



The Outsider

Man is by nature gregarious, with an innate need to belong. Most of us satisfy this need by joining a variety of social groups based upon shared values, beliefs, interests, gender, race and so forth. As described by John Donne, an English poet, in graphic terms almost 400 years ago: “No man is an island entire of itself; every man is a piece of the continent, a part of the main.”

It is natural to identify with groups we belong to; they give us a sense of belonging, making us feel safe and supported in this chaotic, unpredictable world. But if group bonding brings out the best in us, it also brings out the worst. Studies have revealed that merely dividing people into arbitrary groups can lead to preferential treatment towards their own group. People often regard their own group as superior and hold prejudiced views against other groups. History is strewn with accounts of what happened at the extreme.

Literature is awash with attempts to exemplify this aspect of human nature, but none has done it as powerfully and hilariously as *The Metamorphosis*, a novella considered by many to be Franz Kafka’s magnum opus. It is a story about a travelling salesman, Gregor Samsa, who wakes up one morning to find himself turned into a monstrous vermin. His initial reaction is: How am I going to catch the train to work on time? In his insect form, he suffers not only from wounds inflicted by his father but also from mental turmoil due to alienation and ill-treatment by people around him. Social isolation, along with injuries and starvation, slowly kills him on the inside and he eventually dies alone in his room.

Gregor’s bizarre tale can be read as a metaphor for the discrimination faced by marginalised groups in society. His insect body could be a symbol of skin colour, gender, illnesses, or any circumstances beyond an individual’s control that lead to stigmatisation and prejudice. Through the plight and transformation of this poor salesman, Kafka demonstrates how humans react with hostility towards their fellows who appear to be different. Originally the sole breadwinner and the head of the family, Gregor is devalued and isolated by both society and his loved ones after his metamorphosis. The manager flees the apartment upon seeing his new form. His mother faints at the sight of him. His father is so unsettled that he tries to kill his own flesh and blood. His sister eventually resents him for all the

tedious chores she needs to do for him. Frightened by Gregor’s bug-like appearance, they are all unable to recognise his humanity.

The Metamorphosis prompts us to examine our body’s role in shaping our identity. Though Gregor is trapped in the body of a bug, he still has the mind of a human. In spite of his degraded state and negligence by his dearest ones, he still cares for them and holds no grudges. Towards the end of the story, Gregor is drawn out to the living room by his sister’s violin playing. While the other human beings in the room are either distracted or unimpressed, Gregor, despite his non-human form, is moved by the music. He asks himself whether he is really an animal if music could move him so. He thinks fondly of his family until his last moments. This is in stark contrast to their reaction to his death—his father exclaims “now we can give thanks to God” and they all take the day off, celebrating their relief with an outing to the countryside. In his essay on *The Metamorphosis*, Vladimir Nabokov concludes: “Gregor is a human being in an insect’s disguise; his family are insects disguised as people.”

Sarah Schulman, an American author and queer activist, observes, “Nothing disrupts dehumanisation more quickly than inviting someone over, looking into their eyes, hearing their voice, and listening.” Gregor, however, has lost the ability to speak. Without ever making any attempt to communicate, his family assume that he has lost all other qualities that make him human, and cut him off from society. This compounds Gregor’s misery and eventually leads to his demise. What happens between Gregor and his family is a reminder of how vital conversations and human contact are. Without communication, people are bound to misunderstand each other and inadvertently allow distrust and animosity to take root among groups, races and classes.

Gregor’s transformation may be fictional, but his loneliness and sense of alienation are genuine and real. We have all felt like an outsider at one time or another—a nerd in school, a stranger at a fancy party, the one who is out of place. Gregor’s tragedy reminds us of the need to be empathetic and to rein in the discriminating vermin within. Despite our differences, ultimately we are all part of the human family.

Until you conquer the fear of being an outsider, an outsider you will remain.

