

紅樓夢中夢

人為何有夢？中國人常說：“日有所思，夜有所夢”；而奧地利精神分析學家佛洛伊德(Sigmund Freud)則認為，夢境滿足了現實生活中受壓抑而無從實現的欲望。中西文化迥異，卻賦予“夢”相近含意。“夢”，除了指睡夢中的夢境外，也可引伸為理想、夢想；此外，“做夢”也有精神恍惚、胡思亂想、妙想天開的意思。



在中國文學裏，不論詩詞歌賦，抑或小說戲曲，均不乏以夢為題的傳世之作。清代小說《紅樓夢》是無人不曉的文學瑰寶。故事結構錯綜複雜，人物關係千絲萬縷，可謂空前絕後。作者曹雪芹借豪門大族的沒落，慨嘆浮生若寄，宛如白駒過隙。全書由三十多個夢貫穿，各有不同的象徵意義。

夢境可視作現實的比照。賈府由盛轉衰，這個旁支繁衍的家族最終遭逢被抄的厄運，沉醉多年的繁華夢一朝破滅。小說虛實相融，既寫賈府的興衰，也滲入虛幻元素，在主線之外添上神秘浪漫的色彩。話說賈寶玉本為女媧煉石補青天剩下的一塊石頭，後修煉有成，幻化為人，經歷塵世的悲歡離合。寶玉在賈府家道中落之後，感悟人生的虛幻，遁入空門。“枉入紅塵”的靈石在歷盡人世的無常後，最終掙脫塵網，了卻俗緣。虛實真假的對比也見於第五十六回賈寶玉在鏡前昏睡，夢遇甄寶玉的情節。《紅樓夢》人物命名大有學問，曹雪芹以“賈寶玉”作為“假寶玉”的諧音，又以“甄寶玉”作為“真寶玉”的諧音*，分別塑造了“模樣相仿”的“真假寶玉”，呼應了小說正反兩面的主題。書末賈寶玉中舉後大徹大悟，返回幻化人形前的修煉之地，而甄寶玉則續嘗凡間的炎涼世態，使虛實相對的主題更為突出。

夢境和幻象也有警醒、預兆的作用。《紅樓夢》第十二回寫到賈瑞對嫂子王熙鳳朝思暮想，臥病在牀，雖遍尋良醫也無補於事。後獲跛足道士贈予一塊兩面皆可照的鏡子。道士千叮萬囑只可照寶鏡的反面而不可照其正面，若遵囑咐，只消三天便可把邪思之症治好。道士去後，賈瑞執起寶鏡向反面一照，赫見骷髏一具，往正面

一看，卻見鳳姐向他招手。賈瑞色迷心竅，入鏡內與鳳姐歡好。如是者三四次，最終枯竭而亡。府上各人以寶鏡為妖物，正要付之一炬時，寶鏡辯曰：“你們自己以假為真，何苦來燒我？”一語道破世人黑白不分、真假不辨的荒唐，也呼應了太虛幻境的對聯：“假作真時真亦假，無為有處有還無”。評註《紅樓夢》手抄本的脂硯齋謂：“寶玉情是夢，賈瑞淫是夢”，指出賈瑞因沉溺於色慾的夢，以致流連幻境，最終命歸黃泉。另第五回講述賈寶玉在秦可卿閨中入夢，神遊太虛幻境，偷看金陵十二釵的冊頁，當中的詩文預示着這十二位女性的命運。正冊首頁畫着“兩株枯木，木上懸着一圍玉帶；又有一堆雪，雪下一股金簪”，題詩曰：“玉帶林中掛，金簪雪裏埋”。黛玉含鬱早逝、寶釵獨守空房的悲劇命運，在寶玉此夢中早有暗示。

