

## DISGUISE AND DECEPTION



“You are what you wear!” the fashion designers suggest. This proposition has won wide popularity over the past century, as clothes have taken on meanings far more than a second skin. When cavemen put on animal skins to keep themselves warm, they did not expect that what humans wear would one day become a symbol of civilisation, and even of social status and cultural identity as well.

Clothes make us look different, and are hence associated with the idea of seeming. A relevant illustration can be cited from *The Little Prince (Le Petit Prince)*, the most famous novella of French writer Antoine de Saint-Exupéry (1900-1944). According to the narrator, B-612, the home asteroid of the little prince, was first discovered by a Turkish astronomer in 1909. But when he reported his discovery to the International Astronomical Congress, nobody believed him, because he was wearing the Turkish national costume. Some years later, however, his discovery was acknowledged when the astronomer resubmitted the report wearing elegant European costume. The difference? One’s apparel is not merely a symbol of cultural identity, but also a symbol of social status. Sometimes presentable clothes make one’s words more likely to be heard, because people tend to judge a person by appearances, before getting to know his or her true attributes. But those who are clear-headed enough can, of course, tell the difference between what is and what seems to be.



Appearances can therefore be deceptive. This notion is exploited in *The Emperor’s New Clothes (Keiserens nye Klæder)* by Danish writer Hans Christian Andersen (1805-1875). In this oft-told story, the king, clad in his “new attire”, which he believes to be visible only to worthy people, leads a procession through his town, proudly showing it off to the crowd. None of his subjects is brave enough to tell him the truth, for fear that this would offend His Majesty. Also, admitting that they can only see a naked king would make them look stupid. So one after another, they praise the new clothes. The swindle eventually comes to a halt when a little child points

out that the king is in fact wearing just his birthday suit. More often than not, truth comes from the mouths of innocent children, for they are not used to telling lies, whether white or not.

This belief is shared by Saint-Exupéry, who thinks that children are able to see things that grown-ups fail to see. He makes this point through the pilot, or the narrator of the story, and the little prince.

The pilot recalled that at the age of six, when he showed adults his *Drawing Number One* and asked if anyone was frightened by it, all of them were caught by surprise because they saw nothing but a hat. Disappointed, he then presented his *Drawing Number Two*, which showed a boa constrictor digesting an elephant. The response from the grown-ups was again discouraging — they suggested that he devote his time to things more practical than drawing. Years later, when the pilot met the little prince in a desert after a plane accident, he drew his *Drawing Number One* from memory and showed it to his new acquaintance. Without hesitation, his little friend realised that it was an elephant inside a boa constrictor! Why is this so? Maybe children, unlike adults, see things with a pure heart rather than with a cultivated mind.



During his journey around the Galaxy, the little prince landed on different planets and encountered different people before coming to Earth. In his eyes, each of these new acquaintances showed a certain degree of stupidity — fond of finding excuses, interested only in figures, or devoted to some laughable philosophies. Obviously, the author is ridiculing the stupidity of grown-ups. His mind is spoken by the fox, the character most endowed with wisdom in the story: “It is only with the heart that one can see rightly; what is essential is invisible to the eye.” As we grow older, purity gives way to complexity, and we tend to lose sight of the simple truth that we once saw. Truth is indeed not what we see with our eyes, but what we see with our hearts.

Clothes make a statement. Costumes tell a story.

Mason Cooley



## 足·下·之·物

鞋，古時稱為“履”，又因形制不同而各有專稱。清代段玉裁說：“古曰履，今曰鞋。名之隨時不同者也。”據說黃帝之時已有鞋，鞋的出現固然是為了護足保暖，但也標誌着人類由原始生活逐步走向文明。從出土文物可知，商代的鞋制已相當成熟。

《詩經·魏風·葛屨<sup>\*</sup>》是一首關於縫衣女的詩歌。詩云：“糾糾葛屨，可以履霜。摻摻女手，可以縫裳。”先秦時一般稱鞋為“履”，用葛布縫製的鞋謂之“葛屨”，猶如夏天的涼鞋。詩歌道出縫衣女在寒冬為女主人縫製衣裳的苦況：雙腳穿上縫工細密的布鞋，踏在霜雪上；雙手纖細瘦弱，在寒冷中勉力縫製衣裳。縫衣女最後把衣服做好，當女主人試新衣時還侍奉左右。可惜披上新衣後，女主人只顧整妝添飾，對縫衣女不屑一顧。通過側面的描寫，詩歌也道出縫衣女因為地位卑微而遭冷待的命運。

