

文訊

WORD POWER

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OFFICIAL LANGUAGES DIVISION, CIVIL SERVICE BUREAU

SARTORIAL Elegance

The little black dress worn by Audrey Hepburn in *Breakfast at Tiffany's* in 1961 is perhaps the most famous black dress in the history of fashion. The actress matched it with a pearl choker and a tiara, defining sartorial elegance for women. Popularised by Hepburn, the dress has passed the test of time and is still an item in many women's wardrobes. What is its magic? The answer is: simplicity.

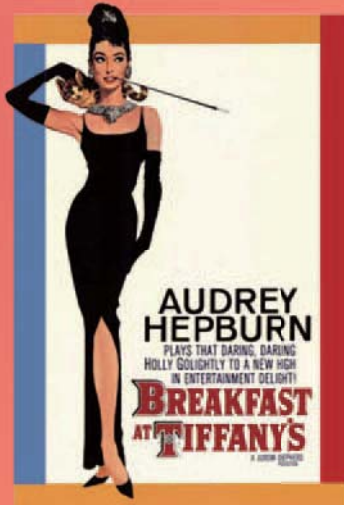
Simplicity gives people more room to create their own style. Not everyone is born with a perfect figure and can carry off whatever style they please. While body-hugging clothes are not for stout people, long boots may make a short person shorter and squatter. A simple black dress, however, always makes one look chic and attractive. Black, with its subtlety, brings out the best of a person's silhouette.

Unlike the little black dress, most fashion items are ephemeral. The 1960s showcased the trend of mini-skirts and go-go boots. In the 1970s, with the spread of the disco craze, bell-bottom pants and platform shoes took centre stage. Outfits with big shoulder pads were a major fashion statement in the 1980s. Harem pants have been very popular with young people in recent years. Fashion trends come and go. But interestingly, there are still many people who try hard to keep up with the latest fashion trends. Why?

In the eyes of some moralists, it is sheer vanity that drives many women and some men to blindly follow the trends. Fashion conscious people are shallow and only want to stand out by dressing differently. Certainly, there is a grain of truth in this view. But haven't those moralists failed to understand the psychological comfort that beautiful clothes give?

Fashion makes people happy. Although clothes do not make us who we are, they do affect the way we feel about ourselves. With the magic wand of fashion, everyone can look gorgeous without being gorgeous. Most men look good in a well-cut suit that can accentuate their best attributes. A sleek pinkish cardigan matched with a light grey one-piece dress may give women a demure look and a rosy complexion. A well-chosen outfit that fits your body and personality will certainly give you a boost in confidence.

We all feel more comfortable with wearing something that reflects the times in which we live. Before the



emergence of low-rise jeans, high-rise jeans reigned supreme in the 1970s. But today, you will look odd if the waistband of your jeans is inches above your belly button. Although it is said that high-rise jeans are making a comeback, not many would have the confidence to wear them in the street. Admit it or not, we are following the trends without knowing it.

Nevertheless, we will fall victim to fashion if we are obsessed with such fleeting trends. Fashion takes no prisoners. Love it or loathe it, you have to shed a few pounds before you can squeeze yourself into a trendy super-tight pencil skirt. If six-inch high heels are a must-have item for the current season, you will have to bear the risk of spraining your ankles. Should you choose to go that far, then you have become a slave to the trend, as some moralists would rightly suggest.

Don't be a fashion victim. The joy of wearing beautiful clothes comes not only from what you put on, but also from how you present yourself to others through clothes. Follow what you think works, set your own trend, be wild or be conservative as you like. Also, don't be afraid of making fashion mistakes. If you are bold enough, a bright green blouse can go perfectly well with an orange skirt. If you do not want to look totally out of place, like someone from Mars, you may choose some trendy items that suit you most. But never be a blind follower. Wear what you want.

Elegance, be it in a classy or trendy style, is what many of us want to pursue. In Jean-Paul Gaultier's words, "elegance is a question of personality, more than one's clothing." It is a myth that only good-looking people or those who can afford expensive clothes can look elegant. In fact, we can all become elegant. A voluntary worker looks radiant in a black tee and jeans when he or she is doling out hot meals to lonely tramps on the street. A father wearing a blue or white polo shirt and khaki pants looks equally charming when he is happily carrying his kid on his back. Elegance comes from within.



