

漢

中文基本功

第 267 期

曹操不許有金珥珠玉銅鐵陪葬 出土玉器銅鐵兵器者顯非曹墓

曹操墓絕非規模宏大，我已於二月廿三日和廿六日引歷史材料加以說明。這是客觀形勢使然，不容主觀武斷。為了史證更加豐富，除引《三國志》，不妨兼引《晉書》。

《晉書》，與《三國志》同屬正史，所載歷史，也包括三國，可補《志》之不足。據載，「魏武」對於殮葬，比之漢制，多所節省，有「金珥珠玉銅鐵，一不得送」的規定；「文帝遵奉，無所增加」，尤其在他所作《終制》規定帝陵「無立殿殿、造園邑、通神道」；後來「明帝亦遵奉之」。於此可見，曹操、曹丕、曹叅三代都堅持魏陵形制異於漢陵形制；不是又高又大，由曹操開始，成為魏國定制。或者有人質疑：曹操死時，魏國形勢惡劣，被迫如此，曹丕稱帝，尤其是曹叅繼位後，可能形勢大好，不是不好，怎麼仍然像曹操死時那樣呢？

現在又回到《三國志》的記載：曹叅在位時，大臣蔣濟將魏國人口情況告訴他：「今雖有十二州，至於民數，不過漢時一大郡。」可知魏國儘管已傳三代，還是地廣人稀，人力物力財力都很匱乏，帝陵形制，迫得由奢入儉。從這個角度，回顧曹操臨終，不許有「金珥珠玉銅鐵」陪葬，而曹丕在《終制》強調「無藏金銀銅鐵」，強調「飯食無以珠玉，無施珠襦玉匣」，等於宣告曹操遺令繼續有效。由此可知，曹操墓內，必無此等器物陪葬。

如今河南省安陽縣安陽鄉發掘的古墓，陪葬物有銅帶鉤、鐵甲、鐵劍、玉珠、瑪瑙珠、水晶珠，都是違反曹操遺令，違反曹丕《終制》之物，這個古墓顯然不是曹操墓！何況，男性遺骸年齡與曹操死時歲數有六歲差距，女性遺骸年齡與卞后死時歲數有二十多年差距呢！

容若

通識新世代

放眼天下

五星級英文



How to write a ghost story (1)

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If you want to test whether you write well, try to write a ghost story. Read it to your friends and see if they like it. If the story is not well written, without the right atmosphere, it is boring. So it is a way to train one to write the feelings and the environment.

I have written one on my journey. It is in ten parts.

It is a real incident. (But do you think the readers will believe me?)

Towards the end of the journey, after I had decided to write about the textiles in Norwich, a conversation took place in a mobile space: a lift.

The lift sprang slightly up and down like dancing and stopped suddenly on its way to the ground floor. It was a day after a Euro-star train stopped in the tunnel. I thought: power cut, heavy snow.

I pressed the alarm bell.

A robotic voice said: this lift is out of service.

I pressed all the buttons again and again.

A human voice finally came from another space, where are you?

The voice did not sound like those coming through telephones. Perhaps it was the uneasiness hidden under the calmness.

Broadview Lodge, the lift, I said.

Where? I cannot hear you. Hello, hello.

This lift is out of service, the robotic voice said, as if answering the question for me.

Hello, hello...

This lift is out of service, the robotic voice said. This lift is out of service....

B-r-o-a-d..., I raised my voice.

I got it. We are coming, the human voice said.

This lift is out of service, the robotic voice continued to exercise its freedom of speech. This lift is out of service, this lift is out of service...

Then the lift began to dance up and down again.

Ghost, don't play with me, I said.

This lift has reached the ground floor, the robotic voice said.

Then the door opened.

"The robotic voice continued to exercise its freedom of speech." Do you think the readers will agree with me?