“屨”是鞋的別稱。《三國志·魏書·王粲傳》記載了一則關於屨的故事：蔡邕是東漢名士，文辭出眾，博學多才，深得朝廷器重。蔡邕家中經常才彥雅集，賓客盈堂。某日王粲前來拜會，蔡邕聞訊，急不及待出來迎迓，忙亂之間竟把鞋穿倒了。其後眾人發現王粲不過是個小伙子，不禁驚訝。蔡邕卻說：“此王公孫也，有異才，吾不如也。吾家書籍文章，盡當與之。”王粲擅於辭賦，後來果然成為文壇巨匠，獲後世譽為建安七子之一。這個小故事便是“倒屣相迎”的典源。“倒屣相迎”也作“倒屣迎賓”，比喻熱情迎接來賓。

古人席地而坐，入室脫鞋，人多時便會出現鞋子零亂錯雜地放在一起的情況，這便是成語“履舄<sup>\*\*</sup>交錯”的意思。“履舄交錯”可作為賓客眾多的比喻，當中也隱含不拘禮節之意。“舄”是古代君王百官等參加祭祀及朝會時所穿的禮鞋，與普通鞋的區別，在於舄有雙層鞋底，上層為布，下層為木，這樣即使在郊外舉行儀式，雙腳也不會因為站立太久而沾了地面的濕氣。這說明鞋除了因季節不同而製作有別之外，也因穿着場合的不同而有所區別。

有高筒裹起小腿的鞋謂之“靴”，本是北方少數民族的特有裝束，戰國時才傳入中原，成為漢人服飾，穿靴者以軍人居多。《新唐書·李白傳》便有一則關於靴的趣聞：唐玄宗賞識李白的才學，多次召見宴請。李白素來藐視權貴，有一次借醉在宮中羞辱宦官高力士，要高力士當場給他脫靴。玄宗被李白的才情所吸引，忘了這個要求有違宮中禮節，高力士見此雖感無奈，但也不得不依從。據《新唐書》所載，玄宗本有意賜李白官位，卻被楊貴妃以淚勸止。李白“自知不為親近所容，益驚放不自脩”。李白詩風豪邁奔放，骨子裏也帶半點桀驁不馴。

“屨”是另一種形制的鞋，底部用硬木製成，下面加上兩條木齒，即使滿地泥濘或青苔也不怕濕滑。東晉年間，木屨盛極一時，因為當時文化重心偏處江南，而該帶氣候較為潮濕。另一方面，穿木屨也符合當時士大夫擺脫傳統，追求解放的精神。據《南史·謝靈運傳》所載，南朝宋國的山水詩人謝靈運經常穿木屨探尋深山幽谷，“上山則去前齒，下山去其後齒”，這樣就如履平地，無懼山坡陡峭。想不到詩人除了文思豐富之外，也甚有科學頭腦。後世把謝靈運改良過的木屨稱為“謝公屨”或“登山屨”。

談到木屨，還有一個感人至深的故事。話說晉文公未登國君之位時，流亡期間曾獲介子推輔佐。晉文公飢餓時，介子推甚至割下身上的肉煮湯給他喝。可惜晉文公即位後卻把這個恩人忘記了，而不求功名的介子推與老邁的母親自此隱居山林。晉文公一朝覺醒，為彌補過失，親自求訪，可惜介子推避而不見。後佞臣建議放火燒山來逼介子推露面，不料介子推寧死不從，竟與母在火海中抱樹同亡。晉文公懊悔悲傷不已，命人用剩下來的樹身做一雙木屨，穿在腳上。日後每當憶起介子推，晉文公便嘆曰：“悲乎，足下！”據說“足下”一詞自此成為平輩之間的敬稱，而百姓為悼念介子推，相約每年在介子推忌辰禁火冷食，後世沿襲，是為寒食節。



\* 履，粵音“句”。

\*\* 舄，粵音“色”。

衣莫若新，人莫若故。

《晏子春秋·內編雜上》



Every morning, we dress ourselves and get ready for a new day. Clothes are so indispensable to our life that related expressions abound in our everyday language.



