



文傑賞錄：詩情畫意 I. 初唐至盛唐

DOMINIC LAM'S CHOICE :  
I. POETRY FROM EARLY TO MID TANG DYNASTY

## 文傑賞錄：詩情畫意 I. 初唐至盛唐

林文傑，生於潮陽。長於香港。六歲學畫。十六歲赴加拿大進修，六年內獲得數學學士、理論物理碩士、及醫學生物物理博士。繼而深造於美國哈佛大學醫學院，跟隨兩位諾貝爾醫學獎得主為師。二十四歲任教哈佛，後又應邀擔任德州醫學中心貝勒醫學院眼科教授及生物科技中心主任。1982年與奧比斯眼科飛行醫院 (Project Orbis) 創辦人佩頓教授首次赴中國交流。1985年成立德州第一間生物科技公司，並於1988年在美國上市。同年應邀任香港生物研究院創建院長。1989年獲「美國高科技企業家大獎」和「美國總統勳章」，又獲邀為美國總統藝術人文委員會委員。1991年獲選為「亞洲協會」風雲人物。1993年成立美國生達醫藥集團。1999年獲中國美術家協會、中央美術學院及北京故宮博物院選為「二十世紀中國畫壇上最具代表性與影響力的99位中國藝術家」之一。1999年12月18日成立「世界眼科組織」(WEO)，為窮人防盲治盲。2001年林教授的專利「口服植物疫苗」獲美國麻省理工學院選為全球最重要的五個專利之一，又獲美國「時代雜誌」選為廿一世紀最重要的十個發明之一。2005年成立「達文西基金會」(Da Vinci Foundation)以支持及推廣藝術、科學與教育。

在藝術上，林文傑最重要的貢獻是：(一) 於1980年偶然發明「折光畫」，或稱「納米藝術」，用不同攝影液體在黑白相紙上顯現不同顏色與效果；(二) 於1982至1983年與國畫大師張大千(台灣)、趙少昂(香港)、關山月(大陸)合繪「梅蘭竹芝」圖，象徵中華民族之團結與中國人民之天下一家；(三) 於2001至2002年接受北京釣魚台國賓館邀請，為其新建之「芳菲苑」畫兩幅巨作《九天銀河》(四連屏，共8米 x 8.8米)及《錦繡河山》(2.5米 x 9.5米)；(四) 於2005年起以折光畫及其他藝術媒介表達中國最古的文化和哲理：「九宮圖」。

## 詩中有畫·情意兼融

中華文化源遠流長、博大精深；其中不少文學創作、詩歌名篇，均傳誦千古，深具不朽價值。

林文傑教授以其對文學與藝術的興趣和熱忱、精煉的語文造詣，將五十首精選自初唐至盛唐的詩詞，輔以英文翻譯和特別為詩文而創作的書畫，兩者互相輝映，情境與詩意兼融；加上作品備有詩人簡介和註釋，更豐富了讀者對詩作的了解與賞析角度。我對林教授出版一系列的「文傑賞錄：詩情畫意」，除了表示由衷祝賀和敬佩；更對獲邀為本書獻序，感到十分榮幸。

本集收錄的詩詞都是典雅雋永的優秀作品；透過圖文並茂的演譯，可讓讀者、特別是青年人加深領略其中精粹，從而有助提升個人文化修養與藝術品味。本書涵蓋多個領域，從我國歷史，以至中國文學、藝術、英國語文和品德教育，對青年人尤富啟發與學習意義。

我深信本書對弘揚中華文化、培育品格素養，鍛煉思考能力，以至推動自學風氣等各方面，均能為教育界作出鉅大貢獻。本人謹向各位同學、家長、教師和社會人士鄭重推薦本書，並期待本系列其他各集盡早面世，以饗讀者。



王葛鳴博士  
香港教育統籌委員會主席  
香港青年協會總幹事  
二零零六年四月二十一日

二零零三年六月，吾友李歐梵教授，邱立本先生與筆者應香港教育統籌局之邀請出席一個人文教育論壇(見亞洲週刊二零零三年七月六日，轉載於本集104頁)，聽眾主要是香港的中學校長與老師。研討結果的共識是「熟習優良的詩文對個人文化修養的昇華非常重要，而這習慣又最適合從學生時代開始培養」。

筆者在香港長大，自小便喜愛文學與藝術，雖然後來選了醫學與生物科技作為專業，又在慈善事業和企業上發展，但筆者深信中、小學年代學習的文藝對自己學業和事業的發展有極大的影響與幫助。譬如我在讀人體解剖時要熟記數以百計的肌肉、骨骼、神經等等器官的拉丁文名字時便得助於小時背誦詩文的訓練與技巧。為這些器官畫圖時更用上了以前學過的素描功夫。此外，筆者能在短短六年時間於美洲著名學府獲得學士、碩士與博士學位亦是因為中小學時英文根底比較扎實，所以能在大學裡與用英文為母語的外國人分庭抗禮。在人生的歷程上，這些儲存在腦海裡的不朽名作更成為筆者優雅的良伴與明燈。

正因如此，又得到很多良師益友的支持和鼓勵，筆者決定出版一系列的「文傑賞錄：詩情畫意」的詩畫集，希望能藉此提高家長、老師和學生對中國文學的興趣。每集大約錄五十首筆者最欣賞的詩詞歌賦，以年代分集。目前已計劃的四集分別為：I. 初唐至盛唐；II. 中唐至晚唐；III. 五代至宋代；IV. 元、明、清、現代。以後有機會再出版其他筆者喜愛的詩文，如唐代之前的詩歌、中國文學之精選及英文詩等。

最後，筆者謹以此書獻給父母親與中小學之老師，感謝他們為我在成長時建立了一個愛好文學和藝術的基礎。



韋素教授是我在哈佛醫學院（1970-1977）的老師。他不僅教我如何思考科學，更以身作則的傳授我怎樣更好的去生活及為他人著想

Professor Torsten Wiesel was my Harvard mentor from 1970-1977. I am most grateful to him not only for teaching me how to think about science, but also, through his own living example, about how to live better and to be more thoughtful of others.

In June 2003, my friends Professor Leo Ou-fan Lee, Mr. Yau Lop-Poon and I were invited to a forum on humanities organized by the Hong Kong Bureau of Education. The audience consisted mostly of principals and teachers of Hong Kong middle schools (see Yazhou Zhoukan 2003.07.06, reprinted here on page 104). A consensus reached was that serious study and appreciation, including memorization, of great literature is highly beneficial to one's cultural enlightenment, and that such training and interest are best cultivated at the primary and secondary school levels.

I grew up in Hong Kong and became interested in Chinese literature and art at an early age. Although I later chose a career in medicine and biotechnology, and subsequently in philanthropy and business, I found that those literary interests from childhood were most valuable to my career development. For instance, memorizing classical poems in high school facilitated my ability to memorize the Latin names of nerves, bones, muscles etc. in my human anatomy classes, and my artistic training also made anatomical drawings easier and more fun. Furthermore, I was able to complete my bachelor's, master's, and doctorate degrees in America in six years in part because my command of English was competitive with students whose mother language was English. Most importantly, the immortal literature I memorized has often been enlightening and comforting as I face different situations in life.

At the encouragement of my friends, I decided to publish a series of books of my favorite poetry, the first is entitled "Dominic Lam's Choice: I. Poetry from Early to Mid Tang Dynasty". At least three more books on poetry from mid Tang Dynasty to modern times respectively should follow in the coming year.

I wish to dedicate this book to my parents and my primary and middle school teachers who taught and encourage me to build the literary and artistic platform upon which my life has evolved.

## 杜少府之任蜀州 王勃

城闕輔三秦，風烟望五津。  
與君離別意，同是宦遊人。  
海內存知己，天涯若比鄰。  
無為在歧路，兒女共沾巾！

英譯及書畫：林文傑

城闕： 長安  
輔三秦： 以三秦（今陝西地區）為外圍  
五津： 蜀中岷江上的五個渡口

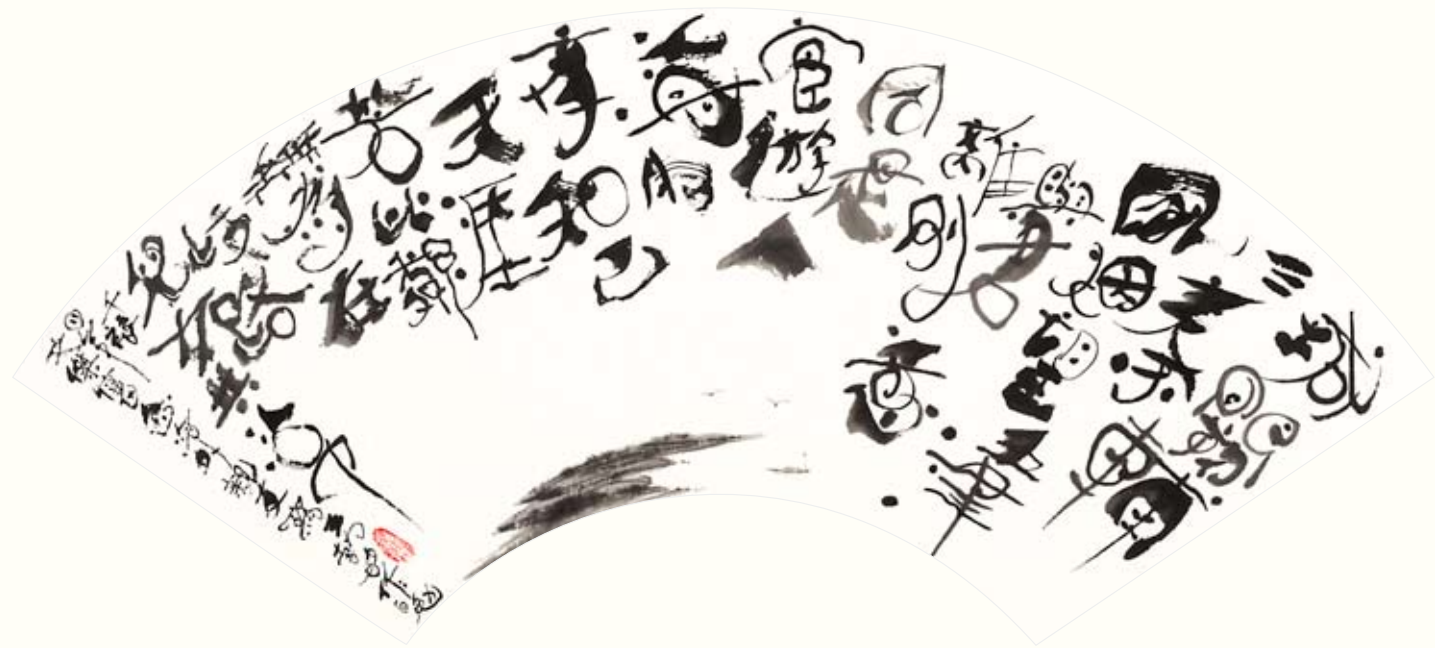
**王勃 (650 - 676)**：字子安，十四歲時便作出了驚世的「滕王閣序」。年未弱冠已考獲進士。初為沛王作文章，後因事辭官。王勃父親為交趾令。王勃往探父親時遇溺，驚嚇後成疾，死時只得二十六歲。他與楊炯、盧照鄰及駱賓王齊名，被稱為「初唐四傑」。本詩的第五及第六句尤其精彩。作者其他傳世佳句包括：「落霞與孤鶩齊飛。秋水共長天一色」。著有王子安集。

## Farewell to Vice-Prefect Du on his Assignment to Sichuan Wang Bo

For years these regions have guarded the capitals  
Just as the winds and mists would five shores cover.  
You and I are both government officials,  
Though now we must say farewell to each other.  
But if we truly are friends and soul brothers,  
O'er long distance we'd still be close like neighbors.  
So there should not be any needs or fears  
At this crossroad, like children, to shed tears!

Translation and painting by Dominic Man-Kit Lam

**Wang Bo (王勃 650 - 676)** was a child prodigy who wrote the brilliant prose "On Tengwang Pavilion" at 14. He won the highest government examination and was awarded the jinshi (進士) title before 21. Wang Bo, Yang Jiong, Lu Zhaolin and Luo Binwang were known as the "Four Distinguished Poets of Early Tang Dynasty". The fifth and sixth lines of this poem are immortal. His other famous lines include "The setting sun and lone bird fly together; The autumn water and long sky form the same color".



## 在獄咏蟬

駱賓王

西陸蟬聲唱，南冠客思深。  
不堪玄鬢影，來對白頭吟。  
露重飛難進，風多響易沉。  
無人信高潔，誰為表予心？

此畫乃吾師吾友趙少昂教授年前贈文傑之作，錄以誌念。  
英譯：林文傑

西陸：秋天，亦作西邊或夕陽  
南冠：這裡是指囚徒

**駱賓王 (640? - 684?)**：義烏人。初為清貧道士，參軍後曾駐四川及中國西部。在678年，駱因上疏論事觸犯武則天，被誣下獄，後放棄官位。其後徐敬業起兵反武則天，駱賓王為他作稿公告天下，斥責武則天的罪狀。徐敬業失敗後，駱亡命不知所踪。駱賓王的詩在初唐期間廣受歡迎。著有駱丞集。

## Ode to Cicadas while in Prison

Luo Binwang

Cicadas sing in land of west  
Deep thoughts settle with southern guest.  
It's sad that their deliverance  
Seems the ode of my innocence.  
Heavy dew dampen their thin wings  
Strong winds deaden their charming rings.  
No one believes my purity,  
How can I show my heart to thee?

