



龚鈇 Gong Shu 著

陈信昭 中文翻译校阅

易术：与改变共处的生活艺术

Yi Shu: The Art of Living with Change

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校阅序

学习及从事心理剧工作至今已有二十七年，这当中有超过十年是跟着龚铎老师做完整的学习。从她那里看到心理剧是如何与表达性艺术、气功和中医结合在一起，扩展了我对助人工作的视野；从她那里更学习到了心理剧实务工作的许多技巧和理念，帮助我突破了当年从事心理剧工作的诸多困境；当然，更重要的是在她的心理剧团体里好几次的主角经验，帮助我走过与父亲的心理纠结，并且与妻子能够彼此更加体谅，同时从与她相处的多年过程中学习到很多宝贵的人生经验。

因此，有机会帮龚老师的大作做大陆中文翻译版的校阅工作，实在是一件备感荣幸的事情。在过去十多年来，我参与超过四十本有关心理学或心理咨商英文书籍的翻译工作，其中包括五本关于心理剧，分别是〈心理剧与创伤〉、〈创伤后压力障碍症的经验性治疗〉、〈心理剧的核心〉、〈心理剧在个别及家庭治疗的应用〉，以及〈跟大师莫雷诺上心理剧〉，但是能够帮自己老师出版的书做校阅更是觉得愉快，尤其是书中所写的内容与自己过去所学是那么密不可分，心中另有一份亲切感。

因此，不管你是对心理剧、表达性艺术或是中医有兴趣，其实只要你是对助人工作或自我成长有兴趣，我相信这本书一定会对你有帮助，大家千万不能错过！

精神科医师

陈信昭

感 谢

有 Zerka Moreno、Richard Mather 博士、Conrad Sommer 博士及其夫人 Lee Sommer 的照顾及支持，我感到非常荣幸。尤其是 90 岁高龄的 Mather 博士还帮我校稿，因为他精通中国文学与中国哲学，是我认识的人中唯一能做这项工作的人。所以我把稿子寄给了他，但其实当我寄稿子给他的时候，并没想到他会花时间为我校稿。

我把稿子寄给 Conrad Sommer 博士的时候，并不知道他已经 99 岁了。我是在 1978 年，学艺术治疗时认识他的，我忘了我向他学习完形治疗至今已有 26 年了。Conrad Sommer 博士教了我多种心理治疗方式，他是我心理治疗的启蒙老师，是他鼓励我整合中国哲学与西方心理治疗的。

Zerka Moreno 也是我的一位很重要的老师，自 1984 年认识她以后，我一直追随着她。我仰慕她的精神及治疗能力。她来亚洲数次，协助心理剧在亚洲的发展，她也是鼓励我发展易术的重要人物，我非常感谢她。

我也要感谢那些在我写书过程中帮助我的朋友们：Kofi RonLange 神父花了 7 天 7 夜为我校稿；感谢华盛顿大学英文文学荣誉退休教授 Richard M. Hazelton 博士做的终审。感谢姜新生医师与我讨论中医；Laura Frankenstein 博士从西医的角度给我提了很多意见；Jim Brasunas 鼓励我为自己的治疗方式起一个新的名字；周美伶博士、Susan LaMantia、Kathleen Kelly 博士、Rosalie Altena 及很多其他的朋友鼓励我出版这本书。

