

情文並茂

人非草木，豈能無情？人類感情豐富，抒之為文，表心跡，訴衷情，每能動人肺腑。古今中外，談情說愛的篇章不可勝數，親情、友情、愛情貫穿其中；刻畫離情、愛國情懷甚至人與動物之間感情的作品，感人至深。

人與人相處，常常離不開一個“情”字。親人也好，愛侶也好，朋友也好，皆以情互繫。一旦分隔，離情難掩。清代陳祚明《采菽堂古詩選》謂《古詩十九首》“能言人同有之情”，不論是遊子懷鄉，還是閨婦思君，皆情意切切：“思君令人老，歲月忽已晚”（《行行重行行》），“同心而離居，憂傷以終老”（《涉江採芙蓉》），“相去萬餘里，故人心尚爾”（《客從遠方來》）。英諺雖云“Out of sight, out of mind”，眼不見，心不想，但離別日久，思念有時不減反增，故也有“Absence makes the heart grow fonder”之說。

懷人隔遠，感慨萬千。東漢王粲《登樓賦》是淋漓盡致的思鄉之作。登高樓而觸景傷情，但覺風聲蕭蕭，天色慘慘，“原野闕其無人兮，征夫行而未息。心悽愴以感發兮，意切怛而慄惻*”。離鄉背井，孤寂時懷鄉思親在所難免。歷代不少詩人都有《從軍行》之類的舊題新詠，或狀寫戍邊將士的鄉愁，或表白閨中思婦的離恨。唐代王昌齡便寫過多首邊塞詩，刻畫戍邊心情：“烽火城西百尺樓，黃昏獨坐海風秋。更吹羌笛關山月，無那金閨萬里愁”（《從軍行》之一）；“琵琶起舞換新聲，總是關山舊別情。撩亂邊愁聽不盡，高高秋月照長城”（《從軍行》之二）。烽火連天，戍卒聽到羌笛和琵琶的樂聲，鄉愁倍添。

說到離情，生離之悲也許不及死別之痛。唐代韓愈《祭十二郎文》堪稱祭文經典，哀音連連。韓愈與侄兒十二郎感情甚篤，親如兄弟，一朝痛失良伴，悲不自勝，追憶二人相依的往事，如泣似訴，篇末尤見哀慟：“生不能相養以共居，歿不能撫汝以盡哀……生而影不與吾形相依，死而魂不與吾夢相接”。正如韓愈所言，“言有窮而情不可終”，短短祭文，又豈能訴盡永訣之情？《祭十

二郎文》不禁令人想起現代詩人聞一多為悼念女兒而寫的《也許》：“我就讓你睡，我讓你睡，我把黃土輕輕蓋着你，我叫紙錢兒緩緩的飛”，詩句何其簡單淺白，卻滿載着濃濃的親情。

國家民族是烈士忠臣心魂所繫，愛國情操之高，受人景仰。戰國詩人屈原是當中的佼佼者，《離騷》、《哀郢》等作品流露出臣子對君主的赤誠、子民對國家的大愛。宋代也有忠肝義膽的岳飛，一闕《滿江紅》氣勢磅礴，千古誦唱；愛國詩人陸游晚年寫下《示兒》，以絕筆直抒民族之情：“死去元知萬事空，但悲不見九州同。王師北定中原日，家祭無忘告乃翁。”陸游一生主張北伐抗金，卻深知有生之年抗金大業難成，只得寄望在黃泉能接到兒子佳音。

人與人之間固然有情，是以手足能共患難，赴湯蹈火；愛侶能守鴛盟，至死不渝，但情感又豈是人類獨有？人與動物之間也可投緣生情。狗是人類忠誠的友伴，不離不棄之情，常教人動容。東方有日本的《八千公物語》，西方有比利時《佛蘭德斯之犬》(A Dog of Flanders)，同樣描寫人和狗之間的深厚感情，家喻戶曉。

“八千”活在上世紀二三十年代，但時至今日，其真實故事依然賺人熱淚：早上主人上班，八千必定伴隨到火車站，黃昏主人下班，八千又到火車站迎接，日日如是，風雨不改。主人後來急病離世，八千照樣往返火車站，尋覓主人蹤影，寒來暑往，直至終歿。英國女作家韋達(Ouida)筆下的義犬身體虛弱，奄奄一息，因為得到尼洛與外公收養和悉心照顧，慢慢恢復健康，後來不但與尼洛建立起珍貴的友誼，更為兩公孫的生計出一分力，給他們拉車運送牛奶。