This work was painted for me by Professor Zhao Shaoang, for whom I have great respect and affection.  
Translation by Dominic Man-Kit Lam

Cicadas : A symbol of purity and innocence  
Southern guest : Prisoner

**Luo Binwang (駱賓王 640? - 684?)** was poor in early life, enlisting in the army and was stationed in Sichuan and western China. He was imprisoned for offending Wu Zetian. Luo subsequently helped in a failed attempt to overthrow Wu when she was Empress. Luo contributed to shaping the poetic style which prevailed throughout Tang Dynasty.





## 回鄉偶書

## 賀知章

少小離家老大回，鄉音無改鬢毛摧。  
兒童相見不相識，笑問客從何處來？

此畫乃青楓兄與文傑之合作畫，亦為陳兄之首幅合作畫。  
英譯：林文傑

**賀知章 (659 - 744)**：字季真，晚號「四明狂客」，會稽人。695年中進士。官職為秘書監。唐玄宗天寶年初請求為道士，還鄉死後皇帝封為禮部尚書。賀知章性格隨和豁達，時與低下階層交往，而且開明大方地資助有為青年進修。他流傳後世的只有十九首詩，本詩是他的不朽名作。

## Coming Home

## He Zhizhang

I left home early and returned of late.  
My accent's unchanged though my hair has greyed.  
Children I meet do not recognize me,  
They smile and ask, sir, from which place art thee?

This is the first collaborative painting between Mr. Chan Ching-fung and Dominic Lam.  
Translation by Dominic Man-Kit Lam

**He Zhizhang (賀知章 659 - 744)** was awarded jinshi in 695. He was good-natured and unconventional, often mingled with the lower classes. He was also broad-minded and generous, often helping young talents to success. Only 19 of his poems still exist. This poem is well known to most Chinese since its creation some 1,300 years ago.

少小離家老  
 心回鄉音無改  
 鬢邊白髮  
 老童稚不相識  
 笑問客從何處來

李商隱  
 無家別

十得六年一清時節

及在年一休休遠港勿勿數十載矣  
 幸有新知舊愛時叩門岸不亦樂乎  
 今年夏更逢青楓師兄到訪  
 即書習知昔先生之曰鄉音語也嗚呼  
 及見卷神人物誌念



志  
 林

## 登幽州臺歌

陳子昂

前不見古人，後不見來者。  
念天地之悠悠，獨愴然而涕下！

英譯及書畫：林文傑

**陳子昂 (661 - 700)**：字伯玉，梓州射洪人，684年中進士，武則天為后時升職為右拾遺。他領導唐朝的文學改革，提倡漢魏的剛勁風格，反對六朝的墮糜風格。本詩是他最著名的作品。著有陳拾遺集。

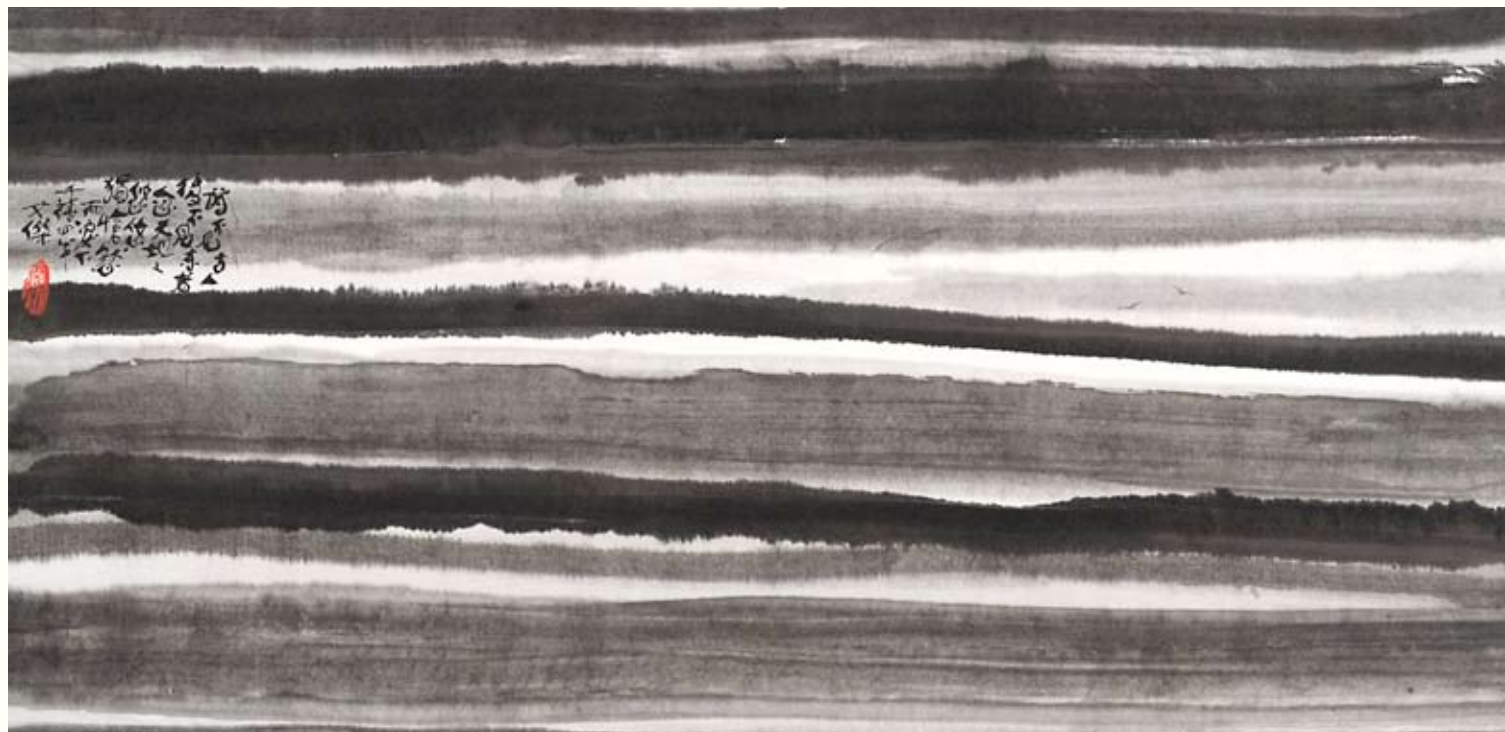
## Ascending Youzhou Tower

Chen Zi'ang

I don't see people from the past  
Or anyone in coming years.  
Heaven and earth will ever last,  
All by myself, I shed my tears.

Translation and painting by Dominic Man-Kit Lam

**Chen Zi'ang (陳子昂 661 - 700)** became a jinshi in 684. He was a leader in the reform of early Tang literature, promoting the strong style of the Han and Wei Dynasties and rejecting the decadent style of the Six Dynasties. This is his most famous poem.



## 望月懷遠

張九齡

海上生明月，天涯共此時。  
情人怨遙夜，竟夕起相思。  
滅燭憐光滿，披衣覺露滋。  
不堪盈手贈，還寢夢佳期。

英譯及書畫：林文傑

**張九齡 (678 - 740)**：字子壽，韶州曲江人。十九歲中進士。官至尚書右丞相，後為李林甫所排擠，被貶為荊州長史。死後皇帝賜名文獻。他是唐朝一個最有天份、聰慧和富同情心的丞相。他的詩亦是同樣出色，對情感和山川的描述細緻流暢。本詩首兩行尤其精彩，與王勃的「海內存知己，天涯若比鄰」同為絕唱。著有曲江集。

## Thinking of my Distant Friends amidst the Moonlight Zhang Jiuling

The moon has risen from the sea,  
This is the time I share with thee.  
Lovers dread the endless night,  
Longing for theirs not in sight.  
I blow out the candle for I love moonlight more.  
The dew dampens my clothes as I walk out the door.  
I wish to give you a handful of this moonbeam,  
But can't, so I just hope to see you in my dream.

Translation and painting by Dominic Man-Kit Lam

**Zhang Jiuling (張九齡 678 - 740)** was a child prodigy who became a jinshi at 19. He went on to become a wise and compassionate prime minister in Emperor Xuanzong's era (玄宗, see poem on Page 14). His poetry is equally famous, often describing emotions and landscapes in a lyrical and sensitive manner. The first two lines of this poem are as famous and timeless as Wang Bo's fifth and sixth lines on Page 4.



海上生明月  
天涯共此時

情人怨遙夜

竟夕起相思

滅燭憐光滿

披衣見露瀼

不堪盈

手贈

還

倦  
勞  
任  
期

十禧六年三月廿九日

更書逢榆花好及到訪

不亦樂乎

望之懷遠 范范 文傑 江會 學



## 經魯祭孔子而嘆之

唐玄宗

夫子何為者？栖栖一代中。  
地猶鄆氏邑，宅即魯王宮。  
歎鳳嗟身否，傷麟怨道窮！  
今看兩楹奠，當與夢時同。

英譯及書畫：林文傑

魯：山東省

夫子：孔子

栖栖：忙碌不安

鄆氏邑：鄆同鄆。孔子父叔梁紇曾做鄆邑的大夫，地點即  
今山東鄆縣

魯王：漢魯恭王

兩楹：祭殿的兩根立柱

**唐玄宗 (685 - 762)**：姓李名隆基，唐朝君主 (712 - 756)。天寶十五年時，安祿山作反，陷潼關，唐玄宗逃亡到四川，傳位給其子肅宗(名亨)。唐玄宗生在一個國家富足的年代，他對文學和才華(如李白)的熱愛，令盛唐的詩文藝術發展百花齊放。

## Paying Tribute to Confucius when Passing through Lu Province Emperor Tang Xuanzong

Why were you still so busy, my dear sage,  
To propagate your doctrine at this age?  
This was called Lu in bygone days,  
A palace here a Duke did raise.  
Passing of the phoenix and you thought luck was bad  
With the unicorn wounded, you felt your doctrine's dead.  
As people now praise thee in stream,  
It must seem just like an old dream.

Translation and painting by Dominic Man-Kit Lam

Lu: Shandong

**Emperor Tang Xuanzong (唐玄宗 685 - 762)** was the emperor of the Tang Dynasty from 712 to 756. He ruled during a prosperous period and was instrumental in the blossoming of Tang literary writings, particularly poetry, because of his own love for art and talent.





## 涼州詞

王翰

葡萄美酒夜光杯，欲飲琵琶馬上催。  
醉臥沙場君莫笑，古來征戰幾人回？

英譯及書畫：林文傑

**王翰 (687 - 735?)**：字子羽，晉陽人。710年進士及第後，曾舉「直言極諫」，「超拔羣類」等科制，又一度調為昌樂縣尉。後被貶官至道州司馬，未至道州而卒於途中。他的作品經常反映戰場上士兵的孤寂。

## Ode to Liangzhou

Wang Han

With wine of grapes and jade glasses that glow at night,  
We drank to pipa music as we're called to fight.  
Please don't laugh if I lie drunk on the battle-ground,  
How many warriors of past came back safe and sound?

Translation and painting by Dominic Man-Kit Lam

**Wang Han (王翰 687 - 735?)** became a jinshi in 710. His poems, such as this one, often reflected the loneliness of soldiers at war.



涼州詞

葡萄美酒  
夜光杯  
欲飲琵琶  
馬上催

欲飲琵琶  
馬上催

欲飲琵琶  
馬上催

醉臥沙場  
笑

醉臥沙場  
笑

古來征戰  
幾人回

古來征戰  
幾人回

十得六年九月十日...  
涼州詞  
十得六年九月十日...  
涼州詞



## 登鸛鵲樓

王之渙

白日依山盡，黃河入海流，  
欲窮千里目，更上一層樓。

英譯及書畫：林文傑

山：中條山，位於山西省永濟市西南，山狹而長，東太行，西華嶽，此山居中，故名中條

**王之渙 (688 - 742)**：并州人。生於一個官宦世家，曾任縣令。唐玄宗天寶年間他與王昌齡、高適等人多次和唱，名動一時。雖然流傳後世的詩只有六首，但都是極其優雅和精緻之作品。

## Ascending Stork Tower

Wang Zhihuan

Amidst the many mountains sets the sun;  
Into the sea Yellow River does run.  
If you wish for a grander sight,  
Walk up a floor to greater height.

Translation and painting by Dominic Man-Kit Lam

**Wang Zhihuan (王之渙 688 - 742)** grew up in an established bureaucratic family and once served as a county magistrate. Only six of his poems remain to-date. They are, however, all exquisite compositions such as the two listed here.

白日照  
出盡  
黃河入  
海流  
欲窮  
千里目  
一層樓



登觀鵞樓

丁酉年清明節

文錦詩文傑書



## 出塞

王之渙

黃河遠上白雲間，一片孤城萬仞山。  
羌笛何須怨楊柳，春風不度玉門關。

## Beyond the Great Wall

Wang Zhihuan

Out of the white clouds the Yellow River emerges,  
Amidst ten thousand mountains a lone fortress perches.  
Mongol flutes should not complain that no willows grow,  
Beyond the Jade Pass no spring wind will ever blow.

