

Collecting, Curiosity, Coincidence and Compulsion

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An American humorist, Dave Barry, once observed that there is a very fine line between a “hobby” and mental illness. Those who do not play golf need no convincing of this, but did you realise that collecting can be just as compulsive, regardless of what you collect?

Take my own case as a warning. I have always enjoyed fossicking around antique shops, but I had been put off Chinese porcelain by all the stories of fakes and the need for both expert knowledge and deep pockets. So there I was one Saturday afternoon, delving about in the dim interior of a shop I had not visited before, looking mainly at little jade fob ornaments. Finding nothing of interest, I turned to leave and suddenly noticed an elegant antique cherrywood frame hung high in the stairwell. Since I like good wood, I



persuaded the somewhat grumpy proprietor to take it down for closer inspection. Imagine my surprise, when I found that what I had taken to be four blank spaces in the frame were in fact four beautifully carved unglazed tiles. “*Diaoci*,” (雕瓷 carved porcelain) said the proprietor in response to my query. “What’s *diaoci*?” I asked. “If you don’t know, you don’t know,” he replied!

It was three years after this inauspicious beginning that my wife and I finally persuaded the dealer to part with the tiles. In the meantime, we had not noticed anything similar, but strangely enough, having acquired these first examples of carved porcelain, we began to come across other bits and pieces. We also noticed that some of them bore personal seal marks. This aroused my curiosity, as the only marks I had previously heard of on Chinese porcelain were the reign marks from the imperial kilns at Jingdezhen (景德鎮). So I began to ask around friends and friendly dealers and to look in books for any references I could find. I did not draw a complete blank, but neither did I discover very many clues.

Slowly, however, the bits and pieces began to accumulate, most of them items for the scholar’s studio such as brushpots, brush washers, pen and ink stands, ink mortars and table screens. To our astonishment, wherever we went, we kept coming across new examples. Visits to museums in London, Paris and Geneva revealed a small number of very fine quality. We picked up odd items on our travels round China, as well as in places as far apart as Bangkok, London, New York, Taipei and Tokyo. Little

by little, and without any conscious decision on our part, a small collection came into being. Little by little, a database of images was assembled from books, exhibitions, auction catalogues and e-mail enquiries with museums around the world. Little by little, comparison of the pieces, their styles and signatures revealed a lot more about the genre.

Coincidence and serendipity also played a part. Nine items from a ten-piece desk set were each bought separately; the tenth was located in a London museum. Three pieces of another set were found on a day trip to Macao; we stumbled across the fourth three months later in a shop in Hollywood Road. Still more remarkable, poring over pictures of an unusual vase from an old collection, which had been dispersed at auction several years earlier, I wondered idly what had become of it. Two days later, I found it winking at me from a cabinet in Central!

Not long after this, our colleague Stephen Selby stopped me in the street and asked if I would give a talk on the subject to the Hong Kong branch of the Oriental Ceramic Society. My research was far from complete, so I agreed rather reluctantly and spent an anxious Christmas and New Year holiday trying to turn my notes into a lecture. In the end, it was more of a slide show with accompanying commentary, but it attracted sufficient interest for someone in the audience to suggest an exhibition, and another to put me in touch with Peter Lam Yip-keung of the Art Museum at the Chinese University of Hong Kong. What followed still seems a little unreal.

Peter admitted candidly that no one had ever researched this particular genre before. He was enthusiastic about the idea of filling a gap in the history of Chinese porcelain and gave me the run of the Art Museum’s library. He also put me in touch with his counterparts in specialist museums elsewhere, including Jingdezhen, and these provided invaluable advice and ideas. Enthused by the novelty of the venture, several also agreed to loan pieces for the exhibition and it quickly became a collaborative affair, involving both Hong Kong and overseas collectors. So while other fanatics spent their weekends on the golf course, I spent mine in the library patiently piecing together the puzzle of the potters who dared to sign their names.* Or perhaps “patiently” should read “obsessively”?



* Editor’s note: Those who missed the exhibition can find the potters’ story in the author’s essay in the catalogue, *Elegance in Relief – Carved Porcelain from Jingdezhen of the 19th to Early 20th Centuries*, published by the Art Museum, the Chinese University of Hong Kong. This beautifully produced volume includes photographs of all the 168 exhibits.

