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舒新城先生著

我怎樣恢復健康的

定價五元二角

語云：無病就是福，但是病者如何方可恢復健康？無病者如何方可長保健康？這便是人們當前最急切的問題。舒新城先生在久病中，竭三年之力，研究保持健康的方法，本書就是他病弱奮鬥而達到健康之路的記錄。全書分十二章十餘萬言，因為他是根據自己的經驗，證明有病時不可單靠醫藥，而要在平時飲食起居方面下功夫，所以對於人體營養的需要量，食物的成份及維生素諸問題，都有深入淺出的說明。更因為作者原是心理學家，所以關於精神修養方面，尤有獨到的見解。書末所附食物成分表是就本國日常食品編成，絕非照抄外國書者可比。著者應上海大公報之請，曾將前九章陸續在該報發表，因國內外讀者要求印成單行本者至多，特續成後三章，並加附錄，以備讀者實際應用。復經海上名醫師戈紹龍趙師震兩先生校訂一過。戈序說：「本書對於身心的基本要素，都有科學的說明，可供讀者據以應用」；趙序說：「本書不但對於一般讀者非常有益，就是醫生們讀了，亦可作為他山之石」；由此可見本書的價值了。

新中華叢書 健康與人生

定價三元五角

自著者發表「我怎樣恢復健康的」一書以後，各地讀者紛紛函詢保健方法。在所提出的問題中，很多是性質相同的，著者乃擇要分類，在「新中華」半月刊「健康通訊」一欄中公開發復。其中以涉及營養方法，青年、中年、老年、婦女健康問題及精神病方面者為多。著者對於每一問題，均就生物、生理、醫藥及社會各方面的觀點作探源的說明，使讀者了然於致病與療養的原理原則，以為自求健康的根據。茲將去年一年之答問，集印一冊：一以使讀者有所參考，不必再提同樣的問題，以節省人力物力；一以補充「我怎樣恢復健康的」一書之簡略處，使它的讀者可得更具體的例證。

SHOULD GANDHI'S ASSASSIN BE KILLED?

BY PEARL S. BUCK

Gandhi¹ is dead. His ashes² are scattered in the waters and over the earth of India. The *indomitable frame³, the fearless spirit, the long years, the high purpose, all were ended so easily. It was over in one instant. The shot of a gun and only silence is left, silence and a handful of ashes. It is no wonder that the ignorant, the stupid, the inventors of atom bombs, the generals, the captains, the sergeants⁴, the little soldiers, are the lovers of violence. All that they fear, all that they hate, all who rebel against them, can be so easily ended. The movement of a finger upon a trigger⁵, upon a button, a flash, a blast, and all that remain are silence and ashes. Today a million can be killed as easily as a thousand, a thousand as easily as one.

Gandhi was only one. His voice was single, always gentle, always reasoning. It was the voice of conscience in our turbulent⁶ life. He was right, he knew he was right, we all knew he was right. The man killed him knew he was right. However long the follies of the violent continue, they but prove that Gandhi was right. Nonviolence is the only commonsense for human beings. We die so easily. Our bodies are soft and unprotected. The brain, the heart, the soul, *are perilously lodged⁷. We cannot wait for peace to be made, for arguments to be settled, for the quarrelsomeness of selfish men to subside⁸. Before that settlement comes, life is over. *At all costs⁹, Gandhi said, we must refuse to use violence. Resist to the very end, he said, but without violence.

1. 甘地. 2. 骨灰. 3. 不可侮的軀體. 4. sergeants ['sɑ:dʒənts], 軍士.
5. (鎗身下部之) 扳機. 6. turbulent ['tɜ:bjulənt], 擾亂的. 7. 處於危險的地位.
8. subside [səb'saɪd], 平息, 退消. 9. 勿論如何.

To a world confusing violence with power, these words seem too simple to be true. Yet truth is always simple. Men wind confusions and entanglements because they are afraid of simple truth. But truth is not changed. It is still simple. It is more fundamental than the atom itself.

Consider *the young Hindu¹ who sits in prison today, so heavily guarded because he killed Gandhi. Is he to die or to live? If we are to take Gandhi literally², and I think he meant always to be taken literally, that man should not die by violence, even as punishment for a crime. Suppose, fantastically³, that he should be released. Gandhi was often in prison, and perhaps he would not want his murderer confined. Suppose, absurdly⁴, that the assassin⁵ went free. What would be his life? Could he escape what he has done? I think, never! Whenever he went among his own people none would receive him. He could not hide, for *he would be watched for and dreaded⁶. None would want to touch his hand, the hand that killed Gandhi. Women would fear him and children would be taught to despise him. Where could he find home and friends? There would be no place for him upon earth. He would be outcast. He would be haunted by Gandhi's own spirit. The spirit of Gandhi, in other men, working for his freedom and his safety would be his destruction or his regeneration. For this man has a conscience, or he would not have killed Gandhi. The utter goodness of Gandhi's spirit, working upon the human conscience, drives men to destroy themselves from despair—or to be born again.

The world longs for goodness. The people search for righteousness. There is no weapon, no bomb so powerful, as the force of a great good spirit. India will live and become great in our

1. (即指刺殺甘地之印度青年). 2. 直解的. (即照字義直解, 不加推諉像想以求其言外之意). 3. 非常奇怪地. 4. 非常荒謬地. 5. 刺客, 兇手. 6. 人人那要看住他而感到怕他.

world, only as her people use this priceless force, the force of non-violence, which the life of Gandhi exemplified for them. In that personal example was Gandhi's secret. He *did* what he told others to do. When people saw that this was true, they believed in him. Gandhi has done his part. It now remains for the people of India *to take upon themselves¹ his world leadership for non-violence.

Indeed, it is the only way in which India can fulfill the promise of her greatness. *Of violence the world is sick². By hatreds and quarrels we are surfeited³ and poisoned. The hearts of the peoples turn away from the noise of militarists and war-mongers⁴. We long for the peacemakers. No war brings peace, for violence only brings more violence. Oh, India, dare to be worthy of your Gandhi!

The reader may probably know that the murderer of Mahatma Gandhi is Nathunam Vinayak Godse, who was arrested immediately after he had killed Gandhi and was recently brought to trial for assassination. It has been reported that throughout the proceedings the murderer smiled and talked excitedly to his lawyers, never showing a single sign of remorse. He even boastfully reiterated that he would try to kill those followers of Gandhi. —*The Editor*.

1. 負起責任. 2. = The world is sick of violence. 3. surfeited ['sə:fitid], 食傷 (因多食致傷). 4. 戰爭販子.

QUIZ

1. How is the caliber of a rifle measured?
2. Why is the face called "the mug"?
3. Why are wagon wheels dished?
4. Does the moon shine at the poles during the winter?
5. Must one employ a lawyer to get a patent?

(Please turn to answers on page 23)

ON TALKIE ENGLISH

美國電影英語

第二十 AMERICAN EXPRESSION 之例

Right! It's a pip. Only get this! It cost me two hundred and sixty bucks, see?

不錯! 那是好東西. 且聽我說! 那花了我兩百六十塊錢, 你看好不好?

Yes, yes! Now, go on! 懂了, 那末繼續說下去吧.

Well, I'm coming to it! 是呀, 我就要說啦!

A fine-fair-weather friend you are! 你真是一個多麼討厭的朋友呀?

Peter B. Hartman... "B" for brains...No, I'm not kidding! He's gone nuts. 彼得 B. 哈特曼...B 就是頭腦的 B...不是, 我不是開玩笑的!... 他神經有了毛病呀.

That gives you an idea of what *I'm up against*. 我多麼困難你這樣大概明白了吧.

This marriage business is *all wet*! 這個結婚從頭就是一個騙局.

Get busy! Make it snappy! Snap into it! Step on it! 趕快.

Oh, the kid's *off her nut* about this guy.

啊, 那姑娘對於這個男子神魂顛倒了. (to be off her nut about = to be crazy about).

Aw, quit your kidding, Jimmy, I ain't in the humor. 喂, 不要開玩笑, 琪彌, 我心境不好.

You're runnin' a pretty nice flea bag here, Puff. 巴夫, 在這裏經營着一家很好的酒店呀.

