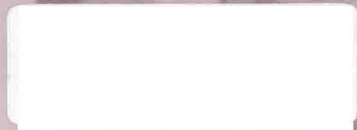


朱法元 主编

CULTURAL MEMORY SERIES

文化的记忆丛书

江西人民出版社



徐志摩画传

A Pictorial Biography of Xu Zhi Mo

熊辉 著



文 化 的 记 忆 丛 书

徐志摩画传

熊 辉 著

To Life

人生，你满脑的忧愁与乾枯，

我不耐烦看著作你，

还有你的冗长的衣，你的踟蹰的步，

你的迟于装作的余裕！

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总序

多年以来，中国学术界有这样一个判断：即近代时期（具体而言，约莫指19世纪中叶至20世纪中叶），是中国学术文化继两千年前的先秦时期和近千年以前北宋时期之后的第三次高峰。其中尤以史学和哲学成绩卓著。屈指数来，像王国维、梁启超、陈寅恪、陈垣、胡适、郭沫若、顾颉刚、钱穆、傅斯年、熊十力、冯友兰、梁漱溟等重量级人物，随随便便就点到两位数了。孟子云，五百年必有王者兴（语出《孟子·公孙丑章句下》，“彼一时，此一时也。五百年必有王者兴，期间必有名世者。”）。而这一百年内，伴随着中华民族莽荡多灾的历史进程，思想文化界却也是风起云涌，王者辈出，书写了和民族命运转捩相颀颀的厚重而辉煌的一页。

其实，不光是史学、哲学乃至整个国学界，再横向推广开来看（纵向则可收缩到20世纪上半叶），在现代文学艺术领域，同样是风云际会、群雄并起，诸如文学巨子鲁迅、郭沫若、茅盾、巴金、老舍、曹禺、林语堂、郁达夫、徐志摩、张爱玲等等；美术巨擘徐悲鸿、张大千、傅抱石、齐白石、吴昌硕、刘海粟、潘天寿、林风眠等以及梅兰芳等京剧四大名旦等等。他们共同构成了现代中国文学艺术史上天才出没、灵杰隐现的蔚然奇观，只不过比前者发轫时间稍晚（名曰现代），且特点或不如前者显赫，故不易在数千年的时空中以“第×次高潮”名之。她倒更像是历史长河突然在这里拐了个弯，文学艺术革命豁然开出了新生面，“乱石穿空，惊涛裂岸，卷起千堆雪，江山如画，一时多少豪杰”……

人们不免要问了，近现代中国风雨如磐，血火迸溅，神州陆沉，中华板荡，几乎无处安放下一张平静的书桌，何以文化学术与文学艺术独能繁华百年尽得风流呢？这确实是个大问题，恐怕不是一两句马克思的“文化繁荣有时与社会发展并不同步”的名言，或者“国家不幸诗家幸，话到沧桑句便工”的古诗所能了得了的。在我看来，概括前人备述，择其大端，至少有三条或可一说。谨此就教方家，请略论之。

其一，由于西学东渐激活了中华文化。近代以来，欧风美雨排天而来，东方/西方、本土/域外、传统/现代，两种文化的相互激荡、冲撞、融合，构成了百年大潮波澜壮阔的主流。孰优孰劣，暂不置评。但一个不争的事实是，文化需要对撞，交流才更易激活，尤其是具有五千年历史的中华文明，一经激荡便活力四射。无论是先秦诸子，还是佛入中土；无论是民族融合，还是西学东渐。凡有交流、刺激者，必有如输入新鲜血液，带来新的生机，开出新的生面。这是一般的文化特性，更是博大