探源究本

勾心鬥角

在現代漢語裏，“勾心鬥角”多指各用心機，明爭暗鬥，例如“《三國演義》講述古代統治者之間為爭權奪利而勾心鬥角、爾虞我詐的歷史故事。”



追本溯源，“勾心鬥角”與建築結構有關，原意指宮室建構精巧，錯綜複雜，富於匠心。“心”指宮室中心，木拱層疊，而中心勾連，謂之“勾心”。“角”指檐角，檐角相向，互爭上下，謂之“鬥角”。“勾心鬥角”出自唐人杜牧《阿房宮賦》：“五步一樓，十步一閣。廊腰縵回，檐牙高啄，各抱地勢，勾心鬥角”，描寫宮殿結構之精巧。後以“勾心鬥角”比喻詩文棋局爭奇鬥勝，再引伸為競鬥心機、刻意經營的今義。

秦始皇統一天下後，為增加威信，下令修建阿房宮。宮殿佔地八萬平方米，規模之大，可謂空前曠世，反映了秦人建築的最高成就。可惜秦亡之後，項羽入關，一聲令下，阿房宮付諸一炬，整座偉大建築灰飛煙滅，如今在阿房宮遺址只餘當日建宮時所用的台基，供後人憑弔。

升堂入室

“升堂入室”是另一個與建築結構有關的成語。古時房屋內部，前面叫“堂”，是行禮和待客的地方，不住人；堂後以牆隔開，後部中央叫“室”，住人。凡入室，必須先登堂。

“升堂入室”語出《論語·先進》：“子曰：‘由之瑟奚為於丘之門？’門人不敬子路，子曰：‘由也升堂矣，未入於室也。’”

由即子路，有一次孔子聽到他鼓瑟，覺得其樂音不合雅頌，遂慨嘆為何子路會出於自己門下。其他弟子聞言便對子路輕蔑起來。孔子知道後指出子路只是登堂，而未入其室。由於學道有深淺，孔子認為子路雖有相當成就，卻還未達到精奧高深的境界。

後以“升堂入室”或“登堂入室”比喻學問或技能由淺入深，循序漸進，達到更高的水平，也喻指在學識或技藝上有高深的造詣。“入室弟子”一詞，便是指深得師傅、造詣精絕的學生。

禍起蕭牆

禍起蕭牆，是禍患起於內部的意思。“蕭牆”是古代宮室中當門而立的小牆，作用是遮擋內部。因此，“蕭牆”可引伸作自家或內部。



《論語·季氏》載：“吾恐季孫之憂，不在顓臾*，而在蕭牆之內也。”當時季孫把持魯國政治，卻擔心魯君早晚會收回權柄，為免顓臾藉機助魯君一把，於是先下手為強，攻伐顓臾，以絕後患。孔子卻指出季孫之憂不在顓臾這個附庸國，而在於魯君，一語道破季孫的心計。

古時的蕭牆，今稱“影壁”或“照壁”，用以遮擋外人的視線，避免窺見建築物如府第、廟宇等內部的活動情況或雜亂景物，同時有美化大門的裝飾作用。也有一說謂影壁可驅趕孤魂野鬼，當遊魂經過影壁看見自己的影子時，便會驚恐而逃。因此，人們相信影壁可辟邪擋煞、保佑平安。

*“顓臾”，粵音“專余”。

Word for Word



Visualising Your Ideas

When making a speech or writing an article, we sometimes employ imagery to make it more figurative, whether knowingly or unknowingly. Imagery is a group of words that help the audience or readers create a mental image by appealing to any of the five senses: sight, touch, smell, hearing or taste.

In a passage, the recurrent and consistent use of imagery can add impact and produce profound effects. Imagery is a common rhetorical device in literary writing. When someone says that a performance “brings the house down”, where “the house” refers to the part of a theatre where the audience sits, we can at once imagine how thunderous the clapping or cheering of the audience is. Many great writers, William Shakespeare for one, are known to be masters of imagery. For example, *Hamlet*, the best known Shakespearean tragedy, abounds with the imagery of disease and decay. This increases the impact of Hamlet’s loathing of the incest between the queen, his mother and his uncle and the “rotten state” of his country.

More often than not, we visualise our ideas by employing a set of images. Below is an example with the imagery associated with construction embedded within the lines.

