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## 《通訊》

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## Newsletter

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國際電影資料館聯盟成員  
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最近資料館於香港國際電影節期間舉辦的「修復經典 孔夫子」和「兒女情長：易文電影」，深得前輩影人的子女支持，始能讓經典重現。費明儀女士和金聖華教授談到父輩對《孔夫子》付出的心力，無限景仰，有著血濃於水的心意相通相承。

每一個專題研究的過程，在在有叫人再思考之處，尤其幸運地獲得第一手資料的話，往往有恍然而悟的得著！或許一如易文的子女幾乎從不看父親的電影，他們可能也不為意，他們胸懷坦率地為大家打開的一扇窗，貫通了易文研究的一些茅塞。易文作品，浪漫成性，大家笑說，果然有點英雄氣短，然而自然而生的是——父子／女情深。節目籌備期間，重看他的作品，尤感鏡頭充滿著愛，片中女性尤其刻劃細膩，情感澎湃；及至開幕之際楊氏兄妹千里蒞港，感懷之思汨汨流露，父親與子女親情之擊切，瀾漫展場、會場。正如「其人其藝」座談會與會學者所言，家庭、朋輩、時代社會環境，對一位作者的作品有著連鎖的關係。幾方面相互對照，研究素材始能肌理豐盈。

各個電影團體例如香港電影金像獎，為了性質上的需要，往往要說明定義。一個影人尚且屢屢跨界，站在香港這個交匯點，電影無論在吸納外來元素、與外地的關係，以至對外地所產生的影響……千絲萬縷，站在研究及參考的角度，作為搜集資料的資料館，當需竭力網羅，何妨集腋成裘，逐片逐片把併圖綴上。

剛於本期付梓前，正值天映將整個邵氏片庫最後一批影片移交資料館。這批為數七百多部的影片，誠然是本館開館以來最大宗的影片捐贈，話說回邵氏，早在邵逸夫先生掌管在1957年自星赴港不久成立的邵氏兄弟（香港）有限公司前，逸夫先生的兄長們早於此，在1920年代的上海成立天一影片公司、1930年代的香港成立南洋影片公司（1950年易名邵氏父子公司）。父子公司是陶秦、李翰祥等名導早年創作的搖籃，年來得見該段時期的電影僅鳳毛麟角，繼兄弟公司的大門盡開，他日有機會尋得父子公司（以至南洋公司）的出品的話，將是另一項「壯舉」。[clkwok@lcsd.gov.hk]

It is the generous support from descendants of veteran filmmakers that made it possible for the Hong Kong Film Archive to bring to the screen some long-lost classics. When Ms Barbara Fei and Professor Serena Jin recall their fathers' selfless efforts in making *Confucius*, they show not only immense regard for their elders, but a kind of familial bond that has been passed down from one generation to the next.

Every research project the HKFA undertakes invariably offers food for thought. Satisfaction runs deep when we have the good fortune to locate first hand materials that solve riddles in an instant! Director Evan Yang's works are marked by his romantic visions. While rewatching his films in preparation for his retrospective, we found every shot brimming over with love, his portrayal of women exceptionally nuanced and passionate. Later when Yang's children traversed thousands of miles to attend the opening ceremony at the HKFA, they were visibly emotional, the love they have for their father permeating every corner of the venue. As pointed out by a speaker at 'Evan Yang: The Man and His Work' seminar, any auteur's output is inextricably linked with his family, his peers, and the historical and social environment he is in. Only by cross-referencing materials from a wide range of disciplines can a research effort yield fruitful results.

Even an individual filmmaker like Evan Yang is found constantly crossing borders. As an open city where different forces converge, Hong Kong plays multiple roles, from the integration of incoming elements to its interaction with the outside world. Various issues are intertwined. To facilitate research and provide reference materials, the HKFA spares no effort to collect all possible resources so that we can all put together the puzzle bit by bit, piece by piece. [clkwok@lcsd.gov.hk]

## 捐贈者芳名 Donors

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美亞電影製作有限公司	Red Mission Japan	黃文約先生	本館特此致謝！Thank you!

封面 Cover：林黛 Linda Lin Dai

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「兒女情長：易文電影」、「日本電影大師巡禮：向川喜多夫人致敬」及「冷戰與香港電影」等節目詳情見《展影》及資料館網頁。

For details of HKFA programmes please refer to *ProFolio* and our website.

# 天映娛樂—— 邵氏片庫珍貴典藏移交儀式

## The Celestial Pictures: Shaw Brothers Film Library Archive Handover Ceremony

4月30日在香港電影資料館舉行「天映娛樂——邵氏片庫珍貴典藏移交儀式」那天，嘉賓雲集，星光熠熠，為經年的電影搜集工程畫上圓滿的句號。

天映娛樂有限公司捐贈邵氏片庫的意義非比尋常。作為本土一大重要片庫，邵氏片庫以數量多、質素高、資料齊全見稱。是次捐贈包括了756部從上世紀五十年代到廿一世紀初邵氏兄弟（香港）有限公司的出品，數以萬計的電影素材、拷貝和相關資料，它的商業價值打從影片上映當天到修復影碟面世的今日均無庸置疑，至於它的潛在價值——電影裡各種屬性的含意，包括科學的、藝術的、社會的、歷史的、文化的，則待未來的研究者們一齊來發掘了。一批資料從一間電影公司的倉存到藏之於公，不特可借助公共資源改善資料的保存，還可方便各界人士鑽研，使知識的流播不再囿於一人一地一時，長遠來說對整個歷史文化都有影響。資料館打從籌劃開始，便渴望能為保存這批影片盡一分力，經過幾代人的努力，終於如願以償，實在感謝天映娛樂有限公司的信任和支持。我們更期望有機會多與業界合作，共同為薪傳香港電影文化作出貢獻。■

The Ceremony was held at the Hong Kong Film Archive on 30 April. A galaxy of film stars and distinguished guests graced the occasion to mark a grand finale to this acquisition project which had taken years to complete.

The donation of the Shaw Brothers Film Library by Celestial Pictures Limited is no ordinary endeavour. As one of the most important film libraries in the territory, the Shaw Brothers Film Library is known for its size, quality and integrity. The current donation includes a total of 756 titles produced from the 1950s to the early 2000s, together with tens of thousands of film elements, release prints and related materials. Right from the time when the films were first shown to this day when they are remastered and re-released as discs, the collection's commercial value has remained indisputable. On the other hand, its intrinsic value—by turns scientific, artistic, societal, historical and cultural—is just waiting to be tapped by film researchers and enthusiasts. Now open to all, this vast pool of materials once kept by an individual studio can be better preserved with the aid of public resources. They are also made available for people from all social sectors to study. The dissemination of knowledge is thus no longer confined to a single person, a single place or a single time: open access to the collection serves to enrich our history and culture in a broader sense in the long run.

Ever since the HKFA was still in the planning stage, it has been our target to acquire this invaluable collection for permanent preservation. After generations of efforts and dedication, our dream finally came true. We owe our special thanks to Celestial Pictures for its trust and support. We also look forward to working more closely with the industry so that Hong Kong film culture will continue to thrive with concerted efforts from all of us. ■



Cheers! (前排左起) 狄龍、陳鴻烈、王金鳳、雪梨、天映業務總經理鍾小玲；(後排左起) 葉念琛、郭子健、張同祖、田啟文、顧冠忠、劉家輝、李曼筠、康文署助理署長(文博)吳志華、謝安琪、于楓  
Cheers! (Front row from left) Ti Lung, Golden Chen Hung-lich, Wong Kam-fung, Sidney, Shirley Chung – General Manager (Corporate Affairs)/Celestial Pictures Ltd; (Back row from left) Patrick Kong, Derek Kwok, Cheung Tung-joe, Tenky Tin, Ku Kuan-chung, Gordon Liu Chia-hui, Maggie Lee, Ng Chi-wa – Assistant Director (Heritage & Museums)/LCSD, Kay Tse, Yu Feng





# 空餘不了情：訪林黛故居

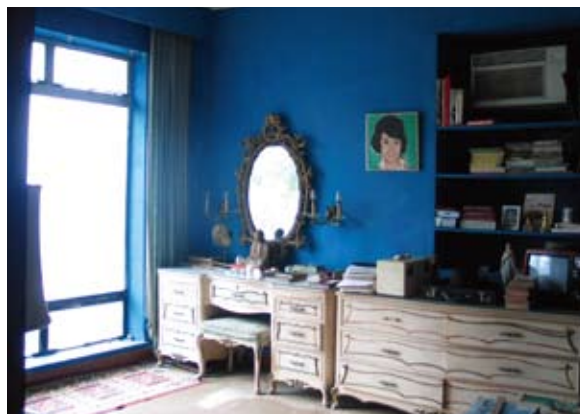
## Where an Endless Love Reigns: Visiting Lin Dai's Home

