

## 混沌中長成的牟宗三先生

寫這篇文章，一方面是自己喜歡，一方面是把盧名揚先生英譯的〈在混沌中長成〉局部地介紹給讀者。名揚目前正在為「美國中國哲學與文化研究基金會」翻譯牟先生的《五十自述》。

〈在混沌中長成〉的英譯目前刊在「中國哲學與文化研究基金會」的網站上：

<http://www.fscpc.org>

### 李淳玲

長期以來，我一直希望能從另一個角度來描寫牟先生，一個不必只是哲學義理的角度，而是一個生活的角度，雖然這個生活的角度與他的哲思、直覺與美感情調都有密切的關係，但是有關他生活的點滴到底知道的人少些，而他哲學義理的展示，是如許地龐大複雜與深邃，無形中令人望而生畏，自然生出一種被威脅的反彈，因此一般人很難想像他在生活中是一個充滿幽默與活潑情趣的人。

我曾經自問先生的著作最喜歡那一本？想來想去，結果決定是《五十自述》，這本他在顛沛困頓的十年中寫成的自傳，文字緊煞濃密，向來在學術圈中很少被人注意，卻是一本夫子自道的學思歷程，彌足珍貴。讀這本《自述》的難關是在進入〈架構的思辨〉這一章，這裏是先生早年運思於羅素《數學原理》的邏輯思考，這不是一個傳統中國人熟悉的腦子，他深入邏輯的思考與當時西方邏輯與數學的發展同步，並且獨立運思，早已走到一個天外天的抽象境地，並不是一般讀傳記的讀者所能預期並承擔的內容，因此大部份的讀者通不過這一章，當然也就對他往後深沉的〈客觀的悲情〉與宗教情懷難以呼應了。

但是我們心自問，《五十自述》裏最令我著迷的，其實是第一章〈在混沌中長成〉的那一個純潔的男孩。我曾經跟牟先生說過我對〈在混沌中長成〉的喜愛，他回答說那是他一生中寫過的最有「文心」的一篇文章，因為他向來不以爲自己有文采，並不是一個文學家的材料，他晚年談康德美學時，也捻出「詩有別材，非關學問」的關鍵語，中肯地點破文學與哲學的分際。而在〈混沌〉一文有關「傷春」那一段評《紅樓夢》的文字，卻是我個人所見最精彩的

紅學論評之一。仔細想想，我也讀過不少紅學論評，卻不曾看見有人能拈出「傷春」裏「香豔」的旖旎風光來評紅，並評出一分生命的喜悅與嘉祥，雖說他並不是刻意在評紅，只是因著寫生命的「春情」而帶出評紅的文字。這應該是他古典的審美情調吧，一種儒家人對生命的珍惜與愛悅，溫馨而動人，那是他鮮為人知的生命性情，卻在這篇文章裏洩露天機，並在晚年與一批學生生活的接觸裏表露無遺。這樣一個活生生的牟先生是令人懷念不已的，而我也一直希望能從這一個側面來描寫他。這一次因藉引介盧名揚先生的翻譯而書寫這篇文章，我對這個機會是感激的。名揚是史丹福大學現代思想與文學 (Modern Thought and Literature) 的博士，他畢業後在博物館工作，翻譯過各種有關藝術與文化性的文字。

〈在混沌中長成〉的一文裏，先生在描寫了死生循環與春夏秋冬的美感經驗感受以後這樣說：

以上是我自然生命在混沌中所放射出來的一道一道的清光，那光源是一個神秘莫測的深淵。每一道清光代表一種意境，是了解我的生活形態之線索，是決定我的意識生活之緣由與背景。順這些一縷一縷的清光或線索亦可以追溯那神秘莫測的深淵，把那些清光或線索一齊退捲到那深淵中，進窺那生命之奧秘，那奧秘之混沌。這些清光是象徵的符號，是與外境相接時所激起的一些浪花，一些感應的音調。為什麼凸顯出這些音調，這不是環境決定所能解析的。這是生命之奧秘，性情之奧秘。(全集 32:13)

These, what I've described so far, were the rays of light that emerged from the mist of my wandering days, the natural stage of my life. One by one they came through the mist, from their source in a mysterious, fathomless abyss. Every such ray represented some state of mind; each offered a clue to the full picture of my life. Together they formed the background of my consciousness and shaped the course of its development. If one were to follow these clues, retracing the paths of these beams, bringing them back to their source, one could reach that deep, mysterious abyss. One would then get a glimpse of the mystery of life, of life in its formless, misty, and mysterious state. These rays of light were symbols of what happened when my forming self came into contact with the world—they were like

breaking waves visible upon hitting the shores, chiming bells audible upon being hit by an outside force. Yet environment alone did not determine why these particular waves and sounds emerged; why these, and not others, couldn't all be explained by circumstances. Such is the mystery of life, the mystery of personality.

這是他在透露他自己了，一個連他自己都不能預知，卻只能在事後尋蹤覓跡捕捉的痕跡，他說：

生命原是混沌的。只是每一個人衝破其混沌透露其靈光，表露其性情，各有其特殊的途徑與形態。這在當時是不自覺的。惟不自覺，乃見真情，事後反省，有足述焉。生命之秘，於此可窺。(全集 32:1)

The road of life starts out unmarked, as if one is wandering in a mist. Only each person emerges from his own, inner mist, and reveals the luster of his spirit, the timbre of his personality. His life thus takes on a unique course and shape, which the person has no awareness of while living it. As he is unaware, the real self appears. Only after the fact, when one looks back, on a life's journey, can there be a story. Such is the mystery of life.

以此，我想試著進窺他生命的性情，順著這一道一道的清光親近他、體會他，並試著藉此了解他的哲思輻輳，就算是一種親近他生命奧秘的興趣吧！

清明掃墓，瑩春花趁早先開了，黃的花，綠的長條，叢集在墳墓上。紙灰化作蝴蝶。奠一杯酒在墳前，墳中人的子孫們前後有序地排著在膜拜。那生命是不隔的，通著祖宗通著神明，也通著天地。這不是死亡安葬時的生離死別。這時沒有嚎哭，沒有啜泣。生離死別那種突然來的情感上的激動，因著歲月的悠久，而進入永恆，化作一種超越的順適與親和。(全集 32:2-3)

On the day of Qingming (literally, "clear and bright," the day in spring for families to visit the graves), the flowers on the graves had blossomed early. Clusters of yellow flowers, with their long green stems, had sprung up all over the grounds. Pieces of burnt paper offerings floated into the air, transforming into butterflies perhaps. Wine was poured, also as offering. The descendants of the buried stood in rows to pay their respects, the

younger behind the older. At that moment one witnessed the flow of life, without hindrance, connecting the living with their forebears, with the gods, and with the cosmos. Unlike at a burial, absent here was the sadness of a life-and-death separation. There wasn't any wailing or sobbing. With the passage of time, the sudden emotional upheaval stirred up by death had come into eternity's embrace, dissolved into a calm acceptance and feeling of endearment.