我要感谢邱鹏城教授出色完成了这本书的排版工作，他完善了每一幅图画的颜色。我也要感谢我的学生及个案们，没有他们这本书是写不成的。

最后，谨以此书献给我的孩子们：John、Suzy、Meiling 与我的孙子 Evan 与 Lydia。

作者前言

以下三篇序言是由对我来说非常有意义的三位导师所写的。三篇序言依照他们在我生命中出现的先后顺序而排列。

在我初到美国时，认识了 Mather 博士，他是我的中国哲学与文学的老师，他启发了我对自己文化遗产的兴趣。

Conrad Sommer 博士是我的完形训练师，也是第一位介绍我对多种心理治疗方式有所了解的人，他也鼓励我整合中国哲学与西方的心理治疗。

Zerka Moreno 教授我最重要的心理治疗方式——心理剧，经由心理剧之路，我得以将不同的治疗方式整合到易术之中。

这三位导师对我而言都是同等重要的，没有他们中的任何一位，就没有今天的我。

FOREWORD I

The author of the this book, who once served as a teaching assistant in the Department of East Asian Languages and Literatures of the University of Minnesota while I was still actively teaching there, has graciously asked me to write a foreword, a task which someone as unfamiliar with psychotherapy as I am should never attempt to do. What I think I can do as a reader, however, is to record my genuine admiration for what she has accomplished in the lives of those whose experiences are described in the book. I also feel it is worth noting the substantial contribution that some ancient Chinese philosophical ideas and medical techniques, which the author has introduced, can make toward enhancing contemporary therapeutic practices.

Gong Shu herself is a talented painter in the traditional mode, while not totally bound by its conventions, and has been able to put her extraordinarily creative imagination to work in her chosen vocation, with impressive results, as manifested in the healing experiences of some of her clients. Especially gripping for me was the fascinating case-study of “George,” a Catholic priest, whose unhappy childhood memories and traumas had so stained and disfigured his images of God and himself that he no longer felt able to meet his parishioners’ spiritual needs, and had driven him finally to seek help. By acting out these painful experiences in spontaneous group drama with other troubled souls playing opposite him in appropriate roles, “George” came gradually to make his peace with God, as well as with his parents, his clerical colleagues and parishioners. Inconspicuously, yet skillfully directing these “psychodramas” was Gong Shu herself.

To my mind, the most significant aspect of this book is the collaboration and cross-fertilization of Eastern and Western concepts and techniques, with the willingness of practitioners in each tradition to treat the other with respect. Western philosophers and physicians have always understood theoretically the principle of psychosomatic interaction — negatively, in the case of depression or animosity, and positively, in the case of optimism and love. The interconnectedness of particular emotions with particular organs of the body and with natural elements like fire and water, as in traditional Chinese medicine, may strike some Westerners as purely imaginary, but even the most skeptical would have to admit “the power of positive thinking.” All in all, it has been very heart-warming for me to read the stories of these real people and their real experiences.

Richard B. Mather,

Professor Emeritus of Chinese Language and Literature,

University of Minnesota

推荐序一

本书的作者曾经在我所执教的明尼苏达大学担任过东亚语言与文学系的助教。她礼请我写序，那是像我这种对心理治疗这么陌生的人绝不该去做的事。不过，我想我可以以一个读者的身份来说几句话，来向她表达我的敬意。就如同书中所陈述她的经历与成就，尤其值得一提的是，她将传统中国哲学与医学融入现代治疗实务中所做的具体贡献。

龚鉢本身是一位很有才华的传统型的画家，但她能不受传统的束缚，并且将她相当突出的创造想象力运用在其职业中，其成果斐然，正如在她某些来访者的治疗经验中所显示。特别吸引我的是乔治的个案报告，他是一位天主教的神父，他不愉快的童年回忆与创伤严重地玷污与破坏了他，心中上帝与他自己的形象，他不再觉得能够满足他身为神父的灵性需要，驱使他终于去寻求协助。在表达性治疗的团体里，有其他遭遇困难的人帮他扮演重要他人的角色，乔治借由演出那些痛苦的经验，逐渐与上帝以及他的父母、同事和教友们达成和解。不着痕迹却又巧妙地导演这些心理剧的，正是龚鉢。

我想本书最有价值之处，在于其将东方与西方的概念和技巧结合，并使其互相滋润，而无论哪一边的实务工作者都能以尊重的态度来看待他人。西方哲学家已与医生都很能理解身心相互影响的原则——负面的，如忧郁或憎恨；正面的，如乐观与爱。如传统中医所说，人类的情绪与人体的器官，和大自然的元素，如水与火等，彼此间有某种关联。此说被某些西方人讥以只是想象的，但纵使最不相信的人也必须统一所谓的“正向思考的力量”。总之，能读到这些真人真事令我感到非常温馨。

Dr. Richard B. Mather

明尼苏达大学

中国语言与文学荣誉退休教授

FOREWORD II

Conrad and I feel honored to have been a part of your extraordinarily fine personal and professional journey. Your creative boundaries have no limit as you have experienced and live now the art of Yi Shu. This is the hope and deep longing for the future of our world community.

