莊昭順 著

# BEYOND THE GOOD EARTH

BY CHOW-SOON C. JU

# Chow-Soon Chuang Ju (Hsin-jen)

#### BEYOND THE GOOD EARTH

Illustrations by I-Hsiung Ju

莊昭順(莘人)著

# 域外散記

朱一雄插圖

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#### The Author

Chow-Soon Chuang Ju (pseud. Hsin-jen) spent her early life in Zhang-Zhou, Fujian, China, a quiet part of China, where fruits of all seasons grew and vegetables of wide variety flourished, even as movements toward modernization started all over China and wars for unification and against the Japanese invasion were devastating many parts of the country. Chow-Soon spent most of her time in a community of scholars - she studied non-stop from kindergarten through college. She left China in the summer of 1946 right after the final examination of her senior year at the University of Amoy by taking a steamship across the China Sea to the Philippines to teach at schools and to work for newspapers as a columnist and editor, and later to pursue graduate studies in Manila, Philippines. The title of her thesis is "Confucian Cosmopolitan World and the United Nations." She received her diploma in June 1968, and left Manila with her family for the United States in August. In the United States, she has devoted herself to housekeeping, gardening and being co-founder and manager of an art center, called Art Farm. She travels with her husband to present art exhibitions, lectures and workshops in many cities, and also makes paintings and participates in volunteer works for the community. She however has never given up her favorite work, writing. She completed a course offered by The Newspaper Institute of America, and she appears in Who's Who in the United States and Canada's Writers and Editors 1989-90. Her publications include "Confucian Cosmopolitanism and World Society," Hsin-jen Wen Shuan — a selection of essays and prose by Hsin-Jen, "Lady Liberty, Symbol of My Adopted Country," "Mao's Widow Viewed as 'The Hen That Crowed at Dawn,'" and Ping Wu Chun Yu — 40 letters to the overseas Chinese youth.

She intends to be a full-time writer. She puts the reflections of her life in the United States into this book, Beyond the Good Earth, (derived from Pearl Buck's book The Good Earth), in hope of getting response from the readers to promote the relationship between people of the United States and China. She believes that it is as important to know other countries as to let people of other countries know the United States; she therefore will continue to write in order to promote a better understanding of the differences among nations.

### 作者簡介

莊昭順(筆名莘人)早年在中國福建省漳州市生長。雖然當時現代化運動已在中國到處蔓延,爲了統一中國以及抵抗日本侵略的戰爭相繼而發生,她在中國安静的地方享受四季新鮮的水果,嘗試多樣的蔬菜。 她在戰亂中仍繼續求學 — 從幼稚園讀完大學從不間歇。

一九四六年的夏天,通過了大學畢業考試後,她便束裝乘船越過中國海到菲律賓,在馬尼剌教書并擔任報紙的專欄作家及編輯、後來進研究院攻讀。她的畢業論文是"儒家的大同世界與聯合國。"一九六八年六月拿到碩士文憑,八月就跟家人遷居美國。她在美國從事家務、園藝,與丈夫建立一個美術中心叫做"藝苑"。兩人到處舉行畫展、演講,主持研習班。她也作畫并參加社會義務工作。

她并没有放棄寫作,修完美國新聞學院的功課,她的名字列進美國加拿大作家,編輯與詩人,一九八九與一九九0年的專輯。她已出版的作品包括"儒家大同思想與世界社會",華人文選 — 莘人論文散文集。"自由女神,美國的象徵。""毛的寡婦被認爲母鷄司晨。" 平屋存郵 — 40封給海外華僑青年的信。

她現在可以專心從事寫作,把她在美國的生活觀感寫成這本域外散記(由賽珍珠的大地一書取意中國域外)。 希望拋磚引玉,取得讀者反應共同促進中美關係。她認爲 了解外國與給外國人知道美國是一樣的重要,因此她將繼續寫作,使大家更加彼此同情而互助互惠。

# I-Hsiung Ju (the illustrator)

Prof. I-Hsiung Ju was born in Kiangyin, Kiangsu, China, in 1923. He graduated from the National University of Amoy in 1947 and received his A.B. degree in Chinese Art and Literature. Because of the war in China, he went to the Philippines to teach and at the same time to continue his studies. He graduated from the University of Santo Tomas in Manila and received his B.F.A. and M.A. in History.