The manufacturing industry used to be the **mainstay** of our economy. But as Hong Kong emerges as a knowledge-based

economy, finding its right **niche** in a new era has become an issue of **overarching** importance. As a **window** overlooking the fast-expanding market of the Mainland, which serves as a **platform** for reaching out to more business opportunities, Hong Kong is in the best position to benefit from economic integration. In this, the manufacturing industry will remain a fundamental **building block**.

Here the use of construction imagery not only helps visualise the ideas expressed, but also improves the link between sentences by making the whole passage more cohesive. Imagery, if employed aptly, is often able to give readers or audiences a more vivid impression than just plain description.

An image may occur in our daily language so often that the picture it originally carried no longer springs up in our mind when we hear or use it. Say “The Mainland has further liberalised its distribution services by lowering the market entry **thresholds**.” Or “Eligible students will be provided with financial assistance in the form of loans, the **ceiling** of which is at the tuition fee level.” Here, “threshold” denotes the minimum requirement while “ceiling” the maximum amount. From these sentences, we get the meanings readily without being aware of the image of a physical threshold or ceiling.

Architecture is inhabited sculpture.
Constantin Brancusi

歲月流聲曲留情

公務員事務局
法定語文事務部第四組

音樂無分國界，更可跨越時空，而最能反映社會面貌，引起大眾共鳴的音樂，相信非流行曲莫屬。一個時代的流行曲，可以譜出時下大眾的心聲。我們可從香港粵語流行曲的歌詞，窺探港人今昔的內心世界；從歷代填詞人的承傳，見證數十年來的社會變遷。

早期歐西和國語流行曲在香港大行其道，這個局面要到七十年代才由許冠傑扭轉過來。當時香港經濟開始起飛，港人對前途無限憧憬，漸漸認同自己的港人身份。一九七一年，許冠傑在電視節目《雙星報喜》首次獻唱粵語歌曲《鐵塔凌雲》，當中“檀島灘岸點點粼光，豈能及漁燈在彼邦”和“何須多見復多求，且唱一曲歸途上”，表達了土生土長的一代對香港的濃厚感情，以及扎根於這片土地的堅定決心；整首歌曲瀰漫着濃厚的本土意識。

許冠傑的歌曲走通俗路線，描寫升斗市民的典型生活和社會上光怪陸離的現象，其中電影《半斤八兩》的主題曲唱至街知巷聞。電影講述倒霉的打工族如何對付尖酸刻薄的上司，風趣幽默，笑料不絕。歌詞配合電影主題，採用草根階層的通俗語言，反映他們對現實的不滿，可說是開流行曲針砭時弊的先河。許冠傑以親切的粵語歌詞，配合歐西流行曲的旋律，使粵語流行曲漸漸取代英文和國語歌曲，成為本地樂壇的主流。



若說許冠傑是粵語流行曲的開山祖師，那麼黃霑就是推動這股潮流的詞壇巨匠。許冠傑寫詞多從日常生活取材，黃霑的歌詞也貼近民心，《獅子山下》是他膾炙人口的代表作。歌詞喚起港人的團結精神，勉勵大家同舟共濟，努力建設美好家園。不少人都認為這首歌最能代表香港，在香港處於逆境時可激勵人心，真正稱得上是“不朽香江名句”。

香港的電視文化在八十年代盛極一時。邊吃晚飯邊看電視，是很多人工餘的習慣，茶餘飯後更離不開討論劇情；電視劇成了彼此溝通的重要橋梁。這些劇集的主題曲和插曲，不少正是出自黃霑手筆。黃霑的武俠劇歌詞寫得特別出色，可能與其豪邁豁達的性格有關。這些歌詞用字典雅，但淺白易懂，內容或描寫故事情節，或勾勒人物性格。以《天龍八部·虛竹傳奇》的主題曲《萬水千山縱橫》為例，“萬水千山縱橫，豈懼風急雨翻，豪氣吞吐風雷，飲下霜杯雪盞”四句，

以雷霆萬鈞之勢，展現了主角喬峯的英雄氣概；“曾想痴愛相伴，一路相依往返，誰知心醉朱顏，消逝煙雨間”幾句，則令人想起喬峯在小鏡湖的雨夜錯殺愛人阿朱的一幕悲劇。聲影交織，劇情與歌曲配合得天衣無縫。當年觀眾在熒幕前追看劇集之餘，其實也在“追聽”劇中歌曲。

八十年代也是粵語流行曲的黃金時期。當時詞壇人才輩出，除黃霑外，鄭國江、盧國沾、林振強、潘源良等各領風騷，寫實浪漫，百花齊放。後來各人相繼減產或淡出，但長江後浪推前浪，當中最突出者首推林夕。