夢也是夢想的寄託。黛玉初進賈府與寶玉相遇，一見如故，有似曾相識之感，由於性靈相通，兩人遂結下不解之緣。第八十二回寫黛玉夢見自己被逼嫁到南方，寶玉為表心迹，剖心相贈。此夢雖為不祥之兆，卻代表了黛玉對愛情的期盼。黛玉暗地裏早把寶玉視為託付終身、共諧連理的對象。她拒信寶玉與寶釵之間的金玉良緣，卻一廂情願以為自己與寶玉之間的木石前盟會開花結果。無奈好夢難圓，賈母把寶釵許配予寶玉，粉碎了黛玉的痴情夢。第九十七回，黛玉在寶玉、寶釵拜堂成親之時，終告香銷玉沉。其後寶玉得知黛玉病逝，夢赴陰司訪尋黛玉，足見兩人情深義重。

《紅樓夢》是中國文壇上不朽之作，所描寫的夢有多重含意。歷來不少專論均從釋夢的角度探討小說要旨、情節布局、人物刻畫等，可見夢境是紅學研究的重要課題。

*在普通話中，“賈”與“假”（讀作jiǎ）、“甄”與“真”（讀作zhēn）為兩對同音字。



夢中見熊

人們經常用“夢熊有兆”來表示懷孕之喜。夢熊之喜其實源出古代迷信，時人以夢中見熊為誕男孩的徵兆。《詩經·小雅·斯干》載：“大人占之，維熊維羆*，男子之祥；維虺**維蛇，女子之祥”。“大人”是古代的占夢官，引文謂占夢官釋夢，表示夢見熊羆是生男孩的吉兆，夢見虺蛇則是生女孩的吉兆。因此，“夢熊之喜”和“夢兆熊羆”均為生男的徵兆。

不過，無論是“夢熊之喜”還是“夢兆熊羆”，都不可與“飛熊入夢”混為一談。宋話本《武王伐紂平話》載：“卻說西伯侯夜作一夢，夢見從外飛熊一隻，飛來至殿下”，周公旦圓夢說：“大王夢見飛熊，必得賢也”。西伯侯即周文王，周公旦所指的賢臣，是指周公望，亦即姜尚。姜尚，又名



姜尚畫像

姜子牙，人稱姜太公，雖有雄才偉略，卻一直懷才不遇。某日周文王出獵前問卜，卜辭謂文王將獲“霸王之輔”。文王至渭水，於江邊遇一白髮老釣翁，言談間發現他語出非凡，於是招納為臣，封為太師，此人便是姜尚。姜尚先後輔助周文王、周武王治國，並完成了討伐殷紂、滅商興周的大業，名垂青史。後人遂把“飛熊入夢”視為將得到賢臣輔佐的徵兆。

雖然同是夢中見熊，但“夢兆熊羆”與“飛熊入夢”的含意大相逕庭，使用時必須格外留神，以免貽笑大方。

* “羆”，粵音“悲”，棕熊。

** “虺”，粵音“委”，毒蛇。

Word for Word



Dreams Come True

No matter what Martin Luther King dreamed of the night before he delivered his famous and influential “I Have a Dream” speech, his dreams did come true afterwards, as more and more people were moved by his outcry for liberty and equality. This much-quoted speech is often considered one of the greatest speeches in history, and today King’s words about dreams are still ringing in the ears of many.

Dreams are timeless and know no boundaries. For many years, thousands of people from around the world were attracted to start a new life in the land where King gave his speech by one single idea – *the American Dream* – the dream of freedom and equality. A notion of *the American Dream*, a phrase coined by American historian James Truslow Adams in his book *The Epic of America*, was and is the faith held by many in the States, especially early European settlers. It is a faith that promises wealth and success through hard work and determination.

A dream is not just a series of episodes or events that you experience while asleep. The word also occurs in our everyday communication in the form of idioms. From time to time, you may hear people say “The plan worked *like a dream*” or “Everything went *like a dream*”. If you do something *like a dream*, you do it extremely well or very effectively. So when something happens *like a dream*, it takes place smoothly and brings great success.