C. S. Lewis



虎地·苦地



上世紀七十年代中期，不少越南人乘船逃到香港，希望以難民身分移居其他國家。踏入八十年代，船民營不敷應用，屯門虎地軍營用作安置越南船民，原可容納二千九百人，卻一度擠進四千多人。香港作家西西〈虎地〉一文（收錄於短篇小說集《手卷》）描繪了越南船民在虎地禁閉營的生活。

九十年代，虎地的鐵絲網隨着營地關閉而拆除，又隨着嶺南學院興建而築起。鐵絲網擋住了野犬，校園於是成了流浪貓棲息之地，後來再變為棄貓熱點。二零一二年，台灣作家劉克襄到來擔任駐校作家，發現校園內貓蹤處處，於是晝夜觀察，為貓兒拍照取名，分篇詳述其獨特習性，結集成紀實文學《虎地貓》。

〈虎地〉寫的是人，《虎地貓》寫的是貓，除地點相同外，兩者看似並無關連，其實寫的同是邊緣一族的苦況。

西西筆下的滯港船民阿勇，十二歲時由父親帶到船上當雜工，誰知船出海後一去不回，漂流近兩個月才抵達香港。六十人葬身海上，阿勇撿回一命，被送到虎地禁閉營，一住便是四年。營內盡是同胞，卻無同根之誼，偷竊、打鬥屬等閒事。有人如願轉赴外國，有人毅然回鄉。阿勇隱隱覺得父親希冀自己走得更遠，也就繼續孤身苦守，以青春作賭注，博取移居的機會，苦候的日子過得像“死水一般滯留不動”。

“滯留不動”也是一些虎地貓的寫照。校內中式庭園常有貓兒聚集，劉克襄稱羣居在此的貓為“余園集團”。牠們在園中徜徉，在牆頭打盹，在池邊曬太陽，生活看似寫意，可是作者察覺到“池塘邊展現過度擁擠的孤單，虎地貓在這兒明顯自我退化”。貓兒日復日蹲守在善心人放食物的地方，“每隻醒來就是在等吃，吃飽了便睡”，失去活力，不再好奇。由於進食時老是共用數個淺紙盤，虎地貓易得傳染病，沒有主人悉心照顧，只能拖着病軀苟延殘喘，時候到了，便找個隱蔽處躲起來，獨自從這個世界消失。

身處如此苛刻境況，無論是越南船民抑或虎地貓，迎來新生命實在是憂多於喜。在〈虎地〉最後一節，西西藉着一名禁閉營護衛員的獨白抒發感慨：這些年來難民營裏“就生下了五千多個嬰孩，平白又添

了幾千小難民”。《虎地貓》裏，劉克襄發現母貓黑斑時常躲在下水道，原來是懷孕了。他雖盼望遇見黑斑的幼崽，但又不無憂慮：“只是迎接牠們的地面，恐怕會是更加嚴峻的環境。一個白亮的可怕世界。”

越南船民離鄉背井，虎地貓遭主人拋棄，兩者都離開了原來熟悉的地方。在劉克襄眼中，虎地貓曾被人豢養，跟大自然有了距離，“回不到那最原本的社會”，儘管“繼續和人保持一緊密的連結，但某一程度又疏離了”。這用來形容離羣漂泊者進退兩難的窘境，也十分貼切。身在異鄉，無依無靠，命運往往繫乎主流羣體的態度。幸而這兩部作品裏的人物，一言一行皆流露惻隱之情，讓讀者在被迫直視冷酷現實之餘，仍可感受到人世間幾分暖意。

在〈虎地〉末節，護衛員談起越南船民時，雖有提及他們對香港造成經濟負擔，卻未有心生怨恨，反而充滿憐憫：“活生生的人哪，怎能把船拖出公海去，讓活生生的人都死在海上。”護衛員甚至不介意失去工作，但求船民早日安居。他豁達地說：“我寧願所有的難民營都早點關閉，所有的難民都有地方收容。”

據《虎地貓》所述，嶺南大學有很多愛貓之人，包括學生、行政人員、清潔工、護衛。他們定時放置貓糧，更有人帶病貓看獸醫。作者雖自言“習慣以自然觀察的角度”，冷靜客觀地記錄觀察所得，可是當發現遭棄養的幼貓整天哀嚎，還是破例給牠買了罐頭。凡此種種，讓我們看到人性溫暖善良的一面。

在〈虎地〉篇末，西西透過故事人物，闡述“虎地”與“苦地”的聯想：

……（鐵絲網）真是一件奇異的東西，連你，連我，也好像給它圍在裏面了。所有的人站立的地方，都是鐵絲網圍着的小小的一片苦地啊。

或許憑藉一點善念，就能穿透人與人之間那道鐵絲網，使苦地化為樂土，讓飄零者暫得安身立命之所，就像劉克襄筆下那隻在屋頂上翻露肚皮、舔毛的貓，飽足自在，得享片刻安寧。

西風寒露深林下，任是無人也自香。

薛綱《題徐明德墨蘭》

Impressionists: From Outsiders to Precursors

Amid all the praise that our generation has heaped on French Impressionist painters, it would be hard to imagine that one and a half centuries ago, they were seen as pariahs in the Parisian art scene.

