

文訊

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They Still Can't Catch Him



In the summer nine years ago, the spectators inside the Bird's Nest, the centrepiece of the 2008 Beijing Olympics, could not believe what they saw: a tall, strong-built man in a bright yellow vest and green shorts dashing through the finishing line, leaving other competitors, in the 100 metres' sprint, "miles" behind. They soon jumped to their feet with a deafening roar when "9.69 seconds" appeared on the gigantic LED screen of the majestic stadium. The new world record setter, Jamaican sprinter Usain Bolt, stunned the whole world by redefining how fast humans can run.

What makes Bolt so fast? As explained by sports scientists, sprinters must be bouncy, explosive and powerful. But some scientists felt being too tall was a disadvantage since tall runners are unable to take short steps to accelerate as fast as their shorter counterparts. If this were absolutely true, Bolt would not be built for the 100 metres; his stature—six feet five inches—would have been an obstacle rather than an advantage. Nonetheless, sports science is always evolving; it seems Bolt's long legs allow him to reach the finishing point in only 41 strides instead of the average of 43 or 44 by other top sprinters.

Sports science is not altogether wrong. Bolt is not a good starter. He is unable to explode off the ground like his strong competitor Justin Gatlin, who, four inches shorter, mechanically springs out of the blocks like a bullet. But beyond explainable physics, Bolt has the incredible ability to gain a peak speed at the 40-metre mark and maintain the tempo till the end of the run. Laymen may assume that Bolt moves his legs much faster than anybody else. Yes, but not really so. What sets the legendary runner apart from his rivals is his genetic uniqueness. With a lot more fast-twitch muscle fibres than others, he barely touches the ground as he runs, which results in him being propelled much quicker, experts say.

"I don't think limits," Bolt says. No, he doesn't. But the question is, how much faster can he run? A year after the Beijing Olympics, we got the answer. It was a balmy summer day. Inside the Olympic Stadium of Berlin, eight qualifying athletes for the men's 100-metre final of the World Athletics Championships waited quietly on the tracks. Six of them broke the ten-second record. The two main contenders for the event were the reigning world champion Tyson Gay and the world record holder Bolt. Gay breezed into the final with 9.77 seconds and Bolt at 9.79 seconds.

Hailed as a battle between two titans, the race proved to be historic. The starting gun was fired. This time, Bolt was spectacularly quick off the blocks. By the 20-metre mark, he had already taken a slight lead and even Gay was no match for him. Bolt continued to pull away from the rest of the pack and finished in 9.58 seconds, beating Gay by a noticeable distance, even though the American ran 9.71 seconds. By over one-tenth of a second, the Jamaican effortlessly broke his own time of 9.69 seconds.

Every giant will fall. Three years after the race in Berlin, Bolt, dogged by back and hamstring pain, was beaten by his training partner and rival Yohan Blake at the Jamaican Olympic trials in June 2012, clocking his slowest time ever—9.86 seconds. Other top male sprinters, all vying for the title of the fastest man in the world, thought their chance had come. But Bolt would not let the Olympic gold medal slip away from his grasp easily.

Two months later, the two Jamaican rivals met again in the 100-metre final in the London Olympics. Doubted by many after a season of defeat and injury, Bolt was not tipped as the favourite for the event. History, however, tells us that when Bolt gets it right, no one can catch him. He retained his title in peerless fashion and beat Blake into silver, further cementing his standing as the most dominant sprinter in history. Bolt's 9.63 seconds, just one-twentieth of a second slower than his own staggering world record, was a new Olympic best.

Age is every athlete's enemy, especially in sprinting, which requires power and speed. Better to burn out than fade away—Bolt resolved to defend his 100-metre title in the Rio Olympic Games. The event took place on a muggy night one week before his 30th birthday. The Jamaican superstar waved his hand enthusiastically as his name was announced to the crowd in the stadium. He lowered himself onto his knees, putting a finger across his lips as if to hush the cheering fans. Then he was off. As expected, with a sluggish start, he was far behind his strong rival Gatlin for the first 50 metres. He soon turned on the thrusters, however, propelling his long legs and hurtling past his competitors with apparent ease.