Something that is *never in our wildest dreams* might pop up in our mind all of a sudden. In this case, we are referring to

something that seems strange or unlikely to us. Maybe, for example, the thought that we might win a game is *beyond our wildest dreams*. If we describe an achievement or some good news as *beyond our wildest dreams*, we are emphasising that it is better than anything we had ever imagined or hoped for.

When a fresh graduate tells you what his *dream house*, *dream car* or *dream job* is, you may at once know that he is talking about ideal things that he yearns for. In a similar vein, if you refer to someone or something as *the person or thing of your dreams*, you mean that you prefer them to all others.

If two or more people are considered a *dream team*, they are perfect working partners and their chemistry often brings success. So will you feel flattered if you and your supervisor are said to make a *dream team*? One day when members of the dream team get promoted for their commendable achievements, will that be a *dream come true* to you? A *dream come true* is something that happens after you have wanted it to happen for a long, long time.

Martin Luther King addressing his audience



夢裏不知身是客

南柯一夢

“南柯一夢”典出唐代李公佐《南柯太守傳》。遊俠淳于棼一天酒醉後在大槐樹下乘涼，夢入槐安國，獲招為駙馬，並當了南柯太守二十載，盡享榮華富貴。惜其後與鄰國交戰失利，公主又罹疾而終，官位不保。淳于棼一覺醒來，酒壺仍在身旁，方發現槐安國原是大槐樹下一個蟻洞，而南柯郡，則是槐樹南端的一枝。《南柯太守傳》道出世事無常，警惕時人不要貪圖享受，因為富貴如浮雲，到頭來還是一場幻夢。後人多以“南柯一夢”喻指一場歡喜一場空。



黃粱一夢

與“南柯一夢”意思相近的，還有“黃粱一夢”，典出唐代沈既濟《枕中記》。盧生上京赴考，在邯鄲一家客店巧遇道士呂翁。呂翁有感於盧生人窮志屈，遂探囊取出一瓷枕，贈予盧生，說該枕能使其心願得償。當時店主正在煮黃粱飯，盧生倚枕入睡，夢裏考取功名，官拜宰相，還娶得嬌妻，享盡

榮華富貴，在朝輔政五十載。醒來時，盧生方發現入夢前店主正在準備的黃粱飯還沒有煮熟。夢中所歷，不過須臾之間。《枕中記》道破功名富貴不過夢中虛幻，勸諭世人莫追名逐利。後人用“黃粱一夢”指好事或希望最後落得一場空。

唐代傳奇

《南柯太守傳》與《枕中記》是唐代傳奇的重要作品。傳奇是唐代文人撰寫的文言短篇小說，至唐末輯成《傳奇》一書。傳奇的內容多傳述奇聞逸事，諷世言情，題材廣泛，包羅才子佳人、江湖豪俠，以至神魔鬼怪等故事。除《南柯太守傳》和《枕中記》外，著名的作品還有李朝威的《柳毅傳》、元稹的《鶯鶯傳》、白行簡的《李娃傳》、蔣防的《霍小玉傳》、杜光庭的《虬髯客傳》、陳鴻的《長恨歌傳》等等。傳奇屬通俗文學，深受時人喜愛。傳奇比詩文辭賦更具趣味，因此傾注心力於這種文學的文人日多。唐代傳奇結構完整，藉虛構的故事反映人情世態，人物形象突出，性格鮮明，正是中國古典短篇小說趨於成熟的明證。此外，唐代傳奇對後世戲曲有深遠影響，當中不少故事成為明清戲曲的題材。



Let's Make It Clear

Examples of intended ambiguity abound in literature. Under the pen of literary masters, words demonstrate an astounding capacity for suggesting two or more equally possible senses in a given context. Take the line “And all the air a solemn stillness holds” from English poet Thomas Gray’s *Elegy Written in a Country Churchyard*. It is wonderfully ambiguous, capable of being interpreted as “all the air holds a solemn stillness” (where “all the air” is the subject) or “a solemn stillness holds all the air” (where “a solemn stillness” is the subject).