This book will show all of us a way to live in peace, love, and harmony.

Dr. Conrad Sommer, M. D.

Director and Trainer

Lee Sommer, M. A.

Trainer

Gestalt Institute of St. Louis

推荐序二

Conrad 与我备感荣幸能够参与你那极为完美的个人与专业旅程。你的无限创意伴随你走过的人生，以及驻足在易术的艺术之中。这是我们的世界对未来所寄予的厚望。

这本书指给我们一条活在和平、爱与和谐之中的道路。

Dr Conrad Sommer, M D

主任及训练师

Lee Sommer, M A

训练师

圣路易大学完形学院

FOREWORD III

The idea that “East is East and West is West and Never the Twin Shall Meet” was never entirely true, as the west invaded the east and the east influenced the west in numerous though often underappreciated ways. And these days globalization is busy erasing all boundaries. Nevertheless, there were thought ways in the east that have not been entirely clear to the west, except for some specialized scholars, and until recently, when popularization of a few eastern awareness seeped into western culture.

There may be more than these informal connections that have here been set forth in this fine study by Gong Shu. I know that J. L. Moreno was interested in eastern philosophy; he sometimes spoke of *dao*, the way, and in his later years read the Principal Upanishads. It is quite conceivable that his notion of spontaneity and creativity were partly rooted in the eastern culture; he was a student of philosophy before he turned to medicine. At the time he propagated his ideas, the field of psychotherapy and its later offspring, psychology, had no room for those ideas, being overshadowed by psychoanalysis.

In her book, Gong Shu highlighted how indeed east and west meet, in a very basic manner. Her outstanding knowledge of Chinese philosophy gives her a broad brush with which she paints the landscape of sunrise and sunset and the people who have helped to illuminate the landscape of which we are all a part.

Zerka T. Moreno
Charlottesville, VA

推荐序三

“东方是东方，西方是西方，永无交会之日” 的说法绝对不正确，因为西方侵蚀东方，而东方也以各种方式来影响着西方，虽然这是不被赞赏的，但现在全球化正快速地消除所有界限。然而，除了少数有专长的学者有此研究外，很多东方的思想尚未被西方人所知悉。虽然近期东方的一些思想正渐渐渗入西方的文化中。

龚铎作品中的内容一直以来都有众多非正式的流通。据我所知 J. L.Mcomo 对东方哲学感兴趣；他有时候会谈论 “道” ，而他在晚年读了奥义书（Principal Upanishads ，印度教古代吠陀教义的思辨作品）。可以想象的是，他对自发性与创造性的注重部分源于东方文化；他在转读医科之前读的是哲学。在他传播他的观点时，心理治疗及其后来的追随者——心理学，容不下他的这些概念，因此这些概念都被包括入心理分析之中。

龚铎在她的书中，以一种非常实事求是的态度，直指东方与西方应可交会。由于她通达中国哲学，使她得以绘制日出日落的景象，也绘制了将此世界塑造得更灿烂的一群人，而我们都在其中。

Zarka T. Moreno

维吉尼亚州夏洛茨维尔

PREFACE

To Return Is the Movement of Dao^①

反者道之勤

Dao De Jing (道德经) Chapter Forty

It has been exactly ten years since I decided to write this book. It was during the months of September and October 1993 when I first returned to China after more than thirty years of absence. I left St. Louis for Taipei on September 21, 1993 to participate in the 3rd Pacific Rim Regional Congress of the International Association of Group Psychotherapy. I was also invited by Beijing Medical University and Nanjing Neuropsychiatric Hospital to do workshops and lecture on Art therapy, Psychodrama and Group Psychotherapy on October 4, 1993, and October 13, 1993 respectively.