After the race, Bolt, holding a Vinicius toy, the Rio Olympic mascot, walked around the stadium, sharing the joy of the moment with the spectators and telling them that he was the greatest sprinter of all time. Yes, he surely is. "I've made the sport exciting, made people want to see the sport," he said proudly.



翩翩舞影

時值正月十五，山東商河一個小鎮刮起陣陣寒風。天還未亮透，鎮上人家便跑到廣場去看熱鬧。偌大的廣場擠得水泄不通，中央的一羣人打扮獨特，服飾色彩斑斕，拿着各式各樣的道具，個個精神抖擻，在熹微的陽光中排成整齊的方形陣，原來是每年都來小鎮鬧元宵的鼓子秧歌隊。

鑼鼓響起，站在最前排的男舞者矯捷地跳騰起來。他們看來四十開外，左手不停轉動彩傘，右手做着豪邁的架式，腳下踏着強而有力的舞步，依着領隊的指揮，連蹦帶跳，列出不同隊形，滿是陽剛之氣。伴樂的節奏加速，後排的年輕小伙子快步走到前面，有的搥打鼓子，有的揮擊雙棒，時而旋擰上身，時而凌空踢腿，渾身是勁，活力十足。最後上場的是十多個少女，輕揮慢撥彩綢和扇子，蓮花碎步，婀娜多姿，散發着含蓄嫵媚之美。秧歌隊沿着大街小巷前行，叮叮咚咚的鑼鼓聲伴着歡呼聲傳遍小鎮每個角落。

在天朗氣清的日子來到西藏高原，剛好碰上一羣年輕男女在青蔥草地上表演熱巴舞。他們身穿繽紛舞衣，頭戴別致佩飾，男持銅鈴，女執小鼓，在湛藍天空下，醒目鮮明。姑娘們一邊敲鼓，一邊旋轉，舞步嫺雅，彩裙搖曳，繫在腰間的五色羊毛辮條飄起散落，煞是好看。鼓聲節拍漸漸慢下來，她們突然像小貓般翻跳，再蹲下擊鼓，動作靈活敏捷，剛中帶柔，緩中現快。

鈴聲愈來愈急，英姿颯爽的男表演者昂首挺立，不停單腿跨轉，步伐雄健，像山鷹在空中飛旋。他們左縱右跳，蹬動有力，忽而疊羅漢，忽而模仿矮子疾走，動作利落，技藝高超。領舞者帶着隊員不斷轉換

隊形，除了圓圈外，還有“雙插花”、“龍擺尾”，近看像八陣圖，遠望又像羣龍飛舞，變化多端，令人嘆為觀止。熱巴舞融合男剛女柔之美，節奏明快，充分表現藏人純真樸實、熱情開朗的性格。

清明節後到怒江走一回，欣賞到一場非常精彩的舞蹈。那天剛巧是傣族新年“潑水節”，街上車水馬龍，人們你追我逐，互相潑水祝福，歡笑聲此起彼落。大街遠角的寺廟旁搭了一個舞台，台上站着幾個眉目如畫的傣族少女。她們打扮成美麗的孔雀，造形栩栩如生，百媚千嬌。小鼓急敲，笛子頻吹，她們在秀美風景畫的布景前，隨着節拍擺動身體，丰姿綽約。

樂曲婉轉動聽，少女們抬起頭，昂起青紅色的毛冠，轉動炯炯有神的眼睛，挺胸搖脖，步履蹣跚，好像剛蘇醒的孔雀迎着晨曦在水邊踱步覓食，梳翅戲水。她們晃動光彩奪目的羽衣裙，歡快地旋轉，又張開絢麗的彩屏，不停地舞動。她們雙肩靈巧，眼神活潑，腰肢輕盈，表情細膩，與傳統由男性表演的孔雀舞相比，更見柔美。台下的觀眾看得入迷，不斷喝采，報以一陣又一陣的掌聲。