Understandably, ambiguity is not desirable in official documents, especially legal writing which calls for absolute accuracy. The possibility of varying interpretations might result in endless discussion. In general, there are three kinds of ambiguity, namely lexical, referential and syntactic ambiguity.

Lexical ambiguity arises when it is difficult to determine the meaning of a particular word within a context. For example, from the sentence “Ryan is young” alone, it is hard to tell whether Ryan is “inexperienced” or simply “young of age”, since both interpretations make good sense. To find out the exact meaning, we need to examine the text for further clues.

Sometimes the use of pronouns gives rise to referential ambiguity. Take the sentence “Rita and Phoebe collided and then she started bleeding”. We have no idea whether it is Rita or Phoebe that got hurt, because the pronoun “she” may refer to either. To remove referential ambiguity, simply avoid using a pronoun when the person or object that it replaces in a sentence is not specific enough.

Syntactic ambiguity is related to the word order of a sentence. For example, “We will discuss violence on TV” could mean two different things. Either the discussion on violence will be conducted on a television programme or “violence on TV” is the topic of discussion. To avoid misunderstanding, we need to reconstruct the sentence. Here is another example of syntactic ambiguity arising from word order: “Michael saw Susan driving down the street”. Who was it driving down the street? It is better to rewrite as “Michael, while driving down the street, saw Susan” unless the intended meaning is “Michael saw Susan, who was driving down the street”.

Unintentional ambiguity is a common linguistic pitfall. Fortunately, it is absolutely avoidable if we give more thought to the way of expression and sentence structure.

Dreams are illustrations... from the book your soul is writing about you.

Marsha Norman



《容易混淆字詞辨析》第三輯

同事撰寫公文時，偶然會執筆忘字，又或不肯定用字是否準確。漢語語彙極其豐富，單是常用字就數以千計，加上形、音、義相近或相同的字詞多不勝數，如不仔細分辨，就很容易錯用，出現張冠李戴的情況。試看以下三個句子，大家能否找出謬誤之處？

他曾在大學肄業一年，後來因病輟學。
樂團每個成員都有很高的音樂造詣，並非濫竽充數之輩。
這裏不只一次發生嚴重交通意外，因此已列為交通黑點。

在例句中，“肄業”為“肄*業”之誤；“肄業”是指學習、修業，也指沒有達到畢業年限或程度而離校停學。“濫竽充數”應寫作“濫竽充數”；“竽”是古代一種樂器，這個成語多用來比喻沒有真才實學的人混在行家裏充數。“不只”應改成“不止”；“不只”猶如“不但”或“不僅”，而“不止”則有“超過”、“多於”的意思。

此外，有一些字由於形、音、義相近，容易令人混淆。舉例來說，要區分“辦”、“辨”、“辯”三字，可從中間部分的分

別入手。“辦”主要解作“做”、“處理”，即致力做事之意，故中間部分作“力”。“辨”中間為“冫”（刀），有從中剖分之意，引伸指區分、識別。“辯”是用言語來爭論是非真偽，所以中央從“言”。大家只要明白箇中道理，便不會寫錯了。

同事如有興趣進一步了解這些字詞的用法，可參閱公務員事務局法定語文事務部編製的《容易混淆字詞辨析》，第三輯剛於去年十二月出版。一如前兩輯，第三輯收錄了四十組容易混淆錯用的字詞，通過分析其形、音、義，並輔以配詞和例句，協助同事深入認識這些字詞的寫法、意義、使用範圍和搭配習慣。有了這份參考資料，大家撰寫公文時，定會更加得心應手。

三輯《容易混淆字詞辨析》均已上載於公務員事務局法定語文事務部內聯網(http://intranet/ola/ChiAbridge/ola_db_frame.htm)“語文參考資料”一欄及公務員易學網部門資源區，歡迎同事瀏覽。

