

香港中西區文學徑

研究報告

香港大學

中文學院

2014 年 9 月 15 日

香港中西區文學徑

1、設立動機：

自香港開埠以來，中西區不單是香港的政經中心，該區亦充滿香港人的生活片段和集體回憶。在悠久的中西區歷史裡，多位著名教育家和文學家都曾在該區出現或居住，當中包括蔡元培、魯迅、胡適、許地山、戴望舒、蕭紅和張愛玲。為了讓市民認識這些近代文學家與中西區的淵源，中西區區議會決定設置「香港中西區文學徑」，並他們曾到訪、居住或有其他淵源的地方豎立傳意牌，讓市民和遊客分享各著名教育家和文學家曾在該區生活的集體回憶。

2、研究小組：

為籌置「香港中西區文學徑」，中西區區議會成立了「香港中西區文學徑籌備工作小組」來監察整個計劃。並且於 2014 年 5 月 22 日舉行的第 2 次香港中西區文學徑籌備工作小組上，建議委聘香港大學中文學院楊永安博士為該研究計劃的顧問。

經商討後，中西區區議會於 2014 年 6 月 11 日與香港大學中文學院簽訂合約，正式委託香港大學中文學院為「香港中西區文學徑」進行資料搜集，以及撰寫相關文章。

3、研究結果：

3.1. 傳意牌的內容

「香港中西區文學徑」將 7 位文學家曾在區內活動的地表豎立「傳意牌」。「傳意牌」內容包括文學家相片、個人生平簡介，圖文並茂地突出他與中西區的關係及事跡，方便遊人認識他們。

每個「傳意牌」內容約為 200 字，當中香港大學中文學院提供中、英文版本〔見附件一及附件二〕。

建議的「傳意牌」內容，中、英文版本各有 10 篇文章，包括：

	文學家 / 文學徑簡介
1	蔡元培 Cai Yuan-pei
2	魯迅 Lu Xun
3	胡適 Hu Shih
4	許地山 Hsu Ti-shan
5	戴望舒 Dai Wang-shu
6	蕭紅 Xiao Hong
7	張愛玲 Eileen Chang
8	中西區文學徑簡介 Introduction to Central and Western District Literary Trail
9	戴望舒 Dai Wang-shu
10	蔡元培、胡適、許地山、張愛玲 Cai Yuan-pei, Hu Shih, Hsu Ti-shan, Eileen Chang

3.2 網上內容

「香港中西區文學徑」亦就每位文學家的生平及作品簡介，以及與中西區的關係，要求香港大學中文學院編寫中、英文版本約 1,000 字的文章〔見附件三及附件四〕，以便中西區議會將內容上載至網頁內，讓公眾瀏覽。

建議的「網頁內容」，中、英文版本各有 8 篇文章，包括：

	文學家 / 文學徑簡介
1	蔡元培 Cai Yuan-pei
2	魯迅 Lu Xun
3	胡適 Hu Shih
4	許地山 Hsu Ti-shan
5	戴望舒 Dai Wang-shu
6	蕭紅 Xiao Hong
7	張愛玲 Eileen Chang
8	中西區文學徑簡介 Introduction to Central and Western District Literary Trail

4、傳意牌的位置建議：

香港大學中文學院應中西區區議會要求，為「香港中西區文學徑」傳意牌的豎立位置作實地考察，並於 2014 年 7 月 3 日向「香港中西區文學徑籌備工作小組」提交建議。〔見附件五〕

研究計劃顧問楊永安博士亦於 2014 年 7 月 9 日的會議上，向「香港中西區文學徑籌備工作小組」成員解釋各建議位置的理由。

5、照片建議：

香港大學中文學院應中西區區議會要求，就每位文學家提供 2-3 張照片，作為日後展示之用。

香港大學中文學院曾向香港政府檔案處、香港歷史博物館、香港文化博物館、香港天主教教區檔案處、香港聖公會等機構查詢有關照片事宜。但以上各機構分別表示其藏品內均沒有蒐藏各文學家的肖像。因此，研究小組只能轉向從互聯網搜集，並向「香港中西區文學徑籌備工作小組」作出建議。

附件一：中文傳意牌內容

傳意牌內容 (1)

蔡元培 (1868-1940)

蔡元培，學者，教育家。曾任北京大學校長，國立中央研究院院長。1937 年底抵達香港，次年出席花園道聖約翰座堂的美術展，並在展覽中發表抗戰演說。1940 年與世長辭，下葬在香港仔華人永遠墳場。

蔡元培一生廉正高潔，在政治上，他早期加入反清組織光復會，投身革命行列，晚年仍為民族獨立而奮鬥，促進國共合作，主張全面抗戰；在教育上，他堅持陶冶性情的美育，為中國教育發展奔走請命，為女性爭取高等教育發聲，是 20 世紀中國教育界的偉人。

傳意牌內容 (2)

魯 迅 (1881-1936)

魯迅。文學家，革命家。曾任教於北京女子師範大學，廈門大學及廣州中山大學。作品以揭露封建禮教腐敗，反對舊社會制度和風俗著名。1927 年，魯迅訪港，在必列者士街 51 號香港中華基督教青年會禮堂進行兩場講演，內容主要是反對尊孔讀經和鼓吹新文學運動，深得輿論和新青年的歡迎。

魯迅一生都在挑戰建制權威，批判傳統舊俗，他的作品不獨帶領著改革文學的潮流，也引發了時代對封建禮制的反思，甚至牽起文藝、社會、政治思想的躍動，是 20 世紀文壇的巨擘。

傳意牌內容 (3)

胡 適 (1891-1962)

胡適，原名洪騷，字適之。安徽績溪人。學者，文學家。曾任駐美大使，北京大學校長及臺灣中央研究院院長。在 20 世紀二十年代，前進知識分子主張文學改良與革命時，胡適是其中主要的領導者，他的“八不主義”也成為新文化運動的旗幟。

胡適在 1935 年抵達香港接受香港大學頒發名譽法學博士學位。留港期間，曾乘坐纜車登上山頂，觀賞夜景，還曾到訪中區聖保羅堂。在《南遊雜憶》書中，我們還可看到他對香港教育制度的了解和改革的意見。

傳意牌內容 (4)

許地山 (1894-1941)

許地山，原名贊堃，字地山。廣東揭陽人。學者，文學家。曾在燕京大學任教，1935 年來港成為香港大學中文系創院講座教授。在任期間推行課程改革，除革除部份舊學外，又劃分文、史、哲三學科，奠定學院長足發展的基礎。

許地山一生為新文學運動奔走，鼓吹漢字拼音，重視高等教育和兒童教育，並向港大校方力爭革新中文學院的條件。他創立的文藝組織，除促進文化的發展外，亦把知識普及傳授，並鼓勵藝術弘揚，是 20 世紀三、四十年代間本地文化的傳承者。

傳意牌內容 (5)

戴望舒 (1905-1950)

戴望舒，詩人。原籍南京。曾在上海震旦大學學習法語，遊學於法國巴黎大學和里昂中法大學。1936 年，在上海同濟大學任教。

戴望舒曾兩度來香港，前後逗留近九年。曾主編《大公報》文藝副刊、《星島日報》副刊、《華僑日報》副刊等，並且創辦《耕耘》雜誌。他在中日戰爭期間曾發表愛國抗日作品，1941 年香港淪陷後，被日軍逮捕。

戴望舒曾在薄扶林道 92 號林泉居居住，散文中如〈香港的舊書市〉、〈林泉居日記〉等，都和當時香港的風貌有關。

傳意牌內容 (6)

蕭 紅 (1911-1942)

蕭紅，原名張秀環，文學家。黑龍江呼蘭縣人。1930 年因離家出走，生活顛沛流離，她亦因這關係開始創作的歷程。1935 年出版的長篇小說《生死場》，不獨確立她抗日作家的地位，也奠定她 20 世紀三十年代女作家的地位。

蕭紅在 1940 年初抵達香港，她曾出席堅道養中女子中學的座談會和在般含道寧養臺舉辦的文藝座談會。蕭紅後期的作品，包括《呼蘭河傳》都在本地完成和出版。

蕭紅一生追求理想和獨立，作品中透露出新女性的自尊與抗爭；在香港淪陷前夕還鼓動著抗戰文學的發展。

傳意牌內容 (7)

張愛玲 (1920-1995)

張愛玲，作家。原名張煥，河北豐潤人。1939 至 1942 年在香港大學唸書，曾在寶珊道 Our Lady's Hall 和巴炳頓道居住。香港淪陷後，張愛玲在上海以創作和撰寫英文影評為生，她的中短篇小說及散文均大獲好評，確立她的文壇地位。1955 年，張愛玲遠赴美國，在六十年代中後期先後被邁阿美等大學聘為駐校作家，並受邀於加州大學柏克萊分校擔任高級研究員。

張愛玲作品的內容受鴛鴦蝴蝶派的影響，加上本身英語水平在香港時的洗煉，並觀察本地中西文化的搓澡及赴美後視野的拓展，在小說或劇本中都透露出與同時代女性作家不同的風格。

傳意牌內容 (8)

中西區文學徑簡介

在 20 世紀中葉前，有七位近代中國文學家和教育家，包括“北大之父”蔡元培，現代文學巨匠魯迅，新文化運動領袖胡適，學者和文學家許地山，“雨巷詩人”戴望舒和三四十年代“四大才女”中的蕭紅和張愛玲都曾在今天的中西區一帶出現。他們的足印自本區以東，位於花園道的聖約翰座堂，以至本區以西，僻處薄扶林道的林泉居；自低地向海，擁擠於利源東街的舊書齋，以至寶珊道的 Our Lady's Hall 都有著他們的足跡。本文學徑的目的，是希望大家在追蹤步履的遺痕時，亦能回顧他們在這小島上的遭遇，藉著瀏覽本區的變化之餘，並重溫香港事物的景遷。

傳意牌內容 (9)

荷李活道：戴望舒 (1905-1950) 傳意牌二

戴望舒在香港居停時間前後接近九年，是與本區文學徑有關的作家群中逗留最久的一人。期間，在 1942 年初，他被日軍拘留在域多利監獄內，寫下了〈獄中題壁〉等詩篇。

戴望舒雅好藏書，足跡遍佈港島，主要遊走於舊皇后大道中附近的樓梯街，摩羅街，鴨巴甸街和荷李活道一帶。他在〈香港的舊書市〉中提到的舊書攤不下九家，除熟知內中種類外，還對老闆姓名，綽號和嗜好如數家珍，散文內亦透露了他對本地方言和民俗的認識。

傳意牌內容 (10)

香港大學百周年校園訪客中心：

蔡元培 (1868-1940)

胡 適 (1891-1962)

許地山 (1894-1941)

張愛玲 (1920-1995)

20 世紀中葉前，有四位近代中國文學家和教育家，包括“北大之父”蔡元培，新文化運動領袖胡適，學者和文學家許地山，小說家和劇作家張愛玲都曾到訪香港大學，甚至在此就讀或任教。

胡適在 1935 年來港接受他三十五個榮譽博士學位中的第一個，即港大頒發的榮譽法律博士。同年，許地山來港出任港大中文學院創院教授。蔡元培在 1937 年抵達香港，在港期間僅有兩次公開活動，其一即參觀香港大學。張愛玲於 1939 至 1942 年在香港大學唸書，因香港淪陷而中斷學業。他們雖抱著不同的目的抵埗，但都幾乎在相若的時空裡在港大留下文學的印記。

附件二：英文傳意牌內容

Interpretation plate (1)

Cai Yuan-pei (1868-1940)

Cai Yuan-pei was a scholar, educator, and a former president of both Peking University and the Academia Sinica. Cai moved to Hong Kong at the end of 1937. The following year he delivered an anti-war speech at an exhibition opening held at St. John's Cathedral on Garden Road. Cai passed away in 1940 and is buried in the Aberdeen Chinese Permanent Cemetery.

