

PART III HIS WORKS

F Bibliography

F1 Books and Articles in English and Chinese

1977 “Lu Xun yu Eluosi wenxue: (Lu Xun and Russian Literature), *Dousou* 22, 1977, pp. 1-13. (Chinese)

1981 “Ba Jin and Russian Literature”, in *Chinese Literature, Essays, Articles, Reviews*, Vol. 3, no. 1 (January 1981), pp. 67-92.

1981 “Tan wenxue yingxiang” (On literary influence), *Xuewen*, Department of Chinese, The Chinese University of Hong Kong. (Chinese)

1982 “Langmanzhuyide yingxiong? Lun Yu Dafu xiaoshuolide lingyuzhe” (The Romantic Hero? On the Superfluous Man in Yu Dafu’s fictional works), *Zhongguo xiandai wenxue yanjiu congkan (Journal of Modern Chinese Literature)* 4, 1982, Beijing, pp. 133-158. (Chinese)

1982 “Lu Xun and Russian Literature: A Study of the Typological Affinities between Lu Xun’s Awakened Hero and his Russian Precursors”, *Journal of the Institute of Chinese Studies*, the Chinese University of Hong Kong, Vol. 13, pp. 251-285.

1983 “Ke Lingde ‘Yujie xiaojing’” (‘Street scenes’ by Ke Ling), *Yuwen xuexi (Language Learning)*, Shanghai, 1983, 11, pp. 62-65. (Chinese)

1984 *Palaces of the Forbidden City*, compiled by Yu Zhuoyun. First published in Chinese by the Commercial Press, Hong Kong. Translated into English with Chan Sin-wai and Puwen Li. Allen Lane, London & NY: the Viking Press. 373pp.

1984 “Wusi, wenren, aiqing” (Love and the May Fourth men of letters), *Wenyi zazhi (Literary Magazine)*, Hong Kong, 10, 1984, pp. 62-65. (Chinese)

1986 “Cong *Shangshi* yu *Gongren Suihuiluefu* bijiao kan Lu Xun xiaoshu jiqqiao de jiejian he chuangxi” (The borrowings and innovations in the techniques of Lu Xu’s novels as seen through a comparison of *Shangshi* and *Gongren Suihuiluefu*). *Lu Xun yanjiu dongtai (Studies in Lu Xun)*, 1986, 11, pp. 22-31. Beijing Lu Xun Museum.

1986 “*To Awaken or Not to Awaken -- Symbols of Anxiety in Wild Grass*” and translation of parts of “*Wild Grass*”, *Renditions*, 26 (1986). HK: Chinese University Translation Centre, pp. 151-164.

1987 on *Xu Zhimo quanji bubian (Supplementary Volumes of the Complete Works of Xu Zhimo)*. 5 volumes. Co-editor and writer of the general introduction. Hong Kong: Commercial Press. (Chinese)

1988 "Studies of the fictional works of Xu Dishan, Zheng Zhenduo and Wei Jingzhi", in *The Handbook of Modern Chinese Literature*. University of Stockholm, Sweden.

1988 *The Russian Hero in Modern Chinese Fiction*. Jointly published by HK: Chinese University Press and NY: State University of New York Press.

1990 "The Crystal and May Fourth taste culture," in Marian Galik (ed.), *Inter-literariness and Intra-literariness in May Fourth China* Bratislava: Slovak Academy of Sciences, pp. 167-178

1991 *Interpreting Culture Through Translation – a Festschrift for D.C. Lau*. Co-editor. Hong Kong: Chinese University Press, 1991.

1991 "Reading Yan Fu's *Tian Yan Lun*", in *Interpreting Culture Through Translation – a Festschrift for D.C. Lau*. Hong Kong: Chinese University Press, 1991.

1994 "Popular Fiction and the Culture of Everyday Life: a Cultural Analysis of Qin Shouou's *Quihaitang*", in *Modern China*, Vol. 20, no. 2 (April 1994), pp. 131-136. Sage Publications, Inc.

1995 "A Common People's Literature: Popular fiction and Social Change in Republican Shanghai", in *East Asian History* 9. Institute of Advanced Studies, Australian National University, 1995.

1996 "Women, Work and Identity: a Study of Two 1930s Novels on the Opera Singer", in *Unity and Diversity, Local Cultures and Identities in China*, edited by Tao Tao Liu and David Faure. Hong Kong: Hong Kong University Press, 1996.

F2 Translations

1970 *Practical Ethics*, by Peter Brady, S.J. HK: Wah Yan College, Kowloon. Chief translator. (Chinese)

1974 *Practical Ethics 2*, by Peter Brady, S.J. HK: Catholic Truth Society. (Chinese)

1981 "Old Shophouse, New Skyscraper", a Chinese poem by Ch'ien Ti. *Singa: Literature and Arts in Singapore*, no. 1, 1981.

1983 "A Volant Tribe Bards" Translated and adapted by Ng Mau-sang, *Renditions*, 1983. Hong Kong: Chinese University Translation Centre. pp.59-65. Included, with the translated poem of Ch'ien Ti, in *Trees on the Mountain, an Anthology of New Chinese Writing*. HK: the Chinese University Press, 1984.

1983 Gao Xingjian "*Contemporary Technique and National Character in Fiction*". Translated by Ng Mau-sang, *Renditions*, 1983. HK: Chinese University Translation Centre, pp. 55-58.

1985 “Ba Jin he Oluosi wenxue” (Ba Jin and Russian Literature” in *Ba Jin zuopin pinlunji* (Collected Studies of Ba Jin), Jia Jijang et al., eds. Zhongguo wenlian zhuban gongsi, 1985, pp. 115-161; also included in *Ba Jin yangjui zai guowai* (Studies on Ba Jin Abroad), Zhang Li-wai, Li Jin eds., Hunan wenji chubanshe, 1986, pp. 513-550. (Chinese translation of 1981 article)

n.d. Xiezuolu sheng (On writing Chinese). HK: Commercial Press. (Chinese, listed as “in press” in 1986)

n.d. “Juewang yu xiwang de paihuai – tantao Yecao de quingnian zhuti yu zhongxin sixiang” (Vacillation between hope and despair – on the relationship between the theme of youth and the central thinking of *Wild Grass*). To appear in Vol. 10 of *Lu Xun yanjiu* (Studies in Lu Xun), the Academy of Social Sciences, Beijing. (Chinese)

n.d. “Lu Xun xiaoshuoli juexingzhe de xingxiang yu genyuan” (On the origins and typology of the awakened hero in Lu Xun’s fictional works). To appear in a forthcoming issue of *Xiandai wenxue yanjiu* (Journal of Modern Literature), the Shanghai Academy of Social Sciences. (Chinese)

n.d. “Cong shijing dao chenjing – Hongzhu shiqi yu Wen Yiduo de zongjiao he langman sixing” (From the metaphysical to the worldly – the religious and romantic thoughts of Wen Yiduo in the *Red Candle* period”). To appear in *Wen Yiduo yanjiu congkan* (Studies in Wen Yiduo), published by Wuhan University. (Chinese)

F3 Book Reviews

1982 “Marian Galik: *The Genesis of Modern Chinese Literary Criticism (1917-1930)*”, London: Curzon Press; Bratislava: Publishing House of the Slovak Academy, 1980. *Bulletin of the School of Oriental and African Studies*, London, Vol. XLV, part two, 1982, pp. 384-385.

1983 “*Mao’s Harvest – Voices from China’s New Generation*, edited by Helen F. Siu and Zelda Stern, Oxford University Press, Oxford, 1983”. *In Print*, Radio Television Hong Kong, November, 1983.

1986 “*Marxist Literary Thought in China: the Influence of Ch’u Ch’iu-pai*, by Paul Pickowicz, University of California Press, 1981.” *The China Quarterly*, 106, June 1986, pp. 366-367.