林夕崛起於八十年代中後期。早期作品除富有政治色彩外，還充滿人文氣息，這與他觸覺敏銳，對身邊的人和事觀察入微有關。香港經濟掛帥，人人忙於工作，往往忽略摯親。科技發達，為人帶來方便之餘，也拉遠了人與人之間的距離。林夕以此為題材寫成了《赤子》，刻意運用大量疊詞營造氣氛，如“冷暖暖裏，情意親親疏疏間”、“無法清

清楚楚講，同屬你你我我愛的感受”，加上薩克斯管的憂怨配樂，表達現代人欠缺溝通的疏離感。相隔十多年，他又寫了《Shall We Talk》這首刻畫代溝問題的熱門作品，全曲沒有賣弄修辭手法，只通過淺白的文字，細說人際關係疏離的因由：“孩童只盼望歡樂，大人只知道期望，為何都不大懂得努力體恤對方”；此曲又鼓勵聽者勇於溝通：“難得可以同座，何以要忌諱赤裸？如果心聲真有療效，誰怕暴露更多”。林夕先後用截然不同的表達手法寫同一主題，盡顯其創意。

數十年來，粵語流行曲在香港樂壇上佔有重要的位置。不論這些作品百聽不厭還是曇花一現，總算反映了時下的流行文化和社會風氣。當我們緬懷過去的時候，還是可以哼起串串熟悉的樂曲……

編者按：本文剪輯自公務員事務局法定語文事務部文化小組活動講稿。

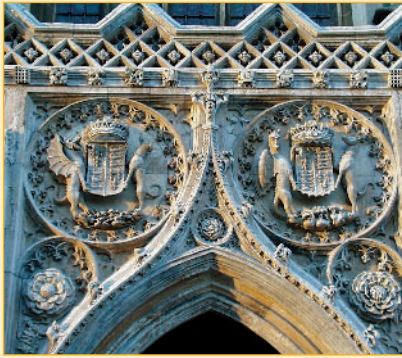
對於一個城市來說，最重要的不是建築，而是規劃。

貝聿銘



King's College Chapel A Gothic Gem

Sonia Ma
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Strolling down the streets of Cambridge, I felt as if I was walking back in time. The town was endowed with a cultural ambience, and the historical buildings all around gave it such an aura that even a layman in architecture like me would be held spellbound. Lined with an abundance of centuries-old buildings,

the streets were filled with a nostalgic atmosphere, taking me back to the days before William Shakespeare. Touching the age-old bricks, I could almost smell the odour of the past centuries. As I walked down King's Parade, the main street of Cambridge, I was struck in awe by the grandest college chapel in town – King's College Chapel, with its altar end facing east in the direction of the rising sun. The chapel took one whole century to build and was completed in 1515. Let's get our microscopes ready to see what this Gothic gem is like, and how it came into existence.

The magnificent King's College Chapel, being exemplary of the height of the English Gothic period, stands prominently on the main street of Cambridge. The Gothic period, commencing from the Norman Conquest in 1066, may be divided into four phases for the sake of simplicity – Norman Gothic, Early English Gothic, Decorated Gothic and finally Perpendicular Gothic. This last phase, stretching from the late 14th century to the early 16th century, saw the birth of the breathtaking King's College Chapel. The word "Gothic" is derived from the name of a barbaric tribe, the Goths, who ravaged Rome in the twilight of the Roman Empire. It was used derisively by Renaissance critics to describe what they considered to be the tasteless deviation of the medieval French style of architecture from classical lines and proportions. The adjective "perpendicular" was used due to the pronounced use of vertical lines in the buildings of the period.

Composed of twelve bays in the interior, the chapel is distinctly characterised by strong vertical lines, seen most markedly in the stone tracery. More elaborate and ornate examples can be found at the upper part of the windows, where thin and curvilinear tracery stretches like lace. The use of pointed arches and flying buttresses works to heighten and widen the windows, which are filled with richly coloured biblical stories and all sorts of symbolic religious expressions. This maximisation of windows and minimisation of walls allow a flooding of light into the interior of the chapel, introducing not only an element of spaciousness, but also an iridescent effect given by the beautiful stained glass.