Cai lived an honorable and virtuous life, making significant contributions to the realms of politics and education. In his younger days, he was president of the Restoration Society, an anti-Qing, revolutionary organisation. Cai continued his fight for national independence later in life, promoting Kuomintang-Communist co-operation and advocating a total war of resistance against Japan. Cai was also deeply committed to the development of education in China and was one of its leading educators. He advocated an aesthetic education that was both morally and spiritually edifying, and supported women's access to higher education.

Interpretation plate (2)

Lu Xun (1881-1936)

Lu Xun was a writer and revolutionary. He taught at Peking Women's Normal University, Amoy University and Sun Yat-sen University in Guangzhou. His works are well-known for their revelation of corrupt feudal ethics and opposition to the traditional social system and customs. In 1927, Lu visited Hong Kong and gave two lectures at the YMCA assembly hall located at 51 Bridges Street. The lectures were critical of the high regard in which Confucianism and classical education were held and advocated the New Culture Movement. They were well received and particularly welcomed by the younger members of the audience.

Lu was a 20th century literary giant. Throughout his life, he challenged the authority of the establishment and criticised traditional practices and customs. His works not only set the trend for literary reform, but also triggered a reflection on the feudal rituals of the time and influenced literary, social and political thought.

Interpretation plate (3)

Hu Shih (1891-1962)

Hu Shih was born Hu Hung-hsing, courtesy name Shih-chih, to a family from Jixi, Anhui province. He was a former Ambassador to the United States as well as president of both Peking University and the Academia Sinica in Taiwan. During the 1920s, Hu was a leading figure among the progressive intellectuals who were advocating literary advancement and reform and his 'Eight Don'ts' became a banner for the New Culture Movement.

Hu came to Hong Kong in 1935 to receive an honorary doctorate degree in Law from the University of Hong Kong. During his stay, he took the Peak Tram up to the Peak to admire the night view and visited St. Paul's Church in Central. Hu wrote about the Hong Kong educational system and his views on its reform in his book *Notes from a Journey to the South*.

Interpretation plate (4)

Hsu Ti-shan (1894-1941)

Hsu Ti-shan, born Xu Zankun, courtesy name Ti-shan, was a scholar and writer with ancestral roots in Jieyang, Guangdong province. He taught at Yenching University and came to Hong Kong in 1935 to take up the headship of the Department of Chinese at the University of Hong Kong. During his tenure, Hsu implemented changes to the Chinese curriculum. He modernized learning practices and reorganized the curriculum into three strands: literature, history and philosophy, thereby laying the foundation for the substantial development of the department.

Hsu devoted his entire life to the New Culture Movement. He advocated the *pinyin* system for writing Chinese characters, was involved in issues related to higher and children's education, and endeavoured to negotiate with the University of Hong Kong for the reform of its Chinese Department. The literary organization he founded not only facilitated cultural development, but also popularised literary knowledge and encouraged the promotion and spread of the arts. Hsu played an important role in promoting local Hong Kong culture during the 1930s and 1940s.

Interpretation plate (5)

Dai Wang-shu (1905-1950)

Dai Wang-shu was a poet. A native of Nanjing, he studied French at Aurora University in Shanghai, and later studied at the University of Paris and the Lyon Sino-French Institute, France. In 1936, he took up a teaching post at Tongji University in Shanghai.

Dai visited Hong Kong twice, spending a total of nearly nine years in the territory. He was editor for the arts section of *Ta Kung Pao*, the features sections of *Sing Tao Daily* and *Overseas Chinese Daily News*. Dai was also the founder of *Geng Yun* (Cultivation) magazine. During the Sino-Japanese War, he published a number of patriotic, anti-Japanese works. After the fall of Hong Kong in 1941, he was arrested by the Japanese army.

Dai lived in Woodbrook Villa at No. 92 Pok Fu Lam Road. Essays such as 'The Used Book Market of Hong Kong' and 'Diary from Woodbrook Villa' take the style and features of the Hong Kong of that era as their subject.

Interpretation plate (6)

Xiao Hong (1911-1942)

Xiao Hong, born Zhang Xiuhuan in Hulan, Heilongjiang province, was a writer. After running away from home in 1930, she lived a difficult and unsettled life that ultimately set her on the path of a writing career. Xiao's novel, *The Field of Life and Death*, published in 1935, not only made her name as an anti-Japanese author, but also established her as a female writer of the 1930s.

Xiao arrived in Hong Kong in early 1940. She attended a seminar at Yeung Chung Girls' School on Caine Road, and one on literature and the arts at Ning Yeung Terrace on Bonham Road. Xiao's later works, including *Tales of Hulan River*, were completed and published in Hong Kong.

Xiao pursued her ideals and independence throughout her life. Her works reveal the struggles of modern women and their newfound confidence. Before the fall of Hong Kong in 1941, she had been encouraging the development of anti-Japanese war literature.

Interpretation plate (7)

Eileen Chang (1920-1995)

Eileen Chang, born Zhang Ying, was a writer. Her ancestral home was in Fengrun, Hebei province. She studied at the University of Hong Kong from 1939 to 1942, living first in Our Lady's Hall on Po Shan Road and, later, in Babington Path. After the fall of Hong Kong, Chang wrote books and English movie reviews for a living in Shanghai. Her short stories and essays received great acclaim and established her in the literary world. Chang moved to the United States in 1955 and was writer-in-residence at several universities, including the University of Miami in the mid to late 1960s. She also held the position of senior researcher at the University of California, Berkeley.

The influence of the Mandarin Duck and Butterfly School, along with the English proficiency she developed in Hong Kong, her keen observation of the differences between Chinese and Western cultures, and the broadening of her horizons by her move to the United States, all contributed to the distinctive style Chang displayed in her novels and scripts, and set her apart from other female writers of the same period.

Interpretation plate (8)

Introduction to the Central and Western District Literary Trail

In the period between the 1920s and 1950s, seven modern Chinese writers and educators left their footprints in what we now call the Central and Western District. They include the ‘Father of Peking University’ Cai Yuan-pei, literary giant Lu Xun, leader of the New Culture Movement Hu Shih, scholar and writer Hsu Ti-shan, the ‘Rainy Lane Poet’ Dai Wang-shu, and Xiao Hong and Eileen Chang, two of the ‘four talented women’ in the 1930s and 1940s. Their footprints are scattered from the east to the west of the district—from St. John’s Cathedral on Garden Road, to the remote Woodbrook Villa on Pok Fu Lam Road; and from the lowlands to the sea—from an old-style study room on Li Yuen Street East, to Our Lady’s Hall on Po Shan Road. The setting up of this Literary Trail aims at evoking these intellectuals and their experiences in Hong Kong. It is hoped that in the course of retracing their steps, visitors will visualize the Hong Kong of that era and how it has changed over time.

Interpretation plate (9)

Hollywood Road: Dai Wang-shu (1905-1950) Interpretation plate 2

Dai Wang-shu lived in Hong Kong for approximately nine years in total, which was the longest of any of the writers included in this Literary Trail. During his stay, in early 1942, he was detained in Victoria Prison by the Japanese army. While there he wrote several poems, including 'Written on a Prison Wall'.

One of Dai's interests was collecting antique books. His footprints are scattered around Hong Kong Island, mainly in the area near the old Queen's Road Central, Ladder Street, Lascar Row, Aberdeen Street and Hollywood Road. In 'The Used Book Market of Hong Kong', Dai mentions no less than nine used book stalls and is familiar not only with the type of books they sell, but also their owners' names, nicknames and hobbies. This essay also reveals his knowledge of local dialects and customs.

Interpretation plate (10)

The University of Hong Kong Visitor Centre:

Cai Yuan-pei (1868-1940)

Hu Shih (1891-1962)

Hsu Ti-shan (1894-1941)

Eileen Chang (1920-1995)

In the period between the 1920s and 1950s, four modern Chinese writers and educators visited, studied or taught at the University of Hong Kong. They include the 'Father of Peking University' Cai Yuan-pei, leader of the New Culture Movement Hu Shih, scholar and writer Hsu Ti-shan, and novelist and scriptwriter Eileen Chang.

In 1935, Hu Shih travelled to Hong Kong to receive an honorary doctorate degree in Law from the University of Hong Kong, the first of thirty-five that would be conferred upon him during his lifetime. In the same year, Hsu Ti-shan came to Hong Kong to take up a professorship in the University's Department of Chinese. Arriving in Hong Kong in 1937, Cai Yuan-pei attended only two public events during his stay, one of which was a visit to the University of Hong Kong. Eileen Chang was enrolled at the University from 1939 to 1942, but her studies were cut short by the fall of Hong Kong. Although these scholars came to the University of Hong Kong for different purposes, they are connected in time, space, and by the literary legacy that we still treasure today.

附件三：中文網頁內容

網頁內容(1)：蔡元培 (1868-1940)

(a) 生平簡介：

蔡元培，字鶴卿，又字子民，浙江紹興山陰縣〔今紹興縣〕人，清同治 6 年〔1868〕生。光緒 18 年〔1892〕進士，授翰林院庶吉士，兩年後升補編修。1894 年中國在甲午戰爭中戰敗，驅使蔡元培走出舊思想的制肘，不獨涉獵外國文史譯本，並廣泛地吸納新舊世紀交替間的資訊和知識。維新運動的失敗令他驚覺舊政制必須徹底改革才能為中國帶來希望，於是返回紹興，出任中西學堂監督，不久辭職，擔任上海南洋公學特班總教習；此外，他亦重視女性讀書識字，並鼓動了女權的思想。1902 年蔡元培與同志們創立中國教育會，目的在反對舊式教育和提倡民族、民主主義。他繼而創辦愛國學社，並出任校長，同時也投入愛國女學校的教育工作。

1903 年，蔡元培創辦《俄事警聞》，翌年易名為《警鐘日報》，以喚起國人對帝俄國佔領東北的注意，同年上海成立光復會，並出任會長。1905 年加入在東京成立的同盟會，並被推為上海分會會長。

民國成立，蔡元培被任命為教育總長，他提倡美育，提升公民道德教化。1912 年中因與袁世凱政見不合請辭。此後袁氏圖謀恢復帝制，蔡元培積極投入反帝制的各派聯合行動，終在 1916 年成功推翻袁世凱。次年，蔡元培就任北京大學校長，在學術上主張對新舊包容，又積極支持正在醞釀中的新文化運動，被視為“北

大之父”。1919 年，“五四”運動爆發，蔡元培反對北洋政府對付學生的行動，憤而遞交辭呈。1928 年後，他出任被視為全國最高學術研究機關的國立中央研究院院長一職。1931 年“九一八”事變後，積極投入抗日工作，又與宋慶齡、魯迅等人組織中國民權保障同盟，目的在要求派兵抗日，援救愛國的革命政治犯，爭取人民在出版、言論、集會和結社方面的自由。

