

# 容貌舉止

《左傳·襄公三十一年》記子產語曰：“人心之不同，如其面焉”。人的所思所想可以各不相同，正如人的相貌也可以千差萬別。

古人喜用比喻手法形容一個人的容貌。是褒是貶，單看如何描述便可了然。女子面如桃花、眼如秋水、眉如彎月、齒如齊貝，許是美人胚子。男子龍眉鳳目、燕頤虎頸，既俊朗又威武；而獐頭鼠目、雞嘴猴腮，則必其貌不揚；至於鷓目虎吻，更容易令人生畏，敬而遠之。

貌由天賜，以貌取人每每流諸表面。何謂美醜，從古至今並無定論，人言人殊，又因時而異。善類與惡類，也不能單靠容貌去區辨。《封神榜》中的妲己國色天香，深得商紂王寵幸，但她不只沒有母儀天下之德，而且心腸歹毒，以害人為樂，是名副其實的“蛇蠍美人”；在妲己身上，美絕不等於善。前蜀杜光庭筆下的虬髯客，粗眉濃鬚，卻非壞蛋或惡棍，實為胸襟廣闊的江湖豪俠。《虬髯客傳》中，李世民就是得到虬髯客的暗助，登上天子之位，成為唐代第二個皇帝。

俗語云：“相由心生，相隨心滅”，也就是說，一個人心地善良，便會慈眉善目，和顏悅色；反之，心腸狠毒的人，往往目露凶光，惡形惡相。鑑貌知心性，或許有其道理。讀書人深信多讀詩書除可增進學識外，更有助於修己，教人在不知不覺之中改變氣質，臻於美善。宋代黃庭堅說：“士大夫三日不讀書，則義理不交於胸中，對鏡覺面目可憎，向人亦語言無味”。

人的言行舉止每受傳統禮教約束，相信古代女子對此體會至深。無論是大家閨秀還是小家碧玉，都要規行矩步，故有“靜若處子”之喻；姑娘待字閨中，尤要文靜優雅，不應像小女孩般蹦蹦跳跳。

在古代社會，女子一舉手一投足，皆講求儀態優雅。以走路的姿態而言，不可像男兒般大步流星，務須蓮步珊珊，步履輕盈。據《南史·齊本紀下》所載，南朝齊國的東昏侯把金製的蓮花貼在地上，囑其愛妃

在上面踏步，是為“步步生蓮花”。因此，婦女步態婀娜，謂之“金蓮步”，而女子纏裹的小足，稱作“三寸金蓮”。

舊社會認為女兒家要有幾分嬌羞才討人歡喜，動作太大，視為失禮。走路時腰肢款擺，碎步前行，才有美態。古典小說中，凡美人登場，總是人未至而玉佩叮噹之聲先聞；舉止優雅，其聲清脆悅耳，步大履急，則其聲零亂聒耳。繫在腰間的玉佩等墜飾名曰“禁步”，作用不單單在於裝飾，更重要的是提醒婦女舉步時切勿動作粗魯。“禁步”在節日慶典等重要場合尤須繫上。

至於古代男子，傳統禮教對其行為舉止相對約束較少，因而有較多不一樣的氣質。能武者，可龍行虎步，雄赳赳、氣昂昂；能文者，可儒雅彬彬，一派詩禮傳家的風範。歷史上有些傑出人物允文允武，岳飛便是其中表表者。河南開封朱仙鎮岳飛廟內的岳飛造像，正襟而坐，手持寶劍，左身披羅袍，右身穿金甲，既有文官的氣度，也有武將的威儀，是文武雙全生動的寫照；難怪《宋史·岳飛列傳》如是說：“求其文武全器、仁智並施如宋岳飛者，一代豈多見哉？”

容貌難易，但行為舉止可藉後天培育和教化加以規範。不過，古往今來，不少奇人異士，如魏晉的竹林七賢，選擇摒棄禮教，率性而行。舉止難言好壞，社會標準也非金科玉律，究竟要適人意還是順己心，取捨就往往因人而異了。



玉葉組佩

湖北鍾祥市梁莊王墓出土的禁步，屬皇室飾物，除三十二片玉葉外，另有一件玉珩，以及十六件串飾，各具吉祥意義。

Air and manner are more expressive than words.