Another feature that makes the chapel a wonderful example of the Perpendicular Gothic period is the fan vaulting of the ceiling, so called because the vaulting ribs spread outwards in a fan shape. It is this most awe-inspiring structure that makes the chapel so special and impressive to me. Decorated with intricately carved Tudor motifs and coats of arms, it was completed in just three years between 1512 and 1515, and has become one of the best and most admired of all Gothic ceiling structures.



Construction of the chapel began as early as 1441 when King Henry VI desired the chapel to be a building unequalled in size and beauty, and it was he who laid the foundation stone in 1446. The construction works were, however, carried out intermittently during the reigns of the York kings, and the final works were left to their Tudor counterparts. It was during Henry VII's reign that the chapel was structurally turned into a complete building. The main work, especially the window glazing and interior woodwork, should however be attributed to Henry VIII. Miraculously preserved through the ravages of a civil war as well as the Second World War, it is a tremendous treasure not only for the English, but also for the rest of the world.

The chapel is a work of art and heritage handed down through the generations. Having stood the test of times, it is a valuable link between the past and present. It can be regarded as a living monument that transcends time and gives meaning to the present. The fact that people still feel embraced by the past of Cambridge is due largely to efforts made to preserve the old.

A place like Cambridge, where architectural styles of different eras coexist, serves as a living record of the evolution of these styles, as well as representing historical elegance. A place without history is like an empty shell, and it is this wealth of history that gives Cambridge the great charm that I could not resist.



中國民間建築雜談

影視及娛樂事務管理處
一級法定語文主任阮偉強

我國古代建築，包括民間建築，蘊含豐富智慧。我們可從各地不同形式的建築了解其文化內涵和歷史意義，以及它們如何與當地風俗民情融為一體。下文談談三種有趣的民間建築及其背後的意義。

先說**牌坊**。雖然牌坊又名牌樓，但兩者有顯著區別。所謂有樓曰樓，無樓曰坊，牌坊並沒有斗拱和屋頂結構。然而，由於兩者在古代都用於標榜功德、頌揚貞節、表彰忠勇等，加上長期以來老百姓對“坊”、“樓”概念不清，所以後來幾可互通。史載漢代以後，城市中有里坊，里坊有坊牆坊門。里坊中若有好人好事，坊門上會張貼通告，以示褒獎。為求傳世，遂用更堅固的材料建造坊門，篆刻褒獎事由，這便是今日牌坊的雛形。至宋代，里坊制度式微，包圍里坊的坊牆被拆除，坊門失去了作為通道的作用，成為純粹的裝飾建築。



安徽棠樾牌坊羣

其實每一座牌坊都帶有豐富的內涵和象徵意義，這主要見於牌坊上各種圖案花紋。例如龍鳳顯示與皇族有密切聯繫；五隻蝙蝠象徵長壽、健康、富裕、平安、子孫滿堂五種天賜之福（“蝠”與“福”諧音）；鹿代表升官晉爵、高官厚祿（“鹿”與“祿”諧音）；魚、水塘、荷蓮並置，是金玉滿堂或年年有餘的意思（“魚”與“玉”、“餘”諧音）；鯉魚騰浪寓意科舉及第、金榜題名；松、鶴、龜則是長壽的象徵。

另外，牌坊上還會註明是為誰興建、由誰興建、何時興建和為何興建等，有的更題寫了對聯，表達先賢的人生哲理、禮教思想。立牌坊是一件極隆重又極嚴謹的事。任何人獲御准建造牌坊，對其本人，以至鄉里族羣來說，都是至高無上的殊榮。今日外國視牌坊為中華文化的象徵之一，西方很多城市的唐人街都建有牌坊作為標誌。

次談**門墩**。門墩是在中國傳統民居（特別是四合院）中，用來支撐大門，以防大門前後晃動的構件，大多是精美的民間石刻工藝品。門墩主要有箱形和抱鼓形兩種，通常雕上一些傳統吉祥圖案，例如稻穗、瓶子和鶴鴉，寓意歲歲平安（取“穗穗”“瓶”“鶴”的諧音）；蝙蝠和銅錢，寓意福在眼前（取“蝠”和“錢”的諧音）；九隻獅子，寓意九世同居（“獅”與“世”諧音）等。此外，門墩的外形和裝飾，也可反映主人的身分和地位。例如獅子形彰顯皇族地位；抱鼓形加上獅子代表高級武官的身分；箱子形加上獅子代表高級文官的身分。至於平民百姓，大多採用門枕木而已。

