

家墨哲思游

倪培民



# Wandering

— Brush and Pen  
in Philosophical Reflection

倪培民 Ni Peimin  
史地文 Stephen Rowe



东方出版中心



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遊(注)「風生言其定疾不可當也」今稱好事者曰遇事生風。義當本此。

**【遊】** (移四切音猷尤韻) 亦作游。參看游字注。●謂遨遊也。(書)罔遊于逸。●樂也。亦豫也。(孟子)吾王不遊。吾何以休。●遊觀之所也。〔禮〕膳飲從于遊可也。●往還也。(漢書)「德與和氣遊」言與和氣相往還也。●友也。交遊也。(國策)士未有為君盡遊者。●遊說也。(孟子)子好遊乎。吾語子遊。

**【遊尺】** Vernier 亦稱佛逆。又作物逆。附於大尺旁之小尺。用以核大尺之細分者。測量器械之

也 遊 治 遊 遊 觀 於 遊

Etymological meanings of the Chinese word for "wandering" — 游 (you):

- ① wandering, excursion
- ② joy, happiness
- ③ places of interest
- ④ come and go
- ⑤ friendship, relationship
- ⑥ lobbying, persuasion



## 作者簡介      About the Authors

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倪培民出生于上海，復旦大學哲學學士、碩士，美國康州大學哲學博士，曾先後在美國三一學院、蒙塔那州立大學任客座教授，并獲杰出教師獎。倪培民現任美國密西根大河谷州立大學哲學系教授，“中外比較哲學叢書”主編，若干哲學學術刊物的編委，以及華東理工大學榮譽教授。他還曾擔任北美中國哲學家協會會長，美國西密西根華人協會會長和中文學校校長。其著作包括英文的《論孔子》、《論銳德》，中文的《托馬斯·銳德》及幾十篇中英文哲學學術論文。

<nip@gvsu.edu>



**Stephen Rowe** is Professor of Philosophy and Chair of the Philosophy Department at Grand Valley State University in Michigan, and an award winning teacher. His previous works include *Rediscovering The West* (published in Chinese as well as English), *The Vision Of William James*, and a verse book (with photographer David Lubbers) entitled *Abiding: Landscape Of The Soul*. He has lectured in China at East China Normal University and Fudan University. His newest book (forthcoming) is *Living Philosophy: Remaining Awake And Moving Toward Maturity In Complicated Times*. <rowes@gvsu.edu>

**Ni Peimin** was born in Shanghai. He received his B.A. and M.A. from Fudan University in China and Ph.D. from the University of Connecticut. Ni was a visiting professor at Trinity College and Montana State University (where he was awarded for his outstanding teaching), and is now Professor of Philosophy at Grand Valley State University in Michigan, chief editor of a book series, “Chinese and Comparative Philosophy,” editorial board member for a couple of academic journal, and honorary professor of East China University of Science and Technology. He was formerly President of the Association of West Michigan, and Principal of its affiliated Chinese Language School. Ni’s publication includes, in addition to numerous papers, two books in English, *On Confucius*, and *On Reid*, and one in Chinese, *Thomas Reid*. <nip@gvsu.edu>

史地文是美國密西根大河谷州立大學哲學系教授、系主任，杰出教學獎獲得者。他發表過的著作包括《再看西方》（英文和中文版）、《威廉·詹姆士的視野》，以及一部以散文詩配攝影家大衛·樂博施攝影作品的著作：《恒居——心靈之景》。他曾應邀在復旦大學和華東師範大學作演講。他最近的著作是《活的哲學——在繁雜的時代中保持清醒并走向成熟》。<rowes@gvsu.edu>

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**PERSPECTIVES ON EAST-WEST DIALOGUE**





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## Tu Weiming 杜維明

*One of the World's foremost exponents of Confucian tradition and Chinese culture studies, Director of Harvard-Yenching Institute, Harvard-Yenching Professor of Chinese History, Philosophy, and Confucian Studies, Chairman of the Committee on the Study of Religion at Harvard University, and a Fellow of the American Academy of Arts and Sciences. His many books include Confucian Thought: Selfhood As Creative Transformation (1985), Centrality And Commonality: An Essay On Confucian Religiousness (1989), and Way, Learning, And Politics: Essays On The Confucian Intellectual (1993).*

當代世界著名的儒家傳統和中國文化研究的代表者之一，美國哈佛大學燕京學院主任，哈佛燕京中國歷史、哲學、暨儒家研究教授，哈佛大學宗教研究委員會主席，美國藝術和科學院院士。

"We must transcend the particular to reach the general; only through the general, can we hope to attain the universal." The quest for

universality, so conceived, compels us to overcome concrete particularity so that we can grasp the abstract universal. A case in point is the practitioners of universal ethics' decision to

offer the thinnest possible principle applicable to all creeds. The Golden Rule stated in the negative: do not do unto others what you would not want others to do unto you, is the

史地文的哲理散文詩和倪培民的書法之不對稱的并列是故意的。兩者之間的這種獨特的張力產生出啓人深思和激發靈感的活力。

result of such a decision.