(b) 蔡元培在香港：

1937 年七七事變後，北京、上海相繼淪陷。年屆七旬的蔡元培在年底抵達香港，繼後與妻子周峻〔養浩〕及子女等移居九龍。他本打算在港休養身體，康復後即轉赴重慶，故在香港的活動頗為低調，深居簡出，並易名周子餘以掩人耳目。在港期間，除主持中央研究院院務外，公開活動僅有 1938 年 3 月參觀香港大學，並在該年 5 月應宋慶齡邀請在聖約翰座堂出席鼓勵全世界所有愛好和平民主人士以醫藥、救濟物資供應中國的“保衛中國同盟”和“香港國防醫藥籌賑會”舉辦的美術展，並在展覽中發表抗戰演說。嗣後健康日差，無法如願到大後方支援抗戰。1940 年，他在家中不慎失足跌倒，經搶救無效，三天後與世長辭。下葬在香港仔華人永遠墳場。

(c) 蔡元培名言：

1. “自由，美德也。…… 然若過於其度而有愧於己，有害於人，則不復為自由，而謂之放縱。放縱者，自由之敵也。”（〈自由與放縱〉）
2. “美育者，應用美學之理論於教育，以陶養感情為目的者也。”（《教育大辭書·美育》）

網頁內容(2)：魯迅(1881-1936)

(a) 生平簡介：

魯迅，原名周樹人，字豫才。浙江紹興會稽縣〔今紹興縣〕人。年輕時受傳統經學教育影響，1902年，在礦路學堂畢業後東渡日本，入讀東京弘文學院，通過譯本，大量吸納西方科學和文藝思想，並漸在民族前途上思索出路，提出個性主義與個性解放。他也受到中國革命黨人薰陶，加入流亡日本的章太炎所主持的光復會。

1907年，魯迅一方面翻譯西方現實主義作品，一方面把個性主義和進化論相結合，漸次形成日後批判舊禮教的進步思想。1909年，魯迅在杭州、紹興任教。臨時政府成立，魯迅應教育總長蔡元培之邀，在南京教育部任職，不久隨政府遷到北京。傳統文化的黑暗面刺激了魯迅發表如《狂人日記》、《孔乙己》等革命性的文藝創作，他作品的主題多與舊家庭、禮教社會中的婦女問題、青年問題、家庭問題有關，令他成為五四運動中影響最深遠的作家。

1923年，魯迅兼任北平〔京〕女子師範大學國文系講師等職位，講授中國小說史；次年因魯迅在學生反對校方鎮壓學生運動的學潮中積極聲援學生，又義務替被迫離校的女子師大同學上課，結果在1925年，被北洋政府免職。魯迅亦在1926年“三一八慘案”後為死難者題寫輓聯，並就此慘案寫下七篇檄文，並南下出任廈門大學文科教授。次年應廣州中山大學禮聘，擔任文科主任兼教務主任。

1927年魯迅定居上海。曾應上海學生之請在各大學演講。期間主編《語絲》、

《奔流》等刊物。魯迅亦是中國左翼作家聯盟發起人之一，並參與其中的領導工作。1936 年，魯迅因肺病逝世於上海。

(b) 魯迅在香港：

1927 年 1 月，魯迅曾由廈門至廣州的船上過港；次月，他以中山大學文學系主任的身份應香港《中華民報》總編輯及基督教青年會的邀請訪港，在香港青年會居住。他在 2 月 18 日晚上在香港必列者士街 51 號香港中華基督教青年會禮堂進行講演，內容是與反對尊孔讀經及去除古文有關的〈無聲的中國〉。次日下午，演講題目為〈老調子已經唱完〉，提醒聽眾掉棄老舊思想。魯迅的演講由許廣平負責譯成粵語。該年 9 月，他乘船自廣州至上海時再度過港。

概括來說，魯迅對香港印象平平，他在《而已集》的〈再談香港〉中更曾以“畏途”形容過港時經驗，對殖民地管治和復古教育甚至表現反感，對當時小吏的貪瀆予以詬訾，還藉〈述香港恭祝聖誕〉譏諷本地儒雅之士的尊孔行為。其他與香港有關的文章，如《而已集》中《略談香港》、〈談“激烈”〉；《三閒集》中的〈序言〉、〈匪筆三篇〉；《集外集拾遺補編》中的〈“行路難”按語〉等。

(c) 魯迅名言：

1. “人必生活着，愛才有所附麗。”（〈傷逝〉）
2. “勇者憤怒，抽刃向更強者；怯者憤怒，卻抽刃向更弱者。”（《華蓋集·雜感》）

網頁內容(3)：胡 適(1891-1962)

(a) 生平簡介：

胡適，原名洪騷，字適之。世居安徽績溪。光緒 30 年〔1904〕到上海求學。宣統 2 年〔1910〕，考取清華學堂庚子賠款留美官費生，就讀於美國康乃爾大學農學院。1917 年回國出任北京大學教授，1931 年任北京大學文學院院長。1938 年出任駐美大使；並於 1943 年，被邀為美國國會圖書館東方部名譽顧問。1946 年返國擔任北京大學校長。

1950 年，以專任教授身份出任美國普林斯頓大學圖書館研究員和東方圖書館主持人〔Fellow of the University Library and Curator of the Gest Oriental library with Rank of Full Professor〕。1952 年，到臺灣大學和臺灣師範學院講學。此後數年，他穿梭講學於美洲和臺灣，至 1958 年出任中央研究院院長。1962 年因心臟病去世。

胡適在年青時已在文藝及社會問題上提出不少建議，他在 1917 年〈文學改良芻議〉中建言文章不應摹仿古人、須言之有物、不作無病之呻吟、不講用典和對仗、不避俗字俗語等，都是當時的真知灼見；次年發表的〈建設的文學革命論〉中又重申“八不主義”，牽起文學改革的熱潮。他非議封建主義，主張個性自由、民主和科學，大力推動白話文，是 20 世紀新文化運動的主要推手之一。

胡適在 1922 年創立《努力周報》，維持雖約僅有一年，但內容提倡“好人政府”的理想，是一份綜合政治和文藝的刊物。1928 年又和志同道合者等創辦《新月》月刊，與當時魯迅等文藝路線主張有異的團體展開罵戰。胡適著述豐富，除

文、史、哲外，於考據、教育等領域都有所貢獻，一生著述等身，除從事中國古典小說的研究考證，如《中國章回小說考證》外，其他有《白話文學史》、《胡適論學近著》、《藏暉室劄記》、《中國哲學史大綱》〔上卷〕、《胡適文存》等傳世。

(b) 胡適在香港：

1935 年初，胡適因獲頒香港大學名譽法學博士學位而抵達香港，逗留五天。他的足跡曾遍及淺水灣、深水灣、香港仔和赤柱，更曾在晚上乘纜車登上山頂，觀賞夜景。胡適在香港以英語及國語發表了五場演說，主要環繞白話文運動，呼籲本地教育家接受新文化，並發展為南方其中一個新文化中心為題材。胡適還曾分別到訪社會賢達周壽臣爵士府邸和中區聖保羅堂，又與港督貝璐晚宴。他對香港兒童教育，中小學制度和中英文學校的分類有深入了解，並提出改革的寶貴意見。

此外，胡適亦替香港大學的中文教學作出建議，認為舊式科第文人的教授與當時中國的文化潮流已格格不入，讚揚港大改革的誠意，並推薦許地山來港執掌中文學院。

(c) 胡適名言：

1. “香港應該產生詩人和畫家，用他們的藝術來讚頌這裡的海光山色。”（《南遊雜憶·香港》）
2. “大膽的假設；小心的求證。”（〈清代學者的治學方法〉）

網頁內容(4)：許地山 (1894-1941)

(a) 生平簡介：

許地山，原名贊堃，字地山，筆名落花生。廣東揭陽人，生於臺灣，甲午戰敗，清朝割讓台灣後，隨家人落籍福建龍溪。許地山在 1920 年畢業於北京燕京大學文學院，旋入讀燕大宗教學院，1922 年得神學士學位，同年留校任教。在他就讀燕京大學期間，參與五四運動及文學活動，在《新社會旬刊》等發表作品，1921 年，他與茅盾等新文化派知識分子發起成立文學研究會，並接掌《小說月報》。

1923 年，許地山赴美國哥倫比亞大學，研究宗教史和宗教比較學，獲文學碩士學位。次年赴英國牛津大學研究宗教學，再到印度研究印度哲學、梵文，並鑽研佛教。1927 年回國，在燕京大學任教。

許地山是第一位在 20 世紀中國大學教授梵文課的華人，也是華人研究印度學的先行者。故他既創作小說與散文，代表作如《空山靈雨》、《綴網勞蛛》外，也長年從事學術研究，涉獵範圍包括宗教學、人類學、民俗學等，主要著作有《國粹與國學》、《道教史》、《扶箕迷信的研究》、《道教、因明及其他》等，同時亦翻譯印度文學作品。此外，也有校錄中英鴉片戰爭史料《達衷集》傳世。

(b) 許地山在香港：

許地山在 1935 年中出任香港大學中文學院教授，推行課程改革，劃分文、

史、哲三科，他講授的內容涵蓋皇朝史以至近代史。1937 年至 1939 年，許地山在香港高等教育革新的過程中，尤其在香港大學和國內大學合作，於改良教育程度上提出了不少寶貴意見，包括聘用中國教員傳授中國文化及各專科學生務須有國學根基等。1938 年，有鑒於日本對華戰爭的進一步擴大，南下避難的文學、藝術家漸多，許地山創立“中華全國文藝界抗敵協會香港分會”，連續三年被選為理事兼總務。次年，他又聚合文化工作者籌組“中國文化協進會”，目的在促進新中國文化的發展，活動包括文化講座，座談會等。此外，許地山曾借出港大場地，如中文學院、馮平山圖書館給來港的畫家如徐悲鴻、高劍父等作為畫展之用。在 20 世紀新文化運動的影響下，他又和志同道合者創辦“新文字學會”，目的在將知識普及化；期間在港九各區創辦學校，並在夜間到學校義務講學。許地山在著重文教工作之餘，並積極參與香港中英文化協會的活動，亦不斷撰述文章和公開演講。

許地山留港後住在西半山羅便臣道 125 號。他在 1941 年因勞累過度，心臟病發逝世，終年 49 歲。

(c) 許地山名言：

1. “現代的中國人更應當愛惜絲毫光陰。因為用高速度來成就事物是現代民族生存底必要條件。”（《國粹與國學》）
2. “太平山上有蟾蜍石，土人相信那石向著山頂進行，若石蟾蜍上到山頂，香港便要歸還中國了。我們都希望有那一天！”（《香港與九龍租借地史探略》）

網頁內容(5)：戴望舒 (1905-1950)

(a) 生平簡介：

戴望舒，原名朝霖，字丞；筆名有戴夢鷗、林泉居士等，原籍南京，生於浙江杭州。1925 年，上海震旦大學學習法語，次年因宣揚革命被捕，後又因參加群眾街頭運動被勒令停學。1932 年自費到法國，先後入讀巴黎大學和里昂中法大學，但後者在 1935 年以戴望舒成績不佳為理由，終止他學生的身份。戴望舒或因在法國一直忙於譯書討生活，疏於學業，或因曾在歐洲參與反法西斯遊行而被開除。1936 年，他在上海同濟大學任教。

早於 1929 年，戴望舒出版詩集《我的記憶》，代表作〈雨巷〉深受詩壇推崇。1932 年他參加施蛰存主持的《現代》雜誌編輯社。1936 年，戴望舒與新月派和現代派詩人創辦了近代詩壇最重要文學期刊之一的《新詩》月刊。1937 年，上海淪陷，戴望舒以翻譯外文糊口，但有感壓力日增下，在 1938 年抵達香港。

