

IIF WALLS COULD TALK

Historically, the area tucked above Hollywood Road in Sheung Wan was referred to as Taipingshan, a name you can no longer find on the modern map. One of the oldest quarters in Hong Kong, nowadays it is a hipster haven of indie boutiques, galleries, trendy cafes and bars, alongside funeral homes and *cha chaan teng*—an old soul with a young and vibrant vibe. However, back in the 19th century, it was a very different place.

When the Union Flag flew over Possession Point in 1841, the population of Hong Kong Island stood at only about 7,450, with close to a quarter dwelling on boats. “A barren island with hardly a house upon it.” Such was British Foreign Secretary Lord Palmerston’s disparaging remark about Hong Kong at that time. As Hong Kong’s population grew exponentially in the following decades, Taipingshan, a settlement for Chinese workers, became Hong Kong’s most densely-packed area. The tenement houses there were subdivided into tiny, windowless cubicles, each giving shelter to a few families. Public facilities were virtually non-existent. There was no water supply, no latrines, no proper drainage or ventilation. Streets were mired in filth and the stench was nauseating. The place was a hotbed of pathogens where diseases could spread like wildfire.

Located at the junction of Tai Ping Shan Street and Pound Lane, Kwong Fook I Tsz (廣福義祠) stands frozen in time, a rustic reminder of that bygone era. It was built in the 1850s to accommodate the ancestral tablets of Chinese mainlanders who worked and died here, in the hope that one day family members would come to bring them home. The family names of those commemorated vary; hence it is also popularly known as Pak Shing Temple (百姓廟), meaning “Temple for One Hundred Surnames”. Over the years, some relocated deities moved in, and the concrete wall next to the entrance changed from red to a brightly coloured mural, and then back to red with the Chinese words “勝地” in its centre gone. The unclaimed ancestral tablets in the rear hall have witnessed it all, in silence.

In the summer months of 1894, bubonic plague, an infectious disease far deadlier than a novel coronavirus, swept through Hong Kong. Given the overcrowded dwellings and the insanitary conditions in the district, Taipingshan inevitably took the hardest hit. Dr Lowson, the then Medical Officer in charge of the Epidemic Hospital, mentioned in his medical report on the plague the grim situation at the time, “...it was difficult to find a house which had not a case of plague in it, while most of them had more than three cases.”

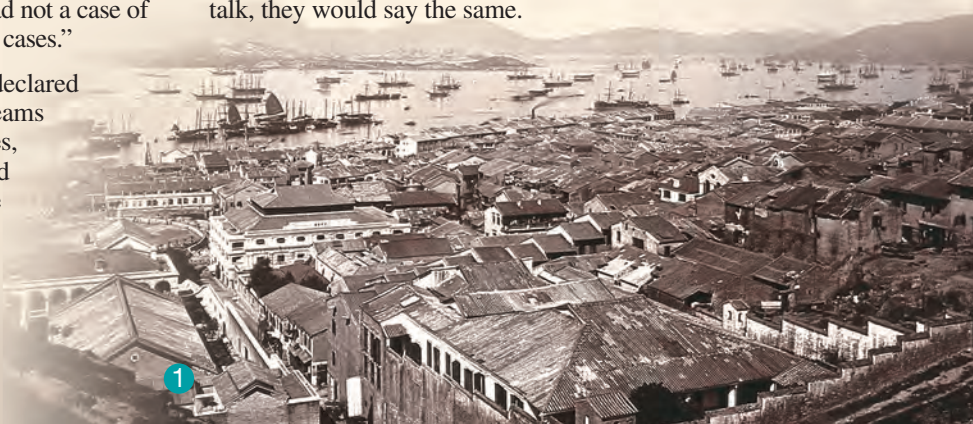
On 10 May 1894, Hong Kong was officially declared an infected port. The colonial authorities sent in teams to conduct house-to-house searches to remove corpses, isolate the infected, as well as disinfecting and whitewashing houses. Such practice of house cleansing continued well into the 1950s. Incidentally, the term “洗太平地” (meaning “cleaning the ground”) has become a local slang phrase that refers to police raids on seedy establishments.

Before the plague dissipated a few months later, over 2,500 people had perished and a third of the city’s population had fled. In order to eradicate the disease, Taipingshan’s squatter areas, the epicentre of the plague, were razed to the ground and replaced by Hong Kong’s first public park, Blake Garden, named after Hong Kong’s then governor, Sir Henry Blake. A red plaque at the entrance to the garden stands as a testimony to its macabre past.

