

文想·字識

東漢的許慎寫了一本書，叫做《說文解字》。這是中國第一部按部首把文字分類解析的字典。

文字是記錄語言的符號，要說要解，一點也不容易。用許慎自己的話來說：“文，錯畫也。象交文。”（《說文解字·文部》）這裏說的其實是引申義。“文”是一個象形字，甲骨文像人胸部有刺畫的花紋形，“文”就是古代紋身的寫照。

“字”是會意兼形聲字，金文從子，從宀（房屋），用“屋”裏有“子”會“生養孩子”之意，所以《說文解字》說：“字，乳也”，“字者，言孳（音“支”，繁殖、生育之意）乳而寢多也”。古代把依照實物形象所造的獨體象形字叫文，在這個基礎上孳生出來的合體字叫字。

要是說知識就是力量，這種力量萌芽於文字。有了文字，人類才告別蒙昧，走進文明的新時代。從結繩到倉頡造字，漢字的起源不脫神話色彩，顯見人類自古對文字心存敬畏。現存最早已成系統的漢字是甲骨文，這種刻在龜甲獸骨上的文字，大部分是商周時期的卜辭。求神問卜，燒灼鑽鑿間竟成就了燦然可觀的華夏文明。



從殷墟書契到銅器銘文，從古籀到秦篆，漢字筆路藍縷，才由瘦硬的刻符演變到以弧線結構為主的篆書。秦一統天下，“書同文”，用小篆統一全國的文字。波磔有致的隸書後來代之而起，往後隸草楷行此興彼替，有殊的是書體，不易的是文字所肩負的文化載體功用。

有了漢字，政令才便於發布，文化才廣為傳播。有了漢字，中華民族的凝聚力大大加強，文史哲諸學以至種種文化遺產，才得以流傳後世。經史子集，四部汗牛充棟的盡是不同組合的方塊文字。詩詞歌賦，也多虧文字才不致有韻無文。沒有文字，又何來史冊細說千古興亡？五千年的深澱厚積，原來都是文字的豐功偉績。

—— 零零八年的奧林匹克運動會在北京舉行，會徽以傳統印章為外框，主體是一個“人”形的“京”字：“京”代表主辦城市北京，奔跑的“人”形代表活力勃勃的運動員。“中國印”和“舞動的北京”，把漢字的藝術美感和體育的動感結合為一。一個字已可以比興無窮，更不要說那些墨彩騰奮的不朽名篇了。



漢字是結合表意功能和藝術美感的符號。錦心繡口如何借助文字來傳情達意，文字又如何發揮傳意的實用功能之餘，美化成千姿百態的線條藝術，在在引人入勝。到西安碑林走走，在字海如林的碑石中間信步閑賞：秦篆漢隸、魏碑晉行、唐代的真楷狂草，幾千年來炎黃子孫一直津津樂道的書法、那些既具體又抽象的諸體文字，都讓人領悟到：“原來，沉甸甸的歷史還可以這樣寫”。

世界之大，何處無文，何處無字。因為如果沒有文字，即使是源遠流長的民族也不能薪火相傳。然而普天之下，能夠創造那麼多形態優美的符號、活用那麼多意象豐富的表意工具，捨漢字外，恐怕不容易再找到第二種語文了。

Ways of becoming bilingual

Dr John Milton*

A different language is a different vision of life. ~ Federico Fellini

Most speakers of the world's approximately 6 000 languages are, in varying degrees, bilingual. This is largely explained because many of them are able to acquire the spoken forms of more than one language in childhood. However, such early exposure is not necessary in order for people to become functionally bilingual. For example, most European children who grow up bilingual begin formal instruction in another language well after they have acquired their native language. In fact, it appears to be necessary for children to naturally acquire at least one language in order for normal cognitive development to take place. This development is in turn necessary as a basis for formal learning of a second language and for general academic success.