Fashions fade, style is eternal.

Yves Saint Laurent



形神俱備 氣韻生動

著名畫家徐悲鴻擅長畫馬。他筆下的馬千姿百態，無論是奔馬、立馬、羣馬都栩栩如生，驍勇矯健。

徐悲鴻所畫的馬造型駿逸，講求比例勻稱。他用簡單的線條勾畫馬的形態，以飽酣的重墨、豪邁的筆勢畫出馬的勁健和慍悍，充分展現國畫的筆墨美。

國畫之美在於意境神韻。南齊畫家謝赫在《古畫品錄》中說，最高境界的畫“氣韻生動”，透現畫中人物的內涵和靈魂。唐代畫家張彥遠指，畫作“若氣韻不周，空陳形似”，則非妙品。徐悲鴻的馬形神俱備，在荒野奔馳或佇立風中眺望柳岸的自不待言，即使在河畔渴飲或流連於草原的都生氣勃勃。“畫馬難畫骨”，徐悲鴻不僅畫出了馬的骨格，更畫出了馬的神氣，筆法奔放而不狂妄，精細而不瑣屑，激情澎湃，氣勢磅礴。

徐悲鴻留學法國，畫風深受西畫影響，強調物象的光影明暗。在國畫創作上，他提倡“古法之佳者守之，垂絕者繼之”，盡量保留國畫傳統精粹，並主張“不佳者改之，未足者增之”，順應時代，引入西方繪畫技術，為國畫另闢新途，精益求精，集中西畫之大成。

在國畫《九方皋》中，徐悲鴻融入了西畫的造型手法。雖然畫法仍以線條為主，但借用了西方寫實的素描手法塑造人物。畫中的牽馬人于思滿面，身軀壯



碩，前胸、四肢的肌肉紋理清晰可見。徐悲鴻把幹粗活漢子的形象，刻畫得入木三分。畫中央的黑馬線條明確，挺拔俊美，在相馬人九方皋面前，像通了靈般，因遇到伯樂而發出快樂的嘶鳴，騰空揚蹄，神態活靈活現，躍然紙上。徐悲鴻把中西繪畫技法糅合，天衣無縫，筆法張弛有度，布局獨具匠心。

具感染力的畫不僅形神俱似，還能觸動人心。徐悲鴻作畫，往往把自己的個性和抱負寄寓其中。《九方皋》中的馬，除了在相馬人前的那匹繫有韁繩外，其餘既無籠轡也無鞍蹬，無拘無束，反映出他熱愛自由的精神。《奔馬圖》是徐悲鴻在抗日戰爭期間的創作。當時人民生活艱苦，顛沛流離，他畫了一匹奔騰馳騁的駿馬，藉以抒發心中愛國憂世之情。

藝術家透過客觀形象表達主觀情感，以顯現藝術之美。徐悲鴻的馬熱情奔放，豪邁不羈，深刻表達出繪畫人內心的激情。畫家情操高尚，在作品中寄託的遠大理想迸發一股精神力量，鼓舞人們奮起前進。

Beauty is not in the face; beauty is a light in the heart.

Kahlil Gibran

Word
for
Word



What a Colourful World!

Thanks to the Creator's artistic hand, we are living in a colourful world – the flowing blue rivers, the shimmering green fields, the golden yellow sunflowers and the crystal white snow. Colour makes life beautiful.

In summer, we are drawn by the purple splendour of blossoming lavender and lilac. In late autumn, streets are strewn with fallen leaves which come in a wide range of colours: mulberry, maple and salmon. On a bright clear day, we take a stroll under the azure sky. In choosing a birthday present for your friend, a saffron silk handkerchief could be a good choice. Most men do not like brightly coloured things. But a lemon yellow Lamborghini is an exception. A pearl white wedding gown is the dream of many would-be brides and an ivory black bomber jacket a snatch-up item among guys.

Have you ever been late for work because you spent too much time matching clothes in front of the mirror? If you have, some basic knowledge in colour co-ordination may help you. Colours are like friends. Some work together

and get along well while others always fight. Avoid mixing black and brown, or white and cream because they simply do not match. However, an outfit with lighter and darker shades of the same colour always gives a chic look. Dark green and light green, or navy blue and pale blue are stylish combinations.