While a genuine possibility of developing a universally acceptable ethical norm for the global community is encouraging, it falls short of the ideal of human flourishing. What it offers is no more than a passive injunction for survival. Even if such a rule functions well, it is not sufficient to ensure a harmonious community. Many kinds of "thick descriptions" from a variety of spiritual traditions will have to be re-presented. We depend on the concrete manifestations of general principles to live a meaningful life in the world. The need for dialogue among civilizations is obvious.

Ni and Rowe's dialogue is an attempt to reach mutual understanding without losing sight of the full distinctiveness of their means of

communication: Chinese calligraphy and English philosophical verse.

Calligraphy was one of the six arts essential for elementary



learning in classical Confucian education. The others included ritual, music, archery, charioteering, and arithmetic. For more than a millennium, it has been the paradigmatic mode of self-expression by the Chinese literati. Together with poetry, lute and painting, calligraphy is celebrated as a fine art that strikes a deep sympathetic resonance in the literary mind. Some connoisseurs claim that calligraphy, as one's autograph, is so distinctive that it can very well be characterized as one's own unique voice.

如果哲學如彼爾·哈道 (Pierre Hadot) 所指出的那樣是一種生活的方式，自我的修煉就應當成為哲學的核心關懷。因為人之為人的特點之一是學會如何成為一個完善的人。這種學習過程包括恒久不斷的精神性的活動。它必然地是一種改變自身的行為。獲知不只是消極的反映，而且也是行為。我們無法既真誠地熱愛智慧却又不身體力行地投入益智的過程。

Yet, while voice is natural, calligraphy is cultural. Surely, *shufa* (the method of writing) originated from observing the phenomenal world and its exquisite aesthetic beauty is achieved by evoking the forces of nature. Calligraphy, however, requires

the daily ritual of practice comparable to the most rigorous demands of conventional art. This combining of practice of highly routinized application and highly refined artistic creativity typifies how literati in traditional Chinese society actually lived their ordinary lives. Since they used the brush to write letters, composed poems, draft documents, and record thoughts, calligraphy, as an art, was a natural extension of their social

interchange. As the aesthetic value of writing became more consciously appreciated, this personal form of expression obtained great public acknowledgment. The process of writing as well as the final product attracted a great deal of scholarly attention. Ni's calligraphy art, as a result, is both a personal statement and a communal act.

The juxtaposition of Rowe's philosophical verse with Ni's calligraphy is deliberately asymmetrical. The creative tension between them generates an evocative and inspiring dynamism.

If philosophy, as Pierre Hadot characterizes it, is a way of life, self-cultivation ought to be the central concern of philosophy, for a distinctive feature of being human is the commitment to learning to be fully human. Such learning entails ceaseless spiritual exercise. It is necessarily a transformative act; to know is not only to reflect but also to do. We cannot take seriously the task of loving wisdom without personal involvement in the process of learning to be wise. Although modern habits of the heart may have misled us into believing that datum is information, information is knowledge, and knowledge is wisdom, we have not yet lost our ability to listen, to communicate and to practice.

Calligraphy as spiritual self-cultivation is an excellent example of mental and physical exercise. To confront such radical otherness in the English-speaking community could be a liberating experience. The procedure is, however, immensely complicated. We must first become aware of the significance of the other. Only then can we move on to recognition, tolerance and

acceptance. With acceptance, dialogue becomes possible. Genuine dialogue leads to reciprocal respect, mutual reference and cross-fertilization.

Rowe and Ni, by inviting us to take part in their joint venture and mutual practice, have helped to move the dialogue to a celebratory act: reaching the universal through the full distinctiveness of cultural

forms. Rather than abstracting from the concrete, we can also dig deeply into the lived concreteness of our existence with the hope that the spring beneath will enable us to taste the flowing water shared by others. This experience of sharing may not be generalizable, but it does have universal appeal. We are grateful to them for offering us such an enriching encounter.