Many of the conflicting views about bilingualism and how to attain it, like most other contentious issues, are clouded by lack of clear definitions. Bilingualism itself is often not clearly defined. Few people have equal proficiency in more than one language: they usually have different purposes for using the languages and may find limited proficiency in particular aspects of a second language sufficient for their purposes. Even the term 'language' is a nebulous concept. For example, some linguists refer to the distinct varieties of English as separate 'Englishes'. Also, only recently have researchers mapped some of the major differences between spoken and written English. Our

understanding of these differences has led to print and online resources that make it more possible than ever before to teach and learn the various functions, registers and other aspects of language. Analogously, multimedia, Internet and telecommunication technologies are enabling us to use English and other 'global trading languages' in unprecedented authentic ways.

Measurable improvements in bilingualism come at the cost of intensive, high quality and well-funded educational programmes. The social and political will to support these programmes extends beyond just making money available. Vast sums of money have been spent by some governments in Southeast Asia to teach English with little to show for it. It has been argued that one reason for this is that 'linguistic distance' makes it difficult for speakers of Asian languages to learn European languages, but a less deterministic view is that we need better educational practices. Principled educational technology is one route to improved practice, but although educational technology often relies on independent, discovery-based approaches to learning that help make learning and teaching

more sustainable and effective, it cannot replace teachers. To be useful, technology must enhance educational programmes and be mediated by a teacher, and teaching needs to be recognised as a central profession in society.



However, even with few resources and guidance, many people manage to learn a second language as adults, and we can learn from the strategies they use. While we have limited understanding of the mental processes that older children and adults use to learn a second language, we know it is possible to compensate for loss of childhood flexibility by bringing to bear mature skills and cognitive strategies. Mature learners are affected by a wide range of cultural and personal factors, and our goals vary more than they did when we were children, so as individuals we differ in the particular skills and strategies that we find most effective. Ultimately, success in learning a second language depends on motivation and opportunity. The following general strategies for language learning have been formulated based on the practices of effective learners:

develop self-confidence and a positive language learning attitude: don't make excuses; don't worry about your age or aptitude;

be self-directed and don't overly rely on teachers;

understand your own learning style, evaluate and take advantage of opportunities for learning: people, TV, radio, tapes, books, magazines, newspapers, etc.;

decide what level of commitment to make, then organise your learning and manage your time; set reasonable goals based on your preferences and opportunities; evaluate your progress regularly and reward yourself when you do well;

take calculated risks in using the language: be willing to make mistakes;

cooperate with others (e.g. form a support group); make conscious efforts to work or socialise with proficient users of the language;

monitor your speech and writing, and that of others: look for patterns in the language and make intelligent guesses;

pay attention to meaning, but be tolerant of yourself and others when you don't understand;

ask questions (for both clarification and correction), and don't pretend to understand when you really don't;

develop cultural understanding and become aware of the thoughts and feelings of others;

resist direct translation into your mother tongue;

practise as much as possible; use what you learn; teach someone else what you have learned;

memorise by creating mental links (e.g. apply images and sounds to words and concepts);

review and record new vocabulary and grammar (e.g. make flashcards and repeat aloud);

don't allow anxiety to defeat you: have fun and don't be too self-critical.

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四部淺說

中 華文化源遠流長，古籍多不勝數，要學習研修，系統化的分類必不可少。西漢劉向、劉歆父子輯錄宮廷藏書，編成輯略、六藝略、諸子略、兵書略、術數略、方技略和詩賦略，總題《七略》，為中國最早的圖書分類目錄，對目錄學發展影響深遠。

漢 以後，古籍分類目錄推陳出新，分類方法也不斷改進。西晉荀勗（音“沃”）《中經新簿》始改為四部分類，把羣書改成甲乙丙丁四部：甲部為六藝小學、乙部為諸子兵書術數、丙部為史記及其他載錄、丁部為詩賦圖贊，奠定了以“經、史、子、集”四部作分類的基礎。