精深的中华文明历经五千年而不坠的根本所在。因为她的超稳定性，所以不惧开放；因为她的超包容性，所以能同化异质，从而生生不息，永葆青春。恰如陈寅恪先生所言：“在吾国思想史上……其真能于思想上自成系统，有所创获者，必须一方面吸收输入外来之学说，一方面不忘本来民族之地位。”（《冯友兰中国哲学史下册审查报告》）——正是进化史观和唯物史观的引进和运用，传统中国史学才蜕变一新。王国维的“二重证据法”（典籍与文物），陈寅恪的“中外互证法”（外文资料与中土旧籍），都有西方实证史观与理性分析之影响在焉。他们大胆地采用“拿来主义”，坚信“吃了羊肉决不会变成羊”。茅盾说五四时期鲁迅的小说一篇一个样，鲁迅则说“全是仰仗了百余篇外国小说的阅读”。曹禺剧本脱胎于尤金·奥尼尔，茅盾则师承普顿·辛克莱，如此等等，不胜枚举。也正因如此，中华文化学术与文学艺术才勃发新机，翻开了新的一页。

其二，由于西力东扩激发了中华士子。自从鸦片战争的坚船利炮轰毁了古老帝国的城门，一个辉煌了几千年的民族，瞬间跌入了屈辱的深渊。“知耻而后勇”，“置之死地而后生”。面对保国、保种、保教三重危机的挑战，中华民族激发出了勇敢的应战精神。无论是“体用之争”还是“师夷制夷说”，睁开眼睛看世界之后的选择就是走出国门走向世界。以150多年前的留美幼童为肇始，无数仁人志士英才俊杰汇入了这一潮流。科学救国也罢，主义救国也罢，文化救国也罢，为救亡图存，为中华崛起乃第一要务。这恰是中华传统之精义，天下兴亡，匹夫有责；愈挫愈奋，百折不挠。于是，鲁迅们东渡扶桑，从学医疗救身体到弃医从文疗救灵魂，不经意间成为了新文化运动的旗手与骁将；陈寅恪们负笈欧美，游历列国，博通多语，只为重审历史，探询新知，未曾料想为现代中国史学奠基开疆。他们或者干脆“怒向刀丛觅小诗”，以笔为枪投入战斗；林语堂放弃翻译《红楼梦》之夙愿而新创《京华烟云》直接伸张民族大义，徐悲鸿以中西合璧之膂力绘制巨作《田横五百士》激励士气；梅兰芳蓄须罢演表明抗敌心志……“沧海横流，方显出英雄本色。”正是中国士子的良知使命，爱国热忱，天下担当促成了他们的选择，玉成了他们的事业，使之迸发出最大的创造激情和最炫目的天才光芒，像群星照亮了近现代中国文化学术与文学艺术的深邃夜空。

其三，由于坚守根本，昭示了中华文化的未来。前点引述陈寅恪之“两方面说”——“一方面吸收输入外来之学说，一方面不忘本来民族之地位”。说的就是大师的标准与风范：学贯中西，融通古今。综观近现代诸子，经、

史、子、集、儒、释、禅乃至西学，无一不通者，不如此不能有大成。但掰开了说，我更看重后一方面，即“民族根本”。而且依我看来，近现代诸子多作如是观。从张南皮的“中学为体，西学为用”，到鲁迅的“越是民族的便越是世界的”；从王国维的沉湖殉葬，到辜鸿铭、钱穆的终生“卫道”；从林语堂的“中华文化至上论”到陈寅恪、钱钟书皈依传统以至于书写方式都回到竖写、繁体、文言而决不妥协，已然看出近现代诸子之殊途同归——从中土出发，游学多年，再精通数门外语、深谙异域文化也就是说拥有了双重乃至多重文化背景之后，进行了“入乎其里，出乎其外”的深刻比较，最后的选择是回归传统。即便口口声声要“全盘西化”如胡适之者，后半生几乎都投入了“整理国故”，一部《水经注》的考证就沉湎二十三年不能自拔。至于说到中国艺术的魅力，诸位想想，林语堂区区一本《生活的艺术》都足以让美国人倾倒，那梅兰芳访美访苏演出之后被惊为“天人”又有什么可奇怪的呢？表现派大师布莱希特就坦言：我梦寐以求的艺术境界（假定性、程式化或曰“间离说”）在梅先生的京剧艺术中已然炉火纯青了……当然，凡此种种，都是现象，只云其然，未云其所以然因为她太过复杂，因为她涉及中华民族的思维方式、语言方式，就比如说汉字结构罢——由于她象形与会意，就造成了一字多形多义的效果，美国语言学家范尼诺萨一百年前（1908）就著文阐述汉字的象形文字所传达的动感，所包含的具体图画和多词类功能。因其非抽象性，包涵有浓厚的感性直观素材而更能表达诗的本质，“由于其记载了人的思维心态的过程而开创了语言哲学的新篇章”——汉字仅仅是“更能表达诗的本质”吗？范氏发现不正是今天西方有识之士开始频频叩询与推崇“儒教文明即将拯救人类”的先声吗？