None of us will leave home without putting on our shoes. So getting a pair of comfortable shoes is very important. There is an English proverb which says, "Only the wearer knows *where the shoe pinches*." A shoe pinches when it does not fit the foot. So "*where the shoe pinches*" refers to a source of discomfort. By extension, it also means a trouble or difficulty, or the crux of a problem. For example, "Doctor Williams visited one of the villages struck by the earthquake and examined the children's health. He then advised the parents to buy vitamin supplements for their children. Obviously he did not know *where the shoe pinched*." Doctor Williams failed to put himself in the shoes of the villagers and see how their well-being has been affected by shortage of resources. "*To be in someone's shoes*" means to be in someone's situation, usually in a negative context. So in his diary, Doctor Williams might make this remark about the villagers: "If I were *in their shoes*, I would boost immunity and stop drinking contaminated water." This expression, however, must not be mixed up with "*to step into fill someone's shoes*", which means to replace a person and take over his or her function, especially to occupy the position he or she has vacated. For example, "Doctor Williams collapsed and Doctor Stevenson quickly *stepped into his shoes* to take care of the villagers."

Nowadays, while wearing a baseball cap is trendy in the younger set, very few people wear hats. Maybe magicians are

one exception. Once upon a time, hats were a necessity for English gentlemen and it was their traditional greeting to doff their hats. So "*to take off one's hat to someone*" is a figure of speech to show respect or admiration for that person. For example, we may say, "I *take my hat off to* the doctors for their selfless devotion in the affected area." To rebuild homes in the ruins, *passing round the hat* is a possible solution. We *pass round the hat* to solicit donations, usually by making a personal appeal. This expression comes from an old practice of passing round a hat among churchgoers to collect donations for maintaining religious services. An appeal is likely to gain wider support if the use of the contributions is not *kept under one's hat*. "*To keep something under one's hat*" means to keep something secret or confidential. In a society that values transparency, someone who wears the organiser's hat in a charitable cause should ensure that the donors have an idea how their money will be spent to serve a meaningful purpose. A person who wears a particular hat is someone who performs in a particular capacity.

There are indeed a good number of expressions about head and foot wear. Here are several more. After watching a movie, we might yell "That's *old hat!*" to show our disapproval if we find the story old-fashioned. Football fans will surely be overjoyed and cry "What a *hat trick!*" if their favourite player scores three goals in a single match. However, when a player, especially a veteran, misses a goal in a life-and-death match, he might be forced to "*hang up his boots*". Similarly, his manager might be asked to account for the defeat and "*hang up his hat*".



## 巧手裁縫

隔壁最近搬來了一個上海裁縫，據說手藝精湛，有口皆碑，只是廣東話不大靈光，對於客人的要求，有時候沒法兒拿準。一天早上來了四位客人，他們把要求說了半天，裁縫師傅還是丈二和尚，摸不着頭腦。為什麼呢？因為客人說的話都摻雜了廣東話，難怪師傅聽不懂。

以下是四位客人的要求，底下有橫線的用語都不是規範漢語。你可以幫幫忙，給裁縫師傅翻譯成普通話嗎？

**客人甲：**我這件大襖兩個袋蓋的縫口都走線了，有辦法補救嗎？

**客人乙：**麻煩你把這條絨褲的褲浪改低一點，拆掉褲頭的魔術貼，然後開一個鈕門，再釘上一粒鈕。

**客人丙：**我想縫一條收腰直身裙，不要巢猛猛的料子，最好不甩色，而且要襟着有一點。

**客人丁：**昨天我向你定做了一件間條恤衫，現在加一對袖口鈕，還來得及嗎？

這些廣東話用語，原來用普通話是這樣表達的：

廣東話	普通話
大襖	大衣 (dà yī)
袋蓋	兜蓋兒 (dōu gài er)
走線	脫線 (tuō xiàn)
絨褲	呢子 / 呢絨褲子 (ní zi / ní róng kù zi)
褲浪	褲襠 (kù dāng)
褲頭	褲腰 (kù yāo)
魔術貼	尼龍搭襻 / 搭扣 (ní lóng dā pàn / dā kòu)
鈕門	扣眼兒 (kòu yǎn er)
一粒鈕	一個 / 一顆鈕扣 / 扣兒 / 扣子 (yī gè / yī kē niǔ kòu / kòu er / kòu zi)
收腰	掐腰 (qiā yāo)
直身裙	連衣裙 (lián yī qún)
巢猛猛	皺巴巴 (zhòu bā bā)
甩色	掉色兒 (diào shǎi er)
襟着	耐穿 / 禁穿 (nài chuān / jīn chuān)
間條	條紋 (tiáo wén)
恤衫	襯衫 (chèn shān)
袖口鈕	袖扣兒 (xiù kòu er)

## 同袍同澤

“袍”是中式長衣的通稱，唐代訓詁學家顏師古指出：“長衣曰袍，下至足跗\*”，因此袍並無上衣下裳之分。袍本為閑居之服，漢以後也用作官服，而黃袍在隋以後更成為皇帝的專服。《讀通鑑論》載，隋文帝在開皇元年“定黃為上服之尊，建為永制”。據《舊唐書·輿服志》所載，唐代開始禁止庶民穿戴黃色服飾。赤黃因而成為帝皇之色。

