PART III  HIS WORKS

F Bibliography

F1 Books and Articles in English and Chinese


1981  “Tan wenxue yingxiang” (On literary influence), Xuewen, Department of Chinese, The Chinese University of Hong Kong. (Chinese)


1984  “Wusi, wenren, aiqing” (Love and the May Fourth men of letters), Wenyi zazhi (Literary Magazine), Hong Kong, 10, 1984, pp. 62-65. (Chinese)


F2  Translations


1985  “Ba Jin he Oluosi wenxue” (Ba Jin and Russian Literature” in Ba Jin zuopin pinlunji (Collected Studies of Ba Jin), Jia Jijang et al., eds. Zhongguo wenlian zhuan gonzi, 1985, pp. 115-161; also included in Ba Jin yangjui zai guowai (Studies on Ba Jin Abroad), Zhang Li-wai, Li Jin eds., Hunan wenji chubanshe, 1986, pp. 513-550. (Chinese translation of 1981 article)


n.d.  “Cong shijing dao chenjing – Hongzhu shiqi yu Wen Yiduo zongjiao he langman sixing” (From the metaphysical to the worldly – the religious and romantics thoughts of Wen Yiduo in the Red Candle period”). To appear in Wen Yiduo yanjiu congkan (Studies in Wen Yiduo), published by Wuhan University. (Chinese)

F3  Book Reviews


F4  “Current Research”

“The Popular Milieu – Writer and Society in Shanghai, 1920-1949”. Basic research on the project began in 1983. Useful contacts have been established with prominent writers and scholars in China. This project, which has gained the support of The Institute of Chinese Studies, the Chinese University of Hong Kong, is estimated to take another three to four years to complete.


One Hundred English Prose Writings in Chinese Translation. Scheduled to be published by the Commercial Press, Hong Kong, in 1988.

Chinese Mythologies and Legends. Joint editor and translator.”

(This bibliography is incomplete. Chinese publications after 1986 have not been included because I could not trace them in the time I set myself. The bibliography, including the “Current Research,” is based on his published books and on his c.v. up to 1986.)

G  Some Works by Mau-sang Ng

G1  Juvenalia – articles from The Shield, 1960 – 68 and Wah Yan Students’ Magazine <<華仁學報>>
夜茫茫

