

編見

拉丁文、生物納米技術、戲劇與中大網站四者有何共通之處？答案是：四者均是本期《中大通訊》的內容，而且四者都值得中大人自豪。

拉丁文值得中大人自豪？首先，中大有拉丁文課，教授古典拉丁文的夏其龍神父，為我們道出拉丁文法如何鍛煉腦筋和提升書寫能力。學點拉丁文，對中文也有幫助。

生物納米技術又值得中大人自豪？蔡宗衡教授在生物納米技術的突破性貢獻，令他獲頒2016年度裘槎前瞻科研大獎，另外獲裘槎優秀科研者榮譽的還有趙慧君教授和于君教授。三人的成就值得我們恭賀！

看戲劇是享受，但令人自豪？古天農（右圖）畢業於中大社會學系，在戲劇界貢獻良多，現在在中小學推廣「教育劇場」。他在〈口談實錄〉談到劇場經驗如何令人了解自己，認識世界。這不是教育是什麼？

最後，中大網站值得中大人自豪？答案很簡單——多人瀏覽，多人‘like’便是了。中大網站及應用程式今年獲得十六個無障礙大獎，四年間共拿下二十六個，足證我們的數碼平台如何受本地互聯網和流動用戶的歡迎。

Editorially Speaking

What do Latin, bionanotechnology, drama and CUHK websites have in common? The answer: they are all in these pages and they are sources of pride for CUHK.

How is a language that no one speaks today a source of pride? Well, we take pride in that classical Latin is offered here at CUHK. The teacher, Father Louis Ha, tells us how a training in Latin sharpens the mind and upgrades the prose. Even Chinese writers can benefit from a little Latin.

How does bionanotechnology bring pride? The answer is found in the Croucher Innovation Award 2016 received by Prof. Jonathan Choi for his ground-breaking bionanotechnology research. He is joined by Prof. Rossa Chiu and Prof. Jun Yu, who received Croucher senior research fellowships for their impactful work in medical research, and they deserve our prideful congratulations!

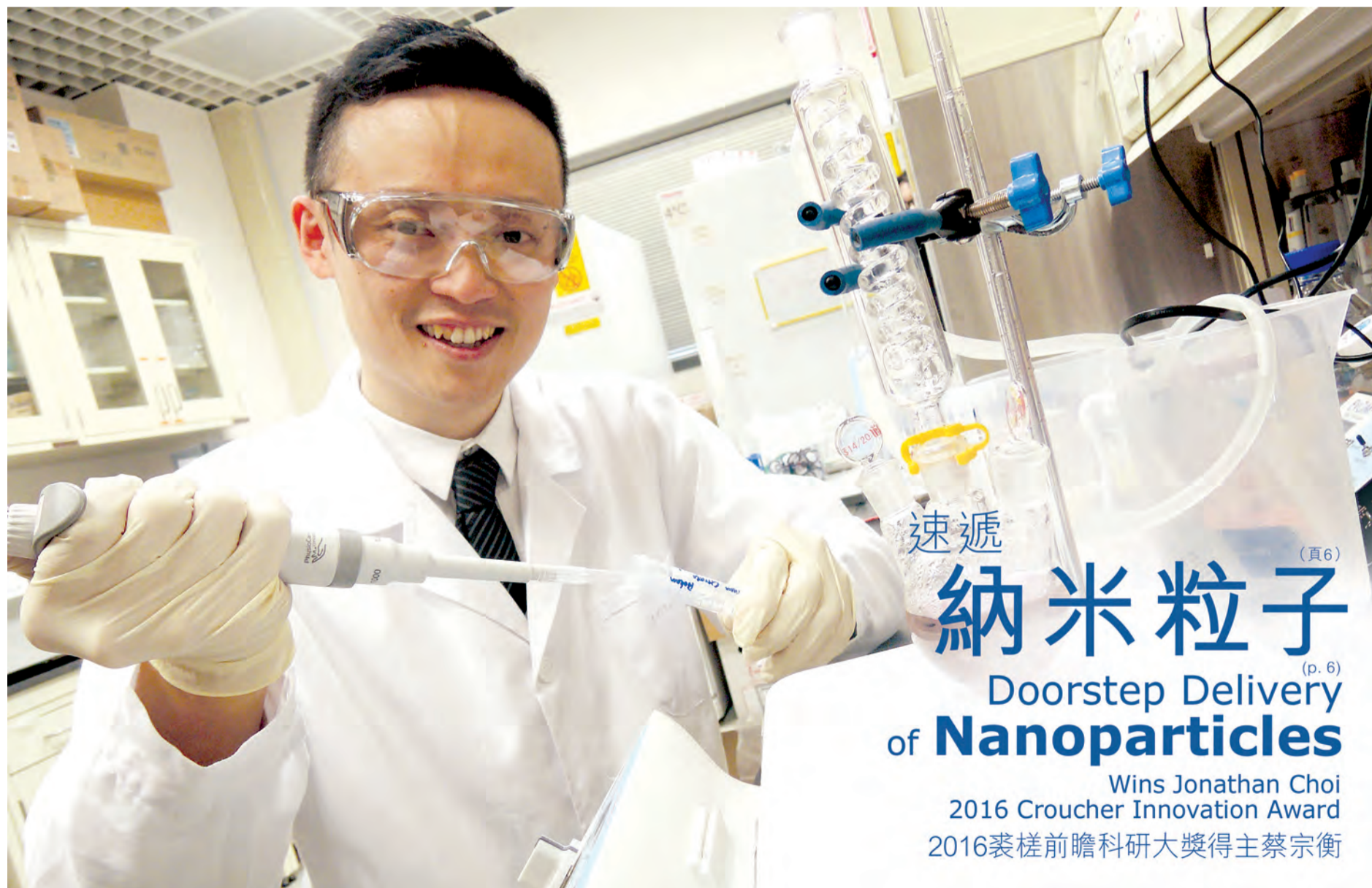
Drama is delightful to watch, but how does it bring pride? Mr. Ko Tin-lung (*right photo*), a fine graduate of CUHK and now champion of Theatre-in-Education, talks to ‘Viva Voce’ about why theatrical experience is important in making sense of oneself and the world. Isn’t that, in short, education?

Last but not least, how do our websites make us proud? The answer is obvious—they are accessed and liked. CUHK websites and apps have received 16 accessibility awards this year alone, bringing the total to 26 in four years and affirming that our digital façades and platforms are darlings among local internet and mobile users.