歷史上有宋太祖“黃袍加身”，自立為帝的故事。五代後周時，殿前都點檢趙匡胤奉命率兵抵抗外敵，於陳橋驛發動兵變，部屬把象徵天子的黃袍披在他身上，擁立為帝。《續資治通鑑長編·建隆元年》如此記載：“太祖驚起披衣，未及酬應，則相與扶出聽事，或以黃袍加太祖身，且羅拜庭下稱萬歲。”趙匡胤其後引兵回京，逼周隱帝讓位，改朝換代，定國號為宋。

“黃袍加身”後來專指宋太祖稱帝的史實，但也泛指被擁為天子。唐末亂兵首領黃巢和明太祖朱元璋曾分別賦詩詠菊，黃詩云：“待到秋來九月八，我花開後百花殺。沖天香陣透長安，滿城盡帶黃金甲”，而朱詩云：“百花發時我不發，我若發時都嚇殺。要與西風戰一場，遍身穿就黃金甲”。清代褚人獲在《堅瓠首集·菊花詩》比較二詩曰：“但滿城帶金甲，不過擾亂一番；而穿就黃金甲，豈非黃袍加身之象？”黃巢所建立的政權很快便被瓦解，而朱元璋則成為明朝開國之君，因此褚人獲以“黃袍加身”借指朱元璋入關稱帝一事。“黃袍加身”也作“黃袍加體”或“黃衣加身”。



宋太祖趙匡胤畫像

“袍”可解作戰袍、戎衣，而袍甲就是戰袍和鎧甲。《新唐書·楊弘禮傳》曰：“帝自山下望其眾，袍仗精整，人人盡力，壯之”，當中“袍”指戰袍，“仗”指兵器，合指軍容。

另《詩經·秦風·無衣》曰：“豈曰無衣？與子同袍……豈曰無衣？與子同澤……豈曰無衣？與子

同裳……”當中“袍”是指戰袍，“澤”為“禪”的假借字，指汗衣，“裳”則指裙裳。該詩表現出戰將踏上征途前，同仇敵愾的高昂士氣。後世以“同袍”或“袍澤”作為軍中戰友的比喻，就是源出此詩。唐代許渾在《曉發天井關寄李師晦》一詩說：“逢秋正多感，萬里別同袍”，把同僚相隔萬里之無奈寄於詩中。

曹植《朔風》一詩曰：“昔我同袍，今永乖別”。“乖別”，猶言離別。曹操立曹丕為太子，曹植自此失勢，羽翼被翦。曹操死後，曹植與曹丕從此決裂，曹植雖享諸侯之位，卻無權無勢。詩人嘆謂“昔我同袍，今永乖別”，既指兄弟之情無法挽回，也指身邊的謀士均遭遇不幸。曹植寫下《朔風》一詩，嗟嘆今非昔比，當年得到曹操寵愛，過着美好生活，如今孤立無援，顛沛流離，為着自身安危而步步為營，惶惶不可終日。

從手足之義引伸，“同袍”也泛指朋輩友好，如明代何景明《發京邑》一詩：“出入承明地，四海皆同袍”，又如唐代王昌齡《長歌行》：“所是同袍者，相逢盡衰老”。

現今“袍澤”常用來指紀律部隊中的同僚，“袍澤之誼”便是同僚之間的情誼。紀律部隊中如有同僚榮休或離任，惜別依依，在致送紀念品時，可題“袍澤永念”或“袍澤情深”，以表不捨之情。

“同袍”還有另一層意思，就是作為夫妻的比喻，即同衾共枕之意。《古詩十九首·凜凜歲暮》曰：“錦衾遺洛浦，同袍與我違。獨宿累長夜，夢想見容輝”。“洛浦”是洛水之濱，此處借洛水女神宓妃的傳說暗喻遊子或已另結新歡\*\*，繼而帶出夫妻如今兩地分隔的無奈。詩中主人公思念遠方的遊子，以至夜不成寐。夢中浮現當日出嫁的情景，信誓旦旦，情深義重，惜不能乘風至遠方相聚。夢醒倚門而立，不覺間相思之淚沾濕了門扉。不過，“同袍”的今義仍以同僚、朋輩為主，作為夫妻的比喻則較為少見。

