

創刊

第二象聲

俞復題



ECNULIB



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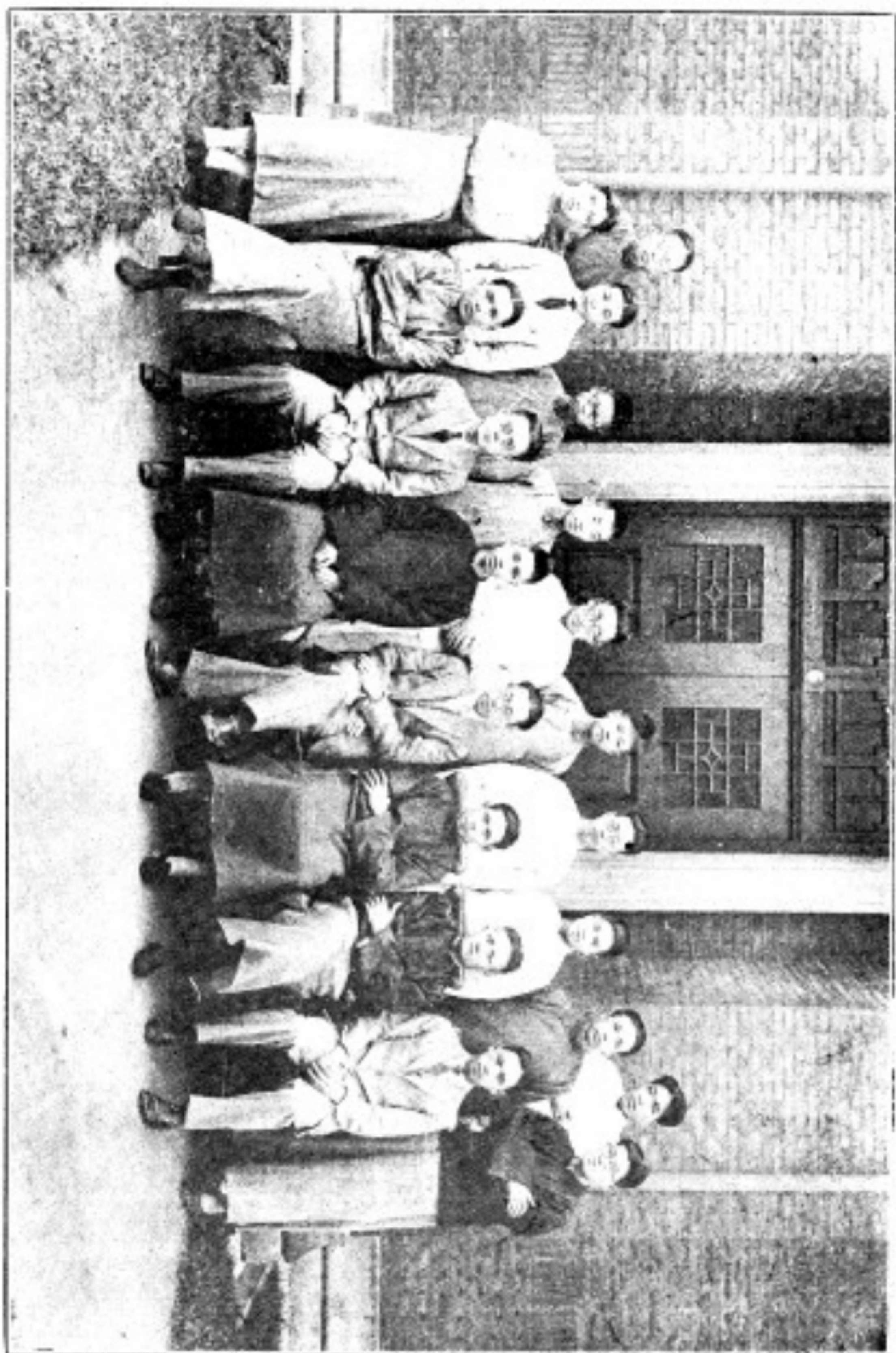
本 刊 贊 助 人
榮 宗 敬 先 生

謁金門

題榮先生小影

發源

山水舊。留得鷗夷遺秀。不盡湖波千載皺。
一舸歸隱又。世亂英雄不就。寧向魚鹽
埋首。十畝園林舊跡尋。何須金谷構。



無錫同鄉會全體合照

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總編輯唐發源君

The 1926 Wusih Club Semi Annual Board

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序

余嘗謂學問之道無他。養性情而鍊知覺而已矣。性情不中和。或猛隘強梁。或懦弱無斷。未有能成德者也。未有能建功立業者也。知覺不靈敏。或形如槁木。或心若死灰。亦未有能成德者也。未有能建功立業者也。此乃性情不得其所養。知覺未得其所鍊之過也。又何學問之可言。曾子曰。君子以文會友。以友輔仁。善哉言乎。得學問之道矣。蓋學者平居博習親師。論學取友。切磋琢磨。各以其所心得。著爲文章。相觀而善焉。所以養性情鍊知覺者。莫善於是。誠以其窮理之精也。丙寅之秋。宗姪發源。自約翰以書來告曰。吾校無錫學生。本有同鄉會之組織。今歲來者愈衆。爰本以文會友之訓。僉議輯半年刊曰第二泉聲。余嘉是會之能聲氣應求。進德修

業。宗旨純粹。不入歧途。當能涵養中和之性情。鍊習靈敏之知覺也。于是乎書此以弁其端。願我同鄉諸君益勉旃。錫山唐文治識。



一脈源流出九峰百川
羣仰海朝宗清音鄉音
徹雲霄遠第二泉聲
梵渡鐘

強宗漢題



引言

竊聞倚馬成文。千言袁虎。燃箕咏什。七步陳留。危當一髮之頃。幸富五車之學。捷如麒麟。才絕古今。秀若山川。靈鍾天地。此乃稟賦特厚。非常人所能及也。更如麟爲瑞獸。獲值聖人。絕筆之交。鱣是靈魚。去待太守。投文之後。氣能上格諸天。文足下凌萬物。此乃修養特富。亦非常人所能及也。至于伏生病榻。傳經秦燔不絕。顏子聖門受教。孔道彌彰。雖乏七篇傳後。所學得舒。却看萬世承先。厥言不沒。晚年始遇。笑天子不知人。壯歲即天哭。書生而奪算。此乃命之不辰。非稟賦之不厚。修養之不富也。綜上所述。要皆學凌霄漢。才泣鬼神。或則以才濟學。學乃愈充。或則以學輔才。才乃益俊。即或造物忌人。懷瓊失意。而光爭日月。與世無窮。秀塞乾坤。感人彌旣。

同人等悵別梁溪。偕來梵渡。春花秋月。故鄉山水之情。黃卷青燈。客館風霜之感。思潮起伏。征人一樣淒其。書庫縱橫。學海萬傾浩淼。卽景抒情。憑芸窗而長嘯。臨池遣興。伸薛箋以烏塗。越時旣久。積稿乃多。雲集衆文。蔚成厚帙。僉議付梓。歇浦留得泥痕。卻慚修禊蘭亭。艷傳詩蹟。效頻吳闕。難追先哲之塵。買紙洛陽。羞比至文之價。顧我輩何人。敢冀傳誦于一時。得式訓言于千古。以文會友。以友輔仁。先聖教人。載諸經傳。時賢勗我。見于序文。(唐蔚芝先生賜序亦以此相勉)是以率爾操觚。貿然問世。尙希卓卓羣公。匡其不逮。則幸莫甚矣。

民國十五年十一月發源草于聖約翰大學思孟堂

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蓉芬

金花曲并序
(七古)

岷春

丙寅苦熱行
(七古)

前人

丙寅七月賀暉如弟結縭
(七古)

前人

無題（五古）

感懷（五古）

感春寄杜君（七古）

春夜聞雨（七古）

無題（五古二首）

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劍影心聲

孫鎮域

前 人

前 人

前 人

前 人

前 人

前 人

前 人

前 人

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惠風

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膠山流星錄

先考行述

本會史略

岷春

慰羣

吳寶義

華

劍影居士

朱光斗

吳寶義

1954



輯餘零話

發源

發源承諸同鄉謬許。屬理輯務。猥以疏庸。頗切惴懼。幸瑤章競頌。有米爲炊。而珠玉琳琅。且有美不勝收之憾。致蓉芬龍爪兩欄。及英文稿中。均節去數篇。此乃百數問題。實非他故。當將與下期主編與諸君相見。書此誌歉。

吾鄉榮宗敬先生。實業界之巨擘也。作寓春申。聞本刊出版。慨與提攜。先生獎勵後進。實堪感佩。除特刊玉照於前端。以誌欽敬外。并及數語。用申謝悃。

以鄉里耆英而爲邦家碩彥。在吾錫當推蔣芝唐先生。以友邦飽學而爲上國名師。在吾校當推亨利密博士（Dr. H. H. Mearns）懷八斗之才。而具如椽之筆者。春申浦畔故鄉人。是當讓仲還無先生而無他。本刊出版伊始。承唐先生密博士寵錫序言。俞先生賜書封面。三英畢集。二美俱彰。本刊得此生輝百倍。用敢代表全人。誌此鳴謝。

本刊爲約翰全體無錫同鄉所輯。或寫文章。或理繁劇。或兼顧二端。盡力襄助。而發源則坐觀厥成。此皆諸同鄉之熱誠可多。而榮鴻三劉文藻兩君之特殊出力。尤不可湮沒。不敢蔽美特

影一。

顧問強步東先生。朱光斗先生。吾鄉傑秀之士也。此次編理稿件。籌畫經濟。得二先生贊襄之力不少。此後仰賴正多。當仍不吝教益。匡輔一切也。

同人等課務旁午。抽得兩星期之暇。編成斯刊。光陰不與。無疵爲難。魯魚亥豕。在所不免。若蒙大君子鑒而諒之。進而教之。則幸甚幸甚。



老子哲學綜略

吳寶義

(一) 老子略傳

老子者，楚苦縣厲鄉曲仁里人也。或曰：「陳國人。」豈以苦縣本屬陳，春秋時，楚滅陳而苦又屬楚，遂有此訛傳歟？姓李氏，名耳，字伯陽，諡曰聃，周守藏室之史也。而人有疑老子卽周太史儋者，或因其同爲史官耶？更有以老萊子爲老子者，旣惑於同爲楚人，而復疑其共隸道家耶？然世不稱李耳，而稱老子者，何也？或曰：「生而皓首，故稱老子。」或曰：「以其年老，故號其書爲老子。」人耶？書耶？咸莫能定。近有以「老」爲老子之姓者；更有以「老」爲老子之字者；甚有以「老子」爲「老夫子」之省文，名師碩學之尊稱。人豈有自號曰「老夫子」者乎？

「老子」殆後世作者之所假托是耶？非耶？世莫知其所從。孔子適周，問禮於老，是老爲孔子同時人，并長於孔子也。孔子見老子在三十四歲與四十一歲之間，或五十一歲之後。若老子長孔子不過二十或三十歲，老子當生於周簡王之末，或周靈王之初，而莊子養生主又明記老子之死，老子享壽至多不過九十餘歲。而世有「李母懷胎八十一歲」或「有娠七十二年」而生老子，及「入關仙去」一「莫知所終」者，又何也？且伯陽者，周幽王之太史也。老子字伯陽，至孔子生時，至少當有二百五十歲。若以老萊子爲老子，亦有一百六十歲。若以太史儋爲老子，亦且有二百餘歲。其胎年均不計焉！老子殆其仙歟？何其享壽之高耶！抑老子隱者乎？善修養，享壽高，世或未注意其死生，故有此謠謬之說歟？老子無爲自化，清靜自正，其說與孔子殊。孔子之明道也，以誠爲歸；而老子則極於玄之又玄。孔子體道於人生日用之間，而老子則崇道於天地之先。孔子明禮起於大道之隱，所以據忠信之薄，刑仁講讓，而示民之有常；而老子斥禮者道德仁義之失，忠信之薄，何相反之甚耶？老子之宇宙論本於易，然易經觀變；老子觀常，易以陰陽言道，而老以玄妙。孔老異趨，其不同也固宜；老本於易，而又相異者，豈

青出於藍，必勝於藍？抑同其源者，必異其流耶？然老本於易，漢書明載，問禮於老，淵源有自。老子之「清虛自守」，「謙卑自持」，「奚必不本於堯之克讓」，「易之嗛嗛」，「孔子之「禮順人情」，「率性爲道」，「奚必不本於老之「道法自然」，「轍迹顯然，不以諱也」。孔子曰：「道不同，不相爲謀。」故世之學老子者，則細儒；學儒者，亦細老子。其然？豈其然歟？余讀司馬遷史紀老子傳，非列傳贊：「申子卑卑，施之名實；韓子引繩墨，切事情，明事非，其極慘礪少恩，皆原於道德」之意。又未嘗不悟申不害貴名之正，韓非之利名參同，斷斷焉致讀於名，皆所以異於道德。楊、朱、莊、列，道家也。楊、朱，奉老子之說，雖亦以養生保真爲義，而唱快樂主義，則與老子之寡欲相反矣。莊、周奉老子之說，而執放蕩主義，則與老子之謙益相反矣。列禦寇先於莊子，喜老子學，而僅得其高虛，故尸子爲列子貴虛。此又何故哉？蓋周秦諸子，有同道而不相謀者；有相爲謀而不同道者；又有同道相謀而異流者。楊、朱、莊、列，之於老子，同道相謀而復異其流者也。道子之於孔子，同道而不相謀者也。老之於易，申、韓之於道德，孔子之問禮於老，相爲謀而不同道者也。且孔子罕言天道，子思以誠歸天，藉此明人道，亦非宇宙之辨。孟荀以鋪揚世

教爲義，申韓以彰名事實爲務，皆略於形上之論。墨家主天，專以天爲兼愛之本，似亦不完。繼易而言宇宙論者，當以老莊爲最精密，舍人生而言宇宙，孔墨固非老莊之匹也。孔子譽老子爲人中之龍，莊子贊老子爲古之博大真人，老子誠非常人哉！

（二）老子哲學之背景

諺云：「英雄造時勢，時勢造英雄。」可知英雄爲時勢之產兒，並有改造時勢之能力者也。英雄如此，學說亦何莫不然。學說之前，非劈空而來，必有所憑藉。故老子之哲學，亦非從天而降；乃當時時勢與思潮融化之結晶也。老子周之史官也。歷記成敗存亡禍福古今之道，然後知乘要執本，清虛以自守，謙卑以自持。此老子清虛謙卑之哲學，實受其職守之影響也。老子之時，暴政橫行，人民憔悴，豪強兼並，黎庶破產，憤世者思治，縱慾者自恣，樂天者安命，憂時者厭世。或主禮治，或主法治，或主天治。衆說混淆，均非根本之譚。老子外受時勢之壓迫，內應思潮之衝動，唱無爲主義，實當時干涉政策之反動也。其一「民之饑，以其上食稅之多，是以饑。民之難治，以其上之有爲，是以難治。民之輕死，以其求生之厚，是以輕死。」一「民不畏死，奈何以死

懼之？若使民常畏死，而爲奇者吾得執而殺之，孰敢？「天下多忌諱，而民彌貧；民多利器，國家滋昏；人多伎巧，奇物滋起；法令滋彰，盜賊多有。」「天之道，損有餘而補不足；人之道則不然；損不足以奉有餘。」一之說，所以痛詆當時干涉政策之非，有爲主義之毒也。其一「失道而後德，失德而後仁，失仁而後義，失義而後禮。」一之說，所以難儒家也。其一「不尚賢，使民不爭；一之說，所以難墨家也。其一「民不畏死，奈何以死懼之。」一之說，所以難法家也。其一「佳兵者不祥之器。」一之說，所以難兵家也。其一「希言自然。」一「行不言之教。」一之說，所以難縱橫家也。更以「民之難治，以其上之有爲，是以難治。」一之說，以難一切有爲主義之各家。大聲疾呼，竭力反抗，其教無爲，而其說實有爲而發也。且其無爲也，非無爲也，實欲無爲而無不爲耳。太上本無言說，無言不顯，無說不明，此無爲之主，不得不有爲而發；無言之教，不得不立言而傳也。老子著五千餘言以明大道，豈得已哉！其用心之苦，憤感之甚，望治之切，豈亞於孔墨哉！後世不察，誤老子之無爲主義，爲遁世主義，放縱主義，自以爲已得老子之真詮，實老子之罪人也！望我研究老子哲學者，毋忽其背景焉。

(二二) 老子哲學總論

老子受職守時勢與思潮之應響，有爲而著道德經五千餘言。揭曉當時禍亂之病根，爲救世醫國之良方。對症發藥，非千古不易之定論也。今所傳老子書，分上下兩篇，共八十一章，恐非原本所有。茲爲讀者便利計，仍依其分段最述之：首章體道，第二章養身，第三章安明，第四章無用，第五章虛用，第六章成象，第七章韜光，第八章易性，第九章運市，第十章能爲，第十一章無用，第十二章檢欲，第十三章厭恥，第十四章贊玄，第十五章顯德，第十六章歸根，第十七章淳風，第十八章俗薄，第十九章還淳，第二十章異俗，第二十一章虛心，第二十二章益謙，第二十三章虛無，第二十四章苦思，第二章十五象元，第二十六章重德，第二十七章巧用，第二十八章反樸，第二十九章無爲，第三十章儼武，第三十一章儼武，第三十二章聖德，第三十三章辨德，第三十四章任成，第三十五章仁德，第三十六章微明，第三十七章爲政，第三十八章論德，第三十九章法本，第四十章去用，第四十一章同異，第四十二章道化，第四十三章徧用，第四十四章互戒，第四十五章法德，第四十六章儉欲，第四十七章鑒遠，第四十八章忘知，第四

十九章任總，第五十章貴生，第五十一章養德，第五十二章歸元，第五十三章益證，第五十四章修觀，第五十五章玄符，第五十六章玄德，第五十七章淳風，第五十八章順化，第五十九章守道，第六十章居位，第六十一章謙德，第六十二章爲道，第六十三章恩始，第六十四章守微，第六十五章淳風，第六十六章後已，第六十七章三寶，第六十八章配天，第六十九章玄用，第七十章知難，第七十一章知病，第七十二章愛已，第七十三章值爲，第七十四章制惑，第七十五章貪損，第七十六章戒強，第七十七章天道，第七十八章住信，第七十九章任想，第八十章獨立，第八十一章顯質，此僅就河上公養身論言之，雖削小老子，然管窺所及，亦有善言。識大識小，君子不棄。吾人若能去其糟，採其精，舍其重，擇其要，由養身而極無窮，則知老子之哲學，以自然爲本，以虛無爲用，以淳樸爲歸。故其論政治，則尙無爲。論本體，則主一元。會相歸心，老子之唯心論也。檢欲還淳，老子之唯識論也。其言實驗也，則立虛無而尙退默，惡剛強而喜柔弱。其言修養也，則循自然而隨順化，運險夷而歸靜樸。雖然，此猶其小焉者耳！不觀夫老子之宇宙哲學乎！崇道於天地之先，究道於玄之又玄。大而無外，小而無內。歸死生於自然，以善惡