通過邀請我們參與他們的合作和交互實踐，史地文和倪培民將上述對話升華到了一種慶典。他們各自完全地以自己獨特的文化方式而導向了普遍。毋需超出具體去抽象，我們也可以深深地挖掘到自己活生生的個體存在，並有望品嚐那在深層底下流動着的為他人所共享的甘泉。這種共享的經驗也許是無法成為共相的，但它却有着普遍的感召力。我們感謝他們兩位為我們提供了如此寶貴的際遇。

---

## Huston Smith 休斯頓·史密斯

*One of the world's leading philosophers of religion and comparative religion, author of the extremely influential The World's Religions, and most recently of Why Religion Matters: The Fate of The Human Spirit in An Age of Disbelief.*

世界著名的宗教哲學和比較宗教學專家之一，《世界宗教》等巨著的作者。

迄今為止，東西方對話的工作完全是通過左腦來進行的，也就是說，是通過成串的詞語來表述論點和其他直綫形的思路展開的。我們沒有理由去貶損這種形式的對話。從林語堂的《我的國家和我的國人》到諾斯羅普的《東西方的際遇》都表明這種方式的工作成績斐然。類似於《好土地》這樣的小說所起的作用更加值得稱道。但就我所知，此書乃是第一部明確地將執掌空間意識的右腦，通過倪教授那杰出的書法，而帶入到東西方對話中來的著作。

Having myself been born in China and spent my formative years there, I can claim some qualifications for addressing this innovative, hands-across-the-sea book. And I will tip my hand right off. I consider it a courageous, forward-looking venture. Consider the grounds for that assertion:

To begin with, its authors are long-standing friends which gets their project off on the right foot from the start, for friends understand each other in ways that strangers cannot. It is this, more than anything else, I suspect, that enabled the authors to spot an



opening for a hitherto untried approach to East-West understanding.

Thus far such undertaking has been sought entirely through the left-brain; which is to say, through words strung together to deliver arguments and other linear lines of thought. There is no reason to disparage this approach. From Lin Yu-tang's *My Country and My People* and F. S. C. Northrup's *Meeting of East and West*, it has accomplished a great deal. And novels such as *The Good Earth* (Pearl Buck was my Mother's closest childhood friend in Chingkiang where the two grew up) have helped; even more. But to my knowledge, this is the first book to bring the right brain - which monitors space and enters this book through Professor Ni's remarkable calligraphy - explicitly into the dialogue.

There is another way in which the pioneering approach of this volume can be high-lighted. Compared with the Indo-Aryan civilizations — India's and those of the West — the Chinese mind is concrete. Its pictographic writing offers the clearest evidence of this. Nothing in English script — not even when it is illuminated as in *The book of Kells* — resembles the artistic strokes of Chinese characters, but in words poetry comes closest for the visual imagery it rides; I offer this single example:

與印度 — 雅利安文明  
相比較，中國人的思維方式  
是具體的。其最明顯的例證  
是中國象形化的文字。英語  
文字中沒有任何與中文筆  
劃的藝術性相似的東西。但  
就詞語來說，詩詞和它所駕  
馭的形象是很接近的。

就我而言，我并没有一下子就進入這個二重奏的意境，但我被他們的項目所吸引。當我讓自己的注意力在視覺的形象和詩意的構想之間從容地徘徊往返以後，它的策略開始對我起作用了。

我向倪教授和史教授這一極富獨創性的大膽的嘗試表示敬意！

Four ducks on a pond,  
A grass bank beyond,  
White clouds on the wing,  
What a little thing  
To remember for years,  
To remember with tears.

How far Stephen Rowe's poetry succeeds in connecting with Ni Peimin's calligraphy each reader will decide for himself. Speaking for myself, I was not immediately drawn in to the duet, but as I warmed to their project — slowing down to let my attention swing back and forth between the ocularly visual, on the one hand, and the poetically imagistic on the other, its strategy began to work on me.

So it is that I want to salute Professors Ni and Rowe for pioneering this highly original and venturesome work.