Samuel Richardson





# 經典之美



女子長相如何才稱之為“美”？《詩經·衛風·碩人》用優美的文字描繪了一幅美人圖，足為楷模：“手如柔荑，膚如凝脂，領如蝤蛴，齒如瓠犀，螭首蛾眉\*。巧笑倩兮，美目盼兮。”

古有“四大美人”，堪稱美之經典。西施沉魚，昭君落雁，貂蟬閉月，貴妃羞花，皆是花容月貌，國色天姿。四人生於不同年代，但美態同樣廣為傳頌。

昭君出塞的故事為人熟知。王昭君，名嬀，世稱明妃，本絕代佳人，何以選入漢宮後不但未受寵幸，更落得出塞和番、客死異鄉的收場？據南朝劉義慶《世說新語·賢媛》所載，這都要怪毛延壽這個人。

古代女性大多以覓得如意郎君，託付終身為最大心願。倘選為妃嬪，得到君王寵幸，更是莫大的福分。漢元帝廣納絕色佳麗，後宮如雲，難以一一召見，於是命人把佳麗的容貌繪成畫像，以便按圖擷擇。毛延壽是當時宮中的畫匠，宮人為求博得主子的恩寵，均爭相賄賂，請求毛延壽把自己畫得漂亮一些。唯獨昭君不屑為之，結果毛延壽沒有把昭君的美貌如實畫出，“毀為其狀”，以致昭君一直沒有得到皇帝召幸。

後來匈奴提出與漢室和親，求賜美人，元帝便打算把昭君當作皇族嫁予匈奴單于。臨行召見，始發現昭君原是天仙之貌，豔壓後宮，並非如畫中人一樣姿色平庸。元帝後悔莫及，無奈不得不履諾，把昭君遠嫁塞外。毛延壽因此事激怒了元帝，終被降罪處死。人們大多把昭君的悲劇歸咎於毛延壽，但宋代王安石卻為這名畫匠抱不平，其詩《明妃曲之一》云：“歸來卻怪丹青手，入眼平生幾曾有。意態由來畫不成，當時枉殺毛延壽。”詩人認為昭君之美，悉在氣質，不在容貌，根本無法以丹青捕捉。

除了王安石，歷代詩家詞人，如李白、杜甫、李商隱、白居易等唐代大家，均有吟詠昭君事跡之作。較為人知者莫如杜甫的《詠懷古跡之三》，詩曰：“一去紫臺連朔漠，獨留青冢向黃昏……千載琵琶作胡語，分明怨恨曲中論”，意境淒涼，道出了命運弄人的悲哀。

古有絕色佳麗，而美男子亦大不乏人，戰國徐公和宋玉、漢代陳平、三國何晏，均是佼佼者，但論名氣之大，相信遠遠不及潘安。潘安本名潘岳，晉朝人，表字安仁，小字檀奴，故又稱潘安、潘郎及檀郎。

潘安為美男子的典範，“擲果盈車”的佳話就與潘安的俊美有關。據《世說新語·容止》所載，潘安年少時便“妙有姿容”，甚得女子歡心，“婦人遇者，莫不連手共縈之”。另《晉書·潘岳傳》記，潘安驅車出遊，沿途婦女紛紛向車上投以果子，表達愛慕之情，因此潘安每次總是滿載而歸。從婦女的热情可見，潘安定是魅力懾人。

古典詩詞中，提到“潘郎”、“檀郎”之處不少，唐代司空圖

《馮燕歌》便有“擲果潘郎誰不慕，朱門別見紅妝露”句，而南唐後主李煜《一斛珠》則有：“爛嚼紅茸，笑向檀郎唾”，以“檀郎”作為俊美情郎的代稱。

其實男子不一定要相貌堂堂，玉樹臨風才受人喜愛。外貌畢竟不足恃，要取信於人，非靠真才實學不可。潘安不僅以俊美見稱，本身還擅詩賦，與陸機齊名，人稱“潘陸”，可謂才貌雙全。無奈歲月不饒人，潘安在《秋興賦序》中，自謂“春秋三十有二，始見二毛”，慨歎不過三十二之齡便早生華髮，黑中有白。後人因此借“潘岳二毛”一典惋惜韶光消逝，並暗喻功業未竟。李煜《破陣子》有一例：“一旦歸為臣虜，沈腰潘鬢消磨”，悲歎亡國後淪為俘虜，不但腰肢消瘦，而且髮鬢斑白。

女子容貌無論如何姣好，總有年老色衰的一天，男子無論如何俊朗，終有遲暮之日。難怪隋文帝楊堅在《宴秦孝王於并州作詩》中如斯嗟歎：“紅顏詎幾，玉貌須臾。一朝花落，白髮難除。”青春易逝，人間幾何，“明年後歲，誰有誰無”。珍惜光陰，相信遠勝於終日憂慮容貌的轉變。

\* “荑”，草木的嫩芽，粵音“提”，普通話唸“tí”。“蝤蛴”，天牛的幼蟲，色白身長，粵音“籌齊”，普通話唸“qiúqí”。“瓠犀”，瓠瓜的子，整齊潔白，粵音“戶西”，普通話唸“hùxī”。“螭”，方頭的小蟬，粵音“秦”，普通話唸“qín”。

始吾於人也，聽其言而信其行；  
今吾於人也，聽其言而觀其行。

《論語·公冶長》

# Manners Matter

What are manners? Manners are the ways we behave or speak that are considered polite and socially acceptable. But manners are not hard and fast rules. They change over time, just as the proverb says: “*Other times, other manners*”. Different generations may have different practices and habits, and what used to be appropriate may be frowned upon nowadays. Manners also vary with place and people. For instance, there exist a lot of differences in table manners between the East and West.