爲相對。無觀天下，天下皆虛。有觀萬物，萬物並作。非有無，歸太虛。玄理精妙，異常神奧。不言仁義，而未嘗不有仁義。不用禮法，而未嘗不有禮法。以濡弱謙下爲表，以空虛不毀萬物爲實。見素抱樸，少私寡欲，而民自化。老子哲學，形而上之哲學也。宇宙哲學之於老子，人生哲學之於孔子也。其學術見聞雖不同，而要於適治則一也。此所以先秦而后，數千年間，漢初尙黃老，漢武禮儒者，魏晉譚老莊，唐宋宗孔孟，迭相起仆，爲孔老代興之史，不容他宗迴翔也。謹就老子而言老子，其哲學可分析述之如左：

(四) 政治論

春秋戰國時，舊有之社會政治已崩頹，而新來之社會政治尙未建設，社會政治均現極紛亂之狀況。思想家深受此種刺激，其鬱爲奇觀，湧爲大流，實係自然之結果。故其所謂「九流」一十家，一或思於舊有之社會政治上救濟之，或對於古代沿襲之思想上生反動，要皆爲時代之產兒，革政之先覺。就其卓然自建壁壘者，有儒墨道法四家。儒家謂社會由人類同情心所結合，而同情心以各人本身最近之環圈爲出發點，順等差以漸推及遠。故欲建設倫理之

政治，以各人分內之互讓及協作，使同情心於可能之範圍內發展；求相對之自由與相對之平等之實現及調和。又以良好之政治，須建設於良好之民衆基礎之上。而民衆之本質，須受物質精神兩方不斷之體育，方能向上，故結果殆將政治與教育同視，而於經濟上之分配亦甚注意。可名之曰「人治」或「禮治」主義。墨家注重同情心與儒家同，惟不認遠近差等。其意使人人各撤去自身之立腳點，同歸依於一超越之最高主宰者。其政治論建設於絕對之平等理想之上，而自由則絕不承認。結果成爲教會政治。可名之曰「天治」主義。法界以「唯物觀」爲出發點，注意當時此地之環境。又深信政府萬能，而不承認人類箇性之神聖。其政治論主張嚴格之干涉，但干涉須以客觀之「物準」爲工具，而不容主治者以心爲高下。人民惟於法律容許之範圍內，得有自由與平等。可名之曰「法治」主義。老子禮斥爲道德仁義之失，以非儒家之禮治主義。斥尙賢爲爭戰之源，以非墨家之天治主義。斥畏死爲無用之工具，以非法家法治主義。禮治天治法治，均非改革政治根本之論。論其極，足以盛一時，不能歷萬古；足以治其外，不足以化其內。欲徹底改造社會政治，非先將沿襲有爲而治之主

張，根本澄清，實行無治主義不爲功。故其政治論，以自然爲本，無爲爲用，建設於絕對之自由理想之上；極力排斥干涉，信任自然能力爲萬能至善。以爲一涉人工，便損自然之樸。結果爲今日無政府之先驅。又以仁義由於大道之廢，大僞出於知僞之別，孝慈生於六親之不知，忠臣現於國家之昏亂，故極端破壞。謂絕聖棄知，民利百倍。絕仁棄義，民復孝慈。絕巧棄利，盜賊無有。蓋老子以破壞爲創造之母。欲建設其無治主義，非首先打破舊有之有治主義不可。有無不兩立，自然不偏安。此老子所以創無治主義，而首先破壞有治主義也。雖然，破壞非爲破壞而破壞，爲創造而破壞。破壞乃創造之預備。故其破壞一切文物制度，卽所以建設其無爲政策。是其創造無爲政策之工作，更重於其破壞有爲政策也。其言曰：「我無爲而民自化，我好靜而民自正，我無事而民自富，我無欲而民自樸。」又曰：「民莫之令而自正，」與儒家之「子率以正，孰敢不正。」「上好禮，則民莫敢不敬。」及「君子篤於親，則民興於仁，」之旨，正鋒相對。老子更分四等政治，以明其無爲主義之玄妙。曰：「上德，無爲而爲以爲。上仁，爲之而無以爲。上義，而爲之有以爲。上禮，爲之而莫之應，則攘臂而扔之。故失道而後德，失德而後仁，

失仁而後義，失義而後禮。」其意謂上德以無爲爲也。上仁者，無所爲而爲。上義者，有所爲而爲。上禮者，則爲其所不能爲也。又言「太上，下不知有之；其次，親而譽之；其次，畏之；其次，侮之。」蓋以人民對於此四種治術所起之反應列爲等第。太上指尚德；其次其次……則尚仁尚義尚禮者，而尚德之治，即無爲之治，結果則「功成事遂，百姓皆謂我自然。」此即老子之自然或無治主義也。老子深恨當治之攻伐，故著不爭之說以貶之。其言曰：「天下有道，卻走馬以糞。天下無道，戎馬生於郊。罪莫大於可欲，禍莫大於不知足，咎莫大於欲得。故知足，知足常足。」蓋以爭戰之起，由於人之不知足。擴地盤，樹私黨，殺人盈野，殺人盈城，欲實爲之媒介，戰實爲之工具。故老子去奢去泰去驕去剛，所以絕欲也。言佳兵者不祥之器，所以非戰也。老子又以戰爭之起，由於人之尚賢惡不肖。故著不尚賢，使民不爭之說以申之。質言之，老子之無治主義，於破壞則主廢除一切制度法令；於創造則無爲爲政，對外不爭，對內不尚賢，使人咸享自然之樂。老子又恐人之不信也，乃榜其理想國於人曰：「小國寡民，使有什伯之器而不用，使民重而不遠徙；雖有舟車，無所乘之；雖有甲兵，無所陳之；使民復結繩而用之。甘

其食，美其服，安其居，樂其俗，鄰國相望，雞犬之聲相聞，民至老死不相往來。一夫一妻，小國寡民。

「者」老子一理想國。一中之無爲自化之人民國家也。而其所以名之曰「小」而「寡」者，示謙虛無爲獨立也。一使有什伯之器而不用，使民重死而不遠徙，一以其不尚賢不貴貨也。

「雖有舟車，無所乘之；雖有甲兵，無所陳之。」言其無欲不爭也。「使民復結繩而用之。」言不尚知，民乃復返真歸樸也。美哉言乎！佛之「極樂世界」，耶之「天堂」，不是過也。所惜者，老子之無治政策，僅言其如何爲無治政策，未言其如何可以行無治政策。知消極之無爲不爭，不尚賢，不尚知，無欲去私之足以使民自然復樸，不知積極之有爲，競爭，尚賢，尚知之亦足以促進人類之幸福。知無爲不爭，不尚賢，不尚知，無欲去私之足以使人民自然復樸。不知教人民如何可以不爭，不尚賢，不尚知，無欲去私之術。言之非艱，行之唯艱。老子有無爲之言，而無無爲之術。以致放蕩者，以無爲而唱快樂主義。厭世者，以無爲而唱清靜絕滅主義。甚致荒蕩自欺者，苟且偷安者，皆自鳴爲老子之徒。於是毀之者，均目老子之無治政策，爲不能實行之理想。行之足以亡國敗家。毀之不足，更證之以實事。曰：一兩晉之亡，亡於清談。一此雖由於

後世之誤解，要亦老子之不明其如何可行無治主義有以誤之。余非言老子之無治主義之不可行。無治主義，重化而不重治。治有治不治，化則無往不化。其理想在孔墨之上。獨惜其法不備耳。

(五) 本體論

本體論者，研究宇宙萬物之本源，及實體之學也。有一元，二元，及多元論三種。多元論，以世間萬事萬物之元素各異，不得強而同之，歸於一二事物，以萬物各有其本體者也。二元論，以天下事物，皆由心物二原素造成，以心物二素為萬物之本體者也。一元論之中，又有唯心唯物之持。唯心者，以心為萬物之原素；唯物者，以物為萬物之本體。老子之本體論，一元之唯心論也。一以道元，二抱陰陽，三為物母。故曰：「道生一，一生二，二生三，三生萬物。」物既道由，三宜一。蒼蒼者一也；冥冥者，道也。一不總之，而萬類混矣；一不分之，而陰陽寡矣；一不始之，而道基頽矣。故孔子謂「一以貫之」，釋迦謂「萬法歸一」，老子謂「天得一以清，地得一以寧，神得一以靈，谷得一以盈，萬物得一以生，侯王得一以為天下正。」一之至理，莫盡莫窮；一之

至奧，何所不容。天其覆也以愛，地其載也以恩。一中之中，歸之見空；一中之二，歸之源宗；一已不已，而道乃降。一之化也而還虛，一之繼也而復始。一其在也，我欲存之；一其滿也，我欲散之；一其化也，我欲歸之；一其正也，我欲弼之；一其道也，我欲總之。總之於道，聖人得之。聖人得總一之機，而璿璣畢矣；聖人得總一之旨，而天地合矣。總之以成，化之以蒙；總之以氣，運之以冲。道之所欲，惟一足行。抱元守一，誠爲良工。懷萬源於一，靜虛極於空。返空不空，返無不無。空復真空，無無不無，無無亦無。無者返虛而合道，萬物復化而爲三，化三而爲二，二而返一，一後而入無，從無而合道。形色皆空，萬物俱寂。無極而化，太極之時也。

(六) 唯心論

穹穹者虛，冥冥者道。箇「道」，一一可道，「心可道其妙，而口難道其微，謂之「可道」。「道不可須臾離，而瞻之在前，忽焉在後者，是可道。仰之彌高，鑽之彌堅。如此之玄道，非空於玄，而實有玄之之妙。若此，豈口之所可道，抑只心之可領會耶！而心可道，非常道。是心可道之道，非尋常日用五倫之道，非治國安民之道，非天地化生之道，非陰陽順逆之道；箇「道」豈尋常有作

有爲有形有相之道哉！故「道德」五千言，開宗明義卽曰：「道可道，非常道；名可名，非常名。」是「名」無動無形無機無化無極無虛無空無相者就是名。名不知其爲名，故名也可名，是心名其名，難爲口可名其名。心領神位，可名其名，謂之「可名」。非常名，是心之名，非有形有相之名。虛中虛，空中空。虛中有實，空中有相。只可意取，不可聲名。非口名其名，非一切有影有響之常名也。有影有響者，尙不得稱之曰名；而況有實具者乎！心中求心，方爲可道之道，可名之名。卽心中求心，尙不爲道名。須視之不見，聽之不聞，搏之不得，緘其口，實其腹；一心內向，不馳外務，方合老子可道與可名之本旨。云何而曰：「無名天地之始，有名萬物之母。」天地萬物本無實在自性，皆依心起念而生，依名言而有差別。良以元明一心，從無始來，含藏種子，內熏鼓發，不覺動念，是爲作意。心動念生，引之趣境，是名爲觸。妄境旣現，則韋順俱非，境相含受不舍，是名曰受。境風飄鼓，安立自境，施設名言，是名曰想。微細不斷，驅役自心，令造善惡，是名曰思。作意，觸，受，想，思五者，名言之所以成。而名者，又想與思之所繫也。是故名言不立，則心體離念，離念相者，等虛空界，天地境象，了不可得，是爲覺證。老子曰：「無名天地之始。」復依

不覺，心起動念，依念起想，造作名言，萬彙差別，熾然畢現，故曰：「有名萬物之母。」聖人常於無名之先，朗照覺誼，復於有名之後，靜驗世人之不覺。自觀其覺曰眇，驗世人之不覺曰微，而覺與不覺兩者，俱藏識所攝，故曰：「同幽而異名，同謂之玄。」此所謂玄，佛陀所謂藏識也。「玄之又玄，衆妙之門」者，起信論所謂：「依一心法，有二種門，一心真如門，二心生滅門，是二種門，皆能攝一切法，此誼云何以是二門，不相離故。」蓋玄之又玄，則離有無之名，絕玄妙之跡，直契一心。門者出入誼，謂一切染淨諸法皆從此中出，一切染淨諸法皆入此中也。既流出一切，復融攝一切，故稱之曰：「衆妙之門。」釋此章大意，初以可道可名與常道常名對言，是開一心法爲真如生滅二門，繼言有名無名，依藏識有覺不覺二誼，而天地萬法，皆從此中變現。終言玄之又玄，衆妙之門，明二門不相離合，復於一心法。卽此開宗明義數言，老子會相歸心之旨，已昭然若揭。執謂老子不達心法哉？老子曰：「視之不見名曰夷，聽之不聞名曰希，搏之不得名曰微，不可致結，故混而爲一。其上不儼，其下不昧，繩繩不可名，復歸於無。是爲無狀之狀，無象之象，是爲恍忽。迎之不見其首，隨之不見其後；執古之道以御今之有。能知古始，是

謂道紀。一蓋道本無見，不可色求；道本無聞，不可聲求；道本無得，不可力求；道之渺矣，豈能見乎？惟夷夷然自見。道之奧矣，豈能聞乎？惟希希然自聞。道之玄矣，豈能得乎？惟微微然自得。三者合於天而全於人，不可詰之而窮。其理見於內，聞於內，得於內。精一而見，氣一而聞，神一而得，方爲混一。其上皜，瞻之莫知其高；其下昧，俯之莫知其淵。繩繩然，專心精至，不落頑空，遂有真象出現，是爲無狀之狀，無象之象。本真一出，聚則成形，散則歸虛。何有實狀？何有實象？故呪忽無着，迎之不見其首，隨之不見其後。玄不知其玄，道不知其道，強名不見不聞不事，故曰：「夷希微」耳。古之求道者，以心合道；今之人口雖言而身未體也，就雖體而心未合也。心勞苦形。是謂「執古之道以御今之有」。苟能會相歸心，能知道始，則未有不能得道之綱紀者也。道在不動，道在不行，道在不言，道在不目，道在不耳，道在不心，道在不意，道在不息，道在不知。知而尋知，息內存息，意內尋意，心內尋心，耳內尋耳，目內尋目，言內尋言，行內尋行，動乃尋動。道在內，不在外。道無聲無色無相無形，只有內求不可外尋。老子非但內遠心法，且深透識性者也。此老子會相歸心之旨，合於今之唯心，并達於唯識者也。

(七) 修養論

老子之修養，以自然爲法則，以歸道爲極致。自然非比放縱，歸道不是絕身。循天地自然之勢，以爲修養之序；去社會政治之魔，以爲修養之物。返真歸樸，虛心順化。謙弱爲表，空虛爲實。無欲不爭，不爭無尤；功成弗居，弗居弗去。聖人後其身而身先，外其身而身存，以其無私，故能成其私。太上無爲而無不爲，不言而無不言，以其無言，故能立其言。虛心實腹，弱志強骨，以無爲用，以損爲益。榮華爲辱，患難爲寵。所以戒驕滿而勵謙卑也。戰勝以壽禮處之，殺人衆多以悲哀泣之，所以戒殺生而貶好兵也。不尚賢，不貴難得之貨，所以示不爭而檢貪權也。斥禮爲道，德仁義之失，忠信之薄，所以假虛名而貴自治也。儒者高仁義，老氏不言仁義，而未嘗不用仁義。儒者蹈禮法，老氏不言禮法，而未嘗不用禮法。孔子以巧言令色鮮矣仁；老子斥美言爲寡信，五色爲足以盲目，五音爲足以聾耳，五味足以爽口。孟子以樂流忘返爲戒，老子斥馳騁田獵爲狂心，貴難得之貨爲妨行。儒道異途而同歸，固無分彼此也。老子曰：「我有三寶，持而行之，曰慈，曰儉，曰不敢爲天下先。」「慈」非「仁」乎？「儉」非「義」乎？「不敢爲天下先

「非一禮一乎？故用世之學，莫深於老氏。」

(八) 實驗論

老子主虛無而尚退默，惡剛強而喜柔弱。虛則不盈，無則不有，退則不進，默則不敗，剛則易折，強則易挫，柔則難折，弱則不毀。夫惟難折不毀，故能勝；夫惟易折易挫，故易敗；此柔弱之所以能勝剛強，亦即老子之所以惡剛強而喜柔弱，實以柔弱爲剛強也。夫惟不敗，故能存其成；夫惟不進，故能保其位；此退默之所以勝於進取，亦即老子之所以尚退默而從進取，實以退默爲進取也。夫惟不有，故能常有；夫惟不盈，故能持滿；此虛無之所以勝於驕奢，亦即老子之所以主虛無而斥驕奢，實以虛無爲可常保其聽也。且車乃載重，腹內輪轉之物，從舉步至千萬里，其形隱若泰山而無可撼，聽其腹之轉動，若周天移星換宿，周而復始，此陰陽變化之樞機。而車不知己之動，隨輪之轉也。埏埴乃土之平，而無造作之功，聽地自然，隨人造作以爲器，借水火以成形。室乃人之居，若不開牖，其室不明。三者，車不知爲車，聽其輻也；埏埴不知其爲埏埴，聽其器也；室不知爲室，聽其牖也。輻乃車之黃庭，器乃埏埴之黃庭，牖乃室之黃庭。車無輻

不行，塹填無器不用，室無牖不明，人無中宮不生。輻壞車敝，器壞塹填，牖壞室崩，中宮壞氣斷。車修輻，塹填修其器，室修其牖，人修其中宮。此四者，當無以爲車，爲器，爲室，爲人，既無爲，將何修之？故有之以爲利，有利必死；無之以爲用，無用必生。此老子以無爲用之要端也。故其論修身，則主無爲自化；其論政治，則尙無爲而治。蓋以天下萬事，爲之不能盡，有其爲之不能盡，不如無爲。無爲則無不爲矣。實以無爲爲有爲，故天下萬事能無不爲也。老子之以虛爲實，以柔爲剛，以無爲有之實驗主義，實超孔墨而上之。孰謂老子哲學消極而非積極耶？

（九）宇宙論

道家哲學與儒家哲學，根本不同。儒家以人爲中心，道家以自然界爲中心。儒家道家皆言「道」；然儒家以人類心力爲萬能，以道爲人類不斷努力所創造。故曰：「人能弘道，非道弘人。」道家以自然界理法爲萬能，以道爲先天之存在。且一成不變。故曰：「人法地，地法天，天法道，道法自然。」然道自何來？老子曰：「有物混成，先天地生。寂兮寥兮，獨立而不改，周行而不殆，可以爲天下。吾不知其名，字之曰道，強爲之曰大。」以無聲無臭，無形無狀，無始無終，爲

