

Chung Hwa

English Fortnightly

# 中華英語半月刊

錢歌川主編

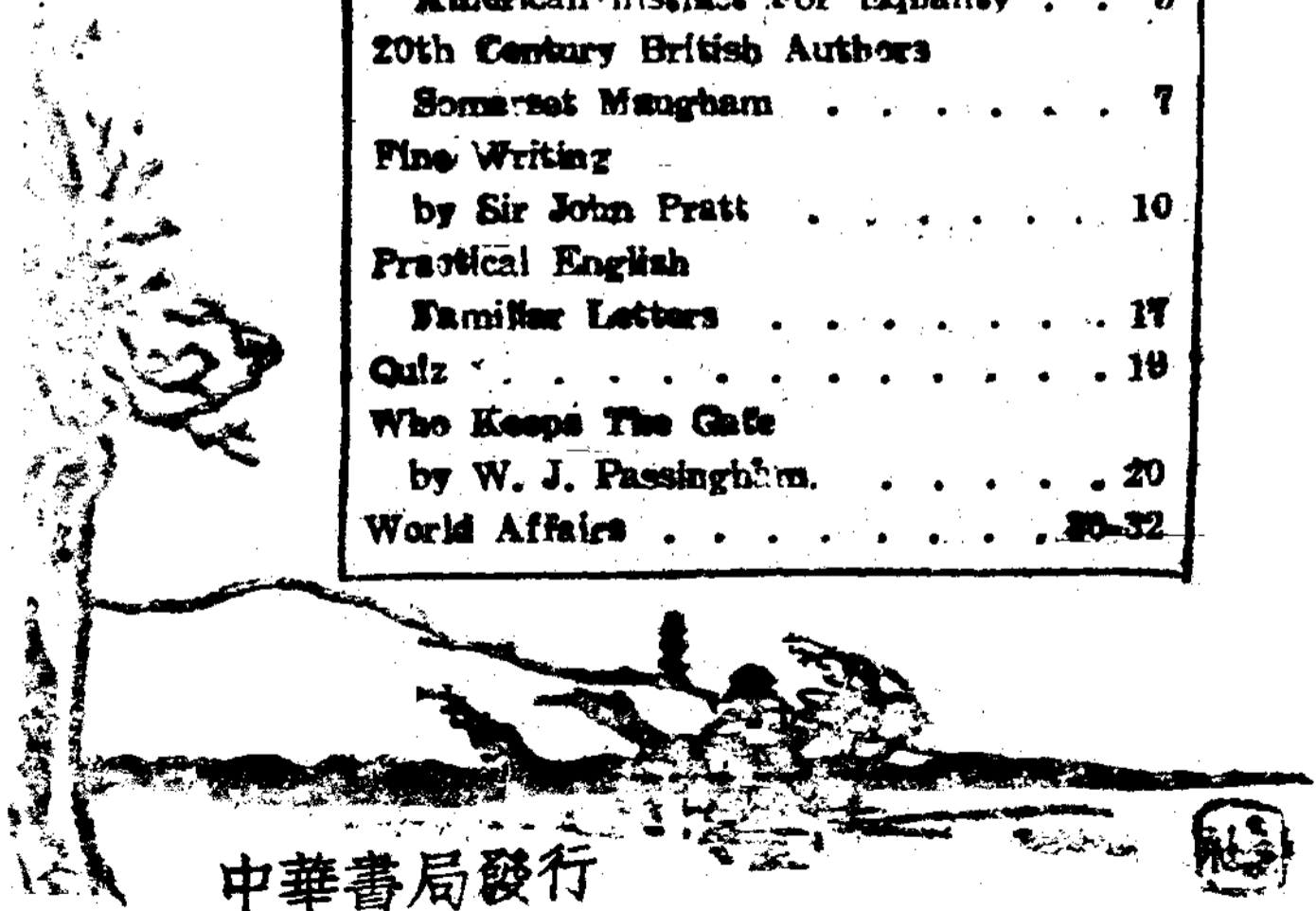
Vol. IV

NO. 12

## CONTENTS

Page

Truman's Statement On United States Policy Towards China . . . . .	1
Passages For Learning By Heart American instinct For Equality . . . . .	5
20th Century British Authors Somerset Maugham . . . . .	7
Fine Writing by Sir John Pratt . . . . .	10
Practical English Familiar Letters . . . . .	17
Quiz . . . . .	18
Who Keeps The Gate by W. J. Passingham. . . . .	20
World Affairs . . . . .	20-32