胡淑茵 Shirley Wu

自從懂事以來，我對於曾榮獲四屆亞洲影后林黛的大名已是如雷貫耳。即使林黛已經離開我們四十多年，她一直深受影迷懷念，音容亦透過不同的媒介再現人間。譬如林黛主演的影片不斷於銀幕上重映或是被電影公司重新修復發行影碟、她的生平曾作為電視連續劇的題材，連香港政府也曾於1995年為她推出紀念郵票等等，足證林黛在不同媒體的影響力並未隨她的芳魂化作一縷輕煙。然而，像林黛這樣高高在上的大明星，從來就不是那種伸手即及的鄰家女孩，我等凡夫俗子只能透過電影或報章雜誌去接收有關她的一切。這樣一個被電影公司、導演或娛樂版記者以各種商業手法建構出來的「明星」，銀幕前後面貌的虛虛實實，雖然帶給我們無限的想像空間，怎樣說都有一層隔閡，而且距離得非常遙遠。林黛的丈夫龍繩勳於2007年病逝後，其獨子龍宗瀚主動接觸香港電影資料館，並邀請資料館人員到訪故居，讓我們有緣親睹林黛在人間最後寄居，甚至嚙下最後一口氣的地方的真實面貌，真可謂喜從天降。無論站在研究者或是影迷的角度，我們都希望能藉著是次的「朝聖」探訪，親身接觸一切與林黛有關的珍貴文物，藉此與一代影后的生平逐一對照。

林黛於1964年遽然逝世之後，龍繩勳在亡妻的墓誌銘寫道：「……不幸於一九六四年七月十七日因家庭細故，戲走極端，弄假成真，遺恨千古，時享年僅三十……勳一時疏忽，遺恨終生，悲痛之情，惟月如（按：林黛原名程月如）在天之靈始能深悉。但願魂兮歸來，默佑宗瀚，伴我殘

生……」無論當天林黛是否真的因為「家庭細故」而選擇親手結束寶貴的生命，但是我相信誰走進這間大宅裡面，也一定會深深感受到龍繩勳「遺恨終生」的「悲痛之情」。原來龍繩勳為了日夜紀念亡妻，故居裡的所有陳設，大部分都原封不動，保持著昔日女主人居住的模樣，彷彿女主人只是偶然出門遠行，隨時就會回家一樣。



以湖水藍為主色調的林黛睡房，四十多年前的陳設，大部分原封不動。  
In the master bedroom toned in a lake blue, most of the furnishings have been kept intact for over forty years.

踏進大宅的一剎那，我們就像被引進時光隧道，被眼前的景物敲醒了前世的記憶。客廳掛上一幅據說是林黛生前最喜愛的油畫肖像，及林黛以維多利亞港為背景的巨大黑白照片；几案上的相架，放著多張林黛一家三口的全家福照片，可以想像當年林黛夫婦恩愛情深、一家三口樂也融融的歡樂時光。此外，我們還發現多個塑膠文件夾，裡面分門別類的藏有大量林黛的個人沙龍照片，以及見證著林黛從活潑可愛的小女孩慢慢長成亭亭玉立少女的生活照片。原來林黛漆黑的大眼睛與飛揚的雙眉，從童年開始，已經是她獨特的個人標誌呢。

湖水藍色的睡房，可能因為日久失修的關係，房門與牆壁的油漆已呈

剝落，但是裡面的物件，始終定格在林黛逝世的一剎那。睡房擺放的都是比較私人的物件，包括林黛生前每天都使用的梳妝枱，化妝箱內指甲油、唇膏、眉鉗、香水、粉盒、胭脂的全套化妝用品，首飾盒內有耳環、項鍊、胸針、玉鐲、腕錶；打開放在睡房裡的大型樟木箱子，整整齊齊的排列著林黛穿過的旗袍，以及當時款式最時髦的套裝、高跟鞋與皮包，處處散發出女主人的愛美性格。

大宅裡頭我們還找到大批紀錄了林黛電影事業輝煌成就的相關物品，例如由她主演的著名邵氏電影《千嬌百媚》（1961）、《寶蓮燈》（1965）、《藍與黑》（1966）等劇本，以及印證了林黛四奪影后殊榮的亞洲影展獎狀及獎盃。當中最吸引我視線的，就是多本已經變黃的硬皮剪貼本，每一頁都貼滿了從不同報章雜誌剪下來有關林黛的新聞報道及新片介紹文章。

處身於這間跟從前並無兩樣的老房子，以及輕撫過一大堆林黛遺留下來的珍貴文物，我們好像更真切地認識這些物件的主人林黛，她不再是活在攝影師的鏡頭下、不再是導演與編劇塑造出來的虛構人物，而是活生生的、有血有肉的，現實生活的一個薄命紅顏。若非在離開大宅之前瞥見客廳裡擺放了2008年北京奧運的吉祥物福娃「歡歡」，與現代添了一絲聯繫，我們幾乎就此被堆積如山的珍貴文物淹沒在時光隧道內，再也難以抽身。承蒙龍宗瀚先生慷慨借出林黛大量遺物，香港電影資料館與香港文化博物館現正積極進行整理工作，將於8月舉行相關文物展覽，林黛昔日的光輝、美麗與哀愁，就可以另一種面貌再現人間，供世界各地影迷追思憑弔了。■

胡淑茵為香港電影資料館副編輯



以維多利亞港為背景的黑白巨型林黛照片，掛放於客廳牆壁的最當眼處。

Hung in the most prominent position in the living room is this gigantic black-and-white photograph showing a panoramic view of the Victoria Harbour behind Lin Dai.



By the time I began to make some sense of the world around me as a young child, Linda Lin Dai, four-time winner of the Asian Film Festival Best Actress Award, was already a big name, a superstar. Some forty years have now passed since the screen diva departed this world, but she remains dearly missed by her fans, her voice and her face still heard and seen in various media. For instance, her films are screened over and over again or remastered by film companies and re-released as discs; her life story has become the subject of several television series; and even the Hong Kong Government has paid tribute to her by issuing a set of commemorative stamps in 1995. All of this shows that although her fragrant soul has gone like a wisp of smoke, her influence on the media is still evident.

A superstar like Lin Dai placed high on a pedestal is, however, nothing like a girl next door who is easily within reach. We, as 'ordinary' people, are only fed what films, newspapers and magazines choose to tell us. A 'star' manufactured and packaged by film companies, directors or entertainment reporters in this way naturally shows myriad faces on- and off-screen, and it is the ambiguity between the 'real' and the 'unreal' that affords us endless room for imagination. That said, all these forms of distancing inevitably create a barrier which in turn makes her existence elusive and far away. As such, when Lin Dai's only son Lung Tzong-hann approached the Hong Kong Film Archive and invited us to their mansion following his father's death in 2007, we welcomed the offer as a gift from heaven, raring to catch a glimpse of the private room where Lin

spent her last days, where she drew her last breath. From the perspective of either a researcher or a fan, we hoped that through this 'pilgrimage', we could get a close look at Lin Dai's invaluable memorabilia and juxtapose each item next to the life of this movie queen.

When Lin Dai died a sudden and shocking death in 1964, her husband Lung Shun-shing carved on her grave: '...'

out that as a memorial to the deceased, the forlorn husband had left most of the furnishings undisturbed throughout the decades, as if Lin Dai was only away on a trip and would be back any minute.

As soon as we walked into the home, it felt like we were taking a step back in time: the scenes unravelled in front of us began to jog our memories of the distant past. Hung in the sitting

room was Lin's reputedly favourite oil portrait, as well as a gigantic black-and-white photograph capturing a panoramic view of the Victoria Harbour behind her. On the coffee table were some framed pictures of the three family members. One can imagine the days when the couple was living in marital bliss, and the happy moments the family spent together. We also discovered a few plastic folders which contained piles of neatly sorted photos of Lin, some

taken at the studio while others bore witness to her growth from an adorable little angel to a gorgeous teenage girl. From the pictures, we came to realise that Lin's dark, round eyes and strong, untamable eyebrows had been distinct features of hers since childhood.

As for the master bedroom toned in a lake blue, the paint on the door and the walls was peeling off, perhaps a result of the lack of maintenance. Yet, the interior was freeze-framed at the moment Lin Dai left. Inside the bedroom were her personal items: at the dressing table where she used to sit, there were all sorts of things such as nail paint, lipsticks, eyebrow tweezers, perfume, face powder, blusher



珍藏多年的林黛首飾及衣物，依然保存完好。  
After years of safekeeping, Lin Dai's ornaments and clothes are still left intact.

Passed away at the tender age of thirty on 17 July 1964, when family squabbles quickly escalated into a real tragedy and left behind never-ending regret... My little lapse of attention caused a lifetime's regret. It is my hope that Yueru [Lin Dai's real name is Cheng Yueru] in the otherworld would comprehend my inconsolable grief. If only her spirit would return to give Tzong-hann her blessings and keep me company for the rest of my tormented life...'

Leaving aside whether it was due to 'family squabbles' that Lin Dai ended her precious life in a fit of pique, I believe that whoever enters this grand mansion will sympathise with Lung's 'never-ending regret' and 'inconsolable grief'. It turned



林黛與龍繩動的結婚照片  
Wedding picture with Lung Shun-shing.

in the cosmetics box, and earrings, necklaces, brooches, jade bracelets, and watches in the jewellery box. Lying in rows inside the huge camphorwood chest were a parade of *qipao* plus the most fashionable suits, high heels and handbags of the day. Every corner exuded the aura of a beauty-conscious woman.

Also found inside the mansion was a staggering array of items testimony to Lin Dai's glittering accomplishments as an actress. They include screenplays

of her celebrated Shaw Brothers' titles, such as *Les Belles* (1961), *The Lotus Lamp* (1965) and *The Blue and the Black* (1966), together with certificates and trophies she had garnered as the four-time Asian Film Festival Best Actress. What attracted me most were several hardcover scrapbooks: each yellowing page contained news clippings about Lin Dai and her latest movies from all sorts of publications.