這是他《五十自述》的開始，一開始就從對祖先的祭祀寫起，既古典、又超越，也很中國，當下就引出一股思古之幽情，與悠遠的存在遙契。記得有一回他跟我說起他很小很小的時候，可能只有四歲吧！有一天早上起來，聽見家人說：「大伯死了！」他就不由自主地「哇！」的一聲大哭了起來。他跟我說「我怎麼會這樣呢？」我看著他，他又說：「有的人並不會這樣。」我回答說：「是的、有的人並不會這樣。」這就是他這裏所說的：「生離死別那種突然來的情感上的激動」，有「嚎哭」、有「啜泣」、有「生離死別」的哀慟！而在〈混沌〉一文一開始他所描述的清明掃墓，已然超越了這層激動的情緒，而「進入永恆」了，也是因此，他才說有一種「超越的順適與親和」，那生離死別的激動早已沉澱成一種人世生活的質地，自己就天長地久起來。他因此接著說：

人在此時似乎是安息了，因著祖宗的安息而安息；也似乎是永恆了，因著通於祖宗之神明一起生命之長流中而永恆。齋明肅穆之中，也有眼前的春光愉悅。那春光是配合著白楊松柏的肅穆之春光，是通向祖宗神明的春光，是一種聖潔的春光……那愉悅是通著思古幽情的愉悅，想著祖宗如何如何，道古說今，也有一番閒適恬靜。在兒時我總是興會地跟著大人去掃墓，也總是這樣愉悅地掃畢而歸來。(全集 32:2)

Thinking of their ancestors' final rest, humans seemed able to find rest. They also experienced eternity, partaking in the eternal flow of life by being, ritually, connected with the departed souls. The occasion called for purity and solemnity, but besides, there was joy in one's heart, brought on by the springtime scenery. It was a sight of spring very much in harmony with the solemn grace of the evergreens—the aspens, pines, and cypresses—

and with the felt spiritual presence of the forebears; a joyous sight that was pure and sacred... Indeed, the joy, the delight, was inseparable from the deep link to the past that the place offered. Here we contemplated the lives of our ancestors—who they were, what they did. We told stories of the old and spoke of the young, and what a restful time we would have. When I was a child, I went along with the grownups on such visits to the graves all enthused and excited, and I always came home from the experience much elated.

他把他的童年描述得優美而舒坦。舒坦在家鄉村後的牟氏祖塋裏，他把自己稚嫩的生命與祖先的生命永恆地接續、是「一種聖潔的春光」，天真而純潔，這裏有一種生命的「愉悅」，這種「愉悅是通著思古幽情的愉悅」，安頓在永恆的時間裏，當然「也有一番閒適恬靜」，是美感、是解脫，也是一種契接永恆的安息，他又說：

白楊蕭蕭，松柏長青。豐碑華表，綠草如茵。苔痕點點，寒鴉長鳴。我對這地方常有神祕之感，兒時即已如此，一到那裏，便覺清爽舒適，那氣氛好像與自己的生命有自然的契合...夏天炎熱鬱悶，那裏卻清涼寂靜，幽深邃遠...(全集 32:1)

Aspens rustled in the wind. Pines and cypresses gave the landscape a lasting green. The graves, with their broad slabs set against a rich grassy carpet, looked grand. Moss grew here and there, and every so often came the long, sharp wails of a crow. Ever since I was a child I'd many times felt a sense of mystery about the place. I felt refreshed and relaxed whenever I went there. The place had a special air, as if it had a natural fit with my being...Everywhere else, the summer heat was stifling; there, a cool tranquility—the feeling one had upon entering into a deep, ancient cave, or glade, with echoes from distant times...

這個「清爽舒適」的氣氛他一直到老年的演講裏都還提起過，簡直已經沉澱在他生命的質地裏了，他在這裏有舒坦、有解脫，解脫在那「清涼寂靜，幽深邃遠」的永恆境界裏。這是他生命裏聖潔的清光，和光同塵，很溫和，與他

後來的「客觀悲情」與「宗教情懷」款曲相通，是他對人世生命的「道德情懷」、「宗教情操」與「美感情調」。只是它們一併都渾淪地退捲到那生命的奧秘之中，他自己說是「混沌」的那個地方。在那裏，他以後每在雨後散步，目睹大地的清潤，草木的青翠綠，都會忍不住拿著拐杖指指點點說這裏有一種說不出的神祕！

這樣的春光，在他、是那麼樣地幽深致遠，遙契到無所有之鄉，卻是與人世自然的春光接續無隔的，所以他說掃墓歸來以後他就回到自然的春光裏，在這純屬於人世的春光裏，他的自然生命在蠢動，帶出兒時對生命的歡愉、喜悅與嘉祥：

鄉間人過清明、過寒食、甚至過任何節，總是那樣隨時及事湊風光，如是如是盡人事，牽古通今諧情趣。所以總是那麼嘉祥、喜氣、而又輕鬆。我也只是這樣感覺著，而這樣感覺著卻更富情味，比那孤注於確定意義的情味更豐富、更疏朗…我常是神往這種情味…沒有其他任何紛歧，只是這樣感，就覺著很舒暢。(全集 32:2)

When village folks observed Qingming, or Hanshi, or any such special day in the calendar, they always did so in that celebrate-as-it-comes manner. The day has arrived, the occasion has arisen. Other people had done so in the past, and are doing so now. To do so, to do so, is what humans would do. Past and present, chain unbroken—harmony to me and you. A village celebration always felt so blessed, with people's goodwill and happy emotions filling the air, and at the same time so easygoing. That was the feeling I got, and I went along with, indeed felt along with, as a child, and that way of feeling along actually gave one a richer taste, as well as a healthier outlook, of the whole affair, more so than if one had focused on its exact meaning... I had often longed for that cordial quality in human affairs. It always felt natural for me to participate in it—in an emotion so unforced, so uncomplicated, so simply so. I'd just feel along with others, my attention undivided. Simply feeling along, I'd feel my spirits soothed.

