



# 書畫裝池的隱形藝術

## The Invisible Art of Restoring Scroll Paintings



Photos by ISO staff

**姚進莊**教授<sup>1</sup>出任中大文物館副館長前，曾於西雅圖藝術館擔任中國藝術部主任達八年之久。2014年底，美銀美林的「全球藝術保護項目」透過西雅圖藝術館的首席修復師，找到了回流香港的姚教授，希望物色值得資助的香港藝術修復工作。「當時正值文物館舉辦殊『塗』同歸：香港中文大學與英國牛津大學所藏高劍父（1879-1951）、呂壽琨（1919-1975）作品展，呂氏家族有意捐出畫作。美林得知呂壽琨這位水墨畫家對香港的意義後，覺得很合適，決定支持。」他說。



第二步，把覆背紙脫乾淨，不留一絲紙屑。做法是用溫水淋洗畫芯，悶濕一個晚上，以泡發紙與紙中間的漿糊。

姚教授說：「最讓每個裱畫師神經緊張的步驟就是分離覆背紙，因為這個過程會同時帶走命紙。若帶掉百分之九十九的命紙，剩下百分之一，清除不難；若除剩百分之二十，如天女散花般分布在畫背各處，就最棘手。」

謝師傅補充，清理命紙的手法包括搓、捏、撐。手指要足夠敏感，才不致戳穿畫紙。「手指的敏感度不是一兩年練出來，也沒有兩張畫的覆背剝離情況相同。所以大收藏家的畫不可能願意給剛起步、基本功不扎實的裱畫員，給他們當練習。」

麗堂皇，愛用藏青藍色、金黃色。我的家鄉蘇州小巧玲瓏，出的都是文人墨客，家具是秀氣的，配置東西也是淡雅的。」

姚教授說：「三個月時間裱一張畫，跟一個月裱一張畫，可能我和你都看不出區別。這個區別除了師傅自知以外，還有誰知道？那就是六十年、一百年以後，下一位裱畫師。畫作保管得再小心，博物館條件再完善，終歸有翻裱的一天。謝師傅就是為了那一天，為了讓未來的裱畫師，在洗完、浸完畫作之後，輕輕鬆鬆就可以除去謝師傅現在裱的覆背紙、命紙。裱畫師絕對稱得上是無名英雄。」

呂壽琨是香港藝壇的代表人物，保存其作品，等同替香港保存藝術遺產。如此重大工程，資源、策劃、技術，缺一不可。文物館何幸三者俱備，得以成此美事。

### 一雙手、十個指頭、一個大腦

修復工程在文物館裝裱室進行，由高級工藝美術師**謝光寒**師傅<sup>2</sup>負責重裱呂壽琨的三十幅水墨卷軸。謝師傅是蘇州人，父親謝根寶在中國裱畫界赫赫有名，被譽為「裱褙巨擘」。謝光寒五兄弟姊妹的裝池手藝均承襲自父親。



裝裱室樓底高近五米，右面牆壁開了多達二十個窗口，充足的自然光灑在一張逾三米的朱紅色長檯。姚教授說：「裱畫師對顏色極度敏感，普通人認為的白色，他們可以分辨出上百種，若自然光不足，就難以掌握畫面的真實顏色。」桌子用紅色，謝師傅解釋：「一是因為喜慶，讓人看着精神飽滿，二是用紅作底色，反映出來的東西比較強烈，黑、白、綠放上去都看得清楚。」至於裝裱室還有哪些設備是必需的，他說：「除了裝裱設備的必要配置外，裝裱師靠的就是一雙手、十個指頭、一個大腦。」

### 揭裱

翻裱水墨畫，第一步要去掉卷軸左右上下的鑲邊，把畫芯分割出來。畫芯看似薄如蟬翼，實則內含四層宣紙。第一層是作品本身的畫紙，第二層是和畫紙直接黏貼的命紙，意指延長書畫作品壽命的紙張。最外層是覆背紙，由兩層宣紙以漿糊黏在一起組成。

### 重裱

姚教授形容，淋洗了畫芯、分離了覆背紙與命紙，相等於給畫作洗了個澡。之後就要換上新衣裳。先裱上新的命紙，然後鑲邊。一幅畫的鑲邊有四部分：左邊、右邊、天邊、地邊。普通式裝裱會以四條單獨的長方形料拼起來，但這樣會留下接駁的痕跡，不符合謝師傅的標準，他要求的鑲邊法是挖斗。挖斗是以一整幅的絹，根據畫芯大小，在絹中間開一個洞，置畫芯於內。最後將鑲好絹的畫幅反鋪案上，以覆背紙加固背面。

謝師傅以呂壽琨的《雨山圖》示範，講解如何選擇鑲邊絹的顏色：「未裝裱前，這幅畫的空間感很大，氣勢磅礴。可它用了日本款式的墨綠色鑲邊，令畫面顯得侷促。」姚教授補充：「有時也不能怪之前的裱畫師或用家，因為卷軸可能只是掛在家裏的書房，按小居室的要求裝裱。重裱就是重新以畫作本身的風格、主題為出發點，撐起它表現的大空間。」由是他們制定出初步治理方案：鑲邊改用淺米絹，加寬天邊與地邊。

