

文訊

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白紙黑字

從結繩記事、契甲刻骨，再到後來的竹簡、木牘、縑帛，人類不斷尋覓既能大量生產，又便攜易用的書寫材料。造紙術發明後，紙張上千年來成為傳播文字和思想的主要載體，而竹簡絹帛則陸續走進博物館，成為歷史文物。二十一世紀初，紙本書遇上了勁敵——電子書。電子書傳播迅速，便於檢索字詞，而且不佔空間，方便攜帶。據說千年前波斯宰相伊斯梅爾(Abdul Kassem Ismael)嗜書如命，為了與近十二萬冊藏書形影不離，無論到哪裏旅行，都會安排四百頭駱駝按字母順序背着書冊隨行。伊斯梅爾尚能穿越時空來到今天，就不用那麼折騰了，只需一部電子裝置，私人圖書館就在身旁。

電子書來勢洶洶，不少人曾預言，白紙黑字的時代即將終結，未來會是電子書的天下。書本邁向電子化，讓人不禁思考紙本書的價值何在。文本內容是書籍的靈魂，這一點毋庸置疑，但如果紙本書的存在意義僅在於承載文字，為什麼每當心愛的書推出了漂亮的新版，明明內容不變，書迷仍會一邊嘟囔着“家裏已經有好幾個版本了”，一邊不由自主地掏出錢包？美國作家海蓮·漢芙(Helene Hanff)的《查令十字路84號》(84, Charing Cross Road)有“愛書人聖經”之稱，書中她對精裝書的感想或能解釋書迷心思一二：“擁有這樣的書，我感到有點歉疚。這本書皮面燙金，閃閃發亮，印刷字體秀麗悅目，理應藏於英倫鄉間莊園的松木書房才對。”薄薄的書頁，不但蘊藏着作家的智慧結晶，還灌注了編輯、設計師、印刷商和裝幀者的創意巧思。製作精美的書，本身就是藝術品，像繪本、攝影書和立體書這類作品，用電子屏幕來看無疑是暴殄天物。

電子書只存在於數碼世界，關了屏幕，便看不見、摸不着。紙本書就不一樣，合上書後放在茶几上、盆栽旁、書櫃裏，有空時隨手翻翻，心裏無比踏實。一本有厚度、有重量、觸手可及的書，除了無事時烹茶展卷，還可以在扉頁寫上幾行溫暖的話，送給友人；也可以找心儀的作家簽名留念；假如不幸被困於暴風雪，還可以生火取暖。有時候，紙本書還具有意想不到的意義。二零一九年，美國女子艾希莉(Ashley Jost)買了一本寫給女性的勵志書，發現書中

夾着五元紙幣和粉紅色的手寫紙條，上面寫道：

致買了這本書的陌生人：

我今天過得糟透了，希望這個小驚喜能讓你有一美好的一天。喝杯咖啡、吃個甜甜圈或敷張面膜，今天疼一下自己吧。記着，這世上有人愛你，你很棒、很堅強。

愛你的 Lisa

艾希莉深受感動，自此也在圖書館的書裏夾上咖啡贈券和紙條，希望帶給人快樂。由書而起的善緣，也由書傳開去。

紙本書是有生命的。你與一本書相遇，在頁邊書寫、劃線、折角，在頁間夾入舊信箋、電影票、乾花，在某頁不小心留下咖啡漬……這些屬於你的痕跡賦予這本書獨特的氣質。法國經典名著《小王子》中，小王子看見滿園玫瑰，驚覺自己那朵悉心照料的玫瑰原來並非獨一無二，傷心不已。好友狐狸安慰他：“正因為你為自己的玫瑰付出了時間，你的玫瑰才變得如此重要。”世界上有成千上萬本一模一樣的書，但只有你手中這本與你相知相伴，見證了你的思緒和生活。時光荏苒，鬢邊漸白，頁緣漸黃，你們一同徐徐老去。如書籍有幸輾轉相傳，每位讀者在書上留下的印記，都成了這本書的閱歷。除了作者講述的故事，書也有了自己的故事。海蓮·漢芙道出了無數愛書人的心聲：“我喜愛看扉頁上的題簽和頁邊的筆記。翻開別人也曾翻過的書頁，細讀前人叫我注意的段落，彷彿有人相伴共讀，我很喜歡這種感覺。”通過一本書，與素未謀面的人產生共鳴，生起“天涯共此時”之感，便是紙本書最動人之處。