*“肄”，粵音“義”。

因為昨天已經是一場夢，而明日卻僅僅是個幻影，只有今天好好地生活，才能使每一個昨天都成為美好的過去，每一個明天都成為有希望的遠景。

古印度諺語



Castle in the Air 空中樓閣

A castle in the air, what is that? Is it something like the Laputa described in Irish writer Jonathan Swift's novel *Gulliver's Travels*, or what the Japanese director Hayao Miyazaki (宮崎駿) portrays in his animation *Laputa* (《天空之城》)? Maybe and maybe not.

A castle in the air does not refer to a castle we can see with our eyes. It is actually an idea or plan that is unlikely to come true or succeed. So when we say that someone is “building castles in the air”, we may well be commenting on his slim chance of realising his plans. Similar to this, “a Laputan” is someone who fails to do something down to earth and is always indulging in fantasies or daydreaming, such as the windmill fighter Don Quixote in Spanish writer Miguel de Cervantes' novel. In the same vein, “a Laputan thought” is an idea that is unlikely to materialise. The idea of “a castle in the air” may also be expressed as “a castle in Spain”. This is because Spain is thought to be a romantic place which inspires imagination.

空中樓閣，原指在海邊或沙漠上空，由於光線反射或折射而顯現的樓台殿閣，亦即海市蜃樓的幻象。後多用以比喻脫離實際的理論、計劃，又或虛構的事物。“空中樓閣”語本《史記·天官書》：“海旁蜃氣象樓台，廣野氣成宮闕然”。唐人宋之問《游法華寺》一詩也用了此典：“空中結樓殿，意表出雲霞”。

清人李漁《閑情偶寄·結構第一》謂：“實者，就事敷陳，不假造作，有根有據之謂也；虛者，空中樓閣，隨意構成，無影無形之謂也”，當中“空中樓閣”有想像無窮、天馬行空之意，可作為“空中樓閣”今義的解釋。試看以下一例：“再周詳的計劃，如果沒有貫徹執行的決心和各方面的配合，將成為空中樓閣，最終無從實現”。現今都市，建築物高聳入雲，登上其顛，猶如置身於空中樓閣，這大概是古人無法想像的。

通勝制宜

《通書》是民間常用的曆書，古代又曾稱為《黃曆》或《皇曆》。古代的通書由朝廷印製，例如清代的《通書》就由欽天監編訂，乾隆年間已開始印行。欽天監是明清兩代負責觀察天象、推算曆法的機關。由於“書”與“輸”同音，為避諱起見，遂改稱《通勝》，這或許反映了人們認為只要按《通勝》所列的宜忌行事便無往而不利的思想。《通勝》序言載道，該書“詳錄星宿運行、陰陽節氣、朔望交食、方位吉凶、日用宜忌等”。

在現今社會中，《通勝》主要是教人趨吉避凶的曆書，不少人擇日嫁娶喪葬、動土出行等，均以此為據。當中有否導人迷信的成分，則見仁見智。在昔日的農業社會，《通勝》可說是每家必備。為確保耕作收成，農民在播種與收割之前，例必查考《通勝》。《通勝》的主要內容，是按二十四節氣序列不同日子的吉凶宜忌等。二十四節氣平均分布在十二個月當中，每月均有一節一氣，但節氣日期則年年或有不同。現代人對二十四節氣已不甚注重，較為人熟悉的，大概是“立春”、“驚蟄”、“清明”、“冬至”等。