門枕石具有二千多年歷史，早在漢代四合院形成的早期便開始使用。門墩是門枕石外露的部分，充分體現了漢族喜好對稱平衡的審美取向，具有文物價值。經歷文革時期的“破四舊”，北京四合院現存門墩的雕飾已大多破損，隨着城市建設的

步伐加快，不少古舊平房也被高樓大廈所取代，愈來愈多門墩變作瓦礫，實在令人惋惜！

最後介紹江南水鄉十分盛行的“**走橋**”習俗。在蘇州同里有三條橋，名為太平橋、吉利橋和長慶橋，三橋品字形排列，乃當地獨特的風景。同里鎮的人喜歡“走三橋”，這種風俗代代相傳。追溯其源，大概是古人認為橋能制水，於是江南一帶的老百姓加上自己的想像，開始了“走三橋”的風俗。每逢喜慶，人們會在鼓樂鞭炮聲中，喜洋洋地繞着三橋走一圈，作為消災解難、吉祥幸福的象徵。比方說婚嫁，新人要攜手走遍三橋；老人在六十六歲生日時，也必在午飯後走三橋，以圖吉利。

同里人還為三橋編寫了民謠：“走過太平橋，一年四季身體好；走過吉利橋，生意興隆步步高；走過長慶橋，青春長駐永不老。”另外，民間還流傳不同人走三橋的有趣諺語：

“小把戲*，走三橋，讀書聰明，成績年年好；
小姑娘，走三橋，天生麗質，越長越苗條；
小伙子，走三橋，平步青雲，前程無限好；
老年人，走三橋，鶴髮童顏，壽比南山高；
新郎新娘走三橋，心心相印，白首同偕老。”

以前每逢過年，婦女也會帶小孩過三橋。古代社會以各種禮教束縛婦女身心，但在元宵夜，婦女可以結伴挑燈外遊，賞燈之餘，必歷三橋而後止。今天“走三橋”仍保留作元宵節的特色，人們對該習俗寄予虔誠的期盼。橋梁是跨越河川的通道，能打破自然阻隔，使險境成為坦途。橋梁也是人類的文化創造，體現了人類改造自然的智慧與意志。

*“小把戲”，方言，指孩童。



建築是文化的記錄者，歷史的返照鏡。
梁思成



《現代漢語詞典》第五版

《現代漢語詞典》是中國第一部具規模的現代漢語工具書，編撰工作始於一九五六年，迄今已有五十個年頭。中國社會科學院語言研究所詞典編輯室由一九九九年，耗時六載，整理詞典內容，並於二零零五年推出了《現代漢語詞典》第五版，以切合時代需要，反映現今社會面貌。

《現代漢語詞典》第五版的修訂工作，是該詞典自問世以來最重大的一次。新收詞語超過6 000條，分為政治、科技、社會生活、醫藥衛生等20個類別。一些近年才出現的新詞，如“願景”、“反恐”、“動漫”、“個唱”、“作秀”、“富婆”、“網民”、“食療”、“非典”、“禽流感”、“邊緣化”、“一站式”、“可視電話”等，都收進現代漢語裏。增收之餘，新版本也刪去超過2 000個詞條，原因是這些詞語在現今社會的語言環境中使用頻率偏低，未能生動反映當前的生活面貌。

是次修訂的另一突破，是對現代漢語進行了全盤的詞類劃分，完成了呂叔湘先生在初次編撰時未及處理的工作。《現代漢語詞典》第五版把所收詞語歸入12大類，如動詞、名詞、形容詞、量詞、介詞等，方便文字工作者和漢語學習者查考。

此外，新版的釋義也有一些修訂。以“掃黃”一詞為例，一九九六年修訂本解釋為：“掃除各種黃色書刊、音像製品

等”，而新版則加進了“掃除賣淫嫖娼等非法活動”的義項，釋義更為全面和準確。

近年香港與內地的關係日益密切，愈來愈多港人北上營商或旅遊，把一些香港用語帶進內地語彙，如“生猛”、“拍拖”、“巴士”、“泊車”、“發燒友”等，已先後收進了《現代漢語詞典》。

《現代漢語詞典》使用廣泛，對推廣普通話和漢語規範化起着積極作用，也是文字工作者的案頭良師。《現代漢語詞典》第五版全書收詞約65 000條，較諸舊版本，更具時代氣息，也更準確反映社會的進步、科技的發展，以及人民在生活思想上的改變。