1946 年，戴望舒為被指為香港淪陷時期投敵的罪名返回上海辯護；並在新陸師範專科學校教授中文，亦在暨南大學兼教西班牙文。次年因支持學生運動被後者解僱，又因前者的高層視他與共產黨有關係而上告，導致戴望舒在上海被通緝，1948 年中再度流亡香港。戴望舒於 1949 年 3 月返北京，新中國成立後，出任新聞出版總署國際新聞局法文科科長，從事編譯工作。次年因哮喘病發至心臟衰竭逝世，卒年 45 歲。

戴望舒詩名很高，但作品不多，詩集有《望舒草》、《災難的歲月》等；譯著有《蘇聯文學史話》、《比利時短篇小說集》和《意大利短篇小說集》等。

(b) 戴望舒在香港：

戴望舒在初抵香港時曾主編《大公報》文藝副刊，並且創辦《耕耘》雜誌，不久又主編《星島日報》副刊《星座》。1939 年戴望舒和詩人艾青主編詩刊《頂點》，1940 年以“中華全國文藝界抗戰協會香港分會”名義創刊英文月刊《中國作家》。因他在中日戰爭期間曾發表愛國抗日作品，又因日軍企圖得知文藝界中反日人士的消息，香港淪陷次年，戴望舒被捕下獄，有著名的〈獄中題壁〉詩歌傳世。獲釋後，出於生計，在日本文化部屬下的大同圖書印務局工作，又與友人於利源東街開設舊書專賣店“懷舊齋”。

1944 年，戴望舒在《大眾周報》設專欄“廣東俗語圖解”，以史籍、方志或文學作品來解釋廣東俗語來源，又參與主編《華僑日報》副刊《文藝周刊》；次年香港重光，受“中華全國文藝界協會”委托，調查日治時期投敵文人概況，引致二十一名署名港粵文藝作家密告戴望舒曾附逆的信函出現。事件雖經文化界領導人平息，但難阻他憤憤不平，北上自辯的決心。

戴望舒第一次留港期間曾在薄扶林道 92 號林泉居居住，第二度到港後只能靠投稿過活，家庭經濟拮据，寄居友人家中。因他曾兩度來港，逗留時間頗長，描寫本地民風及社會面貌的作品中，有〈香港的舊書市〉、〈林泉居日記〉等。

(c) 戴望舒名言：

1. “因為只有那裏我們不像牲口一樣活，螻蟻一樣死……那裡，永恆的中國！”（〈我用殘損的手掌〉）

2. “四月蒂帶來嶄新的葉子給老樹，給我的只是年歲的掛慮，海啊，一片白帆飄去！”（〈斷章〉）

網頁內容(6)：蕭紅 (1911-1942)

(a) 生平簡介：

蕭紅，原名張秀環，後改名張乃瑩，黑龍江呼蘭縣人。高小時代已參加學生運動，1927 年就讀於哈爾濱一家區立女中學，在次年參加反日護路遊行，並負責宣傳工作。她 19 歲時在親屬安排下與一名東北青年訂婚，令蕭紅打算到北平繼續升學的願望落空，於是離家出走在哈爾濱街上流浪，1931 至 1932 年間生活顛沛流離，後來遇上蕭軍，開始文學創作的歷程，二人的合集在 1933 年出版，引起廣泛注意。次年認識魯迅、茅盾等人，在前者鼓勵下，蕭紅創作量日多，以東北淪陷為背景的小說《生死場》；描述都市艱困生活的散文集《商市街》；展示階級等別和作者自道的對雙親的印象《橋》亦由此得以出版。蕭紅的《生死場》是她第一部以蕭紅為筆名的著作，描寫北方人民對於生命堅強的欲求，奠定了她三十年代女作家的地位。

1936 年中，蕭紅和其他 67 位作家聯合簽名發表《中國文藝工作者宣言》，反對內戰，號召愛國文藝工作者，為祖國解放，民族獨立而奮鬥。繼後，蕭紅赴日本學習，次年因與蕭軍感情問題回國，並完成多篇以抗日為主題的作品，如《天空的點綴》、《火線外二章：窗邊、小生命和戰士》等散文。該年，蕭紅與端木蕻良結婚，並因日軍進逼華中關係，西走重慶。

(b) 蕭紅在香港：

在重慶不斷遭受日本轟炸後，蕭紅在 1940 年初飛抵香港，住在九龍尖沙

咀，並獲得本地文藝界熱烈的歡迎。蕭紅留港期間，不理會日漸虛弱的身體，除堅持寫作外，又奔走於本地的文化活動和女性運動之中，如由香港女校紀念三八勞軍籌備委員會主辦，在堅道養中女子中學的座談會“女學生與三八婦女節”；或由嶺南大學藝文社主辦，在般含道寧養臺舉行的文藝座談會，內容是關於抗戰文藝的問題等。在會上，蕭紅發表講話，認為文藝反映現實，作家在戰時應加倍努力，並在互相批判的態度下寫作，作品可取材於前線和現實的後方。1941年，她應香港文協、青年記者協會香港分會等團體的邀請，在加路連山的孔聖堂召開魯迅六十歲誕辰紀念會，蕭紅在會上闡述魯迅生平，還參與演出來港後才編寫的啞劇《民族魂魯迅》。蕭紅逗留在香港的時間不長，但《蕭紅散文》，短篇小說《曠野的呼喊》、《小城三月》、長篇小說《馬伯樂》和《呼蘭河傳》等都在此時出版或完成，後者是她後期代表作。

1941年，久病後的蕭紅經診斷證實染上肺結核。不久，日軍進逼香港，九龍受炮火轟炸，她被迫扶著病軀不斷遷移，輾轉由九龍搬到中環遮打道的思豪酒店，後又轉到士丹利街時代書店棲身；次年，蕭紅在手術後不適，送入瑪麗醫院，醫院旋即被日軍接管，她被送進聖提士反女校，由紅十字會設立的臨時救護站調理，並在那裡逝世。卒年 32 歲。她部份的骨灰至今還藏在女校的花園內。

(c) 蕭紅名言：

1. “死了是不要緊的，只要留給人類更多。”（〈回憶魯迅先生〉）
2. “我將與藍天碧水永處。”（蕭紅遺言）

網頁內容(7)：張愛玲 (1920-1995)

(a) 生平簡介：

張愛玲，原名張煥，河北豐潤人。張愛玲生於官宦之家，少女時代已撰寫短篇小說。1939 年她獲得倫敦大學的獎學金，因歐洲戰事擴大，於是轉抵香港大學唸書。

1942 年，香港淪陷，張愛玲返回上海。就讀於聖約翰大學，但不久輟學，以創作和撰寫英文影評為收入，她的多篇中短篇小說，如《沉香屑・第一爐香》等相繼在一本相對自由的大眾文學雜誌《紫羅蘭》上發表，令淪陷時期的上海讀者一新耳目。往後的《心經》、《花凋》、《琉璃瓦》、《茉莉香片》、《傾城之戀》等令她聲名鵲起。次年小說集《傳奇》和散文集《流言》出版，確立她文壇的地位。1947 年張愛玲開始編寫劇本，而電影《不了情》和《太太萬歲》的成功，令她進一步受到廣大群眾的認識。1950 年，長篇小說《十八春》在報章上連載，於六十年代中經修訂後，易名《半生緣》出版。

1952 年，張愛玲以繼續因戰事而未完成的學業為理由，再抵達香港，隨後轉到美國拜訪胡適，並在美國定居。1966 至 1969 年，張愛玲先後被邁阿美大學、賴德克利夫大學聘為駐校作家，受邀於加州大學柏克萊分校擔任研究員，並著手翻譯清代小說《海上花列傳》和撰寫《紅樓夢魘》。1978 年後的主要作品有《色・戒》、《浮花浪蕊》、《對照記——看老照相簿》等。1995 年逝世，終年 75 歲。

(b) 張愛玲在香港：

張愛玲首次來港時入讀香港大學文學院，並在寶珊道 Our Lady's Hall 和巴炳頓道居住。她或曾在許地山教授的課堂上聽課，這也是後來研究者指《茉莉香片》中的言子夜頗有許地山的影子；而 1942 年，張愛玲在英文雜誌《二十世紀》〔*The XXth Century*〕月刊上發表散文 *Chinese Life and Fashions*，次年重寫成中文版的《更衣記》，又似乎受許地山在香港發表《近三百年來底中國女裝》相若題材講演的滲染。概括來說，張愛玲在兩年多的大學生涯裡奠下良好的英語基礎，為後來的翻譯工作和撰寫外文作品提供了方便。

1952 年，張愛玲第二度來港，她這期間除有經濟壓力外，續唸港大的學習也遇上阻滯，令她萌生往日本謀生的念頭，但事與願違，次年復返香港後，申請第三度唸書的希望落空。因經濟問題，她任職於美國新聞處〔*United States Information Service*〕，又翻譯《老人與海》、《無頭騎士》等外國名著，並開始創作以“土改”為背景的英文小說《秧歌》〔*The Rice Sprout Song*〕與《赤地之戀》〔*Naked Earth*〕，為赴美作出準備。

1961 年，張愛玲第四度來港，自五十年代末至六十年代中，她主要經濟來源是替國際電影懋業有限公司(電懋)編寫劇本，作品有《桃花運》、《紅樓夢》、《南北一家親》、《情場等如戰場》等。

(c) 張愛玲名言：

1. “生活的藝術.....享受微風中的藤椅，吃鹽水花生，欣賞雨夜的霓虹燈，從雙層公共汽車上伸出手摘樹頂的綠葉。 在沒有人與人交接的場合，我充

滿了生命的歡悅。”（《天才夢》）

2. “替別人做點事，又有點怨，活著才有意思，否則太空虛了”（《張愛玲私語錄》）

網頁內容 (8)：中西區文學徑簡介

在 20 世紀二十至五十年代，有七位影響近代中國文學和教育甚為深遠的人物曾在香港中上環，亦即今天的中西區一帶出現。在地文的檢視上，自本區以東，位於花園道的聖約翰座堂，至本區以西，僻處薄扶林道的林泉居；自低地向海，擁擠於利源東街的舊書齋，以至高嶺山上的纜車沿線和寶珊道的 Our Lady's Hall 都有著他們的足跡。這七位文學家和教育家包括被譽為“北大之父”的蔡元培，被視為現代文學開山巨匠的魯迅，新文化運動領袖之一的胡適，集學者和文學家於一身的許地山，“兩巷詩人”戴望舒和被目為五四時期及三四十年代“四大才女”中的蕭紅和張愛玲。

在抵埗的先後次序來說，魯迅在 1927 年 2 月應本地《中華民國報》總編輯等人邀請訪港，是七位文學家中都先到達殖民地香港的；其次是胡適，他在 1935 年 1 月因獲頒香港大學名譽法學博士學位而抵埗；許地山在同年獲聘為香港大學中文學院教授，於 9 月上任；1937 年底，蔡元培因國內動盪不安的時局而南下；戴望舒在次年 5 月也因感受到政治壓力而避地這浮海之都；張愛玲因唸書緣故，在 1939 年中到港大報到；蕭紅是最後抵埗的，她在 1940 年 1 月飛抵香港。

在時空的經緯上觀察，這批文學家和教育家中，四度訪港的有張愛玲；魯迅曾三到香港；到港兩次的有胡適和戴望舒；蔡元培、許地山和蕭紅都是首度到港，還在本地逝世；雖然他們並非以香港為家，部份僅作數天的演說，部份也只在這城市作短暫的居停，其中魯迅和胡適逗留時間最短，僅約五天前後，前者曾兩度過港而後者亦有一次；蕭紅在香港遷移次數雖多，但前後逗留不過廿五個月的光景；蔡元培在香港住了兩年零三個月；許地山自 1935 年抵港履新至 1941 年猝逝，居港時間也不過六年，張愛玲來港次數為眾人之冠，惟湊合起來也不足六年；留