吳茂生

《華仁學報》1967年 2月
朱自清的散文
吴茂生

《華仁學報》1967年 6月
我喜愛的幾位詞人

李

我喜愛的幾位詞人

早期的作品仍難不了一片浮華氣質，但是，他寫詞的文稿，優美的詞句，仍難不了一筆抹殺的。我們細看下列幾句，如：

須信為當初，有傳承，自是當時妙。

早春時序，風陰日暖，更著清溪去。

風月無聲，水自流，雲間聳翠。夜深人靜，月明江上，風清萬里。

這些作品中，清麗悠揚的有：

早春時序，風陰日暖，更著清溪去。

風月無聲，水自流，雲間聳翠。夜深人靜，月明江上，風清萬里。

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早春時序，風陰日暖，更著清溪去。

風月無聲，水自流，雲間聳翠。夜深人靜，月明江上，風清萬里。
《華仁學報》(1966 – 67, Vol. 15)
文學與人生

吳茂生

文學與人生，顧名思義，一文之不朽，非於天地間，日月光也，紀政事，察民隱也；文學，樂道人之善也。從他的論文可見文學與人生的密切關係。文學，人之精神感受的表現，以詩歌、散文、小說等將這些感受的純粹及抽象的感情，流露於作家的筆端，可以說是人類生活方式中的一部分縮寫。換言之，人生與文學的關係是後者及前者終有的意義的創作。白居易在元九書中曾說過文學有四補時政，導人情心的功能，指出文學應負起反映人民的任務，蓋思想是文學的中心，通過了文字，人們將其思想感受，纔會在不違背愛情之原則上表現出來。這些反映，是一個很深刻的人生宣示，現實的句子比比皆是，杜甫生逢安史之亂，更把文學用以反映社會人生，如《石壕吏》中，表現出個人對人生的態度與感受，如《兵車行》中，表現出個人對人生的態度與感受。在這出身的句子中，反映出個人對人生的態度與感受，如《兵車行》中，表現出個人對人生的態度與感受。在這出身的句子中，反映出個人對人生的態度與感受，如《兵車行》中，表現出個人對人生的態度與感受。在這出身的句子中，反映出個人對人生的態度與感受。在這出身的句子中，反映出個人對人生的態度與感受。
生是文學的題材，祇有一個經歷豐富的人生⽅能產生出感人的文學作品；沒有經歷過安史之亂、恐怕杜甫的作品也不會這様的感人；劉謙謙得詩，此立文之源也；立文之源也，文學家要有所感觸才能用文學向人生作更深入的探討。其作品才能更能收到反映。
書的內容，是《實踐倫理學》前言及後話。本書內容以實證的方法寫出，故本書並非易讀，且由於時間所限，限於篇幅、編者不詳討論問題，並可作oling。此一問題，故成之為“社會倫理學”；在本書所談的各方面，大多是實際的問題，社會倫理學。本書所談的各種概念及對應的體制，均為本書的主旨，亦能幫助讀者們進一步深化今日社會的倫理問題。本書所採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的各種概念，本書採用的種}
The influence of the book on Christopher Leung Woon Chung ('71)

I studied philosophy at university, and my interest in the subject was nurtured during my pre-university years. I attended the '九龙华仁书院' (九龙华仁书院), which was innovative and offered a course in ethics (Ethics), which is moral philosophy (Moral Philosophy). This course was not a university exam, but we were required to study it as philosophy students. The course was taught by Father P. Brady (白礼达神父). He wrote a 200-page textbook, which was translated into Chinese by two sisters so that students with insufficient English could read it.

Father Brady was an Irishman who had been in Hong Kong for several decades. He taught in English, could read and write Chinese, but we rarely heard him speak Cantonese. He taught ethics without mentioning Jesus. He would briefly introduce philosophical ideas and then ask us to discuss moral issues in Chinese. After discussion, he would write down our conclusions.

His book covered a wide range of topics:
這本書我已經保留四十多年，不時還會拿出來翻翻。他在很多章節之末，附有具爭議性的道德難題，啟發學生的思考，明白世事並不是非黑即白那麼簡單。很多問題都是像 Michael Sandel 教授舉出的例子，屬於「做又死，不做又死」的兩難情況。

以下是其中兩章的問題，大家不妨動動腦筋：

上編：個人倫理學
下編：社會倫理學
討論問題

一、林先生是一個誠實的商人，專業二手貨買賣。他常恐買入的貨物可能是假貨，為此，
解決良心問題，他每次交易時必須誦誦祈禱一篇，然後聖譽決定。倘若是「一
面便買入貨物；是「一字面」便拒絕買貨，你對他這種做法有什麼意見？

二、早為他們揹負負荷，以博取特別賞金，彌補入息之不足。他解釋說：現在我們社
會，每個人是如此。利用職權，博取小賬，可以增加個人的可憐積倉，亦
可以藉以幫助窮親戚的教育費、醫藥費等等。你對這位先生的說法和解釋有什麼
見呢？

三、培錦給文新一書，對他說：「目光淺窄的人可能說，這是一本不良讀物，但井
認為每人都有閱讀任何書籍的自由。」文新聽後，心裏感激然，但他自言道：「只
要自己沒有壞的意向，我的行行為當錯不到那裏。」文新說：「一字面，你以為怎樣呢？