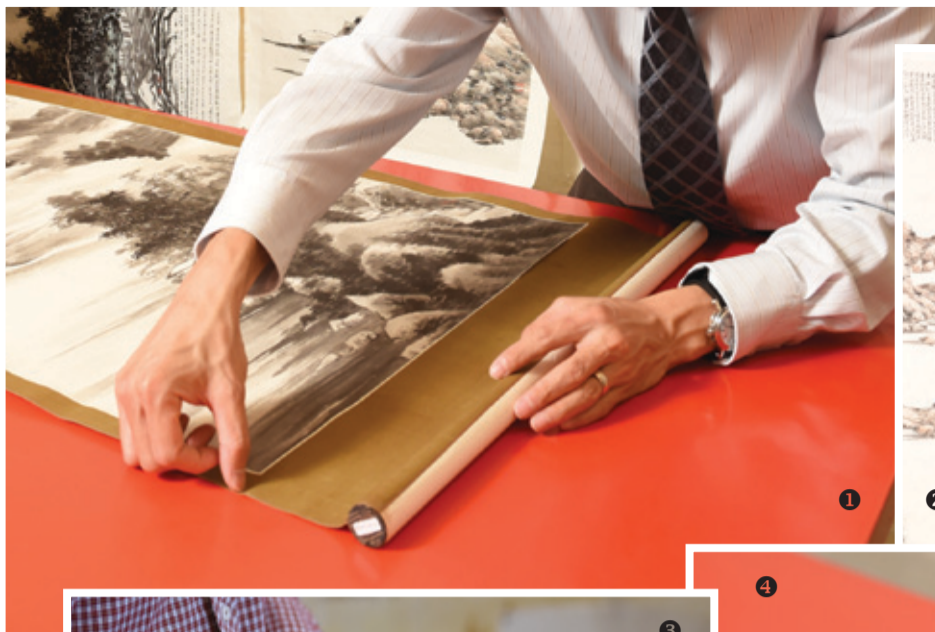
### 蘇裱

談及蘇州裱畫的特徵，這位工藝傳承人總結出四點：選料講究、配色淡雅、工藝細膩、成品平整。「北方也在沿襲我家鄉的細膩，可配色就完全不是一回事。北方建築高大，喜歡富

Before joining CUHK as the associate director of the Art Museum, Prof. **Josh Yiu**<sup>1</sup> had been a curator of Chinese art at the Seattle Art Museum for eight years. In late 2014, the Art Conservation Project of the Bank of America Merrill Lynch got hold of him through a mutual acquaintance, the chief conservator of the Seattle Art Museum, to consult Yiu about potential art repair projects in Hong Kong that were worth funding. 'That was during the same time when CUHK was holding the exhibition "Two Masters, Two Generations, and One Vision for Modern Chinese Painting: Paintings by Gao Jianfu (1879-1951) and Lui Shou-kwan (1919-1975) in the Chinese University of Hong Kong and the University of Oxford", and the Lui's family were considering donating some masterpieces. When the bank learned about the significance of Lui's paintings to Hong Kong, they decided to offer support,' said Professor Yiu.

### Two Palms, Ten Fingers, One Brain

The restoration project takes place in the mounting studio in the annex of the Art Museum, where senior conservator Master **Xie Guanghan**<sup>2</sup> will remount the 30 scroll paintings by Lui. Master Xie comes from Suzhou, a city in Eastern China adjacent to Shanghai. His father, Xie Genbao, was a far-famed scroll mounter and known as the maestro of Suzhou-style mounting. His expertise was passed down to his five children.



- 1 檢視《兩山圖》的舊鑲邊  
Examining borders of the old mounting of Mountains in the Rain
- 2 畫芯清洗、揭裱後釘在牆上晾乾  
Hanging up the painting core to dry after washing and detaching the core from the borders
- 3 自製漿糊  
Blending flour with water to make glue
- 4 裱覆背紙用的棕刷與裁紙用的馬蹄刀  
Mounting tools: a stiff brush made of palm tree fibre for brushing back paper, and a cutting knife with a blade resembling a horse's hoof
- 5 選擇新鑲邊用的絹。為了「修舊如舊」，有時會把新絹染色，製造與畫芯接近的色調。  
Choosing the right silk to make new borders. The principle of 'repairing the old as the old' requires an appropriate dye of the silk to match the hue of the painting core.

The mounting studio stood close to 5m high. Sunlight fell on a giant red-lacquer table over 3m long through 20 windows to the right. 'Conservators are highly sensitive to colour. The white we thought we knew has hundreds of shades to them. Under poor lighting conditions, their ability to perceive true colours can be affected,' said Professor Yiu. As for the red table, Master Xie explained, 'On one hand it is because red is an up-lifting colour. It boosts the spirit of the mounter. On the other, a red background helps to show the other colours placed on top. Black, white or green can be viewed clearly.' When asked what else is essential to a mounting room, he replied, 'Other than the necessary tools, a mounter relies mostly on his palms, his 10 fingers, and his brain.'

### Removing the Old Mount

Remounting a hanging scroll starts with cutting away the borders to detach the painting core. Filmy as the core may seem, it consists of four layers of rice paper—the painting itself, the 'life paper' that is directly attached to the painting to increase its life span, and the double-layered backing paper.

Next, peel off the backing paper until the last snippet is removed. This process involves washing the core in warm water. After a night of wet treatment, the paste between the layers begins to lose its adhesiveness. 'The removal of backing paper is the most nerve-wracking for every mounter. During the process, the "life paper" will also be taken away. If 99% of it is off, the remaining 1% is not hard to clear away. But if 20% is left all over the back of the painting, it will be painstaking,' said Professor Yiu.

Master Xie added that the skills in removing 'life paper' include rubbing, nipping, and stretching. If your fingers are not deft enough, you are likely to puncture the painting. 'It takes more than a year or two to develop this kind of sensitivity. Also, no two paintings share the same

remounting process. That's the reason why major collectors would never dream of handing over their artwork to a conservator-in-training.'

### Remounting

Professor Yiu likened the washing and stripping of the painting core to the bathing process. The next step is to put fresh clothes on it. First, apply a new layer of 'life paper'. Second, prepare new borders. Every scroll painting has four of them—the left, the right, the top, and the bottom. A mediocre mounter will simply adhere four rectangular fabrics to the painting's edges, which will leave lines of joint on the surface. By Master Xie's standard, he makes borders out of a full-size piece of silk, in the middle of which he opens a hole where the painting core is placed. Lastly, turn the piece with its new borders face down on the table, and attach backing paper to provide extra strength.

