet** also functions as an adverb and has several meanings, but that will have to be a subject for another article.

Communication is merely an exchange of information,
but connection is an exchange of our humanity.

Sean Stephenson

編者的話 From the Editor

近年，人們愈來愈重視環保和珍惜資源，電子閱讀日趨普及。《文訊》問世至今，倏忽將近廿載，欲借東風換新顏，由下期起只以電子形式發行，不再印發印行本，希望藉此為環保略盡綿力。下列網址除了載有《文訊》PDF版外，還提供適合透過行動裝置瀏覽的網上版：

http://www.csb.gov.hk/tc_chi/publication/2006.html

感謝大家多年來陪伴《文訊》成長，期盼各位繼續支持！

In recent years, growing environmental awareness has prompted many to switch to e-reading. To contribute to environmental protection amid this trend, *Word Power* will only be published in digital format starting from the next issue, meaning that no more hard copies will be distributed. This marks the start of a new chapter for *Word Power*, which will celebrate its 20th anniversary in 2020. The PDF version of *Word Power* and a mobile-friendly version will be available at the following website:

<http://www.csb.gov.hk/english/publication/2006.html>

Thank you for your support all these years and for many years to come.



定名與相知

“老闆，麻煩給我一個能照見自己樣子的東西。”“阿芝，看看冰箱那瓶鮮紅色、味道酸酸的，用來調味的東西用完了沒有。”試想像一下，假如萬物無名，我們每天都在玩“你說我猜”這個遊戲，該是多累的事啊！名稱是我們理解世界的鑰匙，熟悉的名與物讓我們感到踏實和安全。早自牙牙學語的年紀，學習事物的名稱已成為我們的本能。探索文物的名稱，則是一門探古溯源的學問——名物學。

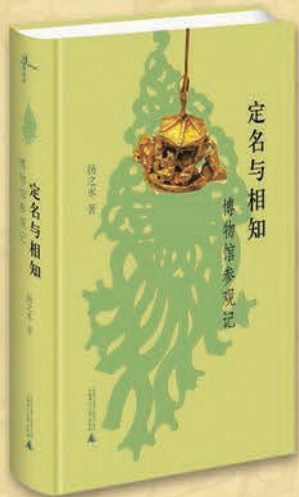
內地學者揚之水從事名物研究二十餘年，除了追尋器物的名稱、源流、類型和功能，還致力探究其在文學、文化上的地位。她的近作《定名與相知：博物館參觀記》輯錄十一篇文章，記載了她多年來到各地博物館觀展所得。從小說、詩詞、壁畫到繪畫，揚之水旁徵博引，相互印證，說明文房器用、花鈿釵簪，以至家居用具等物在古代社會的發展演變和所象徵的文化意涵。

“定名與相知”既是書名，也是揚之水一直以來的研究目標：通過考證古籍文獻、出土文物、詩詞歌賦，為文物“定名”，找回名物原有的名稱，繼而探究這些文物的使用環境和時代背景，還原其用途及所承載的文化信息，進而達到“相知”。揚之水說：“定名，方可以使之復活；相知，方可以使之復原。”

古代文人善於寓情於物、藉物寫情，從而渲染出某種氛圍或意趣。然而，昔日尋常之物，如今不復存在。我們讀詩詞或古典小說時，看到裏面提到的衣履、首飾，腦子裏難以形成具體的形象，只能匆匆略過，無從百分百領會詩文的韻味。揚之水以名物為經，文學為緯，重現一幕幕數百年乃至上千年前的家居情景，引領讀者走進古人的雅致生活。比如，明黃鉞家族墓出土的銀鍍金三事兒連筒一副，相信沒有多少人能從字面上知道這是明代百姓家常帶着的小用具。所謂“三事兒”，通常指耳挖、鑷子、剔牙杖，多拴在汗巾角兒上，揣在衣袖裏，隨身攜帶，堪稱古代版的瑞士多用途刀。書中引用明代小說《型世言》第五回《淫婦背夫遭誅 俠士蒙恩得宥》，錦衣衛耿埴初遇鄧氏時，“就將袖裏一個銀挑牙，連着筒兒把白綢汗巾包了，也打到婦人身邊。”銀挑牙連筒，便是明墓出土的“三事兒”之一。又比如南宋呂勝己《長相思》描寫美人“淺霞消，兩峯