英譯及書畫：林文傑

Translation and painting by Dominic Man-Kit Lam

羌笛：直吹管樂器，出自羌族，故名

楊柳：樂府「橫吹曲」中「折楊柳」，曲調哀愁

玉門關：漢代關名，位於甘肅敦煌

出塞



黃河遠上  
白雲間

一萬里  
孤城

幾處  
風聲  
何處  
柳色

不度  
玉門關

不度  
玉門關

文傑書



宿建德江

孟浩然

移舟泊煙渚，日暮客愁新。  
野曠天低樹，江清月近人。

英譯及書畫：林文傑

烟渚：瀟灑霧氣的小州

**孟浩然 (689 - 740)**：本名浩，字浩然，襄陽人。少年時隱居於鹿門山。年至四十仍未能中進士。後前往京師為張九齡辦事。他失意於官場，於是回鄉過其悠閑隱居生活，作詩為樂，卻因而名留千古，此豈非「隨緣是福」之明証乎。他用簡單字句將自然美景與個人情感交織成優美的詩篇。傳世有孟浩然集。

Mooring on Jiande River

Meng Haoran

My boat's moored at a misty isle nearby.  
Sunset brings new sadness to traveler here.  
In the wilderness the trees top the sky;  
When river's clear, the moon appears so near.

Translation and painting by Dominic Man-Kit Lam

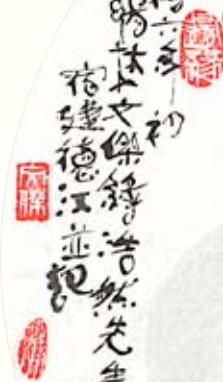
**Meng Haoran (孟浩然 689 - 740)** failed to achieve jinshi even at 40 years of age. Disappointed that he could not have a career in government, he returned home to lead a life of ease, leisure and hermitage, achieving a literary excellence and recognition until this day. Like many of his peers, natural beauty and personal emotions are intermingled effectively in simple language.





野曠莫如  
天低樹新  
近公  
移舟

千禧  
初  
韓明林  
宿建德江並記  
浩然先生之作



春曉

孟浩然

春眠不覺曉，處處聞啼鳥。  
夜來風雨聲，花落知多少？

Spring Morning

Meng Haoran

I slept so well, not knowing spring dawn's here,  
Awakened by birds singing everywhere.  
All through last night there were strong winds and showers.  
Do you know the number of fallen flowers?

春夜  
不知處  
曉  
聞  
啼  
鳥  
風  
雨  
聲  
老  
漢  
知  
多少

癸卯年  
春  
夜  
觀  
會  
景  
詩  
意  
六  
甲

## 出塞

王昌齡

秦時明月漢時關，萬里長征人未還。  
但使龍城飛將在，不教胡馬渡陰山。

英譯及書畫：林文傑

龍城：匈奴祭天集會的地方，故址在今遼寧朝陽  
飛將：漢代名將李廣

**王昌齡 (698 - 757)**：字少伯，京兆人。出身貧寒，年二十九中進士，為官至江寧丞，後被貶為龍標尉。又因戰亂而還鄉，卻被刺史閻丘曉所殺。他的詩經常描述在中國西部前綫士兵的生涯及情景。

## Beyond the Great Wall

Wang Changling

Qin Dynasty's moon still shines on Han's wall.  
Though soldiers on the long march all did fall.  
Were Dragon City's flying general here,  
Crossing this mountain no Tartar would dare.

Translation and painting by Dominic Man-Kit Lam

**Wang Changling (王昌齡 698 - 757)** was born poor but became jinshi in 727. His poems depicted army life in the scenery of China's western frontiers.

千禧年三月六日小雨謝林女傑

京歸手會逢道安明  
別訪解三〇餘光全之出塞憶念並紀



寒時時  
寒時時  
寒時時

時關

萬里長征  
未得

但使龍城飛  
將安

不教胡馬  
度陰山

度陰山



## 終南別業

王維

中歲頗好道，晚家南山陲。  
興來每獨往，勝事空自知。  
行到水窮處，坐看雲起時。  
偶然值林叟，談笑無還期。

英譯及書畫：林文傑

好道：喜愛道家學說

南山：終南山，主峰位于陝西西安市南

陲：邊

**王維 (701 - 761)**：字摩詰，河東人。生於世家，少時便有才名，二十歲中進士。官至尚書右丞。他多才多藝，既善詩，亦工書法，繪畫與音樂。在王維優雅及感人的詩句裡，處處可見「隨緣、知足、樂善」等道教思想。本書收集了他九首作品，其中最為人稱頌的詩句包括本頁的五至六句、三十四頁的一至四句、三十六頁的一至四句、三十八頁的一至四句，四十頁的一至四句和四十四頁的三至四句。王維的處世哲學、非凡造詣及高逸文采，為他贏得「詩中之佛」的美號。宋朝的蘇軾稱賞他「詩中有畫，畫中有詩」。著有王右丞集。

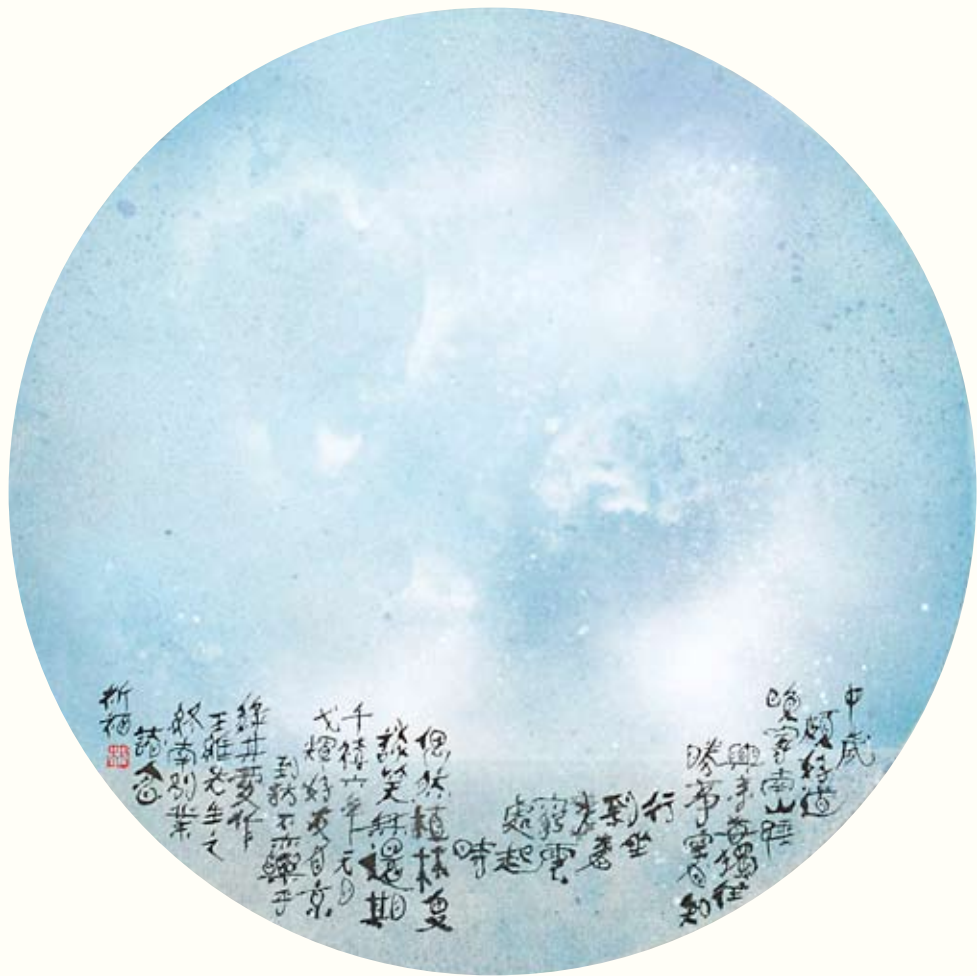
## At my Zhongnan Villa

Wang Wei

I study taoism this mid-life stage,  
And live along the southern mountain zone.  
Happily I often travel alone,  
And watch the world goes by just like a sage.  
I walk and walk to distant water's end,  
Where I sit down to watch the clouds ascend.  
Sometimes I would meet my forester friend,  
Unending time to laugh and chat we spend.

Translation and painting by Dominic Man-Kit Lam

**Wang Wei (王維 701 - 761)** was born to an established family and was a child prodigy, achieving jinshi status at 20. A multi-talented man, Wang was a virtuoso in music, calligraphy, painting as well as poetry. He was a devoted buddist with taoist influence, whose life philosophies of follow your fate (隨緣), be satisfied (知足) and help the less fortunate (樂善) are fully reflected in his most elegant and deeply touching poetry, of which nine are represented here. Wang has written many memorable lines including 5-6 of this page, 1-4 of Page 34, 1-4 of Page 36, 1-4 of Page 38, 1-4 of Page 40 and 3-4 of Page 44. In recognition of his philosophy and transcendental poetry, Wang has been fondly named the "Poetic Buddha".



中虎  
頗好道  
晚寄南山  
興未奇獨住  
勝事宜自知

行坐  
到老  
處起

時

偶然植林  
談笑無期  
千符六年元  
戈輝好夢自京  
到訪不亦樂乎  
綠井夢作  
王維老生之  
林南別業  
新極

送別

王維

下馬飲君酒，問君何所之？  
君言不得意，歸臥南山陲。  
但去莫復問，白雲無盡時。

Farewell

Wang Wei

Dismounted, your wine I drink,  
And I ask, where heads thee?  
Unhappy, you tell me,  
Return to South Hill, you think.  
A speechless farewell I bid thee,  
As white clouds float by timelessly.



下馬飲君酒  
問君何所之  
君言不得意  
歸臥南山陲  
但去青溪  
無恙時

千禧年三月二十日謝林文傑送別好友由奇  
錄王維元坐子作寄懷並為伊人祈禱



## 山居秋暝

王維

空山新雨後，天氣晚來秋。  
明月松間照，清泉石上流。  
竹喧歸浣女，蓮動下漁舟。  
隨意春芳歇，王孫自可留。

## An Autumn Evening at my Mountain Villa

Wang Wei

After the rain the mountains appear empty  
The air in the autumn evening is chilly  
Amidst the pines the moon is brightly shining  
Over the rocks the stream is clearly flowing  
Returning washers brush by bamboo groves  
Lotus leaves move as the girls leave the boats  
With fragrances they gaily fill the air  
Even wanderers all wish to stay here

英譯及書畫：林文傑

Translation and painting by Dominic Man-Kit Lam

王孫：游子



雜詩

王維

君自故鄉來，應知故鄉事。  
來日綺窗前，寒梅著花未？

Untitled

Wang Wei

From our hometown you just returned.  
What's the news there that you have learned?  
The winter plum trees did they bloom  
By the window in your room?

二十年前關山月教授曾為文傑作墨梅並題此詩，謹以這畫向吾師吾友致敬。

英譯及書畫：林文傑

Professor Guan Shanyue painted a similar painting for me many years ago. This painting is a fond tribute to my mentor and my friend.

Translation and painting by Dominic Man-Kit Lam



九月九日憶山東兄弟

王維

獨在異鄉為異客，每逢佳節倍思親。  
遙知兄弟登高處，遍插茱萸少一人。

**Thinking of my Shandong Brothers on September 9**  
**Wang Wei**

A stranger alone in a foreign land,  
With every holiday of them I think.  
Up that mountain my brothers all ascend,  
On this day I will be the missing link!

英譯及書畫：林文傑

Translation and painting by Dominic Man-Kit Lam

茱萸：濃香植物，重陽佩插以避邪



獨在異鄉  
 每逢佳節  
 倍思親  
 遙知兄弟  
 登高處  
 遍插茱萸  
 少一人

三雅詩文學書

九九〇憶山東兄弟詩三首 重陽



相思

王維

Love Beans

Wang Wei

紅豆生南國，春來發幾枝？  
願君多采擷，此物最相思。

Red beans grow in the southern land  
They bloom, they bear fruit every spring  
Please pick as many as you can  
My loving thoughts of you they bring

英譯及書畫：林文傑

Translation and painting by Dominic Man-Kit Lam

南國：指嶺南地區





竹里館

王維

獨坐幽篁裡，彈琴復長嘯。  
深林人不知，明月來相照。

The Bamboo Grove

Wang Wei

Sitting alone amidst the bamboo sea,  
I play my lute, I croon and sing carefree.  
Deep in the forest nobody knows me,  
Only the moon would keep me company.

英譯及書畫：林文傑

Translation and painting by Dominic Man-Kit Lam

幽篁：幽深的竹林



深林不知  
何處有  
仙人  
隱居  
此處

鹿柴

王維

空山不見人，但聞人語響。  
返景入深林，復照青苔上。

Lu Chai

Wang Wei

The mountain is empty, no one I see  
A voice I hear, from where I do not know  
At sunset back to the forest I go  
Only to find sunshine on moss and me

英譯及書畫：林文傑

Translation and painting by Dominic Man-Kit Lam

返景：日落時分，斜陽返照



## 渭城曲

王維

渭城朝雨裊輕塵，客舍青青柳色新。  
勸君更盡一杯酒，西出陽關無故人。

## Wei City Song

Wang Wei

Wei City's dusts settled amidst the morning rain,  
The willows by the inn are fresh and sparkling green.  
Please drink, my friend, please drink with me again,  
West of Yang Gate no more friends will be seen.

