

英若誠先生、坐在您前邊的人怎麼認識您？他們一定以為您是撫順監獄的看守、也不一定知道這個形象如何恰如其分。

YING RUOCHENG, the people sitting before you recognize your face as that of the sympathetic prison governor in Bernardo Bertolucci's film on China's twentieth-century history, *The Last Emperor*. Yet they may not recognize the ironic aptness of this image.

最近四十五年來您把中華人民共和國的戲劇界國際化了。
而八零年代末年也當了五年的官、監督了一萬萬人的表演術藝工作。

For nearly fifty years you have internationalized theater in the People's Republic of China, taking roles as translator, actor, and dramaturge. Then in the late 1980s as Vice-Minister of Culture you presided for five years over all performing arts for the one billion citizens of the People's Republic.

您這一條道路給您提出了公共文化中的一些最大的問題、像
如何用國家的權利來改革和解放大眾的藝術敏感性、
如何在一個《一原文化》之內作為一個萬國公民、
如何在政治斗爭之中當一個不動心的君子。

Your path has posed you some of the greatest questions of public culture:

-- how to use state power to re-form and liberate the artistic sensibilities of a people?

-- how to be bi-cultural in a mono-cultural society?

--how in the midst of political street fighting to hold your seat as a gentleman, idealistic, inscrutable, and kindly?

而現在您又以一個新的角色、您成為了和尚。

And now, through a further transformation, you have assumed the role of buddhist monk in Bertolucci's forthcoming film, *Little Buddha*.

英若成先生致辭!

(Degree of **DOCTOR OF HUMANE LETTERS**, honoris causa)

Presented by Professor Kidder Smith, Jr.