遙，斜插層樓金繫腰，花羞人面嬌”，美則美矣，但“斜插層樓”卻叫人不明所以。讀過《定名與相知》，方知樓閣簪是兩宋流行的髮簪樣式，“簪首的造型是取樓堂殿閣之象而加以誇飾和變形”。知道了古物的外形和用途，再重讀這些詩詞古文，物事有了面貌，文字有了顏色，當可與詩文相知更深。

揚之水的著作特色是圖文並茂。她一直主張“看圖說話”，畢竟一圖勝千言，但有時圖片也未必能盡現名物精雕細鏤之處，這時候就要依賴作者的文字功力了。揚之水語言精煉、周密，描述紋樣、造型、設計、工藝深入細緻。她自言描寫具體物事是“寫作中最費心力的部分，這裏濃縮了我對研究對象的理解——是放到它生存環境中的理解，因此不論造型還是紋樣，用詞用字都力求與它的時代相合。”例如書中描述一枝銀簪：“此外一枝最可稱精好，雖然只是用了一枚片材而份外輕薄。簪首是鏤空作的蛟龍戲珠，並以繚繞的枝葉與梅花、牡丹、菊花、山茶蔚作一片花海，努目奮鬚的一尾蛟龍在花海中穿枝度葉，領下是花叢裏的一顆大寶珠。它是窖藏銀器中最富畫意的一件，依形布勢，經營位置，以少勝多，且一麟一爪，一花一葉，俱見錘鑿之工，又以鏤空作而別有夭矯輕俊之致。”清麗文字與銀簪實圖互相輝映，美不勝收。



名與物重逢的背後，是作者淵博的學識、嚴謹的治學態度、窮根究底的精神、心無旁騖的專注和堅持不懈的自律。揚之水在訪問中提到，不是跑博物館的日子，她清晨四點已起牀，除了打坐一小時、用餐和寫40分鐘小楷當休憩外，其他時間都專注於案頭工作。揚之水不少研究成果獲博物館採納，為參觀者了解古代風俗面貌提供了翔實可靠的資料。

多少“當時只道是尋常”的器物，被人使用過、賞玩過、珍惜過，然後長埋黃土；歷盡幾許滄海桑田，才得以重見天日，卻連名字也已沒有多少人知曉。揚之水從定名到相知，揭開一件件名物的身世之謎，使其在人類精神世界中復活、復原。張潮《幽夢影》云：“天下有一人知己，可以不恨。不獨人也，物亦有之。”文物何幸，有揚之水為知己；讀者何幸，能一窺歷史之幽微。

葉底藏花

土木工程拓展署
一級法定語文主任吳頌祺

導演王家衛磨劍十年，拍了《一代宗師》，其後更憑該片榮獲香港電影金像獎最佳導演獎。電影勾勒出早已湮沒無聞的民國武林風貌，歌頌武術傳承與俠客豪情，更扣人心弦的，卻是詠春宗師葉問與八卦掌女傳人宮若梅（宮二）似淺還深的相知之情。

“世間所有的相遇，都是久別重逢”

眾生芸芸，能相遇邂逅，殊非易事。偶遇之後，是風流雲散，又或是相知相守，也是變幻無定。葉問與宮二結緣於佛山共和樓。宮二父親是八卦門掌門宮寶森，以六十四手八卦掌名動江湖，退隱前南下廣東，希望實現“南拳北傳”的宏願。宮寶森與葉問掰餅論武後，深深折服於對方的泱泱大度與廣闊胸襟，故要“將名聲送給葉先生”。宮二秉性剛烈，一若傲雪梅花，頂天立地，不易低頭折節；遽聞父親受挫於葉問，豈肯罷休？

宮二在共和樓擺下鴻門夜宴，要向葉問“討教”。功夫乃纖毫之爭，兩人約定，打破東西者算輸。宮二繞圈走圓，以曲打直，甫交手即以綿密掌風進逼，將八卦掌講求“陰陽迴旋”的拳理發揮得淋漓盡致。葉問倒是氣定神閒，法度不失；既防守得滴水不進，又攻得虎虎生風。

兩人相持不下，只見出招步法，竟是相生相成。酣戰間，宮二不慎摔倒，葉問因急於扶持而踩裂樓梯。勝負已分，此時無聲勝有聲，一切盡在不言中。兩人以武會友，初見已如故，身影更難忘。

“葉底藏花一度，夢裏踏雪幾回”

詠春與八卦如隔萬重山，此前鮮有交集。經此比試，葉問與宮二親身體會到兩派妙到毫巔之處，果證人外有人，山外有山。兩人識英雄重英雄，互為知己；臨別依依，遂約來日聚首，談武論道，傾心吐意。