英譯及書畫：林文傑

Translation and painting by Dominic Man-Kit Lam

渭城：秦都咸陽，漢時改名渭城，在今陝西省咸陽市東北

裊：沾濕

陽關：故址在今甘肅省敦煌縣西南，為古代中國通西域要道



李白行踪圖



## 李白詩踪

在唐詩裡，大部分都有對地理形態的描述，詩人利用自然地理為意象形成了詩歌的內涵和風格，然後詩歌又化為景觀。偉大的詩歌在成就一個詩人的同時，也讓人們記住了這些與詩歌息息相關的地理表述。這種表述有描寫客觀的自然地理，也有詩人與外物互動過程中心靈的感發，是詩人主觀意識下的第二自然。地理與詩人的關係密不可分，自然與文化相互生成。這種奇妙的關係使得本文作者數次踏訪唐代李白詩歌中的山山水水，企圖通過詩人來解讀山水的靈魂，通過山水來解讀詩人。（鳴謝：中國國家地理雜誌 2005.12）

## Poetic Trails of Li Bai

Many of the Tang Dynasty poems include descriptions of the locations and landscapes visited by the poets. Such trails and sceneries, together with the people these poets met along the way, not only formed integral parts of their lives, but frequently also provide insightful glimpses of important events during those times. The relationship between geography and poetry is particularly well illustrated in the works by Li Bai, who traveled extensively and made immortal descriptions of many locations, often supplementing his personal feelings at that time. Others, in particular Du Fu (Page 80), also mixed geography with the turbulent events (such as war) of his time in a most articulate manner.

This is a map of Li Bai's trails as related to his poetry. This map can also be used to follow the trails of other poets who traveled to many of the same locations. The author apologizes for not having the map translated into English because of space limitation. Readers not familiar with Chinese are encouraged to refer to similar maps readily available in their own language.





作畫之際，適逢吾兒林風醫生自非洲用電郵寄來的這張照片，恰與此畫相映益彰，錄以誌念。

As I was composing this painting (right), I unexpectedly received a strikingly similar e-photo (left) that my son Dr. Fong Lam sent from Africa. Reprinted here with affection and appreciation.

### 早發白帝城      李白

朝辭白帝彩雲間，千里江陵一日還。  
兩岸猿聲啼不住，輕舟已過萬重山。

### Leaving White King City for Jiangling      Li Bai

I left White King City amidst the painted clouds,  
A thousand miles of Jiangling traveled in a day.  
From both shores of Three Gorges monkeys scream in crowds,  
Aboard my boat ten thousand mountains float away.



## 清平調三首之一

李白

雲想衣裳花想容，春風拂檻露華濃。  
若非羣玉山頭見，會向瑤臺月下逢。

英譯及書畫：林文傑

**李白 (701 - 762)**：字太白，號「青蓮居士」，隴西成紀人，亦有說是山東人。著有李太白集。李白是中國詩壇最奪目的明星之一。他在四川綿州長大，學習文學，道教及劍術。二十五歲時，他決定出外闖蕩，並不是旅行遊歷，而是去實現治國理民的抱負。他在安陸娶了一位前丞相的孫女，住下十年之久。李白於742年到達長安，唐玄宗（見十四頁）非常欣賞他的詩才，讓他做主理文學方面事務的翰林官，但李白的野心卻是在治國安民。在這方面，他徹底失敗了。他藝術家的脾氣和習性，如喜歡狂飲、飄忽及任性的作為，對他求取治國的官職是很大的障礙。此外，雖然他在宮中得到不少權貴、包括唐玄宗的賞識，但亦得罪了很多有勢力而記仇的人，包括皇帝信任的大臣、宰相、駙馬和寵愛的妃子。最後皇帝只好得體地令李白「退休」。後來，李白又因想達成他為國為民服務的心願而吃盡苦頭，甚至被監禁，終年不得其志。然而從另一個角度看，正如南唐的李後主，李白這些不如意甚至痛苦的經歷卻很可能亦是令他成為偉大詩人的原因。李白傳世的詩作與佳話很多，被後世稱頌為「詩仙」。

## Odes to Lady Yang Yuhuan: I

Li Bai

Her dress is like clouds and her face like flower  
Her beauty caressed by spring breeze and shower  
Had we not met here in Multi Jade Mountains  
Would have rendezvoused her in the moon's presence

Translation and painting by Dominic Man-Kit Lam

**Li Bai (李白 701-762)** was unquestionably one of the most brilliant stars in Chinese poetry. He grew up in Mianzhou, Sichuan Province, studying literature, taoism and fencing. When he was 25, he decided to see the world – not just to travel, but also to realize his ambition and aspiration to be an important government official. He married the grand-daughter of a former prime minister in Anlu and stayed for 10 years. In 742, Li went to Xian where Emperor Tang Xuanzong (see Page 14) greatly appreciated his poetic talents and made him a Hanlin (翰林) in charge of literary affairs. Li's ambition was, however, to help govern the nation. In this arena, he failed miserably because his artistic temperaments and habits, such as excessive drinking, unpredictable temper and self-willed character were detrimental to this cause. Also, although he befriended many in court, including the Emperor himself, he also made some formidable and vengeful enemies such as the Emperor's trusted servant, prime minister, son-in-law and favorite imperial concubine. Eventually, the Emperor could only "retire" him graciously. In later years, Li suffered further, even went to jail, for trying again to realize his governmental ambition. However, these failures could well have helped to make him the great poet he was. Li Bai was affectionately named the "Poetic Fairy".

雲想  
夜寒  
空

拂檻露華濃

昔非

山頭見

日下逢

十禧六年

春分

林文傑

錄詩仙

清平詞  
之一



## 清平調三首之二

李白

一枝紅豔露凝香，雲雨巫山枉斷腸。  
借問漢宮誰得似？可憐飛燕倚新粧！

## Odes to Lady Yang Yuhuan: II

Li Bai

A pink beauty covered with dew and fragrance  
Even Goddess of Love pales in her presence  
Among the Han palace who is her equal  
Only ill-fated Flying Swallow angel

這三首清平調是李白為唐玄宗心愛之楊貴妃（楊玉環）而作。

Yang Yuhuan was the favorite imperial concubine of Emperor Tang Xuanzong (Page 14).

英譯及書畫：林文傑

Translation and painting by Dominic Man-Kit Lam

紅豔露一枝

凝香

雲雨巫山  
枉斷腸

借問

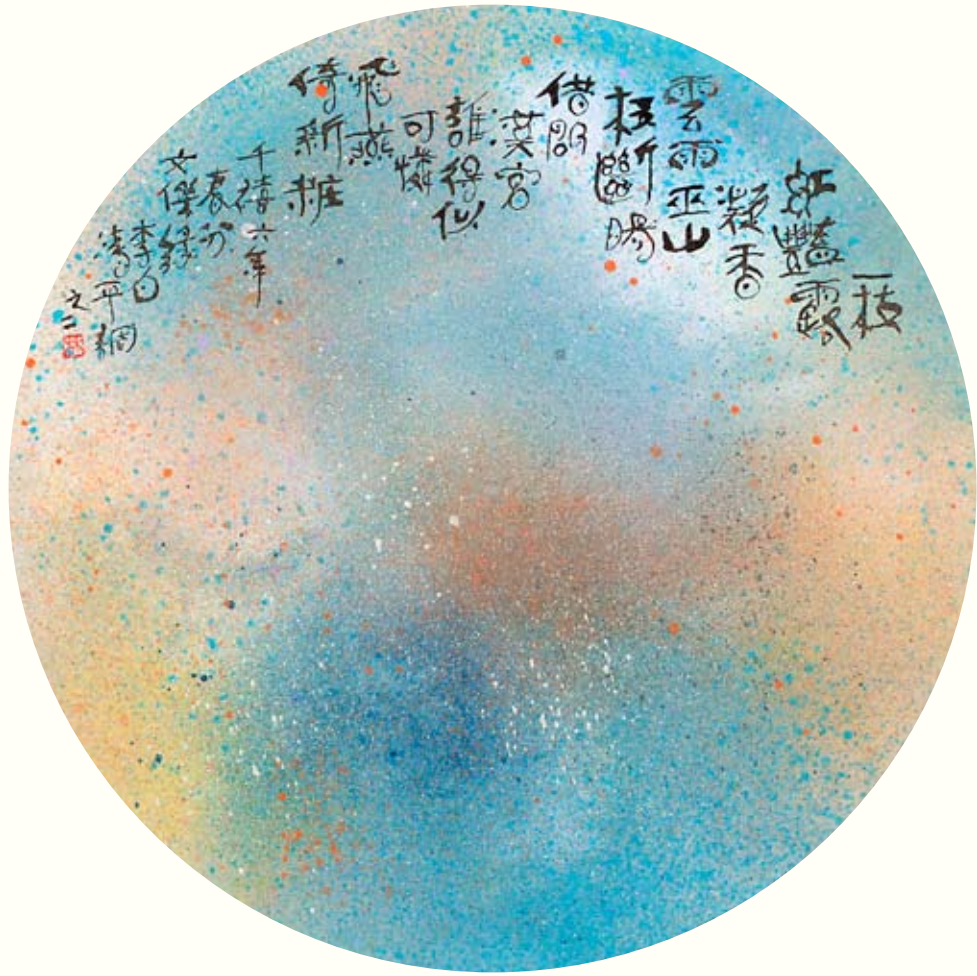
莫道  
誰得似  
可憐

飛燕  
倚新粧

千禧六年

春分  
女傑錄

李平  
之綱



清平調三首之三

李白

名花傾國兩相歡，長得君王帶笑看。  
解識春風無限恨，沈香亭北倚闌干。

Odes to Lady Yang Yuhuan: III

Li Bai

A flower fair, a beauty rare, a mutual admiration  
An emperor's love, long-lasting cheers, a well-earned adulation  
Amidst the spring breezes she sighs an endless sigh  
As she leans by the terrace rail and wonders why

名卷

貨成

兩相歡

吾得君玉

帶笑看

解識春風

無暇

沈香

亭北

倚闌干

千禧六年

春分

渾瑋

林文傑錄

木石清平調

之三



## 月下獨酌

李白

花間一壺酒，獨酌無相親。  
舉杯邀明月，對影成三人。  
月既不解飲，影徒隨我身。  
暫伴月將影，行樂須及春。  
我歌月徘徊，我舞影零亂。  
醒時同交歡，醉後各分散。  
永結無情遊，相期邈雲漢！

英譯及書畫：林文傑

邈：遙遠

雲漢：天河

## The Drinking Moon Sonnet

Li Bai

Amidst the flowers with a pot of wine,  
No friends or folks or lovers, there's just me.  
Raising my glass I toast to the moonshine  
That casts a shadow making us now three.  
The moon, however, is not much a drinker;  
My shadow knows to only blindly linger.  
Temporary partners we make together  
Still brings me this spring happiness and laughter.  
I sing a song, the moon whispers along;  
I dance a dance, my shadow falls apart.  
When we are sober we play on and on,  
Until intoxicated do we part.  
Our friendship knows no boundary or end,  
An eternity with thee I shall spend.

Translation and painting by Dominic Man-Kit Lam



月下獨酌



花間一壺酒，獨酌無相親。

舉杯邀明月，

對影成三人。

月既不解飲，影徒隨我身。

暫伴月將影，行樂須及春。

我歌月徘徊，我舞影零亂。

醒時同交歡，

醉後各分散。

永結無情遊，相期遂雲漢。

十樽忘事三月十日

月圓之夜湖陽林文傑獨居香港會年閣  
錄李太白作豈有同感乎



## 將進酒

李白

君不見黃河之水天上來，  
奔流到海不復回！  
君不見高堂明鏡悲白髮，  
朝如青絲暮成雪。  
人生得意須盡歡，莫使金樽空對月！  
天生我材必有用，千金散盡還復來。  
烹羊宰牛且為樂，會須一飲三百杯。  
岑夫子，丹邱生，將進酒，杯莫停！  
與君歌一曲，請君為我傾耳聽！  
鐘鼓饌玉不足貴，但願長醉不願醒！  
古來聖賢皆寂寞，唯有飲者留其名。  
陳王昔時宴平樂，斗酒十千恣歡謔。  
主人何為言少錢，徑須沽取對君酌！  
五花馬，千金裘，呼兒將出換美酒，  
與爾同銷萬古愁！

岑夫子：岑勳，李白之友

丹邱生：元丹邱，李白好友

陳王：三國魏曹植，曹操之子，曾被封為陳王

平樂：平樂觀，在長安西門外

## Drink, Drink, Drink

Li Bai

Yellow River from heaven don't you see,  
To the sea they rush and never return.  
Or in the mirror old folks sadly see  
Their black hair at dawn to snow in eve turn.  
Enjoy life fullest when good fortunes last;  
You must not face the moon with empty glass!  
For my talents will find their lucky stars;  
And all spent wealth will once again amass.  
So cook the lamb, the beef and please be merry;  
Three hundred drinks each, my dear, we must hurry!

Respected Cen  
And Master Den  
Drink, drink, drink,  
Please don't end.  
For thee a song I sing,  
Just keep on listening:  
Be drunk and ne'er be sober  
Is more precious than all the sumptuous dinner.  
All saints and sages are sad, lonely people,  
Only the drinkers' names remain in fable.  
Once Emperor Chen's ten thousand liters  
Brought the banquet pleasures and glitters.  
So don't tell me you don't have money;  
I'll sell my holdings to be jolly.  
Bring out my precious coats and horses,  
Children, exchange for fine wine these resources,  
And all the woes of past will disappear.