The sparkle of life would be gone if this world were colourless: a monochromatic rainbow would appear after the rain; a shooting star would streak across the sky with an unnoticeable tail; shopping for clothes would no longer be fun, and many art stores would go out of business, though choosing a bouquet of flowers for your girlfriend on St. Valentine's Day would not cost you too much time.

Colour can brighten up our days. Yellow reminds us of the warmth of sunshine, and green, the colour of nature, is very pleasing to the eye. While red gives us energy and excitement, orange brings happiness. So, the next time you feel blue, spare a minute to look around, and life may be speaking to you through its colours.



春風拂檻露華濃

唐代絕色佳人楊貴妃婀娜多姿，嬌柔嫵媚，盡得萬千寵愛，低首回眸，深顰淺笑都使唐玄宗心醉，六宮粉黛黯然失色。據說，一日玄宗與楊貴妃在沉香亭觀賞牡丹，為討妃子嫣然一笑，急召翰林學士李白入宮賦詩讚美愛妃的花容月貌。詩仙寫下《清平調》三首，詩句如行雲流水，渾然天成，千古傳誦。

(一)

雲想衣裳花想容，春風拂檻露華濃。
若非羣玉山頭見，會向瑤台月下逢。

第一首起句以比喻襯托手法形容楊貴妃的美態。貴妃的輕紗裙裾隨風擺動，像彩雲般飄逸；芙蓉粉臉，如花般嬌豔。春風吹拂，露珠在花瓣上滾動，晶瑩剔透，益顯牡丹色澤更濃，暗喻楊貴妃得蒙君王恩寵，格外豔冶迷人。詩人把貴妃比作天上仙女，詠嘆如此天姿國色，恐怕只有在蟾宮閨苑才得一見，人間又哪有幾回遇上。這首詩句法精妙，意境深遠，盡顯詩仙才華滿溢，鬼斧神工。

(二)

一枝紅豔露凝香，雲雨巫山枉斷腸。
借問漢宮誰得似，可憐飛燕倚新妝。

在第二首中，詩人讚美楊貴妃猶如一枝牡丹花，紅豔欲滴，聚露凝香。楚襄王思慕巫山神女，奈何仙凡相隔，悲傷斷腸也是枉然，其實神女又怎及貴妃香嬌玉嫩，丰姿綽約。漢成帝皇后趙飛燕雖是楚楚動人，還得倚仗新妝；貴妃麗質天成，即使不施脂粉，仍豔壓眾芳。詩人借古讚今，凸顯楊貴妃的千嬌百媚。

(三)

名花傾國兩相歡，常得君王帶笑看。
解釋春風無限恨，沉香亭北倚欄杆。

楊貴妃傾國傾城，牡丹花瑰姿豔逸，互相輝映，使君王陶醉不已。名花美人伴身旁，春風能解千愁，玄宗心裏的憂恨一掃而空。在沉香亭北，花在欄外，人倚欄杆，君王貴妃相偎相依，與花耳語，滿亭春色，實為風流雅事。

李白的詩歌想像奇瑰，意蘊無窮。這組詩歌為七言絕句，構思精巧，以花詠人，以人比花，人花合一，詩句華麗，字字濃豔，潑墨灑金，實為天下絕唱。

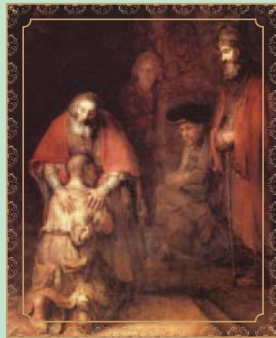


An Unusual Pearl

When the conductor waves the baton, the Spring violin concerto begins. The soloists salute the season with birds' trills while the ensemble plays the soft murmurs of flowing brooks and warm breezes. Suddenly it erupts into a summer thunderstorm. Lightning flashes and hail pours down, destroying all the cornfields. Merriment returns as the peasants sing and dance cheerfully in celebration of a good harvest in autumn. Winter creeps in with the violin's snow flurries and pizzicato icy rain. Blasts of wind growl and howl, bringing the year to a sonorous finale. Never has the cycle of nature been narrated more vividly in music than in Antonio Vivaldi's *The Four Seasons*. The polarity of sounds, varying texture and highly decorated melodies render this beautiful piece an epitome of Baroque music.