兩人別後內心多有觸動，波瀾四起。葉問對八卦掌的“葉底藏花”深欲探究，宮二亦對葉問的俠骨英風多有盼慕。兩人魚雁往還，交流益深，更許下“一約既定，萬里無阻”之諾。宮二對共和樓的邂逅緬懷不已，交手時的一招一式，葉問的凝練氣度，無不深

鑄心田。葉問午夜夢迴，亦是難忘故人情，可恨“依依夢裏無尋處”¹。既是“夢裏踏雪幾回”，何妨北上，真的來個踏雪尋梅？他訂做大衣，準備遠赴東北，但終因烽火連天而未能成行。

生逢亂世，覆巢之下，焉有完卵？宮二師兄馬三投靠日本人，欺師滅祖。宮二為報父仇，矢志奉道，並立下“不婚嫁、不留後、不傳藝”的誓言。葉問則在佛山淪陷後，因家道中落而三餐不繼。度日艱難，他只得典當大衣，但執意留存鈕扣一顆，以作念想。

“只有眼前路，沒有身後身”

宮二與葉問歷盡滄桑，和平後在深水埗茶樓重遇。劫後重逢，葉問拿出鈕扣，希冀重續舊夢，更期盼再睹宮家六十四手；無奈宮二早已決心修行，在父仇得報後淡泊自持，只道已把招式忘得一乾二淨。此時，宮二道明心曲，吐露出對葉問曾有傾慕之意，但往事如煙，如今一切俱往矣。

斗轉星移，物是人非；情雖深，緣卻淺，徒呼奈何。柔情一縷似東風，歎今盡化風流夢。宮葉相遇相知之情，還有宮家掌，終究消若輕煙，散似飛雲。

人生路上，五味紛陳，各有取捨；有人只有眼前路，也有人難忘身後身。葉問汲汲於眼前路，南下香港，廣收門徒，弘揚詠春，最終揚威國際。反觀宮二，坦然選擇留戀身後身，寧可活在屬於自己的年月；不管是細雪紛飛的北地風光，還是春夢正濃的女兒情事，都是她最開心無憂的日子。宮二嘗言“見過自己，也算見過天地，可惜見不到眾生。”武道傳承，有燈就有人。與其說詠春因葉問而聲名鵲起，不若說那是宗師替知己走她沒有走完的那條路吧。

冷雨夜，華燈初上，《風流夢》一曲既盡²；宮二與葉問相知相惜，在清寂的大南街，竟不留半絲痕跡。

¹ 出自馮延巳《蝶戀花》。

² 《風流夢》是上世紀三十年代風行一時的粵曲，由小明星（鄧曼薇）主唱；歌詞訴說文人與優伶之間的風流情事，詞風旖旎輕柔，深醉人心。

悲莫悲兮生別離，樂莫樂兮新相知。

屈原《楚辭·九歌·少司命》



84, CHARING CROSS ROAD

You see how it is, Frankie, you're the only soul alive who understands me.

Helene Hanff

As unlikely bestsellers go, few come unlikelier than *84, Charing Cross Road*. No plot line, no conflict, no climax. It is just a collection of real-life correspondence between an impecunious scriptwriter and an antiquarian bookseller. When it was first published in 1970, this slim volume was, however, an instant success, which led to its adaptation as a British television programme, a play and then a film starring Anne Bancroft and Anthony Hopkins. Its lustre has not faded with the passage of time and it was again adapted for the stage last year in London.

Helene Hanff was a much-rejected playwright who had a passion for esoteric classics that were hard to come by in New York. On 5 October, 1949, Hanff wrote to Marks & Co., an antiquarian bookstore at 84, Charing Cross Road in London, with a list of her “most pressing problems”. When she posted the mail, she had not the slightest idea that she had just embarked on one of the most enduring and extraordinary relationships of her life.

Her order was dealt with by the bookshop’s chief buyer, Frank Doel, who addressed Hanff as “Dear Madam” and signed the letter “Yours faithfully, FPD”. All very businesslike, very formal. The ice was broken when Hanff sent “a small Christmas present” for Marks & Co. in December. Hanff was aware of the food rationing in London, and despite her precarious finances, she sent the staff food items in desperately short supply there. Doel and his staff were overwhelmed by the kindness from a woman they had never met, an ocean away. Doel began to sign off as “Frank Doel” instead of using his initials. Soon Hanff was exchanging letters not only with Doel, but with his co-workers and eventually with his gentle Irish wife. They sent her recipes for Yorkshire pudding, a volume of Elizabethan love poems, and an Irish linen tablecloth, embroidered by an old lady in her eighties who lived next door to Doel.