宣州謝朓樓餞別校書叔雲

李白

Farewell to Uncle Yun, the Imperial Librarian, at  
Xie Tiao's Pavilion in Xuanzhou Li Bai

棄我去者昨日之日不可留，  
亂我心者今日之日多煩憂！  
長風萬里送秋雁，對此可以酣高樓。  
蓬萊文章建安骨，中間小謝又清發，  
俱懷逸興壯思飛，欲上青天覽明月。  
抽刀斷水水更流，舉杯消愁愁更愁，  
人生在世不稱意，明朝散髮弄扁舟。

What left me yesterday let it be gone  
To-day's troubles they just go on and on.  
On this pavilion I drink and sing  
To wild geese that distant autumn winds bring.  
Jian An's spirit, proses of Peng Lai  
And Xie Junior's brilliant essays apply  
To their lofty ideals: they fly so high,  
Reaching the heavens, embracing the moon.  
With my sword to cut the water I try,  
Only for water to run faster by.  
With my wine to rid of my troubles soon,  
Only to find these troubles multiply.  
If in life's matters you despair,  
Get on your boat, loosen your hair!

英譯及書畫：林文傑

Translation and painting by Dominic Man-Kit Lam

蓬萊：海中仙山。此指叔雲掌教典籍  
建安：漢獻帝建安年間，曹操父子及「建安七子」的作品  
風格蒼勁剛健，世稱「建安風骨」  
弄扁舟：指歸隱江湖



靜夜思

李白

牀前明月光，疑是地上霜。  
舉頭望明月，低頭思故鄉！

**Silent Night Thoughts**

**Li Bai**

The moonlight falls before my bed  
Appears like frost upon the floor.  
Above me a bright moon I saw,  
Hometown thoughts always make me sad.



李白句  
文傑書  
千禧六月  
時客香江



## 送友人

李白

青山橫北郭，白水繞東城。  
此地一為別，孤蓬萬里征。  
浮雲游子意，落日故人情！  
揮手自茲去，蕭蕭班馬鳴。

## Farewell to a Friend

Li Bai

Green mountains gird northern walls high;  
White waters surround city east;  
This is the place we say good-bye;  
Lone sail travels ten thousand leagues.  
Like floating clouds you'll float away,  
At sunset our friendship remains.  
We wave and start you on your way,  
As your horse gallops from the plains.

英譯及書畫：林文傑

Translation and painting by Dominic Man-Kit Lam

郭： 外城，古代城分內外

白水： 清澈的河水

班： 離別



青山環北郭  
白雲繞東城  
此地為別  
孤蓬萬里征

浮雲遊子意  
落日故人情

揮手  
蕭蕭班馬鳴

丙戌年正月初八  
遊陽林樂迷漪漪返春園  
復翁木子白文  
送友人詩舍寫蓋  
漪漪亦名亦字也



## 望廬山瀑布

李白

日照香爐生紫煙，遙看瀑布掛前川，  
飛流直下三千尺，疑是銀河落九天。

## A View of Lao Mountain's Waterfall

Li Bai

From incense pot in sunlight purple smoke was born  
In front of Lao Mountain distant waterfall shone  
Three thousand feet this water has descended  
Like a galaxy from heaven just landed

九天銀河(8米 x 8.8米) 北京釣魚台國賓館收藏  
英譯及書畫：林文傑

A Galaxy on Earth (8 X 8.8 meters) Collection of Diaoyutai State Guest House, Beijing  
Translation and painting by Dominic Man-Kit Lam



山中與幽人對酌

李白

兩人對酌山花開，一杯一杯復一杯，  
我醉欲眠卿且去，明朝有意抱琴來。

Drinking with my Lover

Li Bai

Amidst wild flowers lovers toast each other  
Glass after glass, another yet another  
I'm drunk and sleepy, would you please retire  
Return next day with harp if you desire

兩人對酌山花開  
一杯杯復一杯  
我醉欲眠卿且去  
明朝有意抱琴來



十福六年 遼陽林文傑書  
李白詩 與山人對酌



獨坐敬亭山

李白

眾鳥高飛盡，孤雲獨去閑，  
相看兩不厭，祇有敬亭山。

**Sitting Alone in Jing Ting Mountain**

**Li Bai**

All the birds have flown high  
Lone cloud relaxes nigh  
Look at each other fondly  
Is Jing Ting Mountain only

高松寺  
孤雲去閑  
獨去閑  
松下風  
敬亭山

千禧年一月四日見重節  
同勝林文傑東乃香江  
訪仙之墟先於山亦樂于



## 三五七言

李白

## Three Five Seven Characters

Li Bai

秋風清，秋月明。  
落葉聚還散，寒鴉棲復驚。  
相思相見知何日，此刻此夕難為情。

Autumn wind clear  
Autumn moon bright  
Leaves fall leaves meet and part  
The cold crows live in fear  
Which day to see and know your heart  
Feeling shy this moment this night





## 登金陵鳳凰臺

李白

鳳凰臺上鳳凰遊，鳳去臺空江自流。  
吳宮花草埋幽徑，晉代衣冠成古邱。  
三山半落青天外，二水中分白鷺洲。  
總為浮雲能蔽日，長安不見使人愁！

英譯及書畫：林文傑

鳳凰臺： 故址在南京鳳臺山  
吳宮： 三國時孫吳建都金陵（今江蘇南京）  
晉代： 東晉也建都于金陵

## Ascending Phoenix Terrace at Jinling

Li Bai

Once phoenixes were here but now they're gone;  
The terrace remains, the river flows on.  
Paths to Wu's palace plants and flowers now hide,  
Jin Dynasty's graves ancient hills subside.  
Three peaks are half hidden by the blue sky,  
Two rivers now divide the Egret Isle.  
Though floating clouds do keep the sun less bright,  
I am unhappy Xian's not in sight.

Translation and painting by Dominic Man-Kit Lam



## 黃鶴樓送孟浩然之廣陵

李白

故人西辭黃鶴樓，煙花三月下揚州。  
孤帆遠影碧空盡，惟見長江天際流。

## Farewell to Meng Haoran from Yellow Crane Tower Li Bai

From Yellow Crane Tower my old friend goes west  
In March to Yangzhou where the misty flowers bloom.  
Lone sail with its shadow in blue sky rest  
The long and winding river flows from heaven's womb.

英譯及書畫：林文傑

Translation and painting by Dominic Man-Kit Lam

孟浩然：唐代著名詩人，見二十二頁

Meng Haoran：Famous poet in Tang Dynasty, see Page 22

廣陵：今江蘇揚州市

黃鶴樓：舊址在今武漢長江大橋西，傳說仙人駕鶴過此而得名。李白此詩是在讀崔顥「黃鶴樓」詩(七十六頁)之後作。

黃鶴樓送孟浩然之廣陵

故人已歸

黃鶴樓

煙花三月

下揚州

孤帆遠影

空盡

惟見長江

天際流

十卷



四月一日憶尋前與何群同遊黃鶴樓  
錄李太白詩編註念先說文時文香江



## 黃鶴樓

崔顥

昔人已乘黃鶴去，此地空餘黃鶴樓。  
黃鶴一去不復返，白雲千載空悠悠。  
晴川歷歷漢陽樹，芳草萋萋鸚鵡洲。  
日暮鄉關何處是？烟波江上使人愁！

英譯及書畫：林文傑

鸚鵡洲：在今武漢西南長江中

**崔顥 (704? - 754)**：汴州人，唐玄宗開元十一年中進士，官至司勳員外郎。他的詩作多蒼涼，悽寂，但豐富而吸引。甚至最負盛名的詩仙李白亦仿效過他的作品，請將李白第七十二頁及七十四頁之詩與此作比較。

## Yellow Crane Tower

Cui Hao

The sage flew away with the yellow crane.  
Yellow Crane Tower is all that's left behind.  
The crane's return no one will ever find;  
For thousand years only white clouds remain.  
On this sunny day, Hanyang trees are clear  
On Parrot Isle, flowers and grass grow mad  
As the sun sets where lies my home, I fear?  
The river's mists and waves do make me sad.

Translation and painting by Dominic Man-Kit Lam

**Cui Hao (崔顥 704? - 754)** was a jinshi whose poems might be bleak or desolate, but were often strikingly substantial and charming. So much so that even the most eminent poet Li Bai admitted imitating Cui, especially when one compares this poem with Li Bai's on Page 72 and 74.



## 長干曲

崔顥

君家何處住？妾住在橫塘。  
停船暫借問，或恐是同鄉？

家臨九江水，來去九江側。  
同是長干人，生小不相識。

英譯及書畫：林文傑

橫塘：地名，在今江蘇南京西南

## A Riverside Song

Cui Hao

Han Pond is home for me,  
Sir, from which place art thee?  
I stopped my boat to see,  
Neighbors we might well be.

I live Nine River near,  
And travel up and down.  
Hereto I know not, dear,  
May be we're from same town.

Translation and painting by Dominic Man-Kit Lam



子家何處住  
妾住在橫塘  
停船暫借問  
或恐是同鄉  
家臨九江水  
來去各九江  
側目是長干  
人至小不相識



簪纓先全之長干曲  
簡樸而優特  
不愧千古名作  
吳昌碩畫  
近來返港倍覺親切錄以  
寄懷並記



## 春望 杜甫

國破山河在，城春草木深。  
感時花濺淚，恨別鳥驚心！  
烽火連三月，家書抵萬金。  
白頭搔更短，渾欲不勝簪。

英譯及書畫：林文傑

山河：亦作「家何」，可能更體貼戰亂之悲哀

**杜甫 (712 - 770)**：字子美，先人是襄陽人，後居鞏。曾嘗試但從未能考取進士。他在755年之後只做過一些低級的官職。「安史之亂」更令他吃盡苦頭，大半生都在貧困中渡過。他的詩博大精深，感情真摯，對戰爭的殘酷及老百姓因戰事而受的苦難有非常感人的描述。杜甫的詩篇代表了過去的精華，又開創了新題材、意境與描述，是一位真正承先啟後的哲者。他與李白、王維同是那個時代最偉大的詩人。後人尊稱杜甫為「詩聖」。

## Spring View Du Fu

My country's broken though landscape still fair,  
The city's grass and woods grow in spring air.  
Emotions so high even flowers cry,  
To part I dread, my heart rocks with bird's sigh.  
With this raging war more than three months old  
A letter from home's worth ten thousand gold.  
My grey hair is now much too thin  
To bear the weight of a jade pin.

Translation and painting by Dominic Man-Kit Lam

**Du Fu (杜甫 712 - 770)** tried but never attained the rank of jinshi, and only received minor government roles since 755. He led a life mostly of poverty and suffered through the An-Shi Rebellion. His poetry, however, was broad in scope, profound in content and genuine in feeling, portraying most touchingly the horrors of war and people's sufferings for it. More than anyone else, Du's poetry represented collectively the best from the past and opened the way to the future. He ranks with Li Bai, and Wang Wei as the greatest poets of this period, and was respectfully named the "Poetic Sage".



千禧年  
春望  
杜甫詩文  
蘇子



贈衛八處士

杜甫

人生不相見，動如參與商；  
今夕復何夕，共此燈燭光。  
少壯能幾時，鬢髮各已蒼。  
訪舊半為鬼，驚呼熱中腸。  
焉知二十載，重上君子堂。  
昔別君未婚，兒女忽成行！  
怡然敬父執，問我來何方？  
問答乃未已，驅兒羅酒漿。  
夜雨剪春韭，新炊間黃粱。  
主稱會面難，一舉累十觴；  
十觴亦不醉，感子故意長！  
明日隔山岳，世事兩茫茫！

To my Dear Friend, Wei Ba

Du Fu

In life our meetings are so sparse,  
Just like morning and evening stars.  
So how fortunate is this night,  
To share with you the candle light!  
Youth is fleetingly brief you see,  
Our hair will suddenly turn fair.  
As ghosts half of our old friends be,  
And I cry out in deep despair.  
I never expected twenty years then,  
Would pass before I see you here.  
You used to be a single man,  
But now many children you rear.  
They gladly greet their father's friend,  
And ask from where you came my dear?  
Questions and answers find no end,  
While wines children gaily prepare.  
The leeks are cut in evening rain,  
While on the stove millets remain.  
It's hard to meet, observes our host,  
Ten times he raises his glass to toast.  
I'm still sober after ten drinks,  
And remain grateful to our links.  
Apart tomorrow we shall be,  
For life is an uncertainty.

英譯及書畫：林文傑

Translation and painting by Dominic Man-Kit Lam



## 月夜憶舍弟

杜甫

戍鼓斷人行，邊秋一雁聲。  
露從今夜白，月是故鄉明。  
有弟皆分散，無家問死生。  
寄書長不達，況乃未休兵！

## Thinking of my Younger Brothers on a Moonlit Night Du Fu

Garrison drums interrupt people's roads,  
In autumn wilderness a wild goose crows.  
From this night on the dew will all be white;  
Just like my hometown where the moon is bright.  
My younger brothers are scattered apart;  
Never a home to enquire where they art.  
No destination have all my letters gone,  
Since the war is still raging on and on!