愛之廣博，可以由己及人，可以由人及物。不管是哪一種情，只要真摯，便能動人，也必有其偉大之處。

*“闕”，寂靜，粵音“隙”，普通話唸“qū”。“切怛”，憂傷，粵音“滔質”，普通話唸“dāodá”。“慄”，通“慘”。

結義金蘭

女孩子彼此投緣，往往結義金蘭。究竟“金蘭”是什麼意思？

“金蘭”指志合心交，典出《易經·繫辭》：“二人同心，其利斷金；同心之言，其臭如蘭”。“臭”在此解作氣味，“蘭”則是古人身上所配之香草。唐代經學家孔穎達注曰：“謂二人同齊其心，吐發言語，氤氳臭氣，香馥如蘭也”。因此，意氣相投，可以“蘭味”或“蘭臭”喻之。

異姓結拜，謂之結義金蘭。雖然“蘭”多與女性聯想在一起，例如“蘭心蕙性”、“蘭質蕙心”比喻女子芳潔嫺雅，“蘭閨”、“蘭室”泛指女子居室，但金蘭之交實不限於女性，也適用於兄弟結拜。女性結拜，成為金蘭姊妹；男性結拜，成為金蘭兄弟。另外，知心好友可喻為“蘭交”或“蘭襟”，好友和親戚可合稱“蘭友瓜戚”。清代孔尚任《桃花扇》：“蘭友瓜戚，門外不須倒屣”，意謂關係密切的親友來訪，不必在門外迎接。

據唐代馮贄《雲仙雜記》所載，從前有一個叫戴弘正的人，“每得密友一人，則書於編簡，焚香告祖

考，號為‘金蘭簿’”。“金蘭簿”又稱“金蘭譜”或“金蘭帖”，後演變為結拜的盟約。

結義又稱“換帖”，意謂二人相知結拜，先在帖上書寫自己的姓名、年齡、籍貫、家世等，然後交換。“結義”與“結誼”同義，結拜雙方如以兄弟相稱，就是義兄弟、誼兄弟，如以姊妹相稱，就是義姊妹、誼姊妹。

歷史上有不少關於結拜的故事，當中以“桃園結義”最為人熟悉。章回小說《三國演義》開首便描寫劉備、關羽和張飛在桃園結義。三人起誓曰：“念劉備、關羽、張飛，雖然異姓，既結為兄弟，則同心協力，救困扶危；上報國家，下安黎庶；不求同年同月同日生，但願同年同月同日死，皇天后土，實鑑此心。背義忘恩，天人共戮。”由此產生“桃園結義”的典故，指異姓結盟為兄弟。

結義的習俗，自古有之。相知相交者結義金蘭，感情有如親兄弟姊妹，無分彼此；志同道合者結義金蘭，則朝着共同目標進發，互相扶持，莫逆於心。



常言人間有情，愛無疆界。有想過，情並非人類專有？動物大抵也有情，這點可從我們的語彙裏得見一二。

烏鴉素被視為不祥之鳥，但文學裏的慈烏卻是慈孝的象徵，有“孝鳥”之稱。慈烏是烏鴉的一種，據說有反哺母鳥的習性。晉代成公綏《烏賦》云：“雛既壯而能飛兮，乃銜食而反哺”。“慈烏反哺”這個成語是指雛鳥長大後，反過來餵養體弱的母鳥，常用來比喻子女長大後侍奉父母，報答養育之恩。

唐代詩人白居易曾賦《慈烏夜啼》一詩，表面上是詠鳥，其實旨在闡揚孝道。詩人稱慈烏為“鳥中之曾參”，可媲美孔子學生中以孝行見稱的曾參。詩云：“慈烏失其母，啞啞吐哀音；晝夜不飛去，經年守故林。夜夜夜半啼，聞者為沾襟；聲中如告訴，未盡反哺心”，道出慈烏反哺母鳥的天性。另晉代李密也在《陳情表》中借慈烏自況：“臣盡節於陛下之日長，報劉之日短也，烏鳥私情，願乞終養”。李密以祖母劉氏年事已高為由，婉拒朝廷徵



愛無類



召，希望在家中盡孝，侍奉祖母。“烏鳥私情”這個成語比喻為人子女的孝思，當中“私情”解作親情。

父母養育之恩，深似淵海，這一點不獨慈烏懂，羔羊也懂。古訓《增廣賢文》曰：“羊有跪乳之恩，鴉有反哺之義”，意謂羔羊吸吮母乳時，總是跪下來，似要表達感恩之情。“羔羊跪乳”這個成語常用來教導人們孝順父母，報答劬勞。

跟羊一樣，牛也是溫馴的牲畜，同樣顧念親情。“舐犢情深”這個成語反過來表示父母對兒女的疼愛。小牛謂之“犢”，即“初生之犢不畏虎”中的“犢”；“舐”則是以舌舔物的意思。在動物世界中，用舌頭去舔初生動物是常見舉動，從中不難感受到疼愛幼小之情，這正如人類世界中，父母溫柔地輕撫孩童臉頰一樣。與“舐犢情深”意近的，還有“舐犢之愛”。

牛天性溫馴，舐犢的舉動許多時候令人聯想到父母對子女的愛。老虎兇猛，但並非飢不擇食，縱使飢餓，也不會吃掉自己的孩子。骨肉之情，就連猛獸也懂。成語“虎不食兒”表達愛子之心，天下大同。俗語云：“虎毒不吃兒”，血濃於水的親情，原來人虎皆有。

Mother and Child

In the history of art, “mother and child” is a notable theme that has inspired artists of different epochs. The Renaissance masters were no exception. For example, Raphael painted various versions of “the Madonna with the Christ Child”, while Michelangelo touched the hearts of many worshippers with his marble sculpture *Pietà** in Saint Peter’s Basilica in Rome. In the world of modern art, there are also echoing efforts, such as the portrayal of the mother-infant bond by the British sculptor Henry Moore (1898-1986).