---

陳佩秋 **Chen Peiqiu**

當代中國著名的書畫家之一

*One of the renowned calligrapher-painters in China today*

*Using calligraphy  
as a means to engage  
in dialogue with  
Western philosophical  
verses, Mr. Ni is truly a  
qualified person.*

當今書壇，名家林立。然論書者多以筆劃功力，章法布局，字體風格等美學角度評價，書法的修身養性及作為人生態度之表達、弘揚及交流方式的維度，鮮為人所關注。倪培民君與史地文君的《筆墨哲思游》一書，以其對人生的深切關懷出發，籍書法與哲理詩為形式，踐而行之，實為難能可貴。我對英文散文詩的優劣不敢遽論，觀倪君之書法，則見其于筆墨功力之外，處處透露出他對中華文明之各傳統思想的深刻領悟。其風格之多變，為書家中所罕見。其能為此者，乃海納百川，兼蓄并收，而又能各盡其妙用之功也。若論以書法為東方文明之代表而與西方哲理文字對話，倪君實不辱使命者也。

---

**John B. Cobb, Jr.** 約翰·科布

*A pioneer in the movement to interreligious and intercultural dialogue, author of Beyond Dialogue: Toward A Mutual Transformation of Christianity and Buddhism, among many other books, and a founder of The Center for Process Studies in Claremont, California.*

比較宗教學和比較文化學的先驅，《超越對話：邁向基督教和佛教的互相轉化》等許多著作的作者。

The East long ago realized the limitations of rigorously defined concepts and discursive thought. It refused to separate this kind of mental activity from its embeddedness in the life of feeling, action, and imagination. The West pursued discursive reasoning further and with extraordinary success in many spheres. Yet today it finds its very achievements turning into ashes. The unifying visions it once seemed to have attained have fragmented into incoherent academic disciplines. None of these touches the deeper needs

為了擺脫那走入魔的理智的統治，西方很多思潮走向了虛無主義。為此史地文和許多其他西方人士一樣帶着他的激情和痛苦轉向了東方，期望在那裏找到一種沒有异化的生存方式，在那裏思想可以和感情、痛苦與歡樂共存。但和其他西方人不同，史地文將他在西方傳統的根源處所重新發現的生命力帶入了這一對話。

of the human soul. The economics, science, and technology achieved through this process have taken on a life of their own. It seems that they can no longer be bent to genuinely human purposes nor controlled by acts of human will. Enormous intellectual ingenuity is used to show the inadequacy and destructiveness of intellectual ingenuity. At last the recognition to which the East came so long ago is penetrating our Western sensibility as well.

That, too, has its dangers. We have let loose on the world demonic forces that threaten the future of the planet, and the abandonment of discursive thought will not control those forces. But our new humility is also a source of hope. Perhaps we can recover the humanity we have fragmented and lost, and perhaps in that recovery we can gain the strength we need to control our demons. Unfortunately, many of the Western projects that aim to free us from the tyranny of an intellect gone mad only lead us deeper into a fruitless nihilism. For that reason, Stephen Rowe, like many another Westerner, brings his passions and pains to the East, hoping to find there an unalienated way of being, a way in which thought can be at one with sensibility, with suffering, and with joy. Unlike others, however, Rowe also brings to the dialogue a rediscovered vitality at the root of the Western tradition.

With his Chinese colleagues, Rowe has found an other that challenges and enriches. He does not confront the calligraphy that expresses the wholeness of Chinese being with an effort to produce something like that in Western form. There is nothing like that in the West. His verse expresses a distinctively Western struggle with guilt and meaninglessness, as well as the new humility to which I refer. To see how in each case the verse relates distinctively to the calligraphy to which it is juxtaposed requires more insight than I can achieve; aspects of this work remain mysterious. But it is clear that, despite its Western character, it has already assimilated insight from the East, and this insight moves it forward toward the goal of recovering humanity.

Most of our critiques of discursive thought take the form of discursive thought. They call for something they do not offer. In this book we are offered a new way to experience the difference, and the positive connections, between East and West, pushing East-West dialogue beyond ideas and into the dynamics of human transformation. As one deeply steeped in discursive forms, I can recognize the importance of this venture, but I remain grateful for the inclusion of discursive elements that guide me in my response to the art. Perhaps others do not need these crutches in order to move through verse and calligraphy to a new experience of the relation of East and West – and of mutual transformation.