I visited Chong Ming^②, my birthplace. The Foreign Affairs officer put me up in the guesthouse. Interestingly, the guesthouse was built on the grounds of the house where I was born. It was # 3 Cau Yang Men^③ Street. I was told that *Qinpo*^④ died there during the "Culture Revolution". The house was torn down for widening the street and for the building of this guesthouse. What a powerful symbol of return!

Like a leaf tossing in the storm, I was born in war-torn China. My family moved from place to place to avoid the bombing and devastation of war. I remember being thrown about in a big bed when the Japanese soldiers came. They were looking for secret documents under the mattress. Mother had already stuffed a bundle of papers under a floorboard before she opened the door for the soldiers. I was about two years old. *Qinpo* said that I was a good girl.

① In the Wade-Giles system as has been used commonly in the west it is spelled *tao* instead *dao*. 反者道之勤, Laozi *Dao De Jing* chapter forty.

② Chong Ming (崇明) a little island at the mouth of Yangtze river near Shanghai. Now it is considered a suburb of Shanghai.

③ Cau Yang Men (朝陽門) literally means the gate that faces the sun.

④ *Qinpo* (亲婆) My paternal grandmother.

自序

反者道之动 《道德经》第40章

从我决定写这本书到现在已经整整10年了。当时是1993年9月和10月，我在离开中国30多年之后首次回到中国。1993年9月21日我由圣路易出发抵达台北，参加“环太平洋国际团体心理治疗研讨会”，同时我也受到北京医科大学和南京脑科医院的邀请，分别在10月4日以及13日组织艺术治疗、心理剧、团体治疗的工作坊以及作演讲。

我走访了我的出生地——崇明岛，当地的外办将我安置在宾馆内。有趣的是，这座宾馆是建筑在我所出生的房子的基地上——朝阳门路3号。有人告诉我，亲婆于“文化大革命”时在那里过世，为了拓宽街道以及建筑这座宾馆，房子被拆了。这趟返家之旅是何等的可贵啊！

就像暴风中的翻滚的树叶，我出生在战乱的中国。我的家庭为了逃避轰炸以及战争的摧残而四处迁徙。我记得当日本兵来的时候，我被丢在一张很大的床上。他们在床垫下寻找秘密文件。母亲在帮日本兵开门时，已经在地板下藏了好几叠的纸张，而我当时大约两岁。亲婆说我那时候很乖，当亲婆躲在房间里黑暗的角落时，我告诉那些士兵我的家人都到田里工作了。父亲离开大学的教职，将他的学生组成抗日游击队。好几次这些游击队和我们一起住在大厅里。有一天有一个士兵在清理来福枪时，一颗子弹飞出来差点射中我的

I told the soldiers that the family members went to the field to work, while she was hiding in a dark corner of the room. Father left his teaching post at the university and organized his students as guerrilla fighters against the Japanese. There were times the guerrilla troop would stay with us in the big hall. One day a soldier tried to clean his rifle, a bullet flew out barely missing my brother Chung.

I feel rootless, like the algae in a pond, the seeds of a dandelion flying in the air, landing wherever the wind takes them or as clouds in the sky drifting, changing, then disappearing into nowhere. I am homeless, yet here home, everywhere home — a boat floating in the vast ocean without an oar. I tried so desperately to set root somewhere, a place I could call home. My father was buried in Nanjing, China, and mother's ashes were placed in a Catholic burial vault in Taiwan. My children are in different parts of the United States of America. So where is my home?

For most of my adult life I have been trying earnestly to connect the two parts of me, the two worlds that nurtured, and cultivated me, the Eastern and the Western worlds, China and America, linguistically, intellectually and culturally. I have been trying to set roots in both parts of the world. I have felt that China was slipping away from me, when it closed its doors to the West. I tried to capture it in literature, in paintings and in psychotherapy. I tried to integrate the Chinese and the West spiritually, emotionally and psychologically.