The big tramp! 浮浪者, 破落戶.

That rat! 那個傢伙.

Well now, get this! I bet every dime I've got on Slag to knock this mug out tonight. Oh, it don't, eh? Well, maybe you'll give this a tumble when I tell you I bet all of Slag's dough, too. He's end of purse and everything. I thought that'd make a

difference. Now, you know where he hangs out. Round him up and get him down here.

那麼的話,你聽我告訴你吧!我今把我所有的錢都賭在史拉格身上,賭他今夜打敗這個傢伙。呃,你說不會有這樣的事嗎?那末,我告訴你我把史拉格的錢也都賭他勝,你聽了會要再想想看吧。他是財神也是奉師。我想那對你是有點影響的。你是知道他住在什麼地方的,去把他找到這裏來吧。

Gimme a dime, will ya? I wanna git a cone. 給我一毛錢好嗎?我想買冰淇淋。(gimme=give me; will ya=will you; I wanna git=I want to get.....)

She has her troubles mit dat Willie. 那個威利很跟她打麻煩。(mit dat...with that).

Yeah, Makes everything stick to you.

是呀,萬事對你都很順利。

Well, she's afraid to go out of the house. Thinks maybe she can't get cabk in time in case...you know.

呀,她簡直躲在家裏不敢出來。因為她怕有時不能準時回家呢。(thinks=she thinks; get cabk=get come back.)

Oh, well, tell her she otta' keep up her strength, she's got two to feed, you know.

啊,那末,要她振作點吧,她有兩個人要養呢,(otta'=ought to).

Guess your hubby's feeling the heat, Mrs Lee. 李太太,你丈夫不高興是因為天氣太熱的關係呢。(guess=I think! hubby=husband).

Ool right! Put it out! Put it out! There is nothing to read in de papers. Nothing but deevorce, skendal and moiders. 好的!把燈熄了!把燈熄了!報上一點什麼可讀的東西也沒有,只是離婚,醜聞和殺人而已。

T'ank you, meeses Jones, 'ere's for you a nice, fresha ice cream cone.

鍾斯太太,謝謝請吃清鮮味美的冰淇淋。

Meester Jons, you eats da cone, ha?

鍾斯先生,你吃冰淇淋嗎?

Why, yeah, I will at that, thanks.

呵,當然要吃的,謝謝。

You like better da pipe den da cone! And meesa Kaplan?

你比冰淇淋更要喜歡吸煙斗呢！卡卜爾小姐怎樣，要不要也吃一盃？
(den=than)

Sure, cool you off...I'm wat, wat like I jus' come outa da bad tub; Ees ota like hal in da park. Two, t'ree, t'ousaund people, everybody sweetin'.....ees smal lika menageria.

確實，你乘乘涼吧.....我一身汗濕就好像剛出浴的一樣；公園裏熱得像地獄。兩三千人都是汗淋淋地.....臭得像動物園裏的動物一樣。

Com' back and I'll tell you somet'in' will maybe do good your karacter. Dees is nothing but anudder dewise for popperizing de werking klasses.

轉來，我告訴你一件事對於你的品行有幫助的。這不外是另外一種使勞動階級出名的制度而已。

Ven de reech steal from de vorkers a million dollars, dey give to de poor a t'ousand!

有錢的人從勞動者盜取了數百萬元，而給窮人一千元而已。

You're getting the cheers now, but it'll soon be the raspberry! They'll be sorry they bet on your dog!

你現在雖博得喝采，但隨即就會變成惡罵的。他們來賭你的馬會要後悔的。

He's in a box! 他陷在困境中。

Here I come down to this town...ready to fade all bets, and the best we get it two thin G's.....here!

我到這城裏來是想發一筆大財的，可是現在只得了這薄薄的兩東票子呀。

Get this! Cue Ball Kelly's cleaned up another seventy-five G's, picked a long shot named Robin Hood at Belmont.

聽呀！虬，波爾，開萊賺了七萬五千元，他在伯爾門賭中了一匹叫做羅賓漢的馬。

The guy knows where the wise dough is and gets it. How 'bout me Cut, do I get it?

那傢伙很知道賺錢的路數，所以賺了，我的一份怎樣，可以到手嗎？

Now listen, Silk, the next burg we hit, let me handle the show! I'll sell Laddie big, you know, cook up a lot of local pride, make the rubbes think they own the horse.

喂，西爾克，聽我說，我們要去的下一個城，讓我來表演一回。我要把拉第（馬名）高價賣了，惹起那末鄉下人的驕傲來，使他們想要佔有這匹馬。

Yeah. He'll have a tough time thinking up a wise crack for this one.

哼，對於這句俏皮的話，他也要苦於應付呀。

Aw—go fry an egg! 喂，任意去做吧。

Aw.....none of your soft soap. 喂，你不要拍馬屁。

Hotcha! Shoot the works! Shoot the works! 怎麼樣的，努力幹幹吧。

All right—fade it. 好的——努力幹吧。

What d'ya mean?—what do you mean?

There're phoneys. 那是欺騙人的。

Honest.....you're a sucker, you know, this race meet is bring-in' a lot of slickers into town and what you need is a guy like me to wisen you up.

老實說.....你是個傻子，這個競賽會使得許多大騙子都進城來了，你一定要有一個像我這樣的人來做你的軍師。

You think I'm kiddin' I Huh! Well, I knew a crook once—an' I'd hate to have you grew up like he did. And that's that! Now, Scram!

你以為我是開玩笑的嗎？呸！告訴你，我從前認識一個惡棍——我不願你也變成那樣一個壞人。就是那樣！現在你走吧。（完）

本編以後將續登 Talkie-Texts.——編者

GOOD REASONING

A boy went into a confectioner's shop and asked for a glass of lemonade. When it was given him he took it, looked at it, and said he would have a bun instead. The bun was given him; he ate it and was walking out of the shop when the confectioner called after him, "Hi, you haven't paid for your bun." "No," said the boy, "I gave you back the lemonade for that." "But," said the man, "you did not pay for the lemonade." "I didn't drink it," said the boy, and walked out of the shop leaving the confectioner calculating.

THE HOLDEN ROAD MURDER

BY H. A. RIPLEY

荷爾敦路暗殺案

TRANSLATED AND ANNOTATED BY O. K. (何凱)

"What a night¹!" sighed Professor Fordney as he *hung up the telephone receiver². Half an hour later, still grumbling, he *splashed his way³ through the mud and rains to the door of 27 Holden Road. Removing his rubbers⁴ in the spotless vestibule⁵, he stepped into a large, well-furnished living-room *running the entire width of⁶ the house. *Introducing himself⁷ and explaining he would question everyone later, he *asked to be left alone⁸.

In the far corner of the room he found a man lying on the floor, his throat cut⁹. As he bent over, his attention was attracted to a dime¹⁰ lying about five feet from

"很討厭的一個晚上!" 伏德乃教授掛上了電話聽筒嘆息道。半小時後，他仍舊喃喃怨訴，在泥和雨裏走得潑刺有聲，直走到荷爾敦路二十七號的門口。他把他的橡皮鞋脫在那淨無纖塵的門廊裏，於是走進一個貫通全室的很寬大的陳設很好的客室裏。他自己報告了姓名，並且說他等一會兒要向每人問一問，於是請別人讓他獨自在那裏停留着。

在那客室的很遠的角落裏，他看見一個躺在地板上咽喉被割斷的人。當他俯身下看的時候，他注意到一個離死屍頭部大約五呎

1. What a night = What a troublesome night 多麼討厭的一個晚上。 2. 掛上了電話聽筒 (已經聽得暗殺案的消息)。 3. 走得潑刺有聲。 4. 橡皮套鞋 (雨天用)。 5. vestibule [ˈvestɪbjʊl], 門廊; 入口。 6. 貫...的全部。 7. 自通姓名。 8. 請別人讓他獨在那裏。 9. cut = being cut 被割斷。 10. dime [daɪm], 銀角子 (美國通用的銀幣, 價值十分)。

the head of the dead man. He picked it up, regarded¹ it curiously, and, with a thoughtful look, put it in his pocket.