四、碧玉說：「我從不分辯是非曲直，凡事只是聽其自然，隨其發展，期望完滿的收
穫，美好的結果。上主決不能在這些情形下責罰我，可不是嗎？」你對他的意
見，作何感想？

五、林醫生深感迷惑，因為他不知道，為他的病人施手術，是否合乎道德。因他這個病
若施手術，可能有些危險。若以藥物療治，則需時甚久，但必會慢慢痊癒，後
來他自我解釋說：「若能肯定施手術是錯誤的，才不應做。若只是輕微的懷疑，我
三年之後，我已在港大哲學系求學，有一次白神父應邀來作講座，我立刻上前相認；我不知道他是否還記得我，但我相信他知道終於教出一個真的去唸哲學的學生，也會老懷安慰的。

白神父已去世多年，謹以此小文紀念這位良師。

(文章允許轉貼，請具作者名字：梁煥松)
G2.2 Links to his M. Phil. & D. Phil. theses

His M. Phil. thesis can be downloaded from HKU Libraries website at

http://hub.hku.hk/handle/10722/128653

The link to his D. Phil. thesis is

http://solo.bodleian.ox.ac.uk/primo_library/libweb/action/display.do?tabs=detailsTab&ct=display&fn=search&doc=oxfaleph012672280&index=2&reclids=oxfaleph012672280&recldxs=1&elementId=1&renderMode= poppedOut&displayMode=full&frbrVersion=&dscnt=0&frbg=&scp.scps=scope%3A%28OX%29&tab=local&dstmp=1413187936670&srt=rank&mode=Basic&dum=true&vl(304942529UI1)=all_items&tb=t&fromLogin=true&vl(1UIStartWith0)=contains&vl(353692469UI0)=any&vl(freeText0)=Mau-sang%20Ng&vid=OXVU1


**Summary**

The Russian influence took root in the Chinese intellectual tradition that evolved after the Literary Revolution of 1917. When the Chinese communists turned to Russia for their inspiration they also accepted the Russian version of the novel's form and function in society. However, they did not accept it uncritically. Chinese understanding of the arts goes back for thousands of years and thus Chinese intellectuals brought their own kinds of tradition and intelligence to these new arts and political solutions.

In this lucid study, the author demonstrates how Chinese writers, guided by Russian authors such as Chekhov, Turgenev, and Andreyev, created works of art that are both original and Chinese. However, he also shows that the familiar heroes of such famous novelists as Lu Xun, Yu Dafu, Mao Dun, and Ba Jin have a strong Russian flavor linked to prototypes in the Russian literary tradition.

The author depicts the fortune of Soviet literature and the fate of the intellectual hero in the People's Republic of China. He believes that the humanistic May Fourth intellectual tradition, which inspired enthusiasm for classical Russian literature, has been revived with the publication of works like Dai Houying's *Man ah, Man!* and Zhao Zhenkai's *Waves*.

**Mau-sang Ng** is on the staff of the University of California at Davis. He received his Ph.D. from Oxford University and won the coveted Fairbank Center Fellowship for 1987-88.

(from the SUNY Press)
Foreword

One of the most difficult, but also one of the most important, things to assess in literary history is the way in which the literature of one culture comes to affect that of another. Such influences are often associated with rapid historical change, or with a sudden renaissance in the arts of the language, culture and society which then acts as an inspiration upon another. In the European Middle Ages the great repository of cultural inspiration were the city states of Italy, principally Florence and Rome. Every cultivated European at that time aspired to speak Italian, and every painter or writer or musician founded his work automatically on Italian models. Often, as in the case of England, these models were received through France, and acquired an added vigour and variety through French interpretation. Chaucer is the greatest English beneficiary of this rich outgoing of literary culture.