道之性質；以一氣混成，單獨不改，永久存在爲道之本體。道不惟同行天地萬物之中，生於天地萬物之先，且爲萬物之母。其言曰：「大道汎兮，其可左右。萬物恃之而生而不辭，功成不名有，衣養萬物不爲主。」以道爲自然混成，既無意志，又無作用，萬物各有自己之作用意志，故一道常各爲而無不爲。一老子之最大功勞在於超出天地萬物之外，別設一「道」以統萬物，然道究爲何物？老子曰：「道生一，一生二，二生三，三生萬物。」又曰：「天地萬物生於有，有生於無，一道與無同是萬物之母，可見道卽是無，無卽是道，以虛無爲道也。以虛無爲道，故不可名，不可名而名之曰道者，強名之耳。此老子積極方面之天道論也。其消極方面之天道論，則直斥天地爲無知無識之物，打破以前一切神鬼論。其言曰：「天地不仁，以萬物爲芻狗。」不仁者，麻木不仁之謂也，無知無覺之謂也。混混者天，噩噩者地。不足敬，不足畏，又不足愛。既無鬼神之存在，又何崇拜之可言。老子實非天非神非宗教之鼻祖也。後無之拜天，祭神，以道爲教者，豈老子之本旨哉？

(十) 絕對論

老子以天地間形形色色，均爲相對。欲謀根本之解決，非將此等相對之名詞，完全除去不可。其言曰：「天下皆知美之爲美，斯惡已。皆知善之爲善，斯不善矣。故有無相生，難易相成；長短相較，高下相傾；音聲相和，前後相隨。是以處無爲之事，行不言之教。」蓋以一切善惡美醜賢不肖爲相對，與長短高下前後同。無長無短，無高無下，無前無後，無美無醜，無善無惡，無賢無不肖。知美爲美，則醜生；知善爲善，則惡成；知賢爲賢，則不肖生。故賞善罰惡，好美惡醜，尊賢卑不肖，均非根本解決之方法。根本解決之方法維何？將一切美醜善惡賢不肖相對之名詞，全數銷滅。無美無醜，無善無惡，無賢無不肖，使民復歸於無名之樸，無知無欲。故老子薄仁義，斥禮法；非不知仁義禮法之足以致治，特以仁義禮法之亦足以亂國。仁義禮法爲治世相對之工具，非一勞永逸之良方也。老子之非尚賢，輕貨財；非不知賢之當尊，貨之當貴；特以尚賢亦足以使民爭，貴貨財足以使民盜；尚賢貴貨爲救世相對之政策，非千古不易之定論也。老子知世間形形色色之爲相對，更知用相對方面之任何一面之均不足以解決世間一切問題；進而非其所用之一方面；再進而揭破其相對之理，並相對而棄之，又進而創自然之絕對論。

無無，無有，非無無，非無有，兼此而均非之，歸於太虛。其理之奧，學之深，豈可與今之以相對論爲奇貨可居，傲視天下者可同日而語耶！

結論

五味辛甘不同，期於適口；麻絲涼燠不同，期於適體。學術見聞不同，要於切用。余觀道家者流，其原出於史官，其傳書莫著於老子。察其奧，洞其微。於有字之中，行無言之教。揭破人類之弱點，說盡宇宙之玄妙。尙虛無，持三寶。名爲無爲，而無不爲。非世所云出世之真人，實勤勤憂世之哲人也。蓋職在佐治，雖有庸主，猶欲其善政。非若孔子但論道以待沽，見不行則接淅也！義在排難，雖宇宙玄妙，尙欲其明說。非若孔子但論人生以就淺，見不知則不語也！孔子高仁義，老子不言仁義，而未嘗不用仁義。孔子踏禮法，老子不言禮法，而未嘗不用禮法。致虛極，守靜篤，見素抱樸，少私寡欲，而民自化。異途同歸，老子之理想固高於孔子也。莊子論列諸家，歎駭博大；而其書則從容紆徐，不與老子同憂。申韓取其卑之無高之論，流而爲名法；列禦訛其不死，比老於黃，下而爲神仙。楊朱爲我，陳仲遁世，皆自鳴爲已得道德之真經。於是言老子道德

之說者。不入於申韓，則入於列禦，不入於楊朱，則入於陳仲。入於彼，必出於此。入者主之，出者奴之；入者附之，出者行之。噫！後之人，其欲聞老子道德之說，孰從而聽之？儒者曰：「老子無禮人也，不可以治。」墨者曰：「世外乎虛，足以養身。」爲老子者，習聞其說，樂其誕而自小也，亦曰：「老子之學玄虛而不切實用。」嗟夫！豈儒庸墨，尙自不知孔子墨子，何由知老子哉？雖讀其書，莫有知其意之悲，言之切，理之高。彼是不得已而論用兵，豈敢棄禮乎？彼且不得已而言不言之教，豈肯遁世乎？不求其本，而圖其末；不務自治，而幻虛名。內貪殘而外仁義，處奢傲而治禮文。此乃忠信之薄，而亂之首也。而老氏之所下也。

與若谷書論老學

唐發源

若谷足下。得所來訊。知還珂里。申詠不輟。又能用虛不盈。猥以老學流變見詢。敢竭鄙思。與足下揚推之。百家之學。皆源於史。蓋古人以史爲百官之總稱。史以外無官之可言也。班志謂道家者。流出於史官。其實九流之學。亡一不出於史官也。而道家上接史官之傳。下開百家之學。

爲尤關鍵之所在。老子世爲史官。得以掌數千年學庫之管鑰。而司其啓閉。故老子出。而道家之學。風靡天下。其徒既衆。遂分途而趨。各得師說之一端。演爲諸子之學。故老子者。百家之所從出也。道家之以老子爲宗。無論矣。儒家以身體力行爲歸。蓋得道家實踐之一派。孔子曾問禮於老子。奉爲嚴師。而有猶龍之嘆。孟子痛闢當時異說。然無一語及老子。豈淵源所自。故不敢輕議其師耶。儒家所宗。是在六經。六經者保氏以此爲教。世人之所常習。而傳自老子者也。然則。儒家之出於老子。明矣。老子以慈儉爲教。天下有三寶。慈儉與不爲天下先。墨翟得老子之慈。乃有兼愛非攻之篇。得老子之儉。故有節用節葬之篇。莊子於諸家之學。多所訾毀。獨於墨翟則譽爲方士。且謂真天下之好。苟非並師柱下。何能默契。若是法家之出於老子。其義更明。老子生周季世。不敢放論。以賈禍。故以忍辱爲高。惟能堅忍者。性多殘忍。申韓宗之。刻薄寡恩。太史公謂申韓歸本黃老。慘覈少恩。實源道德之意。故以老莊申韓合傳。非無見也。若韓非之有解老喻老。管子之並列道德二家。其尤彰著者矣。農家均勞逸。平上下。亦宗老子慈儉之旨。儉則自食其力。勞逸必求其均。慈則視物我爲一體。更無上下尊卑之序。是農家之出於老。

子固甚可信也。名家得老子玄虛之旨，堅白同異之辯，雞三足，卵有毛之說，皆寄想於無何有之鄉。游神於寫空廓之地，眇然莫得其朕。陰陽家蓋與之同源，談天雕地之術，虛言其理，不徵其數，蓋得老子玄虛之旨也。老子膽怯，故多權術，蓋力不能取，則以智取，亦事勢之必然。故曰：弱之勝強，柔之勝剛，天下莫不知其堅忍，陰鷲沈機，觀變可謂極矣。兵家縱橫家，卽師其術。夫軍事外交，必待權謀，宜乎與老子合轍也。更有本老子之學，而旁通博綜，兼采儒墨名法之說，以成一家言者，雜家也。至小說家之按拾瑣聞，借事寫意，藉以風世，則又出於道家寓言之意。由是觀之，九流十家，罔弗由老子流變而出。老子以前學術，在官祇有道家，而無他家。自老子始，官終隱，羣弟子散爲諸家，九流之別，以起。故曰：老子者，古今學術分合之大關鍵。而諸子之大師也。然老子之學，流變所及，非僅此已也。魏晉之清談，亦老子所從出。在漢西京之初，儒道並盛，光武中興，天下學術一統於儒。建安之際，曹氏父子不尙經術，魏正始間，王弼何晏乃唱老莊之學，當世競慕其風，有四聰八達之目。延及晉世，老學中興，王弼何晏爲虛無之宗，傅嘏鐘會才性之宗，裴願崇有論，則又由刑名以非虛無。其後葛洪詳論神仙修養之法，鮑敬言

樹政治無君之論。道家之學。至晉世大備。所謂玄學者是也。稽叔夜非湯武而薄周孔。阮嗣宗斥漢高項羽爲豎子。蔡博王僧達。皆有以自高。不爲貴戚權倖屈。身仕數朝。絕不爲怪。君臣之觀念淺矣。陶淵明爲彭澤令。而不能爲五斗米折腰。王秀之爲晉平太守。山資一足。卽掛冠而去。其他隱遁之流。見於史冊。不勝枚舉。實皆受道家老子之影響也。老子谷神不死。是謂玄牝等語。不知何指。方士依傍其說。推爲道教之祖。唐代自以爲老子之後。尊老子爲玄元皇帝。視爲神仙。並尊道家諸人爲真人。自是道教漸興。而老學漸衰矣。僕竊考老學流傳。遞變有三。先秦之諸子。哲學首承其教。流風所被。乃有魏晉之清談。寢假而有李唐之道教。然去老子日遠。則背其道也。日甚。夫魏晉清談。謂爲受老子之影響。毋寧謂爲中莊子流毒之爲當。蓋老莊同宗。而異道。老子未嘗舍天下家國而獨善其身。更未嘗損民而利己。莊子反是。純持放任。世之治亂。漠不關心。老子絕聖棄智。祇欲去聖之名。若莊子之聖人。不死。大盜不止。直欲並去其人。其謬益甚。開清談之弊者。于何也。而二人皆服膺莊子之術。與老子之道。悖矣。至李唐之神仙符籙家。則依附陰陽五行之說。實與老學無涉。蓋瘡變瘡遠矣。今之評罵老子者。羣以清談之

弊。道。教。之。禍。爲。老。子。學。說。病。嗚。呼。老。子。術。不。用。於。當。時。而。名。復。滅。裂。於。後。世。余。未。嘗。不。爲。之。重。屈。也。





金花曲

并序

岷春

樊山老人以生花妙筆寫幼婦新詞。彩雲一曲。旖旎風流。方之玉台疑雨之章。誠得謂後先媲美。傅彩雲以名妓爲豔姬。由豔姬爲名妓。石榴裙下無數。王孫楊柳樓前幾多。韻事彩雲曲。僅記一斑。未傳全豹。憶庚子之役。八國東侵。兩宮西狩。銅駝陷荆棘之中。鐵甲布宮庭之內。公侯俯首。將士降心。而碧眼者流。氣凌霄漢。大有屋我神州之概。時有賽金花者。以色藝冠京華。爲聯軍統帥華德掠去。藏之內殿。寵以專房。金花與華。昔識於歐西。今遂於大內。軍書旁午。寶帳籠春。合肥李相。悉其事。以爲千載一時之機。乃設法暗通線索。囑助一臂。於是

華燈掩影之下。軟語銷嬌。啼意動歌衫。淚濕無言。含息。嬌之悲。玉枕香溫。巧笑滅。夫差之志。和議既成。宗社以保。而所謂賽金花者。蓋卽傅彩雲也。此事父老相傳。言之確鑿。今金花已矣。漁樵閒話。每及斯事。輒覺其爲巾幗人才。而非尋常尤物。爰書其事。繫之以詩。

殘陽歸去彩雲散。胭脂北地臨風歎。東南花事未闌。到申江水濁。新枝榮。申江豪放多王孫。輕裘駟馬。醉金樽。珠喉一度。霓裳曲。宛轉流波。盡授魂。領袖芳叢。專雨露。無端風雪橫相妒。淚珠涓涓別香巢。名花憔悴京華路。怕說彩雲不幸。名流離。南北夢魂驚。枇杷門巷紅樓暖。不道金花卻是卿。金花傳遍王侯府。十萬黃金一歌舞。舞倦柳腰帶酒眠。獨闌宵永罷華筵。麝蘭乍透鴛鴦枕。鼙鼓蕩驚海外煙。轟天彈雨臯城撼。紅燈滅盡御街暗。雨打梨花深閉門。玉容黯淡蛾眉慘。忽地香車七寶迎。道是將軍念舊情。驚鴻渡海曾面首。際約潘郎記不清。十萬貔貅帳下列行矣。躊躇不能決。弱質那禁一再催。輕韶粉靨暗淒咽。鞭絲款段入宮牆。平生初次到昭陽。昭陽殿裏春風暖。打點開花作繡房。記得秦西初絃首。丰神寰宇誰堪偶。白雲蒼狗十年餘。不謂瓊花成路柳。絕世聰明絕世姿。美人畢竟也憂時。鴛囊妙計傳侯府。軟語溫馨巧設辭。盈庭

徒○鼓○儀○秦○舌○口○脂○香○裏○軍○機○決○一○種○嬌○臆○萬○種○情○那○怕○男○兒○心○似○鐵○插○血○已○爲○城○下○盟○纒○纒○千○
百○掛○帆○行○深○宮○未○醒○陽○台○夢○無○奈○西○風○送○凱○旌○從○此○鷓○鴒○兩○地○隔○重○洋○萬○里○連○天○碧○道○是○無○情○
卻○有○情○每○從○夢○裏○敍○魂○魄○吁○嗟○乎○天○生○尤○物○必○有○爲○低○帷○片○語○定○安○危○鴟○夷○功○略○蓋○天○地○顰○笑○
吳○宮○還○恃○誰○

丙寅真苦熱行

前人

炎○炎○烈○日○熏○天○地○隔○簾○射○日○心○猶○悸○太○空○寂○靜○纖○無○雲○想○是○阿○香○亦○引○避○草○木○都○呈○可○憐○態○一○
片○焦○黃○斂○粉○黛○低○頭○含○恨○向○濃○陰○怕○與○曜○靈○久○相○對○亭○亭○菡○萏○覆○鴛○鴦○清○姿○無○奈○怨○驕○陽○驕○陽○
要○是○多○情○物○應○惜○蘭○漿○十○里○香○軟○柳○低○垂○無○力○舞○卻○被○金○蟬○絮○聒○苦○曼○吟○急○噪○一○聲○聲○不○堪○憐○
惺○惺○當○停○午○北○窗○徒○把○疏○簾○隔○依○舊○炎○氛○透○茵○席○倦○來○轉○側○不○成○眠○輕○羅○遍○着○汗○珠○迹○冰○紈○揮○動○
益○融○融○轉○是○無○風○勝○有○風○堪○笑○封○燭○空○自○巧○炎○涼○不○敢○奪○天○工○浮○瓜○沉○李○暑○未○解○恨○煞○涼○風○無○
處○買○金○烏○惟○盼○早○西○沉○小○園○浴○罷○坐○開○襟○只○是○滿○天○星○斗○整○明○旦○未○必○作○秋○霖○吁○嗟○乎○天○干○在○
丙○南○方○火○烈○烈○如○焚○何○獨○我○三○湘○三○晉○戰○方○酣○喘○息○追○奔○不○許○惰○將○軍○督○戰○猛○如○虎○汗○血○糝○糊○

催○戰○鼓○幾○多○馬○革○幾○多○尸○醜○日○一○蒸○百○體○腐○孰○非○華○胄○出○崑崙○白○雲○深○處○羨○王○孫○

丙寅七月賀暉如弟結縭上海

前 人

蓮○房○子○滿○辭○炎○暑○鴛○鴦○浴○水○荇○深○處○初○秋○金○颺○到○江○南○輕○羅○着○體○涼○如○許○春○申○浦○上○繁○華○夜○紅○
燈○綠○詩○歌○未○罷○珠○光○照○輒○七○香○車○翠○說○天○孫○來○下○嫁○玉○台○幾○度○報○更○深○簾○外○冰○輪○簾○內○心○皓○月○
有○情○窺○繡○閣○良○宵○無○處○不○沉○沉○珊○珊○秀○骨○清○無○汗○紗○窗○露○重○遮○羅○幔○朝○暎○擾○夢○夢○猶○酣○鬢○雲○香○
散○鴛○衾○畔○東○萊○下○筆○素○宏○博○惠○連○詩○培○愨○康○樂○紅○袖○添○香○夜○讀○書○他○年○投○我○瓊○瑤○作○古○人○拔○劍○
乍○聞○鷄○擊○楫○中○流○金○鼓○提○天○與○男○兒○用○武○地○英○雄○氣○短○信○無○稽○

無題

孫鎮域

東○風○吹○百○草○春○色○渡○江○南○柳○為○報○離○緒○桃○為○滴○淚○溥○悠○悠○游○子○意○惻○惻○故○人○心○他○鄉○苦○憂○悵○忍○
復○見○此○情○汎○汎○東○流○水○無○時○更○西○回○何○如○傷○春○意○歲○去○復○歲○來○

感懷

前 人

素○月○照○高○樓○流○光○明○似○璣○居○人○不○能○眠○披○衣○當○牖○立○有○雁○自○南○來○倉○皇○何○惴○慄○借○問○南○來○雁○歛○

翼爲我述。去秋渡江遊。半載離家室。未悉故鄉音。同羣皆散失。獨還至此間。回首常鬱怫。欲因
月色好。清宵改北轍。夜久語聲哽。振翻去机杼。餘哀繞碧漢。喟然心慘怛。

友人杜君侗儻風流詩文清麗現供職無錫戲作感春一

首遙寄

前人

東皇着意惱詩人。故遣春禽枝上哢。愁殺司勳杜牧之。揚州一覺十年夢。

春夜聞雨七古

前人

風流雲散意何如。南浦春來恨似縷。一夜芭蕉漸瀝多。不知舊雨是新雨。

無題二首

前人

且發運河畔。暮至淞江濱。淞江何如帶。流水去殷殷。思我庭闈樂。涕淚忽沾巾。憂思不能已。誓
與共晨昏。

飢寒逐人去。奔走爲稻粱。暫與生離別。遠遊幸有方。天涯千里隔。游子夜徬徨。忍念依漆下。日
夕隨高堂。

金山詩

前人

金山高百尺。矗立江南岸。上有嵯峨墳。行人爲悽惋。借問路旁客。死者未久時。生平枕戈臥。舞鷄深憂噫。大江千里來。飛濤何湍激。中有一扁舟。臨流正漂蕩。斯人焉得出。擊楫比祖逖。