英譯及書畫：林文傑

Translation and painting by Dominic Man-Kit Lam

戍鼓： 戍樓的更鼓



西虎子文傑書於申之夜憶念



成鼓斷人行  
 越秋雁聲  
 露從今夜白  
 月是故鄉明  
 方第心分散  
 無言問死生  
 寄書與區不達  
 况乃未休兵



## 飲中八仙歌

杜甫

李白斗酒詩百篇，  
長安市上酒家眠，  
天子呼來不上船，  
自稱臣是酒中仙。

英譯及書畫：林文傑

杜甫與李白生活於同一年代，亦都一生失意於官場。杜甫非常賞識李白的才華，並寫了多首「贈李白」的詩篇，這是最開心和傳神的作品。

## Song of Eight Drinking Gods

Du Fu

A hundred poems Li Bai inked,  
A liter of wine he did drink.  
He slept in the bars of Zhang An,  
Not caring about anyone.  
Not even orders from the king,  
For wine god he was he did think.

Translation and painting by Dominic Man-Kit Lam

Du Fu and Li Bai are contemporaries, and both of them failed to attain significant government posts. Du is a great admirer of Li, for whom he has written many poems, this one being the most cheerful and vivid.



李白酒斗酒  
持百篇  
安市上  
天子呼來不  
白首  
稱臣足  
仙

飲中仙

杜甫詩文係書  
十卷  
文房

文房



## 蜀相

杜甫

丞相祠堂何處尋？錦官城外柏森森。  
映階碧草自春色，隔葉黃鸝空好音。  
三顧頻煩天下計，兩朝開濟老臣心。  
出師未捷身先死，長使英雄淚滿襟！

英譯及書畫：林文傑

蜀相： 諸葛亮(181 - 234)，蜀國丞相，是三國時期(220 - 265)的著名政治及謀略家  
丞相： 三國時蜀國丞相諸葛亮  
錦官城： 成都  
兩朝： 諸葛亮曾為蜀帝劉備(161 - 223)和他的兒子劉禪(207 - 271)作丞相  
開濟： 幫助劉備開國和輔助劉禪繼位  
出師： 公元234年，諸葛亮出師伐魏，據五丈原與魏軍隔渭水對峙，同年八月病死軍中

## The Temple of the Prime Minister of Shu

Du Fu

Whereabouts is PM Zhuge's temple?  
Outside Chengdu amidst the cypress trees.  
The grass is green and the spring colors ample,  
 Orioles' songs echo between the leaves.  
Thrice Liu Bei visited, his role was clear:  
Unite China, he served father and son.  
But sadly died before his task was done,  
All heroes present and bygone shed tear.

Translation and painting by Dominic Man-Kit Lam

The Prime Minister of Shu was Zhuge Liang (181-234), the famous statesman and strategist in the period of the Three Kingdoms (220-265).  
Zhuge Liang served Emperor Liu Bei (161-223) and his son Liu Chan (207-271).

北極何處  
 尋銀宮城外  
 石森史樹琴  
 草芝色隔  
 葉黃飄空好音  
 三藍頻頻天下新  
 兩胡開齋老臣  
 出外未捷百死  
 長使赴雄波兩襟



丙戌春文傑書  
  


## 八陣圖 杜甫

功蓋三分國，名成八陣圖。  
江流石不轉，遺恨失吞吳。

英譯及書畫：林文傑

八陣圖：是著名政治及謀略家諸葛亮為推演兵法所造的巨大石陣。八陣名為天，地，風，雲，飛龍，翔鳥，虎翼及蛇盤。遺址在今四川奉節縣南

三分國：三分鼎立的國，即魏、蜀、吳，稱三國時代

失吞吳：劉備併吞吳國失策事件

## The Eight Positional Formation Du Fu

Three Kingdoms of China he separated;  
Eight Positional Formation he created.  
So large his rocks that rivers cannot move;  
Regreted Wu Kingdom he couldn't remove.

Translation and painting by Dominic Man-Kit Lam

The Eight Positional Formation, namely Heaven, Earth, Wind, Cloud, Dragon, Tiger, Bird and Snake respectively, were designed by Zhuge Liang during the Three Kingdom period. He allegedly created this formation, often with huge rocks, for battle.

國陣八城百國可三  
矣夫矢恨遺樽不  
松

國陣八城百國可三  
矣夫矢恨遺樽不  
松

## 客至

杜甫

舍南舍北皆春水，但見羣鷗日日來。  
花徑不曾緣客掃，蓬門今始為君開。  
盤飧市遠無兼味，樽酒家貧只舊醅。  
肯與隣翁相對飲，隔籬呼取盡餘杯。

## Greeting my Guest

Du Fu

North, south of home spring water's everywhere  
As sand gulls come to visit everyday.  
The floral paths aren't swept for guests are few,  
But to-day I open my door for you.  
My meals are frugal for the market's far away,  
My home is poor, there's only old wine here.  
My neighbor with whom if you wish to toast,  
I'll call and finish this last glass as host.

英譯及書畫：林文傑

Translation and painting by Dominic Man-Kit Lam

舍：家，指杜甫當時定居成都所住的浣花草堂

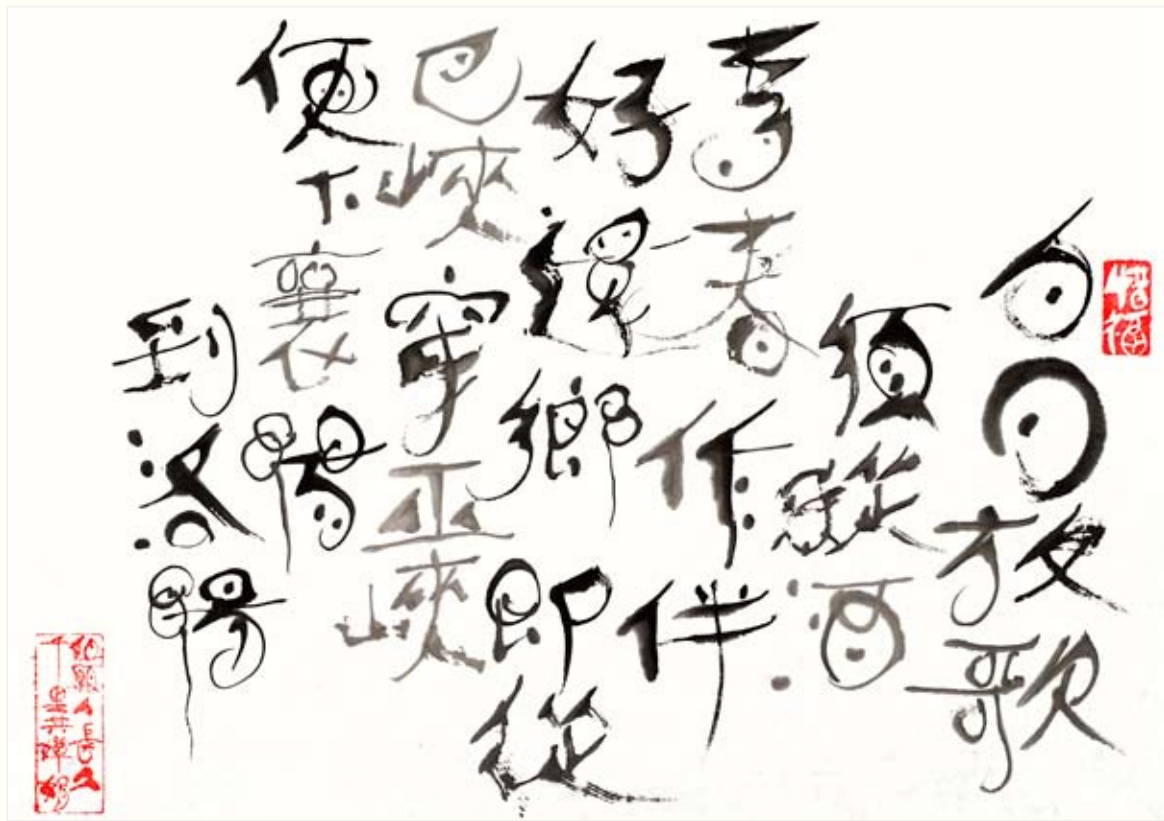
予南居北地者年  
復見羣鷗日暮  
花經不凋將安歸  
蓬門今始為君開  
盤殮市蔬無兼味  
樽酒家貧只舊醅  
肯與隣居相對飲  
隔籬呼取盞餘杯

# 客至

有朋不遠千里亦樂予于神宇  
三月十日郭浩賢弟自京到訪

十日下午又共赴沙河看馬  
音弟初段手風力順中段漸入佳境  
亦場竟更入勝三百三十八萬港元

慶賀之餘錄詩數首作詩念五紙  
通暢材文傑詩家香江



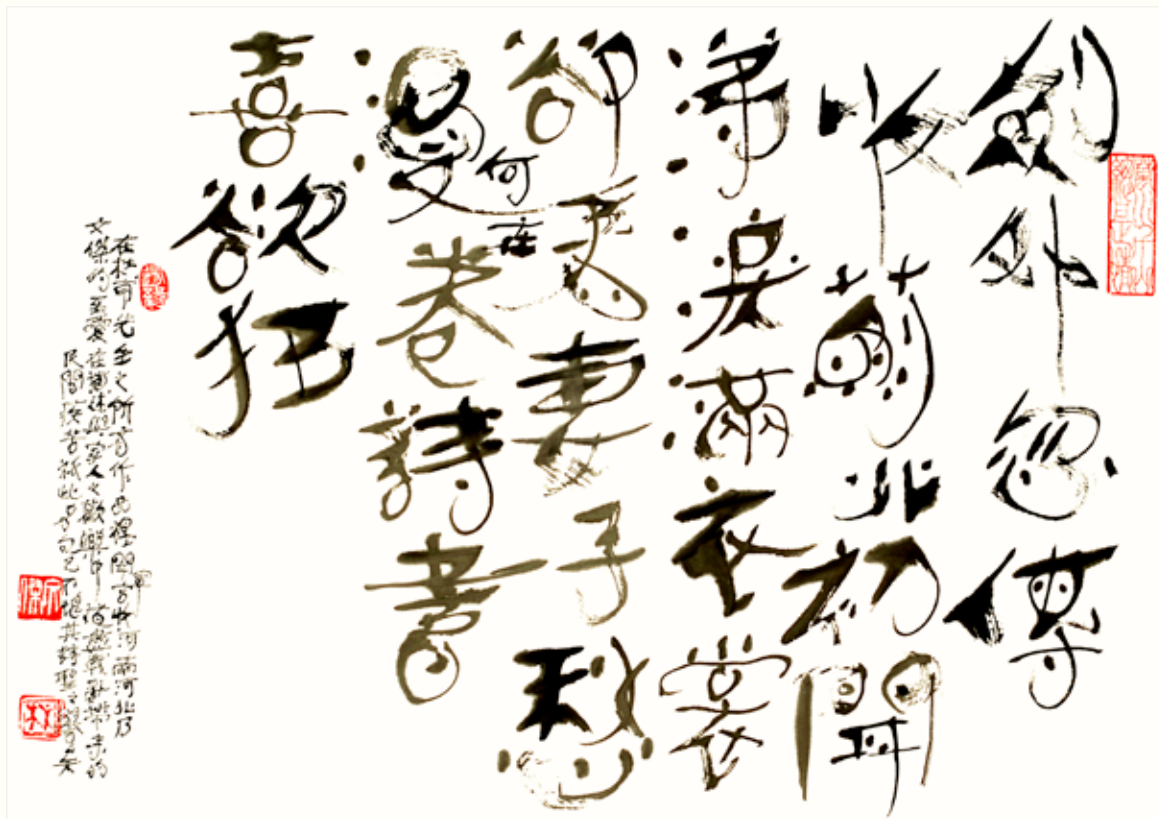
聞官軍收河南河北

杜甫

劍外忽傳收薊北，初聞涕淚滿衣裳！卻看妻子愁何在？漫卷詩書喜欲狂。  
白日放歌須縱酒，青春作伴好還鄉。即從巴峽穿巫峽，便下襄陽向洛陽。

劍外： 劍門關以南，這裏指蜀地  
薊北： 今河北北部地區，是安史叛軍的老巢  
巴峽： 巴縣(今重慶市)一帶江峽的總稱  
巫峽： 長江三峽之一，此處代指三峽  
襄陽： 今湖北襄樊





### Liberation of the Regions North and South of the Yellow River

Suddenly I learned of North Ji's regain,  
 My clothes are covered with tears from my joy.  
 No grief on my wife's face as we enjoy  
 The ecstasy without any refrain.

### Du Fu

Wildly we sing and drink throughout the day,  
 With youth as company why should we stay.  
 We will sail through Three Gorges right away  
 From Xianyang to Luoyang we're on our way!