好了，三三归一，依然是个说不清道不明。要知真相，欲探究竟，还请看江西人民出版社隆重推出的大型丛书《文化的记忆——中国近现代文化名人画传》。它以图文并茂的形式，阵容豪华的规模，为活跃于近现代中国文学、国学、艺术诸领域中的数十位巨子作人传，立学案，画群英谱。既向世界系统介绍近现代中国文化从而可能进一步引发西方解码中华文化的兴味，又向国内一般读者尤其是青少年重启记忆，赓续传统。所谓薪尽火传，传什么？怎么传？如何站在巨人的肩上继续攀登？“读图时代 an era of reading picture”固然不免“读图”，但又决不能仅仅止于读图！文化的赓续主要在于两条：一是有传统（记忆）；二是要思考。读了“记忆”以后要三思啊！至于我的三点解读对耶错耶？诸君读后自有明鉴。

是为序。

朱向晨

己丑夏月于江右袁州听松楼

FORWARD

It has been long time that Chinese academic community acknowledged such a judgment, that the modern times (specifically, it is from the mid-nineteenth century to the mid-twentieth century) is the third academic peak following another two in the Pre-Qin period which is 2000 years ago and the Northern Song Dynasty which is about 1000 years ago respectively. During this period, we witnessed outstanding achievements in historiography and philosophy. It's easy to count to more than 20 academic titans like Wang Guowei, Liang Qichao, Chen Yinke, Chen Yuan, Hu Shi, Guo Moruo, Gu Jiegang, Qian Mu, Fu Sinian, Xiong Shili, Feng Youlan, Liang Shumin. As Mencius said, it is a rule that a true Imperial sovereign should arise in the course of five hundred years. Over the past one hundred years, along with the vicissitudes of Chinese nation, in the ideological and cultural circles, we saw an age of titans and big events, which left a profound and splendid chapter in history.

Actually, it is not only in historiography and philosophy and even involved in all aspects of Sinology, and if we viewed it panoramically (or focused in the first half of 20th century), we could see the similar situation in fields of modern literature and arts. To name just a few, literati like Lu Xun, Guo Moruo, Mao Dun, Ba Jin, Lao She, Cao Yu, Lin Yutang, Yu Dafu, Xu Zhimo, Zhang Ailin etc.; masters of arts like Xu Beihong, Zhang Daqian, Fu Baoshi, Qi Baishi, Wu Changshuo, Liu Haishu, Pan Tianshou, Lin Fengmian etc., and "Four Great Famous Opera Female Roles" represented by Mei Lanfang. All of them constitute a marvelous phenomenon of history of modern Chinese literature and arts with constant emerging of talents. Because their little bit late appearance than the above-mentioned titans, and comparatively undistinguished features, it's not easy to use the term "peak time" to honor their achievements among thousands of years history. It's like the river of history make an abrupt turn here, revolution of literature and arts break a new path.

It is no wonder that people will ask that, from the mid-nineteenth century to the mid-twentieth century, China be in a grim and grave situation, it was hardly to find a place to put a desk in tranquil, why can sinology, literature and arts experience prosperous development for the past 100 years? This is really a big question. It cannot be answered simply by Karl Marx's well-known saying that "cultural prosperity sometimes doesn't be in pace with social development", or as the ancient poem says, "misfortune of country is fortune of poet, great changes bring great words." In my view, by

summarizing predecessor's opinion and absorbing their main points, there are at least three reasons. I will discuss it briefly for your reference.