He has been considered as one of the few Chinese artists able to blend two worlds of style, technique, and idiom to produce a unique form of painting which is both modern and traditionally Oriental. According to Prof. Ju, "a Chinese artist is not only a painter, but also a poet and a philosopher."

A prize winner in graphic art, oil painting, and Nanga works in various countries, a writer and lecturer on art, he has held many one-man shows in Australia, Canada, China, England, Hong Kong, Japan, the Philippines, and the United States. He is the author of many books and numerous papers on Chinese art.

As an Artist-in-Residence and Professor of Art at Washington and Lee University, he was selected Professor of the Year for 1971 by the Ring-tum Phi, the Washington and Lee University newspaper, and was awarded the Best Art Educator of the Year for 1974 by the Chinese National Writers and Artists' Association in Taipei, Taiwan, the Republic of China.

Prof. Ju retired from Washington and Lee University in 1989 and was honored by the board as Professor Emeritus. He is the founder of the Art Farm Gallery which has been conducting Chinese painting workshops. Beginning in 1990, the workshops will continue along with his correspondence courses. The Art Farm Gallery is located 3 miles north of Lexington, Virginia, on VA-39 at VA-750. The mailing address is: The Art Farm, Rt. 5, Box 85, Lexington, VA 24450, USA.

#### 插圖畫家介紹

# 朱一雄教授

朱一雄教授,江蘇江陰人,現年六十九歲。一 九四七年自厦門大學中國文學系畢業後,即赴菲律 賓執教,同時攻讀美術學位。曾任菲律賓東方大學 美術及美術史教授及聖多瑪士大學研究院歷史學教 授並菲律賓全國美術協會理事多年。

一九六八年與夫人莊昭順女士及女兒四人移居 美國。先在新英格蘭四家州立大學任巡迴講師。次 年秋,應聘赴維琴尼亞州萊辛頓市之華盛頓與李將 軍大學,任駐校畫家並美術及美術史教授,共二十 年。一九八九年六月退休,該校董事會尊崇朱君爲 終身榮譽教授。

朱君所教之科目繁多,包括素描,水彩,油畫 ,粉筆畫,版畫,雕塑,鎔鑄,陶瓷,中國水墨畫 及東方美術史。而其個人之創作,尤為豐富。 選在澳洲,加拿大,英國,香港,日本,曾 養國各州展出水彩,油畫,版畫,水墨畫應計二 餘次。除已陸續出版英文本之梅譜,賴譜 新譜及山水畫集外,在學術會議中發表之美術論文 ,亦頗足觀。

朱君作畫,風格多變。不但畫題廣泛,各種畫 材及技法,亦無不悉心研習。

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### By The Blue Ridge

#### A story of the Art Farm

My husband, I-Hsiung, and I emigrated from China to Manila in the Philippines, and then after 22 years, from the Philippines to the United States; we settled down in the historic town of Lexington, Virginia, in 1969. Lexington, located in the beautiful Shenandoah Valley near the Blue Ridge, was the home of Robert E. Lee and Stonewall Jackson, two favorite sons of Virginia who fought for the Confederacy of the South. Washington and Lee University and Virginia Military institute are located here. One school is proud of its Southern gentlemen, and the other, of its citizen soldiers. We have been living in this quiet and often conservative city for 22 years, and founded the Art Farm to promote Chinese culture in this typically southern American city.

Our lives began far from Lexington. I-Hsiung was born in 1923 on the southern bank of the Yangtze River in China. He was a teenage guerrilla in his hometown, fighting against invading soldiers from Japan in World War II. Later he was ordered to leave the troops and study in a high school located in an area where the Japanese army was unable to attack. In 1942, he was accepted by

# 藍色山脊的邊沿

藝苑的故事

我的丈夫朱一雄與我從中國大陸移居菲律賓馬尼剌大約二十二年,然后由菲律賓移居美國;一九六九年時,定居富有歷史的維真尼亞州的萊辛頓。這萊辛頓是在維州美麗的薛南陀阿山谷中,鄰近藍色山脊,是維州人所喜愛的兩個偉人:南北戰爭時代南軍名將李·羅慕德和杰克生·石城的家鄉。這兒有兩家大學:華盛頓與李大學和維州軍官學院。前者以培養南方紳士爲榮,後者以訓練公民兵士著名。 我們住在這平静而有點保守的城郡已經二十二年了,而在這個典型的南方人的城市建立藝苑以推廣中華文化。