The scroll mounter used Lui's *Mountains in the Rain* to demonstrate how to choose the colour of the silk borders. 'Before mounting, the painting gives one an expansive feel of space. But it was mounted with Japanese-style dark green fabrics, which went against the painting's general appearance. Professor Yiu added, 'It's probably not the fault of the former mounter or user, because the scroll might be meant for hanging in a study, and thus mounted by the standard of a small room. To restore a masterpiece is to review its original style in order to revive the impression of space.' There they came up with an initial solution:

replace with silk borders in light beige, and widen the top and bottom borders.

### Suzhou-style Mounting

When talking about the characteristics of Suzhou-style mounting, the inheritor of the tradition summarized four points—careful choice of material, elegant colour combination, meticulous craftsmanship, and straight and smooth finish. 'The North is trying to mimic the craft of Suzhou. But their use of colours is not always the same. Buildings up north are usually grand and have a preference for navy blue and golden. In contrast, my home town is a dainty place for scholars and literati, where furniture and decorations are given a subtle touch.'

Professor Yiu added, 'The difference between remounting a work in three months and one is probably unknown to us. Except for Master Xie, the only person in the world who can tell the difference is the next conservator in six or 10 decades. No matter how well the painting is taken care of and how properly the museum is equipped, the day will come when the artwork needs to be repaired again. Master Xie is working for that day, so that the future mounter can take off with ease the lining papers he is making now. Conservators are unsung heroes in a true sense.'

To preserve the works of the influential Hong Kong painter Lui Shou-kwan is tantamount to protecting the city's artistic heritage. A restoration project as such requires a combination of resources, planning, and know-how. The Art Museum is fortunate to own them all. 📖

# 花·詩·樂·書的交織

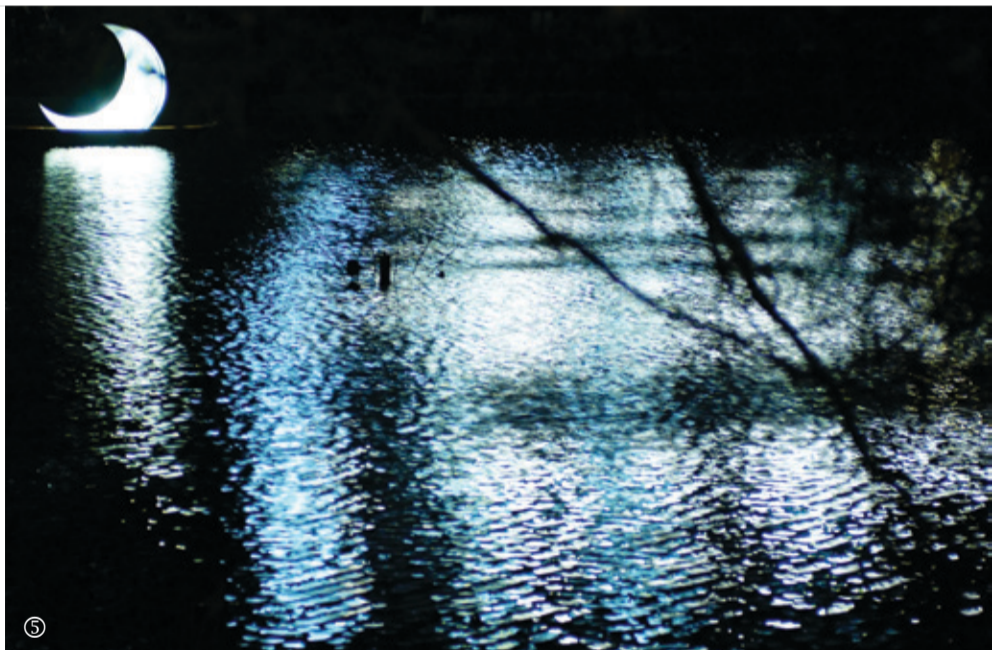
## Interweaving Flowers with Poetry, Film and Music

這個春日，校園如常繁花盛開，有所不同的是，多了詩意、美樂和書香。I·CARE博群花節3月重臨，以「未種的花」為題，通過為期一個月的多項活動，包括講座、郊遊、讀書會、電影放映及座談會，鼓勵師生在此愜意校園，譜未譜的曲，寫未寫的詩，畫未畫的畫，讀未讀的書，傾聽內心未說的話。

博群花節的壓軸節目是4月2日在未圓湖舉行的園遊會，既有別具新意的藝術擺設作伴，棋盤、茶點與客家傳統小吃供來賓消遣和享用，更有音樂演奏及詩歌朗誦等表演。花節雖已落幕，譜曲、寫詩、畫畫、讀書則無妨繼續。

This spring, the campus is immersed in a sea of flowers as usual, but this year, it's also filled with poetry and music. With the theme of 'Those Unplanted Flowers', the one-month long I·CARE Floral Festival was held again in March. Activities held included lectures, outings, a reading club, and film screening and sharing, to encourage students and staff to express themselves through music, poetry, words and images.

On 2 April, the festival held its finale party beside Lake Ad Excellentiam, which was decorated with sculptures and special lighting effects. Chessboards, Chinese tea and traditional Hakka snacks were prepared for the participants' enjoyment. On the lawn, students, alumni and teachers shared music and poetry.