旅夜書懷

杜甫

細草微風岸，危檣獨夜舟。  
星垂平野闊，月湧大江流。  
名豈文章著，官應老病休！  
飄飄何所似，天地一沙鷗。

Nocturnal Reflections in Transit

Du Fu

Gentle breeze strokes the grass on shore  
Lone boat moored by a wall well-torn  
Wide wilderness stars hang afar  
The moon rushes big river on  
Literature not just my fame  
I'm old and ill and should retire  
Instead I am wandering with no aim  
Like sand gull hovering in the sky



江南逢李龜年

杜甫

South of the Yangtze River I Meet Li Guinian

Du Fu

岐王宅裡尋常見，崔九堂前幾度聞。  
正是江南好風景，落花時節又逢君。

Prince Chi's palace we often met  
In Cui Jiu's hall I've heard you sing  
South of the Yangtze views are great  
When flowers fall we meet again

英譯及書畫：林文傑

Translation and painting by Dominic Man-Kit Lam

岐王：唐玄宗的弟弟李范，被封為岐王  
崔九：即殿中監崔滌，是玄宗寵臣  
君：李龜年，唐代音樂家，曾受玄宗賞識，後流落江南

Li Guinian：A Tang Dynasty poet recognised by Emperor Tang Xuanzong (Page 14) in exile south of the Yangzi River during later years  
Prince Chi：Emperor Tang Xuanzong's younger brother  
Cui Jiu：Beloved official of Emperor Tang Xuanzong



自夏口至鸚鵡洲夕望岳陽寄源中丞  
劉長卿

汀洲無浪復無煙，楚客相思益渺然。  
漢口夕陽斜度鳥，洞庭秋水遠連天。  
孤城背嶺寒吹角，獨戍臨江夜泊船。  
賈誼上書憂漢室，長沙謫去古今憐！

英譯及書畫：林文傑

夏口：今湖北省漢口市  
汀洲：水中可居之地，指鸚鵡洲  
楚客：浪子，作者自謂  
孤城：古岳州，今岳陽  
賈誼二句：賈誼曾多次上書漢文帝，評論時政，觸犯皇帝，  
被貶為長沙太傅

**劉長卿 (714 - 790)**：字文房，河間人，四十三歲中進士，後來官至鄂岳觀察使，之後被貶做潘州南巴尉，又再被貶為睦州司馬。在隨州刺史任內死亡。他是唐朝中葉一個很有影響力的詩人。他的詩反映當時文人生在社會政治不安時代的清苦和不幸。他晚期作品卻變得輕鬆和含道學思想。著有劉隨州集。

To Yuan Zhong Cheng: Viewing Sunset over Yueyang  
from Hakou and Parrot Island Liu Changqiang

No wave no mist on Dingzhou I miss thee,  
So far away for a wanderer like me.  
Sun sets over Hakou, to home birds fly;  
Dong Ting's waters seem to touch autumn sky.  
In lone mountain city cold bugle sounds  
As boats moor for the night by river grounds.  
Concerned of Han court, Jia Yi did appeal,  
To Changsha he was exiled, so sorry we feel!

Translation and painting by Dominic Man-Kit Lam

**Liu Changqiang (劉長卿 714 - 790)** became a jinshi in 757, and was an influential poet of mid-Tang Dynasty. His poems reflected the misfortune that humble scholars suffered during social and political upheavals. In later years, Liu's poetry became more relaxed and taoistic.



## 逢入京使

岑參

故園東望路漫漫，雙袖龍鍾淚不乾。  
馬上相逢無紙筆，憑君傳語報平安！

英譯及書畫：林文傑

故園：家鄉，此指長安居處，在杜陵山

**岑參 (715 - 770)**：南陽人，出身貧困，但二十九歲中進士後，官至嘉州刺史，後來流亡居於四川。他一生大部份時間都駐在荒涼的西部前綫，所以完全感受到駐軍士兵和少數民族的辛酸與寂寞生涯。本詩，尤其是第三及第四行，便是一個好例子。著有岑嘉州集。

## Meeting a Government Official on the Way to the Capital Cen Shen

My home's a long, winding road to the east  
With arms trembling, wet with tears are my sleeves  
Meeting you on horseback no paper I have  
Please tell my folks back home I'm well and safe

Translation and painting by Dominic Man-Kit Lam

**Cen Shen (岑參 715 - 770)** came from a poor family, but achieved jinshi in 744. For much of his career, Cen served as an official in the wild, western frontier and fully appreciated the desolate lives of the soldiers stationed there and the local ethnic minorities. This poem, particularly lines 3 and 4, is a great example.



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十語六字一清四時節一筆一筆林文傑書  
歲次辛亥冬月逢入京便



### 香港中學教育文理割裂，跟需求相悖。兩位原哈佛大學教授林文傑、李歐梵，與二百中學校長和老師探討如何培養文理兼備人才，主張多給師生空間、改革課程、以創意呼喚創意、以激情激發激情。

近一兩年來，香港社會陷入低迷氣氛。經濟持續滑坡，使不少人揸上「負資產」，「倒董」之聲不斷。但理想的香港特首在哪兒，他會在哪兒受教育？

在日前一個面向香港約二百名中學老師與校長的人文教育論壇上，主持會議的亞洲週刊總編輯邱立本提出更深遠的問題：目前的香港中學生，若干年後，有沒有一個能成為特首？換言之，今天的香港教育制度，是否能培養出未來香港的政治精英？

毫無疑問，中學是塑造未來人才的重要階段。一個理想的全方位人才無疑應該兼備專業知識和人文素養，但香港人文教育不足，一直為人詬病。尤其香港大部分中學生在中四時要選擇專修文科或者理科，基於實際考量，成績較好的多傾向理科，從此幾與人文科學絕緣。

由教育統籌局主辦的「人文、科學與人生」講座與論壇，是中學綜合人文科教師培訓課程之一，邀得前美國總統藝術人文委員會委員、前哈佛與貝勒醫學院教授、香港大學名譽教授林文傑，及哈佛大學教授、香港科技大學客座教授李歐梵，與聽眾分享學習經驗，並探討培養文理兼備人才的問題。

#### 孫中山就是文理融合

主持人亞洲週刊總編邱立本在開場白時提出，目前香港中學教育的文理割裂，與現代社會的需求相悖。如美國總統、跨國集團的CEO，都須融合文科與理科。他們不少是唸法律及MBA出身，也都需要人文學科與科學的訓練。他並提到在香港受教育的孫中山，學問及能力也能融合文理之長，在他的理論與實踐中，可以看到文中有理、理中有文。

在香港長大的林文傑現身說法，談他結合文理科的故事。他在慈幼中學畢業，華仁唸預科，在加拿大大學讀數學，看了愛因斯坦著作，對相對論著迷，碩士轉讀理論物理學。後來又因讀了發現DNA雙螺旋結構的科學家華生(James Watson)的著作Double Helix『雙螺旋』，而成為醫學生物物理學博士。

二十二歲那年，他進入美國哈佛醫學院，跟隨諾貝爾醫學獎得主Wiesel與Hubel教授研究眼科，腦科和生物科技，三十年來獲十七項國際專利，又因在休士頓創建「生物科技基地」，被譽為休士頓生物科技之父。並於一九九九年回歸香港後創立在中國貧窮地區推行防盲治盲工作的「世界眼科組織」。

林文傑早年學習國畫，後開創「折光畫」的現代科技繪畫方法；九零年以藝術家身份獲邀為美國總統藝術人文委員會第一位亞裔委員；作品多次在各地展出。他又獲邀為美國德州建立生物科技業，誤打誤撞進入商界，負責掌管生物科技和醫藥集團。

林文傑表示，他自小有興趣繪畫，卻讀了理科，專業雖沒能往視覺藝術發展，但從事的是視覺科學，後來投入的慈善事業也與視覺有關；他一生事業，可說都由對視覺藝術的興趣發展而來。對自己涉足文、理、商三領域，他說只要有放開胸懷不怕嘗試的勇氣，學什麼科目都只是工具；而不論是哪個領域，其最高層次都是創意的表現。

哈佛大學教授李歐梵回憶在新竹中學求學過程，說自己最怕數學，成績常不及格，因此大學選了台大外文系，希望畢業後當外交官。到美國深造時，他真正有興趣的是電影和音樂，但大家都說沒出路，後來他進入哈佛修讀歷史學博士學位，起初對歷史沒興趣，但因第一堂課老師、中國思想史專家史華

慈(Benjamin Schwartz)把中史講得極生動，他從此對歷史學科改觀。

雖然唸歷史，李歐梵始終鍾情於文藝，其後在學術界也漫遊文史之間，還寫了幾部小說。他的心得是，所有學問都可交流互通，因此唸什麼科不重要，重要的是要有興趣。他回憶修讀過的課程，那些必修科的內容都記不住了，可有興趣而旁聽的課，至今仍記得。

對香港教育體系，李歐梵認為是「制度太多，空間太少」，扼殺了學生的想像力。他指出，香港經濟在轉型，亟需發展科技，這些都需想像力。香港資訊流通、文化多元，其實有刺激想像力的極佳條件，可惜港人既太忙，遊戲規則也太多。

李歐梵認為，文理科的基礎知識，中學生都應學習；而文科的基礎知識，就是經典。林文傑則以美國的教育制度為例，指美國教育注重多方面興趣，但最後仍能專精，兩者實不抵觸，反而能開拓視野，並開發腦中不同部分，「一個青少年你真的不知他將來想做什麼，給他多幾個工具，也給他多一點機會」。

至於香港的教育制度，林認為教育當局應給中學教師和學生多點空間，設計更靈活的課程，不必讀得太專太多。

除了課程設計可以更靈活，林文傑對香港教育的另一個建議是將學生分類，「學生的資質是有優劣之分的」，要求所有學生按同樣進度升學並不恰當。他指出，美國每個城市都有專為資優學生設的學校，讓他們可以更快升班，「香港是不是可以考慮允許跳班呢？」

李歐梵也同意中學教育不能制度僵硬，課程應該盡量減少重複，減少必修，讓學生有多一點空間；另外，最好能讓老師教一些自己感興趣的科目。他回憶當初的中學歷史課，由於老師講課不精采，如今早已把課文還給老師，一點記憶也沒有。但最後一堂歷史課，至今記憶猶新，因為那堂課講的是拿破崙，而拿破崙是這位歷史老師最崇拜的人，上這堂課時這老師彷彿完全變了一個人。

## 背誦經典有利無害

不少教育界人士反對讓學生背書，甚至連乘數表也不背，兩位教授卻異口同聲提倡，不但中國文學經典要背，學英文也要背。李歐梵舉例說，邱吉爾的演講就是很好的英文範本，應該背，實際上精采的演講都靠演講者事先背誦才能達到效果。林文傑稱從小背誦了不少中國古典詩詞，當時可能不明其中哲思，如今都消化了成為自己的資產，寫文章時順手拈來。他在主持人要求下即席背誦了蘇軾的『赤壁賦』，接著又背誦周邦彥的『六醜』來考在場中文老師。

學腦科的他強調，背誦的好處不僅在於自己滿腹經典，還可開發腦部掌管記憶的部分，「人在成長時期腦部可塑性很高，從小背誦詩詞有助增強長大後的記憶力」。他也以自己為例，由於從小習於背誦，當他稍後唸醫時，並沒有被人體內幾百條肌肉，血管和骨骼名詞嚇倒，並沒花太大力氣就能將它們記住。

香港教育傾向填鴨式。教統局總課程發展主任李志雄在會上指出，某學校曾發生一個班級同學一個月內必須交十個報告的情況，因為各科目老師都不約而同的以為，給學生做更多功課，他們就能學到更多。李志雄問：「試問學生那裡還有時間和空間去發揮想像、創意？堂數越多，功課越多，學生就能學得越好嗎？」

兩位教授強調：給學生少點功課，多些空間；讓課程少點重複，多些彈性；教育少一點制度的僵硬。邱立本希望老師能以激情激發激情，將知識轉化為智慧，使香港教育提升至新的境界。

鳴謝：亞洲週刊轉載（2003年7月6日）

甚麼是「文藝復興者」(Renaissance Man)? 這個典故當然是來自西方文藝復興時代，當時的那幾位名人，如達文西和米蓋蘭基羅，既是藝術家也是科學發明家。十九世紀以後，科學和人文分道揚鑣，甚至老死不相往來，所以才有史諾 (C.P. Snow) 所謂的「兩種文化」的說法。現今科技當道，人文不興，而在資本主義市場經濟籠罩之下，人人都想在科技上學有所長，然後可以賺一大把錢，早已把人文藝術忘得一乾二淨，或視為廢物。

沒有想到在廿一世紀初，我竟然在香港遇到一個奇人林文傑博士，他不僅在科學和科技領域中成績卓著——從物理到醫學樣樣皆通，並且擁有過百篇科學論文和十多個醫學的專利發明——而且在人文藝術方面更出類拔萃。更難能可貴的是，林文傑在多年浸淫西潮之後，自願回歸本土，並且從遊於中國的藝術大師，從中提煉出他自己的風格。這真是談何容易! 最令人驚訝的是，對文傑而言，一切都顯得輕而易舉，得心應手，手到擒來，談笑用兵，不費吹灰之力。

我用了武俠小說中的幾句套話，卻對文傑再適當不過，因為在我的心目中，他就是一位中國俠客和西方「文藝復興者」的奇妙混合，而且我必須還要附加一句，他也是一位成功的實業家；Business Man 這個字眼，在香港肯定比 Renaissance Man 吃香（後者只有在大酒店的名稱中才見得到）。

我和林文傑相交，對於彼此都是一種樂趣。我佩服他的原因很多：我們都本來是學界人，但我在象牙塔多年而鑽不出去，而他早在哈佛任教數年之後，就跑到德州，在當眼科與生物科技教授同時，又協助其系主任佩頓教授創辦奧比斯眼科醫院，並成立了當地的第一間生物科技公司。九七年後，我回歸香港任教半年又走了，他卻毅然定居香港，把實業帶回香港並發展到大陸。當然最令我羨慕的還是他在藝術方面的修養和建樹。