Back in the mid-19th century, a French painter's career hinged on getting one's work shown at the Salon in Paris, the official art exhibition of the French Academy of Fine Arts. In determining whether to accept a painting, the jury of the Salon clung to a specific set of selection criteria based on the aesthetics of the Academy. History paintings, for example, were considered superior to genre and landscape paintings. There were also rigorous requirements for the technique of drawing. As noted by Sue Roe, an art historian, paintings had to be "microscopically accurate, properly 'finished' and formally framed". Predictably, the Salon was a showcase of paintings of historical, mythological or allegorical subjects depicted in exceptionally fine detail.

In 1868, Claude Monet, Pierre-Auguste Renoir and Frédéric Bazille—who would eventually become notable figures in Impressionism—got past the scrutiny of the jury and had their works exhibited at the Salon. Yet, the floundering careers of these young painters did not turn around. In each edition of the Salon, several thousand paintings were displayed from floor to ceiling. The best ones were placed at eye level, easily catching the viewer's attention. The less preferred pieces, as in the case of Renoir's *Lise with a Parasol*, were "skied"—hung near the ceiling—making it almost impossible for the viewer to have a closer look. So, just when it seemed that they had broken into the inner circle of recognised artists, the trio still found themselves to be outsiders among the elite.

The disillusioned painters realised that their artistic pursuits were incompatible with the mainstream art world. Instead of drawing imaginary warriors, angels and goddesses in a studio, they were more interested in sketching landscapes, seascapes and cityscapes on the spot. With the invention of portable tubes of paint and folding easels, artists were able to paint *en plein air* (in the open air), transcribing the elusive moments of everyday life onto the canvas. The newly available flat-tipped brushes also allowed them to work more effectively and enjoy a greater flexibility in technical experimentation on light and colour.

From April to May 1874, Monet and his fellow artists held their first group exhibition, which showed 165 works. It was almost unanimously panned by visitors and the press. One of Monet's paintings on display, *Impression, Sunrise*, was a particular eyesore for Louis Leroy, an art critic of a satirical magazine. He mocked this painting by making wordplay with its title:

Impression — I was certain of it. I was just telling myself that, since I was impressed, there had to be some impression in it...and what freedom, what ease of workmanship! A preliminary drawing for a wallpaper pattern is more finished than this seascape.



Claude Monet, *Impression, Sunrise*, 1872
(Photo: Wikimedia Commons Public Domain)

By deriding Monet and his comrades, Louis Leroy inadvertently gave their artistic movement its name. The group embraced the term with open arms, even using "Exhibition of the Impressionists" as the title of their third exhibition in 1877.

From 1874 to 1886, the Impressionists put together eight exhibitions, most of which were primarily subject to taunts and jeers. By the standards of the conservative art establishment, the paintings of the Impressionists appeared to be "unfinished", lacking form and structure. This is, however, precisely the artistic style of Impressionism. In his advice to Lilla Cabot Perry, an American artist, Monet simply told her to forget the objects in front of her: "Merely think here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you, the exact colour and shape, until it gives your own naïve impression of the scene before you." In the Impressionist style, objects are vaguely suggested rather than clearly depicted, with colour and light taking precedence over contours and lines to capture the painter's sensory experience of a fleeting moment.

Looking back, we can see that Impressionism is more than a technique, or the art of light and colour, or a style. It is the starting point of modern art, liberating all subsequent Western painting from rigid rules of composition, subject matter and technique while inspiring many avant-garde movements that followed, from Post-Impressionism and Neo-Impressionism to Symbolism, Fauvism and Cubism. It might take time for innovative art ideas to be understood and appreciated, but without occasionally defying norms and breaking rules, art is nothing but a tedious discipline that celebrates monotony and disregards diversity. Perhaps it is worthwhile for us to ponder the words of Albert Camus: "If it adapts itself to what the majority of our society wants, art will be a meaningless recreation."