没有來到萊辛頓以前,我們的生活已不簡單。一雄生於一九二三年在中國長江的南岸。第二次世界大戰時,他以少年在家鄉參加義勇軍對抗侵占中國的日軍。不久,長官令他離隊到日軍不易侵占的地區繼續讀中學。一九四二年考取國立厦門大學。在極其困難的戰時,厦門大學在日

the National University of Amoy, which had been moved from the city of Amoy (Xiamen), before the city was occupied by the Japanese army, to Chang-ting, a city in the remote mountains during the desperate days of war; it was the most well-equipped university at that time. I was born in 1924 in Fujian Province of southern China, located near the university, and we met on the campus when we were freshmen. I majored in Chinese law, and he in Chinese literature. We went to Manila in the Philippines after the war and taught at three overseas Chinese schools — Chiang Kai-Shek High School (later changed into Chiang Kai-Shek College), Manila Patriotic School, and St. Stephen High School; and worked for three Chinese newspapers — the *Great China Press*, *Kong Li Pao*, and *Fookien Times*.

We married in 1947, had four daughters, and pursued graduate studies at the University of Santo Tomas in Manila. I-Hsiung taught art at the University of Santo Tomas and the University of the East, and I taught Chinese literature and civics at Chiang Kai-Shek College, until we left Manila for the United States in the summer of 1968.

The new immigration law of the United States passed by the Congress on October 3, 1965, permitted I-Hsiung, an outstanding artist, to come to the States as a preferred immigrant. His first job was as a lecturer in a joint program for the University of Connecticut, the University of New Hampshire, the University of Maine and the University of Vermont, supervised by the president of the University of Connecticut from September 1968 to June 1969.

When we were still in Connecticut, Dr. Marion Junkin, chairman of the Fine Arts Department of Washington and Lee University, learned of I-Hsiung through a publication of the University Center in Richmond, Virginia; he called I-Hsiung and invited him to teach in his department the following academic year. I-Hsiung thus joined the faculty of Washington and Lee University in September, 1969. He received tenure, and devoted himself to teaching fine arts: watercolor, oil painting, graphics, and especially Chinese brush painting in traditional and abstract styles. He

軍占領厦門以前已遷到偏僻的深山地區長汀;它是戰時設備最好的大學。 我生於一九二四年在中國南部的福建省,靠近厦大。 我們在厦大當新生時便認識。 我主修中國法律,他主修中國文學。畢業後因大戰結束了,我們應聘到菲律賓的馬尼刺擔任華僑學校的教職, 在中正中學(後來改爲中正學院), 馬尼剌愛國學校和聖公會中學教中國文史,也在三家中國報館工作: 大中華日報、公理報和新閩日報。

- 一九四七年我們結婚,以後陸續養育四個女兒,并在 馬尼剌市的聖多瑪斯大學修完碩士科。在這段時間,一雄 在聖多瑪斯大學及東方大學教美術,我則在中正學院教文 史,直到一九六八年離開馬尼剌到美國。
- 一九六五年美國國會通過一項新移民法。依照此法,一雄以杰出的畫家申請優先移民到美國。一九六八年應邀到美國新英格蘭區的四個州立大學擔任巡迴講師,從一九六八的九月到一九六九的六月,他在康涅德格大學,新罕姆夏大學,緬因大學及佛蒙大學工作,由康州大學校長主持這項節目。

當我們還在康州大學時,華盛頓與李大學藝術系主任 馬理雍.鐘肯從維州首府雷啓蒙的大學中心的通訊發現一 雄,請他南下教課。一雄因此在一九六九年擔任華盛頓與 李大學的教職,以後幾年,他受聘爲長期教授,從事教美 術的工作: 水彩、油畫、版畫,尤其是中國傳統的與抽象 的水墨畫。 當七十年代各校園很是不安定時, 他没有改 變髮型或穿藍布長褲 — 當時多數學生披長髮表示他們反 抗已建立的制度。

有些教授送那些幾乎是文盲的學生、就是那些閱讀困 難,或者痛恨閱讀及寫作的到一雄的班上。一雄不計較這 是榮譽或侮辱,一樣熱心地教導這些青年人。很多的學生 remained calm amidst the turmoil of the campus during the 70's without changing his haircut or wearing a pair of blue jeans — most of his students had long hair to signal that they were anti-establishment.