Photo by Keith Hiro

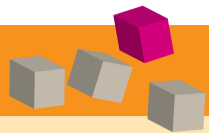


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Doorstep Delivery
of Nanoparticles

Wins Jonathan Choi
2016 Croucher Innovation Award
2016裘槎前瞻科研大獎得主蔡宗衡



學習拉丁文：高尚品味，抑或文化自省？ Learning Latin: Not Haute Couture But Culture Shock



Photo by ISO staff

夏其龍神父 Father Louis Ha

大概不少人相信人類文明與日俱進，今時勝於往昔，古代語言也可能因此幾近絕跡於學校課程。實際上，古代語文是我們思索人生要義和人類何去何從等問題的線索。中大天主教研究中心主任夏其龍神父，設計了一門別出心裁的拉丁文課程，鼓勵中大學生認識別的文化之餘，也多認識自己的文化傳統。

我首先問夏神父他教的拉丁文是哪一種。專研歷史而學問淵博的夏神父，即給我上了一堂拉丁文歷史速成班，初探拉丁文發展的沿革。

羅馬人始祖據說是逃離特洛伊城的埃涅阿斯及其同伴。這當然是傳說而已；羅馬人從希臘移民借來希臘字母作書寫之用，卻是事實，其考古證據可追溯到公元前七世紀。羅馬曾奉行帝制，帝制崩潰後則改行共和制，至公元前四世紀中葉，共和制已趨成熟。羅馬欲成為地中海地區霸主，戎馬干戈實現了統治者的願望，也把羅馬思想和文化遍播邊陲。拉丁文成為了地中海地區不同語言和族群的共通語言，其形式也因此改變。拉丁文既是羅馬世界的語言，也是少數菁英用於演說修辭的工具。羅馬政治家和演說家西塞羅（公元前107至43年）的文學作品，就是古典拉丁文的精萃，千古傳誦。

西羅馬帝國於公元476年因外族侵略而傾崩，但拉丁文並未隨之湮滅，雖然不復聞於帝苑深宮，卻散落修道院裏，及後歐洲大學成立，就成為了學術界的語言。

拉丁文與歐洲本土語文糅合而演化成今天所謂的羅曼語。據夏神父所說，當時居於現今德國地區的人，他們所說的拉丁文，相比意大利地區人士的拉丁文，較接近古羅馬拉丁文語音，教人出乎意料。

「舉個例子說，Cicero的『c』音，在意大利拉丁文讀成『church』的『ch』音，而德國拉丁文則讀成『car』的『c』音。我教的拉丁文發音以德國拉丁文為準。」夏神父說。

這課程介紹古典拉丁文的概貌，但其主要目標，是對照古典拉丁文和中文，使學生認清中文行文特色。他選取《左傳》等古籍章句作對比，務求收立竿見影之效。

夏神父認為，現代漢語受歐西語言影響過甚，故此不適宜與拉丁文作對比。近代西方以至日本的影響，改變了中文的句法和用字。

雖然語言演變無可避免，我們應當心，許多我們慣常使用的詞句，委實可簡潔一點，以貼近文言語法重寫。

「我希望藉課程闡述基本拉丁文語法，並提高華人學生對母語的認識。」夏神父說。

「縱使古典拉丁文和文言中文大相逕庭，他們也有相似之處，那就是言簡意賅。我想，那可能是由於古代文字須刻在石頭、陶器、竹簡上，簡豈豈不是比較划得來嗎？」

夏神父的說話，正好帶出現今文字工作者的處境：科技縮短書寫時間，卻不保證思考和行文清晰。

拉丁文課程PHIL2400為選修科，於暑期授課。他的學生來自歷史、哲學、英文、法律、物理、藥劑、生物學等課程。

「我的學生覺得拉丁文難學和複雜。拉丁文動詞帶有二百六十五個屈折變化，而形容詞則有三十六個。你還得要學習詞形變化和組合。古典拉丁文講求準確，不容含糊，以中文為母語的學生頗難掌握。但是，修習拉丁文後，撰文時便懂得如何鋪陳和省略資料，以調節讀者的反應。」

兩次世界大戰和冷戰改變了國際政治秩序，也喚起了尋找新「歐洲身分」象徵的呼聲，拉丁文當然是最佳選擇之一。

「歐盟崛起，如何團結語言、種族繁多的歐洲大陸，頗費思量。在芬蘭即有一所無線電台每周廣播拉丁文新聞報道。會說英文的人不少，選英文為歐洲身分象徵，固然不無道理，但七成英文字詞源自法文，而法文的源頭則為拉丁文呢！」

夏神父說1962年召開的梵蒂岡第二屆大公會議之後，拉丁文不再是教會的法定通用語。不過，拉丁文仍然在學術世界發揮影響力。譬如，新發現的植物或生物，通常以拉丁文或希臘文字詞起名。學術以外，不少高尚住宅和運動用品等商品，其名字皆取自拉丁文或希臘文字詞。

許多古代語文不復為今人日常所用，但卻是我們尋問古昔的津樑，也賦予此時此地存在的意義。

The popular belief in 'human progress' seems to have given rise to the assumption that the contemporary world is always superior to the bygone worlds of our ancestors, and this assumption may have contributed to the near extinction of ancient languages in our curricula. But the fact is ancient languages still impart to us important truths about who we are and whither we should go. To expose his students to a different culture and encourage them to pay better heed to their own cultural heritage, Father **Louis Ha**, director of the Centre for Catholic Studies, is offering a course on classical Latin with a twist.

I began by asking Father Ha what kind of Latin he taught, and the erudite historian and clergyman soon gave me a quick walkthrough of the history of Latin.

While legend has it that the first Romans descended from Aeneid and his men fleeing the besieged city of Troy, what we know for sure is that the early Romans borrowed from Greek settlers the Greek alphabets, with the first proof of writing dating back to around 7th century BC. Monarchy gave way to Republicanism, which matured

耶穌會傳教士Séraphin Couvreur翻譯《四書》等中國古籍成拉丁文
Chinese classics such as The Four Books were translated into Latin by Séraphin Couvreur, a Jesuit missionary



at around the middle of the 4th century. Successive military conquests by the Romans to tighten their grip on the Mediterranean world led to the dissemination of Roman ideas and culture. To cater for an ethnically and linguistically diverse populace, Latin must be 'primed' for use as the medium of universal communication. But the adaptation of Latin for wider use did not throttle its growth as a rhetorical and oratorical instrument of the select few. Cicero (107–43 BC) the statesman and public speaker passed on to posterity exquisite literary pieces representing classical Latin at its best.