\* 跗，粵音“呼”，指腳背。

\*\* 另一說謂婦人以宓妃自比，念及當初與遊子的邂逅。

以銅為鑑，可正衣冠。以古為鑑，可知興替。  
以人為鑑，可明得失。

《新唐書·魏徵傳》

## 人靠衣裝？

俗語云：“先敬羅衣後敬人”，穿戴整齊得體，固然能給人留下良好印象；但如果過於重視別人的衣着外表而忽略了他的性格內涵，那就未免“以貌取人，失之子羽”了。

《史記·卷六十七》載：“吾以言取人，失之宰予；以貌取人，失之子羽”。宰予和子羽都是孔子的弟子，子羽相貌不揚，因為得不到孔子器重而放棄追隨左右，自行鑽研學問。相反，宰予相貌堂堂，能言善道，深得孔子喜歡。後來，子羽憑着自己的努力而成為人人敬重的學者，宰予則由於天性懶惰而未能成大器，孔子結果用“朽木不可雕也”來形容這個學生。宰予雖然最終在齊國當官，卻因作亂而被齊王處死。孔子聞訊慨嘆，從子羽身上，他明白到不能靠外貌來衡量人，從宰予身上，他明白到不能憑一個人所說的話來評價他。

話雖如此，外表有時的確可以反映一個人的性格或背景。在小說世界裏，不同的打扮往往可凸顯不同人物的身分和特徵。

魯迅筆下的孔乙己便是一個好例子。小說中的孔乙己是個潦倒書生，經常到酒館喝酒，拮据時就索性除帳。他滿口之乎者也，靠抄寫維持生計，但三餐不繼令他走上窮途末路，當上竊賊，最終因為在舉人家裏偷東西而被打折了腿。孔乙己縱使腹有詩書，卻沒法藉學問改變自身的悲劇命運。在小說裏，孔乙己初出場時是個身材高大、面色青白的讀書人，身披一件破舊長衫，在芸芸低下階層的短衣幫酒客中，鶴立雞羣。被打癱後，孔乙己變得又黑又瘦，身穿一件破棉襖，兩腿盤在蒲包上，靠雙手爬行，前後形象對比鮮明。孔乙己放不下讀書人的架子，迂腐執着，拒絕面對現實，其悲劇命運固然是自招的；不過，科舉制度的弊病，以及周遭所有人的冷漠無情，也是作者所要鞭撻的。

作家對衣飾的描寫，既能顯露人物的身分、性格，也能反映時代的生活面貌。在白先勇的《金大班的最後一夜》中，金兆麗在告別舞廳生涯的一晚，“穿了一件黑紗金絲相間的緊身旗袍，一個大道士髻梳得烏光水滑的高聳在頭頂上；耳墜、項鍊、手串、髮針，金碧輝煌的掛滿了一身”，氣派懾人，讓人知道她絕非等閑之輩。人如其名，金大

班那身金光耀目的打扮，在燈紅酒綠、紙醉金迷的夜巴黎舞廳，猶如晚星在迸發最後的光芒。在上海這個十里洋場，金大班也曾有過得意的日子，可惜歲月不饒人，終於到了退下來的時候。

張愛玲說：“衣服是一種語言”，故此她在塑造小說人物時，對服飾裝扮着墨甚深，顏色、款式、質料都描寫得一絲不苟。在《第一爐香》裏，張愛玲用點一爐沉香屑的時間講述一個飛蛾撲火的故事，當中衣服起着重要的作用，既是外在的描寫，也有內在的象徵意義。

葛薇龍是一個甘願被物慾蠶食的少女，初登場時，便作出了影響一生的抉擇。父親趁政局稍穩，決定舉家遷回上海，但薇龍卻希望繼續留在香港完成學業，於是毅然投靠在上流社會打滾的姑母梁太太。當年梁太太為擠進上流社會，不怕旁人白眼，嫁進富豪之家成為四姨太。薇龍初次來到姑母的深院大宅求見時，還沒有把校服換下來，“翠藍竹布衫，長齊膝蓋，下面是窄窄褲腳管，還是滿清末年的款式”。張愛玲把女主人公比作賽金花\*，表面上是指薇龍一身滿清遺風的打扮，暗地裏卻預示着她最終以肉體換取金錢的下場。

後來，薇龍正式遷進梁宅與姑母同住，甫入住便禁不住誘惑，面對姑母所準備的各式衣服，目眩神迷。她偷偷試穿之時，一隻腳已踏進物慾的深淵。奢華糜爛的生活令薇龍急速成長，成為姑母攀附權貴的一枚棋子，藉青春傾倒眾生。薇龍明知沉淪下去只會不能自拔，卻又依戀物質生活，進退維谷。事實上，她打開衣櫥，就猶如開啓了通往不歸路的大門。薇龍最終雖然覓得歸宿，卻只能靠出賣身體來養活玩世不恭的丈夫。

張愛玲在《流言·更衣記》裏說：“我們各人住在各人的衣服裏”。衣服其實是小說人物不可分割的一部分，蘊含象徵意義，而小說作家對於衣飾的細緻描寫，往往是反射小說人物心理狀態、性格特徵的手法。

\* 賽金花為上海名妓，生於十九世紀末，一生充滿傳奇色彩。曾樸在清末所寫的小說《孽海花》，便以賽金花的事跡為骨幹。

When you meet a man, you judge him by his clothes;  
when you leave, you judge him by his heart.