窗外的陽光傾灑在書頁上，空氣中飄蕩着淡淡的油墨香，翻頁時紙張發出的沙沙聲，指尖微妙的觸感，這些都是紙本書獨有的魅力。然而，當想不起故事人物曾在哪頁出現，或者遇到不懂的字詞，就恨不得有電子書的檢索和字典功能。人在旅途，一機在手便萬卷在握，可以隨時隨地隨心選看，也是一大樂事。選擇紙本書還是電子書？聰明的讀者當然想兩者兼得。在實體與電子書海之中遨遊，豈不快哉？



Stranger in the Mirror

On a bright November day in 1959, a bald, black-skinned man stepped onto a sidewalk shoeshine stand in New Orleans. The shoe shiner, a grey-haired African-American, had almost finished shining the shoes when the hulking man asked,

“Is there something familiar about these shoes?”

“Yeah—I been shining some for a white man—”

“A fellow named Griffin?”

“Yeah. Do you know him?”

“I am him.”

This year marks the 61st anniversary of the publication of John Howard Griffin’s *Black Like Me*, a piercing account of the author’s experiences and observations when he disguised himself as an itinerant black man in the Deep South of the United States.

Born in Dallas, Texas in 1920, Griffin grew up in a society where to some the separation of races seemed as natural as day and night. At the age of 15, he went to France to pursue further education. When World War II broke out, he joined the French Resistance to help smuggle Jewish children to safety. The persecution of Jews during the war made him aware of the dire consequences of racism. And living sightless for ten years due to a war injury left him more attuned to the plight of marginalised groups. On the first page of *Black Like Me*, Griffin asked himself, “What is it like to experience discrimination based on skin colour, something over which one has no control?” He decided that the only way he could reach an answer was to become a black man.

To darken his skin, Griffin took medication used by patients with vitiligo, spent long hours under an ultraviolet lamp and applied skin dyes. On the night of 7 November 1959, Griffin shaved his straight hair, adding the final touch to his transformation into a black man. He looked into the mirror and was overwhelmed: “In the flood of light against white tile, the face and shoulders of a stranger—a fierce, bald, very dark Negro—glared at me from the glass. He in no way resembled me...I was imprisoned in the flesh of an utter stranger, an unsympathetic one with whom I felt no kinship.” Momentarily repulsed by his new black self in the mirror, Griffin faced his own unconscious prejudice reflected back at him.

Struck by how deeply his conventional Southern upbringing was ingrained in him, Griffin embarked on a revealing journey—one that would leave him shaken by how much his beloved cities turned strange and inhospitable. With darker skin, he was denied the basic necessities of life. The restaurants at which he had dined just a week or so before were no longer open to him. He found that he had to walk miles to use the restroom with a

“Colored” sign or get a glass of water at a café that served black people. Shops refused to cash his traveller’s cheques. He was unable to get a job commensurate with his educational qualifications and was told by a foreman that the only jobs he could get were the ones no white man would have. It became clear to him that racism and prejudice were not limited to overt displays of hatred, such as physical violence or hate stares. In its subtler forms, racism manifested itself in the polite request from a middle-aged white man who asked Griffin not to occupy the park bench, and in the condescending attitude of a well-dressed white man from New York who offered to buy all of an elderly black vendor’s turkeys.

Viktor Frankl, an Austrian Jewish psychiatrist and Holocaust survivor whom Griffin had long admired and met in 1977, proclaimed: “There are two races of men in this world, but only these two—the ‘race’ of the decent man and the ‘race’ of the indecent man.” While Griffin was horrified at the fact that some whites could be consumed with irrational hatred, he found the human capacity for love and kindness in both races, including a white editor who risked economic ruin to openly criticise white supremacy, and an elderly black preacher who believed that whites should be loved and forgiven as they were also children of God.

Almost six weeks into the experiment, the emotionally spent journalist finally ended the project and returned home. When his story became widely known, he found himself the target of intimidation and reprisals. His parents received threats on his life, and an effigy of him was hung in his home town. Eventually, Griffin and his family went into exile in Mexico, where he rewrote notes taken during the experiment in the form of journal entries. *Black Like Me* was published in 1961 to wide acclaim and has become a modern American classic. A few weeks of living as a black man could never be enough to plumb the depths of the black experience, but the book raises the white audience’s awareness of the indignities and injustice suffered by blacks in segregated America.