中華書局發行



編館育教化文中

# 刊·季·化·文·山·中

版出 卷二期 第一第

## 目錄

持久和平與國際經濟合作	孫科
國際經濟的民主化問題	釋希孟
世界新秩序的重建與國際法的改造	楊幼炯
由民族文化到世界文化大同	鄧公玄
戰後國際文化合作計劃芻議	黃文山
建設西北之中心問題——水與造林	郝景盛
土地分類之研究	吳文暉
最初發現的中國古代文明考	侯外廬
甲骨地名與殷代地地新考	吳澤
元代大都糧食的運輸	張蓉初
論司馬遷的歷史學	翦伯贊
中國文藝批評所受佛教傳播的影響	徐中士
美學方法論	蔡儀
柏拉圖與雅理士多德的戲劇理論	洪深

(每冊售九百五十元外埠另加運費)

## 行發局書華中

渝海0050(全)

## TRUMAN'S STATEMENT ON UNITED STATES POLICY TOWARDS CHINA

The Government of the United States holds<sup>1</sup> that the peace and prosperity of the world in this "new and unexplored era" ahead "depend upon"<sup>2</sup> the ability of the sovereign nations to combine for "collective security"<sup>3</sup> in the United Nations Organization.

It is the firm belief of this Government that a strong, united and democratic China is of the utmost importance to the success of the United Nations Organization and for world peace. A China disorganized and divided either by foreign aggression, such as that undertaken by Japan, or by violent "internal strife,"<sup>4</sup> is an undermining influence to world stability and peace, now and in the future.

The United States Government has long "subscribed to"<sup>5</sup> the principle that the management of internal affairs is the responsibility of the peoples of the sovereign nations. Events of this century, however, indicate that a breach<sup>6</sup> of peace anywhere in the world threatens the peace of the entire world. It is thus in the most vital interest of the United States and all the United Nations that the people of China overlook<sup>7</sup> to opportunity to adjust their internal differences promptly by methods of peaceful negotiation.

This Government believes it essential:

1. That a "cessation of hostilities"<sup>8</sup> be arranged between the armies of the National Government and the Chinese Communists and other dissident<sup>9</sup> Chinese armed forces "for the purpose of" completing the return of all China to effective

1. 認爲。 2. 尚未開拓的新時代。 3. 有賴於。 4. 集團安全。 5. 內爭。 6. 承諾。 7. 破裂。 8. 忽視。 9. 停止敵對行爲。 10. 意見不合的。 11. 爲此。

Chinese control, including the immediate evacuation<sup>1</sup> of the Japanese forces.

2. That a national conference of representatives of major political elements be arranged to develop an early solution to the present internal strife—a solution which will bring about the unification<sup>2</sup> of China.

The United States and other United Nations have recognized the present National Government of the Republic of China as the only legal government in China. It is the proper instrument to achieve the objective of a unified China.

The United States and the \*United Kingdom,<sup>3</sup> by the \*Cairo declaration<sup>4</sup> in 1943, and the \*Union of Soviet Socialist Republics,<sup>5</sup> by adhering to the \*Potsdam declaration<sup>6</sup> of last July and by the \*Sino-Soviet treaty<sup>7</sup> and agreements of August 1945 are all \*committed to<sup>8</sup> the liberation of China, including the return of Manchuria to Chinese control. These agreements were made with the National Government of the Republic of China.