With the rise of the novel the picture becomes rather different. Famous and much copied novels suddenly appear in one or another of half a dozen countries—Don Quixote in Spain, La Princesse de Clèves in France; and then, in the eighteenth century, a series of English novels—Goldsmith’s The Vicar of Wakefield, Richardson’s Clarissa, Sterne’s Tristram Shandy—which became international best sellers and models all over the continent. In the next
century the English novel greatly influenced the Russian literary renaissance—sometimes spoken of as the Golden Age of Russian literature—and at every stage of his life the great Tolstoy was always asking his friends to send him new English novels. Goldsmith, Dickens and Sterne had all been formative writers in the development of his own genius, but he was addicted to the English novel, good or bad, as a form of amusement and recreation. That, after all, was the traditional role of the novel in a literate bourgeois society. And it was only with Tolstoy and Dostoevsky themselves (and they both denied that the works they wrote were novels as such: they were what the Russians call poema—a long imaginative work, or, as Tolstoy said, a work in its own form which expressed what the writer wished to express) that the novel became fully and for the first time a "serious" and influential force in society, a force making for change, progress and enlightenment.

Dickens and, even more, George Eliot, had already shown the way in England; while in France Balzac and Zola had mapped and analysed society in such a way that its shortcomings were clearly visible, helping to pave the way for Marxist diagnosis and Marxist remedies. By the time of the Russian revolution the novel was firmly established as a prime instrument of propaganda and social change: Stalin was to say that writers were the engineers who would make a new Soviet man, and he and his henchmen had very positive ideas about the kind of novel—the "socialist realist" kind—that was needed to do the job. It was natural that when the Chinese communists turned to Russia for their chief inspiration they should also accept the Soviet version of the novel's form and function in society.

But they did not accept it uncritically. Chinese society is, after all, a very much older affair than anything Russia can show; Chinese understanding of, and distinction in, the arts goes back for thousands of years. So Chinese intellectuals were always critical, and brought their own kinds of tradition and intelligence to these new arts and new political solutions. Lu Xun and the May Fourth writers were of course a primary inspiration, and their works a kind of guideline. As Dr. Mau-sang Ng points out in his lucid and admirably revealing study, Lu Xun used to tell how May Fourth writers in search of guidance "found Russian literature". Lu Xun himself was greatly influenced by it, by Chekhov above all, but his marvellous stories
fly clean away from the sources that influenced them, just as
Chaucer's did in England from their Italian models, becoming
original works of art and specifically Chinese in their own right.

The Russian hero, particularly the downtrodden hero, "the
insulted and injured", was of course soon acclimatized to the Chinese
literary scene; but again the influence was by no means a simple
one, and no models were adopted uncritically. As Dr. Mau-sang
Ng shows, the variety of contemporary Chinese heroes is probably
richer than in the original Russian sources, and reflects a more
rapidly growing and intellectually self-conscious attitude on the part
of Chinese novelists and writers. Indeed, as he points out, the time
came, at the period of the Cultural Revolution, when the Chinese
authors were chiding their Russian colleagues for excessive humani-
zation and individualization of the new hero, who had begun to
be shown in the Russian novel of the Khruschev era, with all his
personal and non-ideological faults and aspirations. Oddly enough
this seems a good sign rather than a bad one; for it shows how
independent Chinese reactions had become, and that they would
soon be diversifying and humanizing on their own account, and
enlarging—as we now see them doing—the potentialities of their
own cultural and literary scene.

Dr. Mau-sang Ng's study not only has very great interest for the
scholar of comparative literature but it will be absorbing reading
for anyone who has a general desire to know more about the cultural
background and literary history of contemporary China, and about
the literary relation between the two large communist empires. I
worked with Dr. Mau-sang Ng for some years in Oxford, and I
have the greatest respect for his knowledge and understanding
of literature, particularly the novel, his originality as a critic and
his liveliness of mind. Such a mind is typical of the Far Eastern
Renaissance which we can see coming, and it is a mind to welcome
and interpret the new literature such a renaissance will bring.