The barbarian invasion and victory over the Romans in 476 AD spelt the end of the Western Roman Empire but did not stamp out Latin. Latin exited from the imperial courts of the Roman Empire to gain a firm foothold in the monasteries, and the emergence of the first universities in Europe solidified Latin as the language of learning and academia.

Latin was assimilated with the vernacular languages of Europe to become what is known as the Romance languages today. Surprisingly, according to Father Ha, the Latin pronounced by the Germans rather than the Italians is closest to the way the Romans pronounced Latin.

'For example, the "c" sound in Cicero in Italian Latin is pronounced as a palatal-affricate (as in "church") while the "c" sound in German Latin is a velar stop (as in "car"). The pronunciation of the classical Latin I am teaching is closer to the German variant,' he says.

As mentioned earlier, the course aims to give students a basic idea of classical Latin but the real objective of the course is to contrast classical Latin with Chinese to shed light on the characteristics of Chinese, the lingua franca of his students. To maximize the shock factor in this comparison, he made a point to select his teaching materials from classical Chinese texts such as *Tso Chuan* or *Zuo Zhuan*, written in the late Spring and Autumn Period (722–481 BC) as a commentary on the Spring and Autumn Annals.

To Father Ha, the Chinese with which we are familiar today is too Europeanized to warrant a meaningful comparison with a European language. The influence of the West (and to a certain extent Japanese too) over the past century or more has significantly altered the syntax and diction of Chinese.

Although it is fair to say that all languages evolve somehow, it is worth noting that many expressions in modern Chinese can in fact be rewritten in plain and concise Chinese in keeping with the style of classical Chinese.

'Chinese is now so anglicized that a comparison between Latin and modern Chinese won't be as striking as it should be. The purpose of my course is not only to introduce students to the basics of Latin grammar, but also to heighten Chinese students' sensitivity towards their own language,' explains Father Ha.

'In spite of their differences, classical Latin and classical Chinese do share one similarity: they are concise and pithy. I think this is due to the fact that in the past, words were carved on stones, potteries or bamboo slips, so it made sense to be brief, didn't it?'

Father Ha's remarks bring home what we writers face today: technology makes writing faster but does not contribute to clear and precise thinking and expression.

The course PHIL 2400 is an elective course designed for the summer months. His students hail from diverse academic backgrounds ranging from history, philosophy, English, and law to physics, pharmacy, and biology.

'My students do find classical Latin difficult and complex. A verb in classical Latin entails 265 inflected forms, and an adjective 36. You also have to study declension and conjugation. Classical Latin is a very precise language, leaving little room for ambiguity. This is what baffles a student whose mother tongue is Chinese. But after learning classical Latin, a writer would be better able to manoeuvre readers' expectations by selecting the details to be presented or omitted in the text.'

The World Wars and the ensuing Cold War, which have brought indelible changes to the international political landscape, have given rise to a European identity seeking a new vehicle of expression. Latin is undeniably one of the best candidates to fulfil that role.

'The emergence of the European Union has led people to ponder on ways to unify a European continent divided by linguistic and ethnic lines. In Finland, there is a radio station broadcasting news in Latin every week. English may be an alternative, but 70% of the English vocabulary is borrowed from French and the origin of French is of course Latin!' Father Ha says.

Father Ha says that after the Vatican II Council (convened in 1962), Latin ceased to be a common ecclesiastical language within the Church. However, Latin still enjoys

application in the academic world; for example, newly discovered plants or organisms are usually built from Latin or Greek stems owing to the universal nature of Latin and Greek. Many products on the market—from luxury homes to sports gear—have their names derived from Latin or Greek roots.

Although many ancient languages are no longer in active use, they serve as a vital link between us and the past, be it imagined or real, to give the here and now its *raison d'être*.

拉丁文語法與中文語言學的發展

馬建忠所著《馬氏文通》，應用拉丁文語法研究中文語法，開現代中文語法研究之先河。馬氏（1845–1900）生於天主教家庭，通曉西方語言，熟諳國學經典，為晚清學者及朝廷官員。他提倡洋務，致力應用拉丁語法研究中文語法。

Common Ground:
Classical Latin and the Rise of Chinese Linguistics

Chinese grammar as a modern discipline was spearheaded by Ma Jianzhong or Ma Chien-chung (1845–1900), who attempted to analyse Chinese grammar by applying Latin grammar. Ma was a scholar and official from a Chinese Catholic family. Versed in both European and Chinese languages, Ma was an advocate of China's modernization in the late Qing Period. Ma's book on Chinese grammar, *Ma's Chinese Grammar*, was published in 1898.

▼ 《馬氏文通》（商務印書館1925年印行）
Ma's Chinese Grammar
(published by the Commercial Press in 1925)



同級不同酬

50 Shades of Grade A

一般人置業都會把樓宇按揭給銀行，但相信很多人不知道自己的物業會成為一個複雜且充滿風險的投資計劃的棋子。

不論按揭是優質還是次級，銀行會把手上的按揭轉售給投資銀行，為的是有現金到手和轉嫁風險(圖一)。投資銀行會把次按揭包裝成次按揭債券出售(圖二)。

投行把次按揭債券分成不同部分交評級機構評級，其中最優質的部分會被評為AAA級，雖然本質仍為次按揭。次級的會被評為BBB，最差的CCC(圖三)。債券的收入來自按揭還款，首先用來向AAA債券投資者發放息票。支付息票之後尚有餘額，BBB債券投資者才可獲發息票，如此類推，CCC債券投資者排到最後。

次按揭債券中獲評AAA的部分，會打正AAA優質旗號推銷給投資者(圖四)，當中不少人會單看評級便購入，而忽略了買入的雖然有AAA標籤，但本質上仍是次按揭。

投行物盡其用，把獲BBB評級的次按揭債券部分，包裝成債務擔保證券(CDO)，並將之分成不同部分交評級機構評級。當中獲AAA的會打正AAA標籤推銷。投資者很易以為買入的是AAA級的產品，而忽略了產品本身其實屬於質素較次的次按揭債券的BBB部分(圖五)。

如此這般，上述的投資計劃點石成金，次按揭變成次按揭債券，其中相對優質的取得AAA光環升值。次級的BBB也借CDO還魂，孕育出自己的三甲品牌。甲級認證充塞市場，但光環下面的回報與風險則大相逕庭，直接導致2008年的次按揭危機。

Most homeowners are also mortgagors. But few realize their properties would change hands a few times in some investment schemes of dwindling quality and spiraling risk.