Much has changed since Griffin crossed the colour line and began his nightmarish odyssey through the segregated South. Yet no society can claim to be completely free of racism. Like Griffin, we all probably hold prejudice of one kind or another somewhere deep within us. To keep them in check, it is always advisable to bear in mind the first article of the UNESCO Declaration on Race and Racial Prejudice: “All human beings belong to a single species and are descended from a common stock. They are born equal in dignity and rights and all form an integral part of humanity.” Skin colour, after all, is only skin deep.

Darkness cannot drive out darkness: only light can do that.
Hate cannot drive out hate: only love can do that.

Martin Luther King Jr



絕色

我是山頭皚皚白雪，是東風揚起的柳絮，是少女髮邊簪着的那朵梔子花。我讓諸色各呈風姿，象徵純潔、善良、無瑕。縞素、月白、霜色、皓……這些如詩的名字，訴說着我不同的面貌。

【縞素】

“布作縞素色，絲成羅綺春。”“縞”指未經漂煮的白絹，亦名“素”，故合稱“縞素”或“素縞”，引申為白色。縞素是絲帛未經加工的顏色，與漂白而得的亮白不同。居喪守孝服縞素，原意是以最簡樸的衣物來寄託哀思。七言長詩《圓圓曲》有“慟哭六軍俱縞素”之句，寫崇禎自縊後全軍哀悼。莊子云：“樸素而天下莫能與之爭美。”不論是姍紫嫣紅，還是沉灰縞素，只要不改本色，便是人間至美。

【月白】

“月白翻驚鳥，雲間欲就人。”月白風清之夜，縱無美酒佳餚，但有良朋在側，已然無憾。月白，又稱月下白，白中帶一點藍，像是從月光中擷取的一抹顏色。古時有菊花品種名為“月下白”。《廣羣芳譜》記載：“月下白，一名玉兔華，花青色白，如月下觀之。”月白是傳統織物常見的顏色，自清代中期起顏色漸深，近於藍。《紅樓夢》的鳳姐、妙玉、雪雁都有件月白襖兒，《祝福》的祥林嫂初到魯鎮時身穿“烏裙，藍夾襖，月白背心”。四妹的命運，也如身上的月白衣裳，散發着淡淡哀愁。

【霜色】

“蒹葭蒼蒼，白露為霜。”霜色是林葉上的一抹潔白。霜色凜凜，讓人想到蕩子久不歸，青鬢佳人“肌膚銷盡雪霜色”；想到將士壯志難酬，“隴上橫吹霜色刀”；想到不流世俗，像黃菊“直待素秋霜色裏，自甘深處作孤芳”；想到韶華易逝，“霜色何因入鬢根”。

【皓】

“皓如楚江月，靄若吳岫雲。”“皓”本義為明亮、光明，引申為潔白。屈原遭放逐後，漁夫勸他隨波逐流，屈回答道：“安能以皓皓之白，而蒙世俗之塵埃乎！”“皓”又指老人。秦末東園公、夏黃公、綺里季、甬里四老為避秦而隱居山林，世稱南山四皓。李白《金陵歌送別范宣》詩云：“送爾長江萬里心，他年來訪南山皓。”歲月老了紅顏，白了鬢髮，從朱唇皓齒到皓首蒼顏，不過彈指之間，只有皎皎皓月，依舊清涼如水，光亮如昔。

我是枯藤老樹上的昏鴉，是夜的衣裳，是燃燒後的灰燼，是天地混沌之始。我吞噬一切色彩，象徵邪惡、哀傷、神秘。緇、黧、玄、皂……這些深沉的名字，是我無處不在的身影。

【緇】

“緇衣之宜兮，敝予又改為兮。”“緇”為黑色絲織品，泛指黑色。緇色是僧服顏色，故出家人有“緇衣”之稱。緇塵指黑色灰塵，用以比喻世俗污垢。古詩多有“緇塵染素衣”之句，意即清白操守蒙污，例如元好問詩：“歸來應被青山笑，可惜緇塵染素衣。”俗世緇塵滾滾，有人和光同塵，有人遺世獨立，後漢書法家崔瑗則選擇“在涅貴不緇，曖曖內含光”——不被周圍環境染黑，內心保留一點燭光，照亮自己，也溫暖別人。