《通勝》內有一幅“春牛圖”，繪有春牛和牽牛的芒神，兩旁又有七言詩，預測未來一年的天氣和收成。該年是旱是

雨，一看芒神腳上有否穿鞋便一清二楚：芒神穿鞋，代表天氣乾旱；芒神赤足，則代表雨水較多。



《通勝》最初只是節氣的曆法依據，但由於流傳甚廣，民間也開始編製《通勝》，並因應日常生活所需，增加了不少內容。撇開當中掌相命理、占算解夢等玄說不談，《通勝》還載有其他資料，如三字經、百家姓、千字文等。隨着社會演變，《通勝》已不僅是曆書。例如，“信帖稱呼”、“應用柬帖”，講解書信柬帖中的稱謂、用語、格式等，都頗實用。“華英通語”則最為有趣，把許多常用英語單字或片語以中文的直音方式標示，例如“go inside”標作“哥煙西”，而“go outside”則標作

“哥區西”，餘此類推。大家不妨猜一猜，“萬你乍”、“烏李地奧”及“勃立忌花士”所指的英文為何？*

《通勝》與昔日莊稼生活息息相關，蘊藏無窮的民間智慧，由古代一直流傳至今，其存在價值不容置疑。現時網上也可查閱《通勝》，十分方便。今天不少人為人生大事擇日，還是要先查一查《通勝》才放心。

*指“manager”、“radio”及“breakfast”。



A or An? Tiny but Tricky!

“A” and “an” are known as indefinite articles. When you were a beginner in English learning, you might have been instructed to put “an” in front of words that begin with “a”, “e”, “i”, “o” or “u”, and to put “a” in front of those that begin with any of the remaining 21 letters. But is that really the case? In the phrase “hold _____ 1-day seminar”, which indefinite article would you use? “A” or “an”? The word that follows does not begin with a letter! What indication should we look for?

To decide which of the two should be used, we must know the governing rule first. The choice between “a” and “an” depends not on spelling but pronunciation. It takes “a” if the word that follows begins with a consonant sound, and it takes “an” if the word begins with a vowel sound.

The use of “a” or “an” is not confusing at all. However, some words may be a little bit tricky. This is because they are spelt with an initial vowel but pronounced with a consonant (for example “unique”, “useful”), or conversely spelt with an

initial consonant but pronounced with a vowel (for example “honorary”, “hourly”). Sticking to the above rule will prevent you from being caught in such little traps. We should indeed say “a unique feature”, “a useful tool”, “an honorary” and “an hourly rate”.

Once you have mastered this simple rule, you will not hesitate to add the indefinite article “a” before “1-day seminar”. So by the same token, “8-week project” takes “an” and “2-year contract” takes “a”. The same rule applies to abbreviations. We say “there is an SEO vacancy” and “we will create a CEO post”. For “SOLO”, it may take either “a” or “an”, depending on the way we pronounce it. In the first case, “SOLO” is pronounced as one word. In the second case, the letters are pronounced separately as “S” “O” “L” “O”.

Tiny as they seem, these two indefinite articles may cause troubles to many. However, if we bear in mind the above rule, we should be able to put “a” and “an” in the right places.

題辭選釋

題辭又稱題詞、題字或題款，寫在匾額、冊頁、錦旗或其他紀念品上，以表祝頌、獎勵、紀念或哀悼之意。日常公務往還，不時會有外間機構函邀為某活動撰寫題辭，當中尤以機構開業、就職儀式、周年紀念、頒獎典禮等場合最為普遍。