After touching with our own hands the prized possessions of Lin Dai in her home, in a place that looks exactly like it was when she was alive, we now feel as if we know the movie star more concretely. No longer is she the fleeting image captured by a photographer or the fictional character shaped by a director or screenwriter; she feels like a real person, in flesh and blood, and strikes us as an ill-fated, luckless beauty in her

real life. Just before we left the mansion, we noticed *Huanhuan*, the 2008 Beijing Olympic Games' official mascot, in the living room. Had we not seen *Huanhuan* which reminded us of the present, we might have been so wrapped up in the mountains of artefacts that it would have been hard to tear ourselves away from the past.

The Hong Kong Film Archive is actively examining Lin Dai's memorabilia, thanks to Mr Lung Tzong-hann who has generously lent us items for display. An exhibition will be held in August to showcase these materials to the public. Images of the screen goddess—in all her glamour, elegance and pathos—will soon find their way to fans all over the world to remember and savour. (Translated by Elbe Lau) ■

Shirley Wu is Sub-editor of the HKFA.

## 新出版書籍 | New Publication

# 冷戰與香港電影 The Cold War and Hong Kong Cinema

冷戰是一場全球性戰役，其時香港是英國殖民地，身處海峽兩岸政權之間，很自然地成為了意識形態衝突的激烈戰地。有趣的是，在我們的電影裡，冷戰這場影響深遠的爭鬥卻鮮露痕跡；港英政府為了維持敵對派系之間的脆弱和平，嚴格審查電影。這極富諷刺意味的處境，倒又貼合冷戰的本質——思想正是這場史無前例的戰爭中最具威力的武器之一。另一方面，創作者面對審查和市場的雙重限制下，亦經常能巧妙地以迂迴的方法，在電影中傳達意識形態信息。

2006年，香港電影資料館和香港大學亞洲研究中心聯合舉辦了「香港電影的冷戰因素」研討會，《冷戰與香港電影》由與會的學者和講者，分別從歷史、文化、社會等角度探索冷戰和香港電影的關係，內容極具參考和研究價值。本書由黃愛玲、李培德合編，2009年6月中旬電影放映節目舉行期間出版，定價港幣157元。

座談會於2009年6月13日（星期六）  
下午4時30分在香港電影資料館電影院舉行



放映 Screenings 12-21.6.2009

The Cold War was an important event that affected the whole world. As a British colony torn between two contending regimes across the Straits, Hong Kong naturally became a battlefield where opposing ideological forces clashed and collided. *The Cold War and Hong Kong Cinema* is a collection of essays by scholars and researchers who participated in 'The Cold War Factor in Hong Kong Cinema' symposium jointly presented by the HKFA and the Centre of Asian Studies, The University of Hong Kong, in 2006. Writers have analysed in historical, cultural

and social terms the connections between Cold War and Hong Kong cinema.

Co-edited by Wong Ain-ling and Lee Pui-tak. In Chinese. Priced at HK\$157, to be released in mid-June 2009 to tie in with the screening programme.



# 電影架起文化理解的橋梁 川喜多家族與電影

## Bridge over Cultures: The Kawakita Family and Film

韓燕麗 Han Yanli



翻開在日本出版的亞洲電影史相關書籍，常常會在書中刊登的劇照旁，看到「寫真協力：川喜多紀念映畫文化財團」的字樣。該財團的創立者川喜多夫人（川喜多かしこ／Kawakita Kashiko），一生從未演出過任何一部影片，也從未導演過任何一部電影，卻深受歐美及日本影人敬重，當之無愧的享有「日本電影之母」的美名。她與其夫婿川喜多長政及長女川喜多和子，三人均致力於影片的上映及宣傳事業，在保存和推廣電影文化方面不遺餘力，被日本電影界稱為「川喜多家的三人」。

川喜多家族與電影的淵源，須從一家之主川喜多長政談起。今天，任何一本詳盡誠實的中國電影史或是香港電影史，都無法不提及一個日本人的名字，那就是川喜多長政。

川喜多長政（1903-1981），電影進口商、製作者。自1921年起的兩年間曾在北京大學留學，深諳中國文化。1923年轉赴歐洲留學，此時認識到電影在促進文化交流和相互理解上能夠起到極其重要的作用。歸國後於1928年創立進口和發行歐洲影片的東和商事（東寶東和公司的前身），引進大量歐洲名片到日本。

1939年，川喜多受日本軍部委託赴上海，任中華電影公司最高負責人。在中華電影這間由日本政府、南京汪精衛政權以及「滿洲國」三方共同出資的所謂日本「國策電影公司」，川喜多長政堅持只負責中國影片在日本佔領區的發行和上映，讓中國人主導拍片，不像另一間國策電影公司「滿洲映畫」那樣，製作由日本人主導的影片，使太平洋戰爭爆發前的上海電影界保持了相對自由的電影製作環境。

正因如此，川喜多長政贏得了

張善琨等中國電影人的深厚信賴。如張善琨遺孀童月娟所說，「川喜多與我們的交情很深，他與我丈夫志同道合，很好朋友，大家都明白做戲和政治是兩回事」<sup>1</sup>，他「很喜歡中國文化，不像那些軍部的不講理」<sup>2</sup>。據說，日軍總司令部曾向川喜多施壓，要求他改變中華電影的營運方針，結果聞訊的中國電影人一致表示，如果川喜多離開中華電影，他們也將都離開上海轉赴重慶，司令部只好撤回前令。

中日電影人這一段源於戰爭的電影緣，戰後由於上海影人的南下而得以在香港延續。戰後，川喜多協助香港新華影業公司往日本取經拍攝彩色電影。香港新華公司自一九五〇年代中期起，數次派攝影隊赴日，依靠與川喜多的關係，借用日本東寶的攝影棚，學習彩色電影的拍攝技術，三年間完成了《櫻都艷跡》（1955）、



川喜多夫人攝於1930年代  
Kawakita Kashiko in the 1930s.

《蝴蝶夫人》（1956）等十部電影作品。其後，邵氏電影乃至嘉禾的李小龍和成龍電影，也都通過由川喜多主理的東寶和東和打進日本。

川喜多當年創立電影進口公司，最大的目的就是為著促進文化交流和理解。他堅信電影能夠架起不同國家、不同文化之間彼此了解的橋梁，而相互了解才是友好關係的前提。川喜多夫人無疑是他

一生理想的最大支持者和協助者。

1929年，21歲的Kashiko作為總經理秘書進入剛剛成立不久的東和商事，同年秋季與川喜多長政結婚。起初川喜多長政每年赴歐選購進口影片並沒有帶著夫人，1933年作為新婚旅行，Kashiko才首次隨夫赴歐。在這次旅行中，她獨具慧眼看中了並非名片的《穿制服的處女》（*Mädchen in Uniform*, 1931）。該片並無明星參演，本料想不會賣座，川喜多長政只是作為給新婚夫人的禮物買下該片，卻不曾想到影片帶回日本上映後大受歡迎，證明夫人眼光獨到。之

後，幾乎每年川喜多夫婦兩人必攜手共赴歐洲選片，夫人也自此正式開始其跨越半世紀的電影生涯。

川喜多夫婦不但引進歐美電影至日本，戰後更大力向世人推薦優秀日本電影，有時更會資助富才氣的年輕導演開拍新片，大島渚等導演就是經由他們的推介才廣為世人所知。他們就像日本電影的對外聯絡窗口，讓世人了解日本電影，也讓日本人認識世界。

川喜多夫人晚年尤其傾注心力將日本電影推廣向海外。她從1956年開始應邀出任柏林影展的評審，曾先後在康城等多個國際影展擔任評審。從1974年到1993年期間，她更以極大的精力主持了十九次日本電影的海外巡迴上映，這十九次海外巡迴上映無疑對日本電影在海外得到廣泛承認起到了極大的作用。

川喜多夫人的另一文化建設功績是電影資料的收集和保存工作。1960年，與香港電影資料館同屬國際電影資料館聯盟（FIAF）的東京國立近代美術館國立電影中心當時還只是美術館的附屬電影圖書館。為了專門協助電影圖書館的工作，川喜多夫人發起成立了電影圖書館的「助成協議會」，而該協議會便是今天的川喜多紀念映畫文化財團的前身。在財團的鎌倉收藏庫裡，保存著不少珍貴的電影文獻，正如本文開頭所提到的，這些資料對於日本的電影出版、研究事業是不可或缺的。

川喜多夫婦的女兒川喜多和子也是電影人，曾經擔任過黑澤明影片的副導演，後來也熱衷於影片的發掘和上映。今天，「川喜多家的三人」均已作古，但他們在推進和保存電影文化、促進中日乃至東西方相互了解上

所做出的努力和輝煌成績，仍廣為世人所記取和稱道。2008年適逢川喜多夫人百年誕辰，倫敦、紐約等世界各地的電影文化單位均舉辦了紀念活動。在追思故人往事之餘，同樣熱愛電影的你我（相信手持這本小冊子並讀完這篇拙文的你，一定也是愛電影的族群），似有必要重新認識保存和推廣電影文化的深刻意義。■

1. 見黃愛玲：〈童月娟：新華歲月〉，郭靜寧編：「香港影人口述歷史叢書」之一《南來香港》，香港電影資料館，2000，頁31。

2. 同上，頁30。

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「日本電影大師巡禮：向川喜多夫人致敬」於2009年5月28日至7月12日舉行，在香港電影資料館及香港太空館放映黑澤明、市川崑、新藤兼人、大島渚、鈴木清順、今村昌平、羽田澄子及山田洋次諸位日本名導合共二十多部作品。



訪《紅樓夢》（1944）拍攝現場：（左起）張帆、周璇、袁美雲、川喜多夫婦與女兒和子、卜萬蒼、岩崎昶  
On the set of *Dream of the Red Chamber* (1944). (From left) Zhang Fan, Zhou Xuan, Yuan Meiyun, Kawakita Kashiko, Kawakita Kazuko, Kawakita Nagamasa, Bu Wancang, Iwasaki Akira.