《詩大序》云：“言之不足，故嗟嘆之；嗟嘆之不足，故永歌之；永歌之不足，不知手之舞之、足之蹈之也。”舞蹈是語言、歌曲以外另一種表達思想情感的重要方式。舞蹈講求美，民族舞正是藉肢體動作呈現各地的審美觀。地域不同，文化習俗迥異，民族舞各自綻放華彩。中國民間舞題材廣泛，樣式多變，風格鮮明，比方山東鼓子秧歌舞熱鬧繽紛，藏族熱巴舞豪情奔放，傣族孔雀舞優美動人。這些民族舞蹈傳承有自，都是彌足珍貴的文化藝術瑰寶。



處晦而觀明，處靜而觀動，則萬物之情畢陳於前。

蘇軾《朝辭赴定州論事狀》



以動寫靜

小時候上作文課，老師在黑板上寫了一個“靜”字，着我們以此為題。同學們面面相覷，腦中一片空白，搜索枯腸，不知如何下筆。這確是一道難題。動態事物變化多端，可供着墨之處不少，較易掌握。相反，靜態的人和事起伏不大，較為平淡，要怎樣言情體物才能刻畫盡致，殊非易事。

描寫靜態事物，其實可從“動”的角度入手，大可以動寫靜，通過描述動態事物來顯現“靜”。唐代詩人王維《鳥鳴澗》：“人間桂花落，夜靜春山空。月出驚山鳥，時鳴春澗中。”詩人在桂花樹旁閒坐，聽到花朵輕輕飄落的聲音。夜涼如水，春天的山谷份外冷清。突然，沉睡的山鳥在明媚的月光中驚醒，不時鳴叫，響遍山澗。最後一句，王維以動寫靜，山鳥的啼叫劃破夜空的靜寂，山谷萬籟無聲的孤寂感躍然紙上。

再看南宋辛棄疾《西江月·夜行黃沙道中》：“明月別枝驚鵲，清風半夜鳴蟬。稻花香裏說豐年，聽取蛙聲一片。七八個星天外，兩三點雨山前。舊時茅店社林邊，路轉溪橋忽見。”夜幕低垂，四周無聲無息，樹樑上的鳥兒忽地飛走，發出陣陣叫聲。清風輕拂，蟬噪盈耳。稻田那邊，蛙聲不絕。遠方天邊稀疏的星子在閃爍，突然落下絲絲小雨。詞人想找個地方歇腳，但樹叢旁那家茅店不見了。他過橋後，拐了個彎，原來茅店就在眼前。辛棄疾通過鳥聲、蟬聲、蛙聲和雨聲，把靜謐的山村風光描繪得優美如畫，筆調生動輕快，堪稱一絕。

在現代文學作品中，也常常找到以動寫靜的例子。沈從文在《邊城》裏這樣描寫草原的夜色：“夜已深沉，帳幕外面傳進來草蟲的微吟和棗紅馬不安的蹄聲。夜深中的草原是更加

的靜寂了……野兔河的流聲更清晰，像是野鬼在長哭……在這靜夜裏，就是連那飛劃在半空的殞星，也能聽出它飛落時的噝噝聲。”夜闌更深，草原本是一片寧靜，但在作者眼裏卻生氣勃勃，鬧哄哄的：蟲在鳴叫；馬在蹄蹄；河水奔流如鬼泣；殞星劃過夜空，彷彿發出響聲。寫法靜中見動，動中見靜。

除了以動寫靜外，也可同時捕捉事物的動靜兩面，相互烘襯。李白《望廬山瀑布》：“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。”廬山風景奇秀，香爐峯終年煙雲飄渺，如夢似幻。在這首七言絕句中，第一、三、四句形容廬山瀑布奔湧而下的動態美，第二句則寫詩人從遠處眺望美景，看不到水在流動，瀑布宛如一幅長垂不動的布匹，高高掛在崖邊。“掛”字用得妙，不僅寫出了陡峭的山勢，而且化動為靜，巧妙地襯托出水流急湍之貌。

錢鍾書也有採用動靜結合的寫法。在《圍城》中他這樣描繪夜色：“深夜，整個太行山都在靜靜安睡，……風兒不刮了，樹葉不響了。天邊的月牙兒，好像怕人家把地球偷走了，默默看守着。遠處，有一條小瀑布，嘩嘩嘩，日夜不停地往下流，往下流。”太行山一片死寂，連風聲也聽不到，只見明月高掛半空。遠處傳來澎湃的水聲，把整個山脈“弄醒”了。為了凸顯黑夜的幽靜，作者在最後一句連續用了三個“嘩”字，讓讀者恍如親歷其境。