港時間最長的是戴望舒，前後共居停了約八年零八個月。

關於流光歲月間人物的互動，蔡元培在 1938 年到香港大學參觀時，許地山是中文學院教授，而許氏的任命與胡適向港大推薦有關；許地山是“新文字學會”創辦者之一，蔡元培留港期間，曾替該會致函要求管理中英庚子賠款董事會給與該會資源上的補助。蔡元培去世時，許地山協助安排喪葬善後，並以治喪委員會常務委員身份籌募“蔡子民紀念基金”。蕭紅憑藉《生死場》立足文壇，其實得力於魯迅，蕭紅在港期間也發表了演講和文章回憶魯迅。許地山既是“中華全國文藝界抗敵協會香港分會”的創立者，也身兼總務，他和戴望舒同時亦是該會的常務理事。蕭紅初抵埗，“文協”即為她舉行盛大歡迎會。蕭紅居住尖沙咀時，戴望舒還登門自薦，並企圖邀請她到林泉居小住。蕭紅去世後，戴望舒有詩〈蕭紅墓畔口占〉悼念她；無可置疑的是，詩人也出席了許地山的喪禮。當然，張愛玲與許地山曾於同一時間在港大活動，論者甚至指她曾旁聽許地山的課。

在里巷留痕的步伐裡，以上的文學家在香江棲歇的時間長短不一，但足跡遍佈港九，甚至新界，若聚焦於中西區的話，歷史的印記隨著日照運行，可自蔡元培於花園道聖約翰座堂演說開始，信步橫游鐵崗己連拿利道，拜訪胡適曾現身的聖保羅堂；健行者還能近眺域多利監獄，追憶“兩巷詩人”在香港淪陷期間被囚禁的苦況，再懷著朝聖的恭謹，蒞臨必列者士街青年會，魯迅曾發表談話的會堂，重瞻新文化運動的精神；讀者可於荷李活道和樓梯街稍作停留，緬懷戴望舒瀏覽的舊書市後，徐徐拾級上攀堅道，回眸蕭紅曾參加座談的舊址，並沿著般含道追蹤薄命紅妝半鐺的骨灰，說不定還能依稀夢別流連於巴炳頓道另一才女的高挑倩影。當然，蔡元培、許地山、張愛玲和蕭紅都曾拜訪港大，甚至在學府就讀或任教，這自然是不可錯過的場景；最後，在夕陽斜照前，大家還能趕及邁向本區的西陲，親炙當年戴望舒倚林聽泉的居所，作為本區文學徑旅程的終結。

附件四：英文網頁內容

Webpage content (1)

Cai Yuan-pei (1868-1940)

(a) Biography:

Cai Yuan-pei, courtesy names Heqing and Juemin, was born in Shanyin county (now Shaoxing county) in Shaoxing, Zhejiang province, in 1868 (the 6th year of Qing Dynasty Emperor Tongzhi's reign). In 1892 (the 18th year of Emperor Guangxu's reign), he obtained the title of "Jinshi" in the imperial examination system and was appointed to the Hanlin Academy, first as Shujishi (trainee), and promoted to the position of Bianxiu (editor) two years later. In 1894, China was defeated in the First Sino-Japanese War. This spurred Cai to break away from the fetters of old ideas. He read a lot of foreign historical and literary works in translation, and acquired a wide range of information and of the knowledge prevailing at the turn of the century. The failure of China's Reform Movement woke him up to the fact that only a complete revamp of the political system could bring hope to China. He returned to Shaoxing to take up the position of Superintendent of Shaoxing Chinese-Western School. He quit the position shortly afterwards and became Director-Teacher of Nanyang Public School in Shanghai. A proponent of women's rights, he devoted much attention to boosting women's literacy and access to education. In 1902, in collaboration with like-minded associates, Cai established the China Education Society. Its aims were to oppose old-style education and promote the Principles of Nationalism and People's

livelihood. He went on to form the Patriotic School and became its first principal. Meanwhile, he was also involved in the educational work of the Patriotic Girls' School.

In 1903, Cai ran a newspaper entitled *Eshi Jingwen* ("Russian Alarm"), renamed *Jingzhong Ribao* ("Warning Bell Daily") the following year, to alert fellow countrymen to Imperial Russia's encroachment in Northeast China. That same year, the Guangfuhui (Restoration Society) was established in Shanghai with Cai as president. In 1905, he joined the Tongmenghui (Chinese Revolutionary Alliance) established in Tokyo, and was made president of its Shanghai branch.

After the founding of the Republic of China, Cai was appointed the Republic's Minister of Education. He advocated aesthetic education while, at the same time, placing importance on moral education. At odds with Yuan Shikai over his political ideas, he resigned in 1912. When Yuan attempted to restore the monarchy in China, Cai played an active part in the anti-monarchy alliance, which was successful in toppling Yuan in 1916. In the following year, Cai became Chancellor of Peking University. His espousal of academic tolerance led to a remarkable coexistence of old and new. He also supported the incipient New Culture Movement, and was acclaimed as the "Father of Peking University". In 1919, the May Fourth Movement broke out. Cai resigned from Peking University in protest over the Beiyang Government's suppression of students. In 1928, he became President of the Academia Sinica, which was regarded as the top academic research institution in China. After the Mukden Incident in 1931, Cai was actively involved in anti-Japanese activities. Together with such personages as Song Qingling and Lu Xun, he founded the China League for Civil Rights, whose objectives were to press for military

resistance against Japanese aggression; rescue patriotic and revolutionary political prisoners; and strive for freedom of the press, expression, assembly and association.

(b) Cai Yuan-pei in Hong Kong:

Shortly after the Marco Polo Bridge Incident in 1937, Beijing and Shanghai fell into Japanese hands. The 70-year-old Cai came to Hong Kong at the end of the year. He soon moved to Kowloon with his wife Zhou Jun (Yanghao) and children. His plan was to convalesce in Hong Kong for a period of time, and then leave for Chongqing once his health was restored. He therefore kept a very low profile and virtually lived in seclusion in Hong Kong. He even changed his name to Zhou Ziyu to avoid attention. During his stay here, apart from presiding over the affairs of Academia Sinica, his only public activities were visiting the University of Hong Kong in March 1938; and at the invitation of Song Qingling, attending a fine arts exhibition at St John's Cathedral jointly staged in May that year by the China Defence League and Hong Kong Association for Raising Medical Supplies for National Defence. Through the exhibition, an appeal was made to peace and democracy loving people around the world to provide China with medical and relief supplies. Cai delivered an anti-Japanese speech at the event. Failing health prevented him from fulfilling his wish to go to China's home front and support the resistance against the Japanese invasion. In 1940, he tripped and fell at his home and died three days later. He was buried in the Aberdeen Chinese Permanent Cemetery.

(c) Quotes by Cai Yuan-pei:

1. "Freedom is a virtue. but if an excess of it pricks your conscience and

causes harm to others, it is not freedom any more, and should be deemed self-indulgence. Self-indulgence is the enemy of freedom.” (*Freedom and Self-indulgence*)

2. “Aesthetic education is the application of aesthetic theories in education with an aim to cultivate sentiment.” (*A Dictionary of Education – Aesthetic Education*)

Webpage content (2):

Lu Xun (1881-1936)

(a) Biography:

Lu Xun was born as Zhou Shuren, courtesy name Yucai, in Kuaiji county (now Shaoxing county), Shaoxing, Zhejiang province. In his youth he came under the influence of a traditional education with an emphasis on ancient classics. In 1902, he left for Japan after graduating from the School of Mines and Railways, and studied at Kobun Gakuin in Tokyo. Through reading works in translation, he familiarized himself with a vast amount of Western scientific and literary thinking. He then began to devote his attention to exploring ways to bring about a brighter future for China, and became an advocate of individualism and the liberation of individuality. Under the influence of Chinese revolutionaries, he joined the Guangfuhui (Restoration Society) led by Zhang Taiyan who was living in exile in Japan at the time.

In 1907, while engaged in translating Western works of realism, Lu developed his ideas along the line of blending individualism and evolutionism. It is on this basis that his later, progressive thinking, as embodied in his criticism of traditional ethics, would gradually take shape. In 1909, He became a teacher in Hangzhou and Shaoxing. When the temporary republican government was established, he took up a post in the Education Ministry in Nanjing at the invitation of Minister of Education Cai Yuan-pei, and moved to Beijing with the government shortly afterwards. Stimulated by the darker side of traditional culture, he wrote and published revolutionary literary works like *A Madman's Diary* and *Kong Yiji*. He soon became the most

influential writer in the May Fourth Movement, with many of his works exploring women's, young peoples' and family issues in a society still operating based on a traditional family structure and old ethical values.

In 1923, Lu held a concurrent post of lecturer in the Department of Chinese, Peking Women's Normal University, teaching the history of Chinese fiction. The following year, he supported students who opposed the administration's suppression of a student movement, and volunteered to give lessons to those who had been expelled. This led to his being dismissed in 1925 by the Beiyang Government. In 1926, in the aftermath of the March 18 Massacre, he wrote elegies to the victims, and penned seven denunciations of the massacre. He then left Peking for the South and took up a professorship of literature at Amoy University. A year later, at the invitation of Sun Yat-sen University, he travelled to Guangzhou to take up the post of Dean and concurrently Head of the Chinese Language and Literature Department.

In 1927, he left for Shanghai and settled down there. He made speeches at various universities at the invitation of students, and directed and contributed to the editorial work of such magazines as *Yusi (Threads of Talk)* and *Benliu (Torrent)*. He was also one of the founders and leaders of the China League of Left-wing Writers. In 1936, Lu died of tuberculosis in Shanghai.

(b) Lu Xun in Hong Kong:

In January 1927, Lu travelled by sea from Xiamen to Guangzhou via Hong Kong. The following month, in his capacity as Head of the Language and Literature Department of Sun Yat-sen University, he visited Hong Kong at the invitation of the

editor-in-chief of Hong Kong's *China People News* and the Chinese YMCA of Hong Kong. He stayed at the YMCA's Bridges Street Centre located at 51 Bridges Street. On the evening of 18 February, in the hall of the Centre, he gave a talk entitled "Silent China", in which he expressed his opposition to the worship of Confucius and classical education, and advocated abolition of the use of Classical Chinese. On the afternoon of the following day, he delivered another talk entitled "The Old Tune has ended", reiterating the need to discard old ideas and thoughts. His speeches were translated into Cantonese by Xu Guangping. In September of that same year, he passed through Hong Kong again while travelling by sea from Guangzhou to Shanghai.

Lu was not particularly impressed by Hong Kong. In *More Remarks about Hong Kong* included in his *Eryi Collection*, he uses the figurative term "a dangerous road" to describe his experience in Hong Kong. He also expresses strong resentment of its colonial rule and an education system marked by a reversion to old modes, and sharply criticises its corrupt petty officers. In *Christmas Celebrations in Hong Kong*, he derides the Confucian worship and rituals of Hong Kong's pedantic gentlemen. Other essays which talk about Hong Kong include, *Brief Remarks about Hong Kong* and *On Radicalism*, both included in the *Eryi Collection*; *Preface* and *Three Pieces of Prose by Bandits* in the *Sanxian Collection*; and *Comments on "Hard Travelling"* in the collection *Jiwaiji Shiyi Bubian*.