Flipping through books on Asian film history published in Japan, one often finds the line 'photo courtesy of Kawakita Memorial Film Institute' accompanying film stills. Kawakita Kashiko, founder of the Institute, was never an actor or director; yet, she commanded respect far and wide, from both Western and Japanese filmmakers, and has rightfully been hailed as 'the Mother of Japanese Cinema'. She, with her husband Nagamasa, her eldest daughter Kazuko, worked tirelessly for the screening and marketing of films both in and outside of Japan. Their assiduous efforts in the preservation and broadening of film culture earned them the nickname 'the Kawakita Trio' from cinema people all over Japan.

The close ties between the Kawakitas and film began with the family head, Kawakita Nagamasa—his name cannot be left out of any detailed, faithful account of either Chinese or Hong Kong cinema history.

Kawakita Nagamasa (1903–1981) was a film buyer and producer. He

studied at Peking University from 1921 to 1923 and was well-versed in Chinese culture. In 1923, he set off for Europe to further his studies, when he came to realise the pivotal role that film could play in the fostering of cultural exchange and mutual understanding among nations. After his return to Japan in 1928, he founded Towa Trading Company (the predecessor of Toho–Towa Co Ltd) that imported and distributed European films, introducing to Japan a legion of European classics.

In 1939, at the behest of the Japanese Army, Nagamasa moved to Shanghai to head the China (Zhonghua) Film Company Limited. Backed simultaneously by the Japanese government, Wang Jingwei's puppet regime in Nanjing and the Manchukuo, Zhonghua was a production arm of the so-called 'state policy films'—mouthpieces of the Japanese authorities as part of their propaganda campaign. But unlike Manchuria Cinema Association, the other state policy film studio which

allowed the Japanese to take over control of film production, Nagamasa insisted that he would only work on the distribution and theatrical release of Chinese films in the Japanese-occupied territory. It was due to his persistence that the Shanghai film industry was left with, albeit relatively, a certain degree of freedom before the outbreak of the Pacific War.

And because of this, Nagamasa managed to win the trust of such eminent Chinese filmmakers as Zhang Shankun. According to Zhang's widow Tong Yuejuan, 'Kawakita Nagamasa got along well with my husband, and both of them knew that putting on a show and politics were two different things.'<sup>1</sup> 'He was fond of Chinese culture, unlike those unreasonable fellows from the Japanese Army.'<sup>2</sup> Some sources suggest that the Japanese Army had tried to pressure Kawakita Nagamasa into changing the way he ran Zhonghua. This, however, provoked a strong reaction from the Chinese filmmakers who declared unanimously that if Nagamasa were



to leave Zhonghua, they would leave Shanghai for Chongqing. The Japanese Army thus had to back down.

The connection between Chinese and Japanese filmmakers, first brought about by the war, continued to develop in post-war Hong Kong following the arrival of filmmakers from Shanghai. After the war, Nagamasa assisted Hong Kong's Hsin Hwa Motion Picture Company in its quest to learn from Japan the production techniques of colour film. Due to the influence of Nagamasa, Hsin Hwa could send its crew to Japan on several occasions in the mid-1950s to borrow Toho's soundstages and study colour cinematography; they completed some ten titles in three years, such as *Tokyo Interlude* (1955) and *Madame Butterfly* (1956). It was again through Toho and Towa, both run by Nagamasa, that

Shaws' productions and the Bruce Lee and Jackie Chan films by Golden Harvest found their way into the Japanese market.

Cultural exchange was Nagamasa's prime concern when he first started up his film import business. It was his firm belief that film could bridge the gap among different nations and cultures, and that mutual understanding was the prerequisite for friendship. Without doubt, his wife Kashiko was his keenest supporter and aide who helped him fulfil his mission.

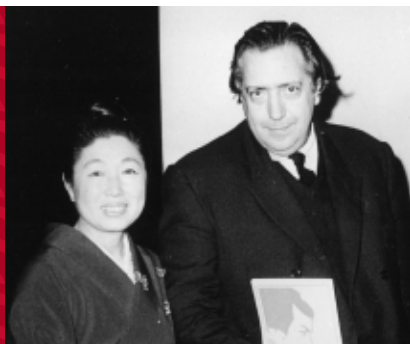
In 1929, the then 21-year-old Kashiko joined the newly founded Towa Trading as the chief manager's secretary, and later married Nagamasa in the autumn of the same year. At first, Nagamasa did not bring along his wife on his annual trips to Europe to source

films suitable for import. In 1933, when Kashiko joined her husband to Europe for the first time to celebrate their belated honeymoon, she noticed a film titled *Mädchen in Uniform* (1931). Nagamasa had had no great hopes for this little-known film with no stars in the cast: he bought it only as a gift for his wife. Yet the film became a box office hit in Japan, its success showing that Kashiko had a sense for filmmaking. From then on, the couple toured Europe together almost every year to purchase films. And so began Kashiko's film career which would span over fifty years.

Apart from introducing European and American films to Japan, the Kawakitas also set out to recommend outstanding Japanese films to the world after the war. They even sponsored new talents for their directorial projects.

(圖左) 與致力搶救電影的法國電影博物館鼻祖昂利朗瓦  
(Left) With Henri Langlois at the Cinémathèque Française.

(圖右) 印度電影大師薩耶哲雷造訪川喜多  
(Right) With Satyajit Ray at the Kawakita residence in Kamakura.



One of the major examples was Oshima Nagisa, who gained world acclaim with their support. Their presence was like a window through which Japanese films went abroad, offering foreigners a chance to learn about Japanese cinema and in turn, the Japanese a channel to understand the outside world.

Towards her later years, Kashiko poured even more efforts into presenting Japanese films overseas. Starting in 1956, she served on juries at premier film festivals such as Berlin and Cannes, and between 1974 and 1993, she pulled off a remarkable achievement by organising 19 Japanese film series around the world. These undertakings were no doubt instrumental in securing for Japanese cinema the worldwide recognition it has enjoyed.

Kashiko was also known for her contribution to the acquisition and preservation of film materials. In 1960, the National Film Center (now a FIAF member together with the Hong Kong Film Archive) was still a film library under The

National Museum of Modern Art, Tokyo. To boost its work, Kashiko initiated the establishment of a 'fostering committee' that would evolve into the Kawakita Memorial Film Institute today. Inside its Kamakura warehouse is a large collection of precious film materials. As mentioned in the beginning of this essay, these materials have become an indispensable part of the resources for publications and studies on Japanese cinema.

Kawakita Kazuko, the first daughter of Nagamasa and Kashiko, was also a filmmaker. She was the deputy director for several of Kurosawa Akira's films, and a cineaste devoted to the collection and screening of films. Although all three members of the Kawakita Trio have passed away, their dedication to the widening of film culture and the nurturing of friendship between China and Japan, and the East and West, are fondly remembered. 2008 marked the centenary of Kawakita Kashiko's birth. Recently, activities have been launched all over the world, including in London

and New York, to commemorate her extraordinary accomplishments. While paying tribute to Madame Kawakita, film lovers like you and me (I believe that people who have read through this essay are all genuine film lovers) may feel obligated to re-examine the significance behind the preservation and promotion of film culture. (Translated by Elbe Lau) ■

1. Wong Ain-ling, 'Tong Yuejuan: The Best of Times in Hsin Hwa', in Kwok Ching-ling (ed), *Monographs of Hong Kong Film Veterans 1: Hong Kong Here I Come*, Hong Kong: Hong Kong Film Archive, 2000, p 40.

2. Ibid, p 39.

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The Hong Kong Film Archive presents 'A Wreath for Madame Kawakita' from 28 May to 12 July 2009, a programme of some twenty works by a formidable roster of Japanese masters, such as Kurosawa Akira, Ichikawa Kon, Shindo Kaneto, Oshima Nagisa, Suzuki Seijun, Imamura Shohei, Haneda Sumiko and Yamada Yoji. The films will be screened at HKFA and Hong Kong Space Museum.