1986 “*Popular Chinese Literature and Performing arts in the People’s Republic of China, 1949-1979*, edited by Bonnie S. McDougall, University of California Press, 1984.” *The China Quarterly*, 106, June 1986, pp. 368-369.

1986 “*Winter Plum: Contemporary Chinese Fiction*, edited by Nancy Ing, Chinese Materials Center, Taipei, 1982; *Summer Glory: a Collection of Contemporary Chinese Poetry*, translated and edited by Nancy Ing, Chinese Materials Center, Taipei, 1982.” *The Journal of the Institute of Chinese Studies*, the Chinese University of Hong Kong, Vol. 17, December 1986, p. 407.

1987 “*Lu Xun and His Legacy*, edited by Leo Ou-fan Lee, University of California Press, 1985. *The China Quarterly*, September 1987, pp. 483-684.

n.d. “*Realism and Allegory in the Early Fiction of Mao Tun*, by Yu-shih Chen, Indiana University Press, 1986.” To appear in the *Journal of the Institute of Chinese Studies*.

F4 “Current Research”

“The Popular Milieu – Writer and Society in Shanghai, 1920-1949”. Basic research on the project began in 1983. Useful contacts have been established with prominent writers and scholars in China. This project, which has gained the support of The Institute of Chinese Studies, the Chinese University of Hong Kong, is estimated to take another three to four years to complete.

The Portable Lu Xun. Jointly translated and edited by Leo Oufan Lee (Chicago University), David Pollard (London University) and Ng Mau-sang. To be published by Indiana University Press and the Chinese University Press in 1988.

One Hundred English Prose Writings in Chinese Translation. Scheduled to be published by the Commercial Press, Hong Kong, in 1988.

Chinese Mythologies and Legends. Joint editor and translator.”

(This bibliography is incomplete. Chinese publications after 1986 have not been included because I could not trace them in the time I set myself. The bibliography, including the “Current Research,” is based on his published books and on his c.v. up to 1986.)

G Some Works by Mau-sang Ng

G1 Juvenalia – articles from *The Shield*, 1960 – 68 and *Wah Yan Students’ Magazine* <<華仁學報>>

夜茫茫

吳茂生

黑暗性無聲地降臨到這個偏僻的都市，閃爍的霓虹光竟亮過了市區。但在小城的另一角——山邊木厝區，這裏沒有霓虹光管，沒有震盪的汽運發，一切都是死寂，就像不存在似的。

在一排並列的木屋中，透過萬厚的夜霧，一縷微光射出，劃破了膩膩的氣氛。屋內，一位老人靜靜地坐著，在燈旁，一面小鏡射出一抹暗淡的微光，斜射在他身上，看見他因歲月的侵蝕，每一吋皮膚都現出皺紋，尤其光禿上，更長出蓬蓬的斑駁。他無力地吸著一口紙煙，吐出的煙霧，一絲一縷的飄過他臉前，把他帶進傷感沉重的回憶。

時間倒退五年，一夜，天氣正如今夜一般，黑沉沉，靜得可怕。他安著僅有的五百塊錢，賭過了那燈光明亮，煙霧瀰漫的賭場，他這副四肢，那正在運行顛狂的輪盤立即喚起了他的注意力，他毫不猶豫地，將整堆籌碼放進第十號格內——他賭海中宣判的敗北。

隨著鈴聲的響亮，輪盤轉動了，紅黑的輪盤，與白色的數字，匯成一片，由快而慢，那顆急快轉動中的珠子，也律律的跳了它的速度，在第八、九、十的格子停下來，在那裏和一起的勝利者之歡叫及倒楣者的失望聲中，他的心從從志不安中解放出來，一絲勝利的微笑在臉上顯現。大堆的籌碼移到他的槽前；慢慢的，輪盤又開始轉動了，他眼前的籌碼，也漸漸由少數，多寡，而至數不清，像座小山，花其綠綠的堆積著。他興奮地想著：「這回，我可吐氣揚眉了，我不會再受他們的詭計欺騙，看看他們消滅出息的人，說然也會有這麼多錢，我的兒子將不會再受白眼，不再受輕視，哈！他將會是個富有的兒子了，哈哈！」

精細的燈光仍照得滿室通紅，濃濃的煙霧，始終滾滾不散，但，燈下的他，卻從陣才那到舊的錢牌，變成沉默，從沉默而轉變成呆滯，而剛才他面前的小山，已在不不知不覺間被移平了。

在濃煙紛紛的人聲及嘈雜聲中，紅黑輪盤又開始轉動了，而他從這堆中撿了過來，下意識的看看他曾經數上數不盡的籌碼的格子，又摸摸所有口袋，除了幾個銅幣外，什麼也沒有。那唯一的籌碼，也隨而消逝，變成空手。

拋棄沉重蹣跚的步伐，他離開那曾經稱霸一時的賭場。喧鬧的賭場，伴著那幽微的奇影，回到廣而木厝，一盞燈光從木厝內透出，映了那深閃爍的油燈外，沒有一絲生息，他彷彿嗅到了不吉的風味。摸索中，他的視線看到那白茫茫的信封，他伸出那帶著顫抖雙手，取出那期在燈下約信——一封彷彿已知內容的信。

「爹，我已考過幾多遍了，我決定心還讀。我要離開，遠離這一類可憐的環境，我要飛翔，飛到那不受人白眼、不受人詭笑凌辱的地方去。爸，我明白你的心境，生意失敗，母親不幸身亡，這些打擊，對你簡直是太大了，令你意志消沉，整天酒醉賭博，引起別人的詬笑、鄙視，就算是你重生的兒，也那認為你是一個沒出息的賭徒酒鬼，這並不是你的錯，只是這個畸形社會的錯，所以，我要跑到別處去，創造一番事業，給你們點顏色，看看是否如他們所說的沒出息。爹，你等著吧，我一定回來，帶著勝利回來。」

《華仁學報》1967年 2月

他懷著那封信，彷彿見到那個和他相飲二十年的兒子，面也不回地離開了孤獨的父親。他的心像火燒一般，腦子不停地打滾；屋內的輪盤，那些曾與他多年為伴的木桌，被磨得，及那張他兒子賭過的床，都帶給他希望的感覺。他跨上的肌肉在痠痛，眼淚在額水般淌下來，他感到四周的景物在旋轉，旋轉，不停地顛頭。心思，「我何嘗不是為了你，為了你的前途，為了要擺脫別人的白眼和恥笑，我才要揮霍錢呢。」他都不忘不來的心緒，彷彿他又好像看到他兒子不穩不踏，用手勢的努力，正在創造光輝的遠景。看到兒子的笨拙，看到他吐氣揚眉的橫狀。推此時，不禁從那苦中露出一絲乾笑，用歷史的語氣，喃喃自語：「他會回來的，他一定會帶著勝利回來的。」

然而漸漸地，燈光漸漸地熄滅；只有這位老人，用那顫抖的氣息，無聲地想那悲傷冷落的心扉。一面還在不停的思索中，他茫茫的等

在濃煙的夜裏，一片凄然的月，微微的影照著木厝區的另一角，一個

人帶著殘影，大跨步的向前……。

朱自清的散文 吳茂生

清代大文學家姚鼐曾說過：「一篇好的文章應具備八個條件，所謂一神、二理、三氣、四味、五律、六聲、七色、八韻也。若我觀朱自清的散文都已具備上列八項，相信沒有人會反對的。如葉聖陶所稱，朱自清乃新文學大家。他的散文，情態詳盡，簡潔通俗，簡潔明瞭；近人評之為「文字醇熟而不可增減一字」，誠實貼切。張試就談過他的幾篇，拿來談談。