JOHN BAYLEY
Warton Professor of English,
University of Oxford
Much has been made of the influence of foreign writers and works on 20th-century Chinese literature. The impact of Japanese, American, and European thought and belles lettres is both acknowledged and generally understood by scholars East and West. The role of Russian and Soviet literature, on the other hand, has been largely overlooked. The first major step in rectifying that situation has been taken by Mao-sang Ng in this pioneering study. Ng's familiarity with 19th- and 20th-century Russian and Soviet literature is what gives him the edge in his approach; his attention to detail and keen insights are what lend the completed study the voice of authority. The opening section, a look at the overall "Response to Russian Literature" (although Ng deals specifically with the Russian "hero" in Chinese literature, there is more to be found here), is followed by detailed looks at the nature of that influence on four Chinese writers: Yu Dafu, Mao Dun, Ba Jin, and Lu Xun. In virtually every case, Ng's conclusions are eminently convincing.

An essential work for any holding of works on Asian culture and society and world literature, particularly at the college/university level. H. Goldblatt San Francisco State University

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(From Website of Villanova University, Falvey Memorial Library)

Abstract of “A Common People’s Literature: Popular fiction and Social Change in Republican Shanghai”, in East Asian History 9 (Institute of Advanced Studies, Australian national University, 1995)

Abstract: Much popular literature produced in China in the early 20th century was first serialized in newspapers. Rapid urbanization in this period created a consciousness of cultural disjunction, and popular literature sought to provide urban readers with a sense of identity and community. Thus, the texts employed narrative styles that signified continuity with the past while fixing aspects of the new landscape into a relationship with this symbolic past. A close reading of the extremely popular Begonia (Qiuhaitang) by Qin Shouou illustrates the community-building function of China’s popular writing and how it was carried out.
G2.7  Some other reviews of *The Russian Hero in Modern Chinese Fiction* (no texts)


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H  A Bilingual Letter from Dr Michelle Fan 吴范光中女士, Sept. 22, 2014

先人已去，情义永存

在吴茂生二十年祭之时，吴范光中给大家一封信（9/22/2014）

尊敬的余晃英及 Fr. James Hurley, 吴茂生博士的一群生前同学，好友，同事们，在茂生二十年祭的 2014 年，作为茂生的夫人，我似乎又回到了 1994 年 8 月 19 日那天，那个不堪回首，撕心裂肺，身心频临绝境的时刻：

那时我和茂生刚结婚七年才得有一岁幼子启文，怎么可以想象一个由郎才女貌组成的美丽家庭顷刻之间土崩瓦解，怎么可以接受一个年富力强，才华正茂的丈夫由发病到撒手人间只有八个半月时间。那一年我四十岁，身处异国他乡，怀里抱着未满周岁，还在嗷嗷待哺的启文，那是茂生唯一的血脉啊。。。

二十年了。人的一生能有几个二十年？在漫长的二十年岁月里，茂生的生前同学，好友，同事一定很想知道我们母子俩是如何一步一步走过来的。。。

感谢上帝，给予我无穷无尽的坚韧不拔的勇往直前的精神与力量，感谢人间善良的亲朋好友长年支持与关怀，今天我们不但能平安喜乐健康地活着，而且我我在事业上取得了傲人的成绩，启文已二十一岁，长大成人了。

我在美国已经从医二十多年了。我一直推广“预防胜于治疗”的理念。我所开办的每星期五晚上气功班已经坚持二十年了。像茂生当年那样，在学术上精益求精，在医德上治病救人。二十年来无数个白天黑夜，我把自己美丽的青春献给了我的儿子，献给了我的医学事业，我一直没有再婚。我最钟爱的儿子启文也在我的悉心照料下长大成人，今年刚过了 21 岁生日，成了年轻小伙子。启文酷似他的父亲茂生，说话的声音，讲话的姿势，身材相貌都有茂生年轻时的影子。。。启文性格温纯，颇有语言，音乐天赋。他会说英语，西班牙语，国语，粤语，沪语，他会弹钢琴并取得美国的十级教师证书；他还是戴维斯高中乐队第一小提琴手，另一方面，他亦喜欢体育运动。高中时他喜欢短跑，游泳，打篮球等各项运动。他喜欢独立思考，放学后他在一对美国老夫妇家做功课，深深溶进西方文化。他喜爱历史。今年夏天，启文在加州州议会大厦帮助州议员作了一个月志愿者，亲身经历了州议会的工作流程。启文表现出色，得到州议员的奖状并欢迎他明年继续为州议员服务。启文正准备大学课程，朝着律师方向发展。某一天，他身穿西装，胸前挂着工作牌，在阳光下气宇轩昂，大步流星地向我走来，我的眼眶湿润了，我忽然觉得我的儿子启文终于长大成人了。