The essence of good manners lies in one’s thoughtfulness to others. For example, at the workplace, there are office manners that everyone should observe. Colleagues are expected to act properly to maintain an environment that allows everyone to concentrate on their work and hence contribute to efficient office operation. Disturbing the office tranquility, for example, is unacceptable. For tranquility to be restored, noise-makers who “*forget their manners*” need to be told to “*mind their manners*”.

Manners are not absolute norms, but they are common yardsticks to measure the propriety of one’s behaviour. As an old proverb suggests, “*Manners maketh man*”. We sometimes tend to judge people by their manners rather than

by their character. This is especially true of first encounters. To read people, the way they behave is worth a thousand words and good observation can reveal as much. “*Manners maketh man*” is actually the motto of Winchester College and New College Oxford, coined by their founder William of Wykeham in the 14th century. It means the same as “*Manners make the man*” in modern English. While children who “*have no manners*” are likely to be pardoned, grown-ups are expected to show good manners in all circumstances. Usually, parents begin to teach their children manners at an early age to prepare them for a sophisticated social life. Manners reflect directly on one’s family upbringing: good manners mean good breeding and bad manners poor breeding.

From a wider perspective, manners are an indicator of how civil a society is. Local people’s good manners not only leave a good impression on visitors, but also make a place pleasant to live in. They include simple things like holding the door open for the person that comes after us, or having our mobile phone switched off during a performance. Indeed, manners are merely spontaneous reactions; what matters more is that we understand and care about the needs and feelings of others.



文趣偶拾

## 搖頭擺尾



“張三常於人前搖頭擺尾，李四不喜與之為伍。”

張三何故惹人討厭？何解李四不肯與他交朋友？相信不少人會認定張三是個不顧廉恥，喜歡“搖尾乞憐”的傢伙。其實不然，因為“搖頭擺尾”跟“搖尾乞憐”是兩碼子事。

“搖頭擺尾”實為自得其樂的表現，當中略帶輕狂驕傲之意。這個成語原指水中游魚，後來引伸指人們的行為，意謂一個人得意洋洋，忘乎其形，便會不知不覺搖腦袋，晃屁股。

“搖頭擺尾”典出宋代釋普濟《五燈會元》。話說有一對表兄弟臨濟與元安，性格迥異。某日，元安到臨濟家作客，酒至半酣，告訴表兄自己得到縣令賞識，快要給提拔了，言語間難掩喜悅之情。臨濟聽罷沒有表示祝賀，也沒有替表弟高興，宴後送別時，才贈言寄語：“門下有個赤梢鯉魚，搖頭擺尾向南方去，不知向誰家齧裏淹殺？”臨濟表面以“搖頭擺尾”說鯉魚，實則藉此提醒元安不要年少輕狂，自鳴得意。

與“搖頭擺尾”意近的還有“搖頭晃腦”和“搖頭擺腦”。不過，“搖頭晃腦”和“搖頭擺腦”除了表示得意忘形之外，還有另一層意思，可用來形容吟誦詩書的姿態。唸書之時，人們往往隨着朗讀的節奏搖頭而不自覺。例如現代作家郭沫若在《關於宋玉》一文中寫道：“就是我在幼年的時候，讀起來也曾搖頭擺腦，擊節三數過，然而在今天看來，實在是受不了。”

形容一個人好諂媚，該用“搖尾乞憐”才對。這個成語原本形容狗兒搖着尾巴討主人歡心，就像魯迅筆下的叭兒狗一樣，現引伸指小人為巴結逢迎而卑躬屈膝。唐代韓愈《應科目與時人書》曰：“若俛首帖耳，搖尾而乞憐者，非我之志也。”像韓愈一樣的有識之士，才高志遠，當然不屑於“搖尾乞憐”。

文首提到李四不願與張三交往，其實是因為覺得此人自以為是，趾高氣揚，正如宋代王明清《揮塵餘話》所言，“搖頭擺腦得人憎”。腦袋搖來晃去，不可一世的模樣，當然不討人歡喜。可見在人前無論是“搖頭擺尾”還是“搖尾乞憐”，都難予人好感。