Moore yearned to be a sculptor as early as eleven when he learned of Michelangelo’s astonishing achievements and thereafter devoted his life to art. His works are extensively loved, and located in many corners of the world as public art. Acclaimed worldwide, Moore is no stranger to the people of Hong Kong, especially those who frequent Central, because on display there in the open air are two of Moore’s monumental works – one within Exchange Square and the other next to Jardine House – and they have become an integral part of our cityscape.

The subject of “mother and child” is a recurrent motif in Moore’s signature pieces. It is among the three fundamental themes that run through his works and his life as a sculptor, the other two being “reclining figure”, and “interior and exterior forms”. He reworked on his favourite motifs over and over, almost until the end of his life. To the artist, these themes were simply inexhaustible, capable of stimulating his imagination time and again. The sculptor admitted that from very early on, he had been obsessed with the parental bond between a mother and her child, which he described as “a universal theme from the beginning of time”. Rather than drawing reference from the Bible and producing a classical and sacred version of the “mother and child”, Moore derived his ideas from real life observations and personal experiences.

With the outbreak of the Second World War in 1939, materials became scarce for sculptors. Moore was therefore forced to find alternative ways to express his creativity. Appointed as an official war artist, he resorted to sketches, and completed a series of *Shelter Drawings*, which depict people who found shelter from the blitz inside the underground stations of London.

Two days a week, he spent the night in the packed stations, watching groups of strangers in awkward positions sharing the limited space. Moore observed

these people attentively and then drew them from memory when he returned to his studio. Mothers and children, wrapped in rugs and blankets, were closely connected not only physically but also emotionally. It was the feeling of maternal intimacy that drew the artist’s attention and captured his heart.

Unlike their religious counterparts, Moore’s interpretations of the “mother and child” appear to be more humanistic. Well aware of the need to communicate directly with general viewers, Moore cared very

much that his works could strike a chord instead of merely projecting an image of solemnity. Though the materials may seem cold, Moore’s sculptures on the theme of “mother and child” radiate warmth and affection. With her child in her arm or on her lap, the mother looks like a giant offering protection to the infant. From another angle, the sheltered child is both emotionally and physically attached to this giant figure.

In 1946, Moore became a father. He watched his wife play with and take care for their daughter, and memories of these blissful moments became sketches in the artist’s mind. In Moore’s later years, his wife and daughter were the artist’s Muses. The arrival of a new family member was perhaps a major drive for Moore’s post-war creation of a series of *Family Group*, which display the harmony and happiness of a three-member family.

Moore had a keen interest in the human form. For the artist, the body has much to say about the inner feelings of human beings. Kenneth Clark, an art historian as well as a friend of Moore’s, once commented that the back was the best executed part in Moore’s figures. The sculptor gave an explanation for this, recalling that when he was eight or nine, his fifty-year-old mother suffered badly from rheumatism, and he had to rub her back with liniment to relieve her pain from time to time.

Though Moore’s works may seem abstract to some, they manifest a strong human touch that can be readily felt by most viewers. Moore asserted that “a sculpture should have its own life and the observer should be able to feel that.” When a piece of art embodies the artist’s own feelings, and reflects his or her personal experiences – such as those created by Moore – it is more likely to move the hearts of viewers.

* The *Pietà* depicts Virgin Mary cradling the body of Jesus Christ after his death.



Draped Reclining Mother and Baby by Henry Moore in Fukuoka, Japan



Oval with Points by Henry Moore in Hong Kong



Mother and Child by Henry Moore in Perry Green, England

We can do no great things;
only small things with great love.