再次谢谢大家！尤其是余晃英先生及夫人长年来每逢圣诞节总是寄圣诞礼物给启文，在茂生二十年祭之时，还组织大家投稿纪念茂生，令我深深感激不尽。我相信茂生在天之灵也会欣慰并真正安息了。

Lives are Brief, but Relationships are Eternal

An open letter from Mrs. Michelle Fan Ng in remembrance of her late husband Dr. Mau-sang Ng’s 20th anniversary of return to eternity.

I sincerely and respectfully thank Mr. Fong Ying Yu, Father James Hurley, Mau-sang’s classmates, close friends, colleagues and students for joining me and my son Kevin in honoring the 20th anniversary of Mau-sang’s return to eternity.
I was overwhelmed with memories of that fateful day on August 19, 1994, when my world seemed to have suddenly collapsed, and my heart and lungs were torn apart. I did not know what the future would hold for Kevin and me.

Mau-Sang and I had been married for seven years and together, we had a son Kevin who was barely one year old. It was unimaginable that this beautiful family built by a brilliant man and a beautiful woman could dissipate so abruptly. How could I accept the cruel fate that illness would sever the life of my strong and vibrant husband from this world within a brief period of eight and a half months? At the age of 40, I became a widow in a foreign land, and the sole provider of Kevin, Mau-san’s only blood-line.

You must be curious to know how Kevin and I have been doing in the last twenty years.

I give thanks to God for giving me boundless strength, tenacity and energy in forging forward. I am also grateful for the support of my friends, many of whom are my patients. Today, Kevin and I are healthy, happy and secure. I have achieved my professional goals and beyond, and Kevin is an outstanding young man of 21 years of age.

Both of my parents were medical doctors and I continued the family legacy by entering into the field of medicine. I studied medicine for many years and completed specialized training. In 1993, I established my own acupuncture clinic in Sacramento, California. I received a Master’s degree in Chinese Medicine in 1997, a Doctorate in Oriental Medicine in 2000, and a post-Doctorate degree in Oriental Medicine in 2006. I am a State of California Certified Acupuncturist and Herbalist. I was a trustee of the California Health Professions Education Foundation in 2003-2005. My specialized areas of research and practice are acupuncture, Chinese herbal medicine, Chinese orthopedics, and Qigong. In recent years, I have developed a sub-specialty in alternative medicine that provides treatment and cure of cancer without surgery, chemotherapy or radiation, as well as fertility treatments. I have been successful in enhancing my patients’ immune system, shrinking their tumors, and improving their quality of life.

During my twenty years of medical practice, I have promoted and adhered to the motto that “prevention is better than cure.” I have provided a weekly qigong class in my office at no charge to my patients for many years, solely for the purpose of preserving their health. I have devoted my entire life to taking care of my patients and my son, Kevin. I work consistently whenever necessary, regardless of the time of the day.