- ① 本土音樂組合鍾氏兄弟演唱為本年花節創作的主題曲《未種的花》  
The Chung Brothers, a local band, performing the theme song *Those Unplanted Flowers* which was composed for the festival
- ② 電影《念念》放映及座談會上，導演張艾嘉（右）和主角李心潔暢談創作歷程和演出體會  
After the screening of the film, *Murmur of the Hearts*, Ms. Sylvia Chang (right), director, and Ms. Angelica Lee, actress, share their journey of creation and realization through performance
- ③ 沈祖堯校長客串朗誦弘一法師的《淨峰種菊臨別口占》  
Prof. Joseph J.Y. Sung, Vice-Chancellor, reading a poem by Buddhist monk Hong Yi
- ④ 都說中大人愛閱讀，即使是舉行至零時的「深夜讀堂」，亦不乏捧場客  
No wonder CUHK people are said to be book lovers. Night Reading was well-attended until its closing at midnight
- ⑤ 園遊會舉行之日正是農曆二月十四日，在未圓湖上添新月，意謂未滿未圓  
Setting a crescent moon above Lake Ad Excellentiam to symbolize incompleteness and match the date of the party being held, i.e., the 14th day of the second month of the lunar calendar
- ⑥ 草地上黃色大門本意讓學生書寫未說的話，後來改以竹筒代替  
The Yellow Door was first conceived to be a space where students could write out their unspoken verses but later students were given bamboo slips to write on instead
- ⑦ 在聯合草坪上，台灣作家劉克襄與師生分享他在香港旅行發現不為一般人知的自然美景  
Liu Ka-shiang, Taiwanese author, shares on the United College lawn his discoveries of Hong Kong's lesser-known natural scenery



## 臉書進駐辦公室

### Facebook at Work

今年1月27日，號稱全球有十三億五千萬用戶的臉書突然「死機」近一小時，影響亞洲、澳洲、歐洲及美國等地用戶無法登入。用戶迅即在Twitter及其他通訊平台上驚呼怒吼，有加州用戶更致電警局緊急熱線，查問臉書何時恢復正常！

類似的緊急查詢，或許日後陸續有來，因為臉書於今年初宣布推出辦公室版——Facebook at Work，讓你名正言順地在辦公時間瀏覽臉書，可說是欲罷而不能。

臉書工程總監 Lars Rasmussen 說：「我們發現以臉書作內部聯繫工具，可提升工作效率。」故此，臉書決意推己及人，把其成功經驗推廣出去。臉書聲稱，過去十年，其逾八千名員工一直在利用臉書來協作。

Facebook at Work 可根據個別企業而度身設計，不單在桌面上有專設的圖標，也有流動程式供 iOS 版和 Android 版的智能裝置使用。僱主可為僱員開設 Facebook at Work 戶口，員工亦無需事先擁有私人的臉書戶口。

辦公室版的臉書功能就如一般臉書，只是主題顏色由原來的商標藍色改為白色，讓你的上司在你背後瞟一眼，就輕易知道即使你上臉書，也是在「工作」中。

除此以外，其他功能和介面如個人檔案、動態消息、活動、收件匣訊息、群組、相片和影片分享，一應俱全。員工可彼此聯繫、傳閱消息、籌劃會議和分享文檔。預料 Facebook at Work 最終可取代電郵。

目前 Facebook at Work 仍在限定的企業測試中，預計於今年稍後才正式推出。臉書強調 Facebook at Work 由企業的資訊部門管理，屬專有平台，只限員工進入，絕不公開。不過，仍然有很多懸而未答的疑問，例如臉書是否會蒐集

企業用戶的資料？怎樣收費？會不會如現有臉書般充斥廣告？

不管怎樣，要是 Facebook at Work 大行其道，意味着黏着臉書過活的人將會愈來愈多，而且起碼是每天八小時。

On 27 January, Facebook, which claims to have about 1.35 billion active users, suffered widespread outage for about an hour, affecting users in Asia, Australia, Europe and the US. Many of the users took to Twitter to express their outrage. Residents in California even called 911 asking when Facebook would be back!

In the near future, police may receive more calls for similar incidents. Facebook announced early this year a whole new portal that officially acknowledges all the work hours you spend on Facebook—Facebook at Work. This means you can never *not* be on Facebook.

Lars Rasmussen, Facebook's director of engineering, said, 'We have found that using Facebook as a work tool makes our work day more efficient.' So they would like to make the same convenience available to the rest of the world. In fact, Facebook itself says its 8,000 staff have been using Facebook internally for the last 10 years.

Facebook at Work allows companies to create their own customized version of Facebook. It exists as a separate portal on the desktop, as well as on separate apps for iOS and Android devices. Employers can create separate logins for employees to use with their Work accounts, and

users do not actually have to have a personal Facebook at all.

Facebook at Work works pretty much like regular Facebook except the colour scheme is different. It is shaded white instead of its trademark blue, making it easy for your boss looking over your shoulder to know that, even though you are on Facebook, you are still 'working'.

Other than that, the same familiar features—profiles, news feed, events hub, messages, groups, photo and video sharing functions—are all in place. Employees can communicate with each other, pass on news, plan meetings and share documents. It is expected that Facebook at Work will eventually replace e-mail.

For now, Facebook said it's making Facebook at Work available to a handful of partners, who will be testing the product ahead of its full-blown launch, tentatively slated for later this year. Facebook claimed that it will be managed by your own corporate IT department and will remain a private, closed ecosystem only accessible to those inside a company. However, there are still lots of questions. For example, would Facebook have access to business data? How will Facebook charge for this? Will there be advertisements like personal Facebook?

One thing is for sure: if Facebook at Work becomes popular, it only means that even more people will be glued to Facebook for at least eight hours a day.