Firstly, the progressively spreading of western learning to the East activates Chinese culture. Ever since the mid-nineteenth century, the influence of western culture has been sweeping and surging. The cultural clashing and merging between East and West, local and foreign, traditional and modern constitute the main stream of the development of the past 100 years. I will make no comments whether it's good or bad. It is no doubt that culture needs clash, communication brings vitality, especially for Chinese civilization with 5000 years history, it appears full vigor after such kind of cultural clash. No matter what it is, contentions of a hundred schools of thoughts in Pre-Qin Period, or introduction of Buddhism to China, merging of nationality, or the progressively spreading of western learning to the East, if there are communications and stimulates, it's like give somebody a shot in the arm, bring new vitality and breaking new path. This is general characteristic of culture and the fundamental reason of sustained development for over 5000 years of the broad and deep Chinese civilization. It is exactly the ultra-stability make it's not afraid of opening-up, the ultra-inclusiveness make it grow continually a vement to absorb import theories in one hand and not forget the origin of tradition. (from *Survey of Feng Youlan's History of Chinese Philosophy*) It is exactly the introduction and application of the viewpoints of evolutionism and materialism transform the traditional Chinese historiography to a new face. We could find clues of positivism and rationalism in Wang Guowei's "Duplex Evidences" (ancient books and records with cultural relics), Chen Yinque's "Cross-reference of China and Foreign Countries" (foreign data with Chinese ancient books). They boldly apply "the principle of bringing in" and believe that "you will not turn into sheep after eating mutton." Mao Dun once said that Lu Xun's novels was different from each other during the "May 4th Movement" period. Lu Xun himself contributed it to "reading of more than a hundred foreign novels at that time". Cao Yu's scripts were reborn from Eugene O'Neil, Mao Dun followed the example of Upton Sinclair Jr., and such kinds of examples are too numerous to be counted. It's exactly because of this, Chinese culture and its literature and arts radiate its vigor and turn a new chapter of history.

Secondly, western expansion inspired Chinese scholars to work with a will to make the country strong. Ever since the Opium War, western powers' solid battleships and advanced cannons destroyed the city gate of ancient empire, a nation with several thousands years magnificent history fell to an abyss of humiliation quickly. As the old Chinese saying goes, "Courage comes after the sense of shame", "confront a person with the danger of death and he will fight to live". Facing three great challenges of safeguarding country, race and Confucianism, Chinese nation put up a brave fighting spirit. No matter what attempts they tried, "dispute upon Ti and Yong (base and application)" or "learning advanced technology from Europeans to fight against them", it's inevitable choice to go abroad and embrace the world after eye-opening to the outside world. Since Rong Hong went to study in the U. S. A 150 years ago, numerous talents and elites came together to form a trend of studying abroad. No matter what they did, saving the country by science, by culture or by ism, it's top priority to rescue the nation and make her prosperity to rise in the world. It's exactly the essence of Chinese

tradition. We Chinese think, "Every man has a share of responsibility for the fate of his country", and praise highly of being indomitable and becoming more brave through setbacks. Therefore, people like Lu Xun sailed east toward to Japan, originally he wanted to learn medicine to save the body of Chinese people, but he finally stopped his medical practice and took up writing to save the soul of them, and then became a flag bearer and valiant general of the New Cultural Movement; people like Chen Yinke went to America and European countries for study. They traveled across countries and mastered several foreign languages, just for re-examining history and pursuing new knowledge, and they virtually laid the foundation of Chinese historiography. They might simply use their pen as weapon to fight against enemies; Lin Yutang gave up his long-cherished wish to translate *The Dream of Red Mansion* into English and wrote a novel of *Moment in Peking* to promote the overall interests of the nation directly; Xu Beihong used his great creation of *Tianheng and 500 heroic man*, which is a combination of Chinese and western arts, to encourage the morale of the nation; Mei Lanfang grow his beard to refuse performance for Japanese invaders to show his fighting resolution... "As the sea flows, the characters of a hero show." It is their conscience and mission, their patriotism and sense of "taking responsibility for the world" help to bring about their choices, secure their achievements, and arouse their most creative enthusiasms and unearth their talents. They are shining stars of modern Chinese academic culture, literature and arts.