歸去來兮



古代士人胸懷經世濟民的抱負，向來學而優則仕。然而，當為政者昏庸無道，未來一片黯淡，讀書人又該如何自處？孔子有言：“天下有道則見，無道則隱。”出仕還是隱逸？且看商朝的伯夷和叔齊、三國時期的阮籍、元朝的張養浩如何抉擇。

伯夷和叔齊是商朝孤竹國王子，孤竹君生前屬意立三子叔齊為新君。父親死後，叔齊認為依禮應由長兄伯夷繼位，伯夷卻以父命難違為由而拒絕。兄弟互相推讓，先後離開孤竹，欲投奔西伯姬昌。誰知到達周國時，姬昌已病故。兩人見其子武王正載着其靈位發兵伐紂，於是拉停馬匹勸諫說：“父死不葬，爰及干戈，可謂孝乎？以臣弑君，可謂仁乎？”左右將士勃然大怒，揮刀就想把這兩個胡言亂語的老頭子給砍了，幸得姜太公在旁說項，兩人才得以活命。不久武王滅紂，建立周朝，天下莫不歸服，伯夷、叔齊卻引以為恥，不食周粟，隱居於首陽山，採薇充飢，最後雙雙餓死。

史書記載商紂王殘暴不仁，武王伐紂是順應天道，人心所歸，而周武王的兒孫也的確開創了成康盛世，可是伯夷、叔齊“舉世非之，力行而不惑”，堅持以暴易暴非君子所為，寧願餓死深山，也不踏足他們眼中的無義之地。司馬遷有感於“末世爭利，維彼奔義；讓國餓死，天下稱之”，把二人事蹟冠於《史記》七十列傳之首。不過，他們這種螳臂當車式的孤勇，並非人人欣賞。三國魏文學家阮籍作《首陽山賦》，批評伯夷、叔齊連生死也不顧，卻偏執於褒貶毀譽；如果真的不求聞達，何必多有言辭？與其滿懷憤激，不如無所欲求，清虛自守。

阮籍位列竹林七賢之首，《晉書》形容他“本有濟世志”，無奈當時正值魏晉權力更迭之際，“天下多故，名士少有全者。”何晏、夏侯玄、嵇康……一個個良才俊彥被捲入曹魏與司馬氏之間的權力鬥爭，慘成刀下亡魂。阮籍不想同流合污，但因亡父屬曹魏陣營，自己又才名在外，成為兩方極力拉攏的對象。阮籍無奈入仕後，整天縱酒談玄，淡泊名利，奉行“大隱隱於朝”之道。

阮籍性格充滿矛盾。他一方面蔑視禮法：無視當時“嫂叔不通問”的禮教大防，主動與歸寧的嫂子話別；在酒館喝得酩酊大醉，便大刺刺地躺在貌美的老嫗身旁；聽聞有才色雙全的佳人香消玉殞，即使與

其父兄素昧平生，也上門慟哭哀悼。另一方面，這名任誕不羈的狂士在政治上卻十分謹慎，從不談論時事、臧否人物，說話玄之又玄。其摯友嵇康說他“口不論人過，吾每師之而未能及”。

身處險惡的政治漩渦之中，“清虛以守神”終究只是奢望。阮籍常獨自駕車漫行，行至盡頭，便“痛哭而返”。權臣當道，壯志未酬，既無意仿效伯夷和叔齊伏節死義，就連披髮入山也成妄想，除了途窮而哭，抒發鬱悶憤懣之情，還能如何排遣？景元四年，阮籍被迫為野心勃勃的司馬昭寫《勸進表》，寫畢後不久便鬱鬱而終。

十三世紀，蒙古鐵騎入主中原，綿延三百多年的宋朝黯然落幕。在重武輕文、歧視漢人的元代，有一位漢族文人官至禮部尚書，死後追封為濱國公。這個異數便是發出“興，百姓苦；亡，百姓苦”這聲千古喟歎的張養浩。

張養浩勤政愛民，官拜監察御史後，更是彈劾不避權貴。其《牧民忠告》、《風憲忠告》、《廟堂忠告》皆為後世仕宦案頭必備。張養浩為官多年，厭倦了宦海的齷齪和虛偽，遂罷官而去。他隱居濟南老家八年，與青山綠水為伴，筆下詩文散曲盡顯愉悅之情：“雲霞，我愛山無價。看時行踏，雲山也愛咱。”朝廷多次徵召，都不為所動。

張養浩雖然高唱“說着功名事，滿懷都是愁，何似青山歸去休。休，從今身自由”，但在百姓受災時，還是挺身而出。天曆二年，關中大旱，飢民相食，朝廷任命他為陝西行台中丞。這次他沒有推辭，立即上任前往賑災，四個月間，吃住皆在公署，夙興夜寐，救濟災民，結果積勞成疾，卒於任上。史籍記載：“關中之人，哀之如失父母。”