Nonetheless, from the ashes of the old Taipingshan rose a new city. As devastating as it had been, the plague outbreak reshaped the city in more ways than we could have imagined. Overlooking the Blake Garden is a handsome Edwardian red-brick building fronted by bauhinia trees. Opened in 1906, it was Hong Kong’s first purpose-built clinical laboratory to monitor plague and other infectious diseases: the Bacteriological Institute. When research activities moved elsewhere, the building was converted into the Hong Kong Museum of Medical Sciences in 1996. In the “Old Laboratory” gallery, one can see what it was like back when the researchers dissected rats to investigate the spread of plague, with no gloves on! Also on display are stations demonstrating some of the work carried out at the Institute, such as examination of water and dairy products, as well as the production of smallpox vaccines.

In addition to stepping up its efforts in medical development, the government was also prompted to take a radical yet comprehensive review of public health and town planning. An ordinance was enacted to regulate the design and construction of residential buildings. Public works on vital facilities were initiated to sanitise the city, including the Tai Tam Waterworks Scheme, additional new sewerage and drainage systems, alongside a series of land reclamation projects to expand Hong Kong Island. The Sanitary Board established in 1883 was developed into an Urban Council in 1936, responsible for municipal affairs across Hong Kong and Kowloon. The rest is history.

Now, more than a century after the scourge of the plague, Hong Kong boasts the highest life expectancy in the world. This says a lot about the resilience and strength of the city and its people. From the bubonic plague, avian influenza, SARS to swine flu, this gritty city we call home has time and again fought off deadly diseases. As Friedrich Nietzsche, the German philosopher, said, “That which does not kill me makes me stronger.” If walls could talk, they would say the same.





一貫世居

駛往新界的巴士穿過長長的獅子山隧道後，左邊映入眼簾的是一大片青磚黛瓦、錯落有致的平房，背後是鱗次櫛比的高樓，時空仿佛在這裏交錯。這片古色古香的民居便是有超過一百五十年歷史，列為一級歷史建築的曾大屋。

曾大屋由香港早期石行大亨曾貫萬興建。曾貫萬是客家人，原籍廣東長樂縣（即今五華縣），十六歲時與兄來港以打石為生。香港開埠後，大興土木，曾貫萬把握時機，以多年積蓄在筲箕灣開辦石廠，並向船戶售賣淡水，從此踏上致富之路。

曾貫萬發跡後，在獅子山下購置大片依山面海的風水寶地，自一八四八年起興建大宅，用了大量花崗岩、青磚和實木，不惜工本，歷時二十年才建成。

曾大屋佔地約六萬多平方呎，有近百間樓房。這座名副其實的“超級豪宅”不但佔地寬廣，而且戒備森嚴。清初海盜橫行，曾大屋前瀕沙田海，為了防禦盜賊，不但四面圍牆，更有護城河圍繞，以吊橋連接正門。大宅四角建有鑊耳形更樓，從側面看像一頂官帽，氣派十足。更樓和圍牆頂部都有葫蘆形的銃孔，堪稱銅牆鐵壁。時至今日，護城河與吊橋俱已不復存在，門前的禾坪改用作停車場，半月池也被填平，只見芳草萋萋。

大宅中央的主門頂上嵌有石匾，上有“一貫世居”四字。“一貫”二字蘊含深刻的文化內涵。《論語》記載，孔子曾對學生曾參說：“參乎！吾道一以貫之。”曾子把老師這句話理解為：“夫子之道，忠恕而已矣。”故曾大屋的正廳名為“忠恕堂”。客家圍屋多以世居命名，或許藉以寄託對子孫世世代代安居樂業的期望，例如上水松柏塢的江夏世居、西貢白沙澳的京兆世居、沙頭角的李氏世居。

“一貫世居”石匾下嵌有以“一”及“貫”二字起首的楹聯：“一道傳邨國 貫通著孔門”。曾子著有《大學》、《孝經》等儒家經典，獲後世尊稱為“宗聖”，歷朝加封為“邨侯”、“邨國公”等。“一道傳邨國”，意即曾子繼承孔子衣鉢；“貫通著孔門”，則指曾子著書立說，把孔門之道傳揚後世。

踏入主門後，從擺放雜物的前廳，穿過天井來到正廳，便是族人款客議事之處，也是曾大屋的中心所在。曾貫萬納粟捐得從五品的奉直大夫官銜，因此議事廳門

額上掛着“大夫第”木匾，下面則是“武功將軍”張玉堂書寫的“祥徵萬福”石匾。張玉堂是清廷派駐九龍寨城的最高長官，自創拳書指書，素有“翰墨將軍”之稱。曾貫萬能邀得他題字，社會名望與地位可見一斑。