Derived from the Portuguese word "*barroco*" which means an "irregular pearl", "Baroque", a synonym for beauty in an elaborate manner, was the dominant style of European art in the 17th century. Taking a bold turn from Renaissance art which emphasised rationality, subtlety and balance, Baroque artists sought to engage the audience physically and emotionally through dynamism, dramatic effects and extravagance.

Baroque painting is a "theatre" showcasing the most intense human drama and emotions. In *The Return of the Prodigal Son*, Rembrandt van Rijn portrays a ragged young man kneeling before an old man wearing a scarlet cloak. Seeing his son return remorsefully after squandering his inheritance, the feeble father tenderly enfolds his shoulders, expressing his



forgiveness and immense fatherly love. With a strong contrast of light and shadow, and detailed depiction of the protagonists' gestures and facial expressions, Rembrandt powerfully presents this biblical story of homecoming and elicits the audience's empathy.

During the Baroque period, building finesse was brought to new heights. Francesco Borromini's *San Carlino alle Quattro Fontane* in Rome was a gem of the time. Audaciously innovative, Borromini pioneered a concave-convex façade with rich embellishments and sinuous structures for the church. Supported by imposing Corinthian columns, the lower tier of the façade features ornate oval windows and statues of saints while the upper one highlights a crowning medallion adorned by two angels. Inside the church, the ceiling of the dome is another masterpiece of Borromini's. With hidden windows at its base, the white dome seems to be floating on the penetrating light, signifying celestial glory.

Translated into furniture and home design, the Baroque style in the 17th century was a display of exquisite craftsmanship. Today, the opulence of Baroque decor still survives, though in a more subdued manner. If you are going to perk up your minimalist home, why not consider adding a Modern Baroque chandelier or painting a wall with silvery Baroque patterns?



謙敬有禮

敬

惠

陳教授清早回到辦公室，看見案頭放着一大籃水果，上有字條寫道：“聊表謝意，幸祈笑納。小張惠贈”。教授看見“惠贈”二字感到有點啼笑皆非。為何小張一番美意，教授會有這樣的反應？只因小張混淆了酬酢文書中常用的敬詞謙語。

我們有時會像小張一樣送贈謝禮。為這些場合撰文，遣詞用字務必小心斟酌，慎用敬詞謙語，使行文語氣和婉，得體達意，以免像小張一樣，見笑於人。

究竟小張錯在哪裏？“惠”是禮儀文書常用的敬詞，敬稱對方的行為是向自己施恩惠，例如“惠臨”、“惠允”、“惠顧”，只能用於對方，不能用於己方。“惠贈”只限於敬稱別人之贈予，譬如收到別人的禮物，致謝函可以寫：“辱承惠贈，不勝銘感。”小張誤把“惠贈”這個敬詞用於己身，效果剛剛相反，應把“惠贈”改作“敬贈”才對。

饋贈的若是書刊、照片或紀念品，上款可題“某某惠存”，意謂敬請對方收下保存，作為紀念。這種用法在日常生活中十分常見。在不少診所或醫館中，贈予醫生的匾額，上款大都題有“某某醫生惠存”數字。

送禮時我們常會請對方“笑納”，例如“謹奉薄禮，懇請笑納”。“笑納”也是敬詞，不得用於己方，因此收到禮物時不能說自己笑納。若對人說“荷蒙厚賜，盛意隆情，謹此笑納”，就貽笑大方了。末句可改為“謹致謝忱”，也可以說：“乃荷隆情，惠賜佳珍，受之有愧，卻之不恭。”

此外，上司收到出席活動的邀請，我們代擬覆函時，也須

注意敬詞謙語的運用。請看看以下覆函擬稿有什麼問題：

局長已俯允擔任貴校畢業典禮主禮嘉賓，定當撥冗光臨。

句中“俯允”、“撥冗”、“光臨”均為敬詞，“俯允”用於由上對下的情況，敬指紆尊降貴，屈就應允；“撥冗”是指在百忙中抽出時間；“光臨”則與“蒞臨”一樣，意謂貴賓到來增添光彩。例句把三個敬詞用於己方，有妄自尊大之嫌，宜改為“局長已答應擔任貴校畢業典禮主禮嘉賓，定當準時出席。”上述三個敬詞如改用於邀請嘉賓出席部門活動，則非常合適，例如：“本署新辦公大樓將於下月底落成啓用，如蒙俯允撥冗光臨，擔任主禮嘉賓，定必生色不少。”