士大夫因性情所至，形勢所迫，或以死明志，或縱酒佯狂，或徘徊於山林廟堂之間，示範了何謂匹夫之志不可奪。歷朝史冊滿紙爾虞我詐，腥風血雨，尤幸仍可看見這些特立獨行之士偉岸的身影。他們高風亮節、一片丹心，在浩瀚史海裏散發柔而不弱的光芒。

君子以獨立不懼，遁世無悶。

《周易·大過》



Into the Wild

On 6 September 1992, several Alaskans found a disturbing note taped to the door of an abandoned bus deep in the Alaskan woods. Scribbled on a page torn from a novel, it read:

ATTENTION POSSIBLE VISITORS.

S.O.S.

I NEED YOUR HELP. I AM INJURED, NEAR DEATH, AND TOO WEAK TO HIKE OUT OF HERE. I AM ALL ALONE, THIS IS NO JOKE. IN THE NAME OF GOD, PLEASE REMAIN TO SAVE ME. I AM OUT COLLECTING BERRIES CLOSE BY AND SHALL RETURN THIS EVENING. THANK YOU

CHRIS McCANDLESS

AUGUST?

Inside the bus was the emaciated body of Chris McCandless himself, a 24-year-old honours graduate who had been on a quest for solitude and self-realisation in nature. How this brilliant and idealistic young man with a promising future came to his demise is revealed in *Into the Wild*, a compelling book by Jon Krakauer. In a riveting narrative, Krakauer takes readers from the tragic moment of the discovery of McCandless's body back through his childhood, ascetic renunciation and icy withdrawals that marked his passage into adulthood, and, in vivid detail, the two years of restless wandering to his final journey to the Last Frontier.

Chris McCandless came from an affluent family in Washington, DC. He was very intelligent, a top student, an elite athlete and a talented musician. Yet domestic violence and bigamy lurked behind an ostensibly privileged upbringing. As McCandless's resentment towards his parents grew, so too did it towards the superficiality of bourgeois life. Influenced by writers such as Jack London and Henry David Thoreau, McCandless developed a strong interest in communing with nature. Immediately after graduating from Emory University in 1990, he severed all ties with his family, donated his law school fund of more than US\$24,000 to charity and took to the road. When his car was stuck in a flash flood at Lake Mead, he stripped it of its licence plates, burned all his cash and buried most of his possessions. He gave himself a new identity—Alexander Supertramp—and began his life as a tramp.

In a haphazard way McCandless roamed through the Southwest walking, hitchhiking and jumping freight trains. He canoed down the Colorado River all the way to Mexico, tramped up and down the Pacific coast and into Montana. Along the way he worked in an Italian restaurant in Las Vegas, flipped hamburgers at a McDonald's, and took on dirty and tedious jobs on a harvest crew. In hitching rides, he bonded with rowdies,

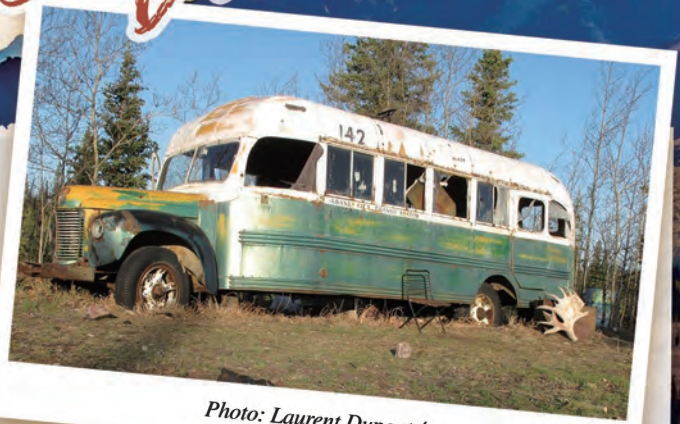


Photo: Laurent Dupont / www.camptocamp.org

hippies and other vagabonds, who would become his greatest friends and confidants. Through Krakauer's engaging and unpretentious depiction of these people, the book paints a candid portrait of America's communities of outcasts and eccentrics.

Eventually, in his pursuit of raw, transcendental experience out in the wilderness, McCandless set off on his "last big adventure". After waving goodbye to a trucker who had given him a lift and a pair of rubber boots on 28 April 1992, he walked alone into the treacherous Alaskan bush with a rifle and a backpack, which contained little more than books, some cooking utensils, a sleeping bag and ten pounds of rice. He survived 113 days before succumbing to starvation, aggravated by ingestion of poisonous wild potato seeds.