“密碼”破譯

同事平日草擬英文便箋和錄事，經常用上縮寫，省時之餘，意思又一目了然；例如“fna”三個字母，便交代了“請依例辦理” (for necessary action) 的意思。但在撰寫中文便箋或錄事時，大家可能不大肯定某些英文縮寫應怎樣以中文表達。以下是一些常見英文縮寫及其中文對照，可作參考 (方括號內為補充說明)：

asap (as soon as possible)	盡快；從速
attn (attention)	經辦人：[姓名／職稱] 請交[姓名／職稱] 請交[姓名／職稱]辦理
bcc (blind carbon copy)	特別副本送 (正本並無註錄)
bu (bring up)	按時呈閱[某文件] 依期再行提交[某文件]
cc (carbon copy)	副本送；副本存；副本送／存
cc... fi (carbon copy... for information)	副本送[姓名／職稱]備考
cf (confer)	比較；參照
encl (enclosure)	存件[錄事內文]；附件[便箋結尾]

fa (file away)	把[某文件]歸檔；把[某文件]存檔
fi (for information)	以供參閱；備考
fna (for necessary action)	請依例辦理；請酌情辦理
idc (in due course)	稍後
kiv (keep in view)	留意事態發展
L/M (loose minute)	暫用檔案；暫存檔案
nan (no action necessary)	無須跟進；無須辦理
nfa (no further action)	無須跟進；無須續辦
Oi/c (Officer-in-charge)	主管人員
pp (per procuracy)	代簽
ps (postscript)	附言
w/encl (with enclosure)	連附件
w/o encl (without enclosure)	不連附件
wef (with effect from)	由[某日期]起生效

希望以上的對照表能對草擬便箋和錄事的同事有所幫助。

Architecture is a communicative art that tells a story.

Daniel Libeskind

Hugo, Quasimodo and Notre Dame

Dedicated to the Virgin Mary, Notre Dame de Paris, or “Our Lady of Paris”, is a Gothic cathedral situated on a small island in the middle of the river Seine which flows through Paris. With a history of about 700 years, the cathedral took almost 200 years to build and has survived two World Wars. It is often seen to epitomise French Gothic architecture, and is a place that no visitor to Paris will miss.

Despite its sacred grandeur, the cathedral does appear somewhat macabre. Most appalling are the monstrous gargoyles perching on the twin towers. They overlook the riverbank as if they were guardians of this holy place. The flying buttresses supporting the fine walls of the cathedral are like limbs stretching out in various directions, echoing the internal ribbed vault and accentuating the sense of being confined in a skeletal structure. The great height of the sharply pointed spire piercing into the sky was interpreted by people of the time of its construction to represent closeness to heaven.

This both awe-inspiring and grotesque setting forms the backdrop of the best known masterpiece of the French writer, Victor Hugo (1802-1885), – *The Hunchback of Notre Dame* (or *Notre Dame de Paris* in French), which was first published in 1831. It was a trip the author made to the cathedral that inspired this great novel. One day Hugo climbed into the bell tower and caught sight of the Greek word “ΑΝΑΓΚΗ” meaning “fate” carved on the wall. Suspecting the mark to have been left by a soul in pain, he began searching for the story of the doomed fellow who had made the inscription. In the course of this, he came up with the idea of writing a novel about people associated with Notre Dame.

It is a story about love, hate and fate. Quasimodo, the hunchback of Notre Dame and also the protagonist of the novel, was abandoned at the cathedral as a baby and taken in by Frollo, archdeacon of Notre Dame. Thereafter, he finds shelter in the dimly lit bell tower of the cathedral, charged with the duty of ringing the bell. But the din of the bell-ringing soon deafens him.

Archdeacon Frollo becomes infatuated with Esmeralda the gypsy girl when he sees her dancing in the street. He orders his



foster son to kidnap her, but the plan is thwarted by Phoebus, captain of the King’s archers. Quasimodo is pilloried and humiliated in public for his evil attempt. But he finds comfort in Esmeralda’s kindness when she comes forward to offer him water.