Thirdly, holding fast to the root of Chinese culture makes it clear to all of future orientation of Chinese culture. As the above-mentioned by Chen Yinke's "two aspects theory"—"it is imperative for those who have a style of their own and make achievement to absorb import theories in one hand and not forget the origin of tradition." This is master's standard and demeanor : being well versed in both Chinese and Western learning ; mutual assimilation of the ancient and the modern. If you make a comprehensive survey of modern scholars, you will find that only those who familiar with Jing, Shi, Zi, Ji, Confucianism, Buddhism, Zen as well as western learning can make great achievements. But if we evaluate it separately, I attach more importance to latter, "the root of nation". In my view, modern scholars hold similar viewpoints. From Zhang Nanpi's "Chinese knowledge for base, Western Knowledge for use", to Lu Xun's "more nationality, more cosmopolitan." from Wang Guowei committing suicide out of royalty to Confucianism, to Gu Hongming and Qian Mu serving as defender of conventional moral principles all their life; from Lin Yutang's theory of supreme standing of Chinese culture" to Chen Yinke and Qian Zhongshu's return to traditional practices, even their writing styles were back to down typesetting, traditional Chinese characters and ancient Chinese and never give up. We could find that almost all modern scholars reached the same goal by different means, that is, departure from China, travelling across countries, mastering several foreign languages and cultures. After holding double and multiple

cultural backgrounds, they make profound comparison in a way of “Dig deep into it's essence, and observe it beyond its boundaries”, and their last choice is return to Chinese tradition. Even those people keep on advocating total westernization like Hu Shi spend latter half of his life to sort out ancient records. He was too deep involved in textual research of *Shui Jing Zhu* for 23 years to withdraw. As for the charm of Chinese arts, just one book like Lin Yutang's *The Importance of Living* let Americans bedazzled, it's no wonder that Mei Lanfang's Peking Opera tour to the U.S. and Soviet Union gave knock-outs to their audiences. Bertolt Brecht, master of Expressionism, frankly expressed his view that the artistic realm (presumption, stylization or call it “theory of dialectical theatre”) what he dreamed about attained a high degree of perfection in Mei Lanfang's performance... Of course, all these are the surface of things, you just know what it is and don't know why and how it is. It's complicated because it is involved with the thinking style and language style of Chinese nation. Take the structure of Chinese character as an example, because of pictograph and associate compounds, it creates an effect of multiple shape and meaning with on character. One hundred years ago, an American linguist wrote an article to elaborate the vividness delivered by pictograph in Chinese character and the specific pictures it contains and multiple functions in its parts of speech. Because Chinese character is not just abstract symbol, and contains rich materials that can be directly perceived through sense, so it's easy to convey the essence of poem. It opened a new chapter of linguistic philosophy by recording the process of human thinking. How can we just think that Chinese character is easy to convey the essence of poem? Is the linguist's finds exactly the first sign of theory of “civilization of Confucianism will save humankind”, which is inquired and advocated by western scholars with insight nowadays?