以上例子，作者自出機杼，不只是着眼靜態事物，而是以動寫靜，又或二合為一。其實，只要靜觀默察，凝神結想，自然文思泉湧，何愁慮苦技窮？

時止則止，時行則行，
動靜不失其時，其道光明。

《周易·象傳·艮》

People often don't know when to use **less** and when to use **fewer**. Traditionally, we use **less** if we are talking about something that is uncountable or doesn't have a plural: *Buy a dishwasher that uses less water and electricity.* We use **fewer** when we refer to people or things in the plural: *Peter has been told to eat fewer sweets.* But it is very common in modern English to use **less** instead: *Mary has been told to eat less potatoes.* This use of **less** is not yet accepted as part of standard English by some grammarians, so it is best to avoid it in formal writing, and keep **less** for uncountable nouns: *It is a better job but they pay you less money.*

Can you tell **older** and **elder**, and **oldest** and **eldest** apart? Actually, **elder** and **eldest** mean the same as **older** and **oldest**. We have been taught that we only use adjectives **elder** and **eldest** before a noun and usually when talking about closely related members of a family: *Catherine is my eldest sister. John is his eldest son.* But this usage is becoming less common. The modern tendency is that **older** and **oldest** can be used for family members too: *My older brother will visit me this weekend. His oldest daughter is a lawyer.*

I and **me**, two personal pronouns we use every day, are another pair of words whose usage often baffles us. We all know that we should use **I** when it is the subject of a verb (*I am going for a drink.*) and use **me** when it is the object of a verb (*Don't hit me, mom.*). This sounds quite simple. But a lot of people use **I** after prepositions: *Between you and I, there's no secret.* This is grammatically wrong because a preposition should be followed by an objective pronoun. The correct way to say it is: *Between you and me, there's no secret.* When someone says to you "Who's that?" The natural reply is: *It's me.* In fact, the traditional correct way of saying it is: *It's I.* This, however, sounds so pompous that hardly anyone says it anymore.

Due to means "because of something" and is used after a noun and the verb *to be*: *His absence was due to the typhoon.* It can also be used after a complete clause: *The train was delayed due to the workers' strike.* Old grammar books, however, would not allow this. They would advise you to use *owing to* instead: *The train was delayed owing to the workers' strike.* You can certainly use *owing to*, or *as a result of* or *because of* as you like. But **due to** is now widely used in this way and generally accepted.

有問
有答

疑問逐一解(四)

1. 問：“做惡懲奸”還是“警惡懲奸”？

答：“做”表示“使警覺、戒懼而不犯錯”(見《漢字形義分析字典》)的意思，多用於成語，例如“懲一儆百”、“以儆效尤”。“警”可解作“告誡使注意”，例如“警告”、“警誡”。

“做惡懲奸”及“警惡懲奸”都不是成語，辭書沒有收錄。在“告誡”、“警示”這個義項上，“做”與“警”相通，因此，寫“做惡懲奸”或“警惡懲奸”均可，但“做”有較強的阻嚇意味，“警”較着重告誡。“做惡”與“懲奸”搭配，語氣會較為一致，因此建議寫作“做惡懲奸”。

2. 問：“亟需幫助”還是“極需幫助”？

答：“亟”是副詞，帶文言色彩，有緊急和迫切的意思，例如“亟待解決”、“亟須糾正”。

“極”可表示達到最大限度，例如“極少數”、“窮凶極惡”。“極”用作副詞時，多後接形容詞，一般不會後接動詞。

以“亟需幫助”而言，“亟”是副詞，“需”是動詞，意指急需幫助。因此，從字義和語法的角度來看，應寫“亟需幫助”。

3. 問：“一枝光管”還是“一支光管”？

答：用於計量杆狀物時，“支”和“枝”相通，例如“一枝筆”可寫作“一支筆”。因此，寫“一枝光管”或“一支光管”均可。

4. 問：“及”與“以及”在用法上有何分別？

答：根據現代漢語規範，“及”與“以及”在用法上的分別如下：

及：

- 限於連接名詞及名詞短語
 - 所連接的名詞之間沒有停頓，不能用逗號
- 例如：“內陸及沿海地區”