按四部分類編制的《四庫全書》。

四 部之下的類目歷代均有改變。直到清代乾隆下令紀昀、戴震等人監修《四庫全書》，四部的內容才正式確立。

《**四**庫全書》收錄了近三千四百多種清乾隆以前寫成的古籍，內容涵蓋哲學、歷史、文藝、政治、社會、經濟、科學、數學、醫學等不同範疇，中華文化的精髓盡攬其中。

《**四**庫全書》內的典籍按經、史、子、集四部四十四類六十七個子目編排。

經 部收錄儒家經典，分為易經、書經、詩經、禮經、春秋、孝經、五經總義、四書、樂經和小學十類，主要包括十二經典籍和解釋經書的著作，以綠色作封面，代表春季。

史 部為各種體裁的歷史著作，分為正史、編年、紀事本末、別史、雜史、詔令奏議、傳記、史鈔、載記、時令、地理、職官、政書、目錄和史評十五類，以紅色為封面，代表夏季。



子 部為諸子百家及釋道宗教的著作，內容較廣泛，分為儒家、兵家、法家、釋家、道家、農家、醫家、天文算法、術數、藝術、譜錄、雜家、類書和小說十四類，以藍色為封面，代表秋季。

集 部則收錄歷代詩文集、文學評論和詞曲方面的著作，計楚辭、別集（一人著作）總集（多人合著）詩文評和詞曲五類，以灰色為封面，代表冬季。

隨 着時代發展，西學東漸，加上國故翕變，民智日開，中西書籍種類激增，四部分類之法已經不敷應用，所以新的圖書分類方法如十進分類法等隨之興起，配合知識發展的趨勢，圖書分類更臻完備。



Your library will never look like the same again! *The Book on the Bookshelf*



Consider the book and the bookshelf. Ordinary though they may appear, they do have extraordinary knowledge inside. Books are taken for granted as things vertically placed on shelves with spines facing out, but Henry Petroski tells us that this has not always been the case.

In *The Book on the Bookshelf*, Petroski traces how the book and its companion, the bookshelf, evolved to adapt to physical changes in the former.

The author challenges the above taken-for-granted view by telling readers that the storage and shelving of books, as well as the design and construction of libraries, are constantly evolving. Roman and Greek scrolls were usually stored in a hatbox-like container. The development of codices and the use of papyrus, vellum and other materials all called for different storage methods. It is very interesting to learn that in monasteries in medieval Europe that books were shelved horizontally and were chained to the shelving unit against theft. Petroski notes that the vertical arrangement of books did not become a regular practice until overcrowding created the need which, in turn, arose as a result of the mass production of books after Gutenberg.

Petroski also does a wonderful job in describing famous libraries such as those at St. John's College at Cambridge, Merton College at Oxford, the Bodleian, the Laurentian Library in Florence, the British Museum Reading Room and the American Library of Congress. He depicts not only existing libraries, but also the future of library and book printing.

Unimpeachably researched, well-written and richly illustrated, *The Book on the Bookshelf* is really every bookworm's cup of tea.

As fellow of numerous professional institutes of engineering, Henry Petroski is the Aleksandar S. Vesic Professor of Civil Engineering and Professor of History of Duke University. He authored a number of books including *The Pencil: A History of Design and Circumstance* (1990) and *Remaking the World: Adventures in Engineering* (1997).





字裏乾坤

以下似字非字、似圖非圖的東西是什麼呢？



小孩子在塗鴉？左撇子右手的繆思？不過是怪字一堆？全都不對！這裏其實是一首以圖寫意的七言詩，從左至右來看，全首合共四句，用圖文合一的形式來表述，要領悟箇中意思，就要從字體的特別形式中推敲。大家來動動腦筋，看看誰能解開玄機！

把詩句填入空格內，並填妥個人資料，在二零零三年十一月十五日前寄回“香港金鐘道政府合署23樓公務員事務局法定語文事務部《文訊》編委會”，就有機會獲得精美禮品一份，名額5個。答案及得獎名單下期公布。