Krakauer's protagonist has garnered polarising opinions among readers. Some laud McCandless as an inspirational figure who broke free from the establishment and embraced the natural world in the most authentic and adventurous way. Others regard him as a reckless and arrogant fool who brought doom upon himself. "He's this Rorschach test: People read into him what they see," Krakauer admitted in an interview in 2016. "Some people see an idiot, and some people see themselves. I'm the latter, for sure." He sees a lot of his younger self in McCandless. Like him, Krakauer has an autocratic father and feels the same infatuation with nature. He devotes two chapters to his own near-fatal solo ascent of the Devils Thumb, one of the most dangerous mountains in Alaska. Krakauer draws on that experience, along with stories of other ill-fated adventurers and McCandless's letters, journals and annotated books, to explore the essential impulses that drove McCandless to his destiny.

In his last days, McCandless took a photo of himself holding a farewell note that read, "I HAVE HAD A HAPPY LIFE AND THANK THE LORD. GOODBYE AND MAY GOD BLESS ALL!" His face was horribly gaunt, but he was smiling, looking contented with the shining eyes of one who had lived his dream and was at peace. Did McCandless find what he was looking for? Were the experiences worth a life cut short? We might never know the answers to these questions. What is certain is that his story has captured the hearts and minds of people around the world. McCandless may have died young, but his legacy will live on.

《陶庵夢憶》偶拈

康樂及文化事務署
署理高級法定語文主任吳頌祺

霧淞沆瑤，天與雲與山與水，上下一白。湖上影子，惟長堤一痕、湖心亭一點、與余舟一芥、舟中人兩三粒而已。

隆冬時節，連下三天瑞雪。久雪乍停，張岱駕一葉小舟，獨往湖心亭看雪。西子湖上，不聞人鳥聲。山水煙雲，白茫茫一片，仿如置身於丹青水墨之中，只見點點墨痕。張岱《陶庵夢憶》中〈湖心亭看雪〉一文，寫活數百年前那清寂雪夜的癡人癡行。

先生何許人也？張岱，字宗子，號陶庵，生於明萬曆二十五年，出身官宦世家。高祖張天復，官至雲南按察司副使；祖父張汝霖為江西布政使司參議。他自言早歲為紈袴子弟，縱情聲色犬馬，極盡浮靡，明亡後家財散盡，但堅拒仕清，甘作遺民，潛心修書。

張岱隱居深山，粗衣糲食，常至斷炊，憶前朝流金歲月，恍若黃粱一夢。故人故國難忘，遂奮筆為文，記下昔日情懷，聊以自慰。他於《陶庵夢憶》序中自道：“偶拈一則，如遊舊徑，如見故人，城郭人民，翻用自喜，真所謂癡人前不得說夢矣。”雖知大夢將寤，惟求名之心不息，猶望筆下片言隻字得以流傳久永。

陶庵先生是個癡人，也是個妙人。他既愛在萬籟俱寂的冬夜，觀賞靜謐空靈的山水雪景，也愛在人流如潮的節日，細察熙攘喧囂的市井人情。且看他在〈西湖七月半〉如何以談諧筆觸勾勒中元節賞月者的眾生相：

其一，亦船亦樓，名娃閨秀，攜及童孺，笑啼雜之，環坐露臺，左右盼望，身在月下而實不看月者，看之。其一，亦船亦聲歌，名妓閒僧，淺斟低唱，弱管輕絲，竹肉¹相發，亦在月下，亦看月，而欲人看其看月者，看之。

有人身在月下卻無心看月，左顧右盼；亦有人雖在看月，卻也希望人家看他賞月。凡此種種，顯見是俗人所為，教人啼笑皆非。待遊人散去，張岱始與友人泛舟對酌。夜靜人稀的西湖，“月如鏡新磨，山復整妝，湖復頰面”，另有一番景致。及至東方既白，眾人率性酣睡於十里荷花之中，任由小舟在湖面飄蕩，渾然忘機。

世家子弟多深諳絲竹管弦之道，張岱自不例外。中年後家道由盛入衰，歷盡劫難，憶起昔日天籟，不啻久旱逢甘露。他在〈虎丘中秋夜〉一文，描寫虎丘中秋曲會盛況。曲會初開，遊人眾多，有如“雁落平沙，霞鋪江上”，只聽見鼓樂喧天，絲竹繁興，人人和唱，縱使不辨節拍，仍然自得其樂。古人有“絲不如竹，竹不如肉”之說，對清唱推崇備至。若想在虎