【黧】

“西來為我風黧面，獨臥無人雪縞廬。”黧色黑中帶黃，是庶民的顏色。古人多務農為生，過着面朝黃土背朝天的日子，雖然辛勤耕耘，依舊食不果腹，面色黧黃。在古漢語中，“黧”與“黎”相通，黎民百姓之稱或由此而來。權貴大臣雖無凍餒之憂，卻也有面帶黧色之時。《墨子》記載，楚靈王喜好士人細腰，楚國臣子便每天只吃一頓飯，然後使勁把腰帶束緊。結果一年後，“朝有黧黑之色”，滿朝官員都餓得面黃肌瘦。孟子曰“上有好者，下必有甚焉者矣”，所言甚是。

【玄】

“白日易徂，玄夜何長。”《說文解字》曰：“玄，幽遠也，黑而有赤色者為玄。”玄是月落星沉，將曙未曙之時，天邊一縷黑中透紅的顏色，給人幽遠深邃之感，是莊嚴肅穆的色調。《易經》有云：“天玄而地黃”，故古時天子、公卿、諸侯所穿吉服皆為玄衣纁裳（黑色上衣，淺紅色下裳），以表對天地敬畏之心。

【皂】

東漢《釋名》曰：“皂，早也，日未出時，早起視物皆黑，此色如之也。”《儒林外史》裏，舉人、鄉紳、官二代的裝束總是“腳下粉底皂靴”。“粉底皂靴”就是白底子的黑靴，乃舊時官紳的必備衣物。“皂白”即黑白，又借指是非曲直。東晉葛洪在《抱朴子》中慨歎：“世無離朱，皂白混焉。”離朱是上古神話人物，有明察秋毫之能。只是人心叵測，世事紛繁，縱有離朱之目，有時亦難以分辨青紅皂白。

Beyond Black and White

During the early days of photography, photographers had to live with the constraint of shooting in black and white. As successful as these photographs have been in preserving an old era, they are mostly ignored if not forgotten by the succeeding generations. After all, most people prefer to see the world in an array of vivid colours.

With advances in technology, there have been several attempts to spark people's interest in archival materials by having them colourised. In 2017, Michael D. Carroll compiled the book *Retrographic: History's Most Exciting Images Transformed into Living Colour*, which features a selection of iconic photographs meticulously colourised by professional colourists. "Black and white can make the viewer feel detached from the subject," explained Carroll. "We hope that adding colour breathes life into historical images."

While colourisation seems to rediscover and redefine the historical value of archival materials, critics of the practice argue that colourising vintage materials is jeopardising historical accuracy. In this sense, whether colour does any good is a question that is open to debate. By claiming that colour gives life to black and white, we appear to assume that a monochrome image connotes stifling boredom and dullness—something to be rescued by colourisation.

Contrary to what its name suggests, a black-and-white photograph is not limited to two tones, but encompasses multiple shades of grey. American photographers Ansel Adams and Fred Archer developed the Zone System around 1940, which divides the tones of a black-and-white photograph into a grey scale of 11 zones. Adams's carefully exposed and developed black-and-white photographs, which illustrate the majestic wilderness of the American West, often make use of the full tonal range to highlight the contrast between landscapes, from snow-capped mountains to steep dark rocks and thick masses of foliage.

Ansel Adams's aesthetic sense in photography is the embodiment of the words of Lao Tzu, the founder of Taoism, who said, "Colours blind the eye (五色令人目盲)." Even though this philosophical observation was made a long time before the invention of photography, it is a fitting explanation of why certain photographers continue to eschew colours in favour of black-and-white prints.

Ted Grant, the father of Canadian photojournalism, was quoted as saying: "When you photograph people in colour, you

photograph their clothes. But when you photograph people in black and white, you photograph their souls." Bright clothes and shiny accessories might please the eye, but they can also make a portrait photo lose its power by distracting us from the individual character of the depicted subject. Through the interplay of light and shadow, a black-and-white portrait can intensify the expressive force of facial expressions, laying bare the subject's feelings and developing emotional resonances with viewers.

One might argue that in the realm of news coverage, colour photography is better at giving an accurate portrayal of current events and bringing a sense of immediacy. Yet, with a knack for capturing moments of humanity, photographers are able to deliver riveting works that are made all the more intriguing by eliminating colour. James Nachtwey, one of today's best-known contemporary photojournalists, has covered humanitarian crises around the globe. He takes most of his pictures in black and white because he believes that this can distil the essence of what is happening without colour competing for our attention. Rather than a distortion of reality, his monochromatic works are regarded as a powerful and eloquent testimony to the extreme brutality of wars and the immense suffering endured by innocent victims.