姓名：_____ 電話：_____

部門：_____

職位：_____

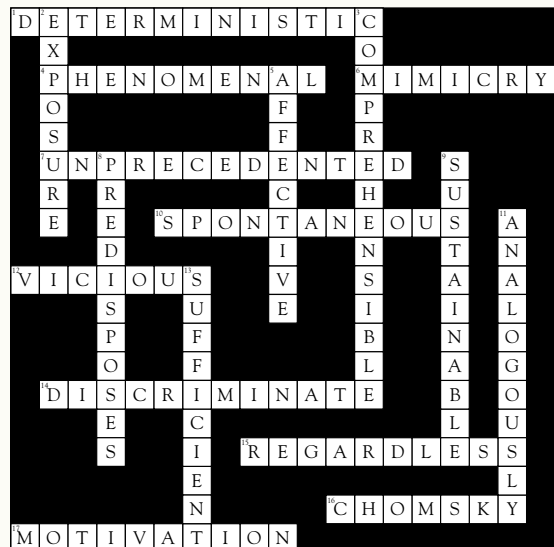
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Issue No.12 “Not a Mindboggler” Answers :

The winners are:

Name	Department
LAI Siu-ngan, Rosanna	Home Affairs Department
Jessica LEUNG	Hong Kong Police Force
Francis FONG	Civil Aid Service

They will be notified individually by post.



品味“文化快餐”

北兒：這麼入神，在看什麼書？

南南：沒什麼，不過是《雞湯》罷了。短短的，讀起來不太費勁。

北兒：又是這些文化快餐！

南南：“文化快餐”？

北兒：沒聽說過？“文化快餐”就是那些形式短小、內容通俗的文化產品，例如潮流雜誌、流行小說和歌曲等，一般只會短時間流行，說不上有深厚和持久的文化內涵。近年風靡兩岸三地的韓國電視劇，正正是“文化快餐”，千篇一律，流行卻不耐咀嚼，難怪報章說它“主張沒有個性的融合，迎合了大多數亞洲年



輕人的欣賞習慣”。

南南：我可聽過“快餐文化”，那又是什麼呢？

北兒：“快餐文化”是指追求快捷簡便、通俗易懂、短期流行，不注重內在價值的現象和思潮。有人說：“在市場經濟下，快餐文化滲透到社會的每個角落，令人再沒有閒情和心思去欣賞生活的悠然”，真是一針見血。“快餐文化”是一種潮流，而“文化快餐”就是這種潮流下的產物。

南南：哦，明白了。可是肚子餓了，怕真的要來一客“快餐”。去吃漢堡包，好嗎？

北兒：饞嘴鬼！



補闕拾遺

啓示和啓事

“啓示”和“啓事”的粵語和普通話讀音完全相同，容易混淆用錯。

“啓”是會意字，甲骨文像以手開門，本義指開門，引申泛指打開，由是又引申為開始、開拓；由以言相導，又引申為開導、陳述。“啓”也是舊時一種應用文體，屬於奏議一體，南朝劉勰《文心雕龍》論文敘筆，就有“奏啓”一篇。“啓”後來更變成一般書牘的別稱，如小啓、謝啓。

“啓示”的“啓”是“啓發”，“示”是“指示”、

“指點”。“啓示”就是有啓發性的指示。“啓示”，《現代漢語詞典》解作“啓發指示，使有所領悟。”例如：“這幾句話對她簡直成了一個啓示，眼前頓時明亮了。”（巴金《家》）基督教《聖經》末卷《啓示錄》所載述的，主要是神向使徒約翰曉諭未來發生的事，其意顯而易見。