亂後由無錫乘人力車回石塘灣口占一絕 前人

驅車西駛無央日。照平原十里長。正是歸心比箭急。雙河景色轉尋常。

中秋五古 前人

佳節倍思親。西山采野蕨。孤鴻海外來。愁見中秋月。

蘇河春晚五律 前人

落日沈淞渚。暮雲千里浮。歸禽喧晚樹。倦客在西樓。輕楫識行艇。微風揚素綵。星高月未白。春夜何悠悠。

明妃 岷春

塞草離離塞上秋。入胡紅粉淚凝愁。一鞭花柳辭中土。萬里沙塵望北州。別有貉漿滋味在。豈

無鷄舌異香。浮玉門關外。單于寵。比守閨宮勝幾籌。

七寶香車別紫宸。也曾淚眼顧宮嬪。異邦象笏朝仙侶。上國蛾眉附帝姻。久坐深宮悲薄命。乍來漠野覺輕身。出關互古無巾幗。卻是明妃第一人。

步姜堰王光國卅自述韻

前人

予與王君素昧平生。今夏忽奉瑤章。並索和三十自述七律四首。予素好詩而不能詩。偶以自娛。亦不甚敢示人。蓋懼釘鉸擊壤之譏也。王君斯什。寄遍藝林。一時和者。當不乏陽春白雪之作。以余譚陋。曷敢望塵。願天涯知己。得之匪易。旣以瓊瑤下擲。縱木桃烏可以不報。詎方勉強成章。而王君通訊處。不幸失落。天涯有雁無從寄。誠無可奈何事。但王君必且惡嵇康之性懶。疾屈子之驕情。今以實第二泉聲。爰誌數語。以謝王君。

古調鏗鏘獨自彈。狂瀾力障大江干。馬肝食罷味偏厚。鷄肋歌成興已殘。破屋多風吟句澀。落花滿地咏才難。文章天下尊楊墨。更有誰憐陋巷寒。

渭水飄然垂釣中。長才安待卜非熊。身遭險巇知艱苦。詩到窮愁轉易工。不具蘇秦三寸鐵。何

來宗慙一江風。圖書料理時非晚。斑白馮唐運未通。

惆悵應登王粲樓。江河滿地孰安劉。且修羽扇綸巾學。不作美人香草愁。風雨有情堪嘯傲。湖

山匹麗足優遊。不求聞達求詩酒。明月漁舟弄釣鈎。

各自天涯一面踪。郵筒千里寄梅花。讀書積案常譏懶。放筆吟詩不問差。果爾得拋三徑菊。惠

然來飲二泉茶。二泉山伴蓉湖水。山水臨門是我家。

劍影心聲

晴虹

小引

余不善文。而醉心於詩。蘭陵負篋。略解吟哦。每當登高開眼。傍水低迴。或觸景而生情。或卽事以興賦。寒暑兩度。頗有所積。竊思學無根柢。慨咏難工。似茲區區。本無足觀。惟是倉庚雖小。雅好求音。柏勞終鈍。偏喜弄舌。物猶如是。何況乎人。用敢擷其什一。示我心聲。不辭塗鴉塞責之譏。藉作拋磚引玉之舉。百爾君子。祈郢正焉。

曩見題壁有二十字一讀書如登山一步不可住回首繫

芒鞋前人已過去一因效其語

讀史如織錦。經緯須分明。縷縷苟清理。應用任縱橫。

寒夜讀書

雪夜坐書壇。擁爐不覺寒。兩都誦未罷。報道已更殘。

冬日晴晝有蠅緣破窗振翼就曝若有雄志感而書此

玻窗耀晴日。偶見負暄蠅。安身渾無力。展翼猶自矜。溽暑有羶附。冰寒何威乘。冲融總言好。倖運難久憑。

見雪偶成

嚴冬白晝寒風緊。滿眼銀花處處栽。幾片飛來初不見。萬千累積自成堆。

丙寅杏月束裝到校風物不殊舊況未改入晚倦極思睡
倚枕假寐一覺醒來忽聞柝聲午夜聆此倍增鄉思寬
衣覆被賦此自解

背鄉負篋趨蘭城。整日羣波意未寧。睡眠朦朧聞擊柝。聲聲惹起故園情。

花朝乍過春色方妍。羨萬物之得時。哀人生之多悴。感而

書此

二分春色弄嬌姿。孰乞靈旛爲護持。莫說無邊光景好。好花須看半開時。
萬物得時春意深。人生多悴苦相侵。暗推至理須行樂。隨處光明求放心。

杭遊心影

步邢君韻

麗春結伴武陵遊。秀色堪消萬古愁。若得時時酬眼福。吾心此外復何求。
無邊景色最銷魂。柳暗花明盡水村。偏有騷人工弄墨。湖山到處着詩痕。
參差林木與雲齊。知是行過第幾溪。石上清泉堪濯足。慣因疊嶂把程迷。
(九溪十八澗)

晚春夜雨 口占

昨夜瀟瀟雨。今朝薄薄寒。落花知幾許。忽忽已春殘。

來學五中忽焉五載。行將畢業以去。書此聊以見志。且誌

感也

負篋蘭陵脩五年。愧從人海說人天。澄清攬轡懷先德。補習隨班感逝川。蝸角頻聞鬪蠻觸。鯨堂幾度罷歌絃。應知昔日全非是。此去前程猛着鞭。
榴紅恰似我心紅。自古英雄說建功。時局欲追春日盡。難關還待少年通。壯懷萬里方鳴匣。豪氣千尋欲貫虹。破浪乘風會有待。乘繻未肯讓終童。

蘭陵留別詩

同窗同志更同鄉。折柳分飛總斷腸。雲樹異趨神志合。莫教魚雁杳衡陽。（贈胡君鄒君）

爲小友吳君畫扇

遠山隱約路迢迢。流水長隄認小橋。世外桃源何處是。誕登彼岸卽非遙。

賦賀嘉禮 錄一首

臨風欣賦國風篇。既作鴛鴦便作仙。似鱗相親鶴相近。如花常好月常圓。二分眉黛三分畫。千尺情絲一尺牽。未晉金尊還晉頌。年年瓜瓞總緜緜。

雷峯遺影

某君以油繪西湖雷峯塔圖見示。於疎林叢翠間突現浮屠。迴光返照。作金紫色。歎爲奇觀。惜余福薄。未覩真象。追懷春遊。不禁慨然。

雷峯西鎖白雲鄉。浪說西湖有佛光。未見美人泣遲暮。可憐老衲變滄桑。（寶俶雷峯兩塔對峙。向有美人老衲之稱。）橫波有箭山。常在倒影無梭塔。已亡卻歎後來真福薄。但從碧艸弔斜陽。

新秋已屆炎威未消偶有所觸遂成一絕

金風昨夜起橫塘。漫說年年夏日長。赤帝擅權原有意。爲憎人世太炎涼。

中秋 步自由談次公韻

駒隙流光去渺然。桂香粟秀又經年。閒調琴瑟渾貪嬾。坐對嫦娥不愛眠。一幅秋光千里白。三更夜色半窗妍。何須把酒方言賞。解得雅情便是賢。

鐵樹花 步韻

問花可得問離騷。鐵樹重開第幾遭。北海雪堆蘇武節。西階葉託呂虔刀。棠梨相配成三絕。桃杏難尋感二毛。一樣飄零傷小劫。妬風妬雨總難逃。

梵航客館詩餘

岷春

最高樓 初夏新晴

雲散也。一片現蒼穹。青徑濕。淡烟籠。老枝濯過層陰碧。殘花落盡滿庭紅。臥空塔。蝴蝶樣。舞隨風。裝束就。鬢雲重整理。談笑裏。欄干同立倚。望玉兔。指蟬螬。依稀彩帶懸天闕。居然銀漢架長虹。晚風來。新綺薄。透酥胸。

蝶戀花 中秋

歲歲中秋千里外。今歲無聊。卻又中秋屆。皓月一天如入畫。焚香也學深深拜。漫舉金樽邀月話。鏡裏嫦娥。無語凌虛掛。如此乾坤無量大。幾時飄落紅塵界。

踏莎行 外大母以五月中旬仙遊轉瞬三月又屆中秋有感作此

丹桂流香。金風送爽。中秋月滿天晴朗。廿年置酒對冰輪。是誰攜我同歡賞。酌酒開顏拜星。

合掌客中望月猶扶杖。一年容易又秋風。人天極目空悽惘。

明月逐人來 有懷寄友

秋光又老。東來雁杳。黃花瘦人更瘦了。重陽纔過。紫蟹初肥好。彭澤高情多少。歇浦秋潮知被寒刁。震擾無恙否。故園芳草。嚴霜打掃。西風吹到。怕衆芳枯槁。叮囑故人珍保。

西江月慢 夏閏

蟬啼戶外。簾捲處。榻牀睡熟。花影逐時移。微風輕擺向人身。覆日滿庭綠。蔭深遮。敢欺倦夢。可人如玉。問碧梧將護瓊枝也。戀海棠宿。芳意懶。那禁花鬱郁。嬌半啓。惺忪妙月。青卷斜拋羅扇墜。皺衣衿。裙幅還自念。好夢荒唐。日中風暖。汗侵霧縠。輕笑顧一脈。慵羞癡。可掬。

四犯令 待友

香徑飄蕭聲起乍。疑是嫦娥。駕急捲湘簾。深自詫。好風來。花低亞。有約今宵新月下。好夢又成假。玉琢心腸。無變詐。想猶是。未粧罷。



舊家庭之一幕

慰羣

(一)

黃少卿者。吾錫某鎮之鄉董也。富有資產。安然度日。膝下共二子。長名昭華。次名昭賢。兄弟均已娶妻。聚居一家。頗稱和睦。一日。少卿病危。召二子至榻前曰。爾等如能永相親愛。創家業。振家聲。得如吾願。則雖死無憾矣。言已。卽逝。闔家悲悼。循禮喪葬。既畢。而全家大事。自是託諸兄弟二人矣。

昭華之妻趙氏。共生二女。終不得子。昭華惡之。乃納一妾。期年生一子。喜甚。然不及數月。此子

忽病。昭華徧聘良醫診治無效。昭華悲痛之餘。自疑曰。吾不得子。豈非天命歟。其母見昭華終日不歡。知必因失子故。乃慰之曰。男子早得子者有之。晚得子者亦有之。早晚雖異。得子則一。又何慮焉。昨日余已與王媒磋商。爲汝再納一妾。汝意云何。言甫畢。見王媒由門入。告曰。鎮之西村有徐姓者。業農。家貧而清白。生有一女。年甫及笄。願侍箕於貴人。若納爲小星。定卜宜男。昭華母聞之。悅甚。乃授四百金而迎之。歸閱二載。果得一子。合家之人。莫不歡欣。昭華遂名其子曰祥寶。愛護靡篤焉。

昭賢幼時。少卿卽爲其聘定鎮上張家之女。但此女年長後。有不規則行爲。風聞至黃家。少卿怒甚。因鎮上無離婚之例。以致少卿不敢啓齒。昭賢年及廿四。理宜成婚。少卿乃商之家族中之長者。議定先爲昭賢納妾。張家之女。置之不顧。然昭賢納妾後。張家卽提出抗議。並將其女由彩轎送至黃家。少卿恐鄰人之藉口敲詐。竟忍辱娶之。

(一一)

昭華之妻趙氏。明事理。善治事。一切家務。盡責任之。然昭華因其無子。仍不重視。且以烹飪事

獨付趙氏。不啻視爲女傭也。昭華之小妾。則以祥寶自傲。安閒無事。坐食三餐。倘菜羹稍不適口。卽而斥趙氏。趙氏忿甚。訴之其姑。但其姑徐徐對曰。汝烏得無子。設汝先期誕麟。昭華亦不納妾。何來此侮。汝祇可自怨耳。趙氏見其姑之左袒小妾。無已。乃返己寢而圖自縊。適爲其二女。琬貞與筠貞進房見之。急前往救。琬貞並泣向其母曰。吾母爲何自經。如母死後。我兩幼女。試問有何人照顧耶。吾等長成後。仍當奉養老母。不忘慈恩也。自後趙氏每受小妾之侮辱。念及其女。藉以自慰耳。

昭華之大妾。自其子死後。不復寵愛。且昭華亦強之作灑掃等事。故大妾祇可飲恨吞聲。向隅自泣而已。一日爲清明佳節。鄉間例有賽會。大妾乃攜祥寶往觀。藉暢鬱懷。至夕陽西傾時。始返家。其姑見後卽言曰。汝何攜祥寶外出。今日之賽會甚盛。觀者如堵。祥寶雜於人山人海。豈不危哉。汝乃一賤婦耳。而祥寶則黃氏祖先血食所繫也。大妾見斥後。自嘆命蹇。是夜卽吞磷自盡。

昭賢之妾。善諂媚。工讒言。故昭賢益虐待其妻。張氏稍有瑕疵。則夏楚交加。家人不忍旁觀。前

往勸說。然仍未能止也。一日昭賢妻往河畔浣衣。稍遲不歸。昭賢乃持門往覓。張氏方俯首臨河。不知其夫之前來。昭賢既見其妻。並不追究。逕回張氏猛擊之。張氏遂誤落入河中。此時適無行人相救。而昭賢笑向水中曰。償吾願矣。欣然而返。不復回顧。後家人得知。急往探視。但張氏已葬身清流。與世告別久矣。

(二二)

駒光易逝。暑期又屆。鎮上縣立六校舉行畢業典禮。黃瓊貞與其妹筠貞均持文憑及獎品歸。欣然告其父曰。今日校中舉行畢業禮。此即吾等之文憑及獎品也。但昭華見後。不加獎嘉。反作嚴肅狀曰。汝等年已長大。今既由高小卒業。可不必上進。宜在家專習烹調縫紉諸事。此實女子之天職。瓊貞姊妹二人聞之。默然不語。互相凝視。既而盈盈淚下矣。蓋彼等於未畢業前。已議定出外求學。並其表兄吳劍秋亦來書勸彼等肄業錫邑之某女子中學。今既見阻。於是彼等之升學希望。已成泡影矣。昭華見其二女之泣狀。即怒聲斥曰。何故泣耶。汝等年將及笄。理宜居家。試問女子學成後。究何所用。將來依夫度日。何需汝等自謀生活乎。今汝等已由高

小畢業。作書登簿之知識已足。諺曰：女子無才便是德。汝等不聞近來一般女子出外求學，每有不規則行爲乎？於是不特己之名譽掃地，而家聲亦爲之毀敗矣。姊妹二人見父怒，乃退告其母。趙氏含淚謂曰：吾爲爾父拋棄久矣，彼寵愛祥寶母，吾卽進言，豈有效哉？言已，母女三人互抱哭泣，終夜達旦。

琬貞與筠貞雖受其父之拒絕，仍謀赴城投考之計。考期漸近，筠貞情急智生，謂其姊曰：鎮上赴城之輪船，約於六時離埠。此時父親尙未起身，吾等可私乘輪赴城，抵城後，可往舅家，請表兄陪送至校投考，並要求舅父向父親疏通，諒得允諾也。琬貞聞後，鼓掌稱善。急攜筠貞往告其母。趙氏亦曰：此計固佳，捨此末由，惟恐若父知之，多所窒礙耳。先考期一日，姊妹二人略事修飾，輕啓門出。趙氏潛送至門外，謂其二女曰：望爾等將佳音歸也。當是時，汽笛嗚嗚，直刺耳鼓。琬貞與筠貞乃與其母辭別，逕向輪埠而去。

趙氏閉門返內，適遇小妾於廳上。小妾遽前問曰：兩小姐清晨何往？趙氏愕然，不得不直言告曰：赴錫投考……小妾不待趙氏言畢，卽奔入內，告知昭華。昭華尙酣睡，挽之醒，急由牀起，痛

詈其妻。並飭僕人阿六速往輪站追回二女。時琬筠方將船票購就。待輪開駛。而健僕已追蹤至矣。阿六告曰。汝等赴錫投考。已爲主人所知。命余來追。方余離家時。主母大受主人之痛詈。汝等倘不速返。主母將不堪。琬筠念及其母。祇可爽然而歸。見父後。悚然而懼。昭華嘗曰。汝等斗膽。竟敢私逃耶。復謂其妻曰。爲母者。竟放縱女兒至此。設彼等今晨赴城投考。果得錄取。吾仍決不資付學費。彼等又將何如哉。昭華憤憤起身。未及披衣。晨氣侵骨。慄然覺寒。急返內寢。然病根竟始於此矣。

(四)

雷魁寶與其弟元寶。均爲昭賢妾所生之子也。亦肄業於本鎮之縣立六校。兄弟二人。性頑無匹。雖受教員之懲戒。昭賢之督責。然終不改其天性。一日。魁寶與某同學互相毆打。彼兒勢弱。身遁入校園中。魁寶追之。忿不能及。卽拾碎磚擲之。不幸竟中其目。鮮血淋漓。眼球破裂。後爲校長得悉。乃立將魁寶斥退。其弟元寶。終日嬉遊。不專心向學。以致成績甚劣。不得升級。昭賢因一子斥退。一子留級。恥甚。乃設法使之負篋出外。親送二子至城。投考縣立高小。奈兄弟二

人之程度甚低淺。待校中新生案揭曉。均未錄取。昭賢乃與該校教員中之相識者再三商量。方允入校。亦云幸矣。

(五)

昭華返寢後。稍覺不適。遂臥牀不起。其母謂昭賢曰。汝往延王醫。來家爲乃兄診治。昭賢應曰。諾。但兄弟二人。自納妾後。漸不相親。昭賢妾見昭華病。乃生虺毒之心。謂其夫曰。姑死後。汝兄弟二人。勢必分產。汝何不逞此延醫時。與王醫密議。將乃兄毒死之。則家產可盡歸一人掌握矣。昭賢乃往晤王醫。許以五百金。王醫醉心黃白。欣然應命。昭華服藥後。覺腹中巨痛。傍晚卽逝。

昭華之妾。自夫亡後。已爲孀婦。但徐娘未老。春情猶盛。漸與僕人阿六互通私情。心心相印。儼然佳偶。阿六旣得小妾之寵。竟以繼父自居。祥寶稍有過失。卽加痛責。然祥寶盡知其母與阿六發生戀愛之隱情。因往訴其祖母。於是家人莫不知此事。小妾慚甚。夜半遂與阿六共將祥寶勒斃。席捲而遁。翌晨。趙氏以小妾晏眠未起。入房視之。但見什物零亂。祥寶已僵斃牀頭矣。