「背影」是朱氏最著名及最感人的一篇。這篇作品的妙處，不在手語句的修飾，細膩的描寫，而實在作者對文中人物的情感；作者以真實的事例，寫透樂力的句子，毫不誇張的，把「父愛」的偉大表露無遺。全篇文章的高潮在於第四段買橘子的「一筆」：

「我看見他蹣跚的背影，穿着那件大舊褂，兩隻手背在背後，蹣跚地走到鐵道邊，他慢慢地彎下腰，向不遠處跑去。可是那隻手卻總想攔住他，他肥厚的身子向左或向右，試了幾次，都不容易了。他用手背擦着眼睛，我的眼淚快掉下來了……」

……這短短幾句，他竟將橘子散放在地上，自己慢慢爬下，再拖起橘子走！

作者幾次看見父親的背影，兩次流下眼淚！這顯然是過人的一筆。沒有對語，沒有精細的字句修飾，作者只寫輕輕的一筆，便與讀者親切地心心對語，沒有精細的字句修飾，作者只寫輕輕的一筆，便與讀者親切地心心對語，沒有精細的字句修飾，作者只寫輕輕的一筆，便與讀者親切地心心對語……

……這「一筆」是朱氏的又一篇名作。這是一篇極出色的既寫景又抒情，既寫人又寫事的散文。作者以極美的詞句，極盡描寫之能事，把一個平凡得不能再平凡的事，寫得如此感人，更親切呢！

……這「一筆」是朱氏的又一篇名作。這是一篇極出色的既寫景又抒情，既寫人又寫事的散文。作者以極美的詞句，極盡描寫之能事，把一個平凡得不能再平凡的事，寫得如此感人，更親切呢！

……這「一筆」是朱氏的又一篇名作。這是一篇極出色的既寫景又抒情，既寫人又寫事的散文。作者以極美的詞句，極盡描寫之能事，把一個平凡得不能再平凡的事，寫得如此感人，更親切呢！

……這「一筆」是朱氏的又一篇名作。這是一篇極出色的既寫景又抒情，既寫人又寫事的散文。作者以極美的詞句，極盡描寫之能事，把一個平凡得不能再平凡的事，寫得如此感人，更親切呢！

……這「一筆」是朱氏的又一篇名作。這是一篇極出色的既寫景又抒情，既寫人又寫事的散文。作者以極美的詞句，極盡描寫之能事，把一個平凡得不能再平凡的事，寫得如此感人，更親切呢！

……這「一筆」是朱氏的又一篇名作。這是一篇極出色的既寫景又抒情，既寫人又寫事的散文。作者以極美的詞句，極盡描寫之能事，把一個平凡得不能再平凡的事，寫得如此感人，更親切呢！

《華仁學報》1967年 6月

……這「一筆」是朱氏的又一篇名作。這是一篇極出色的既寫景又抒情，既寫人又寫事的散文。作者以極美的詞句，極盡描寫之能事，把一個平凡得不能再平凡的事，寫得如此感人，更親切呢！

……這「一筆」是朱氏的又一篇名作。這是一篇極出色的既寫景又抒情，既寫人又寫事的散文。作者以極美的詞句，極盡描寫之能事，把一個平凡得不能再平凡的事，寫得如此感人，更親切呢！

……這「一筆」是朱氏的又一篇名作。這是一篇極出色的既寫景又抒情，既寫人又寫事的散文。作者以極美的詞句，極盡描寫之能事，把一個平凡得不能再平凡的事，寫得如此感人，更親切呢！

……這「一筆」是朱氏的又一篇名作。這是一篇極出色的既寫景又抒情，既寫人又寫事的散文。作者以極美的詞句，極盡描寫之能事，把一個平凡得不能再平凡的事，寫得如此感人，更親切呢！



我喜愛的幾位詞人

L. GA
吳茂生

王國維人間詞話曰：「四言敝而有楚辭，楚辭敝而有五言，五言敝而有七言。古詩敝而有律絕。律絕敝而有詞。」以上幾句，說出詞的產生，實乃因詩體日漸衰微，在人們求改革中，遂覺變出這造句長短不一的文體。由此可知，詞乃承詩而生，其在中國文學上的地位，實與詩不相伯仲，故王氏又說：「謂文學後不如前，余未敢信。」

南唐後主李煜可算是最喜歡及最佩服的詞人；儘管有人評他前期的作品格調不高，祇知運用華麗的詞藻，內容堆砌，離不開兒女私情及宮廷浪漫生活，全是花間詞派的習染。無疑，後主

早期的作品仍離不開五代浮誇氣質，但是，他填詞的技巧，優美的詞句，是不可以一筆抹殺的。我們細觀下列幾句：「劃撾步香階，手提金縷鞋」（菩薩蠻）；「歸時休放鴛鴦紅，待踏雪踏清夜月」（玉樓春）；「羅袖裏殘股色可，杯深旋被香醪醺」（一斛珠）。何嘗不是有意境，有詞意，描寫細膩，給予人的感覺是一幅幅刻畫優美的彩色畫。雖然，內容方面局限於浪漫的宮廷生活，習染花間餘氣；然而，在運用詞句，及意境的刻繪，已經開始踏出花間詞派的領域了。

最令我們熟悉的是他後期的作品，寫於他降後北上至死於幽禁期間。他把心中的憤怨、創痛、絕望、追悔不重歸故國懷抱，吸收自由氣息等等複雜情緒全訴入詞。北上的第一首詞破陣子裏，他把個人對戰爭的厭惡，早盼和平的熱忱吐露出來。所謂：「玉樹瓊枝作煙蘿，幾曾識干戈」是也。由於鎗禁的生活是那樣的清苦和寂寞，比諸在南唐時真有天淵之別，他唯一精神上的解放，便是把自己沈醉在回憶及追悔中，把一絲絲的哀愁、痛悔寫在詞章裏。因此，在他後期的詞，我們隨意可找出那些沈痛的句子：「故國夢重歸，覺來雙淚垂」；「獨自莫凭欄，無限江山，別時容易見時難」；「故國不堪回首月明中」等，這些句子，是多麼哀傷、真摯而又富思想呢！通過他優秀的手筆，及這些富形象化及感染力的句子，把他「剪不斷，理還亂」的難愁幽怨，很深刻地表現出來，而引起讀者的共鳴。這正是後主詞的珍貴及成功處，而這些也是不由我們不佩服的。後主在詞壇上崇高的地位，也是建築自這些精練、清麗、自然、哀怨的句子上。

和後主有同樣天才又是飽遭離亂的是女詞人李清照。她精於用字，文句清新雋永，富真實情感，更具有高遠的意境及深遂的創造力。

她生於南渡前後，早期生活幸福愉快，是以作品充滿活力及歡樂氣氛。這些作品中，清麗瀟灑的有：「蹴罷秋千，起來慵整纖纖手，露濃花瘦，薄汗輕衣透」（點絳脣），「半鏡奩，悵寄幽懷，月移花影約重來」（浣溪沙）；婉約靈妙的有：「紅藕香殘玉簟秋，輕解羅裳，獨上蘭舟」（一剪梅），「試問捲簾人，卻道海棠依舊。知否？知否？應是綠肥紅瘦！」（如夢令）。這

些詞句，把她愉快美滿的生活毫無保留地表現出來。然而，我最佩服的是易安居士刻畫閉愁的手法。蓋閉愁有別於哀愁，可以說只是悶而不是愁；要通過思想及筆墨來描寫這一難以捉摸的境界，確實不易。但易安居士對描畫愁，可謂個中能手，看她在「剪梅」；「一種相思，兩處閉愁。此情無計可消除，纔下眉頭，又上心頭」；及在醉花陰中：「薄暮濃雲愁水畫，瑞腦消金獸……莫道不消魂，簾捲西風，人比黃花瘦」。從以上幾句，我們可看出他愁悶的心境，喚到其離情別緒的困擾，更顯出她的抑鬱及幽悶，確實刻畫入微。