## 易文女兒說「兒女情長」 Our Ultimate Romantic Father

楊見安 Julia Yang Warwin

今年三月，香港電影資料館盛意拳拳，邀請家兄見平、舍妹見樂和我出席「兒女情長：易文電影」的開幕禮，以及一個討論家父其人其藝的座談會。電影資料館除了舉辦易文展覽及電影放映節目，還出版了他的日記，更恰當地來說，這毋寧是他的自傳。

3月29日適值家父三十一周年忌辰。我是直至最近才曉得他遺下了這部日記，內容詳盡，可以歷史觀之。我對於這個發現簡直喜不自勝，因為我的孩子現在可以從中了解到他們不曾見過一面的外祖父。至於這部日記在藝術和電影史上的價值，也是超乎我想像以外的。這次獲邀出席電影資料館回顧易文作品及人生的展覽，也真的讓我有點受寵若驚。

3月28日回顧展開幕當晚，我深感資料館人員的熱誠以及對我們兄妹三人的殷勤款待。我怯怯的步進了展覽廳，不知道眼前將會是甚麼樣的光景。當我看見我的家庭照片展現在牆上的時候，不免感到一陣驚愕而駐足下來，心裡立刻湧起了震撼、自豪和感激交集之情；當然，也少不了撫今追昔。然而，回過神來，想到這理所當然是父親生命的一部分，而這就是父親的生平。

展覽透過照片，從易文的家庭，說到他的編導生涯，盡量巨細無遺。電影資料館工作人員的研究工作做得異常精確，抓住了易文其人其藝的根本。導演易文的名字在

當時並非家喻戶曉，但他的作品卻正是那種電影類型的表表者。他的故事大抵圍繞著兒女之情、天倫之愛，以及國家之愛。這亦正正是我心目中父親的形象——一個不折不扣的浪漫派。

易文的一些日常用品也在展出之列，睹物思人，令人情難自已。我置身於展覽廳中，看著一個個玻璃櫃裡父親的私人「物件」，從一把開信刀到他的鋼筆、寫在小筆記本上的私人日誌，以至他的打火機和煙斗。倘說這讓我勾起了回憶，那無疑是有點輕輕一筆就帶過了去，其實我仿如回到了他的書房，坐在他的桌子前。書房是父親最喜歡的房間，而且是他的「天地」。他夜復一夜的伏在案上，在他的「物件」的簇擁之中，閱讀寫作不輟。我對不認識父親的家族中的後輩和朋友說，他是個知識份子、作家、學者。我認為，父親之成為導演，不過是他在藝術上一種不經意的成就。我相信我的看法是對的，因為在私底下，我最敬慕父親的就是他的才智，而且渴望能從他身上裨益更多。

我在3月29日的座談會上也曾表達這些感受。至於我的哥哥和妹妹，我不能代他們說話，但我可以告訴大家，這是我破題兒第一遭在公開場合談我的父親，我也實在為此而高興。我對於父親的生平和作品引起公眾的興趣，感到十分驚訝，也很重視大家的看法。上世紀五、六十年代的電

影，是時代演進的重要表徵。那是我們歷史上的一個重要年代，理想主義仍然是社會中重要的一面。電影當然往往是，而且還將繼續是，一種逃避。誰不愛在戲院漆黑一片的兩個小時裡逃避現實生活的煩擾？有的時候，觀眾甚至會全情投入得把那充滿想像投射的電影世界伸延到現實之中。

座談會也觸及父親與家人極其私密的一面。無論是苦是樂，那都是易文家庭生活的寫照。生為易文的女兒是幸福的，透過電影資料館人員的努力，我現在更為瞭然，父親是以他獨特的方式深深的愛著我們。我們都可以探進自己的靈魂深處，明白無論是美好的不美好的地方，我們的童年對於我們的影響直至於今。

有賴香港電影資料館每一個人經年的努力下，這個展覽才能有現在的成果。易文的作品還將留存下去，而他的藝術也可望讓人感動、受到影響以至教誨。我可以肯定，易文會因為這個展覽而在我和我的子女心中活下去。我由了解易文而了解我自己，我感謝父親，深切地為他而感到自豪。如果他在這裡的話，他會感到異常欣喜和榮幸。家兄認為，他的日記之所以寫得如此詳盡，可能是因為他有意讓人閱讀。感謝香港電影資料館，讓這位沉默寡言的學者的聲音終於為世所聞。這是他的劇本，而經過香港電影資料館的整理和發表，也成了他的電影。 [翻譯：曾憲冠] ■



置身「春風夜總會」，聽聽易文作詞的歌：（右一至三）電影節目辦事處總監唐詠詩、本館節目策劃何思穎、康文署總經理（電影及文化交流）楊芷蘭；（右四至九）楊氏三兄妹見平、見樂、見安及其友人；（左一、二）本館館長林覺聲、研究主任黃愛玲  
A get-together at the 'Spring Breeze Nightclub'. (1st to 3rd right) Angela Tong – Head (Film Programmes)/LCSD, Sam Ho – HKFA Programmer, Elaine Yeung – Chief Manager (Film & Cultural Exchange)/LCSD; (4th to 9th right) Evan Yang's children Michael, Catherine, Julia and family friends; (1st & 2nd left) Richie Lam – HKFA Head, Wong Ain-ling – HKFA Research Officer.

On 28 March 2009, the Hong Kong Film Archive graciously and generously invited my brother, Michael Yang, my sister, Catherine Yang and me to attend the opening of 'In the Name of Love: The Films of Evan Yang'. We were also invited to attend a seminar to discuss the films and life of our father. This showcase of Evan Yang's life and films coincides with the HKFA's publication of his diary, which should more appropriately be dubbed his autobiography.

My father, Evan Yang, passed away 31 years ago on the 29th of March. It was only until recently that I realised he had left a diary so detailed that it should be read as a history book. I was ecstatic with this discovery simply for the fact that my children can now read about their grandfather whom they have never met. I have never imagined the value this diary could have had in the history of art and cinema. Being invited to attend the opening of this programme dedicated to Evan Yang came as a flattering surprise.

Upon walking into the HKFA on the evening of 28 March, I was immediately hit with warmth from its representatives. I was overwhelmed when my brother, my sister and I were greeted with open arms. I gingerly walked into the Exhibition Hall, not knowing what to expect. I was knocked off my feet with a sense of astonishment when I saw my family photographs exposed on the walls, which immediately churned up emotions of shock, pride, appreciation and of course, nostalgia. It took me some time before I came to my senses. 'Of course, these

were parts of my father's life and this is what it's all about', I thought to myself.

The photo panels show in as much detail as space allows, beginning with Evan Yang's family history and foray into his film career as a writer-director. The research done by the HKFA staff is amazingly accurate. It captures the essence of the man as well as his work. Evan Yang, as a movie director, was not a household name during his time; however, the movies he made precisely represented the genre. His stories mainly encompassed love between a man and a woman, love within a family and love for the country. That is what I think my father was—an ultimate romantic.

The exhibits also include Evan Yang's 'artefacts' which brought back such vivid memories that I felt totally overwhelmed. Here was I, in a public exhibition hall, looking at my father's personal 'stuff' in a glass enclosure, from a letter opener and his pens, his personal journals written on tiny notebooks, to his lighters and pipes. To say that this brought back memories is certainly an understatement; it was as if I were sitting at his desk in his study, my father's favourite room where he used to 'hang out'. He would spend nights sitting at his desk, among all his 'stuff', reading and writing incessantly. I describe to my family and friends who do not know my father that he was an intellectual, a writer, and a scholar. In my personal opinion, being a movie director is simply a by-product of his art. I believe this to be true because on a very personal level, my utmost admiration of my father is his

intellect and my yearning to learn more from him.

All these emotions from the exhibition were revealed at the seminar held on 29 March. I cannot speak for my brother and my sister, but I can tell you that this was the first time I had ever spoken in public about my feelings for



2009年4月11日的座談會上，香港嶺南大學的黃淑嫻（左一）以易文電影及小說分析這位南來文人於異土生活的心態及體悟，香港演藝學院的舒琪（中）則以幾齣易文的電影選段分析其拍攝手法。  
At the 11 April seminar, Lingnan University's Mary Wong (1st left) made use of Evan Yang's films and novels to examine his attitude towards life in a foreign land as a southbound scholar. On the other hand, Shu Kei (middle) from The Hong Kong Academy for Performing Arts analysed Evan Yang's cinematic techniques and mise-en-scène with excerpts from several of his films.

my father. To be honest, I am glad I did. I was extremely astonished by the interest the public showed in my father's life and work; I treasure their appreciation. The cinema of the 50s and 60s is an important representation of the evolution of times. It was an important period in our history when idealism was an important aspect of our society. Movies, of course, have always been, and will continue to be, an escape. Who doesn't enjoy those two hours in the theatre where in total





家學淵源：孩提彥岐（易文）與父母、祖父母，攝於1922年北京。易文學養造詣源自從小受父親國學名宿楊千里（右一）薰陶。  
A family of scholars: Evan Yang as a toddler together with his parents and grandparents in Beijing, 1922. His wealth of knowledge owed much to his father (1st right), the noted scholar Yang Qianli.



父子日記：易文傳奇地復得父親楊千里失落三十多年的記事冊（詳見本館出版的《有生之年——易文年記》），易文的《年記》從1920年「我出生了」伊始，說的既是自己的事，更是從父親與那個時代的人和事說起。

Piles of diaries: Evan Yang miraculously rediscovered his father's diaries which had been lost for over thirty years. Evan Yang's autobiography chronicles his entire life right from the year of 1920 when he was born. Inside are tales of the director as well as those of his father and his time.

It was the essence of Evan Yang and his family. My life growing up as Evan Yang's daughter was a good one. As shown in this exhibition, it is more evident to me now that my father, in his own unique way, loved us very much. We can all dig into our souls and realise what an important role our childhood, be it good or bad, played in moulding us to be who we are today.