The Professor began his questioning with the butler².

"You found the dead man?"

"Yes, sir, I was returning from posting³ a letter about thirty minutes ago and, just as I was coming up the path of the front door, I heard a scream, *dashed in⁴, and found Mr White here *gasping his last breath⁵."

"Lose⁶ a dime?" inquired Fordney mildly.

"Why⁷, I don't think so, sir," replied the butler nervously⁸.

"I heard the scream from upstairs," volunteered⁹ Cannon, owner of the house, "and ran in here right¹⁰ behind Wilkins¹¹."

"Did either of you leave this room before I arrived?"

"No," replied Cannon; "we stayed here until you came."

"Did you, Mr Cannon, lose a dime? No? Well," remarked

的銀角子。他將它拾起，懷着好奇心地看着它，於是帶着滿肚皮心思似地將它放在衣袋裏。

伏教授開始問那管家的僕人。

"你尋着這死人麼?"

"是，先生，約摸三十分鐘以前，我寄好了一封信回來，正在走上大門的甬道的時候，忽聽得一個尖銳的叫聲，連忙跑進來，只見白先生在這裏斷了氣。"

"失掉一個銀角子麼?" 伏德乃溫和地問道。

"啊，我想不會，先生，" 管家僕慌張地答道。

"我從樓上聽得那尖銳的叫聲，" 屋主坎農不等待問便自行說道，"就跑到這裏來，恰正站在衛爾金斯的後邊。"

"你們兩人在我未到之先，曾有一個離開這房間麼?"

"不會，" 坎農回答道；"我們留在這裏一直等到你來為止。"

"坎農先生，你會失掉一個銀角子麼？不會麼？那麼，" 伏德

1. 注視. 2. 管家僕 (專司酒水餐具等件的傭人). 3. 郵寄. 4. 快跑進來.
5. 喘他最後的氣; 將要斷氣; 氣息奄奄. 6. Lose = Did you lose. 7. 什麼 (驚歎詞). 8. 神經狂亂地; 慌張地; 膽怯地. 9. volunteered [ˌvɒləntiəd], 自願報告; 不待問而自說. 10. right = just 恰正. 11. Wilkins [ˈwɪlkinz], 衛爾金斯 (管家僕的名字).

Fordney, "it looks like collusion¹ to me and I can tell you Inspector² Kelley won't swallow³ this story."

乃說, "我看這案子好像是個串謀, 我對你們說, 凱雷警長不會輕信這種話兒的。"

Now let's see what was wrong with the Story.

現在我們試看, 這話兒有什麼矛盾呢?

Had the Butler dashed in the front door as he said he did, there would have been foot-tracks in the vestibule.

假如管家僕真像他所說地從大門跑進來, 那門廊裏一定有腳印兒。

Remember, the Professor "splashed his way through the mud and rain, to the door of 27 Holden Road," and found the vestibule spotless. Therefore, Wilkins was lying, and as Cannon corroborated⁴ his story, he was also necessarily involved⁵.

請記着, 伏教授 "在泥和雨裏走得潑刺有聲, 直走到荷爾敦路二十七號的門口," 並且看見那廊是淨無纖塵的。所以, 衛爾金斯在說着謊話; 坎農既然證實了他的話, 他當然也有關係的。

Nay, her foot speaks⁶.

「而且, 她的腳兒洩漏了她的秘密。」

—SHAKESPEARE⁷

——莎士比亞。

1. collusion [kə'lu:zən] 串謀; 共謀; 共犯. 2. 警監. 3. swallow ['swɒ-lou], 輕信. 4. corroborated (kə'rɒbəreitid), 證實; 確證. 5. 牽涉; 有關係. 6. 說話 (意即洩漏秘密). 7. Shakespeare ['ʃeikspiə], 莎士比亞 (英國詩人兼戲劇家, 生於1564年, 歿於1616年)

QUITE PLAIN ENOUGH

Mr Jones (dictating a letter): "Sir, My typist being a lady, cannot take down what I think of you—I, being a gentleman, cannot even mention it, but you, being neither, can easily guess my thoughts."

THE PSYCHOLOGY OF VACATION ROMANCES

BY CLARKE R. BISHOP

The summer sun seems to be as effective in ripening romances¹ as it is in ripening fruit. Young men and women—and those not so young—face each other as strangers on the terrace² or in the dining room of a *summer hotel³, exchange a glance, a smile, or a brief “good morning” and in an incredibly⁴ short time are ducking⁵ each other in the lake or leaving the *tennis court⁶ with arms entwined. These diurnal⁷ pursuits⁸ are quickly followed by nocturnal⁹ pleasures, drifting in a canoe¹⁰ at twilight or strolling¹¹ in the moonlight.

The conversation that accompanies these moonlight walks is as surprising as the rapidity with which the relationship develops. The strolling couple *murmur ardent phrases¹², *indulge in confidences¹³, confess their dissatisfaction with life¹⁴, and *sigh their emotional frustration in language¹⁵ that would be incongruous¹⁶ on city streets *in the glare of Neon signs¹⁷, or even under the *discreetly dimmed¹⁸ light in the family living room back in the city.

In a few short weeks young clerks¹⁹, bookkeepers²⁰ and *bank tellers²¹ are metamorphosed²² into gallant²³, love-stricken²⁴ Roméos²⁵, and stenographers²⁶ *revel in²⁷ Juliet's romantic rôle.

1. [ro'mænsis], 羅曼史, 此處指 love affairs. 2. ['terəs] = a raised level or platform of earth supported on one or more faces by a wall, bank of turf, or the like, 台地. 3. 避暑地的旅館. 4. 令人難信地; 非常地. 5. = making love; with arms entwined, 手挽着手成爲鴛鴦情侶. 6. 網球場. 7. [dai'æi-nəl], 白天的. 8. [pə'sju:t] = engagement 追求. 9. 夜間的 (爲 diurnal 之反對). 10. [kə'nu:] 獨木舟. 11. 散步. 12. 情話囁囁. 13. 耽於說知心的話. 14. 告白他們對人生的不滿. 15. 感情奔放說不出話來附有歎息. 16. [in'kɒŋgruəs] = absurd 語無倫次. 17. 在霓虹燈下. Neon ['ni:ɒn]. 18. 非常幽暗的. 19. 店員. (英國讀 [klɑ:k], 美國讀 [klɔ:k]). 20. 帳房先生. 21. 銀行行員. (tell 爲「錢櫃」). 22. [metə'mɔ:fəuz] = turn (into) 搖身一變而爲. 23. [gə'lænt] 對婦女獻殷勤的 (= polite and attentive to ladies; hence: amorous). 24. 戀愛狂的. 25. 莎士比亞的悲劇 Romeo and Juliet 中的男主角, ['roumiou]. 26. [ste'nɒgrəfə] 速記生. (普通都是女孩子). 27. = indulge in 耽於(歡樂之中).

It would seem as though some strange alchemy¹ had transmuted² the dull metal of these lives into gold, or as though some magic in the word "vacation" had the power to bring about this startling change in the lives of *the nation's middle class³.

But the real answer to the glamour⁴ that surrounds vacation romances does not lie in *external influences⁵; it is embedded⁶ deep in the *inherent constitution of the human mind and emotions⁷.

The Romeos and Juliets of *summer resorts⁸ are the clerks, stenographers and *business executives⁹ of our *vast commercial system¹⁰ trying to make their dreams *come true¹¹. The hard-boiled¹² youth of the twentieth century have a romantic streak¹³ as authentic¹⁴ as that of their *Victorian ancestors¹⁵. True¹⁶, *it does not show on the surface¹⁷, nor *has it a place¹⁸ in office routine¹⁹ or the stepped-up²⁰, sophisticated²¹ atmosphere of social life after working hours; but the *box office receipts of movie houses²² and the voracious²³ consumption of *drug store fiction²⁴ reveal its existence.