君子之修身也，內正其心，外正其容。

歐陽修



# 黥文刺字

不少現代人喜歡紋身，視為人體裝飾。究其源流，紋身可追溯至上古風俗，歷史悠久，實非時興之玩意。

從文獻可見，紋身自古已有。《左傳·哀公七年》載南方吳越人有“斷髮文身，嬴以為飾”之俗；另《禮記·王制》記“東方曰夷，被髮文身……南方曰蠻，雕題交趾”。“文身”即紋飾身體，“雕題”乃刺花紋於額上，與今人所理解之紋身意義相同。不過，紋身當時多為外族習俗，中土未見盛行。

在我國歷史中，原來紋身大多借為懲罰的手段。古時設有“黥\*刑”，即以刀刻或針刺方式在犯人臉皮上刺痕塗墨，使印記永留，故又稱“墨刑”。由於面上的黥文難以掩飾，見之者即知其為罪犯。黥面之刑早於堯舜之時已有，與劓、剕、宮及大辟\*\*合稱五刑。

黥刑不僅帶來皮肉之苦，更令受刑者心靈飽受創傷。漢文帝時，孝女緹縈為無辜被判肉刑的老父求情，上書懇求收為官婢，以替父罪，並痛陳肉刑之弊。文帝深受感動，不但免緹縈父親之罪，更下令廢除肉刑，以其他刑罰取代，詔曰：“夫刑至斷支體，刻肌膚，終身不息，何其楚痛而不德也，豈稱為民父母之意哉！”

黥刑雖曾一度廢除，但未幾又復見，漢以後各朝代間用不替。五代後晉有所謂“刺配”，即把重罪者刺面後發配遠地服勞役。宋代盛行此刑，黥面亦美名為“打金印”，除刺上發配州府的名稱外，有時更記所犯之罪、服刑之期等。在《水滸傳》中，不少英雄好漢曾刺配邊地，例如禁軍教頭林冲被高俅陷害，刺面頰發配滄州，途中屢遭暗算，險死還生，最終逼上梁山；武松因殺嫂及西門慶被刺配孟州，黥刺額角，後打扮成行者，以垂髮遮掩所刺之字。

除了犯人之外，黥面也用於懲罰奴僕。在唐代，婢僕給買下後，如逃走就逮，輒遭黥面，稱為“私黥”。唐代段成式所著的筆記小說《酉陽雜俎》載，有人拾得頭顱骨，上有“逃走奴”三字的墨痕，黥跡入骨，足見古代奴僕坎坷之命運。宋代軍制規定被充軍者必須刺面，以防逃逸。士兵被刺面，雖然只為標示從軍的身分，其義有別於黥刑，但士兵的地位卻淪落至與犯人無異。當時的民謠唱道：“好鐵不打釘，好兒不



當兵”，除了反映宋代重文輕武之外，也揭示社會對從軍的負面看法。

黥也好，刺也好，均在於懲罰留印，但原來古代的女兒家也會用類似方法來修飾儀容。“靨鈿”是古代盛行的面飾，源自三國時代吳國孫和夫人。孫和因醉弄玉如意誤傷夫人，使其左頰留下朱砂紅斑，但孫和卻因此對夫人倍加寵愛，其他姬妾遂爭相在臉頰刺上丹砂印，博取孫和歡心。此俗後來廣為流傳，至唐代更發揚光大，婦女以紙、金箔、花瓣、魚鱗，甚至蜻蜓翅膀，剪成圓形或小鳥等圖案，加上顏色後貼於雙頰，模擬酒渦，增添嬌美，是為靨鈿。唐代女性創意新穎，與今人相比，不遑多讓。詩詞畫幅時有靨鈿的描畫，唐代韋莊《歎落花》一詩云：“西子去時遺笑靨，謝娥行處落金鈿。飄紅墮白堪惆悵，少別穠華又隔年”，把落英片片比擬仕女微笑時掉落的靨鈿，使落花倍添嫵媚，教人憐惜。



紋刺之術既可飾面，自然也是裝飾身體之法。在皮膚上刺字或紋圖，染上黑色，使之永存，謂之“刺青”，或稱“點青”、“雕青”；早期使用的顏料會隨年月變為青藍色，故名。《孝經》雖云“身體髮膚，受之父母，不敢毀傷”，但“刺青”在唐宋年間蔚為風尚。時人對刺青趨之若鶩，或刺神像，或刺動植物，甚或山水景致、詩詞警語，不一而足。據說在唐代，一名荊州少年全身刺滿白居易詩三十多首，且詩圖相配，別具心思。《水滸傳》中也有不少紋身好漢：史進因為身上紋有九條青龍而得“九紋龍”之綽號；龔旺渾身刺有虎斑，脖子紋有虎首，故人稱“花項虎”。刺青既可表驍勇，也可藉以明志。宋朝名將岳飛生於國家憂患之世，少時母親在其背刺上“精忠報國”四字，要兒子銘記忠心效國，便是一例。