Mortgagee banks would sell their mortgages, prime or subprime, to investment banks in return for instant cash and shifting the risk of default (Figure 1). Investment banks would package the subprime mortgages into a subprime bond (Figure 2).

The investment banks will divide the subprime bond into different tranches and submit the tranches for rating by rating agencies. The better lot of these tranches, despite their subprime quality, would be rated 'AAA'. The not-so-good is given 'BBB'; the worst 'CCC' (Figure 3). The bond will receive income from the mortgage payments and pay out coupons to the bond investors. Note, however, that the income from mortgage payments will be used to pay up the 'AAA' bond investors first. The 'BBB' bond investors will get something, if at all, when there's leftover. The 'CCC' investors stand in an even lower priority than the 'BBB' investors.

The tranches of the subprime bond that get an 'AAA' rating would be presented as such and sold to investors (Figure 4). Not a small number of the buyers would rely on the rating in their investment decision rather than looking closely at the composition and quality of the bond. It is all too easy to overlook the fact that an 'AAA' of a subprime bond is equal to the same rating of a prime asset in the three letters only.

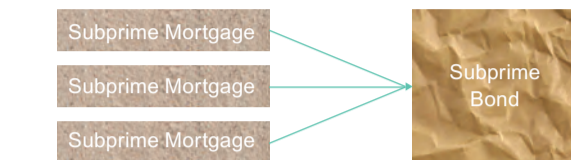
The process is repeated with the tranches of BBB-rated bonds which are packaged as a Collateralized Debt Obligation (CDO). The resulting CDO is similarly divided into different tranches and submitted for rating. Those tranches getting 'AAA' would be presented as such and sold to investors, who may again overlook the fact that though further down the quality ladder, what they have bought are 'AAA' in name only but in fact 'BBB' tranches of the lower quality mortgages (Figure 5).

The above illustrates the machinery by which lead is turned into gold in the market of investment tools. Subprime mortgages are turned into subprime bonds with the best part rated as AAA bonds. The not-so-good BBB-rated subprime bonds are turned into CDO with the best part given an AAA label. The A grades on one level are, in terms of returns and risks, not the same thing as those on the next level. This one-name-for-all underlined what eventually led to the subprime mortgage crisis of 2008.

圖一 Figure 1



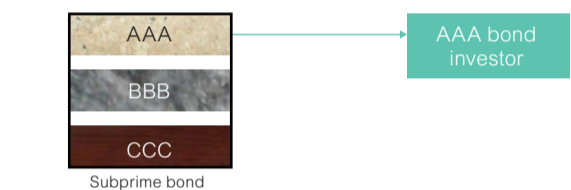
圖二 Figure 2



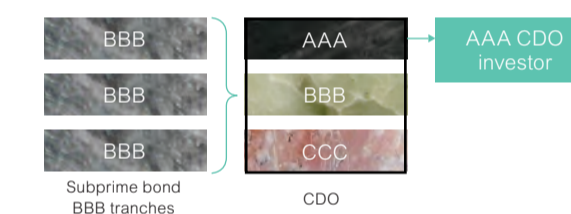
圖三 Figure 3



圖四 Figure 4



圖五 Figure 5



說東道西

火有文武 湯有長短

舞者出身的中國脫口秀主持人金星曾在節目裏打趣，「廣州是全中國舞蹈員最討厭的一個城市」，皆因粵菜實在好吃，令人體重增加。「關鍵是還有湯哦——花生煲雞腳湯啦，青紅蘿蔔煲排骨湯啦……」，聽她如數家珍，那個「煲」字，用普通話唸出來，特別逗趣。煲(老火)湯在廣東以外地區並不常見，《新華字典》列「煲」為方言，指「壁較陡直的鍋」，用作動詞則是「用煲煮或熬」。

廣東人對湯有自豪的講究，煲是煲，滾是滾，燉是燉，不容混淆。一碗老火熬製的「靚」湯，背後是短則兩三長則四五個小時、先武火後文火的耐性，代表家的溫暖和幸福。自家製的滾湯，材料放進沸水中，幾下翻騰，豬肝粉嫩，枸杞翠綠，豆腐滑溜，新鮮滾燙，充滿能量，也就是一鍋舒心甘霖。西菜譜亦有quick soup，但純粹指準備時間短，並無用沸水把材料快速燙熟之意。且外國人對罐頭接受力特強，很多快湯是教人用罐頭高湯作底，加上罐頭番茄以及其他快熟作料，例如洋蔥米、切碎的紅蘿蔔、椰菜花，甚至墨西哥玉米片也有。

對老火湯有情意結而又未能親自上灶的婦女，交代外傭煲湯時，往往會說明是long-hour soup。這或許未算是一個正式譯名，但已散見於不少旅遊達人的部落格。

原來湯還真有長短之分，在澳洲，非華人到了唐人街的食店，會得叫一個long soup或short soup嚐嚐。前者指湯裏有麵條，後者是湯裏有餛飩。澳洲國立辭書中心(Australian National Dictionary Centre)研究員Julia Robinson曾在該中心出版的2015年10月號通訊Ozwords發文，題為'The Long and the Short of It'，一論長短。她爬梳故紙，發現這種叫法由來已久，報章和法庭文件都有記載。在1850年代，墨爾本唐人街(Little Bourke Street，當地人稱「小卜街」)已

在賣long soup。踏進1880年代，short soup也嶄露頭角。到了二十世紀初，這一長一短已漸為非華人所熟悉，視為典型的中國食物了。

至今出版逾四千期的婦女刊物The Australian Women's Weekly，勾畫了澳洲人八十多年的生活面貌。該刊1969年5月14日號有一篇專訪'Food that's Top with Pop Groups'，當中好幾位樂手都是short soup的捧場客。在此之前，該周刊已登過long soup食譜，用料是清雞湯、米粉和紅乾蔥。1970年出版的Australian Women's Weekly Cookbook，澳洲婦女奉為經典，亦收有Chinese long soup，材料是清雞湯、蛋麵、瘦豬肉、紅乾蔥、白菜和豉油。

Julia Robinson不厭其煩推敲這「長」與「短」的來由，她認為「長」容易理解，因為麵條就是長長的，可是「短」的又短在哪兒？餛飩當然不長，可那扁扁平平兩塊麵包包着餡兒，也與短扯不上關係。她再追本溯源，十九世紀到澳洲的華人多來自中國南方沿海省份，如廣東和福建，而福建閩南地區有一種類似餛飩和餃子的食物，叫做扁食湯，可這詞兒也跟短無關。所以她認為short soup並非一個翻譯詞，而是為了把餛飩湯從長麵條湯區別開來而衍生的一個詞，其意義就是「不是long soup」，本身並無描述之意。