Well, all in all, I am still unable to explain it clearly. If you want to know the truth and get to the heart of the matters, please read the large series of *Cultural Memory-Pictorial Biography of Modern Chinese Cultural Celebrities*, a grand launch by Jiangxi People's Publishing House. It builds up biographies and academic achievements records for dozens of masters in the fields of modern Chinese literature, Sinology and arts with excellent pictures and accompanying essays and a well-balanced collection. It is not only a systematic introduction of modern Chinese culture for foreigners to arouse their interests in Chinese culture, but also an inspiration for domestic readers, especially adolescents to open memory of tradition and carry on the tradition. This is so-called “as one piece of fuel is consumed, the flame passes to another”, what do we pass and how do we pass? How do we continue to climb the mountain on the shoulders of giants? It's hard to avoid “picture-reading” in an era of reading picture, but we can not afford to merely stop here. The continuation of tradition lies in two aspects, on one hand is tradition itself (memory), on the other hand is thinking. After reading the “memory”, we should think twice. As for the right or wrong of my three viewpoints, I'd like to leave it for reader's judgement.

Zhu Xiangqian

Jiangxi Yichun Ting Song Lou, summer of 2009



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江南烟云

浙江海宁，地处长江三角洲杭嘉湖平原南端，钱塘江北岸，是中国著名的历史文化名城。据考证，六七千年前，远古的先民便在这里繁衍生息，创造了历史久远的良渚文化。

海宁属于典型的江南水乡，其文化中心硤石镇，傍东西二山，夹河流逶迤而出。硤石汇聚了很多传说，明代潘廷章著《硤川志》记载：硤石先名夹山，秦始皇初游至此，令十万囚徒凿之，遂分为东山和西山。宋人乐史所撰《太平寰宇记》记载：秦始皇见其山有王气出，使诸囚和死者来凿此山。天妒英才，更何况人世间的帝王？更让人称奇的是，石头本会沉入水底，但东山所产之石，可在水中浸泡并漂浮数年；芦苇本应浮于水面，但西山所生之苇，一旦置于水中便会下沉。

硤石的街道沿水而建，两街一河的格局，是水乡闹市的缩影，成为闪耀江南的经济重镇。河流两岸的青石板街蜿蜒向北，夕照中，两侧的店铺透出古朴的气息，散出昔

日江南小镇独有的情调。抬头仰望东山之巅的宝塔和寺庙，清幽的和风中不时传来铃声或钟鸣，久远的历史便会从时间深处姗姗走来；西山的翼然亭和梅坛，是文人雅士的休闲之处，宏伟的西寺矗立山麓，渗出古刹的深幽。

清末绘制的硤石地图。



金庸（1924—），原名查良镛，1924年生于浙江海宁袁花镇的书香门第，祖辈是康熙年间的著名诗人查慎行与查升。金庸1948年移居香港，是香港《明报》创办人，是华人中最为知名的武侠小说作家，也是当代评论家和社会活动家，中国作家协会名誉副主席。金庸继承了中国古典武侠小说的精华，开创了形式独特、情节曲折、描写细腻的表现方式，作品中的人物具有人性和豪情侠义，开新派武侠小说的先河，是新派武侠小说公认的“盟主”，被誉为武侠小说作家的“泰山北斗”。金庸是徐志摩的表兄。

沧海桑田，曾经的滩涂已成了鱼米之乡。有二十多个氏系先后迁居海宁，如徐氏系、蒋氏系、查氏系、王氏系等，各氏系子嗣人才辈出。自近代以来，如数学家李善兰、国学大师王国维、军事家蒋百里、诗人兼翻译家穆旦（查良铮）、小说家金庸（查良镛）等，各行各业成就卓然者，比比皆是。

现代著名诗人徐志摩，便出生在人杰地灵的海宁硖石。

如梦童年

农历1897年1月15日，即光绪二十二年丙申酉时，寒冬腊月，铅灰的天空飘起了雪花。但是在硖

石保宁坊徐氏老宅的第四进楼上，却是一番春暖花开的景象。

徐家添丁以延续家族香火的期盼终于在这一天实现。要知道，男主人徐申如

先娶国学生沈炳华之女，几年未有生育；后娶国学生钱纯甫之女，方在今日祛除了无后的心病。

一

徐家是海宁硖石的首富，在沪杭实业界享有较高声望。志摩出生

的年代，清廷面临内忧外患，国力一落千丈，但洋务运动却开展得如火如荼，带动了江浙一带的实业。徐申如在本乡经营徐裕丰酱园、裕通钱庄、人和绸庄，开办硖石电灯厂、蚕丝厂、布匹厂；此外，在上海还设有票庄银号。