One of James Nachtwey's best-known photographs was taken while he was covering the war in Afghanistan in 1996. It depicts a grieving woman kneeling down in front of the grave of her brother, who was killed in a rocket attack by the Taliban. In a futile attempt to get close to her loved one, she lays her hand on his gravestone. Behind her are many more graves, stretching to the horizon. Here, black and white not only builds up a sombre and melancholy mood but also brings out details that would likely have gone unnoticed in a colour photograph—the wrinkles on the woman's hand that stand as marks of a life of hardship, the barren land honeycombed with cracks that describes a landscape as desolate as the war-ravaged country's near future. If the photograph had been taken in colour, it would have been difficult to evoke the same level of poignancy and sympathy.

In an era flooded with information, colour photography is a faithful reflection of an elusive reality that comes and goes in the blink of an eye. All hues and tones are preserved as they were. Still, time has not rendered black-and-white photography obsolete. As a beautiful art form in its own right, it can imbue works with meaning and emotion. Look beyond black and white and you will see more than meets the eye.

Colour is descriptive. Black and white is interpretive.

Elliott Erwitt



名人

一九三八年，世界局勢動盪，戰事如箭在弦。一場沒有硝煙的戰爭在日本東京芝公園的紅葉館拉開序幕，這是一局注定名垂棋史的曠世之戰，對戰雙方是本因坊秀哉名人和木谷實。棋賽由後來有昭和棋聖之稱的吳清源擔任解說，著名作家川端康成以特約記者身分採訪，在報上連載了六十四篇觀戰記。

十多年後，川端康成仍對這場棋賽印象深刻，把當年撰寫的觀戰報道改寫成紀實小說《名人》。小說中，除了木谷實化名“大竹”，作者本人改稱“浦上”外，其他人物都用真名。該書不只寫棋局，也寫人性、棋道、文化，是川端康成的代表作。

所謂“名人”，並非指知名人物，而是日本圍棋界至高無上的榮譽稱號，代表棋壇第一人。當時的名人屬終身制，同一時間只有一位，若當代無人能擔此盛名，則虛位以待。四百多年間，日本圍棋史上總共只有十位名人。第二十一世本因坊家督秀哉自一九一四年即位名人後未嘗一敗，有“不敗名人”之稱，地位之高無人能及。一九三六年，秀哉宣布引退，並將“本因坊”的名號轉讓給日本棋院，名人制度亦自此廢除終身制。為此，日本棋院為秀哉安排了一場告別賽。消息一傳出，舉國轟動，全國高手爭相競逐與秀哉對局的殊榮。經過一年多選拔，有“怪童丸”之稱的七段棋士木谷實技壓羣雄，成為本因坊秀哉最後一盤棋的對手。

川端康成筆下的秀哉是棋道宗師，他“一心撲在棋藝上而喪失了許多現實的東西”，最終為圍棋殉身。他身高五尺，體重不足七十斤，瘦弱得像個發育不全的孩子，連服藥也只能用十三四歲孩子的分量，下棋時卻是另一個模樣。川端這般形容他：“在棋盤一落座，名人就顯得很高大。這當然是全靠他的地位、修養和藝術的力量。”秀哉膝下無子，只有妻子陪伴在側；生活枯燥乏味，不擅交際，與周遭世界格格不入，更時常發呆，凝望遠空，“彷彿消失在遙遠的地方”。在作者細膩的筆觸下，籠罩老人身上的哀愁和寂寞，像山間裊裊迷霧氤氳瀰漫開來。

六十四歲的秀哉名人拖着病軀，與如日中天的

二十九歲天才棋士對弈。這局棋由六月開始，斷斷續續下了十四回，其間因秀哉心臟病發入院而休戰近三個月。十二月四日，秀哉以五目之差落敗。縱使不敗神話在人生最後一局破滅，他始終泰然自若。

一年後，秀哉病逝。也許在秀哉敗後抹亂棋子那一刻，他的生命之火便已熄滅。變革的巨輪已經轉動，秀哉名人被後起之秀取代似乎是必然的結果。秀哉之死，昭示着傳統的終結，以及無法阻擋的世代交替，帶有濃重悲劇色彩。他的執着，他的頑強，他的精神，在失敗與死亡之中昇華。

《名人》恬淡平和的文字，讓人想起飄渺悠揚的簫聲，曲韻雖沒有太大起伏，卻能觸動心靈，例如：“棋盤上不動的子，如同具有生命的精靈向你搭話一樣；棋手放棋子的聲音，彷彿響徹了宏大的世界。”文中的景觀，不論是池中錦鯉、一場驟雨，抑或冬日背着柴禾的婦女，均巧妙烘托人物的心情或棋局的變化。