Mother Teresa



閒情
偶寄



戀愛生活二零一零之

衣食住行

香港電台

二級法定語文主任趙重言

情愛之事，惑溺所在，見於衣食住行；粗成俚句以誌，聊搏一粲。

海上嶽崎客，縵袍百結鶉；
一朝充浪蝶，不復羨平津。

苦揣嬌燒意，唯圖讖設周；
無心珍錯味，但覺阮囊羞。

執手同偕老，與卿營室家；
千金沽陋舍，茅草作簷牙。

閭巷塵霾惡，恐玷桃李姿；
且將輿輅賃，迎送效驅馳。

含
英
咀
華

結髮

Tying the Knot

結髮是中國古代成婚禮俗，源於先秦，盛於唐宋。據說秦漢時期，新郎會在成婚之夕親手解下新娘髮上許婚之纓，俟重新梳理頭髮後再為新娘繫上，謂之結髮。隋唐之後，結髮儀式改為新人各剪下一綖頭髮，縮結為信物。這做法也成了當時男女定情、定婚的習俗。唐代女詩人晁采《子夜歌》之一云：“儂既剪雲鬢，郎亦分絲髮。覓向無人處，縮作同心結”，正是晁氏與情人以結髮私訂終身的描述。宋代孟元老《東京夢華錄·娶婦》亦記載當時的結髮禮俗：“男左女右，留少頭髮，二家出疋段、釵子、木梳、頭鬚之類，謂之‘合髻’”，“合髻”即結髮。

結髮婚俗歷代或有演變，然其意義不改。漢代蘇武《留別妻》曰：“結髮為夫妻，恩愛兩不疑”。古人以“結髮”寄寓夫妻永不分離，偕老百年；後世以“結髮”喻作結為夫婦，“結髮夫妻”引伸指“元配夫妻”，即首次結為夫婦的男女。“結髮”也可作妻子的代稱，元配妻子稱為“髮妻”。

清代陳夢雷《青青河畔草》詩云：“結髮與君知，相要以終老”。夫妻結髮，共訂鴛盟，就是承諾日後同甘共苦，矢志不渝。人生長路漫漫，跌宕難免，若有伴侶不離不棄，牽手同行，自然風雨無懼。白居易《長恨歌》：“在天願作比翼鳥，在地願為連理枝”，道盡多少鴛侶並蒂花開、永結同心的期許。

白居易詩中所說的比翼鳥，是中國古代傳說中的鳥兒。《爾雅·釋地》云：“東方有比目魚焉，不比不行，其名謂之鰈；南方有比翼鳥焉，不比不飛，其名謂之鶉鶉。”傳說中，鰈和鶉都是成雙成對的動物，鰈須兩兩相並始能游，鶉須雌雄比翼方能飛，故後人以“鶉鰈”或“鶉鶉鰈鰈”比喻夫妻恩愛。漢代宋弘不棄糟糠結髮，現代作家錢鍾書和楊絳老來相濡以沫，均見鶉鰈情深。



“Tying the knot” is a milestone in life for many, as its meaning goes beyond the literal. When a man and a woman “tie the knot”, they pledge to stick together as life partners, for better or for worse. It has been an age-old ritual in traditional weddings for the bride and the groom to tie a knot in their clothing, which symbolises the intertwining of their life threads for ever.

Another probable origin of this idiom can be traced to a 16th century saying – “To tie a knot with one’s tongue that one cannot untie with one’s teeth”, which suggests that the bonds of matrimony once tied are not so easily loosened. Over the years, “to tie the knot” has been borrowed to mean “performing the marriage ceremony” first and “getting married” later, with the original imagery long forgotten.

There are other expressions referring to getting married. While some “walk down the aisle” with unflinching faith, those more hesitant about marriage regard it as “taking the plunge”. In whichever case, “becoming man and wife” deserves a joyful celebration, because finding one’s better half, as in the myth told by Aristophanes*, is never easy. Before the altar, the bride and the groom take their vows, making a fervent wish for a happy ending, like “Darby and Joan”.

The romance of Darby and Joan dates back to the 18th century. John Darby, an English printer, and his wife Joan were a devoted old couple and their mellowing love was lauded by their printing apprentice Henry Woodfall in the ballad *The Joys of Love Never Forgot*. “Darby and Joan” has since become a metaphor for a contented elderly couple who have lived a quiet, uneventful life together. In England, numerous clubs for senior citizens have named themselves the “Darby and Joan Club” after the legendary story.

* Aristophanes, an ancient Greek playwright, suggested that long ago, there were three sexes – male, female and the androgynous. They all had two heads, four hands, four legs and two sets of genitals before Zeus, the King of the Gods, meted out punishment and chopped them into halves. To recover their primal nature, the split beings keep looking for their other halves.