這當然是「生命在其自己」的體受，人生的幸福必須從這裏滲透才得貼切，牟先生在這裏對人事的欣悅是美感的、樂觀的、也是儒家的。說穿了就是老中國傳統裏的人情風味與親切的生活情態。「說著故事湊風光」，必須有「閑情、閑適」才體會得出。牟先生在這裏的體驗是豐富的，比起許多忙碌的現代人，他是擁有更多的福氣的，他體受著芸芸眾生興興頭頭地過著日子！熱鬧、快樂、與喜氣，難怪他「覺著很舒暢」，我們讀著他這段文字也感染著喜悅，沾到一絲福澤了。

他這樣「說著故事湊風光」、「如是如是盡人事」也使我想起許多親近他時的生活情調。比如說飲食，他一向吃得很簡單，卻喜歡家常菜，記得那時陳修武先生的夫人彭老師很會燒家常菜，老師喜歡吃，我們幾個學生也沾著光，有幸陪他去作客，記得彭老師許多的涼拌菜都作得爽口清淡，老師讚不絕口，那樣子陪他吃上一頓飯簡直就是極典雅的享受。他能品評，常讚賞洋人吃生菜沙拉，說是清爽衛生，也曾說香港的餐廳平均比台灣的好上三分，隨便走進一家館子，都不算太差，首先切割的刀法都有些功力，像樣樣。他與孔老夫子「割不正不食」有相同的品味，所以跟他一起吃飯很開心，總會聽到一些有關生活情趣的品評，純粹美感的享受。他還曾調皮地慫恿我們去看唐師母，因為唐師母會請我們吃魚翅，結果完全如他所料，我們嚐到一盅香港大廚精燒的鮮美魚翅。陪他從新亞散步回家，經過一家涼茶小館，我們曾進去坐坐、喝碗茶，他就指著牆上張貼的打油詩說，這就是中國文化，中國文化是融入一般老百姓的生活裏的，到處可以看得見，他這樣實實貼貼，在生活裏隨處指點著，我們只覺得能在他身旁是一種享福。他魚只愛吃黃魚，在香港，一次我陪師母上菜場，沒買到黃魚，只買到別種魚，他還嘮叨了師母一頓說買錯了魚。還記得以爛的母親黃魚燒得最上口，我曾用心跟胡媽媽學過這道菜，可惜沒燒給老師吃過，他曾稱讚過我燒的干扁四季豆好吃，他說很道地，其實我只是湊巧燒對了味，並不是真的會燒菜。平日陪他吃飯總喝上一點酒，微薰、很舒服，晚年他身體不適，就不再喝酒了，菜總還是喜歡清淡脆爽的，他其實很好服侍，只要知道他的胃口就對了。他能品評，卻不是一個在吃上挑剔的人。

而在「如是如是盡人事」方面，我總是想起他吃藥的形景。晚年他病了，每天總有好多醫生囑咐的藥要吃，而他並不是一個會吞藥的人，每一顆藥在他嘴裏都得盤旋半天、嚼碎了、也苦透了，然後才有辦法一咕嘟地嚥下去，因此每回吃藥都是一樁頗為辛苦的大事，但是他並不曾推拖或遺漏，而是在每餐後都聚精會神地吞藥，有時還閉著眼專心跟那顆藥丸周旋。我曾坐在旁邊觀察他，看他一本正經跟那顆小藥丸奮鬥，我一絲好笑的心情都不敢有，只覺得他是那麼樣的認真，沒有一絲的馬虎、苟且，真是一個好病人。而他的認真踐形，是我個人百分不能及一的。他對人事的尊重非常的徹底，這大概與他向來「條理終始」的興趣與習慣一致，也與他儒家人對人世的珍重呼應。

自然的生命是這樣的寬敞明亮，他這個混沌中的男孩有許多無拘無束的歡樂與潑皮的頑意兒：

清明寒食的春光是那麼清美，村前是一道寬闊的乾河。夏天暑雨連綿，山洪暴發，河水漲滿，不幾日也就清淺了。在春天，只是溪水清流。兩岸平沙細軟，楊柳依依，綠桑成行，布穀聲催。養蠶時節我常伴著兄弟姊妹去採桑。也在沙灘翻筋斗，或橫臥著。陽光普照，萬里無雲，仰視天空飛鳥，喜不自勝。那是生命最暢亮最開放的時節。無任何拘束，無任何禮法。那時也不感覺到拘束不拘束，禮法不禮法，只是一個混沌的暢亮，混沌暢亮中一個混沌的男孩。(全集 32:3)

Around the time of Qingming and Hanshi, the days were limpid with the rays of spring. At the edge of our village, as you entered it, a wide river ran; at times, it could run pretty dry. In the summer, when it rained incessantly, the hills suddenly seemed to burst at their seams and the river would overflow. But if the rains stopped, it would as quickly recede to a clear, steady stream—which, during spring, was what you'd mostly see. Then the sands on the riverbanks felt soft as silk. The willows waved in the breeze, as if they were waving farewell as the mulberries stood stoically by. Meanwhile, the cuckoos' calls hastened the season's passing. When it was time to feed the silkworms, I often went along with my siblings to pick mulberry leaves. On the sands I'd roll or lie down, basking in the bright sunshine. There seemed to be not a cloud anywhere for miles, and



watching the birds flying high above, I couldn't contain myself for joy. Yes, that must be life's most hopeful, most carefree season. No restraints on one's freedom; no rules of right conduct—not that I consciously knew of the absence of restraints or of the presence of such rules. It was a state of unknowing bliss, or mist, and I was an unknowing child wandering in this blissful mist.

又說：

初夏時節，小麥覆隴黃，一切都顯得穠華馥郁，豐盛壯大…大人們午飯後，吸煙休息或晒著太陽打盹。小孩們不知道休息，不知道疲倦。但也隨著那昏沉迷離而混沌下去，東鑽西跑，挖土坑，攀樹木，穿牆角，捉迷藏。我村中有一灣池塘，一群一群小魚浮在水面晒太陽。我拿著一塊肉骨頭，放在竹籃裏，沉下水去，不一會一大堆小魚活蹦亂跳，被我拖上來。那時高興極了，從竹籃裏倒在水桶裏。鮮明皎潔跳動的小魚，在寂靜打盹的氣氛裏，更顯得活潑。一而再、再而三，肉味沒有了，小魚也不上來了。(全集 32:6)

Early summer was when the wheat fields turned into a sea of billowing yellow. All of nature seemed to be flowering, their fairest forms in full view, their growth in full swing...After lunch, the grownups would rest and smoke a pipe, or nap in the shade. The children, unaware of fatigue, didn't care to rest. Yet they too took their cue from the dreamy mood and spent their days aimlessly—dashing about in all directions, digging tunnels, climbing trees, running along walls, around corners, playing hide-and-seek. There was a pond in our village. The fish

in it lingered near the surface, as if they were sunbathing. I'd place a piece of pork rib in a basket, then let it down into the water, and in no time droves of little fish had swum into it and were splashing and jumping in agitation. Seeing this made me very excited. I pulled out the basket and poured its contents into a bucket. The translucent creatures with their jumpy movements appeared all the more lively against the listlessness in the air. I did this again and again, until the rib had lost its flavor and was attracting the fish no more.