## 上海真味

### A Taste of Shanghai

據說，小籠包起源於一百多年前上海的南翔鎮，所以不少餐廳喜歡為這種包點冠以「南翔」二字，以示正宗。然而百家爭鳴，各施各法，在香港要吃真正上海做法的小籠包，並非易事。

和聲書院滬軒李經理說，「招牌小籠包」是客人的必選菜式，全因餐廳聘請曾為上海菜館工作數十年、深諳傳統手藝的師傅掌廚，我們才有幸在校園裏品嚐到上海小籠包的滋味。滬軒的小籠包現做現蒸，皮薄透光而且摺痕分明；肉餡選用新鮮豬肉和用豬皮熬製的肉皮凍，肉多汁而湯濃淡得宜。

雖然蒸氣騰騰的小籠包引人口水直流，但也要吃得小心翼翼，不可大口吞下，否則滾燙的湯汁四濺，樂極生悲。品嚐時宜先輕咬一口包頂「開窗」，使包內熱氣散發，然後吸吮湯汁，再蘸着薑絲、香醋吃，小籠包的鮮味便可更上層樓。

It is said that steamed soup dumplings (*xiaolongbao*) originated over a hundred years ago in Nanxiang, Shanghai, which is why some restaurants still like to use the name 'Nanxiang *xiaolongbao*' to refer to the said dumplings. This sends a message to diners that the dumplings are made in the traditional way. Whether they are indeed authentic is debatable and there aren't many people who can judge, but one thing is certain—it is difficult to find good Shanghainese dumplings in Hong Kong, let alone authentic ones.

Luckily for members of our campus, the Harmony at Lee Woo Sing College does a delicious and reasonably authentic version of *xiaolongbao*. Mr. Li, manager of the



Photo by ISO staff

Harmony, said these 'steamed fresh pork dumplings', as they're described on the menu, is a must-order because the chef who makes them has been working for a traditional Shanghai restaurant for decades. All dumplings are filled, sealed, and cooked to order to guarantee freshness. The dumpling wrapper is smooth, thin, and translucent, and the creases are well pinched. The filling is made with premium pork and pork jelly, which render the broth

savory and delectable.

One may be tempted to finish off a steamy *xiaolongbao* in one bite, but this is not advised as the hot broth inside the parcel must turn your joy to sorrow. A better solution is to first bite off the top knot of the dumpling, allowing it to release the steam, slurp up the soup when it is cooler, and finally, dip the rest of the dumpling in the ginger-vinegar sauce and gobble it up.

## 北島榮獲詩節最高榮譽 Bei Dao Awarded Highest Honour in Poetry



文學院榮譽教授趙振開教授（北島）於3月20日獲馬其頓斯特魯加國際詩歌節頒授最高榮譽金花環獎，是歷來第二位獲獎的華裔桂冠詩人。

馬其頓斯特魯加詩歌節於1962年創辦，為世界三大詩歌節之一，且歷史最悠久。金花環獎是國際詩歌界最權威的獎項之一，獲獎的多位桂冠詩人都是諾貝爾文學獎得主。詩歌節組委會認為，「北島被譽為中國當代最重要的作家之一，他的詩歌超越了那個時代文學達至的境界。」

北島原名趙振開，1949年生於北京。1978年與芒克創辦地下文學刊物《今天》，早期曾是朦朧詩的代表詩人之一。2007年，北島受邀到中大任教。教學以外，北島致力於詩歌教育及國際詩歌的翻譯和推廣，發起了「香港國際詩歌之夜」、「國際詩人在香港」等活動，又為孩子們挑選了一百零一首中外經典現代詩，編成《給孩子的詩》，今年1月由香港中文大學出版社出版。

Prof. Zhao Zhenkai (Bei Dao), honorary professor of the Faculty of Arts, was awarded the Golden Wreath Award, the Struga International Poetry Festival's highest honour, on 20 March. He is the second Chinese poet to receive the award.

Founded in 1962, Struga Poetry Evenings in Macedonia is one of the world's three major poetry festivals and the oldest one. The Golden Wreath Award is one of the most authoritative international poetry prizes. Many Golden Wreath laureates have been awarded the Nobel Prize in Literature. The Struga Poetry Evenings committee believes that 'Bei Dao is widely considered to be one of China's most important contemporary authors today who created poems exceeding the literary boundaries of his time.'

Bei Dao, known by his real name Zhao Zhenkai, was born in Beijing in 1949. He co-founded the underground literary journal *Today (Jin Tian)* and is one of the key poets in *meng long shi* (obscure poetry). In 2007, Bei Dao was invited to teach at CUHK. In addition to teaching, he is committed to poetry education, as well as the translation and promotion of international poetry. He launched many activities such as the International Poetry Nights in Hong Kong and International Poets in Hong Kong. He also hand-picked 101 Chinese and foreign classical and modern poems for children. These were compiled into a book *Selected Poems for Children*, and published in January by the Chinese University Press.

## 全球經濟及金融研究所再獲BCT銀聯集團捐款 BCT Donation to Support IGEF

中大再次獲BCT銀聯集團慨捐六百萬港元，繼續支持全球經濟及金融研究所設立的「BCT銀聯集團傑出研究員」，支票捐贈儀式於3月18日舉行，由BCT銀聯金融有限公司董事總經理及行政總裁劉嘉時女士（右）及沈祖堯校長主持。集團多位代表、全球經濟及金融研究所的專家教授，以及校內成員出席見證。

BCT銀聯集團於2012年捐款支持研究所設立「BCT銀聯集團傑出研究員」，大學將此榮譽授予金融專家劉明康教授，為當時成立只有兩年的研究所注入推動力。劉教授除了指導研究所的發展方向，三年間主講超過二十場公開講座，並在全球金融菁英領導研討班上擔任講師。在BCT的鼎力支持下，研究所得以續聘劉教授任「BCT銀聯集團傑出研究員」，為期三年。



BCT Co. Ltd. (BCT) generously made a pledge of HK\$6 million in support of the BCT Distinguished Research Fellowship Programme of the Institute of Global Economics and Finance (IGEF). Officiated by Ms. Lau Ka-shi (right), managing director and CEO of BCT Financial Ltd., and Prof. Joseph J.Y. Sung, CUHK Vice-Chancellor, a cheque presentation ceremony was held on 18 March. The ceremony was attended by representatives from BCT, as well as faculty members of the IGEF, and other departments and units.