限制，但以四字或四四相對的結構居多。擬寫題辭，意思務求切題，用字務求得體，音律務求諧協。

題辭用典，頗為常見，既可顯示題辭人的學養，也可收言有盡而意無窮之效。現選錄一些常用題辭，就當中的典故略作說明：

題辭沒有固定格式，多為簡短語句，字句多寡，實無

題辭	釋義	適用對象
澤被桑梓	“桑梓”源出《詩經·小雅·小弁》：“維桑與梓，必恭敬止”，指父母在家鄉親種的桑樹和梓樹，今作故鄉之喻。“澤被桑梓”，是恩澤惠及鄉里的意思。	同鄉宗親等組織
粉榆共仰	漢高祖為粉*榆人，在登帝位前，曾禱於新豐縣粉榆社，故後人以“粉榆”借代故鄉。“粉榆共仰”，是功績、貢獻受到鄉里仰望的意思。	同鄉宗親等組織
卓育菁莪	“菁莪”出自《詩經·小雅·菁菁者莪序》。“莪”屬草本植物，“菁”形容其茂盛貌；“菁莪”，今作人才之喻。“卓育菁莪”，是指在培育人才方面卓有成就。	教育機構
春風化雨	“化雨”源出《孟子·盡心上》：“君子之所以教者五：有如時雨化之者……”。“春風”源出漢朝劉向《說苑·貴德》：“吾不能以春風風人，吾不能以夏雨雨人，吾窮必矣”。“春風化雨”，原意是春風吹拂，雨水滋潤，後用以指培育幼苗，使之成長。“春風化雨”，也可寫作“化雨春風”。	教育機構
縮地有方	“縮地”為傳說中能化遠為近的神仙之術。晉朝葛洪《神仙傳·壺公》載：“費長房有神術，能縮地脈，千里存在，目前宛然，放之，復舒如舊也”。“縮地有方”，多指交通工具或設施能拉近地域距離。	運輸機構
近悅遠來	“近悅遠來”出自《論語·子路》：“葉公問政。子曰：‘近者說，遠者來’”。“說”，通“悅”。“近悅遠來”本為治國理想，後引伸為營商之道、好客之道。	商行、飲食業或旅遊業
技比易牙	易牙是春秋時齊桓公的寵臣，長於調味。後世以易牙作為廚藝精湛的比喻。“技比易牙”，即烹調技術可媲美易牙的意思。	食肆或飲食業
功著杏林	相傳三國時代名醫董奉不取分文為人診治，病癒者為表謝意，在其隱居之地廣植杏樹；今“杏林”多指良醫或醫學界。“功著杏林”，是指功績、貢獻昭著，為醫學界所推崇。	醫療機構或醫護人員
洛陽紙貴	晉朝左思的《三都賦》，時人爭相傳寫，以致洛陽紙價倍升；後以“洛陽紙貴”表示著作備受歡迎、流傳甚廣。	報業或出版機構
激濁揚清	“激濁揚清”語出《尸子·君治》：“水有四德……揚清激濁，蕩去滓穢，義也”。本指沖走污水，揚起清流；後用以比喻斥惡揚善。“激濁揚清”，也可寫作“揚清激濁”。	報業或出版機構

題辭的應用範圍十分廣泛，因應不同情況選用合適的題辭，至為重要。日後，《文訊》會繼續提供適用於不同場合

和行業的題辭，供大家參考。

*“粉”，粵音“墳”。

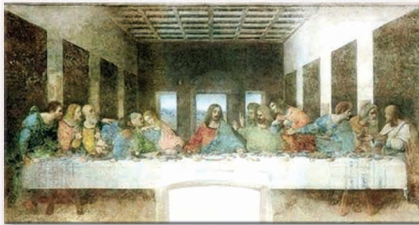
人生不可無夢，世界上做大事業的人，都是由夢得來。
無夢則無望，無望則無成，生活也就沒有生趣。

林語堂

Don't Believe Your Eyes!

“Seeing is believing”, we often hear people say. For example, most people will not be convinced of the visits of extraterrestrial beings until they see with their own eyes a UFO flying across the sky. But are our eyes really that reliable?

In the world of art, illusion is not something new. Painting, being in itself a two-dimensional form of representation, attempts to deceive viewers by creating a three-dimensional world on a flat surface – and this is where perspective comes in. Perspective is the way of representing objects as they are seen by the human eye. Objects are scaled according to their distance from the viewer. The sense of depth is created by following consistent geometric rules, with objects getting smaller as they recede into the distance. Before the technique of perspective was applied to painting, especially in medieval art, figures were arranged according to their importance. For example, in an altar painting, Madonna may appear the largest, the saints a bit smaller and the worshippers the smallest.