記得那一年，寶玉也是這樣「靜中生煩惱」，在惱人的春色裏，稱著大人們瞌睡打盹的時候跑出去盡情胡鬧的，他也是那不知休息、不知疲倦的小孩，隨著那昏沉迷離而混沌下去，只是寶玉的潑皮是吃金釧兒嘴上的香浸胭脂、躲在花叢裏癡癡地看齡官畫薔，又心蕩神搖地細聽黛玉的「每日家情思睡昏昏」。寶玉的潑皮比起牟先生要香豔。牟先生的生命比較樸素、寫實、天真、暢亮，但是彼此對生命的愛悅卻是沒有什麼兩樣的，此所以牟先生能以「傷春」的情調欣賞《紅樓夢》的「春情春光」欣賞到這個程度：

清醒，暮春初夏是不容易清醒的。一方面詩人說：「春色惱人眠不得」，一方面又說「春日遲遲正好眠」。正好眠，眠不得，這正是所謂的「春情」。說到春情，再沒有比中國的香豔文學體會得更深入的了。那春夏秋冬四季分明的氣候，那江南的風光，在在都使中國的才子文學家們對於春情感覺得特別深入而又蘊藉。牡丹亭遊園驚夢中那些清秀美麗的句子，如：「原來 紫嫣紅開遍，似這般都付與斷井頽垣。良辰美景奈何天，賞心樂事誰家院？如花美眷，似水流年，煙波畫船，雨絲風片，錦屏人忒看得這韶光賤。」正是對於這春情著意地寫，加工地寫，正是寫得登峰造極，恰如春情之為春情了。而紅樓夢復以連續幾回的筆墨，藉大觀園的春光，小兒女的話諍，把這意境烘托得更纏綿，更細膩，更具體，更美麗。「鳳尾森森，龍吟細細，正是瀟湘館」，這是春情中的春光。「儘日價情思睡昏昏」，這是春光中的春情，只這一句便道盡了春情的全幅義蘊，說不盡的風流，說不盡的蘊藉。這正是生命之「在其自己」之感受。由感而傷，只一「傷」字便道盡了春情的全幅義蘊，故曰「傷春」。(全集 32:7)

Oh to be wide awake—which wasn't so easy come late spring, early summer. On the one hand, poets tell of "the longings of spring that won't let go—going to sleep is impossible!" On the other hand, "spring comes with long, longer days. May waking up be delayed, and delayed!" Desiring to sleep, to stay sweetly asleep, but can't—that's precisely what the Chinese call 'spring passion' (*chunqing*), a kind of stirring of desire, or awakening love, best realized in our romantic literature. Especially in the land south of the great Yangtze River, a region of charming scenery that changed with the seasons,

almost anywhere could have inspired in the literati the sentiment of spring longing, a sentiment deeply felt but subtly expressed.

Oh the beloved' s heavenly scent; the years flow by, flowing away. Look! The rising mist is hiding the garden boat. The wind slices into the rain. Through the silk screen her longing gaze dwells and dwells on this scene of spring changing.” These lines epitomize the amount of attention dedicated in Chinese literature to the expression of spring passion. They' re refined and refined, and refined some more, until just right—the depiction of youthful yearning reaches a pinnacle in these lyrics.

Then, almost two centuries later, the author of *The Dream of the Red Chamber* continued the feat—in fact quoting those lines—and devoted many a chapter to capturing the amorous mood of spring. The budding love of the novel' s young characters is hinted at in their back-and-forth bantering, set to the luscious backdrop of the Grand Panorama Garden. The result is a heightened emotional effect—tender and sinuous, intricate and intriguing—rendering spring passion all the more palpable, precise, and, yes, beautiful.

“Shielded by bamboo like phoenix tails still, so still; then a brief breeze, the leaves like dragon tongues trill and trill—this is Villa Xiaoxiang.” What we have here is beautiful springtime infused with adolescent desire, as we are beholding the scenery with the novel' s hero, Jia Baoyu. “Gestating these feelings all day long, hovering between half-asleep, half-awake,” says Lin Daiyu—the novel' s heroine who lives in Villa Xiaoxiang—to and of herself, and overheard by Baoyu. What we have here is adolescent desire induced by beautiful springtime. Indeed, it' s spring passion in essence—that phrase alone, as uttered by Daiyu, encapsulates all its nuances, the bottomless yet restrained romanticism that it represents.

This feeling, this longing, arises at the stage in life when one is still “contained within one' s self” And from when the feeling arises it then grows into a kind of “torment,” a word that comes closest to describing the heart wound, the pain of longing. Hence in Chinese we say “tormenting spring” (*shangchun*).

是的，生命「在其自己」的感受是人生最大的幸福，我每每讀到牟先生這段文字都覺得他是天底下最幸福的人，是曹雪芹的知音。如果有人不能同意，

那只表示他們自己不識、無福——一如康德所說：審美要求別人「應該」同意，如果你不能同意，只表示你沒有審美的能力，並不表示這個審美的判斷不能成立，這就是審美的先天性與必然性，它並不只是主觀的，雖然它確實是一種主觀的情感，卻仍然帶出先天性與必然性，而這樣的先天性與必然性終究是要保證幸福的。

