

A Pictorial Biography of Lu Xun

鲁迅画传

余连祥 著

朱法元 主编

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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换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，就譬如说汉字结构罢——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。

朱回翁

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 Yinke'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 contributes 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. Initiated by sending kids to study in the U. S. 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 Yinque 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 Yinque'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 Yinque 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, travel across countries, master 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 westernize 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 a 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 Ti Song Lou, summer of 2009

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居台门

翰林的长孙

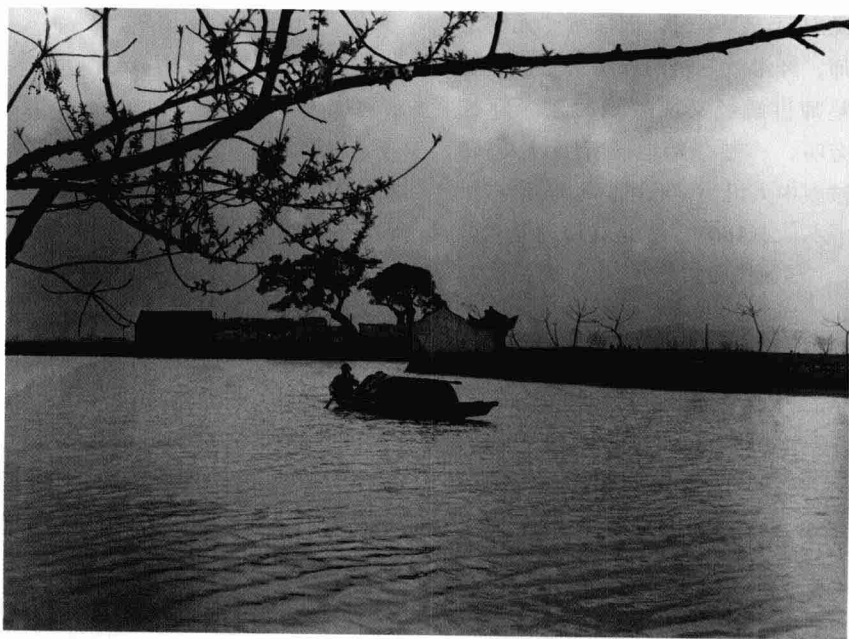
1881年9月25日，即清光绪七年八月初三，鲁迅出生于浙江省绍兴府会稽县东昌坊口新台门周家。

周家自称是宋代理学大家周敦颐（1017—1073）的后代。据周作人回忆，小时候家里的灯笼上还写着“汝南周”这三个黑黑的大字，炫耀乡里。不过宗谱上周氏房族的始祖为明正德年间从外地迁居绍兴的

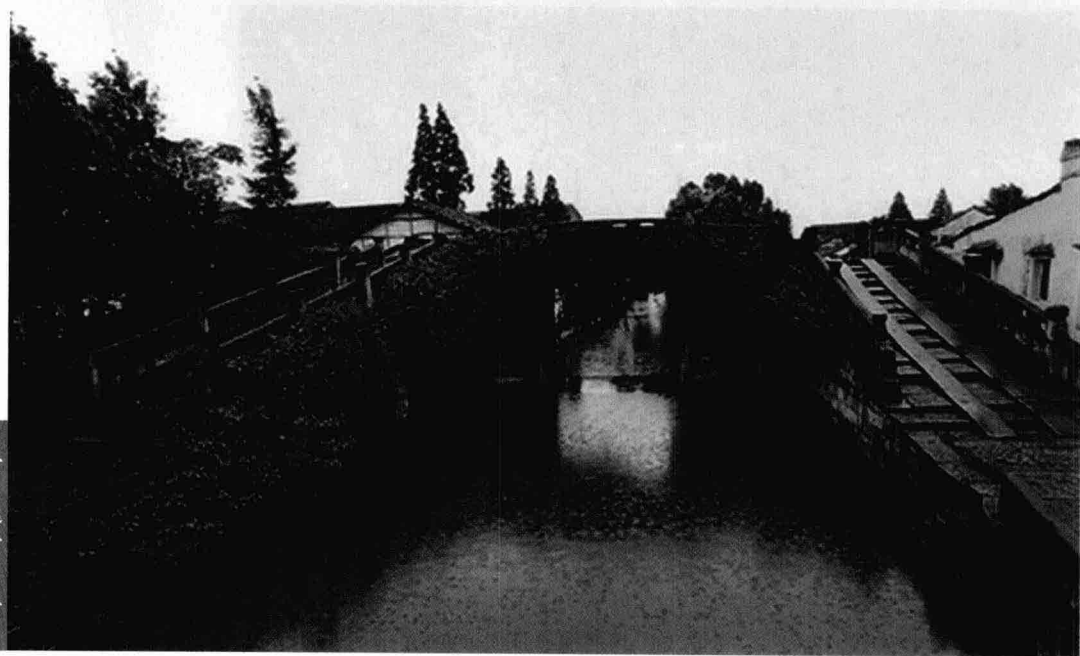
那位佚名的“逸斋公”。鲁迅不一定确信自己是周敦颐的后代，但对祖上的口口相承似乎也有些认同。