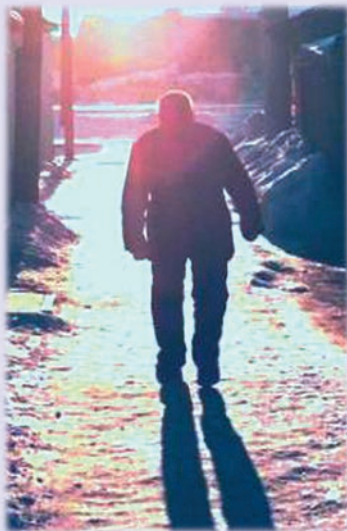


背影·目送

《毛詩序》云：“情動於中而形於言”；情是文學著作常見的主題，古今中外皆然；儘管老生常談，卻因為人皆有情，故共鳴者眾。

《背影》是朱自清的名篇，不少人都讀過，寫的是父子之間兩代之情。那一年作者二十歲，回鄉為祖母奔喪後，便返北京繼續學業；父親放心不下，堅持親自送行。在車站月台候車時，作者父親蹣跚地“穿過鐵道……跳下去又爬上去”，拖着肥胖的身軀，好不容易才從另一邊月台買來幾個橘子。這情景教作者感動非常：“這時我看見他的背影，我的淚很快地流下來了。我趕緊拭乾了淚，怕他看見，也怕別人看見。”登車後，朱自清抱着橘子在人叢中尋覓父親的身影，淚水又奪眶而出：“等他的背影混入來來往往的人裏，再找不着了，我便進來坐下，我的眼淚又來了。”在這個生活片段中，兒子除了“趕緊去攙他”之外，再沒有用言語或行動向父親表達謝意，只逕自流淚，他甚至怕旁人察覺到自己垂淚而急忙把淚拭去。感激之情暗自埋藏心中，不敢坦然流露。

龍應台的散文《目送》，談的也是兩代親情——母子之情和父女之情，但寫來不像朱自清的《背影》濃烈，似是輕描淡寫，卻又教人再三反思。身為母親，作者有意無意間把深情強加於孩子身上，卻因為得不到相應的回報而失望。二十一歲的兒子正好在母親任教的大學就讀，但兩人往往同路不同車，即使同車對話也不多。龍應台不禁回想自己年輕時頭一天到大學執教，父親用一輛小貨車送她一程，因為車子不夠體面而心生歉疚。反觀今天，自己駕車送兒子上學，一路上兒子都無視身旁的母親，寧願沉醉在耳機的音樂之中。同是兩代情，那光景似曾相識，不過身分變了，感受也很不一樣。龍應台慢慢領會到，“所謂父女母子一場，只不過意味着，你和他的緣分就是今生今世不斷地在目送他的背影漸行漸遠。你站立在小路的這一端，看着他逐漸消失在小路轉彎的地方，而且，他用背影默默告訴你：不必追。”字裏行間是百般無奈，萬般慨嘆。



兩篇散文主題相近，情懷卻不同。上一代人普遍內斂，羞於表達感情，怯於傾訴心事；如今這一代人思想相對開放，言行較為直率，但彼此之間卻又顯得疏離。不過，親情藏於心中，相信從未轉淡，在黑暗的日子裏，更會煥發光輝。

周國平在《妞妞：一個父親的札記》中，憶述自己與早夭女兒十多個月的父女情，當中還有作者對成長和生命的體會，對苦難和生死的見解，情理相融。“妞妞”生下來便證實患上不治之症，未幾更喪失視力。作者與妻子雖因初為父母而喜樂，卻又時刻提心吊膽，為孩子的死亡作好預備；明知客觀事實不可改變，卻又希冀奇跡出現，心情複雜矛盾。嬰孩呱呱墮地，父母雀躍不已，令“再輝煌的加冕也黯然失色”，但命運的播弄偏令快樂的家庭活在陰霾之下，為父者不禁疾呼：“誰能想到，今生今世由我親手送終的第一個親人竟是我的女兒！”在“妞妞”短短的生命裏，作者夫婦同樣盡心愛護，因為父母都深信“愛不怕徒勞”。

周國平的女兒雖然活到一歲半便離開人世，卻得到父母萬般寵愛，度過短暫而愉快的時光。相比之下，白先勇的姐姐白先明就沒有那麼幸福，終其一生，“她的快樂並不多，只有微不足道的那麼一點”。白先勇以十指比喻家中的兄弟姊妹，在散文《第六隻手指》裏追憶自己與三姐先明之間的姊弟情。三姐天資不敏，羞怯內向，小時候在家中得不到父母重視，長大後留學美國又未能適應環境，最終患上精神分裂症，在十兄弟姊妹中，“悄悄的最先離去”。她菩薩心腸，與人無爭，卻“在這個世上孤獨的度過了四十九個年頭”，得病後“完全恢復了她孩提時的天真面目”，彷彿“年齡早已停頓”。胞姊得病受苦，作者感錐心之痛。回首前塵，父母的自責、手足的悲痛、親友的惋惜，一切恍如昨天。

在文學世界裏，不乏描寫親情的佳構。感染讀者的抒情之作，大多真情流露，細膩動人，有些澎湃如咆哮的江河，有些含蓄如涓流的小溪，都能動人心弦，教讀者感同身受。

凡是人，皆須愛，天同覆，地同載。

李毓秀





愛的禮物

勞工處
一級法定語文主任劉佩驊



早前調職，同事設宴餞別，高誼隆情，無以為報。想起日常從事文字工作，於是“相體裁衣”，送上“秀才人情”。

從事翻譯久了，習慣按別人的意思下筆，有點擔心才思漸拙；幸好日常也要為不同場合題辭，雖然範圍有一定限制，但仍有發揮創意的餘地。自知平素不擅辭令，於是決定以言簡意賅的文字代替話語，採用嵌字法臨別贈言，向每位同事聊表謝意。