Few of us are willing to reconcile²⁵ ourselves, without compensation, to humdrum²⁶ lives, and certainly such reconciliation²⁷

1. ['ælkimi] 鍊金術。以下等金屬鍊成黃金，而求長生不死之藥，為中世紀的科學。 2. [trænz'mju:t] = convert, change 變為。 transmute...into gold—把這些像無光的下等金屬似的薪水階級的生活變為黃金一般輝煌的生活。 3. 美國的中等階級。 4. ['glæmə] 魔力。 5. 外界的影響。 6. [im'bed] = lay as in a bed, 埋藏。 7. 人心與感情的先天的構成。 8. 避暑地 [ri'zɔ:ts]。 9. = business man. 執行事務的人；職員。 10. 龐大的商業組織。在美國所有的人莫不重視其 business。 11. = be realized 實現。 12. 不易對付的；堅決的。 13. = a vein of character or temperament, 氣質。 14. = genuine 真正的。 15. 維多利亞女王時代的祖先，他們的祖先是英國維多利亞女王朝代的人。 16. = truly。 17. 那種羅曼諦克的氣質表面上並看不到。 18. = it exists, 存在。 19. 日常工作。 20. 出其不意而遇到的。 21. = [so'fistikeit] = spoil the simplicity, 破壞其樸實的。 22. 電影院賣票的收入。 23. [vo'reifəs] = greedy in eating 饕餮的；貪吃的。 24. 在茶房發賣的廉價戀愛小說。 25. ['rekənsail] = make content 滿足。 26. = commonplace, mediocre ['midioukə] 平常的。 27. 和解。

is not for the young. The desire to be unique¹, the *craving for power and attention², the thirst for praise and admiration are too great to permit of easy resignation to a mediocre existence. What if cool reasoning does show that twenty clerks cannot all *rise to the presidency of a business firm,³ that not all stenographers can marry their boss⁴ and *live in luxury⁵, that the *law of averages⁶ is inexorable⁷ and no respecter⁸ of the aspirations⁹ of ambitious youth? If reality is drab¹⁰ and uninspiring¹¹, day-dreams are *free from¹² such cramping¹³ suffocating¹⁴ limits. If a girl's fiancé¹⁵ is just a hardworking office assistance, very likable¹⁶ but *with little claim to gallantry or good looks¹⁷, what harm if she secretly adores *Clark Gable¹⁸? If a young man's future bride is a capable girl but devoid of the glamour of *Mae West¹⁹, that *star's picture²⁰ in his vallet²¹ will not disrupt²² the course of his life. And if fifty weeks of the year must pass in monotonous routine, alleviated²³ only by movies, novels and day-dreams, is there any wonder that the remaining two weeks be crowded with *frantic efforts²⁴ to *live romantic dreams²⁵? The mediocre young man pretends *irresistible masculine dominance²⁶ and the fascination²⁷ of a *Don Juan²⁸. The rather ordinary young girl plays the rôle of a glamorous siren²⁹.

The romances that spring up during vacations could never flourish in the city, for a new and very different environment is

1. [ju'ni:k]=being without a like or equal; single in kind or excellence 唯一的。 2. 只想得到權力和大家的注目。 3. 擢昇為一個公司的主管(董事長)。 4. =master, manager 老闆, 主管(美國俗語)。 5. 奢侈地生活, ['lækʃəri]. 6. 平均的法則 ['ævərɪdʒɪz]. 7. [in'eksərəbl]=relentless 不為情所動的。 8. 尊重者。 9. 希望。 10. =dull, monotonous 單調的。 11. 毫無異感的。 12. =devoid of, without 沒有。 13. 使之發生挫折的。 14. 令人窒息的。 15. ['fiɑ:sei] 約婚的男子。 未婚妻則為 fiancée [fiɑ:'sei]. 16. 令人喜歡的。 17. 但是不能稱為翩翩少年(美男子)。 18. 美國電影男明星。 19. 美國電影女明星。 20. Mae West 的相片。 21. ['wɒlɪt]=pocket book, 放錢的皮包。 22. =break asunder 使分裂。 23. [ə'li:vɪt] 減輕和緩。 24. 發狂似的努力。 25. 過浪漫的夢也似的生活。 26. 難於抵抗的男性的優勢。 27. 魔力。 28. ['dɒn'dʒuən] (西班牙原文讀董荒) 西班牙傳說中之人物, 放蕩貴族。 29. ['saɪərɪn]=temptress 妖婦。

required to break the hold of old habits. Our habitual behavior is largely a response¹ to familiar stimuli² and well grooved³ paths of association⁴. The alarm clock ringing at the usual hour, the stereotyped⁵ breakfast, the subway⁶ or the familiar contours⁷ of *Main Street⁸, the office building our business associates⁹ with their characteristic gestures—these things *touch off¹⁰ our responses with little or no conscious effort on our part. Our reactions became so automatic that it requires a change of surroundings to enable us to act a different part.

Summer resorts furnish an ideal background for romance. Imagination has already *paved the way for¹¹ new associations and the weeks of planning that precede¹² vacation time have helped to thrust old routines far into the background. The stage is set, the players are eager to take their parts, the very atmosphere is *charged with romance¹³ and, at the first opportunity, barriers are broken, pent-up¹⁴ feelings are released¹⁵ and romantic love grows apace—for a little while.

These vacation romances are usually short-lived¹⁶, rarely extending beyond the vacation period. This swift termination¹⁷ not the result of any heroic, idealistic decision on the part of the participants¹⁸ to end it while it is still beautiful and thus avoid anticlimax¹⁹ and an aftermath²⁰. Usually the young people plan to meet at some future date and, if they are unfortunate enough to live near each other, can attempt to revive their romance in the city is almost inevitable.

But the romance does not revive. Dismal²¹ failure is the result of most attempt to continue a summer romance in the

1. 感應. 2. 刺激. 3. 原意為刻溝, 此處作使成因素, 使固定 (= fix) 解.
4. 聯想. 5. ['stɪəriətaɪpt] 規定的; 定型的. 6. = underground railway 地下鐵路. 7. ['kɒntʊə] 輪廓 (= outline). 8. 大街. 9. 同僚; 同事. 10. = finish by a few rapid touches 速寫; 迅速收拾. 11. = make possible 開路; 使其可能.
12. 先行; 在前. 13. 充滿羅曼史. 14. 壓抑的; 過制未發的. 15. 解放. 16. 短命的.
17. 終結. 18. 參加者, 此處指參加假期羅曼史的人, 即開戀情的那般男女.
19. 其勢漸衰, (climax 的反對). 20. ['ɑ:ftəməθ] 餘波. 21. = unlucky 不幸的.

fall¹. Romeo looks quite ordinary in the family living room, and Juliet has lost her glamour at the end of a hard day in the office. Disappointment is hard to hide and embarrassment² inhibits³ the free flow of conversation. Paved streets are not like wooded paths and the moon is just another street light. Romance slips away and frustration usurps⁴ its place.

It is not difficult to see why youthful summer romances should come to such an *inglorious conclusion⁵. They have little foundation in reality; they are built on dreams instead of facts; they progress in rapid strides that *take little cognizance of⁶ deeply rooted personality differences that *could not stand the test of time⁷; they occur in a temporary, artificial setting, and they are attended by a frantic, desperate striving to drain the last drop of romance regardless of whether it be real or spurious⁸.

Upon the return to the city old associations resume⁹ their position of dominance, habitual responses *fall into place¹⁰, and when the *theatrical make-up¹¹ melts, the *real personality features¹² emerge.

Youth is not alone in its frantic striving for release and its desperate attempt to make dreams come true during the summer months. Married couples often separate for a few weeks during the summer, ostensibly¹³ to take a "marriage vacation", repair damaged dispositions, remove the disturbing particles¹⁴ that have caused friction¹⁵ in the groove¹⁶ of married life. But beneath this reasoning lies an unvoiced¹⁷ hope in the minds of both *man and wife¹⁸ that during the vacation some glorious and miraculous adventure will *come their way¹⁹, a perfect romance that marriage once promised but somehow failed to fulfill.

1. =autumn. 2. 困窘, 赧顏. 3. =check 阻止. 4. [ju'zə:p] 篡奪.
5. 毫無光榮的結局. 6. =take little notice of 不大注意. 7. 經受不住時間的考驗.
8. ['spjuəriəs]=false 假的. 9. =reoccupy 再佔. 10. 回到正的位置.
11. 演劇的化粧. 12. 表示本來性格的面貌. 13. =apparently 顯明地. 14. 微粒.
15. 摩擦. 16. fixed routine 常軌. 17. 無言的. 18. 夫婦. 19. 發生在他們身上.