It was only after years of hard work of **everyone** at the HKFA that this exhibition of the life and work of Evan Yang came to fruition. Evan Yang's work continues to live on and hopefully his art will touch, affect and teach one person after another. I do know that because of this exhibition, Evan Yang will continue to live on in me and in my children. By learning about Evan Yang, I learn about myself and I thank him for being my father. The pride I have for him is profound and sincere. If Evan Yang were here, I know he would be extremely flattered and honoured. As my brother has suspected, a possible reason Evan Yang wrote his diary in such detail was because he wanted it to be read. Thank you, the HKFA. This quiet scholar has finally made his voice heard. This is his script and through the HKFA, it has become his movie. ■

darkness, one can escape from the turmoils of real life? Sometimes, when a movie captures more than one's imagination, those two hours could well extend into reality.

The seminar also touched on the extremely personal aspect of my father and his family. Be it pleasant or painful, it



唐滌生的電影，有多少成份是電影、多少是戲曲？

我在上一期《通訊》提出了幾個研究唐滌生電影的議題，其中之一是唐滌生有份參與的電影，因為戲曲成就高，很容易過分注重粵劇部分而忽略了電影性質。現試藉電影《蝶影紅梨記》（1959）作初步探討。

《蝶影紅梨記》是唐滌生為仙鳳鳴劇團撰寫的粵劇，根據元代張壽卿雜劇《謝金蓮詩酒紅梨花》改編（亦有意見認為劇本也取材於豐富了張氏雜劇情節的明代徐復祚傳奇《紅梨記》<sup>1</sup>）。仙鳳鳴為名伶白雪仙與任劍輝所組，唐為劇務主任，劇團以製作嚴謹著稱。唐在這種環境下，創作也非常講究，努力吸收古曲及京崑戲曲的長處。他1951年創作的粵劇劇目高達四十一個，推出《蝶影》的1957年則只有七個<sup>2</sup>，數量大幅減少，可見他加入仙鳳鳴後創作態度的轉變。

仙鳳鳴亦一改以往粵劇著重即興不重綵排的作風，不惜工本作長時間排演，例如比《蝶影》早一屆的《牡丹亭驚夢》，就有1956年11月14日通宵排景，15日及16日排戲的情況<sup>3</sup>。（仙鳳鳴每次演出以「屆」界定，1956年6月的《新紅樓夢》事後追認為第一屆、11月的《牡丹亭》為第二屆、1957年的《花田八喜》及《蝶影紅梨記》為第三屆<sup>4</sup>。）可以說粵劇《蝶影》是一部劇團班主、劇作者及演員三個戲曲界重要環節同心協力、務求提昇質素的作品。

《蝶影》上演後，口碑與票房俱佳，唐滌生好友李鐵決定與仙鳳鳴合作，將之搬上銀幕，並親自執導，由自己的寶鷹影業公司出品。李鐵為名導演，同樣以創作態度認真及技法純熟而被視為五、六十年代粵語片最佳導演之一。他一開始便「表示要擺脫商業化的制約將它搬上銀幕」<sup>5</sup>。據李鐵自己回憶，當時拍粵曲片，「成本從不超過八萬元。我拍《紫釵記》和《蝶影紅梨記》，前後相差約一年，每套成本都超過十二萬。其中八萬是向戲院方面借貸的（當時一般只肯借二萬多元）。當時我們每個佈景都認真的搭，而且不重覆使用，很多同行都說我們浪費。我當時的想法是不求賺錢，但一定要搞得好的，這正合阿仙（白雪仙）的心意。」<sup>6</sup>

# 電影與戲曲互動： 唐滌生的《蝶影紅梨記》

## When Film and Chinese Opera Meet

何思穎 Sam Ho



「闖府」'Crashing the Minister's Court'

唐滌生對電影《蝶影紅梨記》的要求也很高。1957年2月20日，粵劇《蝶影》公演後五天，唐親筆撰寫了一份電影開拍意見書，提出了十一項建議。

他首先要求「一部具有文學戲曲的電影，對於年代、地點、當時社會背景應有充份的考據和暗示」，並對故事的歷史年份、政治背景及地點都作出推斷。意見書又提議「赴澳拍攝梨花外景，梨花高五尺以上，並不如舞台上的不知所謂花」，還附上了草本上的記載，並證實「有紅的（紅梨花）（DIRUS, SEROTINA, VARCULTA）」，而梨花「多成灌木狀，葉印形而帶尖，緣邊有細鋸齒，花五瓣白色，間亦有紅」。唐更堅持「沒有梨花，即此片的風格不會高雅。」

意見書又強調了女主角謝素秋的某種特定刻劃，及提出了佈景上的要求：「應該預先劃一了風格，不求過於奢侈，利用直點式半抽象化的漢畫佈景」，還建議起用「鮑（包）天鳴」。此外，電影還須「盡量利用古樸的道具……因為道具雖小，觀眾在銀幕上的吸收，與托出人物的活力，收穫是無可估計的。」

唐又表示「關於採用歌唱片形式還是採用舞台紀錄片形式，我尚未能決定」，一方面「不用舞台紀錄片形式，即闖府一場無從表現……但，假如用舞台紀錄片形式，即窺醉起詠梨止，『美』和『靜』會被鑼鼓破壞了。假如半舞台紀錄半歌唱，即風格不能統一。」<sup>7</sup>

唐滌生這種認真的態度，始自他

的粵劇劇本創作。他的遺孀鄭孟霞曾透露，唐書畫造詣很高，經常為劇作設計佈景、繪畫藍圖，並認為傳統的大掛畫佈景不足夠，主張採用立體佈景，並且注重佈景的古典美<sup>8</sup>。加入仙鳳鳴後，自第一屆的《紅樓夢》起，在劇本上包括了詳細的「介口」（各種佈景、舞台、音樂以至演員身段或演繹方式的指示）。<sup>9</sup>

電影《蝶影紅梨記》因此可說是一部非常特別的作品。導演李鐵、編劇唐滌生、主角任劍輝、白雪仙及梁醒波俱為在各自創作領域有很高成就、態度嚴謹的影劇工作者，並且在製作過程中享有比一般同類電影更多資源，包括比一般高的成本及較充裕的準備時間。

《蝶影》也是一部電影化的戲曲電影。李鐵不但是個出色的導演，還特別花工夫揣摩拍粵劇電影的方法：「我曾花了八個月的時間，來研究琢磨拍戲曲片的方法。」八個月下來，他也悟出了一些道理：「首先我會考慮縮短過門的時間。（筆者按：過門為一段戲接另外一段的音樂，沒有曲詞或口白。）其次增加畫面的動作（而非只要演員站在那裡等），此外盡量改用小曲，唱詞方面力求一點就到題，省去虛字，如同對白般處理，突出戲劇效果。」<sup>10</sup>

他也指出，唐滌生改編粵劇拍電影時，「經常減曲詞，很少讓一個人站在那裡唱到死而是一定有動作、做手、身段等配合，務求有『戲』……唐滌生有一個好處就是他不僅懂得寫詞，他更懂得戲劇；不僅懂舞台的分

幕，更懂電影的分場！」李鐵並引《蝶影》中「闖府」一段為例：「唱到『人到傷心無忌憚時』時唱白和動作是同時進行的，更加強了角色的內心反應。」

事實上，《蝶影》從頭到尾都巧妙地結合了粵劇與電影元素，產生了極為有效的戲劇效果。再舉「闖府」為例，未唱到「人到傷心」一句前，李鐵已充份利用了電影化的場面調度及剪接營造感情。趙汝州在門外大叫「素秋」、謝素秋在內呼喊「趙郎」，趙聽到謝素秋「趙郎」的呼喊，從中景面向鏡頭衝跑至大特寫，隨即剪到謝在全景中奔向大門，攝影機在大鑼大鼓聲中以快速搖鏡追捕她的動作，隨著她衝上幾級台階、轉右背向攝影機闖門而被兩名兵卒的長棍攔阻，急剪至趙在外闖門也同樣被兩管纓槍攔截。跟著裡外對剪兩個全景後，剪到一個謝的大特寫，聲嘶力竭地喊「趙郎！」；趙回應時又對剪了兩個全景，再剪到趙的大特寫：「素秋！」、謝的大特寫：「趙郎！」。雙方在對剪下互喊了數回後，任劍輝飾的趙汝州才開始開腔唱那段扣人心弦的反轉中板：「叫一句謝素秋……」。同時，李鐵又在一個對稱的全景中，把謝與趙安排在銀幕兩方，中間隔著厚厚的一道門，雙方又各被兇惡的兵卒以武器壓迫，兩名戀人的焦急及深情、當時處境的困難，都以場面調度配合著時揚時挫的音樂，發揮得淋漓盡致。換句話說，早在唐滌生膾炙人口的曲詞出現之前，這場戲已經以電影手法，炮製出強烈





「窺醉」'Peeping at the Drunken Scholar'