在今日澳洲一般中國餐館或外賣店的餐單上，long soup和short soup這長短兄弟是必備的角色。在英美，則多以noodle soup和wonton soup名之。很多食譜網站，如Allrecipes、Yummly、Cooks、Taste，都教人煮長湯短湯。看着那些圖片，硬是覺得還差那麼一點點，不夠地道，就像華僑在海外落地生根，經過好幾代生下的孩子一樣，雖是黑眼睛黑頭髮黃皮膚，總帶點洋氣。其實這些飄洋過海落在唐人街的僑食，早有了新面目，甚至還改名換姓了，我們又何須執着。



無障礙網頁嘉許計劃中大獲十六獎

CUHK Receives Sixteen Awards at Web Accessibility Recognition Scheme



大學於2016無障礙網頁嘉許計劃中表現卓越，為本年度榮獲最多獎項的參與機構之一。其中大學網站 (www.cuhk.edu.hk) 與CUHK Mobile流動應用程式分別囊括「最喜愛網站/流動應用程式獎」、「至易用網站/流動應用程式獎」及「三年卓越表現獎」，加上九個獲「金獎」的中大網站，合共獲頒十六個獎項。

頒獎典禮於4月19日假數碼港舉行，副校長許敬文教授（左二）代表大學領獎。許教授表示：「現今，透過互聯網取得來自世界各地的資訊十分普及，然而殘疾人士接觸網上資訊，還需要克服重重困難。中大一直鼎力支持無障礙網頁嘉許計劃，今年已是第四年參加計劃並獲得獎項……這佳績印證中大服務社會的決心，也鼓舞中大同人繼往開來，再接再厲。」

資訊處處長曹永強（左一）說：「今年多了很多部門參加，所以整體獲得最多獎項，而且也奠定了中大在無障礙網頁設計方面的領導地位。我實在感謝各個參與部門同事的支持與努力，並期望明年見到更多中大部門參加。」

「最喜愛網站/流動應用程式獎」及「至易用網站/流動應用程式獎」是在多個連續三年獲評金獎級別的網站/流動應用程式中選出。前者是獲公眾投票最高票數的首三個網站/流動應用程式；後者於本年度新增，由有特別需要的使用者選出認為最便利他們的網站/流動應用程式。「三年卓越表現獎」則只頒授予連續三年獲金獎的網站和流動應用程式。

The University has received 16 awards in the Web Accessibility Recognition Scheme 2016, making it one of the participating organizations which received the highest number of awards this year. Among the awards won, the 'Most Favourite Website/Mobile App Award', the 'Easiest-to-Use Website/Mobile App Award' and the 'Triple Gold Award', were awarded to the CUHK website (www.cuhk.edu.hk) and CUHK Mobile. Nine other University websites received the 'Gold Award'.

Prof. Michael K.M. Hui (2nd left), Pro-Vice-Chancellor, received the awards on behalf of the University at the presentation ceremony held at the Cyberport on 19 April. He remarked, 'Nowadays, it is very popular to obtain information from around the world via the Internet, but people with disabilities encounter many difficulties while browsing the Internet, and their access to knowledge is compromised. CUHK offers its full support to the Web Accessibility Recognition Scheme, and has been participating in the scheme and receiving awards for four consecutive years.... All this is proof of our determination to serve the community, and our accomplishments today will spur us on to further success.'

Mr. Tommy Cho (1st left), Director of Information Services, said, 'I am pleased to see greater participation from CUHK offices this year, hence the overwhelming number of awards affirming our leadership position in web accessibility. I must applaud the support, enthusiasm and ingenuity of colleagues from all the participating offices. I expect to see more CUHK offices and units participating in the scheme next year.'

Winners of the 'Most Favourite Website/Mobile App Award' and the 'Easiest-to-Use Website/Mobile App Award' are chosen from a number of gold award winning websites and mobile apps in the past three years. The former is awarded to the top three vote-winners, while the latter is awarded to those considered to be the most user-friendly by persons with special needs. The 'Triple Gold Award' is presented to any website/mobile app that has attained gold awards consecutively for the past three years.

中大、多倫多大學及烏得勒支大學結盟

CUHK Partners with University of Toronto and Utrecht University



中大、加拿大多倫多大學和荷蘭烏得勒支大學攜手研究城市議題，以找出嶄新永續方案，應對都市人口增長衍生的全球問題。

三校校長：中大沈祖堯教授（右）、多倫多大學Meric Gertler教授（左）及烏得勒支大學Marjan Oudeman女士（中）於4月11日在烏得勒支大學會晤並簽訂備忘錄，推動三方教研合作，首階段聚焦共同關心的領域如公共衛生、城市和遷徙。三校學者亦有出席介紹各自的研究計劃。

在公共衛生範疇，三校將共同資助一項合作研究，題為「以創新研究工具和大數據發掘可改變的危險因素：環境暴露學」；城市範疇方面，擬發展一個全球城市數據平台，分析城市交通和流動模式，並在城市文化研究、數碼人文學，以及環境人文學等領域開展合作項目；至於遷徙範疇，則從亞洲、歐洲和北美洲的角度，比較研究出境移民和入境移民議題。

談及三方結盟，沈祖堯教授說：「我們很高興能與世界兩所首屈一指的研究大學合作，三方除可發揮專長、互補優勢外，更因地理位置關係，可從跨國家和跨文化的角度，應對當今世界出現的新挑戰。」

簽署備忘錄當日下午，三校領導人假烏得勒支市政廳舉行的研討會「國際環境下的城市、科學和創新」中，討論未來城市的挑戰和解決方法，包括大學和政府的合作、未來城市設計、政策制訂的考慮等。研討會由烏得勒支市長Jan van Zanen先生主禮，三十多位學者、研究生、政府和外交官員出席。

CUHK, University of Toronto (UT) and Utrecht University (UU) have joined forces to work together on issues related to cities with a view to finding new and sustainable solutions for the global challenges caused by the growth of urban populations.

On 11 April, a meeting was convened at UU where heads of the three universities—Prof. Joseph J.Y. Sung (right) of CUHK; Prof. Meric Gertler (left) of UT; and Mrs. Marjan Oudeman (centre) of UU; met and signed a MOU which will facilitate educational and research collaborations among the three institutions, initially in three areas of common interest, i.e., public health, cities and migration. Researchers from the universities were also present to give presentations on their future plans.