MISCELLANEOUS NOTES ON ENGLISH GRAMMAR

文 法 雜 拾

SUCH AN ONE

照普通英文法的規定，母音前面用 an，子音前面用 a，但不是以字面為準；而是以發音為準的，例如 u 字雖為母音，但在讀 [ju:] 音時，o 字雖為母音，但在讀 [wa] 音時，都要視為子音，而在前面用 a，不用 an。

但英文名著中違反此原則者，比比皆是。如普通所說的 such a one 一語，就常見有用 such an one 的。茲舉出幾個實例如下。

As who.....deems *such an one* himself.—Rossetti, *Mirror*.

(有如那些自認是那樣的人一樣。)

You may depend upon it that *such an one* has a good many irons in the fire besides racing.—Gale, *Modern English Sports*, 89.

(那樣的人一定在賽馬之外，還做着許多的事情無疑。)

As a husband *such an one* is apt to be irascible, tyrannous, exacting, suspicious, and sometimes assaults and even murders result.—Hall, *Adolescence*, I, 447.

(作為一個丈夫，那樣的人是動輒就要發脾氣，殘酷，遇事強求，多疑，有時要惹起毆鬥，甚至謀殺。)

There is no union so lovely as *such an one*—no harmony so exquisite.—Corelli, *Romance of Two Worlds*, ch. xvi.

(像那樣美的一致，那樣絕妙的和諧，當未曾有。)

A truly Christian woman, who will be a help and a comfort to you in your goings-out and your comings-in. Beyond that, it really matters little, *Such an one* can be found.—Hardy, *Tess of the D'Urbervilles*, ch. xxvi.

(一個忠實的信奉基督教的女人，在你起居出入之中，她很可以幫助你，安慰你的。除此以外，別的都無關重要。這樣的女人是可以找到的。)

以上這種用法，大概是受了聖經的影響也未可知。試查 Cruden 的“Concordance,” 即發現 1611 年欽定本的聖經 (Authorized Version)

中，用了 *such an one* 這句話，有十二次之多，而用 *such a one* 的時候，僅只有過一次（見哥林多後書二章七節）。不過“concordance”並不一定蒐集得很完全，整個的新舊約聖經上，也許還有更多的例，亦未可知。總之，聖經上，尤其是新約聖經上，這種用法，數見不鮮，因此把這種古文的形式，一直保留到今日了。茲就哥林多後書第十二章第五節中所有之實例舉出如下：

Of *such an one* will I glory: yet of myself I will not glory, but in mine infirmities.

（爲這人我要誇口。但是爲我自己，除了我的軟弱以外，我並不誇口。）

此外 1 Corinthians, v, 5; v, II; 2 Corinthians, x, II; xii, 2; Galatians, vi, I; Philemon, 9 等文中都用了同樣的形式。

英國劍橋大學出版部在 1611 年發行的 A. V. (Authorized Version 之略) 第一版的 reprint, 即是用的當時的 spelling 而印刷的, 其中除一處 (即 Job, xiv, 3) 外, 上述 Cruden 所舉的十二個 *such an one* 有十一個皆改爲 *such a one* 了。今日普通用的 Bible, 是在 1611 年以後重印過多少次, 將 spelling 全部 modernize 了的, 不能爲什麼反將 *such a one* 改爲古形的 *such an one* 了。在 1884 年改譯的聖經, 即稱爲 R. V. (Revised Version 之略) 的, 其中只有在 Job 及 Psalm (兩處, 一在 Psalm, l, 21; lxviii, 21), 上還是用的 *such an one*, 其餘都改爲 *such a one* 了, 上述三處之所以保留古形者, 大約是因原文爲韻文, 而故意存其本來面目, 未予改正的吧。

在 *one* 之前用 *an* 的例, 除 *such an one* 一個 phrase 外, 當有“many an one,” “e'er an one” 等例。前者見史家 E. A. Freeman (1823-1892) 之大著“Norman Conquest,” 即敘述法國兵在 Mortemer 受到 Norman 軍不意的攻擊而大敗之處:——

Many a Norman soldier, down to the meanest serving-man in the ranks, carried off his French prisoner; *many an one* carried off his two or three goodly steeds with their rich harness.

（許多諾爾曼兵士，下至軍隊中最低賤的勤務，都帶走了他的法國俘虜，許多人還每人搶走了兩三匹裝有富麗馬具的駿馬。）

至於 *e'er an one* 之例，則有

I don't know whether you have *e'er an one*.——Bentham, *Works*.
(我不曉得你到底是不是有一個。)

這種 *an* 的用法，是不能以普通 school grammar 來說明的。關於 *an* 的用法，我們一般只曉得在母音 (vowel sound) 之前 (包含 *h* mute)，以及在文言 (literary language) 中，沒有 accent 的 syllable 上，在 *h* sound 之前，有時在 *en, u (=yu)* 之前，例如：

an her'oic deed (英雄事業); *an* hist'orical event (歷史事件); *an* una'nimous resolution (全場一致的決議); *an* eupho'nic change (音調的變化); *etc.*

但這些仍和 *such an one* 無關，不足以說明。古文如聖經，是不能以現代英文法來範圍的，在 Bible 中，一切 *h* 之前都要用 *an*，如 *an hill, an heart, an house* 等，這給後來文人的影響也不小，如 “Vicar of Wakefield” 第一章就有 “*an horse of small value,*” 次章又有 “*such an happy sensibility of look*” 之例，Bacon 也有 *It was an high speech of Seneca* 之例，即可見其受 Bible 影響之深了。

在 *yū* 及 *h* sound 之外，凡十五六世紀時的英文，在 *y* 及 *w* 之前，也是用的 *an*，如 *an yere (=a year), an wood, an woman* 等。就是 Shakespeare 的 “Pericles of Tyre,” IV, iv, 2 中，也有 *an wish* 之例。因為古人在 *w* 音前要用 *an*，這也許就是 *such an one* 的一種有力的說明呢。不僅 *h* 為然在有重音 *yū*-sound 之前加用 *an* 也習見不鮮。如 Macaulay 便有 “*An useless waste by life,*” Byron 便有 “*an unit*” 的實例，可資證明。

附帶在此說一句，A. V. 的馬太福音第十二章第一節上所載……his disciples were *an hungred*, and began to pluck the ears of corn, and to eat. (他的門徒餓了，就掐起麥穗來喫。) 中的 *an hungred*，實際是一個字分開來印的，這個 *an* 不是 article，而是 prefix，由 Old English 的 *of-* 那個 prefix 而來的，與普通的 *a*down, *a*thirst 中的 *a-* 相同，本應該是用 *a-* 的，只因在 *h* 之前，所以改為 *an-* 了，查字典時，應查 *anhungred* 一字才是。

MODEL SENTENCES

張其春輯

ILLIPTICAL CONSTRUCTIONS

- 26.01 Many children, many cares; no children, no felicity.
—Boree.
- 26.02 Fast bind, fast find. (Proverb)
- 26.11 I love the men with women's faces, and the woman, *if possible*, with still more womanish expressions.
—Lamb.
- 26.12 True greatness has little, *if anything*, to do with rank or power.
—Avebury.
- 26.13 Though the French are little, *if at all*, inferior to the English either in boating or sailing, their taste for these two pursuits are extremely limited.
—Hamerton.
- 26.14 *If left to himself*, he would have whistled his life away in perfect contentment.
—Irving.
- 26.15 Reimer, *though something* of a scholar, was a mere compositor, knowing nothing of press work.
—Franklin.
- 26.16 There is no profession, *however low* in the opinion of the world, but has been honoured with earth's greatest and worthiest.
—Union Reader.
- 26.17 The tide of passion, *when strong*, overflows. —Hazlitt.
- 26.21 *Opinion here or opinion there*, it's a kent thing that Christianity forbids revenge.
—Stevenson.
- 26.22 And yet—*snare or no snare, intentionally or unintentionally*, —here he was, prettily trapped.
—Stevenson.
- 26.23 *Indian Empire, or no Indian Empire*; we cannot do without Shakespeare.
—Carlyle.
- 26.24 *Sink or swim, live or die, survive or perish*, I give my hand and my heart to this vote.
—Webster.