(c) Quotes by Lu Xun:

1. "A man must make a living before there can be any place for love." (*Regret for the Past*)

2. "A brave one when angered will draw his knife and confront someone stronger; a coward when angered will draw his knife and confront someone weaker." (*Random Thoughts, Huagai Collection*)

Webpage Content (3)

Hu Shih (1891-1962)

(a) Biography:

Hu Shih was born Hu Hung-hsing, courtesy name Shih-chih, to a family from Jixi, Anhui province. In 1904 (the 30th year of Qing Dynasty Emperor Guangxu's reign), he attended school in Shanghai. In 1910 (the 2nd year of Emperor Xuantong's reign), he left China on a Tsinghua School Boxer Indemnity Scholarship to study agriculture at Cornell University in the United States. In 1917, he returned to China to become a professor at Peking University. In 1931, he took up the Deanship of Arts at the university. In 1938, he was appointed Ambassador to the United States of America. In 1943, he was invited to become an Honorary Adviser to the Oriental Department of the United States' Library of Congress. He returned to China in 1946 and became Chancellor of Peking University.

In 1950, Hu became a Fellow of the University Library and Curator of the Gest Oriental Library with Rank of Full Professor at Princeton University in the United States of America. In 1952, he lectured at National Taiwan University and National Taiwan Normal University. During the next few years, he travelled back and forth between America and Taiwan to lecture at various institutions. In 1958, he was appointed President of Academia Sinica. He died of a heart attack in 1962.

As a young man Hu already put forth a series of proposals on literary and social issues. In 1917, in an article entitled *Tentative Proposal for Literary Reform*, he

suggested, amongst other things, that writers should not imitate the ancients; should write with substance; should reject melancholy; should not use old clichés and couplets; and should not avoid popular expressions and popular forms of characters. These were highly insightful opinions at the time. In another treatise entitled *Constructive Literary Revolution* published the following year, he reiterated his “Eight Don’ts” for literary reform, exciting a groundswell of interest in and support for the movement. Regarded as one of the prime movers in the New Culture Movement of the 20th century, Hu attacked feudalism, championed individualism, advocated democracy and science, and strongly promoted the use of written vernacular Chinese.

In 1922, he founded the *Endeavour Weekly*, a publication focusing on politics and literature, and advocating the idea of “good government” with the active participation of “good people”. The weekly lasted only about one year. In 1928, he ran a monthly entitled *Crescent Moon* jointly with his associates, and became involved in a war of words with groups taking a different literary line, one of which was led by Lu Xun. A prolific scholar, Hu produced a large body of work covering a wide spectrum of disciplines, including literature, history and philosophy. He also made significant contributions to the areas of education and textual studies. *Evidential Studies of Classical Chinese Novels* is representative of his work on textual scholarship. His other works include, *A History of Vernacular Literature*; *Recent Sinological Treatises by Hu Shih*; *Miscellaneous Records from the Study of Canghui*; *Outline of the History of Chinese Philosophy (Volume One)*; and *A Collection of Hu Shih's Writings*.

(b) Hu Shih in Hong Kong:

In early 1935, Hu came to Hong Kong to receive the degree of Doctor of Laws honoris causa conferred by the University of Hong Kong, and stayed here for 5 days. Besides touring local attractions like Repulse Bay, Deep Water Bay, Aberdeen and Stanley, he took a Peak Tram ride to Victoria Peak to admire Hong Kong's spectacular night view. He delivered five speeches in English and Mandarin in which he highlighted China's vernacular movement, urged local educators to accept new culture, and suggested that Hong Kong develop into a centre of new culture in the South. He paid a visit to Sir Shouson Chow, a prominent local personage, at his residence, and visited St Paul's Church in Central. Sir William Peel, then Governor of Hong Kong, invited him to dinner. His deep understanding of Hong Kong's primary and secondary education systems, and its classification of schools into those using Chinese versus English as the medium of instruction, led him to offer valuable suggestions for reform.

He also made suggestions about the teaching of Chinese subjects at the University of Hong Kong. He observed that professors with a traditional educational background closely tied to imperial examinations were out of tune with China's new cultural trends. Appreciating the University's sincerity in introducing reforms, he recommended Xu Ti-shan for the Headship of its Department of Chinese.

(c) Quotes by Hu Shih:

1. "Hong Kong should produce poets and painters, who will use their artistry to celebrate its beautiful scenery." (*Rambling Recollections of a Trip to the South:*

Hong Kong)

2. “Boldly making hypotheses; carefully seeking proofs.” (*Scholarly Methods of Qing Dynasty Scholars*)

Webpage Content (4)

Hsu Ti-shan (1894-1941)

(a) Biography:

Hsu Ti-shan was born Xu Zankun, courtesy name Ti-shan, in Taiwan, although his ancestral home was in Jieyang, Guangdong province. His pen name was “Luohuaseng” (peanut). After the defeat of China in the First Sino-Japanese War, Taiwan was ceded to Japan by the Qing government. Hsu went to Longxi, Fujian, with his family and settled down there. In 1920, after graduating from the Faculty of Arts of Yenching University in Beijing, Hsu continued his studies at Yenching's School of Religion. In 1922, he obtained his Bachelor of Theology degree, and took up a teaching post at the university. While a student at Yenching, he took part in the May Fourth Movement and other literary activities, and contributed to the magazine *New Society* which was published every ten days. In 1921, he formed the “Literary Study Group” jointly with Mao Dun and other intellectuals in the New Culture Movement, and took over the literary magazine *Fiction Monthly*.

In 1923, Hsu went to the United States to study the history of religions and comparative religion at Columbia University, where he obtained a Master of Arts degree. The following year, he left for England to further his religious studies at Oxford University. He then travelled to India to study Indian philosophy, Sanskrit and Buddhism. He returned to China in 1927 and took up a teaching post at Yenching University.

Hsu was the first Chinese to teach Sanskrit at a 20th-century university in China, as well as one of the first to pursue Indian studies. He wrote novels and essays, *The Holy Rain in the Intangible Mountain* and *Labouring Spider* being two of his representative works. He simultaneously persevered with his scholarly pursuits, his research interests including religion, anthropology and folklore. His major academic works include, *National Essence and Study of Traditional Chinese Culture; History of Taoism; A Study of the Superstition of Spirit Writing (Fuji);* and *Taoism, Indian Logic and Others*. He also translated Indian literary works, and edited the *Dazhong Collection*, which contains historical records of the Opium War.

(b) Hsu Ti-shan in Hong Kong:

In 1935, Hsu took up the professorship of the Department of Chinese at the University of Hong Kong. He introduced reforms to the Chinese curriculum, dividing it into three main subjects: literature, history and philosophy. He taught courses on Chinese history, covering both dynastic and modern history. In the period between 1937 and 1939, when Hong Kong's higher education sector was undergoing reforms and particularly active in establishing ties with mainland universities, he offered valuable suggestions on heightening education standards, including the employment of teachers from China to teach Chinese culture, and the ensuring that students who were pursuing studies in specialized areas had a solid background in traditional Chinese culture. In 1938, as Japan's invasion of China intensified, an increasing number of writers and artists fled to Hong Kong to escape the turmoil of war. Hsu founded the Hong Kong Branch of the All-China Resistance Association of Writers and Artists, and was elected its director and head of the general affairs unit for three years in a row. In the following year, he rallied cultural workers into forming the China

Association for Cultural Advancement, with the objective of developing China's new culture through such activities as cultural talks and seminars. Hsu also provided spaces at the university, such as those in the Department of Chinese and Fung Ping Shan Library, for Chinese painters such as Xu Beihong and Gao Jianfu who had come to Hong Kong to hold exhibitions of their works. Under the influence of the 20th-century New Culture Movement, he teamed up with his associates to found the New Chinese Characters Society with the aim to help popularise knowledge. He established schools in different parts of Hong Kong and Kowloon, and volunteered to give evening lessons there. Besides devoting great effort to his educational and cultural undertakings, he also took part in the activities of the Hong Kong British Council, wrote diligently, and gave many public speeches.

In Hong Kong Hsu lived at 125 Robinson Road in Western Mid-levels. Over-fatigued, he died of a heart attack at the age of 49 in 1941.

(c) Quotes by Hsu Ti-shan:

1. "In modern times, Chinese people should treasure time all the more, every inch of it. As making achievements expeditiously is a prerequisite for the survival of modern peoples." (*National Essence and Study of Traditional Chinese Culture*)
2. "There is a toad-shaped rock on Victoria Peak. Local people believe that the rock has been working its way uphill; and when it reaches the top, Hong Kong will be returned to China. We all look forward to that day!" (*A Sketchy Study of the History and Geography of Hong Kong and the Leased Territories in*

Kowloon)

Webpage content (5)

Dai Wang-shu (1905-1950)

(a) Biography:

Dai Wang-shu was born Dai Chaoshen, courtesy name Cheng, in Hangzhou, Zhejiang province. His ancestral home was in Nanjing. The pen names he used include Dai Meng'ou and Linqun Jushi (Hermit of Woodbrook Villa). In 1925, he studied French at Aurora University in Shanghai. The following year, he was arrested for propagating revolutionary ideas, and was later dismissed from the university for taking part in street protests. In 1932, he went to France at his own expense, and studied first at the University of Paris, and then at the Lyon Sino-French Institute. The latter cancelled his studentship in 1935, citing his poor academic performance as the reason. Dai might possibly have been too busy doing translation work to make a living to concentrate on his studies. Alternatively, it could be the result of his participation in anti-fascist demonstrations in Europe. In 1936, he took up a teaching post at Tongji University in Shanghai.

In 1929, Dai published a poetry collection entitled *My Memory*. His masterpiece *Rainy Lane* was very well received by the poetry world. In 1932, he joined the journal *Les Contemporains* ran by Shi Zhecun. In 1936, together with the Crescent Moon School and other Modernist poets, he co-founded the *New Poetry Monthly*, one of the most important poetry magazines of modern times. In 1937, Shanghai fell into Japanese hands. Dai earned a living as a translator, but mounting pressure forced him to leave for Hong Kong in 1938.

In 1946, Dai returned to Shanghai to defend himself against the allegation that he had defected to the enemy during the Japanese occupation of Hong Kong. Meanwhile, he taught Chinese courses at Xinlu Normal School, and concurrently taught Spanish courses at Jinan University. He was dismissed by the latter the following year for supporting student movements. The Xinlu management subsequently accused him of association with the Communists, prompting the Shanghai authorities to issue a warrant for his arrest. In 1948, he was forced to relocate to Hong Kong once again. In March 1949, he returned to Beijing. After the founding of the People's Republic of China, he was appointed head of the French Section of the International Press Bureau under the General Administration of Press and Publication where he was responsible for translation and editorial work. He died in 1950, at the age of 45, of heart failure brought on by an asthma attack.

Though a highly acclaimed poet, Dai did not produce many works. His poetry collections include, *Wang-shu Cao* and *Disastrous Years*. His translation works include, *A Narrative History of Soviet Literature*; *A Collection of Belgian Novelettes*; and *A Collection of Italian Novelettes*.

(b) Dai Wang-shu in Hong Kong:

After arriving in Hong Kong, Dai worked as the editor of *Ta Kung Pao's* literary supplement, and founded the *Gengyun (Cultivation)* magazine. He then became editor of the *Constellation Supplement* to *Sing Tao Daily*. In 1939, he co-edited the poetry magazine *Apex* with Ai Qing, another renowned poet. In 1940, he launched an English magazine entitled *Chinese Authors* in the name of the Hong Kong Branch of

the All-China Resistance Association of Writers and Artists. In the second year of the Japanese occupation of Hong Kong, Dai was arrested and jailed for publishing patriotic, anti-Japanese works, and because the Japanese wanted to extract information from him about resistance within the literary circles. *Written on a Prison Wall*, one of his most famous poems, was composed at this time. After his release, he took up a bread-and-butter job at the Datong Press under Japan's Cultural Affairs Department. He also collaborated with some friends to set up the Huaijiuzhai (Retro Bookstore) on Li Yuan Street East to sell used books.