A joint research project in public health entitled 'Novel Investigative Tools and Big-Data to Discover Modifiable Risk Factors: The Exposome' will be funded jointly by the three universities. There are plans to develop a global urban data platform, to examine urban transportation and mobility patterns, as well as to collaborate on cultural city studies, digital humanities, and environmental humanities. On the migration front, comparative studies will be undertaken on issues related to migrants and immigrants from the perspectives of Asia, Europe, and North America.

Professor Sung remarked on the partnership, 'We are pleased to have the chance to work with two of the top research universities in the world. Besides our distinctive yet complementary strengths, our geographic locations will allow us to bring in cross-national, multi-cultural perspectives to address some of the emerging challenges the world is facing today.'

In the afternoon of 11 April, 'City Seminar: Cities, Science and Innovation—The International Context' was held at the Utrecht City Hall where the three university heads discussed factors which influence both the challenges and the solutions for future cities. These included university-government cooperation, future city design, and policy considerations. The seminar was officiated by the Mayor of Utrecht Mr. Jan van Zanen and attracted some 30 guests including academics, graduate students, government officials and diplomats.

活木球隊四連霸

Woodball Team Champions for Fourth Year in a Row

中大活木球隊於3月21及22日的香港大專活木球比賽中，成功衛冕女子團體冠軍，男子隊亦取得亞軍，連續四年奪得全場總冠軍。

比賽在中大夏鼎基運動場舉行，球員須於兩天內完成共六小時的賽事。中大隊在個人賽事亦有佳績，體育運動科學系四年級及三年級的蔡利利和幸卓思分別獲得女子個人第一及第三名，而男子組個人冠軍則由該系一年級的梁康宜奪得。

The CUHK Women's Woodball Team defended its champion title and the men's team seized the first runner-up in the USFHK Woodball Competition, held on 21 and 22 March, and walked away with the overall championship for the fourth consecutive year.

Held in Sir Philip Haddon-Cave Sports Field of CUHK, the athletes needed to play games for six hours within two days. CUHK athletes also shone in individual events. Three students of the Department of Sports Science and Physical Education, namely, Tsoi Lee-lee (Year 4), Heng Cheuk-sze (Year 3), and Leung Hong-ye (Year 1) were the champion and second runner-up in women's competition, and the champion in men's competition, respectively.



書法遇上舞蹈

When Impromptu Dance Meets Calligraphy



旅居阿姆斯特丹的校友陳耐持（左）與荷蘭藝術家Mark van Praagh（中）和 Sarah van Praagh（右）在4月16日為中大和公眾帶來了優美的律動——「線舞：中西書法與舞蹈的完美邂逅」。陳耐持的行草、Mark的自創書法，隨着簡約音樂流瀉揮灑，Sarah亦隨而手之舞之足之蹈之，即興互動，漸漸分不清筆墨與舞姿，孰為先後。

同場還展出陳耐持的千米狂草，內含她小時在港上學背誦的五十四首古詩，歡迎觀眾親近接觸。這場文化饗宴是荷蘭駐港領事館舉辦的「荷蘭日」活動之一。

CUHK alumna Loi Che Rakhorst-Chan (*left*), artists Mark van Praagh (*centre*) and Sarah van Praagh (*right*), all based in the Netherlands, presented a rhythmic performance on campus on 16 April to CUHK members and the public—'Dancing Lines: An Encounter of East and West Calligraphy with Dance'. Loi Che and Mark responded to minimal music with cursive and free-style calligraphy, respectively, while Sarah observed and echoed by her improvised body movements, demonstrating the form, expression, and tempo of the emerging characters, and inspiring the calligraphists reciprocally.

On exhibition was a 1,000-metre Chinese calligraphy written in the wild cursive style by Loi Che, which contained 54 Chinese classical poems that she had learned by heart as a school child in Hong Kong. 'Dancing Lines' was one of the events of 'Dutch Days in Hong Kong' organized by the Consulate General of the Kingdom of the Netherlands.

三傑出學者獲裘槎優秀及前瞻科研大獎

Three CUHK Academics Receive Croucher Senior Research Fellowships and Innovation Award



卓敏化學病理學教授趙慧君教授（左三）、內科及藥物治療學系教授于君教授（右三）及電子工程學系蔡宗衡教授（左二）分別獲頒授裘槎基金會2016年度「優秀醫學科研者獎」、「優秀科研者獎」及「前瞻科研大獎」，以表彰他們卓越的科研成就。

趙慧君教授利用DNA測序技術分析孕婦的血液樣本，檢測胎兒是否患有唐氏綜合症，開無創性產前檢查之先河。于君教授專研非酒精脂肪肝的發病機制，以期開發預防和治療方法。蔡宗衡教授是「前瞻科研大獎」自2012年設立以來，中大首位得主。他專研納米粒子與器官、組織、細胞以及細胞器的相互作用，有助制訂有用的「設計規則」來設計更有效用的治療型納米粒子，可以更準確地輸送至體內的目標位置。蔡教授早前成

功發現一種納米粒子與腎之間產生的「生物納米」相互作用 (Choi CHJ et al. PNAS, 2011)，將有助於發展針對腎的納米粒子輸送技術。

Prof. Rossa Chiu (*3rd left*), Choh Ming-Li Professor of Chemical Pathology; Prof. Jun Yu (*3rd right*), Professor of the Department of Medicine and Therapeutics; and Prof. Choi Chung-hang Jonathan (*2nd left*) of the Department of Electronic Engineering; were presented with the Croucher Senior Medical Research Fellowship, the Croucher Senior Research Fellowship and the Croucher Innovation Award, respectively, by the Croucher Foundation in recognition of their excellent scientific research achievements.

Professor Chiu is known for her contributions in the successful development of non-invasive prenatal testing for Down syndrome and other fetal diseases by maternal blood analysis. With a research focus on the pathogenetic mechanisms of non-alcoholic fatty liver disease, Professor Yu hopes to find out the preventative and curative treatments. Professor Choi is the first recipient from CUHK since the inauguration of the Croucher Innovation Award in 2012. He specializes in the interactions of nanoparticles with the body across the length scales of organ, tissue, cell, and organelle. His mechanistic research will inform useful 'design rules' for building more potent therapeutic nanoparticles. He previously reported novel 'bio-nano' interactions between nanoparticles and the kidney (Choi CHJ et al. PNAS, 2011), which will aid the development of new delivery strategies to the kidney.