小說字裏行間流露出悲憫和緬懷之情，與其說作者在描述棋賽，不如說他在譜寫一闕輓歌，送別圍棋傳統精神的最後一位捍衛者，也在送別一個時代。作者慨歎現代棋壇不再講究尊卑禮讓，一切都按嚴格的制式規定，無形中貶低了圍棋，侮辱了棋手的人格。然而，為求競技平等，取消昔日名人比賽時享有的特權，不是更合乎棋道嗎？

踏進二十一世紀，圍棋界再次風起雲湧——由英國DeepMind公司研發的圍棋對弈程式AlphaGo戰無不勝，各國頂尖棋士相繼俯首稱臣。棋士苦思冥想數小時的妙着，電腦運算幾秒即可破解。假如人類不管如何努力都無法與人工智能匹敵，窮盡一生追求棋藝最高境界又有何意義？《名人》中，川端康成目睹秀哉抱病堅持對弈，也曾自問：“圍棋究竟是什麼玩意兒呢？”他引用友人直木三十五對圍棋的評論：“說它無價值吧，它是絕對無價值；說有價值吧，它又是絕對有價值。”想到名人在棋盤面前瘦弱而偉岸的身影，把下圍棋當做藝術品精雕細刻的精神，落敗依然保持沉穩平和的風度，便會明白圍棋的價值，或許從來不在於勝負。

夫得言不可以不察，數傳而白為黑，黑為白。

《呂氏春秋·慎行論·察傳》

All ABOUT Black AND White

Compared with other colours, black carries many more negative connotations, such as death, misfortune and evil. The word “black” is often seen in expressions that describe something unpleasant or unfavourable. A **blacklist**, for example, consists of people deemed untrustworthy or unreliable. To talk about someone who is a disgrace to a group or a family, we can use the phrase **black sheep**: *Peter is the black sheep of the family. He always gets himself in all kinds of troubles.* Another example is **black dog**, which is used metaphorically to refer to melancholy or great sadness: *After his wife passed away, his children have been the source of strength for him to keep the black dog at bay.* This term was also used by famous English writers, including Samuel Johnson and Winston Churchill, to allude to their episodes of depression.

On the contrary, white is a symbol of hope, purity and kindness. For businesses that are struggling to stay afloat, their employees are likely to welcome the arrival of a **white knight**, which is to say an investor who comes to the rescue of a struggling company by either taking control of it or by providing new capital. To describe people who are of strong moral fibre and integrity, we can say that they are **whiter than white**: *To gain support from donors and the public, charity workers are expected to be whiter than white.* Interestingly, a lie, when associated with the word

“white”, becomes somewhat less undesirable than it generally seems. A **white lie** is a benign untruth told to avoid hurting someone’s feelings. One example of a common white lie is: “Of course I remember you!”

If only everything in life were as simple as black and white.

Some phrases with the word “black” are neutral or positive in meaning. **Black swan**, for example, refers to an unexpected or rare event that has a huge consequential impact. Business owners will make every effort to capitalise on a black swan event to keep their company **in the black**, which of course means profitable. Before computers became common, accountants recorded income in black ink and expenses in red ink. No individual or business wants to be in the red, which means owing a debt or operating at a loss.

Similarly, expressions related to white might not necessarily be so complimentary. Unlike whiter than white, **white as a sheet** is not used to heap praise on someone who is decent and honest. Rather, it refers to a very pale face, usually the consequence of poor health or unpleasant feelings such as shock and fear. An elephant may look adorable, but the term **white elephant** is used to describe something that is expensive but utterly useless: *The pavilion has become a \$30 million steel and glass white elephant. Of late there have been views that it should be torn down.*



黑白滋味

小時候，外出吃過晚飯，家人偶然意猶未盡，便會乘興光顧甜品店。

甜品畢竟是餐後點綴，只宜淺嚐，強吞豪嚥只會苦了腸胃，撐破肚皮，可是僅吃一款又不滿足。甜品店洞悉顧客貪嘴心態，推出一系列鴛鴦甜品，包括不少黑白混合的醒目配搭：芝麻燉蛋白、芝麻杏仁糊、芝麻豆腐花，任君選擇。客人只要多花幾塊錢，便可黑白通吃，讓多重滋味和質感在舌尖飛舞，在味蕾迴蕩。