Esmeralda falls for her rescuer Phoebus instantly, but Frollo, driven by undying lust, stabs him during his rendezvous with her. Esmeralda faints on the spot and is later convicted of murdering Phoebus. Frollo offers to save Esmeralda if only she gives herself to him. The girl prefers choosing death to submission. Just about to be hanged on the gallows, Esmeralda is saved by Quasimodo, who swings down on a rope from the bell tower and seizes her. He then harbours her in the sanctuary of the cathedral where she is temporarily safe. But out of selfishness, Frollo removes her from safety. Esmeralda is eventually hanged, and Quasimodo, realising that it is Frollo that has caused her death, kills him by pushing him off the parapet of the cathedral. Quasimodo disappears after that, and it is only years later that the skeleton of a humpback is found next to the remains of Esmeralda.

Ugly as he looks, the misshapen Quasimodo embodies the inner beauty of good nature. Rejected by society, he saves all his affection for his guardian Frollo. It is only when Esmeralda comes into his life that he finds love. In the finale, seeing Esmeralda swinging from the gibbet and Frollo lying motionless at the foot of the tower, Quasimodo yells in despair, “Oh, all that I ever loved!”

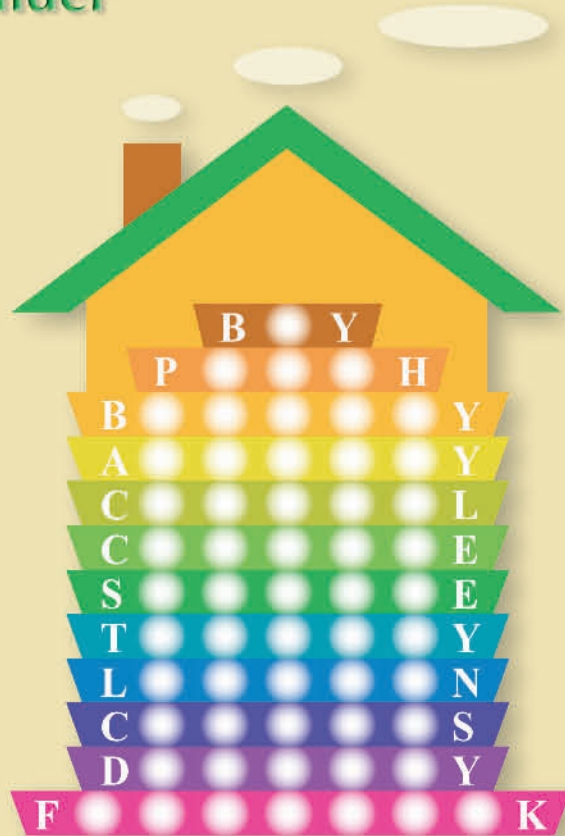
Aside from telling the story of Quasimodo, there was a further intention of Hugo to revive people’s respect for ancient architecture. At the time he wrote the novel, Notre Dame de Paris was falling apart. Hugo devoted many pages to the description of the cathedral, and following the publication of *The Hunchback of Notre Dame*, a massive restoration programme of this ancient monument began. It is said that the wide popularity of Hugo’s masterpiece aroused the French people’s interest in medieval life and their awareness of the importance of conserving historical buildings. Thanks to Hugo’s efforts, Notre Dame is maintained in its original state, and in the way we see it now when strolling along the river Seine.





Word Builder

The structure below consists of twelve building blocks, each bearing an architectural term but with some of the letters missing. With the clues given, see if you can complete the construction work by filling in the correct letters. Each clue points to one word. When all the building blocks are in place, a word will be formed in the central column. Please write it down in the box provided.



The word in the central column:



Clues:

- A recess in a wall, often containing a window.
- A covered area at the entrance to a building.
- A platform above the ground level that projects from the wall of a building, usually surrounded by a wall or railing.
- A passage or entrance that has a curved roof.
- The top part of a column or pillar.
- A small house usually found in the country.
- A tall pointed tower on the roof of a building, such as a church or temple.
- Ornamental work of interlaced and branching lines, especially the lacy openwork in a Gothic window.
- A structure built on a roof or dome with open sides for letting in light and air.
- Tall solid upright stone posts erected to support a building or for decoration.
- A space in a wall where a door opens and closes.
- A structure that forms the skeleton of a building.

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 12 February 2007. 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.

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第二十五期答案 :

- | | |
|---------|-----------|
| 1. 田漢 | 6. 夏衍 |
| 2. 欽差大臣 | 7. 久保田萬太郎 |
| 3. 屈原 | 8. 百老匯 |
| 4. 莎士比亞 | 9. 洪深 |
| 5. 丁西林 | 10. 莫里哀 |

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