今天，紋身圖案可藉先進科技消除，但在古代，黥文刺字卻不易褪去，是一生一世的印記，或訴說個人經歷，或反映社會流風，其意義遠遠大於紋飾的作用。

\* 黥，粵音“鯨”，普通話唸“qíng”。

\*\* “劓”，即割鼻之刑，粵音“異”，普通話唸“yì”；“剕”，即砍足之刑，粵音“翳”，普通話唸“fēi”；“宮”，即閹割之刑；“大辟”，即死刑。

Respect for ourselves guides our morals;  
respect for others guides our manners.

Laurence Sterne





# Replacing Words with Images

When we talk about dictionaries, what crosses our mind first is very likely a bulky book with tiny print. Yet a dictionary doesn't have to be like that. In a pictorial dictionary, sometimes also called a visual dictionary, considerable space is taken up not by words but by illustrations.

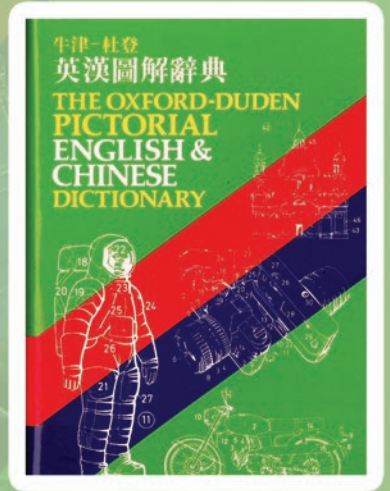
Certain information can be better conveyed by illustrations than by words alone. It is for the purpose of direct communication that pictorial dictionaries are designed. When objects or ideas are visualised, wordy descriptions or explanations become redundant.

A pictorial dictionary is useful in many aspects. For instance, police officers can make good use of it when they are required to describe a wanted suspect with facial hair. The hair on different parts of our face has different names. It is therefore essential to distinguish between moustache, goatee, sideboards, whiskers and so on. Correct descriptions help identification. It matters a great deal if a man wearing a moustache on his upper lip and a goatee on his chin is mistaken for a suspect who has sideboards or whiskers on his cheeks.

In an everyday situation, if we have no idea about the name of the hairstyle we desire, we might need quite some time to tell our hairdresser how we would like our hair styled. Worse still, if communication gets stuck, the chances are that we come out from the salon with a hairstyle totally different from what we had in mind, say an omega instead of a bob.

To get the names correct, simply look for the right words. Open a pictorial dictionary, flip to the section under "hairstyles and beards", and voilà, the term you need is there and there is no more risk of misunderstanding.

Major publishers all have their own pictorial dictionaries. The contents are usually divided into sections under distinguishable thematic headings. But grouping varies with publishers. *The Oxford-Duden Pictorial English & Chinese Dictionary*, for example, includes eleven broad categories that cover thousands of objects, ranging from the everyday to the technical. For easy reference, English and Chinese names are offered in parallel for each numbered entry on the same page. With a full index at the back, names of objects can be readily checked against their visual representations. Comprehensive and well-organised, this handy aid is recommended for both home and office use.



## 常用題辭彙編

中國自古崇尚禮儀，為重要場合贈辭，是常見之事。《荀子·非相》曰：“贈人以言，重於金石珠玉”。嘉言雋語，其價不菲。

題辭屬酬酢文字，文體獨特，多為簡短詞句；如果用得妥貼，寥寥數字也可蘊含深遠意趣。各類政府公文之中，題辭尤其講求典麗雅正，對文字修養的要求也較高。

政府官員不時獲邀為節日慶典、紀念活動等場合贈辭，以表祝賀。因此，同事平日或須為部門人員揀選或撰寫題辭。有鑑於各部門對題辭參考資料的需求頗為殷切，公務員事務局法定語文事務部特地編撰《常用題辭彙編》，匯集大量題辭示例，供同事參考。

《常用題辭彙編》輯錄近三千五百個四字題辭，按性質分類，歸入以下十五個專題：

教化培育	醫療衛生	工商貿易
社團組織	慈善公益	社會服務
大眾傳媒	公安法治	文學藝術
康樂體育	佳節盛典	宗教信仰
環境保育	山水園林	婚喪喜慶

每個專題又按對象和場合劃分為若干小類。以“教化培育”為例，在教育範疇通用的題辭載於“通用”之下，另有“創校”、“啓蒙”、“師恩”、“勗勉”，比類相從，各具重點。題辭用字較為凝練，有別於日常語彙，為方便理解和應用，較生僻者均標示粵音，闡釋字義。有典故出處者，也扼要說明。