但是牟先生的生命卻不止於此，他有許多極為獨特的性情，可能終究是要造就他成爲一個哲學家、而不是一個文學家。他有一種「落寞而不落寞」的情調，可以堪忍一種非人間的抽象境界，非常獨立，超逸與蒼茫。在哲學上表現出他能進入純邏輯的抽象及純形式的境界而不以爲孤；在審美上表現出他能欣賞賈瞎子說書的低徊蒼涼、幽深沉鬱而不以爲哀（全集 32:105），在宗教上則表現出他能體會耶穌上十字架的上升昂揚（全集 32:108），與佛教水陸道場、普渡眾生的悲情（全集 32:153）。說到這裏，自然讓我想起張愛玲，張愛玲也曾 過她自己在「真空」裏有一股說不出的喜悅，說她讀到「幽州」，就忍不住遐思，她對生命「蒼涼」的況味最能欣賞，還在短篇小說的序裡引《論語》的「如得其情，哀矜而勿喜」，還說「因爲懂得，才有慈悲」。他們若非對人世有深刻可靠的愛，是不可能說出這些話的。牟先生雖然沒有張愛玲說得那麼瑩澈乾脆，但是他們都有一種出世超逸的性情，又和光同塵，可以遙契先天，又可以天長地久：

我那時只感覺到配置於那種境況裏是最舒暢的，而且有一種說不出的荒漠寥廓，落寞而不落寞的渾處之感。我是最欣賞那『落寞而不落寞』的境況的，因爲那是混沌。落寞，但個體的我沒有凸顯出來，因此那不是『就是孤獨』的落寞…但畢竟沒有所親在眼前，眼前不是所親所習的人世，而是另一個世界，因此也不免有點落寞。但這落寞並不可傷，當然更說不到虛無可怖。（全集 32:3）

All I could sense was that I felt most relaxed in that natural setting, where also a nameless feeling would come upon me, as if, alone, I'd arrived in a silent, deserted landscape. Running through me was a feeling forlorn yet not forlorn, all run into one. I was most fond of such forlorn-yet-not sentiment, because it was part of that misty existence, that primordial undifferentiated state of being. The differentiated "I" —my individual self—

had not emerged, so in my feeling forlorn I didn't suffer an all-out loneliness. Even so, it wasn't in the familiar company of humankind that I found myself; it was in a different kind of setting—that is, impersonal nature—and I couldn't help but feel some desolation. But no harm was done; the desolation never amounted to a terror-instilling sense of nothingness.

這個非人間的形式世界與他的生命是澹洽恬適的。在這裏、他有一種自滿自足的構造興趣，這個構造興趣曾使他自己製成一個鞦韆：

在清美的豔陽天中，鄉村人都爭著打鞦韆…我和幾個小孩，自己去扛幾根木柱，找幾條破爛繩子…居然也是個自己可用的鞦韆…自己構造自己用，卻別有一番親切滋味在心頭。我那時即對獨立運思，親手去製造，有一種獨立自足的內在興趣。(全集 32:4)

On a day brightened by splendid sunshine, people in the village couldn't wait to get their turn on the swing… I got together some friends, and all by ourselves hauled a few pieces of wood, found some strands of tattered ropes…we actually built a swing! … we were so proud of it. We built the swing ourselves, for ourselves! At the time, figuring things out by myself and making things with my own hands gave me a special joy of self-sufficiency.

也令他沉溺在自己條理終始的構思裏，渾然忘我，挨了嚴父的一頓打：

我這個興趣是內在的構造興趣，沒有任何實用上的目的。在無拘無束，沒有任何指使或暗示中，自己從頭到尾，終始條理地去運作一個東西或一件事，有莫名其妙的喜樂…我的興趣是一種獨立自主的運思以成形，這是一種形構的美學興趣。因為是形構，所以不能飄忽漫蕩，而須是終始條理。我從頭到尾獨立自足地一步一步做去趨向成形，這在我是有衷心的實感與喜悅的…這是一個獨立的內在系統，這足以引發滲透的深入與浸潤的澹洽。所以在形構過程中常常因內在的貫注而神往，而對別的事則常視而不見，聽而不聞。我因此挨了打。(全集 32:5)

This interest of mine stemmed from an inner drive, a desire for making things, and making for the sake of making—it was an interest that had no practical purposes. In an unrestrained atmosphere, where there was no one giving me instructions or even hints, I'd tackle a problem from start to end, following the trail of my own thoughts. This gave me an incredible, inexpressible joy... That was because my interest lay not so much in the objects but in figuring out, in my own mind, how to form something, in my own way. It was a kind of aesthetic interest that expressed itself in the act of constructing, of giving shape to something. Such interest, because it was constructive, couldn't roam too far and be capricious; it must follow a line of reasoning from start to end. So step by orderly step I'd think independently through a problem and would see to it that, finally, something was formed. The process gave me a profound joy, a feeling of really living, which, experienced at every step of the way, could only be understood by the person involved. It was a self-sustaining inner universe—this interest had the power to permeate one's being and create a harmonious flow within. That was why whenever I got deeply engaged in the process, I became so engrossed, so lost in my thoughts that everything else was blocked out. I became blind in the eyes and deaf in the ears, and I suffered a beating because of just that.

記得寶玉也是挨過一頓嚴父的笞撻的，只是寶玉挨打的原因忒荒唐，又是金釧兒，又是蔣玉函的，簡直就是頑劣胡鬧；而牟先生的挨打卻是頂冤枉的，他這樣沉溺在獨立運思的內在興趣裏是沒有人知道的，只有他自己心裏洞澈明瞭，因此他挨了打也是很難辯白的，他說他一生都有一種「明知他人誤會而卻不說的委曲」，這當與這內在的獨立自主與自滿自足的系統有關，他以後嘗教我們「無欲則剛」、又說「無欲也明」，也說「道行之而成」，與這個從自滿自足帶出來的「自信」與「獨立運作」都有關係吧！

這樣一種獨立運思的內在興趣是學不來的，它本身就是一種創造而不是學習的技術，因此他反過來說他自己對「適應環境的本事很差」，「在普通的巧思巧慧上，實在很低能」，這與他內在構思的興趣實在是不相衝突的。這裏也是無獨有偶，他與張愛玲是類似的，張愛玲也是一個對現實生活低能的人，她

往後能以一種特立獨行的生活方式活到七十五歲，算是長壽與奇跡了，她與牟先生同一年逝世，也是巧合。他們都有原創力，所以對現世技巧精緻的玩藝兒，並沒有興趣，也沒有佔有的欲望。