由於後期國破家亡，在重重打擊及變幻下，她將自己傷感及血淚斑斑的生活全訴諸激玉詞裏，一變成為哀苦、悽惋的絕唱。和很多人一樣，我最欣賞聲聲慢一詞，特別是開首連下的十四疊字：「尋尋覓覓，冷冷清清，淒淒慘慘戚戚……」這裏，我們可以看到她迥異時流的風格，奇峻雄勁的筆調，將心中一股股的哀愁抒訴出來；最後，她又用「梧桐更兼細雨，到黃昏，點點滴滴。這次第，怎一個愁字了得？」等淺近的字句，自然真切地吐露出心中的幽怨及感慨。其他如「物是人非事事休，欲說淚先流」，「吹簫人去玉樓空，斷腸人誰同倚」等悽慘、沈鬱的句子，真是比比皆是。正因她是那樣富情感及意境，在詞壇上得奇域之趣，遂使她在詞壇上矗立了一個不可磨滅的地位。沈謙謂：「男中李後主，女中李易安，極是當行本色」，立論確實中肯。

在豪放派中，蘇軾可謂個中領袖，他的詞格調清新雄奇，活潑奔放，一氣呵成，比諸後主易安之悲婉傷感，則別創風格。

我最喜愛的，莫過於水調歌頭一闕，以「明月幾時有，把酒問青天」起句，來得多麼豪放；「我欲乘風歸去，又恐瓊樓玉宇，高處不勝寒。起舞弄清影，何似在人間？」等幾句是多麼清雋脫俗。「人有悲歡離合，月有陰晴圓缺，此事古難全。」等又是何等樣的有情感，更極富創造力及啟發性。這和他另外幾首詞：「人生如夢，一尊還酹江月」；「世事一場大夢，人生幾度新涼」；「古今如夢，何曾夢覺，但有舊歡新怨」。一貫告訴我們人世事物，豈不如夢的消逝，來去無跡呢！通過了這些詞句，他把自己心中的感慨，生活的飄零，一一訴諸紙上。

然而，說東坡居士祇會寫雄奇的詞句是極大的錯誤。他的「首江城子，懷記死去十年的王夫人」：「十年生死兩茫茫，不思量，自難忘」，豈不是將自己喪妻之悲痛孤獨，很真切地刻畫出來，確是抒情上品。我們再看看他卜算子一詞：「水是眼波橫，山是眉峯聚，欲問行人去那邊，眉眼盈盈處。才始送春歸，又送君歸去，若到江南趕上春，千萬和春住。」作者把惜別之情，發揮得淋漓盡致；一反其雄渾作風，而從委婉、細緻入手；且內容更是生動中帶有閒雅之味，確實寓意無窮。再看其水龍吟中以「祭損柔腸，困酣嬌眼，欲開還閉」等擬人句法來形容楊花，可謂意真詞清；下半闕謂：「曉來雨過，遺跡何在，一池萍碎，春色三分；二分塵土，一分流水，細看來不是楊花，點點是：離人淚」。更從楊花飄零而感嘆人生如夢，筆調確實灑灑脫脫；怪不得沈謙謂此詞：「幽怨纏綿，直是言情，非復賦物」了。可見，蘇軾之為大詞家，絕非偶然。

以上對幾位詞人的看法，僅是個人的主觀感受而已。所謂見仁見智，每件事皆可從多方面觀之；對於某一作家之作品喜愛與否，則全憑個人的領會，我很喜愛上列三人的作品，可以說是沒法解釋的，喜愛就是。惟獨是，上列三人皆是中國詞壇上的頂尖兒人物，貢獻良多，這似乎又是無可置疑的了。

文學與人生

U. 6A
吳茂生

顧亭林謂：「文之不可絕於天地間者，曰明道也，紀政事也，察民隱也，樂道人之善也。」從他的論據可見文學與人生之密切關係。文學是人思維感受的文字記載，以詩歌、散文、小說等將這最原始，最純真及樸素的感情流露中表達出來；可以說是人類生活歷程中的一個縮寫；換言之，人生與文學的關係是後者及前者的終向意義的創作。

白居易在與元九書中曾說過文學有「補察時政，洩導人情」的功能，指出文學應負起反映人生的任務；蓋思想是文學的中心，通過了文字，人們將其喜怒哀樂，幽約怨悱或不滿現實之情訴諸文中，表露出個人對人生的態度與感受；如漢賦表現出的是

歡樂的、奢侈的人生；又如在李白詩中，「人生在世不稱意，明朝散髮弄扁舟」，「天生我材必有用，千金散盡還復來」等不滿現實的句子比比皆是；杜甫生逢安史之亂，更把文學用以反映社會，試着：「信知生男惡，反是生女好，生女猶得嫁比鄰，生男埋沒隨百草」及「去時里正與裏頭，歸來髮白還戍邊」，「烽火連三月，家書抵萬金」等句子，豈不是把整個動盪不安，生活潦倒的時勢表現出來。這些反映，是一個很深刻的人生啓示，顯示出戰禍頻仍對人民的災禍；又如讀水滸傳，我們可知一〇八好漢之落草，乃因受到時局的壓迫；在紅樓夢中，曹雪芹將榮寧二府由盛而衰的因素畫出，並訴出其個人乃環境之受害者，就是一個貫徹的啓發，把為政者的方針及受壓者的痛苦寫出，正因為這些實例與感受，仁人志士便高喊改造人生的口號，社會人生的進步文明，有賴文學啓發以改進；所以說，文學是人生的反映，一點也不差。

文學能陶冶人生的功用也不能問題。人性是軟弱的，受到各方面的習染，很容易便失去其明德的本性，而文學是這樣的富於思想性和感染力，人們讀之，很容易便成爲這些作品的俘虜，在不知不覺間起了融和的作用，平衡讀者的情緒，使其對於悲喜之事得到反映而心安理得，而作者亦因其詩文音樂的發揮而得到心地和平，於是作者與讀者能通過文學換來平衡，起了維繫之效；是故周公以禮樂作維繫，而孔子倡禮治使人各有所歸而欲致天下和平，使人心向善，這無疑是文學陶冶人生之功。

更進一步，文學是可以規戒人生的。韓愈謂「文以載道」，認爲文學應以改進人生，影響人生爲終的；文學遂負起了毀滅一切腐蝕意志及損害人心的毒菌的任務，通過其灌注於讀者心中的形象及感染作用，把人生帶上一條健康的道路；正因如此，文學於人生的實用價值是非凡的。

從另一方面看，一切文學作品的產生都靠人生爲推動力；人

生是文學的題材，祇有一個經歷豐富的人生才能產生出感人的文學作品；沒有經過安史之亂，恐怕杜甫的作品也不會這樣的感人；劉勰說得好：「情者文之經，辭者理之緯，經正而後緯成，理定而後辭暢，此立文之本源也」，文學家要有所感觸才能用文字向人生作更深入的探討，其作品才會更能收到反映、陶冶及規戒之功；則又可見人生於文學在決定性的因素。

由是，欲改造社會，欲建設更有意義的人生，須從有啟發性的文學而非公式化的科學入手；對科學過份的重視，祇不過增加更多殺戮的武器，徒麻木人們的情感而製造更多紛爭；但若以文學來深入人心，則從規發中使人們性情陶冶，人人文質彬彬，自能收改善之效，正如禮運篇所言：「大道之行也，天下為公，選賢與能，講信修睦，故人不獨親其親，不獨子其子，使老有所終，壯有所用，幼有所長，矜寡孤獨廢疾者，皆有所養，男有分，女有歸。」臻此，庶幾達世界大同而止於至善之境了。

《華仁學報》(1968, Vol. 16)