許多部門經常與內地官員交流互訪，往來函件必須措詞得體。試看回覆應允到訪部門的嘉賓，這樣說是否恰當？

承蒙李局長惠允來港拜訪本署，定好初步行程後，即再函聯絡。

“拜”含有恭敬之意，說別人“拜訪”自己未免無禮，應改為“訪問”或“下訪”。“拜訪”、“拜會”只適宜用於己身，例如：“由於公務羈身，未能應邀前赴貴省參加博覽會，希望日後有機會專誠拜訪。”

“拜”、“敬”、“勞”、“煩”都是酬酢書信常用敬詞，可配合不同動詞使用，請託別人辦事，加上“拜託”、“敬請”、“有勞”、“勞煩”等用語，都是禮貌的說法。

中國文化注重謙厚含蓄，敬詞謙語是禮的表現，使用得宜，有助增進情誼，建立良好關係。應用時應確切了解詞義和用法，視乎對象，切合身分，不卑不亢，以莊重得體為宜。

敬

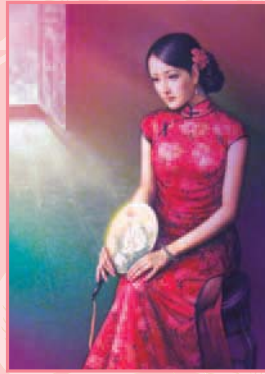
樸素而天下莫能與之爭美。

《莊子·天道》

清雅柔美 風華絕代

追求時尚的人認為舊的東西落伍，不夠時髦，但其實很多舊東西都很美，旗袍便是一個好例子。

談到旗袍，總教人想起上世紀三四十年代上海的十里洋場。華燈初上，白天擠得水泄不通的霞飛路變得更熱鬧喧嚷。穿上各式旗袍的婦女在大街上走過，粉白的臉龐擦上胭脂，嘴唇塗了朱彤口紅，鬆曲的頭髮別了閃亮的髮夾，有水鑽，有玳瑁，腳踏高跟鞋，手挽別致的皮包，三數人巧步前行，時而輕弄烏亮秀髮，時而發出銀鈴般的笑聲，千姿百態，別具風韻。



席中賓客唱起她的手本名曲《遊園驚夢》時，腦海泛起串串記憶，千迴百轉，驚覺往事如煙，風光不再，回首夢已遠。

風華絕代的女士穿旗袍固然好看，青春少艾的姑娘穿旗袍同樣迷人。舊時每逢春暖花開時節，少女大都喜歡穿上淡藍或青灰的旗袍，配上白色線衣，到郊外踏青或湖畔賞花，下雨時會撐起一把油紙傘，在垂柳中穿行，散發出清麗脫俗的古典風韻。一襲樸實無華的旗袍，益顯她們清雅柔美，活潑可人。

不少文學作品的女主角都愛穿旗袍。白先勇筆下的尹雪艷身段纖細，肌膚勝雪，臉容俏麗，穿上薄紗白旗袍，即使淡掃娥眉，依然冷豔逼人，顛倒眾生。在夜巴黎舞廳最後的一夜，舞國名花領班金兆麗一襲黑紗金絲相間的緊身旗袍，梳了高髻，帶上金光閃閃的耳環項鍊，穿梭於一眾尋芳客中，自有壓場的懾人氣派。昔日崑曲名角藍田玉錢夫人到寶府作客，看見金蘭姊妹的旗袍奩紫嫣紅，頓覺身上的墨綠杭綢旗袍給比下去，聽到

氣質不同的女士穿旗袍的風姿各異。在一張照片中，作家張愛玲穿着一件色澤淡雅的碎花旗袍，昂首仰望，漠然面對紛庸俗世，孤高不羣，彷彿俗世一切浮華與她無關，紅塵中的悲喜都是多餘。她穿旗袍的美態與別不同，冷傲中帶着一點點蒼涼。

時至今日，除了特別場合，很少女士會穿旗袍。這種源於清代滿族女子服飾的衣裙，不但展現東方女性的輕盈體態，更顯出她們的娟秀溫婉。今天，女士穿上旗袍，總散發出一份不可言喻的懷舊美。



Glitz & Glamour on the Catwalk

It was four thirty in the afternoon. A ready-to-wear fashion show for spring 2012 would kick-start in a warehouse in three hours. The humming sound of blow dryers echoed across the backstage dressing room as tall and slender girls had their hair styled. Make-up artists were brushing the lips of other girls and enhancing their eyeliner. Several girls still waiting to be made up were sitting in a corner, playing video games or listening to music on their iPods.