丘曲會欣賞最純粹的歌藝，也得像觀看西湖夜景般，待至更深夜殘，人潮消散，俗樂漸歇，其時“一夫登場，高坐石上”，四周“不簫不拍”，已無樂器伴奏。唱者“聲出如絲，裂石穿雲，申度抑揚，一字一刻”。聽者如癡如醉，心動神馳，“不敢擊節，惟有點頭”。時值三更，猶有百餘人戀戀不捨。只要功深藝湛，哪怕曲高和寡，天寥地寂，也可覓得知音。

綜觀《陶庵夢憶》諸篇，對前朝金粉着墨最多者，當推〈揚州清明〉。張岱以生動精彩的文筆，記錄清明時節揚州的風貌：

四方流寓及徽商西賈、曲中名妓，一切好事之徒，無不成集。長塘豐草，走馬放鷹；高阜平岡，鬥雞蹴鞠；茂林清樾，劈阮彈箏。浪子相撲，童稚紙鳶，老僧因果，瞽者說書。立者林林，蹲者蟄蟄。

城中名流巨賈、販夫走卒，以至僧人遊民，諸般情狀，活靈活現，如在目前。文末筆鋒一轉，從都市浮華聯想到《清明上河圖》：“南宋張擇端作《清明上河圖》，追摹汴京景物，有西方美人之思²，而余目盱盱，能無夢想！”一幅《清明上河圖》，以工筆描繪汴京的自然風光和人文風俗，還原北宋都城的繁華舊貌。張岱望風懷想，追慕故國。一冊《陶庵夢憶》，把所夢所想訴諸文字，也留住了晚明一道人間煙火。

張岱歷經繁華，也閱盡滄桑。多舛的命運，恣意的才情，造就了千古美文。《陶庵夢憶》文采華茂，哲思深邃，宛若夜空中璀璨的明星，綻放異彩，光耀文壇。

¹ “竹”指竹製的管樂器，“肉”指歌喉。

² 《詩經》以“西方美人”比喻周室聖王，後以“西方美人之思”指懷念故國。



BETWEEN YOU AND ME

Many people are confused about the usage of **you and I** and **you and me**. “I” is a subject pronoun, and “me” is an object pronoun. Use **you and I** when you are talking about the subject of a sentence: *You and I have a meeting tomorrow.* Use **you and me** when you are talking about the object of a verb or a preposition: *They sent you and me a gift.* This rule applies to different combinations of pronouns: *Can you take a picture of my friends and me?* In informal usage, either of them is acceptable. It is not uncommon to hear someone say “Nothing can come between you and I” or “You and me need to have a talk”. However, it is always best to use the correct grammar in formal speech or writing. By the way, in English it is considered more polite to mention yourself last in a compound subject or object. So, do not say, “The party is for me and Sandy.”

Partly and **partially** are often used interchangeably to refer to “not completely” (*the project had only been partially/partly finished*) or “to some extent” (*he is partly/partially responsible for the car accident*). There are some differences in the patterns of usage, though. **Partly** is commonly used

before clauses and phrases that serve an explanatory purpose: *The financial services sector saw the highest growth rate, partly because of strong bonus payments.* When you talk about things that together make up a whole—usually a physical object—use **partly**: *The tower was built partly of sand stone and partly of marble.* Yet, when describing physical conditions, it is more common to use **partially**: *Large print ballot papers are available for the partially sighted.*

Both **farther** and **further** are the comparative forms of “far”. To talk about physical distance, use either **farther** or **further**: *The child was allocated a school further/farther away than his parents had hoped.* To talk about figurative distance or the degree or extent of something, **further** is usually preferred: *I will explain it a little further.* In addition, **further** can be a verb meaning “to advance”: *The object of the programme is to further sustainable development in the local area.* The word **further** can also be used as an adjective meaning “more” or “additional”: *Further details are available in the information pack.*

partly

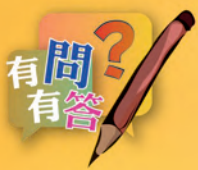
partially

To be alone is the fate of all great minds.