G2 From and About his Works

G2.1 <<實踐倫理學>>前言，後話 1970

前言

本書的內容，是特為兩年制大學預科實踐倫理學而設。由於資料是經從各方面搜集後，以高度濃縮的方式寫出，故本書並不昂貴；且由於時間關係，我和譯者們都不能寫出一本較詳盡的書，故本書只能以摘要的方式出現，也就更加深讀者們閱讀的不便。為着彌補這短處，我特在前數章寫後，附上不少討論問題，望能助於申釋一些倫理原則。關於本書的上編，主要為闡明人類彼此的關係，故稱之為「個人倫理學」。下編是探討家庭、國家——這兩個由人類組成的社會——的問題，遂稱之為「社會倫理學」；在書後的附錄裏，我們列出一個中英文專有名詞對照表，這對於一些希望查閱英文書籍的讀者，當有所幫助。

本書所探討的，多半是實際的問題，全以西方自然律倫理學為出發點。吳經熊博士曾經指出，自然律倫理學與儒家哲學，頗有共通之點。我希望，藉着讀者們對中國倫理學的認識，加上本書的資料，能協助讀者們進一步體會今日社會的倫理問題。

為着出版這本小書，不少人曾慷慨給予助力。首先，我要提及本書的譯者，吳茂生翻譯了第一至十三章，廿一至廿六章；陳崇康翻譯了第十四至二十章。翻譯這本書是一項困難的

前言

式

前言

式

工作，譯者們無論在中英語文的運用，及對倫理學的知識，都要有充份的認識。我向他們致以衷心的感謝。會慶文神父對本書的詳細校閱及寶貴意見，李宇小姐的封面設計，及李麗荷、關永中；等給予譯者們的助力，我也感激萬分。

最後，想不用我贅述，讀者們也明白，這本書小書只不過是一個浩翰學科的人門而已。在書後的附錄裏，我列出曾給我極大幫助的英文書籍——權利與理智一書；袁廷棟神父著的普通倫理學，亦能給予讀者們一些較深入及合宜的基本倫理原則。我總覺得，本書雖小，但總也聊勝於無，對於在這繁雜紛亂的香港裏生活，及寄身海外留學，而想渡美善生活的人，我希望本書能給予他們一些實際的幫助。

九龍華仁書院

白禮達神父

一九七零年春

再版序

藉着這些再版的機會，我們糾正了很多初版時的錯誤；一些觀念亦以更正確的方法表達出來。劉健先生提供了不少寶貴的意見，特在此致以衷心的謝意。

後 話

一些讀者在閱讀本書後，或許會這樣說：這書所觸及的，全是一些不切實際的倫理原則，在本港社會簡直就應用不着。誠實是美德，我們毫不隱晦地肯定，欲渡美善生活是艱難的事；不少曾試渡着這種生活的人，常被看作不切實際及愚昧無知。但是，讀歷史所得，我們知道不少國人，他們不理艱難險阻，仍遵循五倫綱紀，渡着美善的生活。在今日的中國及海外，仍有不少這樣的國人；他們的榜樣，足使別人肅然起敬，振奮效法。中國以往一貫的教導，認為國家需要才識及實德之士，相輔相成。至今，這仍是不易法門。我們若抱着增進中華人民的福利之懷，則不論在國內或海外，也應把這箴言銘記於心。遠起以往，中華民族更需要忠誠無私的人民，幫助解救當前的難題。在香港，我們也面對着不少這些問題。設若年青的中國知識份子，仍不願為其民族的福利盡力，試問又有誰人可肩起這責任呢？不止一次，本書曾提及人類冀望認識真理，生活在美善之境。這當然是至理名言，絕無舛錯。但是，人們通常發覺理想是一回事，而現實又是另一回事；發覺無可能循着這些理想生活。有這種想法的人，他們應該明白，他們的理想，他們夢寐以求的真理美善，全繫於上主。若他們真誠的希望尋獲真理，付諸實行，則可以肯定，上主必不會罔顧他們！蓋成功源於上主。若他們言行相顧，定會得到上主的寵愛，給國家帶來榮耀，且為自己，為家人，及一切所接觸的人帶來福樂。

後 話

101

G2.1.1 The influence of the book on Christopher Leung Woon Chung ('71)

我大學時主修哲學，這方面的興趣是在大學預科那兩年啟蒙的。

我讀的「九龍華仁書院」很創新，開了一門「倫理學」的課，倫理學(Ethics)就是道德哲學(Moral Philosophy)；這門功課並不是考大學的科目，學校卻規定我們文科生都要讀，老師是白禮達神父(Fr. P. Brady)。為了這個課程，他寫了一本 200 頁的教科書，由兩位師兄譯為中文，方便我們英文程度還不足以讀哲學理論的預科生。

白神父是愛爾蘭人，來了香港幾十年，講課用英文，能聽和讀中文，只是我們很少聽到他講廣東話。他上倫理課完全不「講耶穌」，每次短講哲學之後，就叫我們用中文分組討論一些很確實的「應怎樣做？」的道德問題。討論完畢，有了結論或無結論，都用英文講出我們的看法。

他的書包含的題目很廣：

第 十 三 章	第 十 二 章	第 十 一 章	第 十 章	第 九 章	第 八 章	第 七 章	第 六 章	第 五 章	第 四 章	第 三 章	第 二 章	第 一 章	前 言
正義	博愛	真理	健康與安全	生命	人與神	習慣	性格的形成	分辨善惡	良知	責任	品性	緒論	上編：個人倫理學

附 錄 二	附 錄 一	後 話	第 二 十 六 章	第 二 十 五 章	第 二 十 四 章	第 二 十 三 章	第 二 十 二 章	第 二 十 一 章	第 二 十 章	第 十 九 章	第 十 八 章	第 十 七 章	第 十 六 章	第 十 五 章	第 十 四 章
.....	.....	.....	國際關係	社會秩序	社會制度	工作與薪酬	資產契約	資產	自然法則	公民法律	政府	國家	婚前的準備	婚姻	家庭

這本書我已經保留四十多年，不時還會拿出來翻翻。他在很多章節之末，附有具爭議性的道德難題，啟發學生的思考，明白世事並不是非黑即白那麼簡單。很多問題都是像 Michael Sandel 教授舉出的例子，屬於「做又死，不做又死」的兩難情況。

以下是其中兩章的問題，大家不妨動動腦筋：

討論問題

(一) 梁先生是一個誠實的商人，專業二手貨買賣。他常恐買入的貨物可能是賊贓，為解決良心問題，他每次交易時必默誦短禱一篇，然後憑擲毫決定。倘若是「人面」便買入貨物；是「字面」便拒絕買貨，你對他這種做法有什麼意見？

(二) 林先生在船務公司運輸部辦事，因工作的關係，他可以為貨客作特別服務——提早為他們搬出貨物，以博取特別獎金，彌補入息之不足。他解釋說，現在這個社會，每一個人是如此。『利用職權，博取小賤。』可以增加個人的可憐薪值，亦可以藉以幫助窮親戚的教育費、醫藥費等等。你對這位先生的說法和解釋有什麼高見呢？

(三) 培錦給文新一本書，對他說：「目光淺窄的人可能說，這是一本不良讀物，但我認為每人都有閱讀任何書籍的自由。」文新聽後，心裏戚戚然，但他自言道：「只要自己沒有壞的意向，我的行為當錯不到那裏。」終於他看了那本書。文新的意見，你以為怎樣呢？

(四) 碧玉說：「我從不分辯是非曲直，凡事只是聽其自然，隨其發展，期望完滿的收穫，美好的結果。上主決不能在這些情形下責罰我，可不是嗎？」你對他的意見，作何感想？

(五) 林醫生深感迷惘，因為他不知道，為他的病人施手術，是否合乎道德。因為這個病若施手術，可能有些危險。若以藥物療治，雖則需時甚久，但必會慢慢痊愈。後來他自我解釋說，若能肯定施手術是錯誤的，才不應做。若只是輕微的懷疑，我