鴛鴦甜品不但是解饞之物，也是悅目之作。就以芝麻杏仁糊為例，小小的瓷碗盛着黑白分明的太極兩儀圖，不單具均勻對稱之美，還帶幾分莊嚴，令人遲遲不願拿起湯匙，生怕劃破圖案，擾亂陰陽平衡。

狠下心腸吃掉幾口以後，兩儀圖雖不復見，芝麻糊和杏仁糊卻化作無數條或長或短的紋理，彷彿是黑白沙畫的波光浪影，又像天地初開一片混沌。每舀一匙或攪拌一下，碗中景致又翻新姿，對小孩子而言，頗有主宰一切的虛幻感覺，讓人樂而忘食，只顧賞玩。

然而，糊類甜品始終要趁熱入口，方可讓那股醇厚濃甜竄遍口腔，潤透咽喉，在齒頰間揮發餘香，在

腹腔裏洋溢溫熱。時間一長，甜糊半冷不熱，就會變得黏稠，進食時失去滑溜入喉的暢快，更無暖身之效，反而有一股揮之不去的滯膩之感。萬事萬物皆有其時，熱騰騰的食物最為可口，如因玩廢食，本末倒置，豈不可惜？

任意選配甜品或可滿足花心食客，但有時兩種美味食材混在一起，不一定相得益彰。芝麻糊伴豆腐花這款常見甜品便是一例：味道素淡的豆腐花配上香味濃郁的芝麻糊，頓時失去自我，讓人失望！“知其白，守其黑”固然足以為天下式，但要領略豆腐花的真味，看來反要知黑守白，讓嫩白的豆腐花一枝獨秀，才能嚐到黃豆的清香。



唐朝畫壇發展蓬勃，繪畫技法百花齊放，題材由人物延伸至花鳥山水。山水畫主要分為兩大流派，一是以李思訓為首的“青綠山水”，另一是以王維為代表的“水墨山水”。前者以石青、泥金等顏料呈現色彩富麗、炫人眼目的金山碧水；後者則反其道而行，以水、墨為媒介，大幅削減圖畫用色。無論是蒼翠欲滴的山林草木，抑或是虛渺若無的煙水雲影，皆化為紙帛上的墨黑素白。

前人繪畫，慣以墨線勾勒輪廓，再以石綠之類的顏料着色。王維認為墨的功用不止於此，他嘗試在墨跡未乾之際，再添新墨或水分，讓濃淡互相滲透。墨汁與水在紙上融合時，兩者比例不同，令墨色深淺不一，韻味意趣各異。這種純以水墨渲染山水的畫法，後來成為中國傳統繪畫主流。

王維曾說：“夫畫道之中，水墨最為上。”驟眼看來沉甸甸只有一片黑色的墨，實則豐富多變。唐朝畫家張彥遠也深諳此理，其著作《歷代名畫記》論述用色技巧，言“運墨而五色具”，道出以墨顯色的奧妙。古人有“墨分五色”之說，指墨色有乾、濕、濃、淡、焦五種變化，各種墨色運用得宜，自可捕捉物象意韻。只要細鑒水墨名作，不難領略此說之妙。北宋時期，文同的《墨竹圖》細描倒垂竹枝，竹葉正是以濃墨為面，淡墨為背，灰黑相間，頓時遠近層次分明。淡墨不僅畫出幽竹梢頭的翠綠枝葉，也可表現遠離煩囂的恬淡山水。明末清初畫家戴本孝為了營造山川的寂靜意境，往往“枯槁弄氤氳”，僅以淡墨枯筆描繪煙嵐雲岫那似有若無的朦朧景象。



龔賢《釣罷歸來圖》
(1672)

五種墨色加上白色，便是“六彩”。為了繪畫雲蒸霞蔚、浪湧濤翻之景，畫家或塗抹鉛粉、蛤粉、白堊等稱為“白粉”的顏料，或化繁為簡，僅在畫紙上留白示意。南宋畫家馬遠和夏珪的畫作皆以大幅留白見稱。馬夏二人的山水畫構圖頗為相似，甚少全景山水，只是局部繪出景物，置於半邊一角，其餘地方着墨不多，留下大片空白，看似空無一物，

但又蘊藏萬物。角落若有層崖峭壁，畫幅上方不着墨處就是不帶浮雲的萬里晴空；畫中若有小船輕舟，周遭空白處則為不泛漣漪的一江靜水。畫家透過墨韻之黑與素紙之白，給人無限想像空間。