1900年在南京矿路学堂学习期间，他曾托返乡亲戚给家中诸弟捎去《周濂溪集》，还写了一首题为《莲蓬人》的诗，以周敦颐名篇《爱莲说》的境界与诸弟共勉。

周家是绍兴城里的名门望族，有覆盆桥“老台门”、覆盆桥堍的“过桥台门”和东昌坊后的“新台



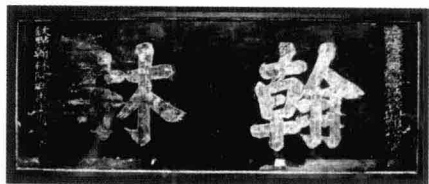
乌篷船带着读者走进鲁迅的童年、走进鲁迅的故乡绍兴、走进鲁迅的一生……



绍兴八字桥位于绍兴城区八字桥东街东端，处广宁桥、东双桥之间。始建于南宋嘉泰年间（1201—1204），南宋宝祐四年（1256）重建，“两桥相对而斜，状如八字，故得名”。八字桥是我国最早的“立交桥”。

门”三座大宅，并称三台门。周家房派众多，鲁迅祖上这一支称致兴房，居新台门。到鲁迅祖父周福清出生的时候分智兴房。智兴房这一支名下的财产已没有多少了。据说周福清少年时，因家贫“无资延师，经常就三台门族房书塾中，趁塾师讲解经义或教授时艺，辄往旁听，一塾一塾地挨着听过去”，被族中人讥为“收晒晾”。同治六年

（1867），就是这位到处“揩油”的“旁听生”周福清赴浙江乡试，中第86名，次年考取方略馆誊录，1871年参加辛未科会试，钦点为翰林院庶吉士。周家三个台门的门斗上，因此各添了一块蓝底金字的匾额，中间横书



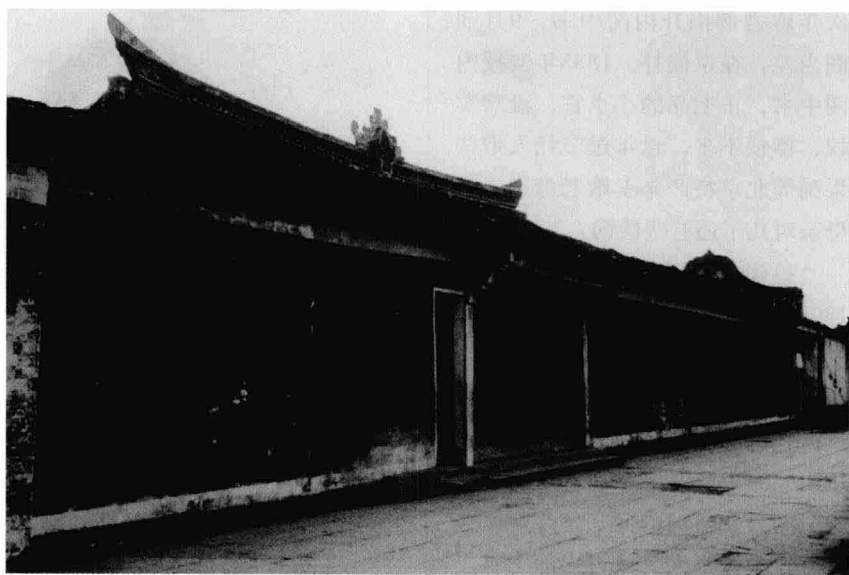
“翰林”匾。

“翰林”两个大字。就这样，周家俨然成了翰林府邸。

周福清（1838—1904），即周作人文中所称的“介孚公”，钦点翰林后，在馆学习3年，于1874年春奉旨外放任江西金溪知县。他脾气生来不太好，翰林外放知县在清朝叫做“老虎班”，是顶靠硬的，为人处事有些张扬，同抚台闹了别扭。三年知府做下来，周福清被江西总督沈葆楨参劾，改为教官。

丢了官的周福清于心不甘，于

沈葆楨是林则徐的乘龙快婿，对下属严格到了苛刻的程度，动辄参劾。1879年2月25日，他又上了道“为特参不职之州县等官，以肃纪纲”的奏折，参劾了12名属员，其中罪名最轻的一名是“金溪县知县周福清，办事颠倒而文理尚优”，请旨“归部改选教职”。



老台门。



绍兴城区河道。

次年春遵例捐升内阁中书，9月到阁当差，在京候补。1888年实授内阁中书，正七品的小京官，没啥实权，俸钱不多，逢年过节托人带些果脯等北京特产来孝敬老母亲，而母亲对儿子还有些微词。