討論問題

- (一) 家裏發生火警，孟欣爲避免被火燒死，由十一樓高的火場跳下；十分鐘後，消防隊趕到現場，但她已奄奄一息，氣絕身亡。她是自殺嗎？
- (二) 美華發覺丈夫通姦的醜事，氣憤之餘，提出離婚。她的丈夫爲了保存名譽，爲了維護子女的自尊，靜悄悄地划艇出走；並「意外」地遇溺；你對於美華丈夫這行動，有什麼意見呢？
- (三) 探險隊正從南極步上歸途，由於天氣惡劣異常，能否安然返歸，甚是疑問；尤爲不幸者，團員賀文更病染沈疴，舉步維艱，爲着不願累及其他隊員，賀文遂悄悄離營出走，隱沒在風雪中；他是自殺嗎？
- (四) 暴風雨驟起；一首正在航行中的輪船有沉沒之虞。救生艇擠滿了人，勢看必會過重沈沒。負責人有見及此，只好徵求志願之士自我犧牲，以顧全大體，響應的只有幾位；眼看救生艇即將沈沒了，負責人無可奈何，只好拿起槍桿，強迫一些人跳入水中；但他們仍毫無反應；不得已，他只好下令手下把部份乘客拋入水中；事後，這些人全數被溺；艇上的人卻安然無恙。負責人有謀殺之嫌嗎？他即時槍殺那些人會好些嗎？

三年之後，我已在港大哲學系求學，有一次白神父應邀來作講座，我立刻上前相認；我不知道他是否還記得我，但我相信他知道終於教出一個真的去唸哲學的學生，也會老懷安慰的。

白神父已去世多年，謹以此小文紀念這位良師。

(文章允許轉貼，請具作者名字：梁煥松)

G2.2 Links to his M. Phil. & D. Phil. theses

His M. Phil. thesis can be downloaded from HKU Libraries website at

<http://hub.hku.hk/handle/10722/128653>

The link to his D. Phil. thesis is

[http://solo.bodleian.ox.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=oxfaleph012672280&indx=2&reclids=oxfaleph012672280&recldxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=&dscnt=0&frbg=&scp.scps=scope%3A%28OX%29&tab=local&dstmp=1413187936670&srt=rank&mode=Basic&dum=true&vl\(304942529UI1\)=all_items&tb=t&fromLogin=true&vl\(1UIStartWith0\)=contains&vl\(353692469UI0\)=any&vl\(freeText0\)=Mau-sang%20Ng&vid=OXVU1](http://solo.bodleian.ox.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=oxfaleph012672280&indx=2&reclids=oxfaleph012672280&recldxs=1&elementId=1&renderMode=poppedOut&displayMode=full&frbrVersion=&dscnt=0&frbg=&scp.scps=scope%3A%28OX%29&tab=local&dstmp=1413187936670&srt=rank&mode=Basic&dum=true&vl(304942529UI1)=all_items&tb=t&fromLogin=true&vl(1UIStartWith0)=contains&vl(353692469UI0)=any&vl(freeText0)=Mau-sang%20Ng&vid=OXVU1)

G2.3 Summary of *The Russian Hero in Modern Chinese Fiction*. Hong Kong: Chinese University Press & New York: SUNY Press, 1988.

Summary

The Russian influence took root in the Chinese intellectual tradition that evolved after the Literary Revolution of 1917. When the Chinese communists turned to Russia for their inspiration they also accepted the Russian version of the novel's form and function in society. However, they did not accept it uncritically. Chinese understanding of the arts goes back for thousands of years and thus Chinese intellectuals brought their own kinds of tradition and intelligence to these new arts and political solutions.

In this lucid study, the author demonstrates how Chinese writers, guided by Russian authors such as Chekhov, Turgenev, and Andreyev, created works of art that are both original and Chinese. However, he also shows that the familiar heroes of such famous novelists as Lu Xun, Yu Dafu, Mao Dun, and Ba Jin have a strong Russian flavor linked to prototypes in the Russian literary tradition.

The author depicts the fortune of Soviet literature and the fate of the intellectual hero in the People's Republic of China. He believes that the humanistic May Fourth intellectual tradition, which inspired enthusiasm for classical Russian literature, has been revived with the publication of works like Dai Houying's *Man ah, Man!* and Zhao Zhenkai's *Waves*.

Mau-sang Ng is on the staff of the University of California at Davis. He received his Ph.D. from Oxford University and won the coveted Fairbank Center Fellowship for 1987-88.

(from the SUNY Press)

G2.4 Foreword to *The Russian Hero in Modern Chinese Fiction* (1988), by Professor John Bayley

Foreword

One of the most difficult, but also one of the most important, things to assess in literary history is the way in which the literature of one culture comes to affect that of another. Such influences are often associated with rapid historical change, or with a sudden renaissance in the arts of the language, culture and society which then acts as an inspiration upon another. In the European Middle Ages the great repository of cultural inspiration were the city states of Italy, principally Florence and Rome. Every cultivated European at that time aspired to speak Italian, and every painter or writer or musician founded his work automatically on Italian models. Often, as in the case of England, these models were received through France, and acquired an added vigour and variety through French interpretation. Chaucer is the greatest English beneficiary of this rich outgoing of literary culture.

With the rise of the novel the picture becomes rather different. Famous and much copied novels suddenly appear in one or another of half a dozen countries—*Don Quixote* in Spain, *La Princesse de Clèves* in France; and then, in the eighteenth century, a series of English novels—Goldsmith's *The Vicar of Wakefield*, Richardson's *Clarissa*, Sterne's *Tristram Shandy*—which became international best sellers and models all over the continent. In the next

century the English novel greatly influenced the Russian literary renaissance—sometimes spoken of as the Golden Age of Russian literature—and at every stage of his life the great Tolstoy was always asking his friends to send him new English novels. Goldsmith, Dickens and Sterne had all been formative writers in the development of his own genius, but he was addicted to the English novel, good or bad, as a form of amusement and recreation. That, after all, was the traditional role of the novel in a literate bourgeois society. And it was only with Tolstoy and Dostoevsky themselves (and they both denied that the works they wrote were novels as such: they were what the Russians call *poema*—a long imaginative work, or, as Tolstoy said, a work in its own form which expressed what the writer wished to express) that the novel became fully and for the first time a “serious” and influential force in society, a force making for change, progress and enlightenment.

Dickens and, even more, George Eliot, had already shown the way in England; while in France Balzac and Zola had mapped and analysed society in such a way that its shortcomings were clearly visible, helping to pave the way for Marxist diagnosis and Marxist remedies. By the time of the Russian revolution the novel was firmly established as a prime instrument of propaganda and social change: Stalin was to say that writers were the engineers who would make a new Soviet man, and he and his henchmen had very positive ideas about the kind of novel—the “socialist realist” kind—that was needed to do the job. It was natural that when the Chinese communists turned to Russia for their chief inspiration they should also accept the Soviet version of the novel’s form and function in society.

But they did not accept it uncritically. Chinese society is, after all, a very much older affair than anything Russia can show; Chinese understanding of, and distinction in, the arts goes back for thousands of years. So Chinese intellectuals were always critical, and brought their own kinds of tradition and intelligence to these new arts and new political solutions. Lu Xun and the May Fourth writers were of course a primary inspiration, and their works a kind of guideline. As Dr. Mau-sang Ng points out in his lucid and admirably revealing study, Lu Xun used to tell how May Fourth writers in search of guidance “found Russian literature”. Lu Xun himself was greatly influenced by it, by Chekhov above all, but his marvellous stories

fly clean away from the sources that influenced them, just as Chaucer's did in England from their Italian models, becoming original works of art and specifically Chinese in their own right.