Russian proverb



# 戲中服 劇中情

保安局  
二級法定語文主任  
王偉響

到過戲棚看戲的朋友，相信都有這種經驗：每有人物登場，有些戲迷馬上可以講出這是好人還是壞人，是忠臣還是貪官，彷彿對劇情瞭如指掌。

原來演員的服飾是玄機所在。台上的衣履服飾實為非語言符號，可揭示人物的身分和性格。在種類繁多的戲曲服飾中，以官吏的裝束最為觀眾熟悉。他們所戴的帽子稱為“烏紗帽”，左右有帽翅各一。紗帽的款式主要分為方紗、圓紗、尖紗，作用是暗示腳色的性格，有約定俗成的配戴習慣，不能張冠李戴。

最常見的紗帽是帽翅呈長方形的“方紗”，由於專門給忠正官吏戴，故又稱“忠紗”，《十奏嚴嵩》中持正不阿的清官海瑞便頭戴方紗。“圓紗”指圓翅紗帽，帽翅的形狀有如一枚放大的銅錢，可隨着人物的動作顫動，作用之一是製造誇張的戲劇效果。戴圓紗的多是糊塗庸碌的昏官，《竇娥冤》中的山陽縣知縣便是一例。不過，一些心術不正或風趣滑稽的官吏也戴圓紗。“尖紗”指桃形或菱形帽翅的尖翅紗帽，通常是狡詐的貪官所戴，所以又稱“奸紗”。總而言之，觀眾可按帽翅形狀，順籐摸瓜來分辨人物的性格。現今人們仍以“烏紗帽”來代表官員的職位，偶有官員瀆職受到懲處，便用“丟了烏紗”或“烏紗不保”來比喻。

傳統戲曲對戲服的穿戴和搭配十分嚴謹，這些規矩沿襲傳統，沉澱而成，有助劇中人物建立鮮明獨特的形象。

戲裏的皇帝當然穿龍袍，龍袍是杏黃或明黃色（“皇”、“黃”同音），其色如金，象徵地位尊貴。史載明代的皇帝常把蟒袍賜給高官或寵臣，而戲台上的公侯將相也穿蟒袍。龍袍與蟒袍的分別，在於龍袍上繡有五爪（象徵五行俱全）的龍形圖案，龍頭張口作爭珠狀；而蟒袍上的“龍”只有四爪，作閉口狀。另一說是蟒本無角無足，蟒袍上繡的只是肖龍的圖案，減一爪為四爪而稱蟒，以資識別。不過，戲曲服飾發展至今已經沒有這樣嚴謹的區分了。現今所見的蟒袍，圖案大多為五爪龍，與龍袍之間只憑顏色來區別。蟒袍在隆重場合才穿，腰間圍有玉帶，下擺還繡有雲彩、日月或海浪的圖案，行內稱為“海水江涯”。

蟒袍以顏色來區分穿者的身分和社會地位，黃色表示皇族，紅色表示地位崇高。



傳統地方戲曲的衣飾主要按宋明服飾加以變化，不一定與劇中時代背景吻合。像明代湯顯祖的《紫釵記》改編自唐代傳奇《霍小玉傳》，如忠於原著，應以唐代生活面貌為本；但現今在台上所見，仍以明代服飾為主。同樣，廉頗和藺相如都是戰國後期趙國的人物，但不論京劇的《將相和》還是粵劇的《連城壁》，都沿用傳統地方戲曲的服飾。這說明了戲曲與史實之間的分野。戲曲服飾純粹為了切合演出需要，而非展示歷史真貌。昔日港島太平戲院虎度門的一副對聯就道出了戲台上另有天地這一點：