議事廳的門聯為“東魯傳經第 南豐修史家”。上聯“東魯傳經”典指春秋時代魯國曾參傳承孔子之道，下聯“南豐修史”典指唐宋八大家之一的曾鞏。曾鞏為南豐人，曾奉詔編修史書，世稱“南豐先生”。兩者皆為各地曾氏家族門聯常用的典故。

廳中掛有曾貫萬夫婦的畫像。正中置放親友恭祝曾貫萬七十一歲壽辰的壽屏。壽屏上凸字雕刻的賀壽文寫於清光緒四年（公元1878年），由翰林院編修戴鴻慈撰文，辛未進士刑部主政黃家端筆書。戴鴻慈可是中國近代史上享有大名的人物！

他撰寫這篇壽序時還是官場新進。二十七年後，他成為清廷派出洋考察五大臣之一，回國後更獲任命為首任法部尚書（相當於今天的司法部長）。

屏風右上方有“文魁”木匾，是族人曾蘇於同治九年（公元1870年）庚午科鄉試中第九十五名舉人後，朝廷頒發的匾額。古時中舉是了不起的大事。童生經歷縣試、府試和院試，獲得秀才資格，才能參加鄉試，而每省取錄人數也有定額；曾蘇中舉那年，廣東省舉人名額只有一百零三人。高中舉人，不但獲得當官的資格，而且享有不少特權。曾蘇中舉，雖是敬陪末席，但對曾家來說，卻是由商賈大戶轉型為書香門第的象徵，實屬光耀門楣的大喜事。

再穿過另一天井來到後廳，便是供奉曾氏祖先，以及舉行祭典和儀式的祠堂，只准族人出入，並不對外開放。

時光荏苒，獅子山修建了隧道，沙田海填出了高樓林立的新市鎮。曾大屋雖然外觀依舊，內裏卻因社會變遷而呈現了不同面貌。這裏除了門扉，還有鐵閘；除了窗櫺，還有空調。斑駁青磚牆上攀爬的已非藤蔓，而是糾纏不清的電線。歲月長河所改變者又何止建築？傳統的大家族結構早已衰微，小家庭成為當前社會主流。曾氏先祖建造“世居”，期盼世代聚族而居，如今卻有不少外姓人以此為家。曾大屋承載悠悠百年歷史，也見證了傳統家庭急速轉型，可幸至今屹立不倒，牆磚堅硬如故。古老灰瓦上，一簇簇野花靜靜地綻放，在驕陽下隨風輕舞。



Chickens Come Home to Roost

自食其果

In an episode of *Person of Interest*, an American sci-fi crime drama, a detective is directed by his superior to turn in his badge and service gun. When asked by his partner what it is all about, he replies, “Just chickens coming home to roost.” How does the investigation of an allegedly dirty cop have anything to do with chickens?

“Chickens come home to roost” is a proverbial expression meaning that one’s past wrongdoings will eventually rebound on oneself. According to *The American Heritage Dictionary of Idioms*, the fact that farm chickens go out to forage during the day and return, by night, to the safety of their henhouse to roost, has long been common knowledge. But it was not until 1809, when Robert Southey wrote, “Curses are like young chickens, they always come home to roost” (*The Curse of Kehama*), that the idea was figuratively used. It is easy to find its abbreviated versions from then on, such as “the debt chickens come home to roost as the immediate crisis recedes” (*The New Daily*, 13 April 2020).

Unlike the saying “reap the harvest” which may refer to both positive and negative consequences, “chickens come home to roost” is often connected with undesirable impacts arising from past misdeeds or indiscretions. So, if you are trying to reassure a friend that what he did will bear positive fruit, you may want to leave homing chickens out of the conversation.

在日本電影《檢察狂人》中，木村拓哉飾演的檢察官眼見殺害青梅竹馬的凶手因訴訟時效已過而逍遙法外，心有不甘，選擇做撲火飛蛾，為求伸張公義，不惜以身試法。面對後輩質問，他冷然道：“為了頑強地生存下去，只能執着於自己的正義。”對自詡替天行道的人而言，讓惡人“自食其果”不能等老天，只能靠自己。

“自食其果”這個成語與佛教因果觀密不可分。佛教《正法念處經》有偈云：“自業自得果，眾生皆如是。”佛教主張種善因得善果，種惡因得惡果；待因緣成熟後，必會有所報，只是不一定在今世發生。果報隨善惡業有好有壞，但成語“自食其果”單指惡果，形容自己做壞事，自己受害。

人力時有窮盡，天道永遠昭昭，如果人們對此深信不疑，會否更能化戾氣為祥和？不過，比起為求好報或懼怕受罰的行善或不作惡，更難能可貴的是不為什麼的善良。你聽說過麥嘜小朋友嗎？“有人在的時候，麥嘜很乖。沒有人人的時候，沒有人罰，沒有人讚，麥嘜依然很乖。沒有人人在身邊時都乖，是發自內心，真正的乖。”（《2001 麥嘜大道理小月曆》）

Love begins by taking care of the closest ones—the ones at home.