BCT made a donation to the IGEF for the establishment of the BCT Distinguished Research Fellowship Programme in 2012. The University awarded this distinguished fellowship to Prof. Liu Mingkang, renowned expert in economics and finance, which effectively enriched the output of the IGEF despite its relatively short history. Apart from giving valuable advice towards the development directions of the institute, Professor Liu delivered over 20 public talks and lectures in the past three years. He is also one of the lecturers of the Executive Leadership Programmes in Global Finance of the IGEF. With the continued support of BCT, Professor Liu will take up the role as BCT Distinguished Research Fellow for another three years.

## 男排蟬聯冠軍 Men's Volleyball Team Defends Champion Title

中大男子排球隊在3月15日的大專盃排球賽決賽成功衛冕冠軍寶座。

決賽首局，中大隊主將發揮理想，先勝一仗，其後對手城市大學利用出色的攔網及防守，連追兩局。在約二百名中大同學及支持者吶喊助威下，中大隊愈戰愈勇，扳回一局。鬥至決勝局，你贏一分，我追一分，戰情緊湊，最終中大獲勝，連續兩年奪標。



The CUHK Men's Volleyball Team defeated representatives from City University of Hong Kong to defend its title in the USFHK Volleyball Championship on 15 March.

The CUHK team brought out their A-game early on and charged to a one-set lead. However, City University reacted promptly to fortify their blocking and defence, and claimed the subsequent two sets. With the cheering of over 200 CUHK students and fans, CUHK players stormed back in the fourth set to build up an early lead and eventually levelled the match. The deciding set was the most exciting one, with neither team being able to gain a lead. At the end, CUHK team won and captured its second consecutive champion title.



## 活木球隊三連霸 Woodball Team Wins Overall Championship

中大活木球隊於3月21及22日的大專盃活木球賽中，不但勇奪女子團體冠軍及男子團體季軍，更再次奪得全場總冠軍，寫下三連霸佳績。

今年女子隊表現尤見特出，梁肇君（法律三年級）、蔡利利（體育運動科學三年級）及幸卓思（體育運動科學二年級）囊括了女子個人首三名的獎項。兩天的賽事中，分別有五位運動員獲得「一桿過門」獎，當中有三位是中大球員，分別是梁肇君、張健朗（中醫三年級）及蘇偉杭（體育運動科學三年級）。

The CUHK Woodball Team seized the championship for the women's team and the second runner-up for the men's in the USFHK Woodball Competition, held on 21 and 22 March, and walked away with the overall championship for the third consecutive year.

The women team clinched three medals for the women's individual. Leung Siu-kwan Catia (Law, Year 3), was the champion while Tsoi Lee-lee (Sports Science and Physical Education, Year 3), and Heng Cheuk-sze Cheria (Sports Science and Physical Education, Year 2), were the first and second runners-up, respectively. Besides, three of the five athletes who received the GATE-IN-ONE award were CUHK athletes. They were Catia, Cheung Kin-long Cooby (Chinese Medicine, Year 3) and So Wai-hong (Sports Science and Physical Education, Year 3).

## 中大於無障礙網頁嘉許計劃摘五金 CUHK Hits Five Golds at Web Accessibility Recognition Scheme

大學於2015無障礙網頁嘉許計劃中再度榮獲五項金獎，並蟬聯公眾票選的最喜愛網站（詳見附表）。

頒獎典禮於4月13日假政府總部舉行，由副校長許敬文教授（左三）代表大學領獎。許教授表示：「中大很高興大學網站能三度蟬聯網站組別金獎，而創新的流動應用程式及以錄像為主的中大視野同獲肯定，我們感到十分鼓舞。日後本校同仁亦當以此自勉，在公開、廣涵的原則下，繼續推動無障礙網路資訊工作。」

頒獎典禮由商務及經濟發展局常任秘書長（通訊及科技）何淑兒女士主持，獲獎企業、非政府機構、教育機構和公營機構的多位代表出席。該計劃由政府資訊科技總監辦公室和平等機會委員會合辦，旨在鼓勵各行各業採用方便各界人士使用的無障礙網頁設計，並表揚致力於此的機構。

金獎是無障礙網頁嘉許計劃的最高榮譽，獲獎機構的網站和流動應用程式須分別符合二十四及十八項評審準則。最喜愛網站獎則是由公眾從過去三年曾獲金獎的網站中選出三個網站。

中大獲獎項目 CUHK Awards

網站組別金獎 Gold Award, Website Stream	香港中文大學 The Chinese University of Hong Kong (www.cuhk.edu.hk)  大學展覽廳 University Gallery (www.cuhk.edu.hk/ugallery)  傳訊及公共關係處 Communications and Public Relations Office (www.cpr.cuhk.edu.hk)  中大視野 CUTV (www.cpr.cuhk.edu.hk/cutv)
流動應用程式組別金獎 Gold Award, Mobile Application Stream	CUHK Mobile
最喜愛網站 Most Favourite Websites	香港中文大學 The Chinese University of Hong Kong (www.cuhk.edu.hk)



CUHK receives five gold awards (see table) in the Web Accessibility Recognition Scheme 2015 in the Website Stream and the Mobile Application Stream, and was voted one of 'My Favourite Websites'. The University was represented by Prof. Michael K.M. Hui (3rd, left), Pro-Vice-Chancellor of CUHK, in the award presentation ceremony which took place at the Central Government Offices on 13 April.

The recognition scheme was jointly organized by the Office of the Government Chief Information Officer and the Equal Opportunities Commission to encourage web accessibility among organizations in various industries and sectors, and to showcase corporations that have demonstrated outstanding efforts in facilitating access to their websites and mobile applications.

Commenting on the award, Professor Hui said, 'The Chinese University is very pleased to be recipient of the gold award in various categories. I believe that these awards will prompt us to work harder and aim higher in efforts related to web accessibility.'