祥寶死耗。傳之昭賢房內。彼夫婦二人。均引爲私喜。蓋彼等謀產之計。完全告成矣。但昭賢妾謂其夫曰。琬貞之母。尙爲吾等之眼中釘也。亟宜設法除之。越數日。昭賢妾忽得一計。卽告其夫曰。明日爲關帝聖誕。琬貞母素佞佛。明日必赴佛會。深更方歸。於是返家經某橋時。吾等先令一人伏於橋畔。見琬貞母後。遂猝出而推之入河。結果其性命。此法至善也。明日趙氏果如昭賢夫歸之所料。夜間過橋時。見一人前來。出不意被推入河中。趙氏狂呼救命。適有一船過。客聞呼救命聲。由船出視。果見一婦人溺於水中。乃以篙救出。趙氏詳告所遇。並謂此必爲其叔子之毒計。不願歸。客乃問曰。汝願爲我家傭否。趙氏許之。但此客爲誰。卽江寧地方廳之推事蘇昌圻也。

(六)

昭賢既逐其嫂。父之遺產。佔爲己有。於是夫婦二人。肆意揮霍。家居無事。遂染阿芙蓉癖。一切家政。不復置問。而其妾又不善治事。故家道日益衰頹矣。未及數載。昭賢之遺產。悉已耗罄。於是債臺高築。有增無減。每逢令節。索債者接踵而至。昭賢

乃匿避無蹤。但其母年老龍鍾。仍留家中。索債者不見昭賢。乃咆哮向其母曰。汝子之債。究於何日償還。再三遷延。吾等已備嘗其苦矣。今日若不付清。雖楊腹相待。亦不去也。老母乃泣向索債者曰。吾兒歸後。當卽告知一切欠項。於數日內自應奉還。索債者憐老母之泣狀。憤然而去。

至深夜。昭賢方歸。然其母自索債者去後。回想昔日家盛之時。哭泣久矣。見昭賢後。乃謂之曰。汝不憶爾父之遺囑耶。創家業。振家聲。言猶在耳。而今則家業衰頹。家聲掃地矣。噫。汝如是不肖。若父豈能瞑目於地下耶。言畢。一慟氣絕。

琬貞與其妹筠貞。自其母失蹤後。終日縈念。時或互抱對泣。昭賢乃慰之曰。諒不久卽歸。待之可也。然昭賢之所以善待其姪女者。又有陰謀在焉。一日。謂其妾曰。吾家日窘。竟不能度日。若將琬貞姊妹二人。鬻身勾欄。似此奇貨。百金意中耳。惟以何策誘往。頗爲困難也。但其妾多智。對曰。此事易易。彼等姊妹二人。思母甚渴。汝可誑之曰。適由滬返家之某友告知。見汝母在滬之某家作傭。彼等聞後。必願往。昭賢稱善。遂將此計試之。果售。三人同車赴滬。抵後。昭賢先

與某妓寮之鴇母議定。獲六百金。乃攜其二姪女前往。已則乘隙遁去。琬筠身入青樓。不見其母。詢之鴇母。鴇母曰。汝等已鬻身於此。吾卽汝等之母也。琬筠聞後。方知受其叔之騙。遂放聲痛號。連呼叔之負心。鴇母見狀不佳。乃禁之室中。夜深。筠貞謂其姊曰。吾等以清白之身。處於污濁之地。奈何奈何。言已大哭。琬貞曰。筠妹毋哭。吾等速將牀上之被單。連結而懸於窗上。援之下墮可也。姊妹二人如計。始得脫虎口。適至車站。時東方已白矣。彼等欲乘車返。奈囊空如洗。祇可向人乞資。惟於旅客中。竟出意外。遇其表兄吳劍秋。劍秋見後。不禁大愕。問曰。汝等何來。此姊妹二人。泣而詳告之。劍秋嘆曰。狡哉汝叔。負心太甚。現吾等可共返錫也。

(七)

昭賢得六百金歸。不及數月。又全告罄。家中困況。復如昔日。昭賢面黃肌瘦。不復如人狀。一日忽病。夢見其妻張氏。蓬頭散髮。前來索命。向昭賢曰。吾爲水鬼。已數載矣。久欲取汝命。苦無機緣。今汝惡貫滿盈。不取汝命。焉足洩吾沉怨。昭賢神經昏亂。口中吐沫。自供其所作之陰謀。閱數日。果死。其妾見夫死後。自嘆曰。吾屢爲吾夫代籌陰謀。迄今捫心自思。忍心害理。可云極矣。

天良發動。乃自縊而死。

魁寶與元寶自父母雙亡後。生活日艱。一日。魁寶謂其弟曰。吾等須速籌謀生之法。否則勢必托鉢求乞也。今聞某省須增添新兵。吾等何不效命沙場。一旦顯貴。豈不善哉。元寶贊同。兄弟二人。遂聯袂共往投軍。自此不返。

(八)

琬筠姊妹二人。居於舅家。得昭賢與其妻之死耗。不勝欣悅。惟其母之行蹤。仍杳然莫知其舅父吳國樑。雖託友徧訪。終不得佳音。琬貞泣謂其妹曰。吾母逝世必矣。但慈恩未報。豈不痛心耶。

居久。吳劍秋與其表妹琬貞。情意相投。靈犀互通。戀愛之篤。蔑以加矣。一日。琬貞治女紅於室中。劍秋入。琬貞笑靨相迎。乃並肩作情語。既而劍秋握琬貞手而吻之曰。琬妹。汝願爲吾之終身良伴否。琬貞聞後。低其粉頸。作羞態。稍頃。投入劍秋之懷。嬌聲向劍秋曰。吾得佳郎如劍哥者。吾願已足矣。惟……吾已與筠妹相誓。既同爲苦命人。須終身共伴。故因此祇可負哥耳。劍

秋聞後。心滋悵悵。乃告其父。國樑曰。彼等姊妹二人。既如是暱愛。共嫁一夫可乎。劍秋悅甚。亟請於琬貞。竟得許諾。於是擇吉成婚。車水馬龍。嘉賓滿堂。均稱羨二美。並資爲美談云。

吳劍秋由法政大學卒業。被委爲江寧地方廳之推事。乃攜眷赴任。到任後。與其同僚蘇昌圻甚友好。一日。昌圻在家設筵宴劍秋。劍秋乃同眷前往。抵後。趙氏捧茶出。見劍秋之二妻。忽躊躇不前。自疑曰。此二客何畢肖吾女耶。琬貞見此女備後。亦凝視勿稍釋。趙氏乃毅然呼曰。琬貞。筠貞。汝不識……言時。竟不自知杯墮地而碎也。琬貞聞該女備呼彼等之名。知必爲其母。遂趨前擁抱而哭曰。吾母。吾母。吾等竟相遇於斯。豈非天乎。昌圻在旁。見此情狀。莫知底蘊。詢之劍秋。劍秋詳告前因。於是共慶其母子之團聚焉。（完）

盼

吳寶義

大如車輪。紅似火的日。已大半落入西山。漸漸地自地平線下滾去。光線也急急地退下樹杪。向西縮着。獨那殘霞返照。泛得半天緋江。光線射在地上。把枯黃色的秋籠罩着。好像那半老徐娘。輕輕淡淡的搽上了燕支。有說不出的自然美麗。並且在望不見的日邊。還襯上了幾

朶雲頭。看呀！……看呀！……變了！……變了！……橙的綠的紫的都有，淡紅赭黃灰白……認不清了！模糊了！這時前方隆隆的炮聲頻頻地傳來。一般婦女們，都呈驚惶的樣子，按着耳朵說：『又打起來了！……不得了咧！……』

在那市梢冷僻的將近農村的巷底裏，一家死氣充滿着的黑越越的門口，站着一箇青年多情的小商人主婦。手攏了一箇肥胖的嫩白的小孩，兩眼一注的盼那前面。好像別的事，毫不在她意上的樣子。『毛囡你可曉得今天，你爸爸要回來麼？』

毛囡一面正叫着媽媽，一面拉他進去；聽了這話，就不加思索的回答說：

『要回來的，——而且快要來了，就在馬路上了，——一定回來的。』

這幾句話，引得她減去面上的愁容，勉強一笑的說：

『癡兒你怎麼曉得你的爸爸一定回來呢？』

『是的，我一定曉得他今天要回來；因為爸爸的心裏，非常思念我和媽媽，一定不肯住在別處的。他說回來就一定回來了。』

她聽了這些動情的話，望他的熱情到了極點，無處發洩；就把毛囡擁起來，將自己胭脂似的柔軟而慈愛的甜密的唇口，湊上了他的面龐，不住的吻。一面還含糊地說：

『不要胡說，橫豎你爸爸早晚會回來的。不要——你爸爸回來，必定還帶着許多好吃的東西，和新上市的梨兒給你吃。你歡喜不喜歡？』

『我歡喜的！』毛囡說。

『那麼，不要胡鬧着，好好的伴我站一會，等你歡喜吃的東西。』

毛囡叫了兩聲很親切的媽媽，好像表示答應的樣子。但不一會毛囡又連連的喊：『媽媽進去罷，我要睡了。』一面用那兩隻小手把她的衣服亂扯，扯得她怒了，對毛囡恨恨地說：

『你這箇慣養的寶貝，天天睡時偏不要睡，今天望你爸爸回來，偏要鬧着睡！』

她手要想打下去，提起來又不忍打。毛囡嚇得哭了，但是她口裏還鬧着睡。這時對面的門，呀的一聲。她說：

『你看恐怕是王家的伯母來，你不要哭罷，怪羞恥的。』

但是毛囡還收不住淚口，仍舊要鬧着睡，那王家的主婦出來了。

「喂！嬸嬸你還沒有睡麼？你同母女倆，在這黑暗裏鬧着什麼呀？」王家的主婦說：

「伯母呀，我還沒有睡，因為望他回來。偏那累我的，鬧着睡；你想可恨不可恨。伯母呀，現在兵亂的時局，怎能放心去睡，不盼他呢！」

王家的主婦就接上說：

「聽說，交通——好在像你家靈活的叔子，良心也好，「吉人天相，」「逢凶化吉，」早晚終要回來的。你放心去睡罷，他小孩懂的什麼事；不如同他去睡罷。」

她說：「且再等一會兒。」但毛囡見了王家伯母幫着他，他又耍鬧睡了。於是王家的主婦，看不過毛囡的鬧，就喊：

「囡——男，我來抱你到我家去，和那三寶四寶去逛一會，時還不晚。」說完，就被王家主婦抱去逛了。但是她仍在綠苔滿佈的階下，盼那丈夫回來，但這時隆隆的炮聲又起，而且緊密得恨。

夜深了，露冷了，她站在階下呆立不動。兩眼注望着，那漆黑的前途。四野一二狺狺的犬聲，煞是可怕！腿兒酸了，就兩足更換的站立；眼睛倦了，雙手搓開再看。但是前途的希望——意中人還是沉寂地無形無影！她心中千思萬想，怎能安慰她自己心頭想了——更想。好像箭攢油熬！想到沸點，不如我化一箇飛仙，穿山入海的找他還來。可恨自己無招展的翅膀！或者他已在船上——火車上回來了，也未可知？不如再站一會罷！不過時候不早了，應來了，為什麼再不回來？或者路上艱難，有就擱麼？在這亂世中也是意中事，不如再望一會罷！他前天平靜時，發來的信，明明說：「初五左右回來。」我自從那天，一早到晚的望他，到現在終不見他回來。今天是初七了，應當回來了，為什麼還不回來？聽說：「人家什麼拉——拉——難道我愛半途被拉麼？於是她柔軟的心，漸漸地冷了——更冷——冷——冷到零度下了！萬一拉——我親愛的！怎能受得起這樣露宿蛇行，運彈拖尸……的苦楚！無非「有死無生」！她心中想到這裏，差不多自己的希望絕了。心頭一軟，眼眶紅了，汨汨的淚珠，漱漱的下落，哭一箇嗚咽不成聲。對過的門又響了。

『媽媽，我回來了，爸爸回來麼？你是不是我麼？』毛囡一面說，一面揩淚。

『王家的伯伯怎樣的愛我，抱我撫我，給花生我喫，不過終不如我自己爸爸的親愛。他對我說：『等你爸爸回來了，給我一箇信，因為我要和他談談時局。』親愛的媽媽，人家的爸爸都在家裏爲什麼我的爸爸還不回來呢？王家的伯伯給東西我喫；我等爸爸回來諒有更多更好喫的東西，也可給那三寶四寶喫。但是我最親愛的爸爸已經回來麼？媽媽，請滿意的告訴我。』毛囡這樣連續不斷的問，她聽了，一手揩面上的淚珠，一手去攜那毛囡的小手，把頭俯下，向毛囡說：

『那裏有你的爸爸回來，我一直站到這時候了！』

毛囡憤恨地說：『爲什麼這時候還不回來，害我母親天天站在這裏盼望受苦，可恨……媽媽，倘使爸爸回來時，我和你大家不去睬他，就是了。他不回來我們去睡罷。』

於是她不得已抱了毛囡進去了，她抱着毛囡和衣睡下。

『喂，親愛的我回來了！我因爲職務的忙碌，和朋友的應酬，許久沒有信來，慰你柔軟的心，諒

你的心因我化作片片，你的柔腸也爲我斷成寸寸！但我點點的寸心，也始終沒有片刻的間斷離了你。我親愛的，我已回來了。」他這樣的喊着：

她仰起頭來，一看果然天天日夜盼望的他，已站在她的面前。見他很是快樂，並沒有憔悴的顏色。而且手中攜了手篋，於是她也和顏悅色的迎上去說：

「千盼你不來，萬盼你不回來。我無意盼你，你偏回來。你會來了，我也安心了。但你怎樣回來的？」他說：

「我是乘車回來的，舍了火車，還有誰比得牠的快而且便利！我每次……沒有一次不是乘車的，難道我愛，你還不知道麼？」

他一手在衣袋內摸了一枝捲烟，順手在桌子上覓了火柴，就點着了火吸紙烟。那烟氣冉冉而上，隨風蕩漾着。他隨吸隨離嘴唇，斷斷續續地說：

「親愛的，你還不知麼？」

「這……這……我豈有不曉得的道理，聽說現在正是開火拉——拉交通——」她回答

着：

「哦！那裏有這般事，完全——烏虛——遺謠。」

他們夫婦正談得特濃高興時候，毛囡也來爸爸媽媽連連的叫一箇不清。他一面小手就去弄他，放在桌上的手篋她見了也就會悟他的心理，就趕緊去開他的手篋去，覓東西給毛囡。不料一不小心，手篋觸着毛囡的額角，毛囡忍不住就哭了！她面前刹然一暗，眼睜一看，原來她自己纏着毛囡和衣睡在牀上，那裏有他的片影！祇有那桌上半明不滅的洋燈，罩上黏滿了黑暗的慘淡的寸光。她知道纔是一夢，被毛囡攪醒！一面撫慰着毛囡，一面聽那嗚嗚火車的汽笛聲，越放越響，知道夜班的火車到車站了。不過這時她的心潮，又湧起而紛亂了。她想不是夢麼？明明見他回來的，現在到那裏去了？是夢麼？難道他已——戰地——來會我麼？——或者因我日夜的盼着，是入幻境麼？倘使他墳——戰地——在這兵亂時局，在我苦力的家裏，別的不論，還有那累我的；而且他兩月沒有錢寄來，房金已停付一月，前月的米賬也沒有還清；而且米將盡了！今日的米價，怎樣的昂貴！前賬未清，還肯拖欠麼？恐非——不可——

——我沒有點金的法術，那裏有整塊的洋錢！河道不通，柴也快完了，身上還穿着夏衣，有舊的也破爛了，不知新的在那裏！在平時我這可做些手工，拿來買些油鹽，現在的店舖，搬的搬，逃的逃，避的逃避，十家九閉，那裏有手工來做！偶而有些，也是三錢不值兩，這樣的時局，他若——了！叫我怎樣過活！她越想越難，越想越苦，又哭起來了！哭了一陣，又想一番。她又想這且別論，聽人家說：「什麼——掠——匪——劫。」人家都有丈夫在家保護着，我家獨自我孤零的一箇人。平時見了牛客，還要嫌羞，怎敢見這般殺天殺地的哦！想差了，我家有什麼？他們怎高興來，但我是一箇年輕的婦女，怎樣的危險？——如果我到危險的時候，另覓那末路罷！但累我的又去託誰撫養呢？還是和他一起上那末路罷！但是他家後嗣斷了！我怎能對得住他，和他家的祖先，到這步再說罷！不過現在人家有錢的，躲避往他方了，從此借貸也斷絕了，怎樣叫我支持門戶？不愁別的，假使——兵——竟來，我爲那累我的怎能不避？奈我東西不辨的，攔了他叫我投那裏去！想——再想，祇有上那末路哦！我想癡了！——戰區還遠，決不會到這地步。他回來不回來，聽天由命，不如不想罷。她雖這樣自己思想，自己回答，自己空慰着，然終究

怎能放得下他，怎能不盼他！

巷中的狗吠聲又起了，一陣緊一陣，好像有人走過的樣子。同時隱隱約約的火車，開機聲也愈開愈遠了。這時外面蓬蓬蓬蓬的打門聲，呼喊聲，也起了；而且越打越緊，越喊越響，似乎在他的門口。於是她輕輕的抽身跳起，心裏想這或者是他真回來麼？她就整了衣服，把那半明不滅的燈，旋上了一旋火，火光似乎明亮些。她不顧寒冷，就急急地開了房門走出去，走到大門口，將要拔去門門的時候，急急向外問道：

『可是你麼？——親愛的，我來了；因我貪睡，來得遲一些，害你站得久了；請你恕我，我來了。』說完不見外面答應！一面把門開了，一陣瑟瑟的冷風，迎面吹來，把那乏油的燈光吹滅！

『可怕呀！黑暗！——我親愛的，你在那裏？——這這這不是一箇黑影，不是一箇人麼？喂！你是誰？』她急促的問：

『李嫂是我！』黑影答着：

『哦！原來是桂叔！』她說：

「是的不差。」黑影又答

她又問：「桂叔，桂叔，你怎麼這時回來？」

桂說：「因為我今天清早到車站，買了票一直等到這時才搭着車。半日間所過的車，不是可怕的兵，便是彈子，就是我搭着的車，也有裝者血淋淋中彈的傷兵和夫役！又慘又臭！怕也真怕！真苦腦！我今天能夠回來，已算幸事了！五哥回來麼？」

他說完又去打自己的門，她答：「那裏有他回來。」

桂又說：「今天不回來，恐怕被——去了！」改口說：「想決不——但是這兩天，甲地拉夫的很多，有那逃不及的，有跳入河中的，有跌倒被拉的，妻哭兒嚎，也沒有用。既去了，那有生回的道理。這話是的確的。不過五哥這兩天沒有和我會面，昨晚碰着他的同事姓王的說，他已在昨天回去，但昨天——去的很多，恐怕五哥難免！——或者恐難回來……」