Mother Teresa



“筍盤”

小區稀缺戶型 南北通透大兩居
大落地窗 拎包入住 性價比極高

以上是一則網上內地樓盤廣告，除了“大落地窗”以外，你能看懂多少？讓我們從這則廣告，看看內地與香港房地產用語有何不同。

內地的“小區”相當於香港的“屋苑”，例如報章報道“廣州市宣布所有小區實行封閉式管理”。“戶型”是粵語所說的“單位間隔”；“南北通透”是大家趨之若鶩的“坐北向南”；“居”或“室”都是指“房間”，例如“二室二廳一衛”，就是說“兩房兩廳一廁”；“拎包入住”表示這套房子是裝修過的（內地稱為“精裝修”），而且備有家具電器，帶着行李直接入住即可。“性價比”譯自英文 price-performance ratio，指性能和價格的比值，商品性價比愈高愈划算。“性價比高的房子”不就是“筍盤”嗎？現在大家似乎買什麼都講究性價比，但有時就算性價比不高，也抵不過“喜歡”這兩個字。

在內地，要是跟別人說“我想買層樓”，別人一定以為你是土豪，一整層樓都可以買下！什麼？你只是“想買個單位”，還想參觀一下“示範單位”？這時候，你發現對方看你的眼神有點不對勁了。“單位”在內地是指機構，而“示範單位”是指表現出色，能樹立榜樣的優秀機構。所以，“單位”可不是有錢就能買的。其實，你不過是想“買一套房子”，看一看“樣板房”，對吧？

以下六個廣東話詞語都和“買樓”有關，大家試試能否對譯為普通話？（答案在本期找）

1. 實用面積
2. 樓花
3. 首期
4. 座向
5. 豪宅
6. 三房細單位



每逢佳節倍思親

“獨在異鄉為異客，每逢佳節倍思親。”王維的千古名句道盡遊子心聲，不知引起了幾許迴響共鳴。古往今來，離人浪子每逢佳節，思鄉之情、漂泊之痛便油然而生。節慶愈熱鬧繁囂，文人墨客的鄉愁愈濃重難熬。大唐盛世是中國傳統節日形成的重要時期，以下四首唐詩，滿載詩人的孤寂和對親人的思念，哪一首最能打動你？

清明節人人皆知，原來清明前一兩天曾有過一個叫“寒食節”的節日。寒食節曾為中國民間第一大節，相傳起源於紀念春秋時代拒不出仕，最終燒死於綿山的忠臣介子推。是日民間禁煙火、吃冷食，故稱寒食節。寒食節從何時起融入了清明節，已無從稽考，但從唐詩可見唐朝仍保留寒食習俗。古人在寒食節會祭掃、踏青、鞦韆、蹴鞠、鬥雞等。不過，詩人筆下的寒食節似乎總有幾分哀愁。

雨中禁火空齋冷，江上流鶯獨坐聽。
把酒看花想諸弟，杜陵寒食草青青。

韋應物這首《寒食寄京師諸弟》正是寫於寒食節，當時詩人外放任官，寒食節萬戶禁火，本已蕭索萬分，還下起雨來，空蕩蕩的屋子更顯淒冷。詩人欲藉春遊以解愁思，可是，縱有綠江、鶯鳴、美酒、春花，獨坐獨聽，怎一個愁字了得。老家杜陵寒食這時候應該是草色青青吧，詩人深深地思念着諸弟，思念着故鄉。

每年農曆八月十五日是中秋節，又稱仲秋節、團圓節。中秋節始於何時，未有定論，但唐朝已有中秋賞月的習俗。王建的《十五夜望月寄杜郎中》意境清麗，是詠中秋的名篇。

中庭地白樹棲鴉，冷露無聲濕桂花。
今夜月明人盡望，不知秋思落誰家。

月光灑在中庭，雪白如霜。樹上鴉雀歸於寧靜。夜涼如水，清冷秋露無聲打濕庭中的桂花。中秋之夜，仰望天穹，不知那綿綿思念會落在何家。“地白”、“棲鴉”、“冷露”、“桂花”等意象，把讀者帶進空靈澄澈的境界。在皎潔月光下，人間上演着多少悲歡離合，又有多少人在望月思親？