The award presentation ceremony was officiated by Miss Ho Shuk-ye Susie, Permanent Secretary for Commerce and Economic Development (Communications and Technology), and well attended by representatives from award winning enterprises, NGOs, educational institutions and public sector organizations.

The gold award is the highest accolade in the Web Accessibility Recognition Scheme. It is presented to organizations whose websites and mobile applications have fulfilled 24 and 18 judging criteria, respectively. The 'Most Favourite Websites' is awarded to three from among all gold award winning websites in the past three years. Members of the public, including those from various user groups, are invited by the government to vote for their favourite websites.

## 宣布事項 Announcements

### 2013-14教學人員年度考績

#### 2013-14 Annual Appraisal Exercise for Teaching Staff

2013-14年度工作表現評審經已完成，有關教學人員的2013-14年度考績亦已展開。相關資料和年度考績指引，請參閱人事處網頁；其他有關年度考績的詳情會以電郵方式通知有關教學人員。

Following completion of the 2013-14 Annual Performance Assessment, the 2013-14 Annual Appraisal Exercise for Teaching Staff has commenced. Information about the annual performance assessment and the appraisal guidelines can be found at the Personnel Office website. Other details on the Annual Appraisal are covered in a mass e-mail separately sent to relevant staff members.

### 文物館展覽

#### Art Museum Exhibition

##### 宜興紫砂陶藝與文化

日期：即日起至2015年10月4日

地點：文物館展廳II及IV

展覽由文物館、康樂及文化事務署和茶具文物館合辦，旨在全面展示及探討宜興紫砂陶器的工藝成就與發展，及其所反映的文化要義與社會影響等。展品為文物館北山堂藏品一百六十八項及茶具文物館羅桂祥藏品五十項。展覽內容分為兩大主題，其一是宜興茶壺的文化內涵與鑑賞，分為七個副題：供春壺的故事；紫砂壺獨領風騷；曼生壺創式製銘；孟臣壺與工夫茶；清末民初與仿古紫砂；現代壺藝承傳；外銷紫砂及影響。其二則是茶文化以外的紫砂製作，包括：博古陳設、文房雅玩及像真雕塑等。



### The Art and Culture of Yixing Zisha Stoneware

Date: From now to 4 October 2015

Venue: Gallery II & IV, Art Museum

Jointly presented by the Art Museum, the Leisure and Cultural Services Department, and the Flagstaff House Museum of Tea Ware, the exhibition aims to demonstrate and explore the artistic achievement and development of Yixing zisha stoneware, as well as its cultural significance and social impact. The exhibits include 168 items from the Bei Shan Tang Collection of the Art Museum and 50 items from the K.S. Lo Collection of the Flagstaff House Museum of Tea Ware. The exhibition presents two main themes. The first theme—the Culture and Connoisseurship of Yixing Teapot—is divided into seven sections: the story of Gongchun teapot; works attributed to or by masters of the late Ming and early Qing; significance and influence of Mansheng teapots; Mengchen teapot and Gongfu tea; the late Qing to early Republic era and forgeries; contemporary achievement; and Yixing export and its influence. The second theme centres on the uses of Yixing stoneware beyond tea culture, with special focuses on archaic vessels, elegant items for the scholar's studio, and realistic sculptures.

### 訃告

#### Obituary

本校職員李文廣先生於2015年3月23日逝世，大學深表哀悼。李先生於1993年10月4日加入中大，擔任實驗動物中心動物飼養室管理員。

The University mourns the passing of Mr. Li Man-kwong on 23 March 2015. Mr. Li joined the University on 4 October 1993 and had served as veterinary attendant in the Laboratory Animal Services Centre.



## 周瑤慧女士

拓展及籌募處處長

## Ms. Janet Chow

Director of Institutional Advancement

Photo by ISO staff

### 由院務室主任轉任拓展及籌募處處長，工作性質截然不同，是甚麼令你接受這挑戰？

我在2001年加入醫學院為教習醫院院務室主任，負責一般行政和公共關係工作，也有處理捐贈個案。2003年，我在威爾斯親王醫院和醫護人員共同渡過沙士難關，目睹很多真實感人的個案，也看到很多人無私捐贈，支持大學發展。很快過了九年，我覺得是時候轉換一下工作環境，剛巧拓展及籌募處出現處長空缺，雖不知道自己能否勝任，但我也應徵了。

### 可要克服甚麼心理關口？

很多人跟我說開口勸捐是很慘的一回事，多方懇求，人家也未必答允。捐錢的都是有錢人，怎會認識你周瑤慧？我也曾擔心，但回想自己加入醫學院的時候，不也是一個醫生也不認識？我告訴自己，我會好像認識醫生一樣，慢慢多認識捐款人。

### 捐錢給中大的都是富人名人吧？

我初上任時，和一般校友的想法一樣：捐錢？輪不到我吧！定要有很大成就，很富有，才有資格捐助母校的。不是的，只要你認同大學的理念，便可以出一分力。我們現在有十六萬校友，假如每人捐出一百元，已是一筆很大的數目。我們不是要求巨額捐款，但假如你享受在中大的生活，也想藉着畢業這個大日子向母校表達感謝，一份小小的捐贈對母校已是很大的鼓勵。

### 最能打動人捐資的是甚麼元素？

就是一個「情」字。對勸捐的項目有感情，有共鳴，便會支持。支持中大的，有社會賢達、普通市民、校友、師生，大家完全是出於對中大的感情。個別部門問我怎樣去籌錢，我不會先問要多少錢，我一定會問：究竟要錢來幹甚麼？是幫助科研、教學，還是服務社會？如果目標清晰，理由充分，錢便自然會出現。