他正要說下去，但這時他自己的門已開了。一道很強的燈光射出，於是也叫應了自己人，再喚：「李嫂，李嫂，明天會罷，五哥今天不回來，或者避居他處也未可知，你進去罷，我也進去了。」

『說完，他隨燈光進去了，門也關上。』

她這來又盼一箇空。見人家回來團圓，自己仍是孤另另的一箇人。聽了這番可怕的話，更覺膽慄股戰，驚惶無措。情急而悲痛到極點，也哭不出什麼。反想他不回來，站在這裏也沒用，不如明天再說罷。這時毛因醒來，又哭了，她就懶洋洋地在那黑暗中摸進去，這時隆隆的炮聲，又起密而更緊，地也震動了！

秋桐落下的黃葉，已堆滿了叢草的亂階；但是她天天仍舊站在那黃葉堆滿的亂階上，望那良人歸來。

葛

風



二四



第二泉畔之種種

華

第二泉者。吾錫九龍山麓之一泓清水也。本刊無以第二泉畔爲命名。則第二泉畔之風景文物。諒亦爲詩者諸君所樂聞。爰蒐集舊聞。酌采近作。寫爲是篇。以供衆覽。惟是課業繁重。卒少暇。遠客滛。更乏參證。如多漏誤。尙祈鑒諒。

一 第二泉畔之教育

錫邑之有學校教育。蓋始於讓清末葉。戊戌政變。下詔興學。於是邑中明達士紳。籌議設立學校。三十年來。迭經推廣。屢次整理。慘淡經營。日就發達。茲根據統計。列表左方。以示今日之概。

況

學校教育統計表

市鄉別	學校數	學生數	經費數（以元爲單位）
無錫市	五七	七六七六	一二九七四四元
天上市	四八	二〇五八	一三一五二
天下市	一七	九九〇	六八五四
青城市	二二	一四二八	八五三九
萬安市	二二	一五三九	九〇八二
景雲市	一五	八三四	七〇九六
泰伯市	一四	六七九	七九〇八
南延市	一八	八八三	九九五一
懷上市	二四	一三九六	一一九五三

懷下市	一三	七八七	六三八八
富安鄉	二二	一〇九九	一〇五七五
開原鄉	二五	一九一五	五四五五五
揚名鄉	二〇	一〇二四	一五一二四
開化鄉	二〇	一二一〇	七一一七
新安鄉	一四	七五四	四八八八
北上鄉	八	四八七	三八五一
北下鄉	一二	七三九	四八五六
合計	三七一	二五六四九	三二二〇五一

城鄉計有國學專修館一所。男女師範學校三所。男女高級中學校約十所。男女初級中學校不下二十處。自餘則爲小學校。

學校教育而外。復有社會教育之設施。茲將有關促進社會教育之各機關。分誌下方。

甲。圖書館共十所。約共藏書四十二萬卷。在城者爲縣立圖書館。縣二圖書館。第三師範圖書館。在鄉者爲天上市圖書館。大公圖書館。泰伯市圖書館。萬安市教育圖書館。青城市新民圖書館。而巡迴文庫暨通俗文庫。則流動城鄉不定云。

乙。通俗教育館。有縣立通俗教育館。及廣勤通俗教育館二所。

丙。體育場。有縣立公共體育場。及廣勤公共體育場二所。

丁。公園。公立者有無錫市公園。天上市公園。私立者有于胥樂公園。梅園。桃園。寄暢園。皆備。公衆游覽。不取資。

戊。報館。較大之日報館有四。錫報館。新無錫館。無錫新聞。及天開報館。其餘週報旬報三日報等。不計。

己。閱報處。全邑公共閱報處約二百餘所。

庚。平民學校。類皆義務性質。有日校。夜校之分。城鄉皆多。無確數。

辛。宣講團。以灌輸常識。促進平民教育爲主旨。城鄉均有設立。如五七團等。

壬童子軍 全縣共有童子軍三十三團。均以服務社會爲主旨。
癸服務社會團體 如中國衛生會分會。清潔燕錫會。天上市青年自治會等。名目繁多不備
舉。

二 第二泉畔之實業

吾邑交通便利。土地肥沃。實業之興。冠於鄰縣。有中國肇子堡 *Yichang* of China 之譽。總其進行之程序。約可分爲三時期。自光緒二十一年以至清末爲創始時代。民二以迄民七爲推廣時代。民八以至今日爲猛進時代。現統計全縣大小工廠約共一百二十所左右。工人約六萬一千人。而紡紗。麵粉。繅絲。織布。榨油。五業規模宏大。握全縣實業之樞紐。茲將上列五業。據調查所得。略誌其內容如下。

業別	廠數	工人數	資本（以銀元作單位）	出品價值
紡紗	六	一二〇〇〇	七〇〇〇〇〇〇	一三〇〇〇〇〇〇元
麵粉	六	一五〇〇	一八五〇〇〇〇	一三五〇〇〇〇〇元

纜絲	十八	一一·七〇〇	一·四〇〇·〇〇〇	七五·〇〇〇·〇〇〇元
織布	十六	二·四〇〇	一·二〇〇·〇〇〇	一·八〇〇·〇〇〇元
榨油	十	一·〇〇〇	一·〇〇〇·〇〇〇	八·〇〇〇·〇〇〇元

三 第二泉畔之勝景

錫邑山明水秀。風景天然。春秋佳日。遊屐不絕。茲就諸勝景之尤著者分述如下。

甲 附廓諸勝景

公園 在城中公園路。清光緒二十一年闢。樹木翳翳。芳草鮮美。湖石荷池而外。復饒亭榭之勝。有西社。蘭蕊。多壽樓。歸雲塢。池上草堂等。並皆軒敞雅靜。

崇安寺 錫山景物略云。「晉興寧二年。右軍王羲之舍第宅爲招提。宋太平興國初。錫今額。」今右軍洗筆之墨泉。及唐刻尊勝咒石幢。皆存寺中。

芙蓉湖 湖處邑北。運河貫之。中有小金山（卽黃埠墩）建屋數楹。四面臨水。東望則市廛。櫛比。帆檣林立。西望則峯巒疊翠。（惠山）長橋臥虹。（吳橋）頗饒勝概。

惠山 周圍約四十餘里。高百餘丈。上有九峯。下有九塢。岡巒起伏。神勢天矯。登峯造極。卽見太湖七十二峯。宛在眼底。望公塢。上有石門峭壁懸崖。孤絕奇險。有流泉下注。飛瀑濺珠。曰珠簾洞。山盡處爲龍尾陵。有白龍潭在焉。此山爲天目支脈。數百里內山巒均宗之。

第二泉 在惠山南麓。進古華山門三百步。華坡盡處有門可入。湖石嵯峨。別有天地。亭榭池沼。花木泉石之勝。無不畢具。兩壁有天下第二泉額。元趙孟頫及清王良常所書。泉爲唐人陸羽品定。源出若冰洞。伏流入方圓二池。曰上池中池。又伏流從螭吻出。匯於下池。曲匯斜分。迤邐暗流入西溪雙河。溉田數十百頃。下池蓄五色大魚。其上曰漪瀾堂。堂下有南海觀音石。皆可觀。

黃公澗 又名春申澗。山水漲時。其流湍急。衝決而下。如萬馬奔騰。遊人褰裳跣足。踣其間。以爲樂。旁有石曰臥雲。中流砥柱。歷經沖擊。悍然不爲稍動。亦奇景也。

寄暢園 秦氏舊園墅也。有錦匯漪。鶴步灘。也星橋。知魚檻。介如石。諸勝。園中古木輪菌。長松偃蓋。大池浩淼。小水澄泓。幽靜修美。尤爲惠麓園墅之冠。

昭忠祠 紀念死難淮軍而築者也。入門有金蓮池。其旁爲聽松石床。後通雲起樓。及竹爐山房。皆風景幽絕。

錫山 在惠山之西。廣三里許。有龍光塔。石浪菴。錫泉。諸勝。

乙環湖諸勝景。

太湖 距城約十里。爲全邑河道之蓄水池。湖水澄碧。風物佳麗。七十二峰。滴翠浮青。水石園林之勝。天然入畫。有洞天福地之稱。

五里湖 一名漆湖。南連太湖。北接梁溪。兩山夾峙。形勢險要。爲邑南門戶。

華藏山 在城西。又名青山。有寺甚闐麗。其後園有青蓮台。寺前燦山之麓。明高攀龍先生之墓在焉。

陸莊 臨梁清溪。有湖上草堂。憩廬。九家亭。觀魚台等之建築。池沼花木。布置井井。遊人咸賞之。

東大池 有啓明路可通。池廣數十畝。以天然之勝景。築池岸。建茅亭。植桃柳。鑿白沙泉。極人

工之妙。

梅園 爲榮氏家園。依山畫地。邱壑天然。位置既佳。經營亦力。入門叢綠障門。湖石高聳。夾道徧植梅花。其後芳草如茵。中立嵯峨三石。云是北宋華太師園中故物。石後爲天星台。台上有亭。其後有軒。曰香海。南海康氏所題也。再進爲誦幽堂。係楠木所構。佈置極雅緻。廊右爲花房及餐館。西行至留月村。有碑石三百方。堂後地勢漸高。窈然有亭。顏曰招鶴。倚柱一覽。四望無餘。遙望太湖。歷歷在目。山色有無。水光上下。風帆數翼。落霞萬點。此情此景。殊足留人。亭北一石橫臥。崢嶸碩大。其陽有壁窠三大字。曰小羅浮。其背則隱約有梅花數點。蒼榦數枝。作疏影橫斜狀。石前淺草平鋪。風致別具。是處爲梅園最高點。其右曲徑通幽。可達宗敬別墅。

萬頃堂 自梅園至此約三里許。沿途蒼松參天。直欲化龍。古柏成蔭。不啻凝雲。萬頃堂背山面湖。勢極雄俊。四圍草木蒙茸。怪石崢嶸。倚窗遠眺。則烟波浩淼。氣象萬千。亦清奇中之勝概也。

鼉頭渚 在萬頃堂南。充山之一角也。巨石狀若巨臂。深入湖中。作半島形。臨湖摩崖有鐫石。

字曰「包孕吳越」曰「橫雲」鬼斧神工。殆非人力所能致。山麓有橫雲小築。及涵虛亭。山右有花神廟。廟後墨石爲峯。中立石佛數尊。有西湖飛來峯風尙。其西在山亭旁。有古堡。墨石壁峭然。題曰小函谷。其上飛閣流丹。顏曰奇秀。登高一望。下臨無地。由萬頃堂到此。一葦可航。湖光千頃。照人顏面。亦足以心曠神怡焉。

以上種種。竝以意緒所及。拉雜書之。若教育實業二項。更乏精確之統計。所列不過示其大概而已。又本篇參用三師附小一九二四年出版之「無錫教育實業名勝概覽」甚多。不敢掠美。謹此附注。

膠山流星錄

劍影居士

西高山者。堰東培塿也。或謂昔賢膠高曾居於斯。故又稱膠山。論此山面積不過千畝。峯巒凡三。並饒奇蹟。古老相傳。大有荒誕之語。惟其誕也。每多動聽。余爰拉雜書之。聊作茶餘消遣之資。亦以見吾鄉風物之一斑云爾。

鳳凰來儀 中峯之陽。有巨石焉。早苔藓生。成青瑩色。石面作渦形無數。細辨之。每四渦成一

个字形。每形相距。咸有定規。相傳此石在千年前。忽爲羣鳥所據。層層羅列。如守衛然。好事者趨視之。則凌空別有鳥羣。口銜泥塊。爭擲以塞人途。於是鄉人神之。相誠不敢犯。一日有農夫擔糞過之。瞥見一五彩奇禽。昂立羣中。每作噉聲。衆鳥皆引頸和之。農怪甚。遽棄擔。狂呼糞穢。狼藉不可嚮邇。田人掩鼻趨之。但見此禽長嘯一聲。冲天而去。衆鳥紛紛隨之。羽光毛影。一時俱沒。觀衆驚訝之餘。俛視石上足跡斑斑。底陷還寸。竟不知其所以也。後有術士過堰。大言曰。某年月日。當有鳳凰蒞此。或以是告。曰果不出吾所料也。既聞爲莽農所逐。不禁歎曰。鄉人無福。妄瀆靈鳥。殊不知神物所居。卽成福地。此間人可從此永生耶。因連呼負負而去。鄉民追悔無及。遂名中峯曰鳳凰云。（虹按古說雌者曰鳳。雌者曰凰。今合稱者從俗也）

千年銀杏 北麓清河司廟前。有白菓樹。高齊峯極。大可十圍。相傳此樹爲吳大帝母所手植。言屬渺茫。難可徵信。惟據現代科學家之說。樹根經年極久。浸成化石。而植物之中。又以銀杏年齡爲長。今察此樹下部。確與常樹大異。叩之作丁丁聲。可決其非百年內物也。樹凡二株。有雌雄之別。雌者較低。結實纍纍。每當秋令收穫。恆以斛計。一年一度。廟祝藉此博厚利焉。銀杏

實而無花。當是隱花植物一類。俗謂見銀杏開花者。非富卽貴。暗指遭遇之難。正如蒼海起蓬塵。黃狗變麒麟之喻耳。

迎龍寶刹 中峯北峯之腰。迎龍庵在焉。屋凡二楹。一祀忠孝王周處。一祀關壯繆。規模雖小。香火甚盛。門額顏曰入三摩地。筆力遒勁。諒是名人所書。惜年久剝落。款字已不認誰何矣。武聖龕旁有聯云。一兄玄德。弟翼德。德兄德弟。一師臥龍。友子龍。龍師龍友。屬對雖不工穩。取事微近無稽。然心思獨到。造語新奇。自較俗對差勝一籌耳。庵名由來。殊不可攷。殆指武聖而言歟。

肩挑日月 中峯平陽之地。金族世祖時。潤公之塋在焉。壙垣遼闊。墓道深廣。四週遍植松柏。望之蔚然生色。油然起敬。每當傍晚。金烏將匿。玉兔初升。滿山烟霧。氣象萬千。尤爲希有之奇觀。故歷代相沿。遂以肩挑日月名其地。

金鷄報曉 北峯山半。有巨阜突起。昔有金鷄踞此。天色黎明。金鷄初唱。於是鄰近村鷄。依次咸啼。蓋愈近山。則啼愈早。雖三里外。曾不稍亂。迨後金鷄雖去。而村鷄報曉之法。至今不變。亦

令人所不解者也。

一壺禮泉 北麓爲怪石萃集之區。石罅間時存甘泉。清冽可鑑。試以壺挹之。不論大小。滿壺卽涸。迨二次泉至。再挹之。一如前狀。藐茲一隙。終年積水。曾無竭時。壺泉之名。以是甚著。

紫芽清芬 由壺泉迤東數十武。並產茶樹。蒼鬱其枝。青紫其芽。清香弗弗。沁人心脾。煮以代茗。足解煩愁。樹非人栽。間亦得之於山村屋角。者施以人工肥料。來年長成。轉失美味。似此貴種。殊難多得。故市人珍之若命。秘而不宣。因之外人。乃罕有知者。此茶與壺泉。並以奇勝。故童謠有一壺泉相對紫芽茶之句云。

蝴蝶生輝 距山里許。有四田地。狀類蝴蝶。野草平鋪。古柏清奇。背山而水。風景麗絕。然而身入其中。反覺莊嚴可怕。屢試皆然。堪輿家目爲福地。謂有身後瘞此者。子孫可坐享榮華富貴。今爲安定氏營地。該族確有拔萃之士。顯揚於時。風水之說。誠有諸歟。

玉蟹神秘 南峯向無名稱。獨以峭壁爲奇觀。達摩閣半跨其上。下則清泉一泓。旁有巨石倚桐而立。石之一角。已沒入桐壑。遠觀之。幾疑一本天生。別饒奇趣。泉旁有亭。額曰萬物靜觀。清

麗之景。盡在意中矣。石壁之光潔。誠非人工可及。壁之中央。有罅隙。作扁圓形。深可一掌。鄉人呼爲玉蟹洞。究其命名之故。則有可哂之神話存焉。昔者此洞有蟹居之。瑜瑛其色。琥珀其身。天下之至寶也。後有贛人過此。竊之以去。於是泉水爲之不流。石罅以之漸塞。蓋蟹爲鎮山寶物。存之則興。失之則敗者也。

明珠液化 古傳膠山產眞珠甚夥。但不易得。中峯則珠王在焉。每遇朔望。輒放異彩。遠近皆見之。一日珠王現於山半。有樵夫見之。以爲奇蛋。懷之歸。中途有揖問行程者。貌甚清癯。似非士著。樵夫指示甚晰。客致聲謝。枕而行。未數步。忽折回。向樵者索火具。樵不之疑。取之於懷。遂引珠俱出。客見之大奇。堅欲購歸。樵不可。客以一金爲壽。樵喜甚。遽以珠贈之。客既獲珠。揚長逕去。自是膠山之珠遂絕。或於草中得小珠。光潔一如眞物。試置掌上。圓潤無匹。然攜之下山。方履平地。珠已不見。但存清水一滴而已。說者謂殆卽子珠。惟珠王去後。元氣已傷。故不能久存耳。

雲根降福 降福泉在中峯三茅殿之後。砌成六角形。故鄉人恆以六角井呼之。寺僧山居。茶

水成取給於此。巖壁立。野草叢生。風景至佳。相傳周公瑾至此。曾墮劍深淵。故又視爲古蹟。降福之名。不知始於何時。第攷其石刻末次重修之年。爲同治十年。正髮逆起義之時也。

佛座天生 南峯靈鷲禪院。並祀送子觀音。有求必應。夙著靈異。佛座乃樹根一株。蟠成龍形。細察之。樹生必先於屋。故半露牆外也。

羽仙鴻爪 中峯玉皇殿。左有石塘在焉。積水非深。終年不涸。云是羽仙寄跡而然。塘側有巨石二級。平坦徑丈。適足臥人。鄉人稱爲仙人床。旁有小渦。現於石面。爲油盞架。下有四隙。整齊如稻鑿。俗稱鐵耙齒印。統呼是地曰仙人塘。樵人取塘水磨刀。則鋒利無比。（虹按家庭常識刊磨刀之先取炭酸鹽少許敷磨。就磨刀鋒必利。塘水殆含此歟。）遊人每以布履著水。攀山不易。破裂云。