这个含着银勺出生的男孩儿，就是后来蜚声中国文坛，且极具传奇色彩的徐志摩。

据徐志摩表弟陈从周在《徐志摩年谱》中记载：“志摩姓徐，初字樵森，后更字为志摩，小字又申，谱名章垟，以字行。（案志摩二字，离北京大学后，出国始更。）”

至于志摩名字的由来，说法不一：流传最广的是一位志恢和尚曾给幼年的志摩摸骨算命，说他将来必成大器，父亲为了留住和尚的吉言，又因志恢摩顶之故，所以在儿子出国时更名为志摩；另一种是“志摩这个名字，是他北大肄业赴美之前自己取的”，^①并非徐申如的主意；还有一种认为，徐志摩在剑桥“改了志，志在摩洁”，做了诗人，“志摩这个名字是他自己改的”，^②其依据是徐志摩在美国留学时的毕业论文署名徐章垟，而非徐志摩。

不管出于什么原因，志摩取代章垟却是不争的事实。

二

子承父业，徐申如继承了父亲徐星匏的酱油厂后，自己又兴办了很多工厂。由于他胆识和见地过人，被推举为硖石商会的会长。

陈从周（1918—2000），原名郁文，生于浙江杭州，中国闻名的古建筑园林艺术专家，同济大学建筑系教授，博士生导师。1944年，陈从周与海宁的徐志摩姻兄妹蒋荃结婚，获悉志摩轶事，开始了对徐志摩的钻研。1949年，发表处女作《徐志摩年谱》，成为研究徐志摩和中国现代文学史的宝贵资料。

^①韩石山：《徐志摩传》第43页，北京：十月文艺出版社，2001年。

^②惠泉：《徐志摩琐忆》，香港《七十年代》1980年第1期。

徐志摩家的老宅始建于明代，是一座前后四进的石库墙门大宅。清光绪二十二年十二月十三日酉时，诗人徐志摩诞生此宅第四进北侧厢楼上。硖石徐家的老宅院如今已被拆除。图为老宅院落的一角。





徐志摩的父亲徐申如是一位有远见卓识的实业家。

徐申如为发展实业，敢于冲破旧观念的束缚，宛然一位现代资本家。1908年，江浙两省力图修建沪杭铁路，各实业家集资成立铁路董事会。最初的设计以上海为起点，经过嘉兴后直接北上杭州。按此图纸，硖石根本享受不到铁路带来的便利，更何况很多守旧的乡绅因为要保全风水，坚决反对铁路进硖石。

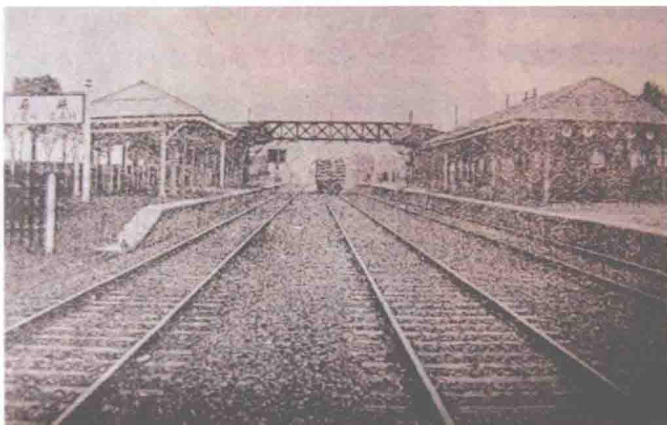
徐申如的看法则与众不同，他深谙交通之于实业发展的重要，于是力排众议，以股东的身份要求铁路东拐并经过硖石并在此设立火车站。正是凭借明知不可为而为之的魄力，甘愿冒硖石人之大不韪，顶着房屋被捣毁之大灾，使沪杭铁路终于增加了硖石站。硖石也因为铁路交通的便利，加上自身丰富的物产，发展为繁华而富庶的城镇。今天的硖石人，想来应当感谢当年徐氏的努力。