Arthur Schopenhauer

farther

further



1. 問：“拜託”、“託兒所”和“委託”的“託”，應寫“託”還是“托”？

答：“托”本義是用手推物，引申指用手掌或物件等承舉東西，例如“雙手托腮”。“託”本義是“寄居”，引申指請人代為照料、辦理或依賴別人幫忙。“託兒”意指請人代為照料孩子，“委託”指請別人代辦。因此，應寫作“拜託”、“託兒所”、“委託”。

2. 問：“佩戴”、“佩帶”還是“配戴”？

答：“佩戴”、“佩帶”和“配戴”意義相近，皆指把物品繫掛在身上。不過，如強調物品固定放在身上，多用“佩戴”，例如“這位新郎佩戴的襟花真漂亮”；如純粹指出物品隨身攜帶，則多用“佩帶”，例如“軍裝警員執勤時須佩帶手槍”。“配戴”則包含搭配、按需要或標準配備之意，例如“患近視的人需要配戴合適的眼鏡”、“你這身小黑裙，配戴珍珠項鍊就更好看了”。

3. 問：“附件”與“附錄”有沒有先後之分？

答：嚴格來說，“附件”是獨立的文件，比如通告、指引；“附錄”則是與正文有關的記錄、文章或資料等，比如圖表、清單。不過，就政府文件而言，兩者的用途和性質分別不大，一般無分先後。

4. 問：以“您們”稱呼收信單位是否恰當？

答：“您們”並非規範的人稱代詞。稱呼收信人所屬單位時，可用“貴部”、“貴局”、“貴廳”等。

5. 問：“會議記錄”和“會議紀要”有何分別？

答：會議記錄是把會議的討論內容、決議等記錄下來，作為執行公務的憑據，方便日後查考，內容視乎需要可詳可略。會議紀要屬簡錄式寫法，略去與會者個別發表的意見，僅綜合討論的要點和結論。



離羣



人總有離羣獨處的時候。有時是身不由己，有時是刻意逃離，有時只為一睹別樣的風景。離羣的原因不一而足，“離”、“羣”二字同樣涵義甚廣，與其他字搭配成詞時，詞義變化豐富。試試回答以下問題，看看自己對這兩個字有多少認識。

- 甲骨文“離”字的字形，上半部像鳥，下半部像網。此字的本義是什麼？
A. 捕獲 B. 狙殺
C. 放生 D. 逃離
- 陸游《小雨雲門溪上》詩云：“離黃穿樹語斷續，翠碧銜魚飛去來。”“離黃”作何解？
A. 黃花 B. 黃鶴
C. 黃鸝 D. 黃葉
- 以下哪個詞語帶有貶義？
A. 羣萃 B. 羣黨
C. 羣鹿 D. 羣氓
- 以下哪個詞語沒有“羣臣百官”的意思？
A. 羣士 B. 羣彥
C. 羣僚 D. 羣司
- “黍離之悲”出自《詩經》，表達的是哪種情緒？
A. 功業未竟之憾 B. 年華易逝之嘆
C. 相思之苦 D. 亡國之痛
- 方孝儒《與鄭叔度書》之三曰：“羣羣然而趨，諾諾然而語，與俗人無異者，而語人曰學道，宜人之不能信。”以下哪個選項最貼近上文“羣羣然”的意思？
A. 隨和合羣 B. 從容不迫
C. 隨俗沉浮 D. 懦弱膽小
- “離離”一詞可形容景物形貌，亦可作擬聲詞。
(i) 以下哪段引文中的“離離”有繁茂的意思？
(ii) 哪段引文中的“離離”是擬聲詞？
A. 蒲生我池中，其葉何離離。《塘上行》
B. 勞苦事業之中，則億億然，離離然。《荀子·非十二子》
C. 夜峯何離離，月明落石底。《李賀《長歌續短歌》》
D. 風颯颯，雨離離，菱芡刺，鸕鶿飛。《溫庭筠《單魚歌》》

請在二零二二年十一月二十四日前，把答案連同下列個人資料傳真至 2521 8772 或電郵至 csbolrs@csb.gov.hk。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：_____
辦事處地址：_____
電話：_____ 電郵：_____



Not-a-Mindboggler

The following winners will be notified individually by email:

Solution of Issue No. 88

1. True 4. False 7. True
2. False 5. False 8. False
3. False 6. True

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Chiu Ho-lun	Office of the Communications Authority	Wong Ho-ying	Constitutional and Mainland Affairs Bureau
Ho Chung-hei	Highways Department	Wong Wing-sze	Department of Justice
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Issue No. 90 (January 2023) : Dreamers

二零二三年一月第九十期主題：尋夢

Issue No. 91 (April 2023) : Keepers

二零二三年四月第九十一期主題：守護

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

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