御道峻峭 南峯山道奇險。蓋以油磚依山勢砌成者。此道橫貫南峰。直達中峯玉皇殿前。故鄉人稱爲御道街。每逢上巳賽會。鄉人每肩負神轎。爭趨先登。以爲能當馳驟於險道之上時。令人目怵心驚。或因爭先互毆。竟致負傷者。鄉人之好勇鬥很如此。

盤陀奇石 南峯之頂有天然石椅。廣袤可容十人。據此瞭望。山西景物。一覽無餘。余每昂立其上。披襟當風。其樂洋洋也。石勢如蹲虎。故幼時嘗戲呼爲老虎盤陀石云。

風魔古銅 南峯葆真道院。主祀真武真君。真君以洗臟得道。譜入仙籍。玄家多奉之。然大都泥像木偶而已。葆真道院爲高平氏所建。神像乃以純銅鑄成。蓋大有來歷焉。先是古代衣冠。多飾銅扣。凡過膠山者。必摘其一。投入冶爐。此爐常置山前。有司令人司之。歷十年之久。得純銅百斤。鑄鍊之又逾十年。乃成萬世不壞之古銅。名曰風魔。洪楊之亂。髮逆過堰。遇佛像輒擊毀之。曾以鐵椎擊真武銅顛。不稍傷。後以長練加真武項。併力拽之。增至百人。絕不稍動。旣聞神像噓氣一聲。賊衆披靡而遁。語雖誕妄。足見此銅之堅焉。

藥物濟世 高山產異草。有鐵扁擔。映山紅等名。均作藥用。功可活血去傷。但取其根。浸酒飲之。其效如神。惟葉形難辨。非富有經驗者。難獲真者云。

先考行述

朱光斗

嗚呼。有定而無定者天也。無定而有定者命也。昔人謂仁者必得壽。此殆勸慰之詞。其實修短

有命。稟於生初。非今可移。如我先考宅心仁厚。早爲鄉里所推崇。以爲期頤有待。獲享遐齡。胡
吳天不弔。慘奪吾先考之遽耶。先考天資靈敏。不憚勤勞。事無鉅細。必躬必親。近年患嗽疾。服
藥調攝。幸卽告痊。詎今春故疾復發。陡患寒熱。亟延醫診視。初似無妨。而病勢時起時伏。參藥
無靈。豈料於六月十五日子時。神色陡變。竟棄斗等而長逝。嗚呼痛哉。先考諱佐基。字簡文。
先大父諱鼎培。字仲青。配浦太儒人。生先考。先大父工舉業。好學過度。屢試不售。憂憤成疾。遂
不起。斯時先考年僅六歲。遭爾失怙。門衰祚弱。天之困阨先考爲何如耶。幸托庇先大母恩勤
撫養。得以成立。然以寒素家庭。無力就學。童年常隨先叔祖諱照魁誦讀。比夜則先大母恆執
女紅。篝一燈。命先考讀其旁。寒暑無間。竿頭日進。故未冠前已出而教讀。而從師。雙管齊下。較
他人求學之難。奚啻倍蓰。所得館金。滴滴奉先大母手。不肯妄費分文。嗣年念一歲。先大母爲
之授室。娶母浦氏。由是中饋有人。先大母之摒擋。俾得稍稍分任。先考居恆課徒。有暇銳意修
業。昕夕無倦容。常痛憶先大父困於科舉。抱憾終身。故進取益加勤奮。遲至年二十九歲始遊
庠。於以慰先大母於堂上者。卽以之慰先大父於地下。此二十年中艱難辛苦。母子同嘗之大

略情形也。嗣年科舉遂廢。學校大興。先考始就新安第八小學之聘。執鞭數載。成績之優。後人之稱道。至今不衰。民國五年。會逢本圖振南小學改爲鄉立第十一國民學校。當蒙族紳學董。炳麟之汲引。兼地方父老之請求。遂辭職旋里。出而維持之。校風日隆。學生日衆。本地私塾。悉取銷於無形。良以先考教授。雖屬劣等生徒。叩兩端而必竭。凡子弟來學者。均稱化導有方。以是長校十年。屢獲官廳之嘉獎。非偶然也。先考常言。吾一生精力。半瘁於此校。言念及之。能不泫然流涕乎。遇有鄉間公益事。無不竭力贊同。捐爲之倡。其好行慈善。咸出於至誠。非沽名釣譽者所能比。至於待人接物。一本和平。初不以士自居。而高其聲價。人或告以交涉事。爲之息心排解。從無偏袒欺人。而可以貨取者。世居楊墅園仁壽堂。以丁盛故。卜吉本邨西苑。別建崇德堂。以爲宅。平生爲斗等量材授職。無不得當。家訓以勤謹爲主旨。此則先考盡天職。慎治家。敦鄉誼。劈畫之宏規也。奈體質素弱。兼以負擔校務。魄力難以支持。擬欲於本年謝職歸家。藉以休養。胡天不假年。頓令棄養。一旦嗚呼痛哉。先考生於清光緒三年二月二十八日。痛於民國十四年六月十五日。享年四十有九。子四。光昌。光照。光斗。光辰。女二。瑞芳。芸芳。

本會史略

吳寶義

本會之宗旨。及其過去之歷史。前人備述之矣。茲不鋪張奮聞。以塵清聽。僅就歷年零落不相糾附之記載。融爲長篇。猶散錢貫之以繩。持其元。通其繁。爲之貫通而集合之。散之則粲然有條。總之則整然如一。以一知萬。則往事之表裏精粗無不到。而吾會之全體大用無不明矣。此本史公作史融散爲整之方。亦孔子傳道一貫之旨也。吾無錫同鄉會。胚胎於民五。產生於民九。猛進於民十二。全盛於今日。約翰爲中國之哈佛。創辦既久而無錫爲各縣之模範。開化尤先。校中歷年。會社紛起。同鄉之懷抱宏遠。先民五負笈來校者。不乏其人。同鄉會一事。舉辦獨遲。不知者譏爲渙散之徵。殊不知此等精神結合。吾錫同學行之久矣。特以人數過寡。不欲貿然從事耳。播種待發。此實其時。是約翰創辦以逮民五。爲吾無錫同鄉會之孕育時代也。民五以還。會員來自故鄉者。如葵之於日。欣欣向榮。當秋季開學伊始。會員之數。已倍於往昔。然當時諸君子。猶以人數尙少。未予同鄉會之名義。僅有同鄉會之事實。未有同鄉會之組織。祇俱同鄉會之精神。其謹慎從事者若此。信哉。以同學之誼。進而敍桑梓之情。固無待於會之成。而

其親稔自有倍於常人者矣。及九年秋。數且倍增。然班次既殊。居處各異。致有觀面不相職者。使無同鄉會之組織。精神既不能團結。宗旨或互有異同。舍其舊而新是謀。雖屬人情之常。將何以增光故鄉。聯歡舊雨哉。於是同鄉會之組織。應需要而產生。發起之通告甫揭。故鄉師友。卽聯袂參。加開成立會之日。到者數十人。極一時之盛焉。此形式之團體始彰。而吾無錫同鄉會燦爛光明之歷史亦由自肇矣。鴻鈞乍轉。草木萌動。自民五以至民九。實吾無錫同鄉會之發軔時代也。自後經歷任職員之慘淡經營。及各會員之協力合作。吾會漸由萌芽而茁發。聯絡感情。砥礪學問。援助後學。錫地之來斯。求學得益於本會者。豈淺鮮哉。以會員人數論。固未足與他會相頡頏。而其團結毅力。互助精神。良足多矣。紅杏羞怕春陰。遲遲綻蕊。確爲初上新枝。款款展翼。此實吾無錫同鄉會之迴翔時代也。雖然。吾雖錫同鄉會之猛進。不始於民九。實始於民十二。民十二者。吾無錫文豪錢基博先生來校授國文之年也。是歲吾會於物質上。既收會員驟增之助。於精神上。又得顧問指導之益。有如滿含生氣之草木。驟得夏雨。其發達之神速。與其蓬勃之氣概。誠沛然莫之能禦矣。此時之同鄉會。非比往昔之終日乾乾。夕惕若厲。

而已騰躍在淵。待時而升矣。此實吾無錫同鄉會之猛進時代也。孰意風潮橫生。錢師去校。際此猛進之秋。遽失良師。吾會之未致功虧一簣。事敗遂成者幾希。然吾無錫同鄉會之猛進。不因錢師之去而中止。反因之而愈速。往往前者無而今有。前所爲雛形者而今爲偉觀。昔之具體而微。或以爲難舉者。今則生氣蓬勃。蒸蒸日上矣。言宗旨。則聚舊雨以聯絡感情。研究學識以促進鄉誼。秉互助之精神。以扶持同鄉。守高尚之人格。以表揚故里。意至善也。言組織。則會長總攬會務。書記專司筆政。幹事分任雜務。會計籌畫經濟。更購錫報以悉鄉情。組球隊以勵體育。編雜誌以資切磋。設備至周密也。言會務。則交誼以通情款。聚餐以聯友誼。攝影以爲紀念。每逢會聚。舊雨一堂。暢敘歡洽。促膝而談。議論自如。既有管絃絲竹之盛。復享分糕煮茗之樂。莊諧雜出。桑梓共話。猶昔日之在第二泉畔。不知今日之在萬航渡頭也。言人才。則本校歷年會社之領袖。文壇之明星。多爲本會傑出之人才。而校中各種共公事業。又莫不有會友之蹤跡於其中。蓋本會會員既執全校各會之牛耳。則會友之服務於校中者。自較他會爲多。本會之寔寔日上。錫地之光榮繫焉。同人之所以私衷竊喜而益用以自勉者亦繫焉。然則舉一

反。三。微。前。卜。後。本。會。之。過。去。已。如。此。本。會。之。前。途。奚。必。曉。曉。多。贅。乎。



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December

1926

EDITORIAL

The Modern Chinese Student—and the New China.

During the past few years it has been a source of wonder to many Westerners that the students of China have played such a prominent part in national affairs. There have been occasions, of course, on which European and American students have taken a prominent part in the settlement of national problems: for instance the students of Germany in the middle years of the nineteenth century aided greatly in the development of a national spirit and in the bringing about of national unity. Moreover in time of war the students of the West have always been conspicuous for their desire to serve their country even to the extent of dying for the country if the opportunity offered. From a military point of view, Western students have played a much more conspicuous part than have Chinese. Nevertheless there have been few occasions on which Western collegians and Preparatory School students have had the voice in policy-forming and participation in national movements which have been so noticeable in China during the past seven years. And this, as mentioned above, has caused much discussion among Westerners.

There are various reasons which one might advance in explanation of this phenomenon. Two will suffice. One is that in China the position of the literatus always has been an important and envied one. The second is that the people of China as a whole are not essentially politically minded, and the problems of the present day in China must be approached in large part from the political viewpoint; only the students have much background for the approach to political problems, and many of them have not much background. Let us consider these two reasons for a little. The participation of students in national affairs is by no means limited to the present century; it is stated that such movements may be traced back even as far as the Han dynasty, and that whenever the country has been in danger the students have always been looked to as the final saviors of society. If this is true it is not to be wondered at that the problems and troubles of the present day have resulted in a remarkable recrudescence of the student movement. Indeed, it is fortunate that there is at least one group of Chinese who are sufficiently disinterested to risk danger and discomfort at times in order to draw the attention of the masses to the need for positive action to improve the national state of affairs.

It is nevertheless, unfortunate that the country should be dependent upon the student class for leadership not because the students are not patriotic and zealous, but because they are immature and themselves in need of guidance by those with experience. This brings us to a consideration of the second point mentioned, that the Chinese as a people are not essentially politically minded. This statement does not mean that there are no Chinese who can think in political terms, nor should one jump to the conclusion that all China's problems are to be settled by political measures. There have been several noted thinkers along political lines during the long life of China, but it is noteworthy that of all the changes in the rulers of China, which have occurred from time to time, no fundamental change in the form of government was attempted prior to 1911. The thinking of most Chinese has been along social and economic rather than along political lines. While it is true that the political is not the only way of approach to a solution of China's modern problems, it is equally true that it certainly is a main approach, and if this approach continues to be blocked, as has been largely the case in recent years, the country must continue long to suffer through incomplete

and abortive solutions of its problems.

It has long seemed to the writer that there is in China much misunderstanding among both natives and foreigners as to the value to Chinese students of the study of Political Science. Among both there seems to be a widespread idea that only those who purpose going into public life should study government, and, therefore, if a man does not purpose so to do he should steer clear of subjects connected with government. This is certainly a mistake. If one may use St. John's University as an example, it may be stated that the object of the university authorities and the instructors in political science in developing such subjects as history, international law, the science of politics and government, international relations, jurisprudence, and Roman law is not primarily that more St. John's men shall prepare themselves for government service (important as this is and should be) but that St. John's shall prepare men who shall understand and be willing to undertake the duties of good citizenship.

Since 1912 there has been in China a pseudo-Republic, that is to say there has been the form but not the content of a republican government—the essence of republicanism has been lacking. The result has been confusion

worse confounded. And why? The answer may be found, perhaps, if one considers for a moment the nineteenth century history of political development in England and in Italy. In the time of the Chartist Movement which came to a head in England in the year 1848 there was a "popular" demand that the franchise should be extended to all men. The Chartists failed—temporarily—and it was by slow degrees only, and accompanied by struggle which served to educate the people of the British Isles as to the duties and responsibilities, as well as the privileges, of citizenship, that the suffrage was expanded as it finally was in 1918 so that, practically speaking, all men and many women in England can now participate in the law-making part of the government. The result is that England is one of the few countries in the world which enjoys really democratic government. Italy, on the contrary, following its struggle for unification, started a struggle to give rapidly to all men in the kingdom the right to vote quite regardless of their desire for the vote or their preparation to use it wisely; one result is that we witness the wrecking of even parliamentary institutions in Italy so that that land is now undergoing the rule of a Dictator. The writer would not go so far as to claim

that the matter of the suffrage was the only, or necessarily the decisive, factor in the bringing into Italy of a dictatorship, but it is clear that the Italians were not as well prepared as were the English to use the tools of government to rule themselves wisely. There is no divine essence in democracy which acts as a self-preserved: Democracy succeeds among those who are prepared and willing to undertake it as a duty and responsibility as well as a privilege. So it must be in China.

Those Chinese who study the history and the government of various nations, who know the experience of peoples outside their own country, who are not too proud to learn from the mistakes of others, who can approach a problem not from a narrowly nationalistic or even chauvinistic point of view, and who are willing to make haste slowly- will in the long run succeed in bringing about a happy state of development for their own country.

Aside from immaturity and lack of real experience the present day student in China appears to be in grave danger of failing to approach national problems in a scientific, detached, and impartial manner. The type of thinking that leads a man to declare—as it did once on a notable occasion in American history- “My Country Right

or Wrong", will never solve China's problems. A tendency to overlook the beam in one's own eye while attempting to remove the mote in a neighbor's eye will but lead to strife and no solution of important matters.

As indicated above, there is much to be thankful for in the Chinese student movement of the twentieth century; the students of China are for the most part, truly patriotic and anxious to work good for their country. Much good they have already wrought. The mistakes they have made, however, have not been few; but they are for the most part the mistakes of immaturity and inexperience. The work of the Student Movement is far from being finished—always provided that the students remain free agents and do not fall under control of selfish interests, and always provided that they prove themselves able to approach a problem in a scientific and fair and impartial frame of mind and not in a frenzy of excitement or in a narrowly nationalistic frame of mind. If China is ever to be "saved" she must save herself—and she can save herself only with the aid of students who remain level-headed seekers for light and truth.

H. F. Mac Nair,

St. John's University, November 15, 1926.

A Brief Survey of the Chinese Drama

Lok Zung Phoo

Within recent years scientific methods of study have given us a new approach to the consideration not only of our political, social, and economic life, but of our culture and of our arts as well. A study of the growth of the Chinese drama and its characteristics should on this account have a value, for it is evident that there are today many influences tending either to alter or to replace our past dramatic traditions.

During the pre-Confucian or legendary days the Chinese danced set dances in time to music on solemn or festive occasions of sacrifice or ceremony. The movements of the dancers were slow, dignified, and methodized. And gradually music and singing prevailed over the performance. Gesture was used in order to give it effectiveness. It has been reliably inferred by many authors that the performance was dramatic and the words sung were of the nature of musical plays. But some have held that the performance was operatic and the words sung were of the nature of songs. In spite of controversy on the point I am justified, I think, in averring that this is

more or less the beginning of Chinese drama.

Of course the performance was at first carried out in a very rude manner. But in the course of centuries it progressed and gained improvement. To all intents and purposes the performance was a religious ceremony, intended to avert or appease the anger of supernatural beings and to secure aid in the struggle for existence. From the eighth century A. D. backward we have no definite knowledge of the development of the Chinese drama. All we really know is that in early times music and song and dance formed an ordinary accompaniment to religious and other ceremonies, and this use continued for a number of centuries.

About the middle of the eighth century the emperor Ming Hwang (唐明皇) of the Tang Dynasty (618-806 A.D.), being fond of music, established a college, known as the "Pear Garden" (梨園), for training some three hundred people of both sexes. About this fact there is a legend. It has been said that the college was the outcome of the emperor's visit to the moon where he was much impressed by a troupe of skilled performers attached to the Palace of Jade which he found there. With reference to this college some people have been of opinion that it was

an institution to provide instrumentalists, vocalists, and dancers for court entertainments; while some have held that the youths of the "Pear Garden" were really actors, and the term is still applied to the dramatic fraternity. On this latter statement most people have agreed. Indeed it is not too much to say that Chinese drama gained its momentum during the Tang Dynasty. But, unfortunately, for several hundred years it had to remain in its embryonic stage on account of political disturbances.

Now a little departure from the subject is necessary, as the digression, I think, throws considerable light on the thread of this theme. A fusion of Chinese culture and civilization with those of the world outside began at the time of the Han Dynasty (206 B. C. - 219 A. D.) when Buddhism was introduced, the process was for sometime working underground. It gradually became noticeable and acquired significance, and finally culminated in the Tang Dynasty in the fusion of Chinese classicism and liberal culture with Indian Buddhism. Consequently Chinese literature and thought was profoundly influenced by Buddhist ideas. As has been recognized by authorities, undoubtedly this merging into each other of two systems of thought and ideas had to have its bearing directly or

indirectly on the development of Chinese drama. How it has been so and how to distinguish the evidences I can in no wise tell.

On the fall of the Tang Dynasty the situation was deplorable. Disorder and warfare were everywhere prevalent. The Five Little Dynasties maintained their ignominious rule from 907 to 957 A. D. There is nothing good to say of the Chinese drama of this period. But some writers make mention of the fact that farce (滑稽戲) and vaudeville (俚俗戲) prevailed.