「折光畫」(Chromoskedasic Painting) 是林文傑發明的，而且是他從事眼科研究的附產品。根據一九九一年十一月份「美國科學家」(Scientific American) 月刊的報導：「當年他在沖曬黑白照片時，偶然發現可將濃淡不同的攝影液，倒在黑白相紙上，加上不同強度的光的照射，便會產生不同大小的納米微粒，光線照在這些微粒上便根據麥氏折射理論 (Mie Scattering) 而產生不同之顏色，這原理亦正如天空為何是藍色的一樣，所以又稱「納米藝術」(NanoArt)——一種新的藝術因而誕生。我由此又聯想到麻省理工學院的那位科學家，因為研究物體移動的速度如何「定像」，甚至可以把子彈射入蘋果的那一剎那拍照下來，卻因而製作成一件攝影藝術品，至今掛在該校一幢樓的長廊中，任人欣賞。然而那畢竟是科研精確後的產品，林文傑卻可從科研中玩出自己的意境。

「玩」是文傑最常用的字。我想「意境」也可能是他的「折光畫」最明顯的特徵。談到意境，當然又使我想起中國的舊詩，在這方面文傑的記憶力也是驚人的。在我們初遇的一次演講中，他和我拍檔，向四百多位中國教師、校長談香港教育怎樣人文，科學並重的問題。他在主持人邱立本之指示下，從容不迫地背出了蘇東坡的「前赤壁賦」與周邦彥的「六醜」。後來我才發現，他肚子裡可以背得出的長短詩詞古文至少有百首以上，據他說這都是兒時的記憶所得（但我腦中卻一片空白，甚麼中西詩句都背不出來），我聽後深感其潛移默化之功，說不定這些舊詩詞早已被他腦海中的「顯影液」變成意象，印在他下意識幻想的「照片」上，就「折射」成了折光畫。當然這面最重要的元素，還有一個「玩」字，我曾親眼見到文傑把他居室內的一個洗手間變成黑房，在semi半暗的浴缸中先倒上他的顯影液等，然後再把攝影紙拿到畫室或客廳，用不同強度的光線與攝影液再任意在其上馳騁，時間到了，一種新的意境躍然紙上，似乎水到渠成，得來全不費功夫，其實功夫深矣，因為它結合了他數十年的科技和藝術經歷，外加林文傑特具的異稟。

林文傑的折光畫不但照亮了他自己的心靈，也順便「折射」到他所有的舊雨新知之中，我們在其光環包圍之下也感受到一股溫情和激昂。在香港這個商業社會，林文傑是一個奇人異數，作為他的友情和藝術的受惠者，我得到的是一鮮有的藝術恩典。無以為報，僅以此篇短文向他致敬。

# Lam Man-Kit, Dominic: An Appreciation

Prof. Leo Ou-fan Lee, Harvard University

What is a "Renaissance Man"? Of course the term comes from the time of the Renaissance period, when the great masters of art were also scientific inventors. Since the 19th century, however, science and art seemed to have parted ways --- so much so that in the early 20th century the English critic C.P. Snow saw fit to talk about the "Two Cultures" which, to rephrase Kipling's famous saying, means essentially that "art is art and science is science and never the twain shall meet". That is until we meet the inimitable Dr. Dominic Lam Man-Kit! In him the two cultures collide into a form of artistic combustion that is in ample display in his paintings. He is indeed a rare phenomenon in today's Hong Kong and to meet such an extraordinary man and become his instant friend is, for me, both a great privilege and a pleasure.

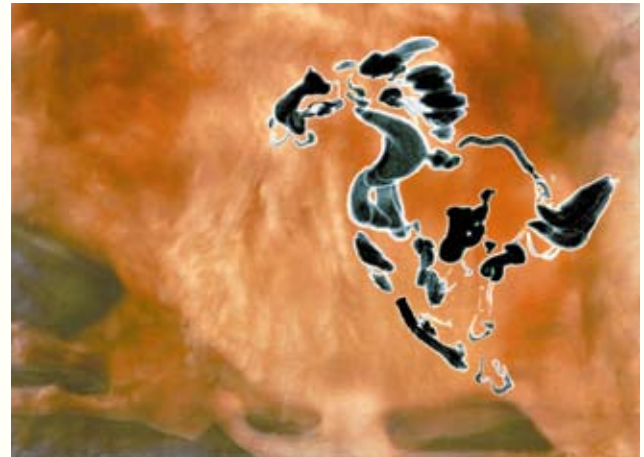
Lam Man-Kit – I shall call him Dominic – is not only an exceptionally accomplished scientist. Having first studied physics and biomedicine, he then distinguished himself in teaching (at Harvard and other universities), research (having published over 100 articles and 5 books, including over 17 in distinguished journals like Nature) and scientific invention (he holds 17 patents in medicine). He is also, at the same time, a truly outstanding artist. What seems even more remarkable to me is the fact that, after decades of staying in America, he chose in 1997 to return and moved his life as well as his biotech business, to the place where he grew up : Hong Kong, and it's here that his career in both art, science, business and philanthropy has continued to prosper. As a philanthropist and businessman in Hong Kong he has also created a unique style in his art. Such a feat is no easy task, but Dominic has made it appear so easy and effortless. Science meets art in his creative horizon as a matter of course, as he plies between both with equal dexterity. Given the pressures of Hong Kong's hurly-burly lifestyle, I often wonder how he can ever find the time to do so many things on several fronts at the same time.

But he does, and seems to have more time to spare for pursuing the "good life", for Dominic is also a bon-vivant who has a knack for all the pleasures that life can afford him. One of his mottos, which I have adopted as my own, is: "Be the first to enjoy and the last to worry" (先天下之樂而樂，後天下之憂而憂). Perhaps the epithet "play-boy" would fit him even better --- not in the usual sense of a womanizer, which is already a worn-out cliché, but more in the postmodern vein of aesthetic play and pleasure. For I believe that Dominic has derived a great deal of personal pleasure from his various fields of "play": he has played with science and medicine, which challenged his intellect and imagination; he has played with business and industry, from which he has accumulated enough wealth not only to be financially independent but also to be a philanthropist (having brought Project Orbis, the flying eye hospital to China in 1982, and established the non-profit World

Eye Organization in 1999). Above all he has played with his art, which has always inspired him and given him an unending source of pleasure and meaning. All these "plays", especially the last, have culminated in his latest invention – a new technique of painting, which was named "Chromoskedasic" by Bryant Rossiter, a former Kodak director (see Scientific American, November 1991).

"Chromoskedasic painting" (also known as NanoArt, since the paintings are based on light scattering of nanometer size particles) can be considered a by-product of his scientific practice, for he first accidentally discovered it in 1980, while developing black and white photographs of the retina. The story of how he came about this new invention has been told many times by other people, especially in the news media. I call this an instance of serendipity, of finding something unusual when one least expects it. This can also be applied to scientific inventions, such as Isaac Newton's discovery of gravity (when, as legend would have it, one day he was watching apples falling from a tree) or James Watson's discovery of the "double helix" (when he was lying on the banks of the River Cam in Cambridge, England). The principle and technique of chromoskedasic painting and Dominic's artistic achievement in this new medium hold secondary importance to me when compared to that initial moment of wonder, when accidentally a new world was unfolded in front of his very eyes (pun intended). I would have given anything to be on that spot with him and observe the process of his amazing finding! I can also imagine what a pleasure it must be as he prepares such "science stuff" in his dark-room by overlaying different strengths of photographic solutions such as developer, activator, stabilizer, fixer etc. on black and white photographic paper under various lighting conditions and then takes the paintings out for further touching-up in his art studio or living room to achieve their multi-hued and often colored effects. When I first walked into his living room during a visit, I almost stepped on one of his paintings!

Professor Chu-Tsing Li, one of the world's leading authorities in Chinese art, wrote a special article on Dominic's paintings in which he said that the chromoskedasic process is most suitable for abstract or semi-abstract expressions and that Dominic's endeavor has injected a new life into traditional Chinese art. As a layman I can only marvel at the imaginative landscapes that Dominic has created. They remind me of a group of



celebrated photographs I once saw on the front corridors of MIT: they were created by an MIT scientist (whose name I have forgotten), whose original purpose in taking these scientific photographs was to capture the image of extreme speed, such as when a bullet pierces an apple at initial impact. That scientific discovery is now displayed proudly for everyone to see, as a beautiful work of art. But I think Dominic has gone further than that. He has turned the chromoskedasic process into a subjective art form to begin with, from which he has also created a unique universe that is both artistic and spiritual. I can only use the Chinese term "yijing" (which can be vaguely translated as artistic world or "inscape") to describe it, for I believe its inspiration stems from the Chinese artistic tradition. The rest --- the technical details of shading and color, the unusual effects created by light and chiaroscuro, or as another leading authority in art, Chang Tsong-Zung has so elegantly called it: the alchemy of light --- I will leave to the specialists to comment. But then, Dominic has already received all the accolades from them.

Allow me to add one more anecdote. Dominic and I first met at a public lecture which paired us as joint speakers to an audience of high school teachers. We were supposed to embody the "two cultures" of science and humanities respectively, but I immediately knew that my role was redundant, as he could speak on both subjects with equal ease --- and more. To the amazement of everyone except himself, at the urging of the moderator and our dear friend Yau Lop-Poon, Dominic ended his talk with an instantaneous recitation of several classical Chinese poems from memory. Friends later told me that he had a mental "repository" of several hundreds of classical poems, long or short, which he memorized from childhood. According to him, this kind of "rote learning" proved very helpful later on when he was studying human anatomy and had to memorize all these Greek or Latin sounding medical terms.

Somehow I felt then, as I listened to his recitation and looked at his painting being projected on the screen, that there must have been some connection between poetry and painting somewhere in the depths of his creative consciousness. Perhaps the words of poetry had been transformed into images in his mind, which were then refracted onto his black-and-white photographic paper and turned into chromoskedasic landscapes of mountains, oceans and clouds. A good illustration of such a transformation is his famous painting "Promises to Keep", which was his imagistic interpretation of Robert Frost's even more famous poem "Stopping by Woods on a Snowy Evening". Here one immediately sees the obvious link and interaction, and a most striking one at that.

In short, Lam's creativity has clearly come from a unique combination of his genetic composition, life experience and personal memory. My intuition was further confirmed when Dominic told me that indeed he likes to watch clouds from the window of his living room, especially the rapidly changing colors at sunrise and sunset. What an enviable idyll: Dominic lives in perfect harmony with his art, even amid the hustle

and bustle of Hong Kong.

I have used the word "play-boy" to describe Dominic. I should also underscore the "boy" part of this epithet, for he seems forever young at heart and extremely energetic. Perhaps the word "energy" is also central to our understanding of his art as well. Unlike the typical traditional Chinese paintings, there is tremendous energy in his chromoskedasic strokes and in his other works using more traditional media such as ink, acrylic or enamel. Every time my wife and I visited his studio-residence together with other friends, we felt energized, as if his paintings had miraculously cast their glow onto our hearts and illuminated our souls right on the spot. For anyone who knows Dominic well, such is as it should be, he would not have settled for anything else when it comes to his art and his life.

Leo Ou-fan Lee is Professor at Chinese University of Hong Kong and Professor Emeritus of Chinese Literature at Harvard University





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## Dominic Lam's Choice : I. Poetry from Early to Mid Tang Dynasty

Dominic Man-Kit Lam, born in Swatow, grew up in Hong Kong. He obtained his bachelor's, master's, and doctorate degrees by 22, studied under two Nobel Laureates (Profs. T. Wiesel and D. Hubel) at Harvard Medical School before joining the Harvard Faculty and subsequently became Professor of Ophthalmology and Chairman of the Center for Biotechnology at Baylor College of Medicine in Houston. In 1980, he discovered "Chromoskedasic Painting", a process of creating color images using only materials for black and white photography. In 1982, Lam and his chairman Prof. David Paton, Founder of Project Orbis, the charitable ophthalmic airplane, visited China for the first time. In 1985, Lam started the first biotech company in Texas and subsequently took it public in U.S. In 1988, Lam became the founding director of Hong Kong Institute of Biotechnology. In 1989, Lam received the U.S. High Tech Entrepreneur of the Year Award, and the U.S. Presidential Medal of Merit. He was also appointed a member of the U.S. President's Committee on the Arts and Humanities. In 1991, Lam was named "Asia Society Man of the Year". In 1993, he founded LifeTech Group to develop and market healthcare products. In 1999, he was selected as one of 99 most accomplished and influential artists in China in the 20th century by Chinese Academy of Art, the Artist Association of China and the National Palace Museum. On December 18, 1999, he founded World Eye Organization (WEO) to prevent and treat eye diseases for the poor. In 2001, Lam's "Edible Vaccine" was named by MIT as one of "five patents that will transform business and technology", and by Time Magazine as one of ten most important professions in the 21st century. In 2005, he founded Da Vinci Foundation to support art, science and education, and also began painting the "Nine Court Diagram" series, using artistic media to explore the oldest Chinese philosophy and culture.



任達華 (Simon Yam) 成龍 (Jackie Chan) 林文傑 (Dominic Man-Kit Lam) WEO Exhibition, 2005.



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