My dedication to raising Kevin in a way that Mau-sang would have wished is absolute. I have never re-married. As a result, Kevin is honest, empathetic, healthy and intelligent. He resembles Mau-sang in his physical appearance, mannerisms, and gestures. He can speak many languages besides English, Mandarin, Spanish, Cantonese, and Shanghainese. He is a classical pianist, and has achieved the American National certification for piano instruction. He has received several
awards from the United States Open Music Competition, and the highest honor for piano performance from the Northern California Open Music Festival. He also plays the violin and was the first violinist of the Davis High School Orchestra. He is not all nerdy, however. He is a cross-country runner, swimmer, basketball player, and cyclist. He is immersed in both the traditional Chinese and modern American cultures. He is therefore an independent thinker. His favorite subjects are history and geography. Most recently, he was an intern for a California elected official at the California State Capitol. He distinguished himself among all interns, and received a special recognition from the California State Assembly as well as an invitation to return for a fellowship in the following year. Kevin is currently enrolled in University classes and working towards a Bachelor degree in pre-law.

One day, I went to pick Kevin up from the State Capitol after work. When I saw him walking towards me in steady and confident strides, all dressed up in one of Mau-sang’s old suits, my eyes welled up with tears of joy, pride and sadness. I wished Mau-sang could see his grown son now. But I know intuitively, Mau-sang’s spirit is and will always be present in Kevin’s mind, heart and soul.

I cannot emphasize enough my deepest gratitude for all of you, especially for Mr. and Mrs. Fong-ying Yu’s gifts and support for Kevin and me throughout the years; and for your kind consideration in organizing this 20-year memorial of Mau-sang’s life. I firmly believe that Mau-Sang is appreciative of all your kindness and memories, and he is truly happy and at peace now.

[Response from Lee Ming Kwan, Sept. 26, 2014:

晃英兄：

啓文長大，一表人才，而光中女士亦捱過艱辛歲月，以精湛醫術服務社會，作為茂生老朋友，感到十分欣慰！亦要感謝兄多年來予光中女士一家的關懷與支持呢！

講起 Fr. Hurley, 老朋友閔永圻約好 10 月 9 日與幾位老朋友為其餞行，回愛爾蘭老家。... 明陞]
I  Afterword

As this documentation comes to a close, I think of the words of a song I heard a long time ago, “Getting to know you, getting to know all about you....” (from the film The King and I). Only this knowing is done twenty years after his passing, and I am far from knowing all about Mau-sang. I have learned much from compiling this file, mainly from his friends and from Michelle.

Two-thirds of Mau-sang’s life were spent studying and researching; he was a scholar thirty years in the making. He only taught and wrote for a period half that time. During that period, he was extremely diligent and productive, as can be seen in the bibliography, and he made significant contributions to both Chinese literature and trans-cultural studies, as evidenced in Professor Bayley’s Foreword and Goldblatt’s brief review above. As well, he forged friendship with Chinese writers he respected, like Ba Jin and Ke Ling.

I had hoped to present his academic endeavour more fully by getting his former colleagues to discourse on the nature and significance of his contributions. But this task proved to be beyond me. I could only reproduce some published comments that I garnered. I hope the detailed bibliography, though incomplete, can be a rewarding guide to students and researchers of Mau-sang’s works and to modern Chinese literature.

Mau-sang left behind manuscripts of hand-written academic notes which could be of benefit to people in the same and related fields; they merit wide dissemination. Dr David Faure passed to me the notes as well as some published articles in the form of electronic files. I consulted Michelle Fan and Kevin Ng who suggested that the notes could be uploaded as research blogs. As I know little about such things, I returned to them the files for them to deal with.

Father Jimmy Hurley, who cast an influence on Mau-sang in the early years, retired and left Hong Kong just this October, and Michelle Fan met him some months before he left.

Long and deep will Mau-sang stay in our hearts.

Fong-ying Yu, Vancouver, November 9, 2014
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David Faure and Lee Ming Kwan, both close friends of M-S, for his academic documents in their possession;

Mr Anthony Ho and Stephen Lee who broadcast my appeals;

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Drs Patrick and Hue-Tam Ho Tai, who became friends of M-S in Oxford; the latter for permission to quote from her letter;

Mr Chan Man Hung whose eulogy I reproduced;

Szeto Wai-ching whom I could not locate but trust would not mind being quoted;

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