The Russian hero, particularly the downtrodden hero, "the insulted and injured", was of course soon acclimatized to the Chinese literary scene; but again the influence was by no means a simple one, and no models were adopted uncritically. As Dr. Mau-sang Ng shows, the variety of contemporary Chinese heroes is probably richer than in the original Russian sources, and reflects a more rapidly growing and intellectually self-conscious attitude on the part of Chinese novelists and writers. Indeed, as he points out, the time came, at the period of the Cultural Revolution, when the Chinese authors were chiding their Russian colleagues for excessive humanization and individualization of the new hero, who had begun to be shown in the Russian novel of the Khrushchev era, with all his personal and non-ideological faults and aspirations. Oddly enough this seems a good sign rather than a bad one; for it shows how independent Chinese reactions had become, and that they would soon be diversifying and humanizing on their own account, and enlarging—as we now see them doing—the potentialities of their own cultural and literary scene.

Dr. Mau-sang Ng's study not only has very great interest for the scholar of comparative literature but it will be absorbing reading for anyone who has a general desire to know more about the cultural background and literary history of contemporary China, and about the literary relation between the two large communist empires. I worked with Dr. Mau-sang Ng for some years in Oxford, and I have the greatest respect for his knowledge and understanding of literature, particularly the novel, his originality as a critic and his liveliness of mind. Such a mind is typical of the Far Eastern Renaissance which we can see coming, and it is a mind to welcome and interpret the new literature such a renaissance will bring.

JOHN BAYLEY
Warton Professor of English,
University of Oxford

G2.5 Review by H. Goldblatt in *Choice Review*

Much has been made of the influence of foreign writers and works on 20th-century Chinese literature. The impact of Japanese, American, and European thought and belles lettres is both acknowledged and generally understood by scholars East and West. The role of Russian and Soviet literature, on the other hand, has been largely overlooked. The first major step in rectifying that situation has been taken by Mao-sang Ng in this pioneering study. Ng's familiarity with 19th- and 20th-century Russian and Soviet literature is what gives him the edge in his approach; his attention to detail and keen insights are what lend the completed study the voice of authority. The opening section, a look at the overall "Response to Russian Literature" (although Ng deals specifically with the Russian "hero" in Chinese literature, there is more to be found here), is followed by detailed looks at the nature of that influence on four Chinese writers: Yu Dafu, Mao Dun, Ba Jin, and Lu Xun. In virtually every case, Ng's conclusions are eminently convincing. An essential work for any holding of works on Asian culture and society and world literature, particularly at the college/university level. H. Goldblatt San Francisco State University

Copyright American Library Association, used with permission.

(From Website of Villanova University, Falvey Memorial Library)

G2.6 Abstract of "A Common People's Literature: Popular fiction and Social Change in Republican Shanghai", in *East Asian History* 9 (Institute of Advanced Studies, Australian national University, 1995)

Abstract : Much popular literature produced in China in the early 20th century was first serialized in newspapers. Rapid urbanization in this period created a consciousness of cultural disjunction, and popular literature sought to provide urban readers with a sense of identity and community. Thus, the texts employed narrative styles that signified continuity with the past while fixing aspects of the new landscape into a relationship with this symbolic past. A close reading of the extremely popular *Begonia* (Qiu Haitang) by Qin Shouou illustrates the community-building function of China's popular writing and how it was carried out.

G2.7 Some other reviews of *The Russian Hero in Modern Chinese Fiction* (no texts)

Anderson, Marston, in *The Journal of Asian Studies*, Vol. 48, issue no. 2 (April, 1989), pp. 370-372. (Please consult the journal.)

McDougall, Bonnie S., in *Bulletin of the School of Oriental and African Studies* (Feb. 1990), pp. 175-177. (Please consult the journal.)

Lee, Gregory B., in *The Pacific Review (Oxford)*, 3,1 (1990). (Please consult the journal.)

H A Bilingual Letter from Dr Michelle Fan 吴范光中女士, Sept. 22, 2014

先人已去，情义永存

在吴茂生二十年祭之时，吴范光中给大家一封信（9/22/2014）

尊敬的余晃英及 Fr. James Hurley, 吴茂生博士的一群生前同学，好友，同事们，在茂生二十年祭的 2014 年，作为茂生的夫人，我似乎又回到了 1994 年 8 月 19 日那天，那个不堪回首，撕心裂肺，身心濒临绝境的时刻：

那时我和茂生刚结婚七年才得有一岁幼子启文，怎么可以想象一个由郎才女貌组成的美丽家庭顷刻之间土崩瓦解，怎么可以接受一个年富力强，才华正茂的丈夫由发病到撒手人间只有八个半月时间。那一年我四十岁，身处异国他乡，怀里抱着未满周岁，还在嗷嗷待哺的启文，那是茂生唯一的血脉啊。。。

二十年了。人的一生能有几个二十年？在漫长的二十年岁月里，茂生的生前同学，好友，同事一定很想知道我们母子俩是如何一步一步走过来的。。

感谢上帝，给予我无穷无尽的坚韧不拔的勇往直前的精神与力量，感谢人间善良的亲朋好友长年的支持与关怀，今天我们不但能平安喜乐健康地活着，而且我个人在事业上取得了傲人的成绩，启文已二十一岁，长大成人了。

我的家庭世代从医，我得以遗传。经过多年的学习，专业培训，我在 1993 年开设了自己的诊所；我在 97 年拿到中医硕士，我在 2000 年拿到中医东方医学博士，2006 年拿到博士后，专注于针灸，中医，骨伤，气功相结合的研究。尤其是近年来，我发现某些癌症病例不仅仅是通过西医疗法：开刀，化疗，放疗的步骤，而是用针灸加中药的方法，提高身体中的自身修复功能，使肿瘤缩小，控制以至消失。我从 1995 年起一直担任北加州中医联合总会理事。2003 年至 2005 年担任加州州政府健康教育专业基金会理事。

我在美国已经从医二十多年了。我一直推广“预防胜于治疗”的理念。我所开办的每星期五晚上气功班已经坚持二十年了。像茂生当年那样，在学术上精益求精，在医德上治病救人。二十年来无数个白天黑夜，我把自己美丽的青春献给了我的儿子，献给了我的医学事业，我一直没有再婚。我最钟爱的儿子启文也在我的悉心照料下长大成人，今年刚过了 21 岁生日，成了年轻的小伙子。启文酷似他的父亲茂生，说话的声音，讲话的姿势，身材相貌都有茂生年轻时的影子。。。



Kevin in 2011 and in the Capitol of Sacramento

启文性格温纯，颇有语言，音乐天赋。他会说英语，西班牙语，国语，粤语，沪语，他会弹钢琴并取得美国的十级教师证书；他又是戴维斯高中乐队第一小提琴手，另一方面，他亦喜欢体育运动。高中时他喜欢短跑，游泳，打篮球等各项运动。他喜欢独立思考，放学后他在一对美国老夫妇家做功课，深深溶进西方文化。他喜爱历史。今年夏天，启文在加州州议会大厦帮助州议员作了一个月志愿者，亲身经历了州议会的工作流程。启文表现出色，得到州议员的奖状并欢迎他明年再继续为州议员服务。启文正准备大学课程，朝着律师方向发展。某一天，他身穿西装，胸前挂着工作牌，在阳光下气宇轩昂，大步流星地向我走来，我的眼眶湿润了，我忽然觉得我的儿子启文终于长大成人了。。

再次谢谢大家！尤其是余晃英先生及夫人长年来每逢圣诞节总是寄圣诞礼物给启文，在茂生二十年祭之时，还组织大家投稿纪念茂生，令我深深感激不尽。我相信茂生在天之灵也会欣慰并真正安息了。

Lives are Brief, but Relationships are Eternal

An open letter from Mrs. Michelle Fan Ng in remembrance of her late husband Dr. Mau-sang Ng's 20th anniversary of return to eternity.