世「數」社經

香港人均擁 1.7 部手機

香港流動通訊近年甚為蓬勃，去年 10 月的流動數據已增加至超過 52.7 萬吉比特，平均每名 2.5G/3G 流動用戶使用了差不多 110 兆比特 (Mb/s) 的流動數據，傳輸比 2008 年 10 月增加了接近 4 倍，相信是全年平均流動數據用量最大的地區之一。以每月整體流動數據增加約 5 萬吉比特來計，相信到今年年底應超過 100 萬吉比特。

另在流動電話短訊方面，香港人發送短訊以月計已超過 5 億個，接收短訊則有 7 億個，今年預計會分別增至 6 億及 8.5 億。客戶平均每月發送 50 個及接收 70 個短訊。流動電話用戶方面，年增約

10%，如今已超過 1200 萬客戶，以至港 700 萬人口計算，普及率超過 170%，平均每名香港人有 1.7 個流動電話戶口；而 2.5G/3G 的用戶則有 500 萬，年增幅度達 40%，預計年底 2.5G/3G 的用戶會突破 600 萬，亦即約半數流動電話用戶是使用 2.5G/3G。

香港流動通訊一日千里的主要原因是營辦商積極投資通訊基建，加上智能產品、服務、傳輸速度皆有突破發展，配合市場和各類具競爭力的營銷策略，令流動通訊業飛速發展。香港雖然市場較小，但有能力成為全球流動通訊營運的典範。專業教育培訓顧問 呂康



Echoes of the Rainbow moves Berlin with affections

Editorial

A piece of inspiring and happy news arrived during the Spring Festival in the Year of the Tiger. A Hong Kong produced film, *Echoes of the Rainbow*, won the Crystal Bear award for best feature film in the Generation section at the Berlin Film Festival.

The film winning the award has special significance in at least three aspects. First, this is a low-budget production. Second, one third of the total \$12 million production cost was sponsored by the SAR Government's Film Development Fund. Finally, this is not a commercial or gimmicky film but one depicting the life of the low-and middle-class people in 1960s Hong Kong epitomized by a shoemaker's family in Wing Lee Street in Central as the leading characters.

Besides this three-fold significance, it may be more interesting to know why such a film could ever win such an award as the Crystal Bear in the Generation section. This award is different from the Golden Bear and Silver Bear awards which are decided by film experts. The audiences of the films competing for the Crystal Bear award were young boys and girls. And the award was decided by a committee whose more than a dozen members were teenagers aged from 14 to 17.

No doubt, *Echoes of the Rainbow* could win the award because its theme and characters deeply moved the viewers. Of the Law family, who plays the leading roles in the film, the father is a shoemaker who makes shoes every day for others but he himself always wears a pair of old shoes. The mother is a hard-working but talkative housewife. The eldest son has his first juvenile romance. The younger son is naughty, restless and full of dreams. The old building where the whole family live has withstood the attack of a Signal 10 typhoon. Through hard-working the parents are eventually able to send their children to university. The story about the Law family in the film is the epitome of the personal experiences of numerous middle-aged Hongkongers.

Hong Kong in the 1960s had yet to see the economic takeoff. Many Hong Kong residents lived austere lives, but families were full of strong affection and neighbours took care of each other. More importantly, life was full of hopes and everyone believed that one could improve his own life and his family's life by exerting himself to work hard.

Such family affections, exertion and hopes expressed in the film by director Alex Law Kai-yui, producer Mabel Cheung Yuen-Ting and acting stars Simon Yam Tat-Wah and Sandra Ng Kwan-Yue deeply moved audiences at the film festival and the more than a dozen teenage judges. They were not familiar with Hong Kong society in the 1970s and could only understand the story of the film through translated subtitles. However, the inspiration of humanity and human nature is beyond the limits of language. A life of exertion with hopes is longed for by everyone in his heart. Although time is like a "superhuman thief" taking away one's age and loved ones, yet it can never take away family affections, hopes and beliefs that live forever...