冬至是農曆二十四節氣之一。冬至過後，陽氣回升，白晝逐漸變長，所以古人把冬至視為吉日。唐時，冬至是祭天祭祖的日子。這一天，朝廷休假，家人團聚，人人穿新衣、互贈禮物、互致祝賀。貞元二十年（公元804年）冬至，白居易正宦遊在外，夜宿於邯鄲的驛舍，為排遣羈旅之苦，寫下了《邯鄲冬至夜思家》這首七言絕詩：

邯鄲驛裏逢冬至，抱膝燈前影伴身。
想得家中夜深坐，還應說着遠行人。

首句交代時和地，次句寥寥七字，孤單落寞之情躍然紙上。詩人繼而筆鋒一轉，想像家人在冬至的夜深時分，也因掛念自己而難以入眠，一起念叨着他這個離家遠行之人。雖然抱膝枯坐，青燈孤影，但有人牽掛你，你也牽掛着別人，未嘗不是福分。

那麼，除夕夜又曾勾起哪位詩人的思鄉愁緒呢？根據中國傳統習俗，除夕夜一家人會吃團年飯，然後通宵守夜，迎接新年來臨，是為守歲。可是，高適為了仕途，與家人聚少離多，在除夕夜，難免感觸殊深，於是寫出《除夜作》：

旅館寒燈獨不眠，客心何事轉淒然？
故鄉今夜思千里，霜鬢明朝又一年。

詩人首句道出自己在旅館獨守寒燈，徹夜難眠，片言隻語已營造出淒清意境。接着以提問形式，傾訴他這個異鄉客的心情。守歲的家人應正想念千里之外的自己；除夕過後，又是新的一年，再添幾許白髮，才能與家人相聚？感念及此，唏噓不已。

如今科技進步，即使天各一方，仍可藉着網絡通訊工具與遠方親友視像聊天，如見其人。可是，屏幕代替不了溫暖的擁抱，手機也傳達不了一家人圍桌閒談的溫馨。佳節當前，遊子還是想家。悠悠千載，看似改變了很多，又似乎沒什麼改變過。正如李白所言：“古人今人若流水，共看明月皆如此。”

故鄉何處是？忘了除非醉。

李清照《菩薩蠻》



A LONG WAY HOME

According to the Global Missing Children's Network, an estimated 96,000 children go missing in India every year. Many are never found, getting carried away like chaff in the wind. Therefore, when one of them found his way home 25 years later with the aid of Google Earth, the story made headlines around the world. *A Long Way Home* gives a true-life account of this inspirational journey. It is not only a long and convoluted quest across continents and cultures, but also a road winding through poignant memories, painful losses and profound kindness.

This extraordinary story begins in the most non-descript of places—a one-room shack in a dusty village in central India. Sitting on the cowpat-and-mud floor is a five-year-old boy who will soon be lost. His name is Sheru, the Hindu word for lion, but he will later mispronounce his own name as Saroo and keep it to this day. While his mother and brothers are away working or foraging for food, Saroo is the protector and provider of his baby sister. As much as he loves her, he longs to be out in the world with his brothers. At the moment, he is begging his 14-year-old brother, Guddu, to take him along to the railway station where Guddu does odd jobs. His brother finally gives in. As Guddu's bicycle speeds through the night, Saroo is laughing happily, unaware that his life is going to take a fateful turn.

By the time they get to the station, Saroo is exhausted. "Just sit down and don't move. I'll come back in a little while and we can find somewhere to sleep the night." These are the last words Saroo has ever heard from his brother.

When Saroo wakes up from a nap, he discovers that he is alone. In a blind panic, he hops on an empty train to search for his brother. Many hours later, Saroo is spat out in Calcutta (now Kolkata)—one of the most populated and unforgiving cities on earth—alone, penniless, terrified and unable to speak the local language. For weeks he lives on the streets, surviving on his instincts and whatever scraps of food he can find. Begging and scavenging is the easy part, which, after all, is not very different from the way he has lived back home. It is the homesickness that is the hardest to bear. At night he will cry to himself, "Where are you, Guddu? Please help me. Take me away from this place. I want to be with you and everyone else." He sneaks aboard several trains departing from Calcutta, hoping one might take him back to his family. He has no luck. Eventually, he lands in a benevolent orphanage where he is adopted by Sue and John Brierley, an Australian couple in Tasmania; thus ending the first chapter of his remarkable odyssey.