同事的性格特長互異，各具優點：“嘉言懿行永誌不忘 茹苦含辛造福同儕”、“萬般愛意傳千里 八面玲瓏通人和”、“敬業樂羣 如沐春風”、“樂聚羣賢 協德流芳”、“和同協德成美事 琢玉成器珠生輝”。憑字寄意，盼大家繼續努力，更上層樓。

芳華正茂的同事，勸勉他們全力以赴，開拓前程：“默默耕耘結碩果 欣欣向榮奏凱歌”、“豪情顯壯志 鴻才任縱橫”、“青蔥翠柳迎風飄 孔雀開屏展鴻圖”、“飛燕翱翔萬里 娉婷多采多姿”、“切磋砥礪 琪志可嘉”、“追求卓越 蔚成楷模”。

熱衷金融投資的同事，則以“高尚情操 富甲天下”相贈，祝願身心富足。

至於女同事，則鼓勵她們彰顯巾幗本色，切勿妄自菲薄：“淑德賢良 儀態萬千”、“豐富閱歷誠瑰寶 身輕似燕半邊天”、“麗質羅綺 清若汶河”，盼人人從心所欲，盡展潛能。

同事有喜事降臨，賀新姑“龍鳳呈祥佳兒媳 精英輩出弄孫樂”，賀新娘子“吉星拱照喜盈門 精靈寶貝樂滿家”。

不同崗位各有苦樂。“地管工作松柏勁 熙攘街巷保暢通”，誠心祝願負責地區管理工作的同事順利完成艱巨任務；“齊心協力成美事 團結上下庶務卿”，讚美辦公室“大內總管”角色關鍵，舉足輕重。

以往從未一口氣給那麼多人題辭。然而，這是發自內心的活兒，我不但樂意為之，更享受箇中創作樂趣。平日在辦公室與同事朝夕相見，卻鮮有機會交心，如今打開心扉，細察人與人之間的感情，送出愛的禮物，竟換來衷心的讚賞、貼心的回應，真是喜出望外。我會好好回味這段“開心”的日子，繼續用“心”待人，珍惜可貴的友誼。

天若有情天亦老，月如無恨月常圓。

石曼卿



“Philes” and “Phobes”



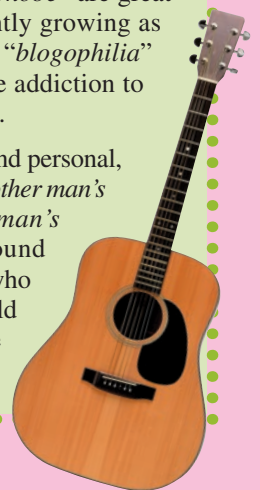
Apart from workaholics, we all have our own ways to make the best use of our time after work. While book lovers are absorbed in fiction or other genres, movie buffs are hungry for first-runs. Football fans, especially die-hard ones, stay tuned to cheer their favourite teams on, and shopping maniacs are of course busy shopping around. Healthy or not, these pastimes are myriad and diverse.

When a liking of this kind goes to an extreme, we can use words ending with “-phile” to refer to people with such an unusual, if not abnormal, affinity for something. For example, someone attracted to or even obsessed with books is a “*bibliophile*”. He or she not only enjoys reading books immensely, but may also develop a keen interest in their design, printing, editing, etc. Sometimes, this includes the hobby of collecting books as well. In the same vein, a word lover is known as a “*logophile*”, and the fondness of words is “*logophilia*”. Both “-phile” and “-philia” come from the Greek language. Words formed with these suffixes are indeed many. We might come across these in everyday usage: “*technophilia*” (love of technology), “*cinophilia*” (passion for cinema), “*oenophile*” (lover of wine), and “*Sinophile*” (someone friendly to China or enthusiastic about the Chinese culture).

The opposites of “-phile” and “-philia” are “-phobe” and “-phobia”, which also have a Greek origin. They construct words to describe people showing dislike or fear of a particular object or circumstance, or in some cases an irrational or excessive aversion. For example, the fear of height is known as “*acrophobia*”, the fear of blood “*haemophobia*”, and the fear of fire “*pyrophobia*”. Someone who is antipathetic to foreigners is a “*xenophobe*”, and someone afraid of confined spaces is a “*claustrophobe*”. By the same token, a “*decidophobe*” is one who dreads making decisions.

Examples ending with “-phile” and “-phobe” are great in number. It seems that the list is constantly growing as more and more such words are coined, like “*blogophilia*” and “*telephonophobia*”, which stand for the addiction to blog-writing and the fear of using telephone.