太古衣冠 做出戲假情真 藉此堪作人懲勸  
平臺歌舞 動謂曲高和寡 無非欲駭俗見聞

當然，戲曲服飾並非只求美觀而流於表面。舉例來說，翎子和水袖便對演出極有幫助，“翎子功”和“水袖功”既可豐富表演動作，也可傳達情感；翎子和水袖彷彿被賦予生命，成為肢體的一部分。在《小宴》呂布戲貂蟬一場，呂布把沾了酒的翎子輕彈在貂蟬臉上，便將原屬輕佻的調情伎倆化作含蓄而美妙的舞台功架。

不論京昆川越，戲曲若缺了水袖，演員便少了一種重要的表演技巧，無從配合美妙的做功身段，更遑論表達人物喜怒哀樂的情緒跌宕。例如《紅梅記·放裴》中，水袖功使用來表達劇中人的驚懼不安，甚至成為對敵的優美動作。

在當代一些新編的戲曲中，衣飾的設計已逐漸脫離傳統，革故鼎新。數年前根據莎士比亞四大悲劇之一《李爾王》改編的粵劇《李廣王》初演成功，近年改編自另一莎劇《馬克白》的粵劇《英雄叛國》也搬上戲台，劇中人物的服飾便與傳統粵劇有所不同。

國畫大師齊白石曾言：“作畫妙在似與不似之間，太似為媚俗，不似為欺世”。劇評人也常說，戲劇異於歷史，在創作和表演過程中少不免增刪潤飾，融合戲劇元素，現代說法謂之藝術加工。從觀眾的角度來看，地方戲曲為豐富內容，當可取材於不同朝代甚至於史無據的故事，只要不失戲曲藝術的傳統精髓，能集戲服之美、戲文之情、戲人之藝，就絕對富有欣賞價值。



## 不周之環

《說文解字》曰：“玉，石之美者。”遠在新石器時代，我們的祖先已鍾情於美麗的石頭，用

玉石來製造飾物器皿；時至今日，我們仍視之為貴重器物。國人用玉的歷史，源遠流長。為尋根溯源，考古學家多年來不斷發掘考證、研究鑑定。出土自興隆窪遺址的玉玦\*，正是考古學家孜孜不息、努力耕耘的成果。

《廣韻》載：“佩如環而有缺。”《白虎通》又曰：“玦，環之不周也。”玦是古代一種環形而有缺口的飾物，在新石器時代主要用作耳飾。興隆窪遺址的玉玦，是迄今所知世界最早的玉耳環，質地緻密，屬岫岩閃石玉，是當時硬度最高的玉材。玉玦呈青黃色，有考古學家認為，玉色與內蒙古草原的顏色接近，故古人可能以此為美，在選石造器時也多挑顏色相近的玉材，裝扮自己，美化生活，這反映了古人崇尚古樸自然的審美觀。

玉玦的造型分圓環形及圓柱形兩種，當中又以圓環形居多。出土的環形玉玦中，直徑最小的只有2.5厘米，最大的為6厘米，而最受注目的是興隆窪130號墓出土的一對玉玦。這對玉玦備受重視，是因為學者發現，玉玦的手工極為規整，大小、重量完全一致，兩者皆為直徑4.77厘米，內徑2.1厘米，重23克，分毫不差！究竟在八千年前，我們的祖先如何造出一對如此精巧細緻的玉

玦？他們到底採用什麼工具？何種技術？要解答這些問題，仍有待考古學家進一步發掘與研究。

興隆窪文化為中國玉耳環史寫下第一章。出土的玉玦皆光素無紋飾，通體磨製光滑，形制簡單，呈現樸素古拙、簡潔淡雅的風格。隨着國人製造玉器的技術不斷提升，玉玦發展到後來，裝飾紋樣趨於多樣化，雕工越加精細，造型更見優美，用途也由耳飾發展成為身上的佩飾。

據《史記·項羽本紀》所載，范增曾於鴻門宴上“數目項王，舉所佩玉玦以示之者三，項王默然不應”。范增向項羽使眼色，並舉起所佩玉玦，三次向他示意，盼項羽能當機立斷，除去劉邦，免留後患。此段記載除反映玦飾用途的演變外，也顯示“玦”的涵義有所延伸：因時人以“玦”與“決”同音，而引伸出決斷之意。《白虎通》云：“君子能決斷則佩玦”，可知時人佩玦，除了作為裝飾之外，也是對自身遇事果斷的一種提示或要求。

\* 一九八三至一九九三年間，考古學家在內蒙古興隆窪發現聚落遺址，並發掘出一批珍貴文物，以該遺址為代表的文化因此命名為“興隆窪文化”。經考證，興隆窪文化距今八千二百至七千二百年。早前香港中文大學中國文化研究所曾舉辦“世界最早玉耳環”展覽，展出一批興隆窪玉玦。



## PAPYRUS & QUILL



## A to Z

Without pen and paper, reference to shapes can sometimes be quite brain-racking. Of course, we shall have no difficulty in describing regular shapes because our vocabulary already contains words like “circle”, “rectangle”, “triangle”, “oval” and “diamond” (or “rhomboid”) for the basic forms. If these are not enough, we still have “kite”, “trapezium”, “almond”, “crescent”, “star”, “hexagon”, “octagon” and so on. But when it comes to irregular shapes, it might be a good idea to make use of letters of the alphabet, since they are common visual references.