至於“啓事”中的“啓”則表示“說”的意思，“事”是事情，“啓事”就是“公開聲明某事的文字”。這類通知、公告、聲明多用“啓事”作標題，例如：“尋人啓事”、“遷址啓事”、“離職啓事”等。《現代漢語詞典》的解釋說得清楚不過：“為了說明某事而登在報刊上或貼在牆壁上的文字”。例如：“杭州另外有一個魯迅時，我登了一篇啓事，‘革命文學家’就挖苦了。”（魯迅《革命咖啡店》）

把“啓事”誤作“啓示”，多是因為不了解“事”“示”音同義異、用法不同所致。以“離職啓事”為例，離職的儘管是友儕前輩，黯然去職也好，另有高就也好，或許給你某些“啓示”，公布離職一事的聲明還是該稱為“啓事”，寫成“離職啓示”，即使別有所指，也顯然是不對的。



書扉上的藝術品

公務員事務局
法定語文事務部
高級法定語文主任陳慧思

書籤是讀書人的良伴，藏書票則是人們愛書、藏書的見證。

藏書票是一種印有裝飾畫面或圖案的紙片，可以黏貼在書本內，作為某人擁有一本書的標誌。藏書票的畫面上常附有“ex libris”字樣，這是拉丁文，英文翻譯是“from the library of”或“from the books of”，代表某圖書館或某人藏書的意思。

藏書票源於歐洲，但真正的源頭已不可考。一般有關藏書票的考證，都認為最古老的藏書票來自德國，時間大約是一四五零年。藏書票與書既不可分，兩者的發展自然也有密切的關係。十五世紀中葉，古騰堡(Johann Gutenbergh)發明了活版印刷，書籍須靠手抄流傳的年代逐漸告終。書本不再是奢侈品，印刷術幫助人們打開了知識傳播的大門。專門學科如醫學、法律等興起，加上中產階級冒升，能夠買書、藏書的人日漸增多，為藏書票的流行締造了理想的背景。

最早期的藏書票，多以木刻印製，這也是一提及藏書票，很多人便聯想到木刻版畫的原因。事實上，製作藏書票的技術，早已不限於木刻，金屬鑄印、蝕刻、絲印、石版印刷等等，都可以用作印製藏書票，而套色印刷技術，更為原來單色的藏書票世界添上了彩色的新衣。



民族的脊梁 水墨 趙士英

藏書票的基本功用，是辨識書本的主人，所以早年的藏書票，其畫面元素多是書本擁有人的姓

名或家族紋飾。今天，不少藏書票仍會印有“某某藏書”的字樣，但畫面的主題可說非常多樣化，靜物、動物、人物、風景、圖案皆可入畫，並沒有特別的限制。藏書票也沒有嚴格的尺寸規定，但多以小幅製作，一般會貼在書本封面內頁或扉頁。



書好入迷 水墨 畢克官
(中國現代文學館藏書票)

在亞洲，使用藏書票歷史最長的國家，是精於木刻的日本。日本人使用藏書票，可上溯至十八世紀。中國人歷代用以標識藏書的工具，主要是印章，這種用途的印章也可稱為“藏書章”，章上刻有藏書者姓名，或詩句警語等。有些學者認為，中國人多用印章而少用藏書票，是因為以前的書採用的紙比較薄和柔軟，便於鈐印；西方的書紙質較厚，而且多是硬皮精裝，黏貼藏書票比較方便。中國和藏書票的結緣較晚，約在上世紀初。五四運動前後，西方思想、藝術流入中國，相信是使藏書票在中國萌芽的種子。

經過五百多年，藏書票已由一件純粹作標識的工具，發展成具有欣賞價值的藝術品，收集藏書票跟集郵一樣，是一門有系統、有學問的活動，世界各地均有收集藏書票的學會、網站和書刊，還有定期的展覽和比賽。藏書票也不限於個人使用，有些學院、組織、圖書館都有專用的藏書票。一枚藏書票雖只是一角丁方紙片，卻可以包含藏書者和設計者的所感所愛，以至他們的眼界和信念，那方寸天地，實際上和浩瀚的書海一樣，豐富多采。

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