I sincerely and respectfully thank Mr. Fong Ying Yu, Father James Hurley, Mau-sang's classmates, close friends, colleagues and students for joining me and my son Kevin in honoring the 20th anniversary of Mau-sang's return to eternity.

I was overwhelmed with memories of that fateful day on August 19, 1994, when my world seemed to have suddenly collapsed, and my heart and lungs were torn apart. I did not know what the future would hold for Kevin and me.

Mau-Sang and I had been married for seven years and together, we had a son Kevin who was barely one year old. It was unimaginable that this beautiful family built by a brilliant man and a beautiful woman could dissipate so abruptly. How could I accept the cruel fate that illness would sever the life of my strong and vibrant husband from this world within a brief period of eight and a half months? At the age of 40, I became a widow in a foreign land, and the sole provider of Kevin, Mau-san's only blood-line.

You must be curious to know how Kevin and I have been doing in the last twenty years.

I give thanks to God for giving me boundless strength, tenacity and energy in forging forward. I am also grateful for the support of my friends, many of whom are my patients. Today, Kevin and I are healthy, happy and secure. I have achieved my professional goals and beyond, and Kevin is an outstanding young man of 21 years of age.

Both of my parents were medical doctors and I continued the family legacy by entering into the field of medicine. I studied medicine for many years and completed specialized training. In 1993, I established my own acupuncture clinic in Sacramento, California. I received a Master's degree in Chinese Medicine in 1997, a Doctorate in Oriental Medicine in 2000, and a post-Doctorate degree in Oriental Medicine in 2006. I am a State of California Certified Acupuncturist and Herbalist. I was a trustee of the California Health Professions Education Foundation in 2003-2005. My specialized areas of research and practice are acupuncture, Chinese herbal medicine, Chinese orthopedics, and Qigong. In recent years, I have developed a sub-specialty in alternative medicine that provides treatment and cure of cancer without surgery, chemotherapy or radiation, as well as fertility treatments. I have been successful in enhancing my patients' immune system, shrinking their tumors, and improving their quality of life.

During my twenty years of medical practice, I have promoted and adhered to the motto that "prevention is better than cure." I have provided a weekly qigong class in my office at no charge to my patients for many years, solely for the purpose of preserving their health. I have devoted my entire life to taking care of my patients and my son, Kevin. I work consistently whenever necessary, regardless of the time of the day.

My dedication to raising Kevin in a way that Mau-sang would have wished is absolute. I have never re-married. As a result, Kevin is honest, empathetic, healthy and intelligent. He resembles Mau-sang in his physical appearance, mannerisms, and gestures. He can speak many languages besides English, Mandarin, Spanish, Cantonese, and Shanghainese. He is a classical pianist, and has achieved the American National certification for piano instruction. He has received several

awards from the United States Open Music Competition, and the highest honor for piano performance from the Northern California Open Music Festival. He also plays the violin and was the first violinist of the Davis High School Orchestra. He is not all nerdy, however. He is a cross-country runner, swimmer, basketball player, and cyclist. He is immersed in both the traditional Chinese and modern American cultures. He is therefore an independent thinker. His favorite subjects are history and geography. Most recently, he was an intern for a California elected official at the California State Capitol. He distinguished himself among all interns, and received a special recognition from the California State Assembly as well as an invitation to return for a fellowship in the following year. Kevin is currently enrolled in University classes and working towards a Bachelor degree in pre-law.

One day, I went to pick Kevin up from the State Capitol after work. When I saw him walking towards me in steady and confident strides, all dressed up in one of Mau-sang's old suits, my eyes welled up with tears of joy, pride and sadness. I wished Mau-sang could see his grown son now. But I know intuitively, Mau-sang's spirit is and will always be present in Kevin's mind, heart and soul.

I cannot emphasize enough my deepest gratitude for all of you, especially for Mr. and Mrs. Fong-ying Yu's gifts and support for Kevin and me throughout the years; and for your kind consideration in organizing this 20-year memorial of Mau-sang's life. I firmly believe that Mau-Sang is appreciative of all your kindness and memories, and he is truly happy and at peace now.



[Response from Lee Ming Kwan, Sept. 26, 2014:

晃英兄:

啓文長大，一表人才，而光中女士亦捱過艱辛歲月，以精湛醫術服務社會，作為茂生老朋友，感到十分欣慰！亦要感謝兄多年來予光中女士一家的關懷與支持呢！

講起 Fr. Hurley, 老朋友閔永圻約好 10 月 9 日與幾位老朋友為其餞行，回愛爾蘭老家。... 明堃]

I **Afterword**

As this documentation comes to a close, I think of the words of a song I heard a long time ago, “Getting to know you, getting to know all about you....” (from the film *The King and I*). Only this knowing is done twenty years after his passing, and I am far from knowing all about Mau-sang. I have learned much from compiling this file, mainly from his friends and from Michelle.

Two-thirds of Mau-sang’s life were spent studying and researching; he was a scholar thirty years in the making. He only taught and wrote for a period half that time. During that period, he was extremely diligent and productive, as can be seen in the bibliography, and he made significant contributions to both Chinese literature and trans-cultural studies, as evidenced in Professor Bayley’s Foreword and Goldblatt’s brief review above. As well, he forged friendship with Chinese writers he respected, like Ba Jin and Ke Ling.

I had hoped to present his academic endeavour more fully by getting his former colleagues to discourse on the nature and significance of his contributions. But this task proved to be beyond me. I could only reproduce some published comments that I garnered. I hope the detailed bibliography, though incomplete, can be a rewarding guide to students and researchers of Mau-sang’s works and to modern Chinese literature.

Mau-sang left behind manuscripts of hand-written academic notes which could be of benefit to people in the same and related fields; they merit wide dissemination. Dr David Faure passed to me the notes as well as some published articles in the form of electronic files. I consulted Michelle Fan and Kevin Ng who suggested that the notes could be uploaded as research blogs. As I know little about such things, I returned to them the files for them to deal with.

Father Jimmy Hurley, who cast an influence on Mau-sang in the early years, retired and left Hong Kong just this October, and Michelle Fan met him some months before he left.

Long and deep will Mau-sang stay in our hearts.

Fong-ying Yu, Vancouver, November 9, 2014

J Acknowledgements

Many people helped me put this file together. I would like to express my deep gratitude to them:

First of all, Michelle Fan and Kevin Ng for their information, trust and hospitality. Michelle made available to me published articles and a c.v. by Mau-sang (hereafter M-S for short); Dr Lin L. Wu and Frances Wu, friends of Mau-sang in U.C. Davis; Francis Hu who took some courses with M-S;

David Faure and Lee Ming Kwan, both close friends of M-S, for his academic documents in their possession;

Mr Anthony Ho and Stephen Lee who broadcast my appeals;

All the friends who responded and sent their memories of M-S: Gus Yeung, James Tong, Peter Li, Francis Chan, Joseph Wong, Peter Tsang and Kevin Ko;

Drs Patrick and Hue-Tam Ho Tai, who became friends of M-S in Oxford; the latter for permission to quote from her letter;

Mr Chan Man Hung whose eulogy I reproduced;

Szeto Wai-ching whom I could not locate but trust would not mind being quoted;

Janice Chan, Senior Manager (Alumni Affairs), Alumni and Development Office, HKU, for answering my questions about M-S's studies in HKU;

Agnes Chan, of the Chinese University Press, for M-S's D. Phil. thesis title and information about his sojourn in the Chinese University of Hong Kong;

Amy Siu, for <<英華薈萃>>, the commemorative document published on the thirtieth anniversary of the establishment of the Translation Department, CUHK;

Miranda Wong, for help with formatting and computer matters.

----- **END** -----