In continuation of the constant and \*close collaboration<sup>9</sup> with the National Government of the Republic of China in the prosecution<sup>10</sup> of this war, \*in accordance with<sup>11</sup> the Potsdam declaration, and to remove possibility of Japanese influence remaining in China, the United States has \*assumed a definite obligation<sup>12</sup> in the disarmament<sup>13</sup> and evacuation of the Japanese troops.

Accordingly, the United States has been assisting and will continue to assist the National Government of the Republic of China in effecting the disarmament and evacuation of Japanese troops in the \*liberated areas.<sup>14</sup> The United States

1. 撤退. 2. 統一. 3. 英國. 4. 開羅會議宣言. 5. 蘇聯. 6. 波茨坦宣言.  
7. 中蘇條約. 8. 公約. 9. 密切的合作. 10. 進行. 11. 依據. 12. 負擔  
一種確定的義務. 13. 解除武裝. 14. 解放區.

Marines<sup>1</sup> are in North China for that purpose.

The United States recognizes and will continue to recognize the National Government of China and cooperate with it specifically in eliminating Japanese influence in China. The United States is convinced<sup>2</sup> that a prompt arrangement for a cessation of hostilities is essential to the effective achievement of this end.

United States support will not extend to United States "military intervention" to influence the course<sup>4</sup> of any Chinese internal strife.

The United States has already been "compelled to"<sup>5</sup> pay a great price to restore the peace which was first broken by Japanese aggression in Manchuria. The maintenance of peace in the Pacific may be jeopardized<sup>7</sup> if not frustrated,<sup>7</sup> unless Japanese influence in China is wholly removed and unless China takes her place as a unified, democratic and peaceful nation. This is the purpose of the maintenance, "for the time being,"<sup>8</sup> of United States military and naval forces in China.

The United States is cognizant<sup>9</sup> that the present National Government of China is a one party government and believes that peace, unity and democratic reform in China will be furthered if the basis of this government is broadened to include other political elements in the country. Hence, the United States strongly advocates that the national conference of representatives of major political elements of the country agree upon arrangements which would give these elements a fair and effective representation<sup>10</sup> in the Chinese National Government. It is recognized that this would require modification<sup>11</sup> of the one-party political tutelage<sup>12</sup> established as an

1.海軍陸戰隊。2.深信。3.武力干涉。4.行徑；行爲。5.被迫。6.危害。7.破壞；毀滅。8.暫時。9.認知。10.代表權。11.修改。12.保護；維持。

\*interim arrangements<sup>1</sup> in the progress of the nation toward democracy by the father of the Chinese Republic, Dr. Sun Yat-sen.

The existence of autonomous armies, such as that of the Communist army, is inconsistent with,<sup>2</sup> and actually makes impossible, political unity in China. With the institution<sup>3</sup> of a broadly representative government, autonomous armies should be eliminated as such and all armed forces in China integrated effectively into the Chinese National Army.<sup>5</sup>

In line with its often-expressed views regarding self-determination, the United States Government considers that the detailed steps "necessary to" unity in China must be "worked out"<sup>8</sup> by the Chinese themselves and that intervention by any foreign government in these matters would be "inappropriate".<sup>7</sup>

The United States Government feels, however, that China has a clear responsibility to the other United Nations to eliminate "Armed Conflict"<sup>10</sup> within its territory as constituting<sup>11</sup> a threat to world stability and peace—a responsibility which is shared by the National Government and all Chinese political and military groups.

As China moves toward peace and unity along the lines described above, the United States would be prepared to assist the National Government in every reasonable way to rehabilitate<sup>12</sup> the country, improve the agrarian and industrial economy, and establish a military organization capable of discharging<sup>13</sup> China's national and international responsibilities for the Maintenance of Peace and Order.

In furtherance of such assistance, it would be prepared to give "favorable consideration"<sup>14</sup> to Chinese requests for credits<sup>15</sup> and loans<sup>16</sup> under reasonable conditions<sup>17</sup> for projects which would contribute toward the development of a healthy economy throughout China and healthy trade relations between China and the United States.