以及：

- 多用於連接分句，包括名詞、動詞和介詞短語
- “以及”前可以停頓，可用逗號

例如：“我們開會、寫報告，以及做任何工作，都是為了解決問題。”

“及”和“以及”都是並列連詞，從傳統語用習慣來看，連接兩個並列名詞時一般會用“及”，不用“以及”，例如“蘋果及香蕉都有益”，不會寫作“蘋果以及香蕉都有益”。

A TRIP TO RECOVERY

Inside a quiet room of a wooden monastery on the outskirts of a small mountainous town, with her legs loosely crossed and her hands on her lap, Julie was sitting on a cushion, observing the feeling of air moving in and out of her nose and mouth. “Breathe in deeply. Exhale slowly,” a monk wearing a burgundy robe chanted in front of her. Yet the more Julie focused on her breathing, the more agitated she felt. “Mom, help! Help! I can’t get out of here,” a voice in her mind said. Her heart was drumming loudly and seemed as if it was going to burst.

Julie then slowly regained her self-control. After a while, she opened her eyes, with tears trickling down her face. It was her fifth day in the monastery. She noticed that each time she was asked to meditate, her mind drifted back to the nightmarish scene of her son Jason being trapped in a car wreckage on a rainy day three months after he had obtained a driving licence.

“It’s hard to get over the loss of someone you loved, Ms Chang. Take a moment on your own and look around, truly look around and see what you will find,” the monk said in a deep, soothing voice.

When Julie came to the monastery, it was early April, still cool, and the sky was blanketed with clouds. She was accommodated in the northern section of the monastery. In the courtyard outside her room stood a row of trees. Four of them altogether, each unique and distinct. Julie was told that they belonged to the eucalyptus species, native to the town.

Every morning after prayer, Julie sat by the windows and watched the trees. She was asked by the monk to examine every part of them—the trunks, limbs and leaves—very carefully. On balmy days with gentle wind, the branches looked as if they were floating in the air, as light as feathers. With a rainy sky, they turned brittle and weak, dangling like limp ropes. Julie found her daily vigil of the trees a boring task, and her mind was always unsettled.

Two years had passed since Jason’s death, and Julie still found it hard to adjust to his absence. Every so often, she felt pangs of grief wash over her in waves. “Why me?” she would ask. But agony

gave way to wrath whenever her thoughts turned to her husband Paul. She remembered every word Paul said that night, “I can’t live with you anymore. This apartment just keeps reminding me of Jason. And I can’t bear this. I beg you to let me go.” With her only support gone, she felt like the whole world had collapsed.

Julie had stayed in the monastery for almost three weeks. One evening, during a fierce storm, she watched the trees as usual. The rain kept splashing down, and fallen leaves swirled around hither and thither across the courtyard. The boughs tossed up and down like boats on rough waters. The twigs whipped back and forth, slamming against the eaves of the monastery with a thud, then sliding down slowly before being lifted aloft again. Suddenly, the image of Paul holding the hand of a young woman near a supermarket surfaced, and Julie could not control her emotions anymore.

The storm was dying down. A few rays of moonlight lifted the darkness of the night. The monastery once again descended into silence. No human voice, and not even a dog’s bark broke the heavy stillness. Insects buzzed, frogs chorused and owls squawked. Little birds returned. On the branches, they perched and preened, occasionally rubbing their beaks and staring out into the world as if brooding over grave thoughts. Julie looked out at the trees, and found that only a few twigs had been torn off. She then came to realise that the trees, apparently overmatched by the elements, were not fighting the storm but yielding to it. “This is just how they survive,” she uttered to herself.