宣布事項 Announcements

續任校董

Reappointed Council Members

- 崇基學院及聯合書院校董會依據《香港中文大學條例》（大學條例）規程11第1(e)段、第4段及第5段規定，分別選出李國星先生及張煒昌博士，續任大學校董，任期均為三年，生效日期分別為2016年2月11日和3月16日。

Mr. Aubrey K.S. Li and Dr. Thomas H.C. Cheung have been re-elected by the Boards of Trustees of Chung Chi College and United College, respectively, in accordance with Statute 11.1(e), 11.4 and 11.5 of The Chinese University of Hong Kong Ordinance (the

Ordinance), as members of the Council each for a further period of three years, with effect from 11 February and 16 March 2016.

- 方永平教授獲崇基學院院務委員會再度推選，依據大學條例規程11第1(h)段、第4段及第5段，及規程16第6(a)段規定，於其現屆任期在2016年4月22日屆滿後續任大學校董，任期三年，由2016年4月23日起生效。

Prof. Fong Wing-ping has been re-elected by the Assembly of Fellows of Chung Chi College, in accordance with Statutes 11.4, 11.5 and 16.6(a) of the Ordinance, as a member of the Council under Statute 11.1(h) for a further period of three years from 23 April 2016.

榮休教授

Emeritus Professor

前兒科學系教授、現名譽臨床教授阮文賓教授獲頒授榮休教授名銜，由2016年4月15日起生效。

Prof. Yuen Man-pan Patrick, formerly reader in the Department of Paediatrics and currently honorary clinical professor in the department, has been awarded the title of Emeritus Professor, with effect from 15 April 2016.



更改教職員個人資料

Updating of Staff Personal Data

為確保僱員人事紀錄存檔準確，教職員的個人資料如姓名、婚姻狀況、子女、學歷等倘有變動，須即時申報，有關資料亦可能影響其享有的附帶福利。更新資料，請填妥「更改個人資料表」及附上有關文件正本或獲確認的副本一併交回人事處。地址、電話或在緊急事故時的聯絡人資料如有更改，亦務請以書面通知人事處。「更改個人資料表」可於人事處網頁 (<https://www2.per.cuhk.edu.hk/zh-TW/staff-area/forms>) 下載或致電3943 7179索取。

教職員現可透過大學的入門網頁 (My CUHK) 登入香港中文大學人事信息系統 (CUPIS) 查閱其部分個人資料紀錄。

To ensure the accuracy of staff data records, staff members with changes of personal data such as name, marital status, birth of child, emergency contact, or acquisition of additional qualifications are requested to submit the form 'Change of Personal Data' to the Personnel Office with the originals or certified true copies of relevant supporting documents attached. Changes of personal data must be reported immediately. The updated data may have implications on staff members' benefits entitlement at the University. Staff members with any changes in address or telephone number should also inform the Personnel Office in writing. The form 'Change of Personal Data' can be downloaded via the Personnel Office homepage (<https://www2.per.cuhk.edu.hk/zh-TW/staff-area/forms>) or obtained by calling 3943 7179.

Staff members may now access the CUHK Personnel Information System (CUPIS) through the University Portal (My CUHK) to check some of their personal data records.

公積金計劃投資回報成績

Investment Returns of Staff Superannuation Scheme

基金 Fund	3.2016		1.4.2015–31.3.2016	
	未經審核數據 Unaudited	指標回報 Benchmark Return	未經審核數據 Unaudited	指標回報 Benchmark Return
增長 Growth	6.72%	7.62%	-7.59%	-5.95%
平衡 Balanced	5.20%	6.37%	-5.13%	-2.82%
穩定 Stable	3.40%	4.14%	-0.59%	2.18%
香港股票 HK Equity	9.67%	10.04%	-14.77%	-15.25%
香港指數 HK Index-linked	8.91%	9.19%	-14.18%	-13.63%
A50中國指數 A50 China Tracker	11.51%	10.87%	-21.07%	-21.25%
港元銀行存款 HKD Bank Deposit	0.07%	0.02%	0.75%	0.10%
美元銀行存款* USD Bank Deposit*	-0.17%	-0.23%	0.78%	0.17%
澳元銀行存款* AUD Bank Deposit*	7.49%	7.34%	3.21%	0.35%
歐元銀行存款* EUR Bank Deposit*	4.59%	4.59%	5.93%	6.07%
人民幣銀行存款* RMB Bank Deposit*	1.65%	1.46%	-1.41%	-2.62%

強積金數據請參閱：www.cuhk.edu.hk/bursary/chi/public/payroll_benefits/mpf.html

For MPF Scheme performance, please refer to:

www.cuhk.edu.hk/bursary/eng/public/payroll_benefits/mpf.html

* 實際與指標回報已包括有關期間內之匯率變動。

Both actual and benchmark returns include foreign currency exchange difference for the month.



到任同仁 Newly Onboard

Information in this section can only be accessed with **CWEM password**.

若要瀏覽本部分的資料，
請須輸入**中大校園電子郵件密碼**。

古天農

Ko Tin-lung

- 1979年崇基社會系
- 1993年起出任中英劇團藝術總監
- 1979 Graduate of Department of Sociology, Chung Chi College
- Artistic Director, Chung Ying Theatre Company since 1993

大學為何修讀社會學？

我成長在反越戰的年代，巴黎學生運動的年代，披頭四約翰連儂的年代，整個世界都在刺激我思考。我中學已經自編自導自演話劇，寫劇本諷刺當年的清潔香港運動，揭示學生考試壓力，描繪雲吞麵小檔主苦況。我以劇本反映我眼中的世界。搞話劇不是不食人間煙火，而是取材自社會事件。

當年大學選科，因沒有戲劇系可選，而最接近自己興趣的就是社會學。除了香港演藝學院，香港到今天仍未有一所高校設戲劇系，值得反省。

《南海十三郎》的故事是怎樣得來的？

那是從報紙上一則小新聞得來的，說青山有個瘋子，幫精神病院編排粵劇。我覺得這人殊不簡單，繼而去尋訪認識他的人，得知他曾是港大高材生，智商超凡，英文聖經能倒背如流。還聽說，那人精神失常後頻頻報警，聲稱自己一雙鞋被賊人偷走，而且一人偷右腳，一人偷左腳。偷右腳的叫蔣介石，偷左腳的叫毛澤東，弄得現在無路可走。你想想，這多有意思啊！我於是叫杜國威寫他的故事。