In 1944, Dai wrote a column called “Illustrated Explanations of Cantonese Slang” in the *Popular Weekly*, making use of historical materials, local records and literary writings to explain the origins of Cantonese expressions. He also edited the *Literary Weekly*, a supplement to the newspaper *Wa Kiu Yat Po*. Hong Kong was liberated from the Japanese the following year. The All-China Association of Writers and Artists assigned Dai the task of investigating the defection of members of the literary scene to the enemy during the Japanese occupation. This triggered a secret letter jointly signed by twenty-one Hong Kong and Guangdong writers accusing Dai of working for the Japanese. Despite the efforts of literary leaders to resolve the matter, Dai still felt deeply aggrieved, and decided to leave for the North to defend himself against the accusation.

During his first stay in Hong Kong, he lived in Woodbrook Villa at No. 92 Pokfulam Road. In His second stay was less comfortable; Dai had to eke out a livelihood as a writer and editor and he and his family lived in straitened circumstances. He was obliged to stay at a friend's home. Since he came to Hong Kong twice and stayed here for a considerable period of time, the city's folkways and

social features naturally became the subjects of some of his works, including *The Used Book Market of Hong Kong* and *Diary from Woodbrook Villa*.

(c) Quotes by Dai Wang-shu:

1. "Only there can we live not like beasts of burden, not die like ants.....There, the eternal China!" (*With My Injured Hands*)

2. "April stems which bring new leaves to old trees, only bring me worries about age; Oh sea, a white sail is drifting away!" (*Fragment*)

Webpage content (6)

Xiao Hong (1911-1942)

(a) Biography:

Xiao Hong was born Zhang Xiuhuan in Hulan county, Heilongjiang province. She later changed her name to Zhang Naiying. She took part in student movements as a senior primary student. In 1927, she attended a girls' high school in Harbin. The following year, she participated in anti-Japanese protests and demonstrations to protect railway rights, and was responsible for propaganda work. At the age of 19, at the instigation of her relatives, she became engaged to a young man in the Northeast, which thwarted her plan to pursue studies in Beiping (now Beijing). She ran away from home and roamed the streets of Harbin. For two years, in 1931 and 1932, she led a wretched, wandering life. Then she met Xiao Jun, and embarked on her path to becoming a writer. In 1933, they published a joint collection of short novels which drew widespread attention. She made the acquaintance of such literary personages as Lu Xun and Mao Dun the next year. The former's encouragement prompted an increase in Xiao's literary output. Such works as *The Field of Life and Death*, a novel set during the Japanese occupation of the Northeast; *Market Street*, a collection of prose works depicting difficult city lives; and *The Bridge*, which deals with class disparities and contains an autobiographic account of the author's impression of her parents, were all published at this time. *The Field of Life and Death*, her first novel written under the pen name Xiao Hong, describes the northerners' strong desire to live. It established her as a female writer of the 1930s.

In 1936, together with sixty-seven other writers, Xiao signed the Manifesto of Chinese Literary and Art Workers, calling for an end to the civil war and urging patriotic literary and art workers to join in the struggle for the liberation of China and national independence. She then travelled to Japan to further her studies. She returned to China the following year because of problems in her relationship with Xiao Jun, and completed a series of writings taking resistance against Japanese aggression as their central theme. They include the prose works, *Sky Dotted* and *Beyond the Battle Line – Two Pieces: At the Window and The Little Child and the Soldier*. That year she married Duanmu Hongliang. As the Japanese troops advanced into central China, they fled westwards to Chongqing.

(b) Xiao Hong in Hong Kong:

The war continued and Chongqing was under repeated bombing by the Japanese. Xiao flew to Hong Kong in 1940, and lived in Tsim Sha Tsui on the Kowloon side. She was given a warm welcome by the local literary community. During her stay in Hong Kong, despite her declining health, she persisted in writing and took part in literary and women's activities. These included the "School Girls and International Women's Day" seminar held at Yeung Chung Girls' School on Caine Road. The event was organised by the Hong Kong Girls' Schools' Preparatory Committee for Marking the International Women's Day by Providing Support to the Troops. Another activity that saw her participation was a seminar on anti-Japanese war literature staged at Ning Yeung Terrace, Bonham Road, by the Literary Society of Lingnan University. Xiao gave a talk at the seminar, expressing the view that literary works should reflect reality, writers should work harder in wartime, and peer critique should be encouraged. With regard to writing material and inspiration, she said both the

battlefront and home front were sources. In 1941, she was invited by organisations including the Hong Kong Branch of the All-China Resistance Association of Writers and Artists and the Hong Kong Branch of the Association of Young Journalists to attend an occasion marking the 60th anniversary of Lu Xun's birth. At the event, held in Confucius Hall on Caroline Hill Road, she presented an account of Lu Xun's life, and played a role in a pantomime entitled *National Soul: Lu Xun*, which she had written only after arriving in Hong Kong. Notwithstanding the short duration of her stay here, works like *Collected Prose of Xiao Hong*; the short stories *A Cry in the Wilderness* and *Small Town in March*; and the novels *Ma Bole* and *Tales of Hulan River*, a masterpiece of her later years, were all published or completed during this period.

Beset by chronic illness, Xiao was diagnosed with tuberculosis in 1941. Towards the end of that year, the Japanese invaded Hong Kong, with Kowloon coming under gunfire. She was forced to change residence constantly in spite of her infirmity. After moving to Hong Kong Island from Kowloon, she first stayed at Cecil Hotel on Chater Road, Central, and later at Times Bookstore on Stanley Street. In 1942, she felt sick after an operation, and was taken to Queen Mary Hospital, which was soon taken over by the Japanese. She was transferred to St Stephen's Girls' School, where a makeshift infirmary had been set up by the Red Cross, and died there at the age of 32. A portion of her ashes is still buried in the garden of the school.

(c) Quotes by Xiao Hong:

1. "It does not really matter if I meet my death; the important thing is to bequeath more to humanity." (*Memories of Mr. Lu Xun*)

2. "I will forever enjoy the company of the azure sky and blue waters." (*Last Words of Xiao Hong*)

Webpage content (7)

Eileen Chang (1920-1995)

(a) Biography:

Eileen Chang was born Zhang Ying to a family with members serving in high official positions in the Qing Dynasty. Her ancestral home was in Fengrun, Hebei province. She began writing short stories in her teens. In 1939, she received a scholarship to study at the University of London, but this opportunity had to be given up due to the spread of war in Europe. Instead, she travelled south to enroll as a student at the University of Hong Kong.

After the occupation of Hong Kong by the Japanese, Chang returned to Shanghai in 1942 and studied at St John's University. She dropped out shortly afterwards and earned income by writing stories, and movie reviews in English. Many of her novellas and novelettes, including *Agarwood Incense: The First Brazier*, were published in the *Violet*, a popular literary magazine which took a relatively liberal line, providing readers in Japanese-occupied Shanghai with a fresh outlook. With subsequent works such as *Heart Sutra*, *Withering Flowers*, *Glazed Tiles*, *Jasmine Tea*, and *Love in a Fallen City* all well received, she quickly rose to literary prominence. The publication of *Romances*, a novel collection, and *Written on Water*, a collection of prose works, the following year further established her as a major figure in the literary world. In 1947, Chang began to write movie scripts. The success of the movies *Unending Love* and *Long Live the Missus* made her more widely known among the general public. In 1950, her novel *Eighteen Springs* appeared as a serial in a newspaper. Chang rewrote

and republished it in the 1960s under the new title *Half a Lifelong Romance*.

In 1952, she came to Hong Kong again, with the avowed purpose of continuing her studies that had been interrupted by the war. She soon went to the United States to visit Hu Shih, and subsequently settled down there. Between 1966 and 1969, Chang was writer-in-residence at the University of Miami and Radcliffe College, before becoming a fellow of UC Berkeley. During this period, she set about translating the Qing Dynasty novel *The Sing-song Girls of Shanghai* and penning *Nightmare in the Red Chamber*. Her major works after 1978 include *Lust, Caution*; *Floating Flowers*; and *Mutual Reflections: Looking at My Old Photo Album*. She died in 1995 at the age of 75.

(b) Eileen Chang in Hong Kong:

During her first stay in Hong Kong, Chang studied at the Faculty of Arts, HKU. She first lived in Our Lady's Hall on Po Shan Road, and later in Babington Path. It is possible that she attended some lectures given by Hsu Ti-shan. This has led some researchers to suggest that Yan Ziyi, a character in *Jasmine Tea*, bears some resemblance to Hsu. In 1942, Chang published an essay entitled *Chinese Life and Fashions* in the English monthly *The XXth Century*. She rewrote it in Chinese the following year, and renamed it *A Chronicle of Changing Clothes*. This work seems to have been inspired by a similarly-themed talk given by Hsu in Hong Kong, entitled *Chinese Women's Clothing in the Last Three Centuries*. In her slightly more than two years of university education, Chang laid the groundwork for a superb command of the English language, which greatly facilitated her later translation work and writings in English.

In 1952, Chang came to Hong Kong a second time. She had problems with resuming her studies at HKU, and her financial situation was precarious. This prompted her attempt to make a living in Japan, but it did not fare well. She returned to Hong Kong the next year, only to fail again in her application to study at HKU for the third time. To make a livelihood, she worked for the United States Information Service in Hong Kong, and translated such famous foreign works as *The Old Man and the Sea* and *The Legend of Sleepy Hollow*. It was also at this time that she began to pen her English-language novels *The Rice Sprout Song* and *Naked Earth*, as well as prepare for her move to the United States.

In 1961, Chang came to Hong Kong for the fourth time. From the late 1950s to the mid-1960s, her main source of income was writing movie scripts for the Cathay Organisation. Her screenplays include *The Wayward Husband*, *Dream of the Red Chamber*, *The Greatest Wedding on Earth*, and *The Battle of Love*.

(c) Quotes by Eileen Chang:

1. "The art of living.....enjoy a gentle breeze sitting back in a rattan chair; munch on boiled peanuts; feast on neon lights on a rainy night; or reach out from a double-decker for a green leaf at the top of a tree. Whenever there is an absence of contact between people, I will overflow with the joy of life." (*Dream of a Genius*)
2. "Do something for others, and grumble a little. This will make life meaningful. Otherwise it will be all too pointless." (*Eileen Chang Quotes*)

Webpage content (8)

Welcome to the Central and Western District Literary Trail

In the period between the 1920s and 1950s, Hong Kong's Central, Sheung Wan, and areas further to the west, now collectively known as the Central and Western District, saw the presence of seven notable figures of great significance to the literature and education of modern China. Sites in this district with a connection to these literary personalities include St John's Cathedral on Garden Road in the east; Woodbrook Villa, nestled in a remote corner of Pokfulam Road, in the west; a used-book store on bustling Li Yuan Street East in the lower part of the district not far from the seafront; and the Peak Tram route and Our Lady's Hall on Po Shan Road up on the hills. These seven famous writers, scholars and educationists, are Cai Yuan-pei, hailed as the "Father of Peking University"; Lu Xun, regarded as the father of modern Chinese literature; Hu Shih, one of the leaders of China's New Culture Movement; Hsu Ti-shan, a scholar and writer; Dai Wang-shu, dubbed the "Rainy Lane Poet"; and Xiao Hong and Eileen Chang, both included among the "Four Most Talented Women" of China in the May Fourth Movement period and the 1930s-40s.