During the Soong Dynasty (960-1276 A. D.) Chinese drama gained some advance and refinement. Records show that under the rule of the Soong emperors the farce (滑稽戲) and melodrama (歌舞劇) developed into a sort of play of modern character. This was called Zuh Jah (雜劇) The farce consisted of actions and conversation while melodrama was expressed in song. The combination of the two formed what was called Zuh Jah which did not attain completeness until the Yuan Dynasty.

The Yuan Dynasty or the Dynasty of the Mongols (1277-1367 A. D.) saw the greatest development of the Chinese drama. To every casual observer two significant facts present themselves. First, the so called Zuh Jah

reached its perfection and completeness. Second, scholars and dramatists grouped themselves into two different schools, the Southern School and the Northern School. The Southern School had its origin in the South Soong Dynasty. With respect to their essential difference the Southern School was characterized by its simplicity, softness, and delicacy, while the Northern School was peculiarized by its fertility, manliness, and grandeur. The shortcoming of the south was a quality of feebleness, whereas the failing of the north was the touch of rudeness.

The essential excellence of the plays of the Yuan Dynasty lies in the naturalness of style which is the quality of the literature of any great age. With respect to this the plays of the dynasty were of the most peculiar character, the peculiarity lying in the fact that the writers of the plays were almost all men of mediocrity, in comparison with the great authors of other ages. In their writing they did not take much pains to avoid historical inaccuracy and to eliminate commonplace material. But it was due to their peculiar character that the writers attained naturalness of style. When we read plays by Yuan authors, we cannot fail to feel the overflow of faithfulness and truthfulness. In short the authors were eminently plain

and direct in their matter and ideas, in their syntax and words.

Among the writers of the Yuan Dynasty the four greatest figures were Kwan Han Ching (關漢卿), Pao Shung Foo (白仁甫), Moh Toong Lee (馬東籬), and Cheng Tuh Wheah (鄭德輝). Their representative works are "Lady Dae's Grievance" (竇娥怨), "Raindrops on the Tree of Sterculia Platanifolia" (梧桐雨), "An Autumn in the Palace of Han" (漢宮秋), and "The Love Story of a Young Lady" (倩女離魂) respectively. These constituted the quadruple triumph of the dynasty. Kwan's "Lady Dae's Grievance" and Kea Chung Hsiang's (紀君祥) "An Infant of the Chao Family" (趙氏孤兒) are claimed to be comparable to the world's greatest tragedies.

Toward the end of the dynasty there were lesser lights whose works deserve mention. Kao Ming's (高明) "The Story of the Guitar" (琵琶記) and Wang Shih Foo's (王實甫) "Bower of the Moon" (拜月亭) ranked high among the plays. They are still read with pleasure and admiration.

With the coming of the Ming Dynasty (1368-1643 A. D.) the drama suffered a decline. In fact the dynasty made but little contribution to the vast treasure of Chinese

literature. The causes were the resurrection of the system of civil examinations, the encouragement of the study of ethical rules, the suppression of freedom of writing and thought, and the instability of the political conditions. As success in writing "eighth-legged literature" was the only road to popular honor, the energy of the time was naturally drawn into this direction. Consequently general literature and drama were neglected. The standard set by the Yuan Dynasty sank into insignificance, almost into oblivion. However, Zee Wei's "Jade Priest" (徐渭玉禪師) Wang Tsung Koo's "Four Shrieks of a Monkey" (黃崇嘏四聲猿) Liang Paoh Leung's "True Puppet" (梁伯龍真傀儡), and Chang Paoh Chi's "The Story of a Chivalrous Lady" (張伯起紅拂記) have their due places in Chinese literature.

The Tsing Dynasty (1644-1911 A. D.) witnessed the renaissance of general literature. With respect to this it indeed occupied an important position among the dynasties. So far as its drama's concerned it ranks higher than the Ming Dynasty. Koong Shan Chin's "Peach Flower Fan" (孔尚經桃花扇) and Hon Shun's "The Temple of Eternal Life" (洪昇長生殿) are the most popular among all the plays. Besides these the works of Lee Yui (李漁), Tsiang Sze

Tsia (蔣士餘), Wang Sih Tsing (黃雙清) have also enjoyed wide circulation. The significance of the Tsing Dynasty in the history of Chinese drama can not be overlooked, but a just estimation is now impossible as it is difficult for me to gain access to the sources.

Since the establishment of the Republic the drama has been struggling hard against the old traditions in the attempt at modernization. Owing to the impact of western civilization on that of the east, changes and modifications are taking place. In what direction these changes are tending, it is impossible to predict. Whether the changes will represent an advance over the past or not, it is equally impossible to forecast. Recently the drama has been to a considerable degree replaced by the cinema. However this may be the drama will certainly in time reassert itself.

An Estimate of Greek Education

by

Wu Pao Yi

In Greek education individuality was not suppressed, but was consciously striven for. They enjoyed a greater freedom in their organization of society for the development

of various aspects of personality. It was the Greek who first formulated the conception of a liberal education. It was the Greeks who introduced a developing standard and organization in education. Greece was the birth place of the great systems of philosophy. Greece was the birth place of the best arts. Greece produced a high class of literature. Greece began the sciences. Politically, it was the Greeks who first worked out the conception of political freedom in and through the state, and the idea that education was to fit for citizenship. Intellectually, it was they, who first strove to live by reason and first formulated the conception of man as primarily a rational being. Moral responsibility and moral freedom, freedom under and through the law discoverable in one's nature, were first conceived and applied to every individual by the Greeks. To them first and beyond all others was given the power of expressing a general truth in concrete embodiment. For art is but the embodiment of some truth, ideal, or experience of universal validity in such concrete form as can be comprehended by all. The determination of these aims in this life as worthy have been accepted by all peoples.

The Greeks first worked out the various aspects of

personality, and strove in their education to produce the development of these in the individual through education. The full attainment of this purpose was secured through a long historical evolution. During the Homeric period Greek ideals were concentrated into the types of the warrior and the councilor. The man of valor was typified by Achilles, the man of wisdom, by Odysseus. Character and organization of education were determined by the city state. The idea of virtue, or nobility, constituted the aim of education. Justice, good order, respect to the elders and strangers, and the high position of women were their good points. Deceit, shrewdness, superstition, and over emphasis of military were their weak points. Indeed, education in the Homeric period was that of a people passing from the stage of barbarism to that of civilization.

Spartan education represents the old Greek education. They were conservative and despotic. They were militaristic and not cultural. There was a complete dominance of institutional training over individualism. They neglected intellectual, literary, and artistic elements. The family was deliberately destroyed and the future generation was completely subjected to the older. In spite of these defects, they paid a great attention to female

education. Woman was equal to man. They were mothers of warriors. Moreover, patriotism, bravery, endurance, and communistic ideas were highly developed. Their education was narrow but intense. Above all, they had developed a very strong military organization.

If the chief characteristic of Spartan education was military or physical development, the great significance of Athenian education was found in cultural or mental development. Athenian education was similar to Spartan in simplicity and narrowness of content, but differed from the latter in its organization and in its stationary character. While Sparta deliberately destroyed the family, Athens aimed to preserve it as a means of developing and shaping personality, and placed upon it the burden of responsibility for education. The child in Sparta was educated by the masters and noble elders, while the child of Athens was given into the charge of nurses and slaves. In Sparta education was a state affair, while that in Athens, a private matter. Beauty was neglected by the Spartans, but it was emphasized by Athens. The position of woman in Athens was low, while the position of woman in Sparta was high. Athens enjoyed a greater freedom of individual development. The Athenians were

comparatively progressive and liberal. The child in Sparta was trained in groups, while the child in Athens was trained separately and individually. In Athens, the purpose of gymnastic was the development of a sound and beautiful physique, not the making of a warrior. The clear individual development was largely worked out by the Athenians.

The New Greek Education includes the period from the middle of the fifth century, B. C. to the fusion of Greek with Roman culture. The period of transition was one of conflict between the education of the old institutionalism for the state with the new education of individualism, in which individualism won the victory. The Sophists were instrumental in introducing the new educational practices. Through their effort, the dialectic method was adopted, the ability of speaking was developed, and grammar and rhetoric were formulated. They taught for fees. They emphasized upon the form of expression rather than on the thought. They neglected the real philosophical education which aimed to search for truth and laid more emphasis upon the rhetorical education which aimed to prepare for practical life. They were selfish, incapable of seeing or appreciating the truth, and concerned in seeking their own advancement at the expense of public welfare.

Now we come to discuss the conception of Socrates education. In fact, he contributed very little to education. He was interested only in ethics and he cared little for woman education. However, he was superior to all Sophists. Socrates taught not for fees. He it was who adopted the dialectic method. He emphasized knowledge and was interested in man. His philosophy of monotheism and teleology was highly valued.

As to the philosophical view, not Socrates but Plato was the representative. He said that the faculties of the individual were intelligence, which constituted prudence, courage, which constituted fortitude, and appetites, which constituted temperance. The combination of these three produced individual well-being or virtue. Similarly, the society was composed of philosophic, military, and industrial faculties. The combination of these three virtues in society produced justice. Moreover he gave a definite theory of knowledge more restricted than that of Socrates. He emphasized that education should go on after maturity. He believed in eugenics and studied the education of the child. He divided the educational age into different periods so that each period could be best educated with special subjects. Above all he emphasized female education.

Woman had equally with man the qualities which made a guardian; she differed only in degrees of strength. Therefore she ought to receive the same treatment and the same education. However, his defects were also numerous. He did not recognize the sexual differences. He was aristocratic not democratic. He substituted state education for home education. His system of education was too mechanical and not practical. Education at the expense of slavery and other institution was undesirable.

However, during this period, as to scientific view neither Socrates nor Plato but Aristotle was the greatest man. Aristotle took well-being and well-doing as the dual educational and moral idea. He said that a practical education called for a training but for no instruction. Thus, he emphasized on practice. Liberal education is necessary as a preparation for citizenship in this state wherein all citizens are successively ruled and rulers. Thus, he encouraged democracy and the people in seeking knowledge and virtue. His inductive and deductive methods were helpful in seeking the truth. Generally, he was considered as the father of science. Education was considered as the basis of stable government. The virtue and goodness of a state depended upon the virtue and goodness of the indi-

vidual citizen. Thus, individual education was encouraged. There were two parts of the soul: the end to be sought in reason. Education also could be divided into higher and lower: the higher should be emphasized. Thus, mental and reasoning power were developed. War was for the sake of peace; business for the sake of leisure. Thus, the spirit of peace and leisure was strengthened. In spite of these merits, he was not free from errors. He took woman as a different kind of animal, and slavery as natural. His dual theory about the soul --irrational and rational--was debatable. He made many mistakes either in education or in science. His emphasis upon leisure leads men to luxury and extravagance. However, his conception of education had no immediate effect upon Greek society and the individual.

The cosmopolitan period was marked by the diffusion of Greek language and culture over the East, and the establishment of rhetorical and philosophical schools and finally of universities. Their merits were practicability, liberal mindedness and broad vision in theory, and making rhetoric come to full maturity. Their defects were conservatism, formality, and prejudices. As to the philosophical schools, the Stoics considered philosophy as the art of right living and the Epicureans, as the art of

happy living. To the former the world was a moral order, to the latter, a mechanical order. One emphasized universal law and the other, the individual. The Stoics stated that man was a thinking being, while the Epicureans argued that man was a feeling being. The Stoics were religious, the Epicureans, anti-religious. Both Stoics and Epicureans have merits and defects. Stoicism makes men hard and sensorious of others. In its extreme form it leaves out all emotional elements and becomes too cold. It really violates human nature. Men have the right to control them but not to suppress them entirely. It makes man nonrational. It places too much emphasis on the flesh. It is negative rather than positive. It leads to the idea of laying up merits and hence is selfish. As to the Epicureans, they are too materialistic. Religion is helpful to man, but they are anti-religious. They do not distinguish between pleasure and happiness. Moreover, taking happiness as their aim of life is entirely wrong. Psychologically, what man seeks is the satisfaction of his desires. He seeks an aspect which he thinks will satisfy his desire. When he feels hungry, he seeks for food. Pleasure is not the motive but seeking for the satisfaction of his desire is his motive. After he has satisfied his

desire, he feels happy. Happiness comes after the satisfaction of desire. Again, biologically instincts and appetites exist not for the sake of furnishing pleasure but as activities needed to maintain life. To say that the desire of a man is for happiness is only to say that happiness comes in the fulfillment of a desire. The sort of pleasure depends upon the sort of desire and the desire varies with the type of character. To take happiness as one's motive is psychologically and biologically wrong. Never the less, the Epicureans were forerunners of the Hedonists who emphasized happiness not pleasure. Their theories led to quietism. So did the Stoics contribute many things to the world. They emphasized on logic, physics and ethics. In religion, they were monotheistic. To society as well as to individual himself, they were manly and emphasized on duty. Both Stoics and Epicureans did contribute a great deal to the present world.

Greek education was progressive, individual, full of initiative, why? Not that the Greeks were superior in nature but that they had a good environment. They borrowed their civilization from Egypt and Persia. There were sharp competitions between natives and strangers. It was the presence of slavery which gave the masters

chances to intellectual pursuits. It was the sharp competition and mild climate which encouraged invention. It was the small size of states which gave chances for individual development. In short, it was nature or geography which made Greek education progressive, initiative, individual and artistic.

Westerners believe that Greek education is superior to that of the Orient. Of course, in some parts they were superior, in some parts they were inferior. The great religions in the world were not produced in Greece but in Asia. If Greeks education was really superior to the Oriental, I am sure, it would have produced some great religion. The want of a great religion in Greece is one proof of their inferiority. Modern western education is developed from Greek education. It is materialistic and national. As a result, within the country, there is the struggle between capitalists and labourers, and without, the blood fighting between different nations. The Great War is a good example. In Athens woman was low and slavery was common. They were superstitious and childish. It was the strong local patriotism which divided Europe into so many states. But Chinese education emphasized spiritual civilization and universal welfare. Universally

and spiritually Oriental education is not a whit behind the Greece. I am not arguing that Oriental education is superior to the Greek. I only emphasize that the history of education is an objective science and it is more desirable for the writer not to give any partial criticism on either Oriental or Occidental education. If one does criticize one should take both merits and defects into consideration. Disinterestedness, as Chesterton says, is required.

A Sorrowful Reminiscence

By Tsu Kyung Zeu

“Alas for piety and early faith” Virgil

When I was pursuing my studies in the Kong Yi Technical and Commercial Academy, Wusih, three years ago, I received a message one day from my younger brother, Yü-siang, telling me of the illness of Tung-shih.

Tung-shih was my youngest brother. He was then seven years old, a boy with pleasing looks and a good temper—the darling of all about him. He was a precocious boy as well, who had early showed an aptitude for learning. At between two and three years of age, when barely able to utter “papa” and “mama,” he often gazed, with a

smiling face and a gurgling sound, at the characters on the paper scroll hanging upon the wall as if he were familiar with them. How strange! At five his mother taught him at home. Once taught a lesson, he committed it forever to memory. By seven he had finished ten books in the Chinese language. He could recite nearly everything in them.

The news that he was ill did not greatly disturb me. His health was never good, keen as was his mind. But two days afterward when I telephoned yü-siang, asking him if Tung-shih had got well, his reply was very strangely evasive. Tung-shih was well he said—at least that much I could make out. But he seemed to hold something back. The more I thought of his reply afterward, the more I began to be troubled. Something, I felt sure, was not well.

I did not sleep during that night. Early the next morning I made up my mind to return home. Nothing less could release my mind from doubt and apprehension.

The distance to my home seemed to be longer than usual, so great was my impatience. Arriving at the gate of my house, I felt my heart beat violently, I knew not why. Stepping directly into the inner room, I saw the members of my family, seated around a table, all

extremely sad and downcast. Seeing me, my parents were amazed at my unexpected return, and my younger brother and sister, instead of saluting me, dropped their heads and kept silent. The very atmosphere of the room seemed heavy with melancholy. Everything was listless and lifeless.

My mind was altogether confused at the sight. What could it all mean, I began to ask, when all of a sudden my mother burst into uncontrollable tears. My father, brother, and sister shed tears at the same time. Almost stupefied, I was at a loss what to say and to do. The reason why they wept was now all too clear. Tung shih was no more.

After a while my father said to me, "When you telephoned yii-siang yesterday, Tung-shih had already passed away. I told him not to tell you the truth, lest you should be overwhelmed by sorrow, and your studies be disturbed. Our grief at home was enough until your examination should be over."

WUSIH CLUB SKETCH

The Wusih Club was formally inaugurated in 1920 with a handful of members, (only sixteen in all). Owing

to the energetic efforts of the officers and the enthusiastic cooperative spirit of the members, the club continued to acquire significance and prosperity in the University for half a decade. Up to the year 1925 it enjoyed a smooth, steady, and peaceful growth.

Unfortunately the epoch-making May 30th incident occurred in that fateful year of 1925. Numerically the Club suffered a shrinkage in its membership; spiritually it suffered a great reverse.

Despite the ill-luck the renaissance of the Club came about at the beginning of the Spring Term of 1926. It was organized with new vigor and fresh spirit. Since the opening of the college in September it has been strengthened by a reinforcement of new members.

Along the line of belles-lettres we are especially proud of four of our members, namely, Ng Pao Nyi, Van Pao Woo, Dong Fah Nyoen, and Sung Tsung Yok. The former two are versed in writing attractive Chinese prose, while the latter two are best known by their charming Chinese poems. With reference to music I can not afford to fail to make mention of our beau Tsoong Gee, the present chairman of the University Chinese Music Club. It is a generally accepted fact that beautiful

scenery counts a great deal in the moulding of refined and thoughtful characters. Happily indeed, the greatest part of our native city is shielded by picturesque hills and girdled by scenic rivers. Thus we have reason to expect that in the future our Club will bring forth its scholars and leaders.


Lok Znung Phoo,
English Secretary.

STATISTICAL REVIEW OF WUSIH CLUB

A Member

Tallest	Miao Tsoong Yee
Shortest	Waung S She
Oldest	Jang Boo Tung
Youngest	Wong Z Zung
Fattest	Lieu Vung Tsao
Thinnest	Woo Tsoo Lih
Most noisy	Van Pao Wu
Most silent	Tsu Kyung Zeu
Most shy	Koo Zau Tsoo
Loudest voice	Ng Pao Nyi
Sweetest voice	Daug Fah Nyoen
Handsomest	Tseu Tshang
Great speaker	Oen Gee Sung
Great statesman	Lok Zung Phoo
Great musician	Tsu Tsoong Ji
Great athlete	Eu Yah Ming
Bookworm	Tsu Kwang Tou
Great home runner	Yoong Hong San

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