Likes and dislikes are after all relative and personal, just as the saying goes, “*One man’s meat is another man’s poison*” or “*One man’s gravy is another man’s poison*”. What is to our taste may be found distasteful by others. So “*arachnophobes*” who become hysterical at the sight of spiders should not be surprised to find that some choose these creatures as pets.





談情說愛

法律援助署
二級法定語文主任王偉響

情竇初開的少女往測字占算，順手寫了一個“愛”字，占算先生解稱：“此即心被天地乾坤包圍，愛如心受，無論施者受者都從心出發，以心感受。”少女聽後半信半疑，若有所思。相傳倉頡造字，鬼哭神號，造字過程中，要數“愛”這個字最難以筆畫表達，因為愛實在太抽象玄妙了。

愛的題材廣泛，中外多少聖哲偉人均提倡博愛和宣揚母愛。談到母愛的偉大，即使在動物世界裏，表現母愛的例子也屢見不鮮。白居易觀察梁上燕如何愛護巢中嗷嗷待哺的雛鳥，寫出“喃喃教言語，一一刷毛衣”的詩句。兒時聽故事，話說農場失火，農夫災後點算損失，發現雞舍角落有一團灰，以腳踢之，灰即四散，驀地竄出一羣小雞嘰嘰叫，方知原來母雞以身軀抵擋火焰，小雞才得以保命。

西方人愛說“I love you”，統計下來，他們說“I love you”的次數恐怕比見面時握手還要多；反觀中國人示愛的方式就較為含蓄。有一位老教授在結婚紀念時給太太寫了一個字，是一個很大的“愛”字，細看原來是由五十個細小的“愛”字併合而成。老先生說自己大字寫得不好，欠缺氣勢，便將很多小“愛”組成大“愛”，寓意夫妻感情經歷數十寒暑，點滴積來，難能可貴。

歐·亨利(O. Henry)的著名短篇小說《賢人的禮物》(The Gift of the Magi)故事同樣動人，寫一對貧窮的年輕夫妻欲在聖誕日互贈禮物，丈夫知道妻子長有一頭秀髮，而獨缺一把像樣的梳子，於是典賣家傳的古董懷表，買了一套



鑲有寶石的玳瑁梳子送給妻子。他萬萬料不到，妻子也想起丈夫一向珍藏的懷表，卻苦於沒有錶鏈而從未配戴，於是不惜賣掉長髮，買了一條鉑金錶鏈送給丈夫。最後，丈夫雖獲贈精緻貴重的錶鏈，奈何之前已典賣了古董懷表，此際啼笑皆非；換了短髮的妻子悵望着價值不菲的梳子也一臉茫然，兩人結果都得物無所用。



這個故事歷來屢被借用，張婉婷的電影《秋天的童話》就有類似情節，但無論是戲劇還是電影改編，遜色之處在於單單以物示愛，流於表面。這對年輕夫妻既已經濟拮据，家無積聚，便無須太着意藉物質來表達愛意；若論心思，遠遠不及人生歷練豐富，早已擺脫物欲束縛而臻於化境的老教授。宣紙一張所值幾何，素箋銀鈎卻滿載五十春秋的綿綿愛意，恩愛之情靈犀相通，盡在不言中。小說中的年輕夫妻倘有老教授淡泊的智慧，當可省卻一場奔波，縱然缺少了一份聖誕禮物，也不減夫婦的款款深情。

話雖如此，這個故事的精神仍然是可取的，重點不在兩個主人公得到什麼，也不是各自為對方犧牲了什麼，而是雙方都付出了無私的真愛。愛雖抽象無形，卻遠比任何物質還要寶貴。

“愛”向來是小說戲劇的主要題材；“愛”使追求自由的杜麗娘死後重生，“愛”使久病纏綿的霍小玉不藥而癒，“愛”使抱恨而終的梁祝雙雙化蝶。缺少了“愛”這個元素，騷人墨客必定靈感枯竭，人類也肯定沒有這麼豐富多采的文化遺產。

Though we can give without loving,
it is almost impossible to love without giving.