A photo chart showing the sequence of apparel to be presented was posted on the wall. Clothes were neatly arranged on large movable garment racks with numbers marked and accessories attached. Out there, a crew of technicians were checking the lighting equipment whilst another crew were fine-tuning the sound system. The designer of the collection walked around to see if any final touches should be added.



Fifteen minutes before the show. The warehouse, already transformed into a pure white sandy beach on a tropical island, was packed with fashion lovers. Journalists were doing interviews with celebrities in the star-studded front row. Backstage, the director gave his final instructions to the models standing in single file behind the curtain. The extravaganza was about to begin.

Amidst the sounds of slapping waves, the spring collection emerged. Statuesque girls with porcelain faces darted out in creamy white chiffon dresses with silky dark ribbons swaying around their waists. Like fairies of the sea, they sashayed down the catwalk on flat-soled silver booties, through drifting seaweed and scattered corals. While one dress was encrusted with seashells on the hem, another was lavishly embroidered with sequin scrolls.

Dazzled by the beauty of the collection, the audience fixed their eyes on every model passing by while professional merchandisers busily marked down in their diaries the items they would consider buying. Flashlights kept flickering. Their attention was drawn to the highlight of the evening – an ivory white evening dress. Sophisticated and highly wearable, the dress was adorned with layers and layers of feathers in seaweed green. Accessorising it with a crystal bling purse, the designer gave extra glamour to the dress.

The sounds of slapping waves changed to soothing harp music. Rays of translucent green light beamed out from above. Dressed as sea nymphs, more than twenty girls wearing iridescent and shimmery dresses with a bluish sheen paraded down the catwalk gracefully as murmurs of adoration wafted through the warehouse. With loud applause, the show was brought to a spectacular end.



Have You Added Me?



In a restaurant, a group of young people in their twenties keep flicking their fingers across the touchscreens of their smartphones during a dinner gathering without talking to each other. They laugh loudly when they see something interesting on the small screen. What are they doing? They are communicating with their friends – not with those around the table, but with someone on Facebook.

Facebook has become the latest fad in communication. Now most young people manage their social relationships through the site. Strangely, many Facebook users, like the group of young adults in the restaurant, only enjoy talking to people in the virtual world. Is it because in our Facebook account we can present ourselves with an edited and polished version of what is really going on in our lives? Is it because we can have the attention of others there? Or is it because we can pry into others' personal lives? Whatever the reason, Facebook cannot and should not replace real-life social interactions. A frowning face or a gentle touch tells a different story.

Nevertheless, Facebook has its value. It has connected people all over the world, and now family and friends are just a click away. If you want to look for a long lost friend, log onto Facebook, which will very often give you surprises. Stories of happy reunion through the site are heard from time to time. Had Facebook

been created before World War II, perhaps there would not have been so many heart-wrenching tragedies of separation caused by the war.

Facebook has also cut much of the hassle in organising events for our family and friends. In the past, throwing a party meant sending invitation cards to our guests one by one.



With the advent of email, we save this trouble by sending one invitation message only. But still, reading our guests' replies and counting the number of participants is tiring. Now on Facebook, we can simply press the "Invite All" button to announce the party. Clicking into the event page, we know when and where the party will be held, and who will come and who will not.

Be it for keeping in touch or whiling away the hours, we have to admit that Facebook is now an integral part of our lives. Like someone without a mobile phone, we are a rare soul if we do not have a Facebook account today. Maybe, one day when we are in a hurry and bump into a friend we have not seen for a long time, he or she will ask, "Have you added me? Let's chat on Facebook tonight."