- 26.31 In view of the representation of nearly all orthoepists it might be imagined that the obscuration of weak vowels was quite a recent development, *say of the middle* of the 19th century. —Jespersen.

INTERJECTION

- 27.01 My last French lesson! Why, I hardly know how to write! I should never learn any more! I must stop there then! Oh, *how sorry* I was for not learning my lessons, for seeking birds' eggs, or going sliding on the Saar! —Daudet.
- 27.02 *What a piece* of work is a man! *how noble* in reason! *how infinite* in faculty! in form and moving, *how express and admirable!* in action, *how like an angel?* in apprehension, *how like a god!* the beauty of the world! the paragon of animals! —Shakespeare.
- 27.03 *Happy the man* who in that susceptible Season of youth hear such voices! —Arnold.
- 27.11 *Woe unto you,* scribes and Pharisees, hypocrites! for ye are like unto whited sepulchres, which indeed appear beautiful outward, but are within full of all dead man's bones, and of all uncleanness. —Bible
- 28.12 *Frailty,* thy name is woman! —Shakespeare.
- 27.13 *O,* the fierce wretchedness that glory brings us! —Shakespeare.
- 27.14 *Oh that* men *should* put an enemy into their mouth to steal away their brains! —Shakespeare.
- 27.21 Foolish fellow! *to suppose* that he could be pardoned. —Nesfield.
- 27.22 And *to think* that it must be always thus, so long as there governments! —Maupassant.
- 27.31 *Would* that China could civilize the West! —Dickinson.

(The End)

(Continued)

TURMOIL

SECOND PART OF THE *ECLIPSE OF MAO TUN*
TRANSLATED FROM THE CHINESE BY CHIEN GOCHUEN

動搖

茅盾原著——錢歌川英譯

因爲有十分鐘的急走，他們到了張公祠，坐在小池邊以後，孫舞陽反是一頭大汗了。她一面揩汗，一面稱讚這地方。大柏樹擋住了太陽光，吹來的風也就頗有涼意。丁香和薔薇的色香，三三兩兩的鳥語，都使得這寂寞的廢祠，流蕩着活氣。池水已經很淺了，綠萍和細藻，依然遮滿了水面。孫舞陽背靠柏樹坐着，領受涼風的撫摩，雜亂的和方羅蘭談着各方面的事。

「你知道解放婦女保管所裏的幹事，錢素貞，是一個怎樣的人？」在談到縣裏的婦女運動時，孫舞陽忽然這麼問。

Because of the ten minutes' walk in the sun, Sun Wu-yang was in a sweat when they got to the Chang Kung Temple and sat down by the small pond. She praised the place as she was wiping the sweat away. Big cypresses screened the sunshine, and the wind strayed cool underneath. The colour and the fragrance of the lilacs and roses, the note of the birds had all given life to the isolated temple. The water in the pond was dried up and shallow, but the green duckweeds and pondweeds were still spread all over the water. Sun Wu-yang sat down, leaning her back against a cypress, and was caressed by a cool wind as she talked to Fang Lo-lan at random.

"Do you know what kind of woman Chien Su-chên is, the acting member of the Bureau for taking charge of the released women?" asked Sun Wu-yang suddenly, as they talked of the women's movement in the town.

「不知道，記得還是你推薦的。」

「是的，當時是朱民生來運動的，我們沒有相當的人，就推薦了。現在知道她是陸慕游的愛人，據劉小姐說，這錢素貞簡直一個字也不認識。」

「朱民生爲什麼介紹她！」

「大概也是受陸慕游的央求；朱民生本來是個糊塗蟲！奇怪的是陸慕游會有這麼一個愛人。聽說還是最近成實事。」

「戀愛，本來是難以索解的事。」

孫舞陽笑了。她把兩手交叉了挽在腦後，上半身微向後仰，格格笑着說：

「雖然是這麼地，兩人相差太遠就不會發生愛情；那只是性慾的衝動。」

方羅蘭凝眸不答。那薄綢下面的兩個小阜的軟軟的顫動，攝住了他的眼光和他的心神了。他自己的心也像跳得更快了。

“I don't know. It seems that she was recommended by you all.”

“Yes. It was Chu Ming-sen who then came to canvass on her behalf. We had no fitter person at hand, so we recommended her. And now we have found out that she was the mistress of Lu Mu-yu and, according to Miss Liu, the woman is absolutely ignorant.”

“Why should Chu Ming-sen be her introducer?”

“Probably he was requested by Lu Mu-yu. Chu Ming-sen was from the beginning a muddle-headed person. The strange thing is that Lu Mu-yu should have such a mistress. People say it is a recent fact.”

“Love is the most mysterious thing to understand.”

Sun Wu-yang laughed as she clasped her hands behind her head and leaned back a little, and said:

“Though it is so, we do know that there will be no real love but only sexual impulse, if the two are too far apart in knowledge.”

Fang Lo-lan answered nothing, but stared at her. He was enchanted by the trembling of her breast under the silk coat. He felt that his own heart too leaped more quickly.

(To be continued)

ANSWERS TO QUIZ on page 3

1. The caliber of a rifle is the interior diameter of the barrel measured between the *lands*, which are the raised parts in the bore between the grooves. Caliber is usually expressed in inches or hundredths of an inch. A .44-caliber gun has a bore 44/100ths of an inch in diameter. A .22-caliber rifle has a 22/100ths of an inch bore. Sometimes the caliber of rifles is referred to in such figures as .30-30 and .38-30. In that case the figure in front of the hyphen denotes the caliber and the figure following the hyphen denotes the ballistic equivalent to the black powder charge. Again a rifle may be referred to as .250-3,000. In that case the figure before the hyphen denotes the caliber and that after the hyphen denotes the muzzle velocity. Strictly speaking, it is not correct to speak of "high" and "low" caliber. Caliber is "large" or "small".
2. The face, according to the most generally accepted theory, came to be called *the mug* from the fact that in the eighteenth century drinking mugs were commonly made to represent grotesque human faces. Even at the present time *mug* survives in the sense of a grimace. The term has been applied to cylindrical vessels with a handle since the sixteenth century and is of unknown origin in that sense. Sheep belonging to a breed characterized by having the face completely covered with wool were known as mugs. Some glossaries defined the term as a hornless sheep, and that may have been its original application. A few etymologists trace *mug* in the sense of face to a similar gypsy word, which in turn is supposed to be derived from Sanskrit *mukha* ("face").
3. Wagon and carriage wheels are *dished* because wheels so made are better able to withstand forces acting perpendicularly to the direction in which the vehicle is traveling. Crushing of the spokes in shrinking tires is avoided if the wheels are properly dished. Although some automobile wheels have a dish of an inch or two, usually the wheels of motorcars are not dished because they are smaller and much stronger than ordinary carriage and wagon wheels. Pneumatic tires also protect automobile wheels against excessive lateral thrust.
4. At the North and South Poles the sun rises and sets only once annually and the year is divided into one day six months long and one night of the same length. There is no point on the earth where the moon never shines and even the long arctic and antarctic nights are brightened half of the time by the light of the moon. Around the poles the moon is

above the horizon continuously during half of each lunar month and below it continuously the other half. During the dark or winter period, according to the United States Naval Observatory, full moon occurs when the moon is above the horizon and new moon when it is below the horizon. The conditions are reversed during the light or summer period. Then the new moon occurs when the lunar orb is above the horizon and the full moon when it is out of sight.