徐申如思想开明，广结名士，崇敬文化知识。他知道，要持续发展实业，必须有社会各界人士的支

持，必须有文化素养和现代知识的引领。更何况，徐氏“代有人才出”，在江南多才子的硖石，虽谈不上书香门第，但舞文弄墨之事却也是本性使然。如他极力撮合徐志摩和张幼仪的婚事，与新派人物张君勱、张公权等建立了稳固的交情；他不惜重金让徐志摩拜师梁启超，为日后徐志摩在文化界的声望埋下伏笔；他慷慨相助新月俱乐部，使北京各界文化名流竞相与徐志摩交好；他满心欢喜地投钱出版印刷《志摩的诗》，奠定了日后徐志摩在新诗界的地位，也使新文学史上多了一部佳作。

徐申如严守礼道，为人正气。他不仅在商界有口皆碑，在家庭内部也恪守纲常：因为不喜欢陆小曼的缘故，他断绝了对儿子的经济支持；因为不忍张幼仪被休的悲剧，他认其为寄女，对她始终善待如一，不让徐家蒙受不义之耻。当然，对于这样一位实业家，坊间流传的耳语非议也不少，一说徐申如与张幼仪关系暧昧，称徐志摩“回国后发觉张氏与其父有苟且不端行为，故

经徐申如努力争取，沪杭铁路经过硖石。图为民国时期的硖石火车站。



①陈巨来：《陆小曼·徐志摩·翁瑞午》，辽宁《万象》1999年5期。

毅然与之离婚了”。^①这显然是不经之谈，实际上，徐志摩回国前在德国柏林，由吴经熊、金岳霖作证，与张幼仪“文明离婚”，哪来回国后的烦心事。一说徐申如为保持和张家的关系，才善待张幼仪，因为张幼仪的兄长社会势力强大，不看僧面看佛面，照顾好张幼仪，日后对自己的实业乃至徐家都有益处。这种叵测之心，武断地否定了徐申如的仁义善心，从张幼仪日后的言行可以推断，她和徐申如之间的感情是真诚的，她对徐家也一直怀有感恩之心。

1943年3月，徐申如驾鹤西去。各界人士齐聚上海和硖石，举行隆重的悼念活动，足以证明这位实业家的磊落光明，以及广泛的社会影响力。

三

如果说父亲徐申如的远见和实干影响了徐志摩对待事业的态度，那母亲的细腻和柔顺则让他有了洞察自然、社会和人情的能力。事业

和情感是人生的两翼，更是徐志摩风行于世的两极。他的文学事业，他的个人情感，成为后人百谈不厌的话题。

徐志摩的母亲钱穆英是一位典型的传统女性。钱穆英始终给徐志摩无尽的关爱，让他在人间保有安全与温暖。

小时候，钱穆英总是让儿子睡在自己的臂膀上，贴近胸膛，跟着自己均匀的呼吸进入梦乡。每每看到眼前熟睡的儿子，母亲钱穆英心里就会涌起无尽的惬意。

作为国学生之女，钱穆英略懂诗文，她以传统女性方式，用无言的爱抚养儿子成长，并不时给他讲故事、讲做人的道理。这些生活细节汇聚了她那强大的母爱，当1931年4月23日钱穆英去世之时，徐志摩为此写了七节长诗《给母亲》^②来追念母亲。

除母亲外，祖母也是家中给志摩呵护最多的女性之一。作为徐申如的独子，奶奶自然视为心肝宝贝。

钱穆英和孙子徐积锺在硖石。

②徐志摩：《给母亲》，《晨报副刊》1925年8月31日。

钱穆英（1873—1931）是一位慈祥的母亲，也是徐志摩幼年时期的启蒙老师。