牟先生這個條理終始的構思力，是他往後在生命「離其自己」時可以伸展得那麼高遠的理由，在當代中國的邏輯學家裏，很少有人能像他一樣走得那麼高致的，只可惜他這部分的工夫跟進的人太少了，他這個抽離得又高又遠的邏輯能力，與他的「超逸」與「落寞而不落寞」的情調其實是一致的，都是從同一個「混沌」的光源裏發射出來的清光。他曾經評說道家的哲學性最強，而這個最強的哲學性是表現在乾乾淨淨、抽離的純理思辨上的，道家的超越凸顯這個清奇的性格。牟先生年輕時愛邏輯、被羅素吸引，與他的生命性情是相浹洽的，他後來能夠汲取道家與佛家的智慧資源，與此先天的超越性格也有關係。這裏也可以反過來看出，單單只是對儒家感興趣、或只是擷取儒家資源的學者與他生命人格的天差地別，他們無法表現出他表現的高致與豐富，間接地也無法表現出儒家之「雷雨之動滿盈，天造草昧，宜建侯而不寧」的充沛豐盈，反而只能窄化或僵化儒家，這是很無奈的，是天才與白癡的分野。這也是一般批評他或誤解他，以為他是「泛道德主義」、或是「道德狂熱主義」的人的不識不知之處，他們無法了解牟先生的豐厚華麗與樸素，他們只表現出自己識見的膠滯鼓澀而已。

「傷春」之後是「悲秋」，這原是一種極自然的「傷逝」，發生在許多許多敏感的心靈裏，但是牟先生卻不是這樣說的，他以為：

傷春之恰當意義是不含有悲秋的。傷春而含有悲秋，其生命之蘊是虛弱而又有流走意味的，生命之蘊之凝聚性不足，轉為一種流逝。這流逝使他或她的敏感之心靈容易凸顯，遂於秋來之時，其生命若虛脫而飄浮…而有悲秋之感。傷春是滿盈的，悲秋是虛脫的。(全集 32:10)

Spring' s torment should normally not contain any element of autumnal lament. When such element does exist, the life stirring inside must be frail. It' s as if the whirlpool, lacking a centrifugal, cohesive force, cannot be held together and has subsided into a

stream, the current of life flowing away, slipping away. This ebb in a person's life force makes it easier for his or her sensitive soul to emerge—the heart to become unhinged. When autumn arrives, life feels insubstantial, rootless, a fleeting phenomenon...and the result is “sorrowful autumn” (*beiqiu*). “Tormenting spring” energizes, whereas “sorrowful autumn” is life enervated.

這是一個生命極為強勁的逆轉，牟先生在此表現他全幅儒家的性格，記得我第一次讀懂它時是可以「聞雞起舞」的，突然間完全體會他一個儒家人對生命懇切的態度，完全沒有一絲的荒唐、苟且、賴皮與虛脫之象。而這些荒唐、苟且、賴皮與虛脫之象在包括我自己在內的許多許多人的生命裏是有很多很多的，這或許就是牟先生令我十分震動的原因之一吧！他接著再說：

假若生命之蘊是堅實的，強韌的，凝聚性夠，強度力亦夠，則其心靈仍與其生命混融而相貼合，則即不會有悲秋，秋來了，天高氣爽，熱悶退了，穠華減了，倒轉而為清爽。心靈不是由流逝之生命而凸顯，卻轉而為凝聚，而生命亦不因心靈之凸顯而虛脫與飄浮，而卻轉而為更堅實。在心靈凝聚，生命堅實的情形下，滿盈無著之春情轉而為工作力。(全集 32:10)

If, instead, the life contained within the self is robust and resilient, solid and sound—if the whirlpool is held together by a strong cohesive force—the heart will stay fused with the life forces and so won't be susceptible to 'sorrowful autumn'. Fall comes. The sky, clearer than ever, looks suddenly higher, and the drier air feels crisp. The stifling heat has dissipated. Nature's growth has also abated. The scenery of saturated abundance now appears refreshed, crystal clear. The heart feels consolidated; it isn't separated from the life force, as in the case of the sensitive soul emerging from the ebbing whirlpool. In turn, life becomes stronger inside—toughened; one's existence doesn't feel insubstantial and rootless as when the heart is unhinged. With life thus strengthened, and the heart gathered, the brimming but aimless spring passion is now transformed into a dynamic force, ready for work.



這「滿盈無著之春情轉而為工作力」絕對是積極進取的一轉了，由「傷春」而至「秋收」，由老中國的農業社會裏全然表現，而牟先生在這裏的描述是極其動人的。首先他說自己是一把莊稼的好手：

在秋收農忙之時，人人都是辛勞而愉快的，我的身體在那時是很壯健的。十五六歲時，我記得我能背負一百二十斤重的糧米走一里多路，就是那秋收時鍛鍊出來的。鄉下人，認為這是成人之力。扛、抬、挑、負我都得作。父親常背後誇獎我的潑皮，能彎下腰，水裏土裏都能去，以為是一把好莊稼手。(全集 32:10)

A farming family such as ours ... Everybody labored hard at harvest but was happy at heart, while my body was made strong by the strenuous work. At the age of fifteen or so, I could carry a huge load of grain on my back and walk quite a distance. That kind of strength, which to village folks belonged to a grown man, was the result of hard harvest labor. I was up to all kinds of heavy lifting, a fact that made my father very proud, and he'd often brag about me behind my back. He thought highly of my agility and how I could stoop on the fields or in the water for hours. He reckoned I'd make a good farmhand.

跟著他將此秋收的「工作力」與條理終始及「終成的目的」黏結，表現出生命的持續力、凝聚力與持住力：

我當時感覺著勞作收穫是一種趣味，作起來很愉快...農人由春耕而秋收，這也是一種終始條理的運作過程。運作而有成，便是一種圓足。農人只有秋收，而不會悲秋，因為它們的生命是堅實的，心靈是凝聚的。他們在運作過程之完成中自得自足，這個成字反顯他們的生命之持續，而不是一個流逝，生命惟賴秋成秋收始能轉為「自持其自己」。若傷春而再悲秋，則生命必虛脫而流逝。有春情之滿漲，必經過秋收，始見生命能回歸於其自己而自持得住。(全集 32:10-11)

At the time, working on the fields, especially during harvests, appealed to me, and I felt very happy when I was doing it...From planting the crops in spring to harvesting them in

autumn, the work of a farmer is, not unlike making things by myself, an orderly process. It involves a series of operations that must be followed through to get results, and with results come a sense of gratification and completion. Farmers know of these feelings from “collecting in autumn” ; “sorrowful autumn” they don’ t experience. That’ s because the life in them is strong and sound, and in their collecting they feel collected inside. And when the whole process is done they feel satisfied, from having done something by themselves for themselves. Here the word ‘done,’ though suggesting completion, also signals life’ s continuation; instead of life slipping away, over and done with, it goes on, the cycle continues. Life can only reach the level of ‘sustaining one’ s self’ by going through an experience like “collecting in autumn.” Otherwise, if “tormenting spring” is followed by “sorrowful autumn,” one’ s life force will surely wane and wither away, and be wasted. The brimming vigor of spring passion must go through the process of gathering for it to return to, and thus sustain, one’ s self.