妙筆生花

不少人寫作時都感到吃力，搜索枯腸，仍然不知如何下筆才好。要文章寫得好別無他法，只有多讀、多寫才會得心應手，揮灑自如。

遣詞用字是寫文章重要的一環。成語言簡意賅，多源於歷史故事和寓言，運用得宜，會令文章生色不少。譬如形容天籟之音，適用的成語俯拾即是。請看以下句子：

這場音樂會十分精彩，樂曲音韻悠揚，流魚出聽，獨唱女高音的歌聲如泣如訴，鳳吟鸞吹。

“流魚出聽”一語見荀子《勸學》：“昔者瓠巴鼓瑟，而流魚出聽”，意思是瓠巴彈奏的樂聲十分美妙，連魚兒也浮出水面傾聽。明代馮夢龍在《警世通言·杜十娘怒沉百寶箱》描述：“忽聽得歌聲嘹亮，鳳吟鸞吹，不足喻其美”。“鳳吟鸞吹”形容歌聲悅耳動聽，讓人心醉。

遊歷名山大川，旖旎風光令人心曠神怡。寫遊記時，以生動的成語描繪所見所聞，文章會更引人入勝，讓讀者恍如身歷其中。再看另一句子：

這裏山明水秀，湖平如鏡，水波不興。轉

一個彎，園林風光盡收眼底，樹木蒼翠，曲徑通幽，別有天地。

宋代詞人蘇軾在《前赤壁賦》中以“清風徐來，水波不興”描寫輕風吹拂、水面平靜的景色。“別有天地”則形容眼前豁然開朗，另有一番景致。唐代詩人李白在《山中問答》詩中就有“桃花流水杳然去，別有天地非人間”的絕句。

妙善辭賦，行文自然如有神助，即使描寫細微事物如一花一草，都生動有致，趣味盎然：

舅舅愛種花木，園裏花紅柳綠；隅角的一株梅樹，疏影橫斜，暗香浮動，給人清幽雅靜之感。

“疏影橫斜，暗香浮動”語出宋代林逋《山園小梅》詩，意謂稀疏樹影斜落地上，空氣中飄浮着淡淡花香。短短兩句便把園中花香樹秀的景色描寫得淋漓盡致，活靈活現。

善用成語對寫作大有幫助，但成語不能亂用，否則會弄巧反拙。學習成語不可只靠背誦，要了解成語的出處和用法，潛移默化，不斷累積，多加運用，才會做到行文暢達，下筆琳琅。



潮流下的“樣板人”

民政事務總署
一級法定語文主任楊靜儀

“再胖下去，他就會嫌我醜，不愛我了。”有一次在酒店吃自助餐，正當我專注於眼前美食，準備大快朵頤之際，耳邊忽地傳來這一句話。我抬頭向鄰桌瞄了一眼，那兒坐了兩位女士，看來不過是二十來歲。說話者眉清目秀，只是體態略胖。看她拿的盡是蔬菜、沙拉、水果等“減肥食物”，讓我不禁慨嘆，在女性撐起半邊天的二十一世紀，“楚靈王好細腰，而國中多餓人”的現象依然存在。

這位女士胖是胖了點，但說不上醜。倘若生於唐代的中國，又或文藝復興時期的西方國家，她會是公認的美人，但在非洲毛里塔尼亞，她離美人的標準還差很遠。毛里塔尼亞人認為女性愈胖愈美；生於富裕家庭的女孩自小會被送到增肥學校，每天只管進食。據說她們胖起來，才會找到好歸宿。

究竟怎樣才算是美呢？不同流派的哲學家對“美”有不同定義。唯物主義者認為美之為美，皆因有關的人或物擁有使之為美的屬性。人認為某人很美，正是因為那人的確具有一些令人稱之為美的特質。然而，儘管人物相同，我看之為美，他人看來也許是醜。俗語說：“情人眼裏出西施”。人對美醜的判斷，都出於一己好惡，不免受主觀情感左右。正如美學大師朱光潛《談美》中說：“離開人的觀點而言，事物都混然無別，善惡、真偽、美醜就漫無意義。”每個人對美的看法不盡相同，“美人”的標準也因人而異，而不同社會對美的看法都不一樣。

綜觀歷史，不同時代有不同的審美標準。古羅馬人認為肥胖是美，不論男女都愛吃得腦滿腸肥。當時基督教正在萌芽，羅馬人視之為異端。由於基督徒大都瘦弱乾癯，為證明自己並非異教徒，古羅