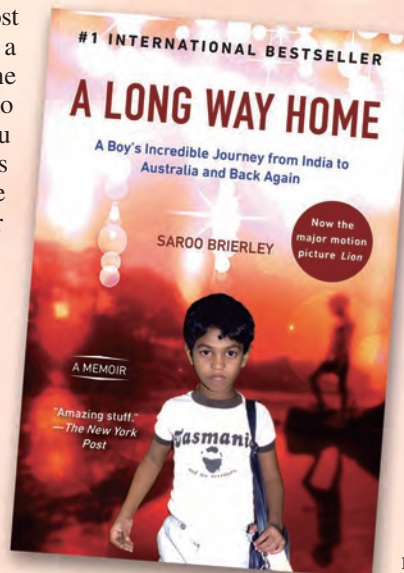
Saroo is lovingly brought up by the Brierleys, and he flourishes, growing from the scared little boy into a robust and

confident Aussie. But the astounding narrative does not end there, for Saroo never gives up hope of returning to his Indian family. He clings to his childhood memories, rehashing them in his mind in case he ever gets the chance to trace his footsteps. With the advent of Google Earth, Saroo embarks on a virtual journey of his hometown. For five long years, he examines every route out of Calcutta closely, poring over satellite images of the country for landmarks he recognises. At last, fate smiles on him. One day, he miraculously finds what he has been looking for.

The book culminates as Saroo reunites with his siblings, who are now married with children, and most of all, his mother. However, Guddu, the eldest brother whom he looked up to the most as a child, was found dead on railway tracks the very same day that he got lost. Though some questions remain unanswered, Saroo can finally lay the spectre of his painful memory to rest. At the end of his quest, he is able to make peace with his past and re-establish his self-identity. "I am not conflicted about who I am or where to call home," he says. "I now have two families, not two identities. I am Saroo Brierley."

Inspiring as the perseverance of Saroo is, equally admirable are the two mothers. Kamala, the mother who has given him birth, never moves from the neighbourhood where she lives, on the off chance that her son would find his way home one day. And Sue, the mother who has given him the second chance of life, has a special spirit. Her experience of growing up with a volatile father has led her to believe that "there was nothing sacrosanct about families formed only by birth parents". She could have had her own children but she has chosen to adopt children in need from developing countries. Saroo says, "She and Dad thought the world had enough children born into it already, with many millions of them in dire need."

Saroo's memoir prompts readers to ponder an intriguing question: What makes a family? Saroo's biological father deserted his pregnant wife and children for another woman and left them in hardship. Sue, Saroo's adoptive mother, endured a rough and bitter upbringing because of her father. Whereas the Brierleys, despite not having a blood relation with Saroo, have been nothing but supportive and caring, the best parents a child could hope for. It seems that blood might be thicker than water, but love is thicker than blood.



He is the happiest, be he king or peasant,
who finds peace in his home.

Goethe



五百年前是一家

人呱呱墮地，即使尚未命名，便已有了姓氏。姓氏不僅是代號，更代表血脈傳承。每一個姓氏背後，都有一段源遠流長的歷史，一個引人入勝的故事。讓我們一起看看關於姓氏的二三事。

屈原姓屈嗎？

要知道屈原姓什麼，首先要了解姓和氏在先秦時期分屬不同概念。“姓”是同一血緣族羣最初的族號；“氏”則指後來子孫繁衍，分散而居後另取的稱號。“姓”百世而不變，“氏”卻會因時而改。先秦時期，只有貴族男子才有氏，平民百姓有名無氏。戰國後，貴族因分封世襲制度崩潰而沒落，而平民則因功而拜將封相。秦漢以來，逐漸演變為姓氏合一，而且人人皆有。

《史記·屈原列傳》記載：“屈原者，名平，楚之同姓也。”意即屈原是與楚王同姓的貴族，而楚王姓芈（粵音“美”），故屈原同樣姓芈。楚王為芈姓熊氏，而屈原因其祖上受封於“屈”邑，故以“屈”為氏，“原”則是他的字，取其“廣平為原”之意。國學大師王國維在《殷周制度論》中指出：“男子稱氏，女子稱姓，此周之通制”，因此這位大詩人不叫芈原，而叫屈原。

孟姜女姓孟嗎？

孟姜女哭崩長城是家喻戶曉的民間故事。話說秦始皇時期，孟姜女的丈夫范杞梁（有說是萬杞梁）服徭役築長城，勞累而死。孟姜女千里尋夫，哭倒長城。有人認為孟姜女原型是春秋時期齊國女子孟姜。那麼，孟姜女姓孟嗎？

為預防近親結婚以致子孫不茂，周人奉行“同姓不婚”的禮制。女子稱姓，有辨別血緣的作用。為區別待嫁同姓女子，一般會按家中長幼排行在姓前加上孟（或伯）、仲、叔、季，例如仲子和叔姬，是指子家的二女兒和姬家的三女兒。按此推論，傳說中的孟姜女並非姓孟，而是姓姜。姜是齊國的國姓，可見其出身齊國貴族，而“孟”表示排行最大，顯見她是家中長女。