而這樣凝聚持住的生命，他又透過一段精采的文字實實貼貼底表達出來：

我又愛看那老頭們在荒村野店裏吃寡酒，我家裏那時正開著一個騾馬店。是祖父時留下來的，我父親繼續經營著。南來北往運貨的騾馬，在斜陽殘照，牛羊下來的時候，一群一群吆喝而來。我當時十分欣賞那馬蹄雜沓之聲，又有氣、又有勢，而又受著時近黃昏的限制，行走了一天，急忙歸槽求安息的蒼茫意味。人困馬乏，人要求安息，騾馬也要求安息，那雜沓之聲，那氣勢、那吆喝，正是疲困之中望見了休止之光所顯的興奮與喜悅，然而急促的、忙迫的，蓋急於奔歸宿求安息也。人生總是西風、古道、瘦馬，總是野店裏求安息。這安息雖是一時的，也是永恆的。縱然是小橋流水人家，其安息好像是永恆，然而亦是短暫的。當我看見那些為生活而忙迫的趕馬者，進了野店坐著吃酒，簡單的菜餚，閒適的意味，說著天南地北，也好像得著永恆的安息，天路歷程也不過如此。(全集 32:11)

I also liked to watch old men drinking in solitude, in a wayside inn in the middle of nowhere. The inn was a highway rest stop my father used to run, having inherited it from his father. As the sun was setting on the ancient road, horses and mules that had traveled

for miles with heavy loads appeared from the north and the south, casting long shadows in the diminishing light. Drove of goats and calves were also brought in, prodded along by the herdsmen's calls. At the time, I especially loved listening to the riotous clatter of the horses' hooves, the rumbling that announced their arrival. It sounded so grand and mighty. Yet, as it was near the end of the day, the might wasn't at its mightiest—a subdued, dusky grandeur it was. There was even a hint of surrender in the hurried steps of the horses. After trekking such distance, they were eager for a good night's rest at the stables. Men and beasts were all exhausted, all eager for rest.

The stirring sound of hooves clattering, the last round of herding calls—you could hear in them an unmistakable elation, the joy of having come upon, at the end of toil, the comforting glow of respite. You could sense a definite haste as well, one last rush before the journey's end. Tired, men and beasts couldn't wait to return to rest. “West wind, ancient road, lean horses,” so the lyrics go, the weary seeking rest at a wayside inn—life has always been so, from time immemorial. There was in this temporary respite an eternal quality; though lasting only a night, it felt timeless. And no matter how humble the folks were, this was a moment of eternity. When those who labored for life tending livestock came into our inn and sat down for their drinks, getting relaxed over simple meals, talking about this, that, and whatever, it seemed that they too had arrived at that eternity, the peace that all humans partook of in rest. The highway to heaven couldn't be more heavenly than that.

「天路歷程也不過如此」，這個收煞好極了。這一段天路歷程是從人生之「求安息」裏表現的，他往後在〈文殊問疾〉裏引一段子貢問孔子的問答，把那生命「奔歸宿、求安息」的欲望提升到了更高的精神境界。他在那裏說：「子貢之倦是心倦，非身倦」，身倦「可因睡眠或休息而得恢復」（全集 32:122）。而心倦則是一種心病，心病必須從另一個來源以求解脫，而這另一個來源即是儒家之成聖成賢、佛家之成佛、道家之成道，或基督教之道成肉身了，這是一種企求永恆的安息與解脫，是超越的、宗教的。孔子的指點是在當下體悟「不厭不倦」的仁體，而子貢的澈悟則是「大哉死乎！君子息焉，小人休焉」（全集 32:124）。牟先生在〈混沌〉一文裏用一種「人困馬乏的求安息」來

點示「天路歷程」，那種由止息而來的安頓與安慰，在生活裏是歷歷可循的，雖說那只是暫時的、剎那的、卻已然是永恆的了，這是儒家人的精彩與止息之處，也是人間世裏「虛室生白吉祥止止」的豐盈。牟先生在這裏的體會是遍滿深微的，記得他閒談時就曾與我們說過「家」的意涵。他說「家」是一個休息的地方，人的生活是需要休息的，不能始終吊在那裏，太緊張了。他提醒我們「出家人」並不是我們想像得那麼自由自在的，他們其實是不得休息的，他們必須二六四時不斷地作功課，其實是緊張得很哪！

他的生命裏有太多的「閒適」情調，這裏是他向來的審美態度，也是他的生活習慣，他每每上課提起精神講課，到了下課後回家，第一樁事就是坐下來閉目養神，同時打開錄音機聽聽戲，這樣大約休息了二十分鐘以後，人才完全鬆弛下來，他這時才睜開眼喝茶、或與我們閒談。我們這些知道他生活習慣的學生決不會在他養神的時候打擾他，也從來不會在這個時候問他問題。記得有一回在香港，陪他上完課回家，他坐下來養神，打開錄音機聽的是「梆子戲」，十分俏皮有趣，他睜開眼後就一本正經地介紹給我聽：「罵一聲——親家母你個老妖婆…你的兒、俺的女結親家…」他邊說邊笑，忍俊不禁，一邊把曲文拿給我瞧，我至今不能忘他幽默的神情與動作。就像他在這裏說的：

每場戲開始時，正戲未出場以前，總有一個出來坐在那裏無精打彩的瞎數念。從前三皇後五帝，直在背歷史，一般都討厭，沒人聽他，但我對他一直發生興趣。直至正戲裝扮好了，他就停止歷史背誦，唱著「我在此處沒久站，回到後台去請安」下去了，這簡直是亦莊亦諧，遊戲三昧地道古說今，幽默極了。(全集 32:12)

Before every performance there was a kind of opening act. A dull-looking fellow would come onto the stage and start reciting some epic. As he droned on, recounting the deeds of legendary kings from way back when, the audience lost patience. No one listened to this history sung in monotone, no one else but me. This man had always seemed amusing to me. He'd go on and on until the actors were all decked out and ready, and then he'd wrap up his act with this announcement: " 'Tis no place for me to stay, a visit backstage I shall now pay." And off he went. I thought this was so comical, but dignified too. The

way he sang of the past with a lighthearted, cool attitude, serious but not so serious—what humor!