Some professors sent students to I-Hsiung's classes who were considered almost illiterate — for they could not read or write easily or they hated reading and writing. Without worrying about whether this was an honor or a humiliation, I-Hsiung worked enthusiastically with these young men. Most of his students wanted radical change, at least on the campus. Facing the demand, he taught these young men with more philosophy than art. If the students were advocates for vegetarianism, he invited them to eat Chinese cooking, which has plenty of cooked vegetables but is neither totally meatless nor tasteless. He listened to their personal stories about girlfriends, and encouraged them to be good family men by bringing them to our home and letting them stay with us for a short while. He took students to study art and other subjects in Taiwan for six weeks every other year. During these trips, he was the travel agent. the guardian, and the mentor; some parents were grateful to him, for he made their sons cut their long hair and make their own beds in the morning. He gave students discipline by setting an example. I-Hsiung wanted to have his own school for teaching art, in addition to the regular classrooms at the university.

In 1975, we signed an agreement to buy a farm of 7.6 acres with one spacious 50-year-old house, one 200-year-old building, and one spring house on it, and we named it the Art Farm. The Art Farm is located on Virginia Route 39, near I-64 and I-81 in Rockbridge County, three miles from the city of Lexington. The buildings are surrounded by hundred-year-old maple trees and thousands of newly planted pine trees.

The first building on this land, according to the record of the county clerk, was built in 1780 — owned by Isaac Evans, and then passed on to several of the best families in this area. The land itself was a part of a tract of 1,587 acres owned by A. W. Cameron until his death in 1857. On December 4, 1880, Cameron's heir sold the

要求激烈改制,至少在校園内是如此。由於需要,他教這些青年人有關哲學的學問多於美術。如果有學生稱自已是素食的人,一雄便邀請他們吃中國菜,其中有很多蔬菜,卻不是完全没有肉,也不是一點味道都没有。他聽這些青年人講述他們和女朋友的故事,并鼓勵他們做個良好的男子漢大丈夫,帶他們到我們家中,跟我們住一些時期。他率領學生到台灣研究美術及其他功課,每兩年一次,每次六個星期;在這時期中,他是旅行經紀人,他是學生的監護人,良師與益友;有些家長很感謝他,因他令他們的兒子剪掉長髮,早上醒來時鋪床。他以身作則教導學生。他因此在正常的大學功課以外,希望辦個自己的學校教美術課。

我們在一九七五年簽了合同購置一個七·六英畝的農莊,包括一座五十多年的大房子和一座兩百年左右的老房子,叫這地方爲藝苑。藝苑是在維州三十九號公路的起點,靠近在石橋郡境內的美國州際超級公路八十一號及六十四號,離開萊辛頓大約三英里。環繞這兩座房子有幾十棵百年大楓樹及一千多棵新種的松樹。

依據郡書記的紀録,這塊地產最早的房子是蓋於一七八〇年,業主是以撒克·伊凡士;以後轉移業權給這地區幾個最好的家庭。這塊地本身是屬於大地主A·W甘摩倫的一千五百八十七英畝的地產的一部分。甘氏的後裔賣這塊地產給南軍的隊長J·伯力斯坦·摩兒氏。他後來當選爲郡書記;他也是律師及郡的民意代表。一八九五年五月十一日,這份地產轉移給羅慕德·歐文。一九〇八年再轉給I·R·亞爾賓。亞氏於一九三二年新蓋這座大房子而將那兩百年久的老房子留給一個婦人照顧,并扶養許多孤兒。我們從馬斯·道地先生夫婦買得這份房地產,這是本

property to Captain J. Preston Moore, who served in the Confederate army and was elected clerk of the county; Moore also was a lawyer and a representative of Rockbridge County in the state legislature. The ownership of the property was then transferred to Robert Owen on May 11, 1895, and on to I. R. Alphin on April 10, 1908. Mr. Alphin had completed the large house by 1932, and the original house was left to a lady who took care of many foster children. We bought the property from Max Douty and his wife. It is an important historic site for Rockbridge County. Many local workers who needed jobs during the Depression helped the Alphins in building the large red brick house; the craftsmanship of these workers proved to be excellent.

This large house has many windows and high ceilings, which produce a spacious effect. We have decorated every room with scrolls of Chinese painting and calligraphy on the walls, and we keep up several gardens around the house. I feel as if I am living in China in the large house where I spent most of my childhood with my extended family, and I enjoy working hard to maintain this Chinese home in the United States. The 200-year-old house, used for raising foster children, was in very bad shape when we bought it. It had no proper kitchen or toilet. Every place under the roof was full of used clothing and spoiled canned food, some dating back to 1908. Many windows were broken; the floor had sunken, and the walls were cracked. Every heavy rain brought flooding; we have spent 15 years renovating it. Today, it looks pretty and serves as an efficacious gallery and workshop for Chinese paintings.