Julie’s pilgrimage would end in a week. The resilience of the trees still surprised her. Inexplicably, she felt calmer during meditations, with greater ability to concentrate on her breathing. The night before leaving, she even dreamt of Jason chatting merrily with her. When she woke up the next day, she found that small new buds had sprouted all over the branches of the trees. She was delighted. After taking a last glance at them, she neatly folded the blankets and walked out of the room. “I want to be as tough as the trees,” she said to herself, “and hang on until the storm subsides. Neither surrendering nor fighting back. Just staying still there. Just staying still.”

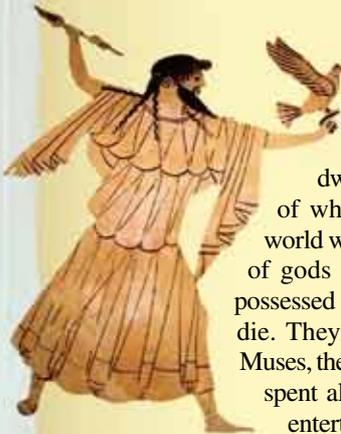
Motion is the sign of life.

Swami Vivekananda

Mortal or Immortal?

On the shore of Styx, “the river of hate”, stood a woman chaperoned by a bearded man with a herald’s staff. The woman was a nameless shade and the man was called Hermes, the messenger of the gods, who was responsible for leading dead souls down to the Underworld. A boat was moored by the river. As the woman was about to board it, the ferryman Charon, an ugly fellow wearing a conical hat, demanded in a coarse voice, “Two obols.” The woman then took out a coin from her chiton and gave it to Charon, who then ferried her to the other side of the river where the deceased lived.

There were, however, some shades who were unable to pay because they had not been supplied by relatives in burials with a coin put under their tongues. Charon would never let these penniless ghosts cross the river. They were doomed to roam the shore forever unless they could creep across the river undetected. But a three-headed dog guarded the opposite shore of Styx, ready to devour any unwelcome intruders or ghostly fugitives. Believing that the dead could exert good or bad influence from the afterlife, ancient Greeks paid respects to their ancestors with decent burials and offerings.



The world of Greek mythology was not only filled with spirits, but also with immortal gods. As told in legends, the lives of humankind were dominated by a score of gods dwelling on Mount Olympus, the king of which was Zeus. The mortal human world was a place of toil and grief, the world of gods a land of pleasure and joy. Gods possessed tremendous power and would never die. They lived a happy and easy life. The Muses, the nine daughters of Zeus, for example, spent all their time singing and dancing to entertain themselves and fellow deities.

Actually, the gods depicted in Greek mythology were not always happy. They were full of weaknesses as any mortals: they felt hatred, anger and jealousy; they played pranks on each other; and they kidnapped the wives of other gods. Neither was Zeus a role model to emulate. Though intelligent and powerful, he was cruel and cunning. Unlike an all-loving God, he would not let those who had betrayed him go scot-free, including the children of his uncle: he forced Atlas to stand at the ends of the earth and hold up the sky on his shoulders, and he tied Prometheus to a rock and ordered an eagle to feed on his liver every day.

With lust and power, Zeus always seduced beautiful women in the human world. Among them was Alcmena. One night, when Alcmena’s husband was away, Zeus made her pregnant. That made his wife Hera, the queen of the gods, very angry. Alcmena later gave birth to a boy and named him Heracles which means “glorious gift of Hera” in Greek. Consumed by jealousy and wrath, Hera tried to kill little Heracles by sending two huge serpents into his crib. But her plan went flat as the strong baby strangled the serpents, one in each hand, before they could bite him.

The envious queen would not surrender easily. She knew that she was not powerful enough to prevent Zeus from having his way. But she could torture him by making the rest of Heracles’ life as miserable as she could. When Heracles grew up and became a great warrior, he got married and became the father of two children. Hera then sent him a temporary curse of madness and Heracles killed his wife and children. When he regained his senses, he deeply regretted what he had done. His archenemy then asked him to perform the Twelve Labours—tasks to clear the Earth of monsters and villains—to cleanse his sins.