留白不僅宜於構景造物，對經歷改朝易代的畫家而言，也是抒情言志之舉。宋末元初的鄭思肖擅繪墨蘭，蘭花底部卻無着墨，似是懸在半空。別人追問因由，他答道：“地為番人奪去，汝猶不知耶？”數百年後，明末清初畫家蕭雲從畫作《墨梅圖》（現藏於香港藝術館），枝節交錯的梅花同樣無土，與鄭思肖筆下失根的蘭花有異曲同工之妙。梅蘭底下虛空素白，寄託着故國不堪回首之痛。縱然無地可依，梅蘭依然姿態昂健，秀立挺拔，筆墨之間的淡灰薄黑，流露了畫家拒絕與世浮沉的孤傲。



蕭雲從《墨梅圖》
(1669)

龔賢同為明末清初遺民畫家，曾投身抗清事業，其後遁世隱居，寄情山水。他筆下少有疏梅幽蘭，多為氣勢磅礴的層巒疊嶂。龔賢早年畫風簡約，多白描景物，鮮有渲染，也甚少以皴擦技法表現山水林石的紋理，令畫作整體色調偏向灰白，遂得“白龔”之名。隨着年紀漸長，他的積墨造詣愈加成熟，繪畫景物時把墨色一層一層堆疊起來，反復皴擦、點染，作品逐步走向“黑龔”風格。即使是一株小樹，葉子積墨也可多達七重。龔賢的後期作品色調以濃黑為主，通過鋪排景物的黑白用色，畫面非但沒有陰沉冷峻之感，反而顯得澄澈明亮。

龔賢認為“非黑無以顯其白，非白無以判其黑”。即使是“黑龔”時期的作品，山石草木之間也有少許灰與白，反映大自然的光影明暗。為營造日照萬物之象，山脊、石面等陽光可及之處，在畫中呈灰白色；至於草木成蔭之處，則會大加皴染，氣息鬱蒼潤澤。

近代山水畫家黃賓虹曾說：“古人作畫，用心於無筆墨處，尤難學步，知白守黑，得其玄妙，未易言語形容。”水墨畫的精妙之處，只能心領神會。大家不妨到訪藝術館，細看長幅橫披上的濃淡墨色，或能神遊其中，靜觀萬物。

蓬生麻中，不扶而直，白沙在涅，與之俱黑。

《荀子·勸學》



彩色之外

藝術家憑藉奇思妙想，不論是相紙銀幕抑或畫布紙絹，皆能以濃黑淡白創出曠世巨作。快來回答以下問題，看看你有多熟悉以黑白為主調的藝術作品。

- 德國導演雲溫達斯(Wim Wenders)這齣電影裏，天使眼中的世界非黑即白，直到墮入凡塵，一切才變得五彩絢麗。此片在香港上映時，中文名稱是什麼？
- 美國導演馬田史高西斯(Martin Scorsese)為凸顯視覺效果，以黑白菲林拍攝一齣以四十年代為背景的拳擊電影。此片在香港上映時，中文名稱是什麼？
- 何藩以黑白照片記錄香港往昔街景，光影明暗對比強烈，作品《陰影》正是其中一例。照片中的外牆屬於港島區哪間學校？
- 哪位國畫大師曾說繪畫“妙在似與不似之間”，並擅長以濃淡水墨畫出靈動活潑的河蝦？
- 書法把黑白之美表現得淋漓盡致。“書聖”王羲之在雪後初晴時寫給友人的一封短簡，筆法圓潤，堪稱行書的代表作。這幅墨寶的名稱為何？
- 油畫《格爾尼卡》(Guernica)以黑白灰為主要色調，控訴納粹軍隊在西班牙小鎮格爾尼卡濫殺平民的暴行。此畫出自誰人手筆？
- 香港攝影師翟偉良以黑白菲林攝影聞名。在作品《賣金魚的小童》裏，男童赤膊扛着掛滿金魚袋的架子走在雨中，笑容燦爛。這幅照片攝於九龍哪一區？
- 書法有“計白當黑”之說，視空白處為書法作品的一部分。此說出自何人？

請在二零二二年五月二十六日前，把答案連同下列個人資料傳真至 2521 8772 或電郵至 csbolrs@csb.gov.hk。答對問題者可獲書券一張，名額十個。答案及得獎者名單將於下期公布(答案以《文訊》公布者為準)。

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Issue No. 88 (July 2022) : Fact and Fiction

二零二二年七月第八十八期主題：虛實

Issue No. 89 (October 2022) : Outsiders

二零二二年十月第八十九期主題：離羣

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