### 有甚麼令你感動的故事？

這份工作跟其他工作一樣，有開心之處，也有難處。有一次，某部門邀請我出席午宴，跟一位獎學金捐款人見面。回家翻出舊文件一看，原來那正是我在中大唸書時曾取得的獎學金。那一刻蠻激動的，我從來沒想過會見到捐贈獎學金給我的人。見面那天，有點像那女孩見長腿叔叔似的。我預備了花束，心想，畢業二十多年了，捐款人會變了一位老婆婆嗎？後來見到的是一位中年女士，我告之我是當年她資助的學生，大家都很开心。現在我們會盡量安排捐贈人跟受惠者會面，和學生分享人生經驗，這是很難能可貴的。

### 這份工作可有給你甚麼感悟？

在這崗位四年多，經歷很多捐贈個案。我覺得每一宗都是緣分：有人願意捐贈，同時大學也有項目需要支持，兩者放在一起，其實有點天意。很多捐款都是用作支持學生發展的，希望學生能感恩惜緣，不要視作理所當然。你們得到的可能是一份獎學金，一份研究報告、參加課外活動或海外交流的資助，金額未必很大，但都是

出於社會人士對你們的一份期望和信心，還有背後很多大學教職員的努力，希望你們畢業後能回饋社會。

### 公務繁忙之餘，你還是學校家教會的活躍分子，有何分配時間的秘訣？

由女兒唸幼稚園開始，一直到小學、中學，我都積極在家長教師會服務。我在中大兩份工作有一共同點，時間不穩定，有時候晚上要應酬，周末也要出席活動。當我因工作不能在家時候，丈夫會盡量配合，兩個女兒也很乖，會自動自覺讀書。我可以全情投入工作，實在要多謝他們！

### 公餘有何嗜好？

我喜歡做小手工，煩惱的時候，就會拿出工具來，鉤織小玩偶，做做紙花等，專注製作，便是最佳享受，讓我離開煩惱。作品完成了，人靜下來，便會想到方法解決工作上的問題了。

### The directorship of the Clinical Sciences Administration of the Faculty of Medicine is very different from that of the Office of Institutional Advancement (OIA) in terms of job duties. What made you take on this challenge?

I joined the Faculty of Medicine as Director of Clinical Sciences Administration in 2001. I was responsible for general administration and public relations, and I also handled donations. In 2003, I went through the SARS outbreak with the medical workers at the Prince of Wales Hospital. I witnessed many touching stories and extremely generous donations. When I saw that there was a vacancy for the Director of Institutional Advancement, I was not sure if I was competent enough for the job. But I applied for it anyway, in the hope that it would allow me to try something new in my career.

### Were there psychological barriers to overcome?

Many people told me that seeking donations is a gruelling experience. You might be rejected repeatedly. Donors are usually wealthy. How can they possibly know who Janet Chow is? I was worried. But I recalled that when I first joined the Faculty of Medicine, I didn't know a single doctor. I told myself, you would get to know the donors one by one, the way you got to know the doctors.

### Are all benefactors to CUHK famous and rich people?

When I first assumed the directorship of the OIA, I thought like some other alumni: Me a philanthropist? I don't think



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I'm up to it! Those who make donations to their alma maters must have great career achievements or wealth. But that's not necessarily true. As long as you identify with the University's mission, you can do your bit to support it. We now have 160,000 alumni. If each one donates HK\$100, it will be a considerable sum. We don't ask them to make large donations. But if you enjoyed your life at CUHK, you can make a donation to your alma mater upon graduation as a token of gratitude. No matter how small, it's a great encouragement that means a lot to the University.

### What is the most important factor in motivating people to donate?

The bond. If there is an emotional bond between you and a project for which you are asked to donate, you will be happy to support it. Benefactors to CUHK range from the social elite to ordinary citizens, alumni, teachers, and students. They made their donations to CUHK because they felt a bond of affection for the University. Some departments asked me about the secret to successful fundraising. The question I would ask first is not how much money we need. It's what the money will be used for. Will it be used to fund research, teaching, or community services? If the goal is clear and the reasons are sound, you'll eventually get the money.

### Are there any stories that move you?

Like any other job, this one has brought me both joy and frustration. I was once invited by a department to a lunch to meet a scholarship donor. When I got home I flipped through some old documents and found that it was the scholarship I had received in my undergraduate years at CUHK. I was excited. I had never expected that I would meet my scholarship donor. On the day we met, I felt like the young girl meeting Daddy-Long-Legs. I prepared a bouquet. I thought that it had been over 20 years. Has the donor become an old lady now? But it turned out that she was a middle-aged lady. I told her I was the student she had helped. We were both happy meeting each other. Now the OIA tries to arrange meetings between donors and beneficiaries, so that the donors can share their life experiences with the students. This is valuable.

### What have you learned from this job?

I have handled many donation cases during the past four years or so. I believe that destiny is at work in each case: when the university needs funding for a project, there is always someone willing to support it financially. It feels like destiny that the right support would come. Many donations are used to support student development programmes. Students should be grateful for this and shouldn't take it for granted. You may have a scholarship, or funding for writing a research report, joining extracurricular activities or overseas exchange. The amount may not be a large one, but it represents the general public's expectation for and confidence in you. It also involves a lot of efforts from university staff. We hope that you'll give back to society when you graduate.

### Despite your busy work, you're an active member of the parent-teacher association of your daughters' schools. What's your key to effective time management?

I've been an active PTA member since my daughters entered kindergarten, and all the way to their primary and secondary school years. My two jobs at CUHK shared the same characteristic of irregular working hours. Sometimes I have to go to meetings in the evening and attend functions at the weekends. When I'm away from home for work, my husband takes care of the family. My two daughters are well-behaved and self-disciplined in their studies. This allows me to focus on my work. I'm grateful to my family.

### What do you do in your leisure time?

I like crafting. Whenever I fret about something, I take out my kit to crochet dolls or to make paper flowers. I find real enjoyment making handcrafts. When I focus on them, my troubles disappear. By the time I finish, I'm cool-headed enough to figure out the solutions to my job-related problems. 🧶



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