複姓的由來

複姓即由兩個或以上漢字組成的姓氏，根據內地二零一零年人口普查結果，全國姓氏中超過一萬人的複姓有十一個，分別是歐陽、上官、皇甫、司徒、令狐、諸葛、司馬、宇文、申屠、南宮和夏侯，其中以姓歐陽者人數最多。

複姓的起源與其他姓氏無異，有些是源於受封領地名稱，即封邑，例如歐陽、上官、令狐；有些由官名而來，例如司馬、司徒、司空；有些來自爵號，例如夏侯；有些是先祖名號，例如南宮、皇甫等；有些屬少數民族姓氏，例如宇文；有些則以祖姓加封地而成，例如申屠。

事實上，即使同一姓氏也未必出於同源。關於諸葛的起源就有幾種說法，一說是夏朝諸侯葛伯後代有一支遷居諸城，後遷至陽都縣，由於當地已有葛姓，故改稱“諸葛”；另一說是秦末陳勝吳廣起義時，屬下大將葛嬰屢立戰功，卻為讒言所害，後來漢文帝感其忠勇，追封葛嬰孫子為諸縣侯，其後代遂以諸葛為姓氏；再一說，是齊人把“詹葛”一姓誤讀為“諸葛”，習非成是。

內地一些姓氏用字統計顯示，近年有一個有趣現象，就是父母為孩兒取名時把各自姓氏結合起來，形成另類複姓，例如“張楊”、“李楊”、“張李”等。

五百年前是一家？

新相識的朋友得知彼此同姓，往往會說：“五百年前是一家”。如果人人行不改名、坐不改姓，這句話說不定是事實。可是，基於種種原因，改姓的情況並不鮮見。

改姓，有時候是為了保命，例如一代史家司馬遷因李陵案而慘受宮刑，兩個兒子為免受株連，一個在“馬”字旁加兩點，改姓“馮”；一個在“司”字左邊加一豎，改姓“同”，回到老家高門原隱居。時至今日，陝西省高門原徐村“同”“馮”兩姓仍以司馬遷後代身分參加一年一度的民祭活動。

改姓，有時候則是彰顯榮譽。古代皇帝為籠絡人心，往往賜予有功之臣皇族姓氏，當中有唐代賜姓李；宋代賜姓趙；明代賜姓朱等。名將鄭成功就是一例。他原名鄭森，南明隆武帝賜其國姓“朱”，又賜名“成功”，世稱“國姓爺”。

改姓尚有許多其他因由，例如入贅、避諱、少數民族漢化等。因此，同姓不一定同宗，異姓反而可能同源。

姓氏既是家族血緣傳承的標籤，也是伴隨一生的代號，更是我們與祖先之間的紐帶。中國的璀璨文化和悠久歷史，除了見諸琴棋書畫、典籍文獻外，還隱藏於我們每一個人的姓氏之中。

積善之家，必有餘慶；
積不善之家，必有餘殃。

《周易》

搬家

勞工處
二級法定語文主任張文豪

林氏夫婦婚後三十年來，一直住在這幢花園別墅，開門後是翠綠的朝鮮草坪，院子一隅疏疏落落種了些玫瑰、鳶尾、迷迭香。晉明罹患重病後，一家的生活頓時變得捉襟見肘。他想把房子賣了，搬進附近一個原本用來收租的唐樓單位，讓日子過得寬裕些。不過，那些常相往來的鄰居，難免會目睹他們的窘境。他一直擔心這決定會令妻子感到失落和丟臉，猶豫了好一段日子，才下決心向她提出。過去三十年，夫妻間常有齟齬。不過，踏入暮年，彼此卻增添了幾分尊重和信賴。

她本來有點驚訝，但隨即了解他的心意，點頭同意了。幾個月後，別墅終於賣掉。這是他們留在別墅的最後一天，收拾好物品，便要搬到小房子去。

搬運工粗糙的手取下了瑰麗而柔軟的絲絨窗簾布。在窗子的角落，原來仍掛着兒子小時候美術課做的布偶。它孤單地望着這許多年來的陰晴風雨，一直被遺忘。她憶起那時，兩人都不願放棄如日方的事業，爭論應由誰陪伴兒子適應最初的留學生活。結果是她屈服了。在那片異國天地，夏日綠蔭濃翠，百花姍紫嫣紅，像一道道彩虹落在人間，但一到冬天，嚴霜侵染，到處灰茫茫冷颼颼，仿似換了一個世界。日光雨雪，四季交替，寂寥的生活催生了她的愛和恨，她和兒子的班主任史密斯先生互生情愫。