Letters flew back and forth across the Atlantic. Hanff’s principal correspondent had always been Frank Doel, who was called “Frankie”, “Dear Speed”, “SLOTH”, and on one occasion “THOU VARLET” as Hanff said she “always wanted to use it in a sentence”. The duo could not be more different. Hanff was as spirited and forthright as Doel, the quintessential English gentleman, was restrained and decorous. But they were equal in their wit and intelligence and in their capacity for appreciating the joys of literature. Disarmed by Hanff’s vivacious personality and acerbic humour, Doel grew less distant in his letters, although it took him three years to relax into addressing her as “Dear Helene”.

Much as the warmth, humour and humanity revealed in the exchanges are appealing and touching, it is Hanff’s almost sacred love for books that makes *84, Charing Cross Road* a must-read for bibliophiles. Hanff spoke for anyone who relishes beautifully bound books when she wrote after receiving a very nice copy of Izaak Walton’s *The Compleat Angler*: “What a weird world we live in when so beautiful a thing can be owned for life—for the price of a ticket to a Broadway movie palace, or 1/50th the cost of having one tooth capped.” She wrote when she sent over foodstuffs and received a book in return: “I do think it’s a very uneven exchange of Christmas presents. You’ll eat yours up in a week... I’ll have mine till the day I die—and die happy in the knowledge that I’m leaving it behind for someone else to love.” “Comrade!” the book lovers would holler.

When Hanff was not extolling the euphoric joys of acquiring leather-bound English classics or berating Doel for sending her wrong or abridged editions of her requested items, she was dreaming about visiting London: “I live for the day when I step off the boat-train and feel its dirty sidewalks under my feet.” But Hanff’s meagre and unpredictable freelancer’s income never allowed her to make the trip. In 1969, Hanff received a letter from Marks & Co. informing her of the death of Doel from peritonitis. The twenty-year long correspondence with “her bookshop”, and especially with Frank Doel, which had given her a treasured connection “with the England of English literature”, was now broken. The book ends with a letter from Sheila, Doel’s daughter, giving Hanff permission to put the letters in print.

Two years after Doel died, a cab pulled up at 84, Charing Cross Road, and a woman in a navy suit jacket and a red-white-and-blue scarf walked into what was once Marks & Co. The woman went upstairs only to find nothing but empty rooms. She started back downstairs. Halfway down she placed her hand on the oak railing and murmured: “How about this, Frankie? I finally made it.” Thanks to the success of *84, Charing Cross Road*, Hanff finally managed to make her pilgrimage to London, which is documented in her book *The Duchess of Bloomsbury Street*.

Hanff died just before the turn of the millennium. Her beloved bookshop had been long gone. Even letter writing has gradually become a thing of the past. It seems few can withstand the ravages of time and change. Yet a portrait of another era and lives well lived, as well as the friendship of two book lovers never destined to meet, is forever captured and preserved once their letters are published as a book, the very thing that bonded them together in the first place.

Connected in Words

Words connect souls. We crystallise our thoughts into words to communicate with others. A rich vocabulary is essential for all communicative acts. Are you ready to test your vocabulary prowess? Make words by placing one letter in each blank. Some letters have been placed in certain positions. The letters can be combined in any order but each letter can be used only once in each word. Abbreviations are not acceptable.

1. A L D Y I

Example : L A Y

D _____

2. D L W R O

W _____

3. T E C N N O C

N _____

4. G H E T R E O T

H _____

Please send your entry to the Editorial Board of *Word Power*, Official Languages Division, Civil Service Bureau, Room 2310, High Block, Queensway Government Offices, 66 Queensway, Hong Kong before 27 February 2020. Watch out for our coming issue to see if you get all the answers right, and better still, if you are one of the lucky five to win a prize. The Editorial Board will have the final say on the answers.

Name: Mr/Mrs/Miss/Ms (delete as appropriate) _____

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第七十七期答案

1. 這個妹妹，我曾見過的。
2. 漢朝班婕妤
3. 蘇軾
4. 白流蘇的妹妹寶絡
5. 100% 跟自己相配
6. 公園裏
7. 我也沒有男朋友。
8. 馬雲

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Issue No. 79 (March 2020) : Companions

二零二零年三月第七十九期主題：相伴

Issue No. 80 (June 2020) : Home

二零二零年六月第八十期主題：家

Contributions from colleagues are welcome. Please refer to Issue No. 71 for details. 歡迎同事投稿，細則請參閱第七十一期。

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