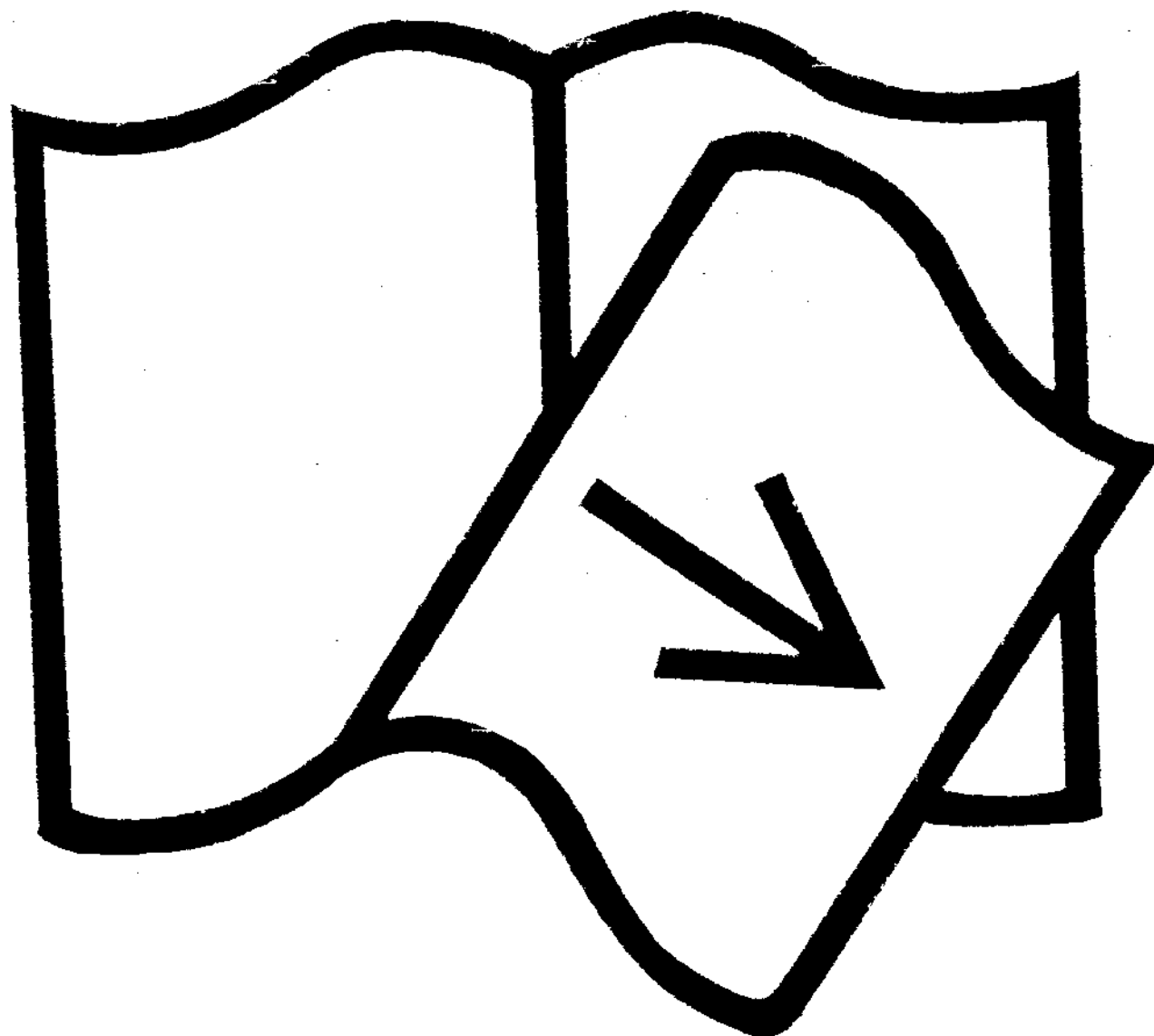
5. Almost all applications for patents are made through patent attorneys. The law in the United States does not require that the inventor *must* obtain the services of a lawyer to get a patent, but the preparation of an application for a patent is a highly complex proceeding and generally cannot be conducted properly except by an attorney familiar with this specialized practice. For that reason inventors are advised by the United States Government to employ competent attorneys to file their application for patents. A register of attorneys is kept in the United States Patent Office and no attorney who is not registered there will be permitted to prosecute such applications. After the inventor has appointed an attorney the Patent Office will hold correspondence with the attorney only. All the business can be transacted by correspondence and the personal attendance of the applicant at the Patent Office is unnecessary. Most of the inventors who originally make their own applications for patents later turn them over to attorneys to complete the highly technical phases of the procedure. Except in the case of alleged perpetual motion machines, the Patent Office does not accept models unless they are considered absolutely necessary to an understanding of the inventions. In the event they are required the Patent Office notifies the applicant or his attorney.



As a child I had a fiery temper which often caused me to say or do unkind things. Finally, my father told me that for each thoughtless, mean thing I did, he would drive a nail into our gatepost; for each kindness, a nail would be withdrawn.

As the nails increased, getting them out became a challenge. Finally the wished-for day arrived—only one more nail! As my father withdrew it, I danced around proudly, exclaiming: "See, Daddy, the nails are all gone!"

"Yes," agreed my father thoughtfully, "the nails are gone—but the scars remain."



缺 **25** - **26** 页

THE USAGE OF PREPOSITIONS

By H. SAITO

IX. "FOR" OF REFERENCE

(48) For=As for

I do not know what course others may take; but
as for me, give me liberty or give me
 death—*Patrick Henry.*

For (=as for, as regards) is placed at the head of the sentence to emphasize some particular word, generally the subject.

For myself, I do not mind a little inconvenience. It is for the children that I fear.

For ourselves, we own that we do not understand the common phrase, a good man but a bad king.—*Macaulay.*

For clanship, there is nothing like the Browns—*Hughes.*

For patriotism, there is no people like the Japanese.

For scenery, there is no country like Japan.

For solidity, the walls are like rock.

For of Reference form the following Idioms:—

(a) **As for**:—*As for myself*, I am satisfied.

(b) **For one's part**:—*For my part*, I have not to say against it.

(c) **For the most part**:—These students are *for the most part* from the country.

(d) **For the rest**:—This is the only fault of the work. *For the rest*, it leaves little to be desired.

(e) **For that matter**:—I do the same thing myself *for that matter.*

- (f) **So much for:**—*So much for* his merits; now as to his faults.

Note 1:—Compare the following Phrases of Reference.

- (a) { **As for:**—*As for* the work, it is all right.
 { **As to:**—I have doubt *as to* who will be elected.
- (b) { **For one's part:**—*For my part*, I'll do my best.
 { **On one's part:**—Endeavour shall not be wanting *on my part*.

Note 2:—*For* of Reference is derived from that of Purpose.

Compare:—

- { We must lay in stores **for** the winter.
 { Northern navigation is over **for** the winter.

For of Reference forms the following Phrases of Time:—

- (g) **For the present:**—That will do *for the present*.
 (h) **For the future:**—I will be more careful *for the future*.
 (i) **For the time being:**—The measure saved the country *for the time being*.
 (j) **For the nonce:**—This house will do *for the nonce*.
 (k) **For the summer:**—He has gone to the seaside *for the summer*.
 (l) **For the winter:**—He has gone south *for the winter*.
 (m) **For the day:**—Work has begun *for the day*.
 (n) **For the night:**—The party stopped *for the night*.
 (o) **For the holidays:**—He is home *for the holidays*.
 (p) **For once:**—He departed from his principle *for once*.
 (q) **For this once:**—Hear me *for this once*.
 (r) **For this time:**—I will pardon you *for this time*.
 (s) **for the first time:**—I met him then *for the first time*.
 (t) **For the last time:**—I met him then *for the last time*.

X. "FOR" OF DURATION AND DISTANCE.

(49) "For" of Duration

For many a long day did I look for news of him, but in vain.

For of Duration is derived from that of Reference.

Compare:—

- { (a) The measure saved the country **for the time being**.
- { (b) But the country was saved **only for a time**.

For of Duration may denote Immediate Past or Future:—

- (a) He has been sick **for the past three months**.
- (b) I shall be engaged **for the next two hours**.

For of Duration is frequently omitted:—

Wait [*for*] **a moment**.

I have [*for*] **long** wanted to be there.

For of Duration forms the following phrases:—

- (a) **For a time**:—I was in doubt, but it was only *for a while*.
- (b) **For some time**:—He will not be quite well *for some time* yet.
- (c) **For ever**:—He is *for ever* in the way.
- (d) **For aye**:—His name shall endure *for aye*.
- (e) **For life**:—He is a cripple *for life*.
- (f) **For an age**:—I have not seen you *for an age*.