對於推理式思維的批判多半是用推理式思維的方式進行的。它們呼喚那它們自己所不提供的東西。這本書却為我們提供一種體驗東西方之區別和它們之間的積極聯系的新方式，它把東西方的對話推進到了超觀念領域的，動態的，立人化人的領域。

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## 俞吾金 Yu Wujin

復旦大學哲學系教授，前系主任，當代中國著名學者之一，著有《思考與超越》（1986），《意識形態論》（1993）等十多部著作及上百篇學術論文。

*Professor of Philosophy at Fudan University, one of the leading scholars in China, author of more than ten books and hundreds of papers.*

在世界上，有各種各樣的書。放在我們面前的這本書却以其奇特的形式、豐富的內涵吸引着我們的視線。培民的書法揮灑自如，汪洋恣肆，熔鑄百家而又自出機杼，博采衆長而又自成一格，于字裏行間透顯出深厚的國學旨趣和悠遠的哲學思緒。雖遠居瀛海鯨波之外，却深懷故國喬木之思。Stephen的詩空靈幽雅，哲思昂揚，

融東方西方生命于一身，集實踐、理論智慧于一體。或娓娓道來，如水銀之瀉地；或高屋建瓴，若黃河之決堤。這本奇書真堪謂詩書合璧，相得益彰！

*This amazing book is a perfect match of calligraphy and verse. Each brings forth itself by enhancing the other.*

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## 許勇翔 Xu Yongxiang

中國國家文物鑒定委員會委員

*Member of State Cultural Relics Appraisal Committee, China*

*The calligraphy and the verses in this book are media through which distinctive cultures are embodied and enlivened.*

我們常將文物與古董混為一談。但嚴格說來，文物乃文化的載體，因此古舊的東西，不一定是文物，新的作品，也未嘗不能稱為文物。文物的價值，歸根到底不在于它的古舊，而在于它所承載的文化為當代的人們所認可，所珍惜。因此文物的生命在于它的當代性。倪培民的書法和史地文的哲理散文詩，正是它們各自所代表的文化的載體，其背后的傳統文化積澱，通過他們的筆，被賦予了現代感、動態感，成了活的東西，其生命力在他們的對話中得以展現和交融。

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## Elizabeth Kamarck Minnich 伊莉莎白·密尼克

*One of America's foremost feminists and philosophers of education, and author of the seminal book, Transforming Knowledge.*

美國著名女性主義哲學和教育哲學家。

Stephen Rowe and Ni Peimin, wishing to communicate with each other across languages, cultures, traditions,



不同的語言、文化、傳統、藝術之間的不可翻譯性沒有導致史地文和倪培民的絕望，相反，他們擁抱了這一事實，把它當作通向一個開放的、在中間的王國的邀請。

expressive forms of art, discovered that not everything can be translated-in the usual sense of that term. This discovery, however, did not lead them into the despair of failure. On the contrary: they embraced it, took it to be an invitation to recognize an open space, an in-between, in which meanings are released to play, to evoke, to transcend particularity, even as particularity is honored precisely by the refusal to force it into another form, however (not really) similar...

What their acceptance, their celebration, of what could have been taken to be failure suggests is itself richly evocative and cannot quite be captured. It invites us to think around it, about it, accepting the wisdom of the Jains in India that teaches us we are not wrong in our perceptions of truth, of reality, except when we fall into thinking that any of those moments of illumination suffices unto itself. Rowe and Ni "translate" in the more profound sense of translation as the foundationally relational and transcendent human act.

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## 曹錦清 Cao Jinqing

華東理工大學暨復旦大學哲學與社會學教授，《黃河邊的中國》的作者。

*Professor of Philosophy and Sociology, East China University of Science and Technology and Fudan University, author of The China Along Yellow River.*

*Stepping into Confucianism, Ni's calligraphy shows dignity; settling down into Buddhism, it displays spiritual detachment; diving into Daoism, it wanders freely without constraints and proudly stands above the mundane.*

培民是我的大學同窗好友。十余年前，培民赴美留學，繼而在大學任教，專治東西方哲學比較。自1995年以來，每值春夏之際，帶學生來華辦學游歷，積極推進中美民間文化交流。

培民擅書法，廿年前我已知之。今年來滬，出示一集以其友人史地文先生之散文詩為配襯的書法以賜閱，頓感其書法已入化境，非刮目仰視不足以入其奧堂。入于儒，則其字發為莊重；沉于佛，則其字顯為空靈；潛于道，則其字或為灑脫，或錚錚然透出一股抗俗之傲氣。再觀史君之英文散文詩，初看平淡無奇，了不相干，再讀則若有所發，似有所關，三思而覺其精到發微之處，與培民之書法若即若離，如禪堂應對。人云道不同不相為謀，何其在不同風格之書法及東西方文字中相與為謀歟？！培民曰，中華書法，實非單純技巧，而是心靈之修養，人生之踐履。儒道佛各有所長，互補為用，彰顯出東方人生之智慧。外以彌補西方知性思維之不足，內以調適當代浮躁迷惘之心靈。史君的文字，根源于西方文化超知性的傳統層面，與