---

1. 暫時的安排。 2. 相矛盾。 3. 設置；建立。 4. 會議；總和。 5. 國軍（非黨軍）。 6. 與一致。 依循。 7. 在...上必需的。 8. 擬出。 9. 不當。 10. 軍事衝突。 11. 構成。 12. 復員。 13. 盡（義務等）。 14. 有利的考慮。 15. 信用貸款。 16. 借款。

## PASSAGES FOR LEARNING BY HEART

### American Instinct for Equality

The charm of American life is social equality. It suggests a 'dirty fellow' in a blouse<sup>1</sup> elbowing<sup>2</sup> 'his betters'<sup>3</sup> in a crowd, or an 'ill-conditioned villager'<sup>4</sup> 'shaking his fist at'<sup>5</sup> the parson<sup>6</sup> and the squire;<sup>7</sup> or, at any rate, it suggests obtrusiveness<sup>8</sup> and 'bad manners'<sup>9</sup>. The exact contrary is the truth. Equality 'improves manners,'<sup>10</sup> for it strengthens the basis of all good manners, respect for other men and women simply as men and women, 'irrespective of their station in life.'<sup>11</sup> Probably the assertion of social equality was one of the causes which injured American manners fifty years ago, for that they were then bad among 'towns folk'<sup>12</sup> can hardly be doubted in face of the testimony,<sup>13</sup> not merely of 'sharp tongues'<sup>14</sup> like Mrs. Trollope's,<sup>15</sup> but of calm observer like Sir Charles Lyell<sup>16</sup> and sympathetic observers like Richard Cobden.<sup>17</sup> In those days there was an obtrusive self-assertiveness<sup>18</sup> among the 'less refined classes,'<sup>19</sup> especially towards those who, coming from the 'Old World,'<sup>20</sup> were assumed to come in a 'patronizing spirit.'<sup>21</sup> Now, however, social equality has grown so naturally out of the circumstances

1. 污穢的人。2. 勞工用的外衣。3. 用肘推。4. 比他上等的人。5. 貧賤的村夫。6. 向之擲拳。7. 教區長。8. 鄉紳。9. 闖入；強求。10. 無禮。11. 增進體統。12. 不問他們在人生的地位如何。13. 城裏人。14. 口供；證言。15. 毒舌。16. 英國小說家 Anthony Trollope 之母。會寫了許多小說。在游美之後，她會發表了一本 *Domestic manners of the Americans* (1832)，對美國人頗多尖刻之筆。17. 英國地質學者，除了他地質學的著作之外，還寫過 *Travels in North America* (1845) 和 *Second Visit* (1847)。18. 英國的政治家和經濟學者。19. 獨斷。20. 非上流階級。21. 驕。22. 傲視的精神。

of the country, has been so long established, and is so ungrudgingly<sup>1</sup> admitted, that all excuse for obtrusiveness has disappeared. People meet on a simple and natural footing,<sup>2</sup> with more frankness and ease than is possible in countries where every one is either looking up or looking down. There is no servility<sup>3</sup> \*on the part of<sup>4</sup> the humbler, and if \*now and then<sup>5</sup> a little of the "I am as good as you" rudeness be perceptible, it is almost sure to proceed from a recent immigrant.<sup>6</sup> to whom the attitude of simple equality<sup>7</sup> has not yet become familiar as the evidently proper attitude of one man to another. There is no condescension<sup>8</sup> on the part of the more highly placed, nor is there even that sort of scrupulously polite coldness which one might think they would adopt in order to protect their dignity. They have no cause to fear for their dignity, \*so long as<sup>9</sup> they do not themselves forget it. And the fact that your shoemaker or your \*factory hand<sup>9</sup> addresses you as an equal does not prevent him from respecting, and showing his respect for, all such superiority<sup>10</sup> as your birth or education or \*eminence in any line of life<sup>11</sup> may entitle<sup>12</sup> you to receive.