不久，睡房的床架也讓搬屋工人拆成散件，搬到客廳去。她又想起，那時母親病重，希望在家中跟親人道別，而不是在冷冰冰的醫院病床上辭世。她很想成全母親的願望，但丈夫只考慮現實利益，氣得她立即買機票去了英國。她回家後，卻見母親已搬了進來，照顧着母親的竟然是丈夫。沒多久，母親在家中安詳離世。無論後來對丈夫如何失望，如何不滿，她還是感激他圓了母親的心願。

最後拿出來的是一個花瓶。她記得自插過一束玫瑰後，這花瓶便一直空着。那時，史密斯送給她一枚訂情戒指。她回港後，決定把那段感情埋在心裏，但捨不得丟掉戒指，也不敢戴在手上，便打算藏進花瓶內。誰知拿起花瓶，才發現早已乾涸的瓶底已藏着一枚戒指，上面刻着丈夫和另一個人的名字。“原來他也騙了我。”一些說不清、道不明的情緒湧上心頭，不知是內疚、失落，還是憤怒、自憐。她從此沒再找史密斯，但也離開了丈夫。然而，當知道他患了重病，她還是回到了他身邊。

丈夫也久久凝視着這個花瓶，然後跟妻子說：“這個家見證了我們一生中最痛苦的時刻。有些事，我從前一直沒有告訴你。可是，我們活到現在這個年紀，一起走過這麼久的日子，我覺得可以彼此坦誠。和你結婚前一晚，我仍不確定自己有多愛你，而從你那強裝樂觀的眼神，我知道你也有相同的疑慮。到了婚後，我們也曾想念另一個人。我曾以為一切都完了。你離家出走的那段時間，我有時苦悶得連看喜劇也會睡着，有時寂寞得想要狂喊一聲。看着空白的牆壁，魚缸裏幻滅的水泡，似乎看到了自己的將來。當時我多麼厭惡這個家，想不到現在卻這麼不捨。”

丈夫被病魔折磨得一臉蠟黃，但仍強提精神笑說：“為什麼我們只想着從這個家拿走東西，而不曾想過為它留下些什麼呢？”說着便一手支着拐杖，一手拿起花瓶，蹣跚地走到廚房往瓶裏灌了一些水。

他出來後，只見妻子從花園摘下最後一朵玫瑰。她溫柔地微笑着，如同初相識時那嬌媚的模樣。

他一時有點失神，微微背過身說：“我也許時日無多了，但我們仍可以好好的過餘下的日子。我們就以這朵花與痛苦的過去訣別吧。”

他們留下了這朵花。新住客搬進來，這朵花便不見了。

《“筍盤”》參考答案：

- | | |
|-----------|--------|
| 1. 套內面積 | 4. 樓向 |
| 2. 樓花／預售房 | 5. 豪宅 |
| 3. 首付 | 6. 小三居 |



HOME SWEET HOME

After a long and hectic day at work, you just want to go back to the safety and security of your home where you can shut out the world, let down your guard, slump against the cushions and just be yourself. Do animals have shelters and places to rest as well? Indeed, they do, only with different names. Do you know the names of the homes of different animals? Take our quiz below. Some letters have been provided for you.

Animal	Home	Animal	Home
1. Chicken	_____ P	6. Ant	F _____
2. Dog	_____ E ____	7. Bear	__ E ____
3. Rabbit	_____ E ____	8. Badger	__ E ____
4. Pig	__ E ____	9. Squirrel	_____ E ____
5. Termite	M _____	10. Beaver	_____ E

Please send your entry to the Editorial Board of *Word Power* by fax (2521 8772) or email (csbolrs@csb.gov.hk) before **4 September 2020**. Watch out for our coming issue to see if you get all the answers right, and better still, 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.: _____



第七十九期答案

- | | |
|------|------|
| 1. D | 5. B |
| 2. B | 6. C |
| 3. B | 7. A |
| 4. C | 8. A |

以下得獎者將獲專函通知領獎：

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黃智發	房屋署
鄧小燕	民政事務總署
鍾小燕	康樂及文化事務署
Ko Ying-ho	統計處

Issue No. 81 (September 2020) : Choices

二零二零年九月第八十一期主題：抉擇

Issue No. 82 (December 2020) : A Lesson

二零二零年十二月第八十二期主題：一事一智

Contributions from colleagues are welcome. Please refer to Issue No. 71 for details. 歡迎同事投稿，細則請參閱第七十一期。

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