I discover that only in the creative process as an artist and as a therapist am I able to integrate various parts of myself and to become whole. This book then is yet another creative process in my personal and professional journey to wholeness. This book is called *Yi Shu*; “*yi*” means change, “*shu*” means art. Literally, it means the art of living with change. The journey to wholeness demands that one learn the art of living with change.

哥哥——钟。

我觉得没有根，就像池塘中的浮萍，又像蒲公英的种子随风飘在空中或掉落地上，也像天空飘浮的云，改变形状，然后消失得无影无踪。我没有家，又处处为家——像一条无桨的船漂流在汪洋大海中。我拼命地想找找地方扎根，有一个我可以称为家的地方。我的父亲葬在中国南京，母亲的骨灰则被放置在台湾的一座天主教堂骨灰室。我的孩子们则分散在美国的不同地方。哪儿是我的家？

在我的成人岁月里，我一直想要把“两个我”联结在一起，就是生我育我的两个世界，东方与西方的世界，中国与美国，不论是从语言上或是知识上，甚至文化方面。我一直努力地想要在两边扎根。当中国对西方关起他的门时，中国离我而去。我努力在文学、绘画和心理治疗中去抓住它。我想从我的精神、情感与心理上将中国和西方整合在一起。

我发现只有在身为一个艺术家以及治疗师的创作过程中，我得以整合我自己各部分而趋于完整，而这本书俨然是我在趋于完整的个人及专业旅程中的另一个创作历程。这本书叫做《易术》，“易”是改变，“术”是艺术，照字面解释，意思就是“与改变共处的生活艺术”，而趋于完整的旅程则要求我们学习与改变共处的生活艺术。

龚鈇

美国密苏里州圣路易

2003年12月

INTRODUCTION

*Unless you become like little children
You shall not enter the kingdom of God.*

— Mark 10:15 —

On his fourth birthday my grandson wanted a bicycle. I said, “Evan, I don’t know how much it may cost. It is expensive.” “It’s O.K., Nai Nai. I have money,” he said. He went to his bedroom and took out his life’s savings, a piggy bank full of coins. We went to the bicycle shop and picked out his bicycle. He courageously went to the check-out counter and asked the clerk, “How much?” then he emptied his entire savings on the glass counter top. It was exactly two dollars and fifty-seven cents. And of course, he got his bicycle. Such confidence, enthusiasm, wholehearted joy and excitement would have been lacking in an adult.

I remember when I was about four-years old; we lived in the countryside on a little island in the mouth of Yangzi-River near Shanghai. One early summer morning, I went outside. I saw suddenly in front of me a field of golden vegetable flowers. The fresh smell of the bright golden color was so enticing that I flung myself into the flowers and wallowed in the fields. I saw the golden flowers later elsewhere, but they were never as fresh, golden or enticing as the first time I experienced them as a child.

When I was a freshman in high school I visited a Daoist temple with several schoolmates of mine. I remember we were greeted with a most beautiful smile from a nun. Her expression was so pure and innocent that I have never encountered it again anywhere else in an adult. Such innocence and unadorned simplicity is what the Daoists and Chan Buddhists call non-deliberate action (*wei wu wei* 为无为).

In Gilgamesh^①, of Sumeric literature, we find the story of Enkidu running naked with

① Gilgamesh was an historical king of Uruk in Babylonia, on the River Euphrates in modern Iraq; he lived about 2700 B.C. Many stories and myths were written about Gilgamesh, some of which were written down about 2000 B.C. in the Sumerian language on clay tablets, which still survive. These Sumerian Gilgamesh stories were integrated into a longer poem, versions of which survive not only in Akkadian (the Semitic language, related to Hebrew, spoken by the Babylonians) but also on tablets written in Hurrian and Hittite (an Indo-European language, a family of languages which includes Greek and English, spoken in Asia Minor) in the script known as cuneiform. The fullest surviving version is derived from twelve stone tablets, in the Akkadian language written by Shin-eqi-unninni, the oldest known author. The tablets were found in the ruins of the library of Ashurbanipal, king of Assyria 669–633 B.C., at Nineveh. The library was destroyed by the Persians in 612 B.C.