—James Bryce

1.毫不吝嗇地。2.立場。3.卑躬屈節。4.在...一方面。5.隨時。6.移民。7.自卑。8.只要。9.工廠裏的工人。10.優越。11.在人生任何方面的卓越地位。12.與以權利；使有資格。

Who is wise? He that learns from everyone.  
 Who is powerful? He that governs the passions.  
 Who is rich? He that is content.  
 Who is that? Nobody.



## 20TH CENTURY BRITISH AUTHORS

### SOMERSET MAUGHAM

**B**OTH as novelist and dramatist, Somerset Maugham stands between the generations.<sup>1</sup> Born in 1874, he is thus contemporary with Wells, Bennett and Galsworthy. In temperament, however, he combines the disdain<sup>2</sup> of the nineties<sup>3</sup> (the Oscar Wilde period) with the derision<sup>4</sup> of the younger writers such as Noel Coward and Aldous Huxley. In spite of this "historical uniqueness,"<sup>5</sup> and also of the fact that he has been consistently a best-seller<sup>6</sup> since he first began to write, the higher critics have only lately begun to consider him worthy of serious attention.

As a craftsman, he is simple in his devices, yet subtle in that simplicity; and his hand never "falters or hesitates."<sup>7</sup> His "scheme of work"<sup>8</sup> is sparse,<sup>9</sup> bare.<sup>10</sup> Perhaps that is why his work deceives some critics, who think it negligible<sup>11</sup> and superficial.<sup>12</sup> But with him superficiality is only skin-deep (which sounds almost like an Irishism). Examine that lightness, that hard exterior, that apparently casual and disdainful manner, and discover what a wide range of experience this man has, what a shrewd judgment, what a fruitful scepticism,<sup>13</sup> and finally and surprisingly what a moral force and dignity.

For the inner personality of an artist is always to be found in his method of work, and in the idiosyncrasy<sup>14</sup> of his technique. Throughout Mr. Maugham's work, from his earliest

---

1. 一代(三十年爲一代)。 2. 氣質。 3. 藐視。 4. 九十年代。 5. 嘲弄。  
6. 歷史上唯一的。 7. 他的書銷路極好。 8. 騎謙：躊躇。 9. 工作計畫。  
10. 稀少。 11. 缺乏。 12. 可忽視的。 13. 膚淺的。 14. 懷疑說。 15. 特質：  
條件。

to his latest novel or play, the reader will be sensible of an elusive something, a hardness, "a core of Roman stoicism,"<sup>1</sup> that can at times be terrifying in its remorseless asceticism.<sup>2</sup> Principally it aims its barbs<sup>3</sup> at self-indulgence,<sup>4</sup> at the hypocrisy<sup>5</sup> that tries to pass off self-interest<sup>6</sup> as altruism;<sup>7</sup> at all those languors<sup>8</sup> and softnesses of the flesh which lead men and women to indolence<sup>9</sup> and imposition<sup>10</sup> upon others. The drone,<sup>11</sup> the social-parasite,<sup>12</sup> the office-seeker<sup>13</sup> and the "cultivator of limelight,"<sup>14</sup> these are the types whom his vitriolic<sup>15</sup> genius bites into like acid into base metal.

It may be that "in time to come"<sup>16</sup> Mr. Maugham's "savage irony,"<sup>17</sup> his "corrosive satire,"<sup>18</sup> his exposures of the weaknesses of the flesh (exposures as sensual as the flesh they castigate<sup>19</sup>), will "take their place"<sup>20</sup> alongside the coarseness of Dean Swift; the fierceness of both artists being an armour<sup>21</sup> against a world which they found too painful for the sensitive nervous systems in which their genius was clothed, as an ascetic<sup>22</sup> used to be clothed in a hair-shirt.<sup>23</sup>