We initiated our Art Farm to help young college men to establish their ideal school. Our inspiration came from the ancient Shu Yuan (meaning academy) begun during the Sung and Ming dynasties. Here, in a beautiful place in the mountains, students from cities all over China lived, studied, and worked with their masters, the scholars-in-residence at Shu Yuan. In the Shu Yuan, learning and teaching extended beyond the work in classroom. Though no examinations were offered and no degrees conferred by the Shu Yuan, the impact upon the students was still very great.

郡重要歷史的古迹。許多本地工人在經濟大恐慌時、需要 工作,都來替亞氏建築這座紅磚大房子;這些工人的手藝 實在好極了。

這座大房子有很多窗户和很高的天花板,因此令人覺得寬闊。我們在每個房間懸掛中國書畫的軸子,也在房子周圍築了花圃。 我覺得好像我是住在中國老家的大房子,像我童年時代過着大家庭的生活,而且很高興地爲維持這個在美國的中國家庭努力工作。那座曾做爲扶養孤兒用的兩百年久的老房子,當我們購置的時候,實在破爛不堪:那房子本來没有適當的厨房和厠所。屋蓋下每個角落都是用過的衣服及腐壞的罐頭食物,有的標了在一九〇八以前做的標記。許多窗子都破爛不堪,地板下沉,牆壁裂開,每下大雨則處處漲水。我們因此花了十五年不停地裝修這座房子。今天,它看起來已很精美而成爲中國畫廊及國畫研究班上課的好地方了。

藝苑最初的宗旨在於協助一些大學生建立他們理想中的學校。我們創辦藝苑是受古代書院的影響。始自宋明時代,書院建立在山水美麗的地方,學生由中國各地來書院求學,與老師住在一起,一邊工作,一邊學習。教學不限定在教室内,常常擴充到教室以外。雖然没有考試也不給學位,而這種書院對學生的影響宏大。

抱着這宗旨,開始幾年,大衛、馬可、史蒂文、腓力、 約翰和許多别人都來藝苑學習并工作。 有的修理門 窗;有的裝修電綫及水管;有的把房子的地板舉高而重新做地基。我們佩服這些青年人而儘量幫助他們成爲他們希望做的人 —— 商人、畫家和教師。

中國有個寓言,說有個愚公要將門前的大山移走,他動員家中的人用鋤頭與畚箕去鏟土及挑泥。雖然我們要學

Accepting this concept of Shu Yuan, David, Michael, Steve, Phillip, John, and many others came between 1975 and 1982 to study and work at the Art Farm. Some of them repaired the windows and doors; some rewired the house, replaced all the old water pipes, and even jacked up the floors and made a new foundation. We admired these young men and tried to help them become what they later wanted to be — businessmen, artists, or teachers.

There is a popular Chinese fable about an Old Fool who tried to move a mountain in front of his house using hoes, spades, and bamboo baskets, with only his family as labor. Though we wanted to follow the Old Fool, we had only a handful of young men who wanted to work for us. These young men had golden hair and blue eyes, like the Greek gods, but they had not the persistence of the Old Fool. It was not easy during the first few years, but we have managed to pay off the mortgage for the property and to improve the buildings and gardens one project at a time. This place looks better and better every year, and our business is growing. Whenever these young men come back to visit us, we remember together how we cheered them up with hot tea and stories in those frigid days when the 200-year-old house had no heat, and how we entertained them with iced tea and Chinese meals on the wide open porch on some of those steamy summer nights.

Today, the Art Farm offers workshops to people other than students of Washington and Lee. Some of them are retired officials of government, some very happy grandmothers, college professors, public school teachers, teachers of Chinese brush painting, and many young people from various colleges. These participants, members of the Art Farm workshop, come from different cities staying at the Art Farm for days or weeks; they study Chinese painting, calligraphy, cooking, and flower arranging intensively.

The members of the Art Farm workshop learn how to use inksticks, inkstones, rice paper, and brushes, the "four treasures of a Chinese scholar," and they make beautiful paintings and calligraphy. They listen to the ink singing and see the brush dancing. They cook Chinese dishes and enjoy meals eaten with chopsticks