Echoes of the Rainbow winning the Crystal Bear award in Berlin this time has brought not only extraordinary honour to Hong Kong's film sector but also very important inspirations and opportunities. With

《歲月神偷》親情動柏林

虎年「新正頭」傳來一個令人振奮的喜訊，港產片《歲月神偷》在德國柏林影展贏得了「新世代最佳影片」水晶熊獎。

獲獎最少帶來三方面的特殊意義：一是影片是低成本製作；二是一千二百萬元的製作費有三分之一，即三百五十萬元由政府電影發展基金資助；三是這不是一部商業片或「噱頭片」，而是一部描寫中下階層生活的寫實製作，背景是六十年代的香港，主角是中環永利街鞋匠一家人。

而在這三點意義之下，更令人感到興趣的是，影片為什麼會獲獎？而且獲得的是「新世代」水晶熊獎？此一獎項有別於由電影名家評選的金熊獎與銀熊獎，不僅觀眾對象是青少年，評委會也全由十多名年僅十四到十七歲的青少年組成。

毫無疑問，影片的獲獎，是它的題材和人物感動了觀眾。片中主人翁「羅記」一家，父親是個鞋匠，日日為人家造新鞋，自己腳上卻永遠只穿一雙舊鞋；母親是個能幹但也愛嘮叨的家庭主婦；大兒子在片中有一段青少年的「豆芽戀」，小兒子則頑皮好動、充滿幻想，一家人居住的舊樓經歷過十號風球的吹襲，父母胼手胝足終於把兩個兒子送上了大學……這是片中「羅記」一家的故事，也是無數現今中年一代香港市民所親身經歷過的故事：六十年代的香港，經濟尚未起飛，多數市民過的都是節衣縮食的生活，但家庭中親情洋溢，鄰里間互相照應，更重要的是生活中充滿希望，每一個人都相信只要努力奮鬥就可以改善自己和家人的生活。

影片中這一份親情、奮鬥和希望，在導演羅啟銳、監製張婉婷和演員任達華、吳君如等的演繹下，令影展的觀眾和十多位「小評判」都深受感動，他們不熟悉七十年代的香港社會，更只能靠字幕翻譯來了解劇情，但人情、人性的感召力是沒有語言界限的，奮鬥和充滿希望的人生更是每一個人內心深處的渴求；儘管歲月就像「神偷」一樣會使人長大、老化和失去親人，但親情、希望和信念卻是永恆存在、不會失去的……

此次《歲月神偷》的柏林獲獎，不僅給本港電影界帶來殊榮，同時更帶來了十分重要的啟示和機遇。隨着中國在經濟上的崛起，中國電影特別是能夠展現中國社會、文化和傳統親情的影

電影發展基金 資助上限 600 萬

懷舊電影《歲月神偷》奪得第 60 屆柏林影展水晶熊獎「新世代」最佳影片，已於 2 月 27 日舉行首映禮。《歲》獲電影發展基金資助製作費三分一，即 350 萬元，才可順利將寫好多年的劇本拍成電影。

電影發展基金最初在 1999 年成立，於 2007 年獲政府注資 3.2 億元，資助中小型電影製作，3 年內電影發展局共接獲 23 宗申請，14 套影片獲批，涉及金額 3800 萬元。其中票房較為理想的只有 2009 年暑假在內地大收旺場的《麥兜響噹噹》。

本港電影產量由昔日每年 300 部的高峰期，跌至近一兩年的年產 40 多部；今次公帑資助的電影揚威國際，是一個好開始。電影發展基金的資助，無疑是對本港電影發展提供了優厚條件。申請人必須是監製或導演，曾經完成拍攝至少兩部供本港戲院放映

China's rise economically, Chinese films especially those which depict Chinese society, culture and traditional affections are attracting growing attention in the international film market. This international market including film, TV and cultural sectors and mass-viewers also demand China-produced and Hong Kong-produced films, not just expensive, hi-tech ones like Avatar. They hope to see from China- or Hong Kong-made films what they cannot see from Western films or expensive Hollywood productions, and what they may think has made China strong and the Chinese society united. In this regard, there is greater room for creation and development in Hong Kong than on the Mainland.