他的欣賞幅度非常非常地寬闊，常能見人所未見，所以他一旦說出一點好處，就別開生面，開人眼界。我們接近他的時候，正逢國軍文藝活動中心每天晚上都有京戲可聽。當時大鵬、明駝、陸光、海光輪番上戲。我先是跟韓國同學金炳采一起去看了一齣〈龍鳳閣〉與〈虹霓關〉，兩人都看迷上了，回來跟老師說起，他呵呵一笑，就開始跟我們大談關戲，我們就在他的指引下去看了當時李桐春先生演的〈古城會〉，從此眼界大開，常常晚上跟著他去聽戲，在鑼鼓點聲中我們精神鬆快，如痴如醉，一邊欣賞台上的戲，一邊聆聽他的戲評。幾齣像〈四郎探母〉、〈群英會〉、〈文姬歸漢〉、〈遊園驚夢〉這些大戲、好戲都是跟著他聽的，也聽盡了他畫龍點睛的戲評，那真是一段舒坦快樂的日子，我自覺聽戲聽得入木三分了，又得到他隨處的指點，審美的經驗達到了最高潮，而有關的「關戲」就是他在這裏所說的：

我則特別喜歡那戲裝的關雲長…戲裝的關雲長，那夫子盔，那紅臉譜，那長鬚綠袍，那青龍刀，那配笛的歌唱，那威武正大的氣象，那不同凡響的舉動…一出台，必使人精神嚴肅，眼睛一亮。舊戲中最使人乾淨無邪而無憾的就是這關公戲。那原人不必是如此，三國志的記述不能及此，任何其他方式的表演，如電影如話劇，皆無法表達這形態，只有舊劇能表現這形態，這是舊劇的一個獨一的特色，即此一點即足千古。我在兒時一見關公戲，便神往。(全集 32:12)

Among the opera characters…Guan was my favorite. I liked too the “dressed-to-be-deft martial fellows” …But none of them could command my rapt attention like the general Guan, as when he walked onto the stage in his full regalia—a glistening green robe, a nobleman’s hat, a crescent-shaped sword, a long beard, and red paint on his face—his singing accompanied by soaring flutes. Every movement, every pose displayed a remarkable presence, a notch above the rest…Upon his appearance, the stage took on an atmosphere of greatness, with physical and moral authority emanating from it. It was as if the scene before you had suddenly lit up, prompting you to sit up, pay attention, your whole being rising to the occasion. In all of traditional Chinese theater, the Guan operas

are unsurpassed in their uplifting power—we see a man living up to the ideals, his humanity fulfilled, and we feel cleansed. It doesn't matter whether the real Guan Yunchang was in fact that inspiring. Certainly how he's written about in *The Chronicle of the Three Kingdoms* doesn't command quite the same effect. And no other types of performances—not the movies, not the modern plays—can convey that image, that presence, none except traditional theater. This ability to inspire is the strong suit of traditional theater. Just this quality is enough to make it timeless, to keep what's ancient fresh through the centuries. As a child I was so enamored of the operas about Guan; my mind would literally be transported to another realm when I was watching them.

他這說的是一點都不錯的，僅此一「評點」亦「即足千古」，我永遠不能忘懷關雲長燭下讀春秋那一段戲的正大氣派，那是人間美感至高的享受，我的確不會在任何其他的戲種，或文學的描述裏看見過這樣的氣象，牟先生這樣的指點是甚難稀有的，我們是沾了他的福氣，才可能走進這樣的美感情境的。我至今仍留了一方紙條，是他寫的「淳玲炳才，晚上戲園見」，可見我們當時跟他一起聽戲迷到了什麼程度，那一段聽戲的日子也沉澱成我們生命質地的一部份了，令人低徊不已。

而他的審美經驗在老年陪他散步時，也常聽他說起，他說他在這方面很有感受，只是不會寫下成篇的文字罷了，言下有些許底悵然！比如他說起「美」怎麼樣會轉成「不善」的，他說到南北朝時流行的「淚痕粧」，就是一種從「美」轉成墮落的例子，通常這中間都會先經過一窩風的流行，美的東西一經流行了就要變壞了。這一點很有意思，與康德說審美判斷必須只是單一獨立的判斷、又要求普遍性暗合。他又說李白的詩可以用一個字來形容：就是「帥！」我聽得呆了，就跟他說〈鳳凰台〉一詩我只喜歡前兩句：「鳳凰台上鳳凰遊，鳳去台空江自流！」多好聽、聲韻清脆，他說怎麼會呢，後兩句不是也很好嗎？「吳宮花草埋幽徑，晉代衣冠成古邱」不是也很美嗎？他跟著又說：詩可以「興」，你看：「燕草如碧絲，秦桑低綠枝；當君懷歸日，是妾斷腸時…」一燕一秦，一看就知道是「兩地相思」，這就是「興」了。我聽得酣暢極了，所以總不能忘懷。他又曾帶我去參觀新亞的國樂團，說他在那兒學唱

〈帝女花〉，他喜歡〈帝女花〉的唱詞。這也讓我想起早年我們曾央求他唱過一段〈武家坡〉，「八月十五月光明」那一段老生唱腔，他的聲音蒼勁有餘，是能唱老生的。那一捲錄音帶與他吊嗓子的照片都還收藏在我這裏，如今想想都是一段黃金歲月，是暫時的、也是永恆的，一段師生難得的興會與緣份，一如他在《圓善論》裏所說的：

這後面根本有一種生命之相契不相契。相契者為有緣，不相契者則為無緣。相契者是一種福，不相契者則為無福。人生得一知己而可以無憾，人之相知貴相知心。是則相契知心，**相勉以進德成才**，乃人生之至樂，蓋得之不易也。此可名曰師友之樂。既知得之有命，故此樂亦屬於幸福者。(全集 22: 162)

為了介紹名揚這篇英譯，我反覆讀著〈混沌〉這篇文章，想起他生活的種種，很難想像有些人對他莫名其妙的批評，說他狂妄自大，是那麼樣的不中肯、不相干。而他這樣一個既「超越」又「內在」的生活情調，如如實實的，怎麼會是「迷思」呢？十分可怪！

他也是極其善談的。他曾說「能談」也是一種「閒適」，常引《水滸傳》序裏的一段話表達此意：

「人生之樂莫樂于談，所談未嘗不欲人解，而人卒莫之解，事在性情之際，世人多忙，未之暇聞也！」

而他這些閒談的興會晚年與許多親近他的學生都談得很多，希望大家都能把一些與老師閒談的經歷書寫出來。暫停。

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