The book that most significantly reveals the whole gamut<sup>24</sup> and the depths of this writer's personality is the novel *Of Human Bondage*. It is a long, discursive<sup>25</sup> novel, that novel of an "autobiographical cast"<sup>26</sup> which every major writer produces<sup>27</sup> and makes the fulcrum<sup>27</sup> upon which his literary life balances. Mr. Maugham wrote the "first draft"<sup>28</sup> of this

1.羅馬人的那種淡泊之核心。2.制慾；遁世。3.箭矢鈞鉤等上的倒鈞。4.任性；放肆。5.矯飾；偽善。6.自私自利。7.利人主義。8.憔悴；倦意。9.懶惰。10.欺騙。11.懶惰者；雄蜂。12.寄生者。13.求職者。14.造就或為顯要的人。15.硫酸的；苛刻的。16.在未來。17.殘酷的刺諷。18.腐蝕的諷刺。19.譴責；覆轍。20.取而代之。21.甲冑。22.遁世者。23.馬毛襯衣（着之以示懺悔者）。24.全部。25.無層次的；散漫的。26.自傳的形式。27.支柱。28.初稿。

book in 1897. It was refused by several publishers, and the author put it aside for some years during which he became a famous dramatist. He then spent two years re-writing the book, and it was published in 1915. It has made its way slowly into popularity and it now stands as one of the major novels of our modern literature, along, in its degree, with such similarly conceived books as *David Copperfield*, *Sons and Lovers* and *The old Wives Tale*. The reader may well ponder the fact that in this book the central figure, the hero, is a man with a 'club foot,' a being therefore out of the normal, who 'makes an unfair bid' for sympathy by reason of his disability. Does this represent a weakness, 'a streak of sentimentality,' in the philosophy of the writer? And is it this 'Achillean vulnerability' which has determined his attitude toward human society? These questions, I think, are not fully answered in his autobiographical essay *The Summing Up*, published in 1938.

Mr. Maugham's most perfect novel, *Cakes and Ale*, is a tale about a famous novelist (said to be Thomas Hardy) and his young wife Rose. Rose is one of the most robust,<sup>5</sup> loveable and illogical women in English fiction. She is perhaps, the only one of his creatures, with the possible exception of Sally in *Of Human Bondage*, whom the author has not splashed with the 'mordant fluid' of his satire.

1. 畸形足。 2. 無希望。 3. 一線傷感。 4. 唯一的弱點。 5. 率直。

6. 辛辣的水。

*Want of Care does us more Damage than  
Want of Knowledge.*

## FINE WRITING

*By Sir John Pratt*

**E**NGLISH works on Chinese painting usually describe how calligraphy<sup>1</sup> is regarded in China as a 'sister art'<sup>2</sup> on the same level as painting, and they illustrate the point by stories 'called from'<sup>3</sup> Chinese works describing the emotions excited by beautiful examples of calligraphy. It is difficult, however, for Europeans to appreciate the Chinese feeling for calligraphy, because there is nothing 'corresponding to'<sup>4</sup> it in western art. We cannot really imagine a good calligrapher being ranked as an artist above the 'painter of the Sistine Madonna,'<sup>5</sup> nor could we ever frame and hang on our walls a letter from a friend because the aesthetic qualities of its penmanship were greater than those of a watercolour by Turner.<sup>6</sup> Yet that is what not uncommonly happens in China. Intellectually we accept the Chinese estimate of their own calligraphy, but in our inmost heart it is difficult really to apprehend that calligraphy can be, as the Chinese say it is, an art on the same level as painting.