你在乎票房嗎？

很在乎。當年《我和春天有個約會》拍成電影，我和杜國威都很擔心沒人入場。杜國威在戲院盯着排隊買票的人，逮住一個打算看別齣戲的，掏出錢包說，現在我請你看，但你要看《我和春天有個約會》。

我們關心票房的原因，不在於銀碼，而是愈覺得自己做出一件好東西，就愈希望多人能欣賞。在香港搞戲劇，十套有九套必定虧本，但仍然有人前仆後繼；那是一幫傻子，但傻得可愛。老說政府資助藝術，依我說，藝術家用青春資助藝術，那是否值得大家尊重，買票進場表示支持與鼓勵？

中英劇團為何推動「教育劇場」，把戲劇帶入中小學？

某年，我帶了一齣戲到中學巡演，講一個末流學生的故事。落幕後有觀眾告訴我，他和同學原本打算去喝倒彩的，因為被老師強迫到禮堂看戲，不高興。怎料布幕一開，演的正是老師在教員室大罵學生一無是處，他們當場呆住，不但看完整齣戲，事後還在學校裏辦了劇社。

香港很多學生沒機會接觸話劇，令他們主觀以為話劇等同無聊、誇張、文藝腔、看不懂。推動「教育劇場」是為了還藝於民，讓大眾看到，原來可以藉戲劇表達心聲，說自己的故事。

請談談中英與中大合作的氣候變化奇幻劇場。

「新世紀保源計劃」是首齣氣候變化奇幻劇，去年於四十所中小學巡迴演出。今年的新劇目叫「少年Green的保源之旅」，圍繞生物多樣化講故事，編排互動環節，以吸引觀眾投入劇情。

十幾年前和李樂詩聊天，她提及冰山融化和瘦巴巴的北極熊時會傷心落淚，當時我已覺得，她四出奔走宣揚環保，不如直接把自己的故事搬上舞台。氣候變化奇幻劇場源自同一思路，為的是引導觀眾感性地去環視問題。

應邀合辦的戲劇項目，難免「主題先行」。如何避免妥協藝術創作理念？

這正正能體現高手與低手之分。雖然主題先行，但你有沒有能力挖得深，講得動聽？環保、反貪、反吸煙等外來題材，硬銷很沉悶，學生最抗拒說教。要吸引他們看下去，一定要用娛樂的手法演繹嚴肅話題，保留思考的空間，而非用嚴肅話題嚇走觀眾。



Photo by Keith Hiro

Why did you choose sociology as your major?

I grew up in the anti-Vietnam War years, the Paris student movement years, the Beatles and John Lennon years. Back then the whole wide world gave me food for thought. In my secondary school days, I already wrote and directed and acted in my own plays—plays that satirized the Keep Hong Kong Clean Campaign, exposed the exam pressures students faced, and depicted the plight of wonton-noodle-stall owners. In my scripts you will find the world seen through my own eyes. So drama is not an escape from reality but draws inspiration from social issues.

When I entered university, there was no drama department. So I picked what interested me the most, and that was sociology. But even in this day and age, apart from HKAPA, none of the higher education institutions in Hong Kong has a drama department. And that's cause for reflection.

How did the story of *The Mad Phoenix* come about?

The creative idea was based on a news story about a lunatic in Castle Peak Hospital. It's reported that the man was producing Cantonese opera performances for the hospital. I thought he's terrific and, after interviewing people who knew him, I learned that he had once been a top student at HKU. He was super smart and knew the English Bible inside out. Rumour had it that, after going insane, he often reported to the police about losing a pair of shoes, each stolen by a different thief—the right one by Chiang Kai-shek and the left one by Mao Zedong. So he ended up with nowhere to go. Just imagine how interesting that was! That's how I came to ask **To Kwok-wai Raymond** to write a story about him.

Does box office matter to you?

Very much. When the movie adapted from *I Have a Date with Spring* premiered, Raymond and I were very worried that no one would go to see it. He even went to a cinema and kept an eye on the people queueing up at the box office. When he spotted one who was about to go for another movie, he immediately took out his wallet and pleaded: 'Allow me to pay for the ticket. But you've got to see *I Have a Date with Spring*!'

Ticket sales matter to us not because of the dollar sign. It's because the greater your confidence in a job well done, the higher your hope for appreciation will be. In Hong Kong, nine times out of ten, you will lose money investing in theatre productions. But still the fools keep rushing in and they are such a lovely bunch. People keep saying the government should fund the arts. But I say, for artists who dedicate the flower of their youth to their arts, shouldn't we show a little more respect and buy tickets for their performances as a form of support and encouragement?

Theatre-in-Education is promoted by Chung Ying Theatre Company to introduce the art of drama to primary and secondary schools. How did it all start?

I was once on a performance tour to secondary schools. The play was about bottom-of-the-class students. After the curtain fell, a student in the audience told me that he and some others were there simply because attendance was made compulsory by their teacher. In fact they were so unhappy that they showed up with the intention to boo us. However, as soon as the show began, when they saw the scene of a teacher scolding and calling a student useless, they were spellbound. They not only watched the entire play but also went on to form a drama society.

Many local students have no chance of getting to know anything about drama. So they get the impression that plays tend to be boring, full of melodrama and flowery speeches, and hard to understand. The objective of Theatre-in-Education is to raise public awareness and let the public see the true colours of theatre. By doing so, they will understand how a play can be used to speak one's mind and tell one's story.

Please tell us about *The Drama of Climate Change*, a collaborative project between Chung Ying and CUHK.

Premiered last year, *The Drama of Climate Change* went on a tour to 40 primary and secondary schools. The new play this year focuses on the theme of biodiversity and incorporates interactive elements to better engage the audience.

Over a decade ago, I had a conversation with **Rebecca Lee**, who couldn't help shedding tears at the mention of melting ice caps and emaciated polar bears. It occurred to me that instead of running around promoting environmental protection, she might as well tell her stories on stage. *The Drama of Climate Change* is based on the same thinking. It's meant to motivate the audience to look at environmental issues from an emotional point of view.

For collaborative drama projects, a theme-oriented approach is inevitable. How do you avoid compromising creativity?

That's exactly the kind of thing to show just how good (or bad) you really are. It's all very well for the theme to take precedence, but the question is do you have the ability to dig deeper and tell a captivating story? Environmental protection, anti-corruption, anti-smoking—all these topics can be quite boring if you hard sell the audience. The last thing the students need is a lecture. Even for a serious topic, you've still got to take an entertaining approach to give them room to think. Otherwise, you will only scare them away. 📖