Etc.

etc.

Note:—*For* denotes abstract duration, while *during* denotes the time anything lasts. Compare:—

- { I went to Nanking **during** the holidays, and stayed there
- { **for** over a month.
- { I was ill **for** a fortnight, and Mr A took my place **during**
- { my illness.

Compare:—

{ He has been studying English **for** ten years.
 { He has been studying English **during** the past ten years.
 { He has been studying English **during** the space of ten years.

(50) "For" of Distance

He is known **for miles** around.

For of Duration naturally passes into *For* of Distance.

We walked together **for a short distance** and parted.

Compare:—

{ I walked on **for hours** without meeting any one.
 { I walked on **for miles** without meeting any one.

For of Distance, like *For* of Duration, is frequently understood.

I have walked [*for*] **ten miles** to-day.

I had to walk [*for*] **ten miles** in the rain.

The plain extends [*for*] **ten miles** east and west.

* * *

Dr Edward Waldo Emerson, of Concord, is fond of telling of an old servant whose heart was exceedingly kind, and in whom the qualities of pity and compassion were developed nearly to perfection. He was once driving his master and Emerson through the country. As they approached a new house that the master was building, they saw an old woman sneaking away with a bundle of wood. "Jabez, Jabez," cried the master, "do you see that old woman taking my wood?" Jabez looked with pity at the old woman, then with scorn at his master. "No, sir," he said stoutly, "I don't see her, and I didn't think that you would see her either."

WORLD AFFAIRS

Note Protesting Berlin Blockade Handed Moscow

*Foreign Secretary Ernest Bevin¹ summoned *the Soviet Ambassador, M. Zarubin², to *the foreign Office³ on July 6, and handed him a protest⁴ against *Russia's blockade of Berlin⁵.

Almost *indentical protests⁶ were understood to have been handed to *the Soviet Ambassadors in Washington and in Paris⁷.

Text⁸ of the *British Note⁹ was not disclosed, but it is understood to have demanded, *in language that was little short of an ultimatum¹⁰, that the Russians end their restrictions¹¹ on *Western road, rail and barge transport to Berlin¹².

Authoritative sources said the Note also emphasized there can be no *Four-Power talks on the future of Berlin¹³, or even of Germany, until transport restrictions are lifted¹⁴.

Soviet Rejection Of Western Protests Seen

Russia will reject¹⁵, "with vigorous denunciations¹⁶," the Western protests at the Berlin blockade when it replies this weekend to the three Allied Notes, *informed Russian circles in Berlin¹⁷ predicted on the night of July 10.

The Russian reply will be handed to the Allies¹⁸ before *Marshal Vassili Sokolovsky, Russian Commander-in-Chief¹⁹, returns to Berlin on Monday from four-day crisis talks in Moscow with *Foreign Minister Molotov²⁰, these circles added.

Premier Wong Assures Government Won't Issue New Notes In Next 6 Months

*Premier Wong Wen-hao²¹ assured *the Legislative Yuan²² on July 2 that the Government will not *issue new notes²³ to pay for

1. 外相貝文. 2. 蘇聯大使薩魯平氏. 3. 外交部. 4. 抗議書. 5. 俄國之封鎖柏林. 6. 一式一樣的抗議書. 7. 蘇聯駐華盛頓及駐巴黎大使. 8. 正文. 9. 英國之照會. 10. 以僅較最後通牒為溫和之措詞. 11. 限制. 12. 西方道路、鐵路、船隻至柏林之運輸. 13. 四強對柏林將來之談判. 14. 解除. 15. 拒絕. 16. denunciations [din'ansi'eifənz], 痛斥, 切責. 17. 柏林之蘇方消息靈通方面人士. 18. 盟軍. 19. 蘇軍總司令蘇柯洛夫斯基元帥. 20. (蘇聯) 外長莫洛托夫. 21. 院長翁文灝. 22. 立法院. 23. 發行新鈔.

Government spending in the next six months, according to a short communique¹ released by *the Yuan's secretariat².

The Legislative Yuan began debate on the budget covering *the second half of the current fiscal year³ ending December behind heavily guarded doors. Unauthorized persons were not allowed nearer than 10 yards from the building. The press *in compliance with⁴ Yuan President Sun Fo's request agreed not to publish any independent information on the secret session other than official communiqués.

Legislative Com'tee Approves Note Issue

The Legislative Yuan's financial committee approved⁵ a bill⁶ providing for *issuance of new currency⁷ at the earliest possible moment, it was learned July 4.

The committee also approved another bill under which a committee consisting of representatives of *the Executive Yuan⁸ *financial authorities, popular organs and civic bodies⁹ will be established to control note issue and report the status¹⁰ of note issue to the Legislative Yuan periodically.

The decision deferred¹¹ one provision¹² of the bill which stipulates¹³ that no new notes be issued as from January 1 next year.

Foreign Minister Wang Summarizes Sino-US Bilateral Agreement

*A Sino-American bilateral agreement for administering the China Aid Program¹⁴ was signed here in Nanking at 3.15 p.m. on July 3 in a brief ceremony held at *the Foreign Office building¹⁵.

*Dr Wang Shih-chieh¹⁶, having signed *on behalf of¹⁷ the Government and released for publication the bilateral Agreement together with *an exchange of notes¹⁸, made the following statement:

1. 公報. 2. 政院秘書處. 3. 現行財政年之下半年度. 4. 遵照. 5. 允准. 6. 法案. 7. 發行新幣. 8. 行政院. 9. 財政當局、普通機關、和人民團體. 10. 形勢、地位. 11. 中止、延擱. 12. 條款. 13. 規定. 14. 管理援華計劃之中美雙邊協定. 15. 外交部房屋. 16. 王世杰博士. 17. 代表. 18. 交換照會.

“(1) The total sum involved in the China Aid Program *enacted by Congress¹ is US\$400,000,000.

(2) The aim of the Program is as *the China Aid Act² expressly states, to help the speedy achievement of internal peace and economic stability in China.

(3) The US\$400,000,000 is divided into two parts: US\$275,000,000 will go to economic aid and US\$125,000,000 will go to special assistance.

(4) The bilateral Agreement signed on July 3 together with the exchange of notes covers only the part dealing with economic aid. The principal terms³ of the bilateral Agreement are similar to those of agreements between the United States of America and the European countries.

1. 國會議定的. 2. 援華法案. 3. 條件.

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詩的研究

朱志泰編著
定價三元五角

本書集古今之精華，治中外於一爐。內容計分四章，凡詩歌的起源、意義、類別、鑑賞、體製、用韻、音節、作法、修辭、時代背景等，皆以簡明的文字，為詳盡的敘述。既於古今詩歌作精細的剖視，且中西並論，隨處加以比較，指出異同之點。故讀此書後，不僅可以得中西詩歌的基本知識，且得以此為根底而作進一步的研究，收事半功倍之效。

曲學入門

韓非木編著
定價二元四角

本書為學者初步研究曲學起見，對於我國曲學，與以簡淺之敘述及剖析：如第一章緒言，先作一扼要的概括的敘述，以便學者明瞭曲學在文學上之位置，得到一個深切的觀念。第二章，以第三章詳其淵源而別其流派，以見我國散曲、劇曲之由來，以見其在韻文中所特有之體制。第五章，述曲律之法，大槪情形，使學者明瞭聲律與宮調之程式。第六章，詳述作曲之方法，使學者由此得到作曲之門徑。學者得此書，當可為實地練習的幫助與參考。

李白研究

戚惟翰編著
定價二元二角

本書內容，共分三章：第一章敘李白一生之事蹟，凡其家世、故鄉、受寵、放歸、流竄及死法等疑案，均詳加辯證。第二章敘李白之人生，凡其才學、能事、性格、嗜好及思想等，均詳加分析。第三章述李白之詩文，除敘述自來文士對其詩文之淵源、優劣等批評外，作者另有更客觀之評論。總觀全書，考證之詳確，分析之精細，評論之中肯，在自來論述李白之著作中，尤足推為最精審者。