And yet, as long as Hera’s anger lingered, Heracles’ sufferings persisted. One day, Heracles killed a centaur out of rage on a river bank when the hybrid was trying to take advantage of his second wife Deianira. As the centaur was dying, he concocted a plan for revenge. He told Deianira that she should gather up his blood which could be spilled on her husband to prevent him from being unfaithful. Later, she followed through with the plan. She soaked Heracles’ cloak in the centaur’s blood and gave it to him. Heracles put it on and the poisoned blood burned his flesh like fire. Heracles then chose to die on a pyre to end his suffering. Seeing his beloved son undergoing such an ordeal, Zeus asked Hera to stop her attempt to get even with Heracles, who was then brought back to life and became one of the immortal Olympian gods.

Ancient Greek myths bring home to us that both mortals and immortals were subject to sufferings. They all had to face evil forces, constant changes, and tough situations. The only difference is that the mortals could never shun the pain of sickness and death, while the immortals might be set free from their hardships by a superior god one day. The “ungodly” traits of the towering Olympians serve to reveal in a more dramatic way the vulnerability and unpredictability of ephemeral human lives.

Meditation is the journey from sound to silence, from movement to stillness, from a limited identity to unlimited space.

Sri Sri Ravi Shankar



瞬影永恆



參觀世界經典照片回顧展，欣賞到不同年代、不同風格的相片，眼界大開。走進文化藝術展區，在芸芸展品中，最多人圍觀的是披頭四樂隊在倫敦艾比路(Abbey Road)拍攝的最後一張專輯封面照。照片中，天空蔚藍耀眼，四名成員穿上時髦的衣服，三人穿着皮鞋，一人赤足，昂首闊步，魚貫橫過斑馬線，看似隨意卻又出奇合拍。

相中的影像雖然靜止，但端詳一會，卻覺得四位巨星如在目前。看到他們的髮梢、上衣隨風飄曳，彷彿感到展館內也有微風徐來。溫煦的陽光灑在四人臉上，他們跨着大步，向前邁進，散發一份時尚朝氣。不論如何解讀這張照片，至今仍有不少遊人跑到那街頭，仿照四人的姿態拍照，可見其魅力之大。

走到戰爭歷史展區，看到一張張記錄了戰爭殘酷場面的照片，心情難免沉重，但其中一張的調子較為輕鬆，看後讓人感到愉快。相片裏，一對男女熱情擁吻，身後的人羣看到不禁會心微笑。近觀才知道是舉世聞名的《勝利之吻》(V-J Day in Times Square)。細閱下方的描述，原來男女雙方素昧平生，只是第二次世界大戰結束，二人那刻同在紐約時代廣場慶祝，在熾熱的氣氛下，男水兵欣喜若狂，竟擁着旁邊的陌生女護士親吻，攝影師湊巧經過，便捕捉了這動人一刻。

從照片可見，時代廣場當時人潮如鯽，熱鬧無比。看着看着，宛如走進時光隧道，回到那天，目睹無數湧上街頭的人在身旁走過，向自己揮手，又聽到澎湃的歡呼聲不斷在耳邊響起，讓人深深感受到戰後重獲和平的喜悅。男女在街頭擁吻本是平常事，那位攝影記者怎也沒料到他拍下短短的一吻竟化作永恆。

來到專題展覽區，展出的是法國攝影大師布列松(Henri Cartier-Bresson)的作品。眼前盡是藝術結晶，當中一張名為《巴黎穆浮塔街》(Rue Mouffetard, Paris)特別惹人注目，主角是一個男孩，大概只有七八歲，雙手各抱着一個大酒瓶，歡天喜地的在街上走着。他微微揚起下巴，咧嘴淺笑，好像完成了一項光榮任務，或是家中有什麼喜事正等着他回去慶祝。男孩表情自然，逗人喜愛，黑白方寸已盡顯大師的造詣。

攝影利用點、線、面結合光與影、動與靜等元素，通過鏡頭把某時某刻的人和物凝住。每一張照片都是攝影者和被攝者生命中的片段，訴說着人間種種故事。按下快門那一瞬，歲月便彷彿停頓下來，變成永恆，這就是攝影的威力。



安仔

建築署
測量主任盧昌耀

甚少憶起兒時往事，安仔的故事倒是例外。

安仔是一頭唐狗，從小由父親養大，體形瘦削，但一身蓬鬆的黑毛令牠看起來很強壯，加上額頭上的疤痕，教人望而生畏。當然，生畏的人不是我。安仔雖然樣子兇惡，但永遠是我的好朋友。