政府官員題辭一般以四字格居多，若四字未能盡意，也可組合成八字題辭，雙句並排，形式一如對聯。如採用八字格，則應特別留意平仄，務求聲韻諧協。同事可視乎贈辭者的身分，以及題贈的對象、場合和重點，參考《常用題辭彙編》中的例子，靈活變化，自出機杼。

《常用題辭彙編》既可支援公務員同事撰寫題辭的工作，也能從文字角度展現中國文化的博大精深。同事可到法定語文事務部內聯網([http://intranet/ola/ChiAbridge/ola\\_db\\_frame.htm](http://intranet/ola/ChiAbridge/ola_db_frame.htm))或公務員易學網瀏覽並下載。《常用題辭彙編》日後會不時增訂，使內容更為充實。如有疑問，歡迎致電2867 2994或電郵至 [csbolrs@csb.gov.hk](mailto:csbolrs@csb.gov.hk)，向公務員事務局法定語文事務部研究支援組查詢。



# 傾國傾城

# Helen of Troy

西漢李延年擅音律歌舞，是漢武帝的侍臣。據《漢書·外戚傳上·孝武李夫人》所載，某日李延年在漢武帝前創新曲，歌曰：“北方有佳人，絕世而獨立。一顧傾人城，再顧傾人國。寧不知傾城與傾國，佳人難再得。”漢武帝聽罷狐疑，世上果真有女子能傾倒眾生？究竟長在何家？平陽公主答曰，李延年家中有妹，正是美貌出眾。漢武帝大喜，傳召李延年之妹，一見驚豔，遂把她留在宮中，是為孝武李夫人。

宋代袁文《甕牖閒評》卷二曰：“所謂傾城傾國者，蓋一城一國之人皆傾心而愛悅之。”故此，“傾國傾城”常作絕色美人之喻，文學作品中屢見不鮮。唐代白居易《長恨歌》便有“漢皇重色思傾國”之名句，另明代馮夢龍編撰的《喻世明言》第三十四卷也有一例：“霧鬢雲鬟，柳眉星眼，有傾國傾城之貌，沉魚落雁之容。”



According to Greek mythology, Helen was the daughter of Zeus, Father of the Gods. Known for her unrivalled beauty, she was courted by many. Of these suitors, Menelaus, the King of Sparta, was chosen to be her husband. Several years later, Paris, the Prince of Troy, was promised the most beautiful woman in the world by Aphrodite, the Goddess of love and beauty. He abducted Helen from Sparta and took her to Troy. To take back his wife, the outraged Menelaus enlisted the help of Helen's former suitors, who had all sworn to protect Helen and her husband, and sent a huge fleet of ships to Troy.

The beauty of Helen was said to have triggered the Trojan War between Sparta and Troy. There are many references to Helen in English literature, including the famous lines in English dramatist Christopher Marlowe's *Doctor Faustus*: "Was this the face that launch'd a thousand ships / And burnt the topless towers of Ilium\*?" From this has derived the expression "the face that launched a thousand ships", which is now a figure of speech for female beauty that alludes to Helen of Troy.

\* Ilium is another name for Troy.

## 邯鄲學步

“東施效顰”的故事相信不少人都聽過。《莊子·天運》載：“故西施病心而顰\*其里，其里之醜人見之而美之，歸亦捧心而顰其里。”西施鄰里中的“醜人”以為模仿西施捂着胸口、皺起眉頭，便有西施的美態，殊不知鄰里見了，或閉門不出，或爭相走避。“知顰美而不知顰之所以美”，“醜人”只懂得依樣畫葫蘆，結果適得其反，教人厭惡。後世把故事中生硬模仿西施的“醜人”稱為“東施”，故有“東施效顰”之說。

“邯鄲學步”也有生搬硬套的意思。這個成語同樣出自莊子的譬喻。《莊子·秋水》載：“且子獨不聞夫壽陵餘子之學行於邯鄲與？未得國能，又失其故行矣，直匍匐而歸耳。”邯鄲是趙國的都城，在燕國壽陵有一少

年，聞說邯鄲人走路時步履優美，心中羨慕不已，於是不惜路途遙遠跑到那兒學步法。來到邯鄲，少年發現當地人走路的姿態果然格外優美，便刻意模仿。可是，少年非但沒有學會邯鄲的步法，而且還忘掉了自己往常走路的步法，以致最終不懂得邁步，只能爬回壽陵。模仿別人不得法，不但沒有學會人家的長處，更喪失了原有的本領，謂之“邯鄲學步”。