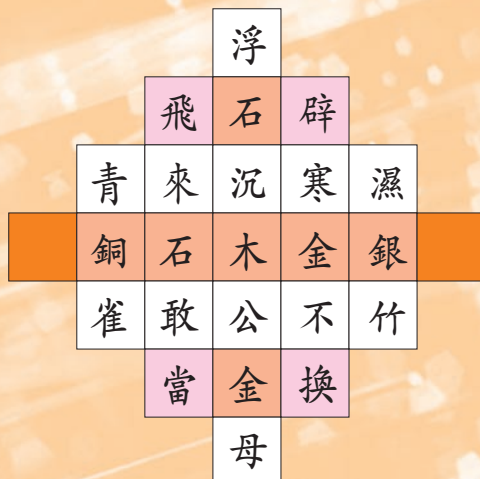
V. Jankélévitch



第三十九期答案

以下得獎者將獲專函通知領獎：

姓名	所屬部門
Wong Lai-ching	地政總署
梁明慧	房屋署
劉慧德	房屋署
Chu Shuk-wai	法律援助署
文玉妃	海事處



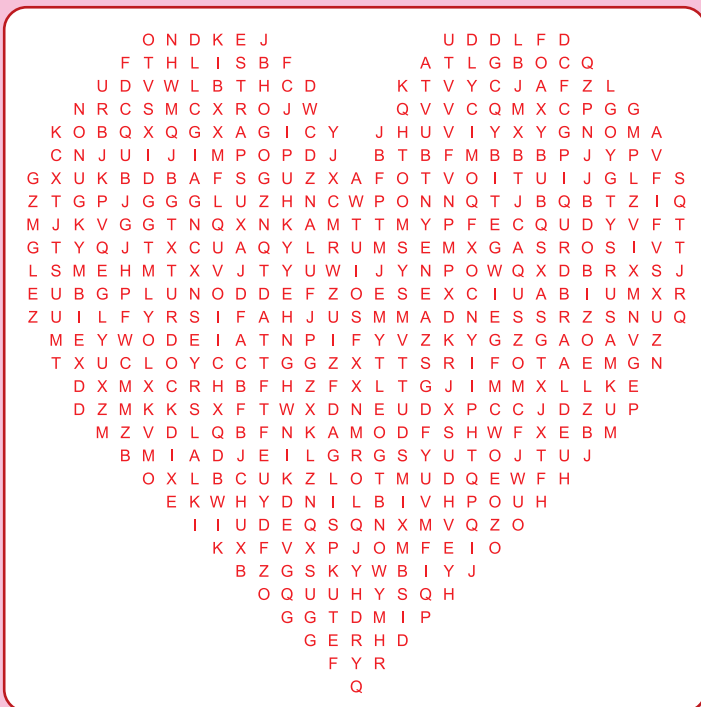


What is Love?



What is the most powerful force mankind knows? Few would disagree that it must be love. Love works its magic anywhere man is. In Shakespeare's plays, which depict intricate human interactions in microcosm, love is the thread that always leads through. The great playwright's characters each have something to say about this timeless power. Here are some famous lines. Each has one word missing. Can you spot them in the grid below and circle them with a pen? They may be spelt backwards or forwards, up or down, or even diagonally.

- Goneril: Sir, I love you more than words can wield the matter; Dearer than _____, space, and liberty.
- Claudius: But that I know love is begun by time; ... _____ qualifies the spark and fire of it.
- Phebe: Who ever loved that loved not at _____ sight?
- Jessica: But love is _____ and lovers cannot see The pretty follies that themselves commit.
- Lysander: The course of true love never did run _____.
- Hero: If it proves so, then loving goes by haps: Some Cupid kills with arrows, some with _____.
- Desdemona: And his unkindness may defeat my life, But never _____ my love.
- Romeo: Love is a smoke raised with the fume of sighs; ... What is it else? A _____ most discreet, A choking gall and a preserving sweet.
- Cressida: Or else you love not, for to be wise and love Exceeds man's _____; that dwells with gods above.
- Orsino: If _____ be the food of love, play on.



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 16 August 2010. 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.

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

Department : _____ Post : _____

Office Address : _____

_____ Tel. No. : _____

中文顧問 康寶文博士 英語顧問 Dr Gillian M. Humphreys

Hon Chinese Adviser Dr Hong Po-man Hon English Adviser Dr Gillian M. Humphreys

編輯委員會

Editorial Board

主席 梅李碧燕女士	委員 魯曼華女士	委員 戴悅華女士
委員 甄秀琼女士	委員 勞冕女士	執行編輯 陸景良先生
委員 何維安先生	委員 楊何佩玲女士	助理編輯 司徒嘉慧女士
委員 鄭建華先生	委員 陳桂芳女士	

Chairman Mrs Stella Mui	Member Miss Holly Lo	Member Ms Iris Tai
Member Miss Hilda Yan	Member Miss Candice Lo	Executive Editor Mr Kenneth Luk
Member Mr James Ho	Member Mrs Loletta Yeung	Assistant Editor Miss Cynthia Seto
Member Mr K W Cheng	Member Ms Dawn Chan	

《文訊》另載於公務員事務局網頁(<http://www.csb.gov.hk/chi/publication/2006.html>)。如對本刊有任何意見或建議，請寄交香港金鐘道66號金鐘道政府合署高座2310室公務員事務局法定語文事務部《文訊》編輯委員會，或以電郵方式(csbolrs@csb.gov.hk)提出。
Word Power is also uploaded to the homepage of the Civil Service Bureau (<http://www.csb.gov.hk/english/publication/2006.html>). If you have any comments or suggestions about this publication, please write to the Editorial Board of *Word Power* (Official Languages Division, Civil Service Bureau, Room 2310, High Block, Queensway Government Offices, 66 Queensway, Hong Kong or csbolrs@csb.gov.hk).