Hong Kong cannot produce Avatar, but Hong Kong can produce *Echoes of the Rainbow*. There were so many stories and figures, happy and tragic that could make one shed tears in laughter, in Hong Kong in the 1960s and in the 150 years of British colonial rule. They are waiting for film practitioners to cultivate, re-organize and recreate. The SAR Government has set up the Film Development Fund and a policy to support creative industries. How much high- or new-technology is applied in a project should be just one of the criteria for the government to grant its support. Social and cultural content of a project should be made an important criterion. Some young people in today's Hong Kong are, on the one hand, shouting "post-1980s youths oppose the Express Rail Link", and on the other hand waiting in long queues to see Avatar. Won't they feel somehow inspired and moved by the *Echoes of the Rainbow*?

23 February 2010

WORDS AND USAGE :

Epitomise, epitomize (verb) - To be a perfect example of a quality or type of thing. (Noun: epitome)

Examples: 1. The works of Voltaire, a French philosopher and writer, epitomize the Age of Enlightenment. 2. With little equipment and unsuitable footwear, he epitomizes the inexperienced and unprepared mountain walker.

Austere (adj) - Without comfort; plain and without decoration.

Examples: 1. He had an austere childhood during the war. 2. The court room was a large dark chamber, an austere place.

Exert oneself (idiom) - To make a mental or physical effort.

Examples: 1. He never exerts himself to help anyone. 2. Sally exerted herself all year to earn good marks.

Long for sth/sb (phrasal verb) - To want something or somebody very much.

Examples: 1. How I long for your opinion on this little story of mine. 2. She found herself longing for her visitors to leave.

Depict (verb) - To represent or show something in a picture or story.

Examples: 1. In the book, he depicts his father as a tyrant. 2. People were shocked by the advertisement which depicted a man beating his wife.

社評



港產片《歲月神偷》榮獲柏林影展「新世代最佳影片」水晶熊獎

片，在國際電影市場上正受到越來越廣泛的重視。而國際市場包括影視文化專業界和廣大觀眾，要看中國片、港產片，不僅僅是要看什麼高科技大製作、不是要看《阿凡達》，他們希望從中國、香港電影中看到一些西方電影、荷里活億萬製作所欠缺的東西，一些他們認為能夠令到中國強大和中國人社會凝聚、團結的原因。港產片在這方面應比內地電影有更大的創意和發揮空間。

香港拍不出《阿凡達》，但香港可以拍出《歲月神偷》；六十年代的香港，經歷一百五十年殖民管治的香港，有多少可歌可泣、令人笑中有淚的故事與人物，正等待着電影文化工作者去發掘、整理和再創造；特區政府成立的電影發展基金和對創意工業的扶持資助，高新科技含量只應是其中一個標準，社會、文化內涵更應該成爲一個重要的標準。今日部分香港青年，一面大叫「八十後反高鐵」、一面排長龍買票去看《阿凡達》，《歲月神偷》可會令他們受到一點啟示和感動？

2010/02/23 大公報社評

通識記憶體

的電影，製作費不可超過 1500 萬元，而資助金額上限只有 600 萬。

今次頒發獎項的柏林影展，主要劃分國際長片競賽、國際短片競賽、新世代、獨立電影及觀眾評選 5 個類別。《歲月神偷》角逐的「新世代競賽大獎」，評審委員主要由年輕觀眾組成，並分爲「14 歲以上」及「兒童組別」，每年逾 2500 人參與評審。每次均以問卷調查形式遴選，再經 12 個評審選出結果。《歲月神偷》擊敗另外 13 部電影獲得「兒童組別」的水晶熊獎。

《歲月神偷》將於 3 月 11 日在香港上映，早前已獲香港電影金像獎 6 項提名，包括最佳男、女主角、最佳新演員、最佳編劇和最佳原創電影歌曲等。