鲁迅的父亲周凤仪（1861—1896），又名用吉，字伯宜，是个读书人。母亲鲁瑞（1858—1943），会稽东北乡安桥头人。那里离绍兴城较远，却临近曹娥江。绍兴人称江边为“海边”，故鲁瑞也算是近“海边”的人。鲁瑞的父亲鲁希曾，号晴轩，中过举人，做过户部主事。鲁迅在自传里说，“母亲姓鲁，乡下人。她以自修得到能够看书的学力”。

周凤仪和鲁瑞的结合，可谓门当户对。周凤仪新婚不久就考取了秀才。鲁瑞头胎为周家生了个儿子。那时周福清的母亲戴氏（1814—1893）还健在，小鲁迅的降生，让他们这一房四世同堂了。



鲁迅父亲周凤仪。



鲁迅母亲鲁瑞。

喜得贵子，周凤仪修书一封，向周福清报喜，并请他给长孙取名。周作人在《鲁迅的青年时代》里说：

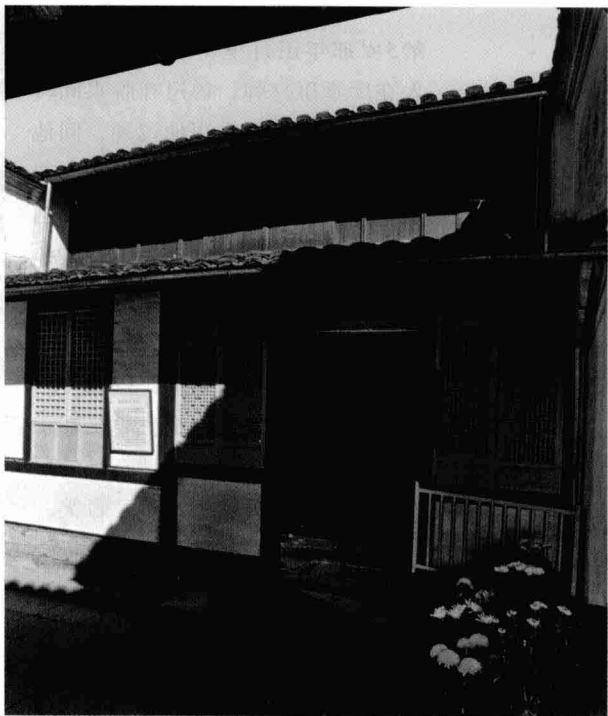
那时介孚公在北京当“京官”，在接到家信的那一日，适值有什么客人来访，便拿那人的姓来做名字，大概取个吉利的兆头，因为那些来客反正是什官员，即使是穷翰林也罢，总是有功名的。不知那天的客人是“张”什么，总之鲁迅的小名定为阿张，随后再找同音异义的字取作“书名”，乃是樟寿二字，号曰“豫山”，取义于豫章。后来鲁迅上书房去，同学们取笑他，叫他作“雨伞”，他听了不喜欢，请祖父改定，介孚公乃将山字去掉，改为“豫才”……

鲁迅出生的时候，三台门房产俱在。智兴房周福清一家，居住在新台门西首第三进的五间两层楼房里，居处十分宽敞。就田产而论，

周家三台门共同的祭田有300多亩，致房的祭田也有160亩；智兴房则尚有薄田四五十亩，可谓衣食不愁的小康人家。

据周建人在《鲁迅故家的败落》中回忆，鲁迅出生的农历八月初三，正巧是灶司菩萨的生日，又是“蓑衣包”。“许多老人说，和菩萨同生日的孩子，又是蓑衣包，是很少的。这样的孩子，将来一定有出息，不过，就怕养不大。”为此，父母把尚未满周岁的小鲁迅领到长庆寺，拜和尚“龙师父”为师，算是“舍”在寺庙里了。龙师父为他取了一个法名叫“长庚”，还送了两件护身“法宝”：一是非喜庆大事不给穿的“百衲衣”；一是每逢出门必挂在身上的“牛绳”——上面挂着历本、银筛之类的“避邪物”。父母

避邪物——牛绳、银筛。



鲁迅诞生地。一个婴儿的啼哭声，打破了稽山镜水的寂静，降生在周家大院新台门的这所房子里。取名樟寿，字豫才，后改名树人。他，就是日后的鲁迅。

还向大桶盘的女神记名，即把小孩的名字记在神的账上，表示已经出家了，不再是周家的娇儿，免得鬼神抢夺了去。

为了保住这个“金贵”的孩子，周家还用上了“洋”办法：专门请医生到家里为小鲁迅种牛痘。他两岁时，“这一天，就举行了种痘的仪式，堂屋中央摆了一张方桌子，系上红桌帷，还点了香和蜡烛，我的父亲抱了我，坐在桌旁边”。种过牛痘，父亲送给小鲁迅两种玩具：拨浪鼓和“最可爱的”万花筒。

小鲁迅在大家的关爱中健康成长，既活泼可爱，又聪明伶俐。虚