父親是汽車維修廠的東主。我們一家住在修車場旁的木屋區，安仔也以修車場為家。每天我沿着小路走向車場，安仔看到都會馬上飛奔過來。我不會讓牠輕易得逞，總愛與牠追逐一番。跑累了便竄進待修車輛的車廂休息，從窗子窺看牠四處找我的模樣。後來，安仔學會在斜坡高處察看車廂。哈！這小伙子倒算聰明！當牠發現我的蹤影，便大聲嗥吠，煩得我不得不從車廂爬出來。每次給牠追上了，臉上的汗水總是給牠舔得乾乾淨淨。

修車場附近經常有野狗遊蕩。這些不速之客碰到我便會張牙舞爪，不斷怒吼。安仔總會在這時出現。面對強敵，小伙子平時傻乎乎的模样不見了，換上的是步步為營、嚴陣以待的架勢。牠沒有咆哮，只會向那些野狗投以銳利目光。說也奇怪，那



些惡霸，無論體形大小，對安仔總有三分畏忌，互相對視一會兒便垂頭轉身走開。回想起來，我這位好朋友殊不簡單，在我家附近頗有“江湖地位”。

有一回，安仔突然不知所終，原來給漁農處捉狗隊帶走了。我心中忐忑不安，好不容易等到爸爸把安仔領回來才放下心頭大石。同樣的事情又發生了好幾次。也許是習慣了，漸漸沒有那麼緊張，每次只默默地等着安仔回來。

等了多久？記不起那次等了多久才問爸爸安仔是否回來了，只記得爸爸支吾地說：“安仔很老了……算了吧，遲些再去接牠吧！”當時不明白爸爸的意思，也不知道沒人認領的狗兒下場會是怎樣，只想到安仔正等着我們接牠回家。

後來搬了家，再沒有到修車場玩耍，也再沒有見過安仔。

人對寵物有情，寵物對人也有情，而且來得更單純，更長久。老朋友，你還在等着我們吧？

Art of Stillness

Will you feel uncomfortable when you just sit and do nothing in a room with no books, music, TV or internet? Some people seem to fear stillness particularly. However, science has proved that being still does bring myriad benefits, both physical and mental. To know more about them, read the following passage and fill in the blanks with words that best complete the sentences. The first letter of each word has been given to you:

We live in a society where sitting in stillness, (1) v_ _ _ of any stimuli, is seen as (2) u_ _ _ _ _ . However, this is far from the truth. Neuroscientists have found that when we are constantly doing something, we are (3) e_ _ _ _ _ our nervous systems. An overstrained nervous system will give rise to an (4) a_ _ _ of health problems. But carving time out of our lives for a moment of idleness every day will (5) p_ _ _ _ _ many benefits: maintaining a steady heart rate, improving digestion, and (6) b_ _ _ _ _ overall emotional well-being.

So, why not take five to ten minutes to do nothing and lay (7) i_ _ _ regularly? Starting from your feet, scan your (8) b_ _ _ for any spots that feel tense. When you find one, (9) f_ _ _ your attention on it and imagine you are breathing into it. With each rise and fall of your chest, the muscles will be more and more (10) r_ _ _ _ _ . This practice not only (11) q_ _ _ _ _ the mind, but also restores the balance between the body, mind and spirit, making (12) w_ _ _ for a happier, healthier state of being throughout the day.

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 18 August 2017. 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.

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第六十七期答案

1. 橘子
2. 梁汾／顧貞觀
3. 兒子和父親
4. 母親
5. 放風箏
6. 布丁
7. 祖詠
8. 花夾襖和兩個銅板

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Issue No. 69 (September 2017) : *Destiny*

二零一七年九月第六十九期主題：命運

Issue No. 70 (December 2017) : *Taste and Spice*

二零一七年十二月第七十期主題：甜酸苦辣

Contributions from colleagues are welcome. Please refer to Issue No. 42 for details.

歡迎同事投稿，細則請參閱第四十二期。

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