東施也好，壽陵少年也好，盲目模仿只會弄巧成拙，出乖露醜。他山之石，可以為錯。借鑑於人，應顧及實際情況，取人之長補己之短，才有增益。

\* “顰”，粵音“頻”，普通話唸“pin”，即“顰”，皺眉之意。

### 讀者意見調查 Readership Survey

編輯委員會希望蒐集讀者對《文訊》的意見。懇請填妥並擲回夾附之問卷（電子版讀者可登入公務員事務局網頁[http://www.csb.gov.hk/tc\\_chi/publication/2006.html](http://www.csb.gov.hk/tc_chi/publication/2006.html)下載問卷），謝謝。

The Editorial Board would like to have your opinion about *Word Power*. Kindly complete and return to us the attached questionnaire (readers of electronic version may download from the Civil Service Bureau website <http://www.csb.gov.hk/english/publication/2006.html>). Thank you.

# 《文訊》徵稿 Contribution to Word Power

《文訊》是為公務員而設的語文及文化季刊，每期主題不同。歡迎現職同事投稿，細則如下：

1. 來稿須為未經發表的原作，題材不限，但以切合主題者為佳。為方便處理，切合主題的稿件須於出版前兩個月交來。(每期封底會預告未來兩期的主題和出版日期，同事如有意投稿，敬請留意。)
2. 中文稿件以1 600字為上限，英文稿篇幅上限為800字。
3. 編輯委員會有權酌情剪裁或修改來稿。作者如欲保留原文，請事先聲明。
4. 來稿如未獲採用，將妥為銷毀而不另行通知，請作者自留底稿。
5. 稿件版權歸作者所有，文責由作者承擔。
6. 來稿請註明作者姓名、職級／職位及所屬部門。
7. 來稿宜儲存為“Word”格式，並以電郵方式擲交《文訊》編輯委員會([csbolrs@csb.gov.hk](mailto:csbolrs@csb.gov.hk))。另外，稿件也可郵寄至香港金鐘道66號金鐘道政府合署高座2310室，或傳真至2521 8772；來稿的字體務須清楚易辨。

《文訊》第四十三期將於二零一一年三月底出版，以“花鳥蟲魚”為題；第四十四期將於同年六月底出版，以“童樂童趣”為題。公務員同事可圍繞上述主題或就語文及文化題材撰稿。稿件一經刊登，當奉上書券及該期《文訊》乙份，以表謝意。

*Word Power* is a quarterly on language and culture published for civil servants, with a specific theme for each issue. Colleagues are welcome to contribute to this publication and details are set out below:

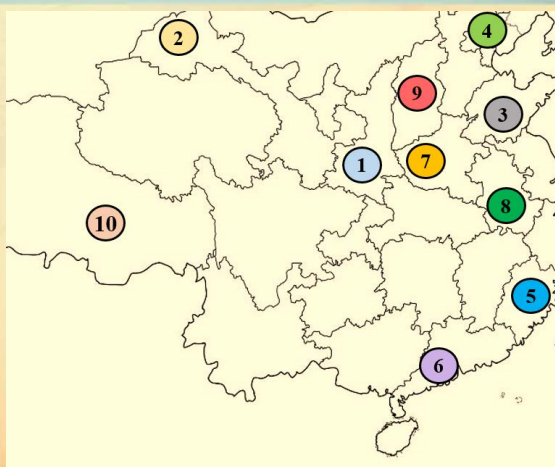
1. Contributions should be unpublished original works. There is no content restriction, but priority will be given to works related to the specific theme of the issue. They should reach the Editorial Board two months before the date of publication. (Contributors may refer to the back page announcement of each issue for the themes and dates of publication of the subsequent two issues.)
2. Contributions in English should not exceed 800 words, and those in Chinese 1600 characters.
3. The Editorial Board reserves the right to abridge or revise a contribution. Contributors who prefer to have their works published intact should state so clearly.
4. Contributors will not be notified of unsuccessful attempts. Rejected works will be properly disposed of and contributors are advised to keep copies of their contributions.
5. Contributors own the copyright of their works and should take responsibility for the content thereof.
6. Contributors should indicate in their submissions their names and ranks/posts, as well as the names of their departments.
7. Contributions should be sent to the Editorial Board of *Word Power*, preferably in “Word” format by email ([csbolrs@csb.gov.hk](mailto:csbolrs@csb.gov.hk)). Legible hard copies sent by post (Room 2310, High Block, Queensway Government Offices, 66 Queensway, Hong Kong) or by fax (2521 8772) will also be accepted.

The themes for Issues 43 and 44 of *Word Power* will be “The Four Chinese Classical Delights: Flower, Bird, Insect and Fish” and “The Joys of Childhood”. Publication is scheduled for the end of March and end of June 2011 respectively. Colleagues are encouraged to contribute on the chosen themes or any subject relating to language and culture. For each work published, the contributor will receive a book coupon and a copy of the issue in which his/her contribution appears.