One illustration is “T-shirt”. We all know what it is. It is so called because the garment, when spread flat, resembles the letter “T”. When we order a T-bone in a steak house, we expect to be served with a steak containing a T-shaped bone with meat on each side. By the same token, a box of W-fold tissue paper will contain tissue paper folded three times, while a Y-adaptor is a common device which we use to split one contact point into two.



In everyday life, there are abundant examples. To name some more, we have “I-girders”, “L-bars” and “T-beams” in the construction industry; “Y-fronts” and “V-necks” in the garment industry. In Hong Kong, some housing estates constitute blocks of irregular shapes. H-blocks and Y-blocks are two such examples. Taking a bird’s-eye view from a helicopter, you should be able to see the H and Y shapes more clearly.



When students get excellent examination results or win a competition, they might make a V-sign to show their excitement. A V-sign is a hand gesture to signify victory, with the index and middle fingers raised and parted and the other three fingers clenched. However, certain words with a similar formation have nothing to do with shapes. For instance, “X-ray” does not mean that the ray takes an X-shaped path. It is so called because at the time of discovery, the nature of X-rays remained unknown and was represented by the letter “X”.

Some English letters also form common expressions. When a river “makes a great S”, that means it meanders in an S-shaped course. Someone who has “come to a Y” in a road is presented with two choices, because he has reached the point where the road branches into two. A “U-turn” is the act of turning a vehicle in a half circle so as to go in the opposite direction. But figuratively, it means a complete change in policy, plans, actions or beliefs. For example, “On second thought, he made a U-turn and withdrew his resignation.”

If someone wants to have a project inspected “from A to Z”, that means he wants to have everything checked thoroughly. This phrase carries the same meaning as “from head to tail” or “from head to toe”. When we say something is “as simple as ABC”, we mean it is very easy to understand or handle. What about something that is done “to a T”? It is something suitable, appropriate or exact. A shirt that suits you “to a T” is one that looks extremely good on you. Here is another example: “The accountant is working out to a T all items of expenditure.”



# Disorganised Wardrobe

When you meet strangers on the street, it is sometimes easy to tell where they come from or what they do for a living simply from what they wear. Below is a wardrobe packed with a mixture of items typical of certain characters, professions, ethnic or religious groups, etc. Would you like to sort them out so that the right items go to the right people?



Wearers	Items
Dutch peasants	
Sikh, Hindu or Muslim men	
Charlie Chaplin	
Malaysians	
Cowboys	
Russian women and girls	
Jamie Oliver	
The Queen's guards	
Inspector Jacques Clouseau	
Scottish men	
Sherlock Holmes	
Jockeys	
Margot Fonteyn	
Repairmen	
Cinderella	
Indian women	
Dae Jang Geum	
South Americans	
Geishas	
Officers of the Police Tactical Unit	

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 11 August 2008. Watch out for our coming issue to see if you get all the answers right and 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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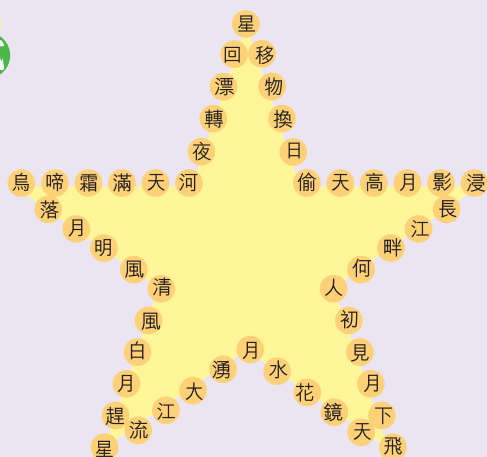
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## 第三十一期答案



星移物換 → 換日偷天 → 天高月影浸長江 → 江畔何人初見月 → 月下飛天鏡 → 鏡花水月 → 月湧大江流 → 流星趕月 → 月白(朗)風清 → 清風明(朗)月 → 月落烏啼霜滿天 → 天河夜轉漂回(迴)星

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