性。正如李鐵所說：「粵劇與電影的最大分別是它多了唱和做手，對觀眾來說趣味更豐富。」<sup>11</sup>

戲曲是一種虛擬性頗高的藝術，各種戲劇效果大都以「提昇了的現實」方式營造，包括唱、做、唸、打的表演以及布幔為背景等場面調度，注重藝術上的「昇華」。電影卻

注重寫實，尤其是中國電影，因為各種歷史因素，發展出社會現實的主流。然而普羅觀眾對戲曲的喜愛，在中國又孕育出極端風格化而非常不寫實的戲曲電影。

最好的粵劇電影，正如最好的歌舞片，是舞台與電影兩種藝術凝聚的結晶，而戲曲電影因為虛擬性比一般電影高，因而更有「提昇了的現實」效應。這正是藝術引人入勝的奇妙處之一。

中國戲曲電影的美學，多年來都引起了不斷的討論及嘗試。例如名導演費穆，便早在1937年的《斬經堂》中作出了結合傳統戲曲與電影的實驗，其後更拍出了《古中國之歌》（1941）及中國第一部彩色戲曲片《生死恨》（1948），並在《古中國之歌》特刊裡撰寫了〈中國舊劇的電影化問題〉一文，討論融匯兩種媒介的理論和實踐。在香港，古兆申與陳輝揚曾於八十年代在《明報月刊》分別發表文章討論戲曲與電影虛與實之間的關係<sup>12</sup>，古兆申在九十年代討論費穆電影文章內對戲曲電影更作了進一步思考<sup>13</sup>。最近盧偉力亦指出《紫釵記》和《蝶影紅梨記》「源於舞台，化為生活，不失戲曲」，並可稱為「中國戲曲電影美學探索的典範」。<sup>14</sup>

由是，無需置疑，《蝶影紅梨記》這部出色的戲曲電影也是一部出色的電影。從其藝術成就，更可窺見香港電影在「跨媒介」的嘗試與努力中，展現出一種獨特的美學面貌。其實這種既戲曲又電影的特色，對非粵劇香港電影應該也有重要的影響。這方面的研究，則更待我們努力。■

何思穎為香港電影資料館節目策劃

的戲劇效應。

其後謝與趙隔著門對話，她「手拈羅巾、隔個門兒、隔個門兒、替郎把淚痕抹拭」，他則「憑著嚶嚶鶯聲、索捧花容、親加痛惜」。這段戲，李鐵以長拍的全景交代，沒有剪接，以影像配合音樂，又帶出了另一種悲慟。而整體上，「闖府」一場戲，正是李鐵的電影處理，配合了唐滌生的戲劇處境及曲詞、任白與其他演員的唱、唸與做、音樂的應用等粵劇元素，營造出一種融合了電影與戲曲的效果。

電影《蝶影紅梨記》其實從頭至尾都發揮著這種不同藝術媒介彼此配合的功能。一開始，字幕還未打出，謝與趙還未出場，「詩媒」的意境，已藉著佈景（寺觀的局部）、道具（石碑）、影機移動、畫外音（趙與謝各自吟詩）、文字（刻了詩的石碑特寫）、音樂、自然景象（藍天白雲及淺溪石塊）等電影手法徐徐帶出。大部分《蝶影紅梨記》觀眾，相信都是為了欣賞粵劇買票入座的，但電影開場已清楚地確立這是一部「跨媒介」作品。

這場契子後，戲曲元素便逐漸增加，「跨媒介」的藝術效果也更加動人，例如上面提到的「闖府」。又如「窺醉」一場，唐滌生雅麗的文字，配合了各種電影與戲劇效果，例如演員的表現，尤其是白雪仙既含蓄又奔放的演繹方法和她與梁醒波的水袖互舞、剪接（任、白、波各式對剪）、場面調度（攝影與燈光、適時的全景、中景、特寫、不同角度的鏡頭、影機運動）及音樂，都各自發揮了獨特功能，彼此配搭。其他如「亭會」及壓軸的「宦遊三錯」，亦同樣發揮了這種戲曲電影的特

1. 賴伯疆、賴宇翔：〈與「仙鳳鳴」一同創造了粵劇新時代〉，《珠海歷史名人：唐滌生》，珠海：珠海出版社，2007，頁126。
2. 戴淑茵：〈1950年代唐滌生粵劇創作研究〉，周仕深、鄭寧恩編：《粵劇國際研討會論文集（下）》，香港：中文大學出版社，2008，頁377。
3. 同註2，頁378。
4. 同註1，頁123-124；或參見《蝶影紅梨記》（仙鳳鳴劇團第三屆演出特刊），收錄於盧璋鑾編：《姹紫嫣紅開遍——良辰美景仙鳳鳴（卷一）》，香港：三聯書店（香港）有限公司，1995，頁33-60。
5. 賴伯疆、賴宇翔：〈傳承粵劇文化之電影經典《紫釵記》〉，《珠海歷史名人：唐滌生》，珠海：珠海出版社，2007，頁160。
6. 李焯桃：〈戲曲與電影：李鐵話當年〉，《粵語戲曲片回顧》（增訂本），第十一屆香港國際電影節回顧特刊，香港：香港電影資料館，2003，頁69。
7. 唐滌生：〈作者對開拍《蝶影紅梨記》之初步意見書〉，《唐滌生電影欣賞》，香港：香港電影資料館，1999，頁34。
8. 葉紹德編：〈剖析唐滌生的創作路程〉，《唐滌生戲曲欣賞（第二輯）》，香港：香港周刊出版社有限公司，1987，頁229。
9. 同註1，頁114。
10. 同註6。
11. 同註6。
12. 古兆申：〈寫實的電影觀與戲曲電影創作〉，《明報月刊》，香港：世界華文媒體有限公司，1987年11月號，頁77-81；陳輝揚：〈戲曲電影的佳作與劣片〉，《明報月刊》，1987年11月號，頁82-85。
13. 古兆申：〈試談費穆對戲曲電影的思考和創作〉，黃愛玲編：《詩人導演——費穆》，香港：香港電影評論學會，1998，頁322-337。
14. 盧偉力：〈香港粵劇電影美學向度初探——論李鐵戲曲電影的情韻〉，周仕深、鄭寧恩編：《粵劇國際研討會論文集（上）》，香港：中文大學出版社，2008，頁217。

The film *Butterfly and Red Pear Blossom* (1959) is adapted from the acclaimed Cantonese opera. The original, written by the famed librettist and playwright Tong Tik-sang, was staged by the Sin Fung Ming Opera Troupe, which, in its dedication to the refinement of Cantonese opera, lavished sumptuous resources on the production, including much longer preparation time in writing and rehearsing. The opera was brought to screen by Lee Tit, one of Cantonese cinema's best directors. Lee in turn devoted much more effort and a higher budget to the film than other opera adaptations, taking pains to realise the production in cinematic terms. The result is a remarkable work in which cinema and opera come together.

# 熒幕新潮： 許鞍華 + 嚴浩的 電視影片座談會

## 'e-wave: The TV Films of Ann Hui & Yim Ho' Seminars

整理：胡淑茵、單識君、劉勤銳 Collated by Shirley Wu, Cindy Shin, Elbe Lau



(左起) 許鞍華、嚴浩與羅卡暢談製作電視電影時的工作環境及情況  
(From left) Ann Hui, Yim Ho and Law Kar remembering the days when they made TV films for TVB.

《孔夫子》(1940) 散佚逾六十年，最近得以重見天日。縱使年代久遠，導演費穆當年已是影壇的先驅之一，在表現形式、歷史與戲劇的互動等諸方面積極進行實驗。他又不忘履行傳統知識份子的道德責任，堅持藝術良心，在孤島時期，社會瀰漫著一片紙醉金迷的糜爛風氣之下，傾力攝製巨構《孔夫子》，務求發揮文藝載體的警世作用。這些前人的理念、視野與情操，同樣體現在不少香港新浪潮導演身上。羅卡先生為香港電影資料館策劃專題節目「熒幕新潮」，向新浪潮影人致敬，繼去年選映譚家明的電視影片之後，續於今年二、三月份回顧許鞍華和嚴浩的電視作品，並舉行三場座談會，探討二人早期的電視影片，如何影響他們日後的電影創作。

「香港電影新浪潮」始於1978至79年間，本地一群年輕導演受到西方文藝思潮的影響，銳意在創作模式上推陳出新，拍攝大膽敏感的題材。在此之前的數年，麗的、無綫、佳視三間電視台鼎立，爭相起用年輕新秀，並給予他們充分的創作空間，為日後的新浪潮眾將提供了紮實的訓練。其中，許鞍華堅持以菲林拍攝《龍虎豹》(第六集)，在故事佈局與情節鋪排上悉心營造懸疑氣氛，更於片頭明言「向希治閣致敬」；《北斗星：阿詩》描寫年輕妓女阿詩嘗試逃脫騙徒魔掌時，以高角度俯瞰鏡頭捕捉她在街上慌忙奔跑，無法截停一輛又一輛駛過的的士，消失在漆黑之中，新銳之氣令人印象深刻。許氏笑言《阿詩》當年首播時賺得同事的激賞：「好布烈遜啊！」香港浸會大學的盧偉力對新浪潮名作《瘋劫》(1979)的鏡頭處理和多視點敘事風格大表讚許，這些都是上述元素的進一步發揮。