In order of their arrival time in colonial Hong Kong, Lu Xun heads the list. He visited in February 1927 at the invitation of members of the local community, among whom the editor-in-chief of a Hong Kong newspaper *China People News*. Next on the list is Hu Shih, who came here in January 1935 to receive the degree of Doctor of Laws honoris causa conferred by the University of Hong Kong (HKU). In the same year, Hsu Ti-shan was offered a professorship in HKU's Department of Chinese, and took up the post that September. At the end of 1937, Cai Yuan-pei travelled to Hong Kong

to escape the turmoil in China. Dai Wang-shu, faced with mounting political pressure, also fled to this coastal haven in May the following year. Eileen Chang arrived in mid-1939 to register for classes at HKU. Xiao Hong was the last to come. She flew to Hong Kong in January 1940.

With respect to the number of visits and length of stay, Eileen Chang set foot in Hong Kong four times. Lu Xun was here three times; and Hu Shih and Dai Wang-shu twice. Cai Yuan-pei, Hsu Ti-shan and Xiao Hong came here only once, and died during their stay here. None of these seven distinguished literary figures regarded Hong Kong as their permanent home. Some spent a few days here to give talks. Some resided here for a short period of time. The sojourns of Lu Xun and Hu Shih were the shortest – both about 5 days long only. The former passed through Hong Kong twice on his sea journeys, and the latter travelled via Hong Kong once. Xiao Hong, who changed residence many times while in Hong Kong, lived here for just 25 months. Cai Yuan-pei spent 2 years and 3 months in the city. The time span between Hsu Ti-shan taking up his HKU professorship in 1935 and his abrupt death in 1941 was about 6 years. Eileen Chang made the most visits to Hong Kong, but the total length of her stays was under 6 years, also not very long. Dai Wang-shu spent the most time here – about 8 years and 8 months in total.

Despite the temporary nature of their time here, there were several noteworthy encounters. When Cai Yuan-pei visited HKU in 1938, Hsu Ti-shan was Professor of Chinese at the institution and it was Hu Shih who had recommended Hsu for the post. Hsu was one of the founders of the New Chinese Characters Society. During his stay in Hong Kong, Cai wrote a letter on behalf of the Society to the Board of Directors of the Sino-British Boxer Indemnity Fund to apply for subsidies. When Cai died, Hsu

assisted with the funeral arrangements, and helped raise money for the Cai Juemin (Cai's courtesy name) Memorial Fund in his capacity as member of the standing funeral committee. Lu Xun was instrumental in Xiao Hong's ascent to literary fame with the publication of her novel *The Field of Life and Death*. During her stay here, Xiao gave talks and wrote articles in which she shared her memories of Lu Xun. Hsu Ti-shan was the founder of the Hong Kong Branch of the All-China Resistance Association of Writers and Artists, and was responsible for overseeing its general affairs; both he and Dai Wang-shu were standing committee members. When Xiao Hong arrived in Hong Kong, the Association held a grand reception to welcome her. Dai Wang-shu visited her at her home in Tsim Sha Tsui, and tried to invite her for a short stay at Woodbrook Villa. After Xiao's death, Dai penned a poem, *By Xiao Hong's Grave, an Impromptu*, to mourn her passing. There can be little doubt that the poet also attended Hsu Ti-shan's funeral. Eileen Chang's study period at HKU coincided with Hsu's tenure at the university. Some researchers have even inferred that Chang audited several of Hsu's lectures.

Although the duration of stay of these renowned literary figures in Hong Kong varied greatly and was, in most cases, rather brief, their footsteps can be retraced across Hong Kong and Kowloon, and even in the New Territories. Focusing on the Central and Western District, our tour to rediscover their legacy starts at St John's Cathedral on Garden Road where Cai Yuan-pei delivered a speech. We then walk over to Glenealy (Elliot's Vale) and enter St Paul's Church which Hu Shih visited in the 1930s. A keen walker may head further west to Victoria Prison, and ponder with a heavy heart on the hardships that Dai Wang-shu, the "Rainy Lane Poet", suffered as a prisoner here during the Japanese occupation. Proceed thence to Bridges Street, like a respectful pilgrim if you are a Lu Xun devotee, to visit the YMCA assembly hall

where the literary giant delivered two speeches, and try to recapture the spirit of China's New Culture Movement in the early 20th century. Coming down to the intersection of Hollywood Road and Ladder Street, you will be tempted to pause and picture Dai Wang-shu browsing through the area's secondhand bookstores. Saunter up the flight of stairs to Caine Road, and locate the site where Xiao Hong attended a seminar. Then head westwards along Bonham Road to the place where a portion of the ashes of this ill-fated female writer is buried. Perhaps the image of another talented woman, tall and slim in stature, strolling along Babington Path will appear to you. Cai Yuan-pei, Hsu Ti-shan, Eileen Chang and Xiao Hong were all associated with HKU, having studied, taught or visited there. The University is therefore not a site to be missed. Finally, before sunset, you will still have time to head to the western end of the district. Here you may explore Dai Wang-shu's residence in the woods and imagine him enjoying the music of a running brook, the perfect nostalgic setting for the conclusion of a rewarding literary journey.

附件五：香港中西區文學徑傳意牌建議地點





文學家：蔡元培

	建議傳意牌地點	圖片
1	聖約翰座堂	
1-1	花園道巴士站	

文學家：魯迅

	建議傳意牌地點	圖片
1	必列者士街 51 號 〔中華基督教青年會必 列者士街會所〕	
1-1	必列者士街 / 樓梯街 交界	

1-2	必列者士街 51 號外行人路	
1-2-1	必列者士街 51 號外行人路	

1-3

必列者士街 / 樓梯街
交界



文學家：胡適

	建議傳意牌地點	圖片
1	聖保羅堂 〔中環 己連拿利〕	
2	己連拿利 1 號華昌大廈 外行人路	
2-1	己連拿利 1 號華昌大廈 外行人路	

2-2	己連拿利 1 號華昌大廈 外行人路景觀	
3	己連拿利 / 下亞厘畢 道 交界安全島	

4	己連拿利 / 下亞厘畢 道 電箱旁	
5	己連拿利 〔聖保羅堂外圍〕	

文學家：許地山

	建議傳意牌地點	圖片
1	香港大學 東閘	
1-1	般咸道巴士站	

2	香港大學	
2-1	鄧志昂樓外樓梯 〔必須得到香港大學同意〕	
2-2	鄧志昂樓外樓梯 〔必須得到香港大學同意〕	

3	香港大學逸夫教學樓 〔必須得到香港大學同意〕	
4	香港大學遊客中心 〔必須得到香港大學同意〕	

文學家：戴望舒

	建議傳意牌地點	圖片
1	薄扶林道 92 號	
1-1	薄扶林道 92 號消防栓旁	

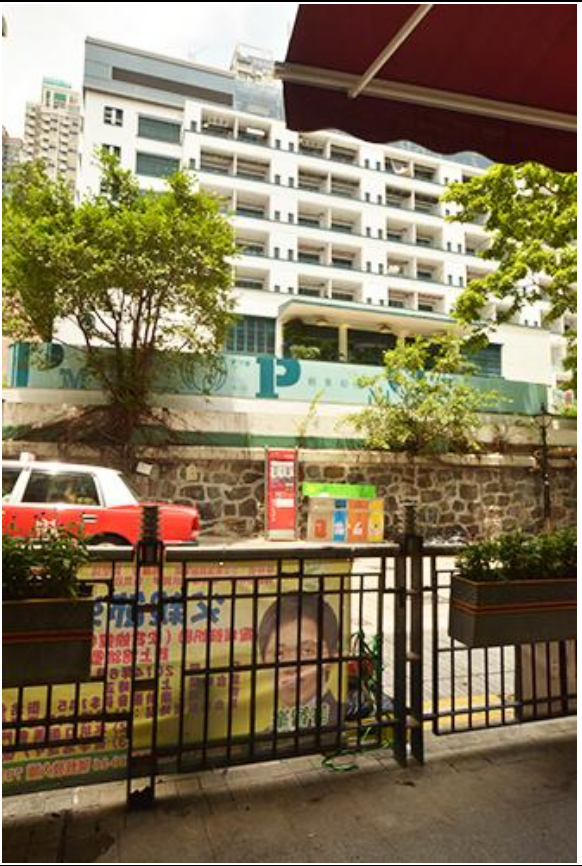
1-2	薄扶林道 92 號消防栓旁	
2	薄扶林道 92A 號林泉居	

2-1	薄扶林道 92A 號林泉居 外行人路	
3	域多利監獄〔亞畢諾道〕	

3-1	亞畢諾道 2 號行人路	
4	域多利監獄〔奧卑利街〕	

4-1	奧卑利街 門前	
4-2	贊善里	

5	擺花街	
5-1	擺花街 / 荷李活道 交界安全島	
6	荷李活道	

6-1	荷李活道 85 號外行人路	
6-1-1	荷李活道 85 號外行人路	

6-2	美輪街 / 荷李活道 交界	
6-2-2	美輪街 / 荷李活道 交界	

6-3	善慶街 / 荷李活道 交界	
6-3-1	善慶街 / 荷李活道 交界	

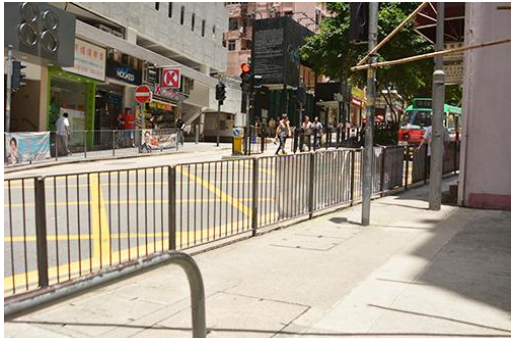
文學家：蕭紅

	建議傳意牌地點	圖片
1	柏道 / 屋蘭士里 交界 〔聖士提反女子中學外圍〕	
1-1	柏道 / 屋蘭士里 交界 〔聖士提反女子中學外圍〕	

1-2	柏道郵筒旁	
1-3	柏道 / 般咸道 交界安全島	
2	屋蘭士里 / 列堤頓道 交界〔城西公園〕	

2-1	屋蘭士里 / 列堤頓道 交界〔城西公園〕	
2-2	屋蘭士里 / 列堤頓道 交界〔城西公園〕	

2-3	屋蘭士里 / 列堤頓道 交 界〔城西公園〕	
3	堅道 85 號〔養中女子中 學舊址〕	

3-1	堅道 85 號〔養中女子中學舊址〕	
3-2	堅道 85 號〔養中女子中學舊址〕	

3-3	堅道 85 號〔養中女子中學舊址〕	
4	寧養臺	

文學家：張愛玲

	建議傳意牌地點	圖片
1	巴丙頓道	
1-1	巴丙頓道 / 般咸道 交界	

1-2	巴丙頓道 / 般咸道 交界	
2	巴丙頓道 / 列堤頓 道 交界	
2-1	巴丙頓道 / 列堤頓 道 交界	

2-2	巴丙頓道 / 列堤頓 道 交界	
3	香港大學賽馬會第一 舍堂村外行人路〔薄 扶林道 91A 號〕	

3-1	香港大學賽馬會第一 舍堂村外行人路〔薄 扶林道 91A 號〕	
4	香港大學逸夫教學樓 〔必須得到香港大學 同意〕	
5	香港大學遊客中心 〔必須得到香港大學 同意〕	