## 第四十一期答案

1. 陝或秦(陝西西安秦始皇陵及兵馬俑坑)
2. 甘或隴(甘肅敦煌莫高窟)
3. 魯(山東曲阜孔廟、孔林和孔府)
4. 冀(河北承德避暑山莊及其周圍寺廟)
5. 閩(福建土樓(南靖、永定))
6. 粵(廣東開平碉樓與村落)
7. 豫(河南洛陽龍門石窟)
8. 皖(安徽皖南古村落(西遞、宏村))
9. 晉(山西平遙古城)
10. 藏(西藏拉薩布達拉宮歷史建築羣)



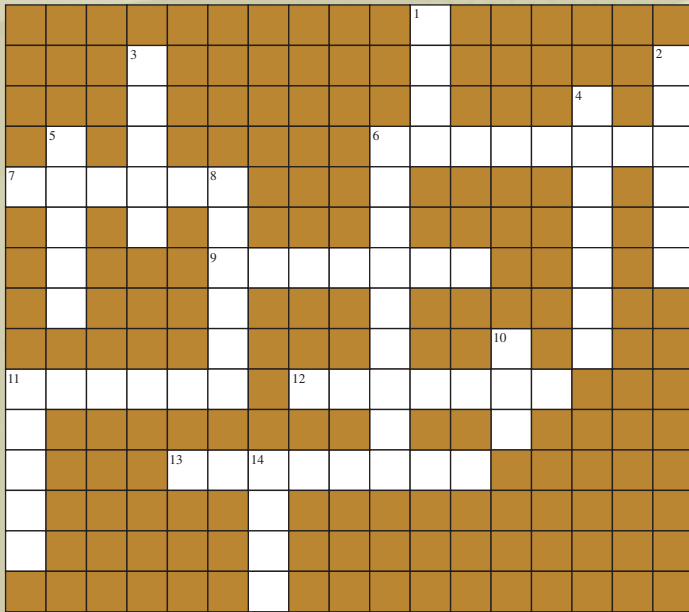
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黃潔芳	食物環境衛生署
Yeung Man-to	食物環境衛生署
葉劍雄	教育局
Wan Ching-lam	學生資助辦事處





# Facial Features

When we meet people, their most prominent facial features always catch our eyes first. It is such minute variations on the face that make us different from one another. The following sentences include references to some of the typical facial features. Can you name them and fill in the appropriate squares of the puzzle below?



## DOWN

- Most girls are bothered about having a \_\_\_\_\_ on their face and choose to have it removed by a beautician.
- Jack's love for reading has left him with severe myopia and \_\_\_\_\_ eyes.
- Eve is worried about the \_\_\_\_\_'s peak in her forehead. Fortunately her husband never takes the superstition about it too seriously.
- Showing \_\_\_\_\_ on her cheeks when she smiles, Candy looks very sweet.
- To help children with \_\_\_\_\_ lips, Faye Wong, the famous singer, has set up a charitable fund with her husband.
- John often makes fun of his sister's \_\_\_\_\_ nose which somewhat points upward like that of a cartoon figure.
- Maria has gained much weight recently and her \_\_\_\_\_ chin reminds her to eat less.
- Chinese physiognomists suggest that \_\_\_\_\_ ears mean a lack of credibility.
- Julia has decided to have orthodontic treatment, though many say her \_\_\_\_\_ teeth are cute.
- Bosco's eye \_\_\_\_\_ are hereditary. They are there no matter how much he sleeps.

## ACROSS

- With his \_\_\_\_\_ hairline, Arthur looks much older than he actually is.
- Ancient Chinese poets often compared female beauty to nature and admired women with \_\_\_\_\_ eyes very much.
- According to legend, people with a \_\_\_\_\_ are hidden werewolves.
- Having been drinking heavily all these years, the bartender has a signature \_\_\_\_\_ nose now.
- Barbara has the small \_\_\_\_\_ lips that the Chinese love most.
- Having \_\_\_\_\_ ears, Angel envies those who wear big earrings beautifully.

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 February 2011. Watch out for our coming issue to see if you get all the answers right, and better still, to find out 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. : \_\_\_\_\_

Issue No. 43 (March 2011): The Four Chinese Classical Delights: Flower, Bird, Insect and Fish 二零一一年三月第四十三期主題: 花鳥蟲魚

Issue No. 44 (June 2011): The Joys of Childhood 二零一一年六月第四十四期主題: 童樂童趣

中文顧問 康寶文博士 英語顧問 Dr Robert J. Neather

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