Perspective has been more intricately applied since the Renaissance. The *Last Supper* by Leonardo da Vinci (1452-1519) is

often cited as an example to illustrate the clever use of perspective. In this masterpiece, the symmetrical composition was carefully worked out to direct viewers' attention towards Jesus Christ. The walls on both sides recede in the distance in just the same way as the size of the windows diminishes. When the two lines where the walls meet the ceiling are extended, they cross and vanish just at the centre – the position where the head of Christ is painted. It is said that when Leonardo was preparing for his masterpiece, a hole was driven in at the position of Christ's temple, and strings were tied to the nail to determine the lines that radiate from it.

Trompe l'oeil, a French term meaning “trick the eye”, is a device that plays with perspective in order to create illusions. It is widely adopted by mural painters to fake a three-

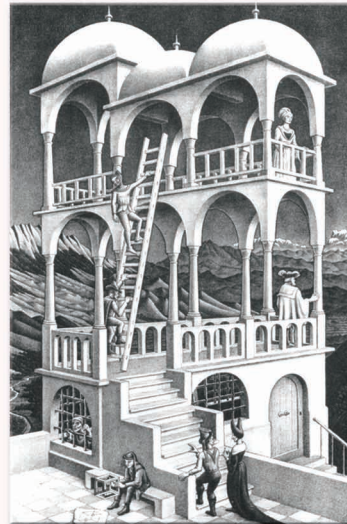


dimensional space on the wall. For years, the illusionary architectural framework that Michelangelo Buonarroti (1475-1564) painted on the ceiling of the Sistine Chapel has amazed all. The columnar and sculptural decorations dividing the ceiling into different spaces to accommodate various biblical stories and figures create a sense of depth that extends far beyond that of the real ceiling.

Some artists are not, however, satisfied with simply representing the three-dimensional reality on a two-dimensional surface. Hungarian French painter Victor Vasarely (1908-1997), father of Optical Art, is one that explored the horizon of illusion. His works contain a mathematical element, and



experiment with forms and colours to create optical illusions. Precision of lines and a careful choice of colours combine to produce the magic of deception. If we stare at his works for some time, we get confused about the foreground-background relationship and might even feel dizzy as the image begins to vibrate!



Dutchman Maurits Cornelis Escher (1898-1972) is another artist fascinated with illusions. Unlike Vasarely, who dealt with geometric forms, he led viewers into an illusionary world of weird structures. He played tricks with stairs, columns and arches that break the rules of construction and are hence impossible to build.

Illusion art is around us. It is not something to be admired only in museums. When strolling down the streets in a European city, we might be attracted by artists working with crayons or pastels on the pavement. Sometimes the pavement is apparently “dented with a deep hole”, sometimes our way is “blocked by a chance street user”. But whatever it is, you will surely be fascinated by the artists' striking creativity and stop for a minute or two to take a closer look.



Nothing happens unless first we dream.

Carl Sandburg



夢遊成語世界

這一期《牛刀小試》要考考大家對成語的認識有多深。各位可有興趣按照提示，在下面的空格內填上適當的字，使每一行均可橫讀為一個包括“夢”字的成語？

提示：

才情橫溢，文思豐富。	夢			
從迷誤中恍然大悟。		夢		
時間久了，事情或有不利的變化。			夢	
糊塗人講荒唐話。				夢
妄想實現不切實際的事。				夢
思念深切，連睡夢都不忘。			夢	
睡意未消，矇矓之際。		夢		
迫切地期望或追求。	夢			
不着邊際、容易破滅的想法。	夢			
美事多難實現。		夢		
糊塗地虛度日子。			夢	
再度經歷或回憶往日的情景。				夢



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姓名：_____ 先生／女士（請刪去不適用者）

部門：_____

職位：_____

電話：_____

地址：_____



Not-a-Mindboggler



Solution

Issue No. 26

The word in the central column:

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