馬人遂以肥胖為美，保持身形肥碩。

在十五世紀，文藝復興運動由意大利擴展至整個歐洲，影響所及，對女性的審美標準也由“纖瘦高挑”回復到“雙頰豐腴、渾圓多肉”，而這套審美標準在那個時期的畫作可見一斑，例如達文西筆下的蒙羅麗莎及提香的維納斯都是身材豐滿的美人。時至今日，以瘦為美成為世界主流。不過，在非洲貧窮國家，大部分人都在飢餓中掙扎，與死亡搏鬥，相信沒有人會認為骨感是美，相反肥胖才是美麗健康的象徵。在某些部落，男人更以娶得肥美人為榮，而女人則以增肥為目標。審美標準可說是特定時空的產物，與當時社會的政治、文化及經濟背景息息相關。

香港人愛穿歐美時裝，也全盤接受歐美社會對女性的審美標準。曾幾何時，歐美服裝品牌不斷在時裝展推出小碼，甚至“零碼”時裝，穿上“零碼”時裝的“骨感美女”更成為不少趕時髦女士爭相仿效的對象。現代女性大都希望擁有纖瘦身材。在媒體宣傳及消費廣告推波助瀾下，“減肥”熱潮方興未艾，瘦身更成為變美的不二法門。有調查顯示，香港不少女士因不滿意自己的體形而感到自卑，也有人因減肥而飲食失調，有人更因而患上厭食症。

愛美是人的天性。女為悅己者容，無可厚非。然而，追尋美，不應囿於外表，還應重視品德、操守等內在價值。人總有衰老的一天，但內在涵養卻會隨歲月增長而昇華。過分注重外表而忽略內涵修養，只會落得虛有其表，最終淪為潮流打造出來的“樣板人”，被瞬息萬變的時尚洪流淹沒自我。



求美則不得美，不求美則美矣。

《淮南子·說山訓》



美麗人生

只要細心觀察，不難發現美無處不在。夕陽西下，滿天彩霞是美；賦詩詠詞，字字鏗鏘也是美；善良敦厚、樂於施予的人更美。以下題目都是關於美麗的人和事，大家能否逐一解答？請在空格內填寫答案：

1. 北宋晁補之名句“豆蔻梢頭春尚淺，嬌未顧，已傾城”中的豆蔻喻指什麼？
2. 音樂天才莫札特一生中創作了二十多部歌劇，他最後完成的劇作是什麼？
3. “畫棟朝飛南浦雲，朱簾暮捲西山雨”形容何處景色？
4. 畢加索受到哪個地方的雕塑啟發，突破傳統，創造立體主義奠基之作《亞威農少女》？
5. 巴黎聖母院是一座石建教堂，風格獨特，雄偉莊嚴，聞名於世。聖母院屬於哪種建築風格？
6. “兩彎似蹙非蹙籠煙眉，一雙似喜非喜含情目”形容文學作品中哪位美人？
7. 現代中國著名畫家黃永玉作畫，特別喜歡用某種鳥類為題材。他愛畫什麼鳥？
8. “夫美不自美，因人而彰”是指自然之美皆因有人欣賞而顯得有價值。此語出自何人？
9. 國學大師王國維在《人間詞話》中指出，詩詞之美講求什麼？
10. 法國雕刻家羅丹深受文藝復興時期意大利藝術家米高安哲羅的寫實風格影響，創造了一系列充滿激情的作品，細膩表達人的情感和欲望。他的創作多以什麼為題材？

請在二零一二年五月十五日前，把答案連同下列個人資料寄回“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”。答對問題者可獲書券一張，名額五個。答案及得獎者名單將於下期公布(答案以《文訊》公布者為準)。

姓名： 先生／女士（請刪去不適用者）

部門：

職位：

辦事處地址：

電話：



Not-a-Mindboggler

Solution of Issue No. 46

1	c	6	d
2	d	7	b
3	a	8	c
4	c	9	d
5	b	10	d

The following winners will be notified individually by post:

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Li Chi-sing	Environmental Protection Department
Cheung Wai-man	Food and Environmental Hygiene Department
Chan Sze-man	Hong Kong Police Force
Fung Ka-man	Leisure and Cultural Services Department

Issue No. 48 (June 2012) : Creativity

二零一二年六月第四十八期主題：創意無限

Issue No. 49 (September 2012) : Man and Nature

二零一二年九月第四十九期主題：人與自然

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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