除了形式的創新，許、嚴二人的電視影片早已透顯飽滿的人文關懷與內省精神，也是他們日後電影作品的基調。嚴浩在《青年人：一九七七》裡直抒胸臆，記述經歷過1967年左派暴動的知識份子，那十年間心態的轉變、信念的幻滅與持守。其後的名作《似水流年》(1984)更能反映他對時局的關注，在社會各界對九七回歸充滿疑慮和悲觀情緒的環境裡，剖視中港兩地的矛盾，提出共融的可能。許鞍華在《北斗星》、《獅子山下》和《ICAC》系列中，對飄泊無依者及弱勢社群的關顧、對仁義的珍視，在電影《投奔怒海》(1982)和《千言萬語》(1999)裡推展至更寬廣的層面，成為她的創作母題之一。

許鞍華和嚴浩的電視作品多改編自真人實事。另一位新浪潮猛將章國明表示，當年拍攝《CID》系列時搜集資料，往往發現真實個案比虛構創作更精彩。而當年曾為《ICAC》編劇的陳文強則補充，為了增加故事的趣味性，從真實事件取材時，經常加插一些公眾無法接觸的細節，例如廉署的查案手法、內部運作等。許、嚴二人在電視台工作期間，積極嘗試把紀實手法融入戲劇，這些都影響了他們的電影創作。例如在《千言萬語》裡以「吳仲賢的故事」反覆穿插，或縷述傳奇人物甘神父的生活細節；嚴浩的《天國逆子》(1995)則在倫常兇案的敘事架構裡，仔細鋪陳母子之間的感情矛盾與道德掙扎，種種創作傾向均可追溯至他的電視作品。

許、嚴二人的電影作品類型繁豐(前者尤是)，處理不同題材時，均著重角色人物的描寫。許鞍華憶述，她1977年離開無綫加入廉政公署社區關係處時，曾在無綫共事的羅卡提醒她不要光拍一些口號式的宣傳

片，須謹記從人性角度切入。她又提及在電視台工作，學會了一個終生受用的道理：「當時跟同事的交流非常坦誠，他們毫無保留地就我的作品給予意見，讓我明白到拍戲不只是講藝術，也是人與人之間的一種交流。」電影學者劉成漢和舒琪並分別指出，許氏塑造人物時著眼細節，避免對他妄下道德對錯的判斷，故人物形象立體細緻、肌理豐富；黃勁輝更認為她筆下的女性別具神采，如《女人，四十。》(1995)、《天水圍的日與夜》(2008)兩位中年婦女的角色，均令人難以忘懷。舒琪續以《ICAC：兩個故事》為例，表揚嚴浩在片中展示的人物關係涉及不同階層，豐富多元。他又補充當時廉署與警隊之間的分歧和對立嚴重，參考案例時必須通過繁複的審批程序。許鞍華在廉署工作短短一年，完成六部作品，成績驕人。她回想當年製作《CID：殺女案》時，案件還在審理中，理應不能拍攝，但她一鼓作氣，索性拍了再算！及後，又因個別作品題材敏感而遭廉署擱置播出，年少氣盛的她最終毅然辭職。對於公義的追求和社會的承擔，可見一斑。在本地電影幾乎不得不向大陸市場靠攏的大趨勢下，許鞍華仍能拍出《天水圍的日與夜》及《天水圍的夜與霧》(2009)，強烈的作者個性和藝術理念的堅持，有目共睹。■

Please refer to HKFA e-Newsletter for English translation of this article.

方育平導演的電視影片及電影作品亦將於今年七至八月在本館舉行的「方育平回顧展」中放映，敬請留意節目詳情。



## 修復經典《孔夫子》 Restored Classic: *Confucius*

費穆執導的《孔夫子》散佚多年，本館於今年香港國際電影節推出初步修復版本，觀眾反應熱烈，門票旋即售罄。資料館除了一再加場，以饗觀眾，並積極繼續進行下一階段的修復工作，在來年經仔細考證後，將同時尋得的零碎影片片段安插回影片中。

在「一部電影的故事」座談會中，金聖華教授和費明儀女士表達對其父親民華公司創辦人金信民先生及費穆導演之尊敬與懷思；勞啟明先生和謝建輝先生講解該片修復的過程與困難。「《孔夫子》：從歷史談起」座談會則從歷史與美學角度去探索該片。孔學在歷史的長河中屢經風雨，或被吹捧成聖，或遭打倒，又再獲吹捧，鬧得沸沸騰騰，北京大學的李零教授就曾著書述說，從作為一個真實的人去研究孔子其人其論語；放諸《孔夫子》，費穆並沒有聖化孔子，片中的他是個活生生的悲劇人物。香港城市大學的鄭培凱教授認為片中孔子「知其不可為而為之」，凝聚了很沉重的歷史感，可見費穆關懷人文，思考宏大。古兆申先生則就光、影、聲方面討論《孔夫子》的美學風格，認為該片的佈景設計及鏡頭調度，有一種走在時代之先的獨特性。

Fei Mu's *Confucius* had been lost for decades. The HKFA showcased at this year's Hong Kong International Film Festival an initially restored version of this long-lost classic. That showing and additional screenings at the HKFA cinema were quickly sold out as audiences' response was ardent. The HKFA will put on more additional screenings to meet audience demand. In the meantime, the HKFA is conducting research on how to insert the nine-minute loose footage into the current version.

In 'The Story of *Confucius*' seminar, Prof Serena Jin and Ms Barbara Fei expressed their regard and esteem for their late fathers, founder of Min Hwa Motion Picture Jin Xinmin and the film's director Fei Mu respectively. Our conservators Koven Lo and Edward Tse went on to explain the difficulties they had encountered during the restoration process. On the other hand, the 'Confucius and *Confucius*' seminar attempted to explore the film from the angles of history and aesthetics. Over the ages, Confucianism has gone through a tumultuous path of ups and downs—once worshipped as a saint, Confucius was later knocked off his pedestal, but worshipped again in recent years. Prof Li Ling from the Peking University studied Confucius as a flesh-and-blood figure in his book. His ideas were in tune with *Confucius*, in which the title character was a tragic character without the halo that others tended to put on him. Prof Cheng Pei-kai from The City University of Hong Kong maintained that the Confucius in the film is 'trying the untriable'. He added that *Confucius* conveys a heavy sense of history that speaks volumes about Fei Mu's broad world view as a humanist. Mr Koo Siu-sun then analysed the film's aesthetics in terms of light, shadow and sound, suggesting that its set design and cinematography exuded a uniqueness well ahead of his time.



1. 金聖華教授（左）與費明儀女士（右）攝於首映禮  
Prof Serena Jin (left) and Ms Barbara Fei (right) at the premiere.
2. 《孔夫子》修復人員勞啟明先生（左）及謝建輝先生（右）  
Restoration personnel of *Confucius*: Mr Koven Lo (left) and Mr Edward Tse (right)
3. （左起）古兆申先生、李零教授、鄭培凱教授、主持黃愛玲女士  
(From left) Mr Koo Siu-sun, Prof Li Ling, Prof Cheng Pei-kai, and Ms Wong Ain-ling, the seminar host.

## 香港電影誕生百年之謎 The Controversial Centenary of Hong Kong Cinema



（左起）羅卡、黃愛玲、李焯桃、法蘭賓、大衛博維爾  
(From left) Law Kar, Wong Ain-ling, Li Cheuk-to, Frank Bren, David Bordwell

縱使就早期香港電影史尚有好些有待探研之處——《偷燒鴨》是否攝於1909年？它是否香港首部電影？……等等，踏入2009年，一些大張旗鼓慶祝香港電影百歲誕辰的活動已紛紛推出，然而，這亦不啻是一個引起大家關注和討論的良機。香港國際電影節就此於4月5日舉行的「香港電影誕生百年之謎」座談會，由電影節的藝術總監李焯桃主持，講者有曾就香港早期電影史上的疑團遍查中外史料的研究者羅卡和法蘭賓、香港電影資料館研究主任黃愛玲、學者大衛博維爾。羅卡、法蘭賓、黃愛玲依據各種文獻及線索審慎追溯推敲，博維爾與大家分享所謂「首部電影」在概念上的問題和可能性。在短短個多小時的旁徵博引中，縱使不能作出定論，亦有不少的例證顯示這部是否香港電影之始的《偷燒鴨》，恐怕並非攝於1912年前。香港電影資料館去年開始籌劃相關的研討會，計劃廣邀中外學者，希望於暫定今年年底舉行的討論中，作深入的探討。

Was *Stealing the Roast Duck* made in 1909? Is it the first ever Hong Kong film? Despite these questions on early Hong Kong film history that are still left hanging in the air, activities celebrating the centenary of Hong Kong cinema have been vigorously underway. 100 years or not, it does provide an occasion to attract more attention and discussion. On 5 April, the Hong Kong International Film Festival organised a public seminar titled 'The Controversial Centenary of Hong Kong Cinema'. Other than the host Li Cheuk-to, the Festival's Artistic Director, film scholars Law Kar, Frank Bren, Wong Ain-ling (HKFA Research Officer) and David Bordwell were invited to present their findings. Law Kar, Frank Bren and Wong Ain-ling drew reference from a wide range of documents and clues, while David Bordwell looked into different possible ways of defining the so-called 'first film', as well as the problems that come with such definitions. No absolute conclusion could be drawn from the one-hour discussion, yet quite some sources concurred that *Roast Duck*, allegedly the first Hong Kong film, had come into being no earlier than 1912. Since last year, the HKFA has started preparing for a seminar to gather both Chinese and overseas scholars to delve deeper into the subject. The seminar is tentatively scheduled at the end of the year.