In Egypt, as in China, writing began with simple pictograms,<sup>7</sup> but in constructing their hieroglyphs<sup>8</sup> the Egyptians aimed at realism. The Egyptian word for worship, for example, was a realistic picture of a kneeling man. Such a picture, which sought to imitate exactly the object represented, was final. It was incapable of further evolution nor could it be adapted or used in combinations to express related or associated ideas. It had no vitality and lacked aesthetic

---

1. 書法. 2. 姊妹藝術. 3. 翻出. 4. 相同的. 5. 指Raphael. 6. 英國著名的水彩畫家. 7. 象形文字. 8. 象形文字.

merit. This system of writing was never more than a clumsy and primitive method of expressing ideas. It eventually faded out of existence and was "superseded by" other more practical ways of meeting human needs. Chinese writing, by discarding<sup>2</sup> realism, avoided a like fate. It developed into a beautifully flexible instrument, capable of expressing the simplest as well as the most profound ideas in literary styles of great charm and variety. The pictograms did not attempt to represent exactly the object held in mind and could therefore be modified into shapes of great "intrinsic beauty."<sup>3</sup> The earliest Chinese writing that we know dates from "the Shang Dynasty" of the second millenium<sup>5</sup> B. C.,<sup>6</sup> by which time the primitive stage was already long past and the characters had begun to assume forms not far removed from those in use today.

The shape of each stroke,<sup>7</sup> as well as the general structure of the completed design, is basically inspired by objects seen in Nature, and the creative spirit is guided in its operations by the same principles that are seen at work in Nature. The writer seeks to imbue<sup>8</sup> the design with a life and beauty of its own. It must not be symmetrical for symmetry<sup>9</sup> is unnatural. It must not be a faithful copy for no mere imitation can possess the "rhythmic vitality"<sup>10</sup> that pervades the world of Nature. In each stroke, as well as in the whole design, the writer seeks to capture the essential life and rhythm of the thing depicted. Even to the uninstructed western eye a page of good calligraphy seems to palpitate<sup>11</sup> with the beauty of living objects arranged by some master mind in a sequence of ordered patterns. The effect achieved

---

1. 替代. 2. 拋棄. 3. 真正的美. 4. 商朝. 5. 千年. 6. 紀元前. 7. 筆.  
8. 沾染. 9. 勻稱; 對稱. 10. 律動的生活力. 11. 心搏.

is not that of neatness and regularity, the static symmetry which Nature always avoids, but the poise and balance of a living figure, the 'beauty of plastic movement,' the balance and momentum<sup>2</sup> in the successive motions of a graceful dancer. One seems to see a troupe of lovely figures dancing across the page. Only a scholar with literary, musical and poetical tastes—one who, in the delightful Confucian phrase, has cultivated his personality—can hope to excel in calligraphy. Years of diligent practice from childhood up are needed to acquire the necessary technical skill. Each stroke has to be made with one firm sweep of the brush, and no touching up or re-painting is possible.

It has frequently been stated that the brush was invented about 200 B.C. and that there was no painting in China before the time of 'the Han Dynasty.'<sup>3</sup> The 'latest archaeological discoveries,'<sup>4</sup> however, have shown that the brush existed at a very early period, perhaps even as far back as 'Neolithic times.'<sup>5</sup> Both painting and calligraphy developed out of the rude pictograms which were the beginning of all art, and they developed not only side by side, but in close association. They are, as the Chinese have always declared, branches of the same art, but from the beginning calligraphy has entered more intimately than painting into the daily life of ordinary people. It has provided greater scope for the imagination and creative instinct of the artist and has maintained the capacity for perception and appreciation, as well as actual achievement, at a level unknown elsewhere.

The artistic sense is so widely diffused that it is impossible, for example, for a Chinese craftsman to make an ugly

---

1. 造型運動之美。 2. 動力；運動量。 3. 漢朝。 4. 最近考古學上的發現  
5. 新石器時代。

thing. One of the most beautiful sights in the world is the main street of a city such as Ningpo with its vista of shop signs hanging at right angles to the line<sup>1</sup> of the street. Children grow up with a profusion of beautiful calligraphy constantly before their eyes. The scrolls and signs enshrine profound and beautiful ideas—the quintessence<sup>2</sup> of the mellow wisdom of the race. In every character there is a subtle power of evocation<sup>3</sup> and suggestion independent of its meaning in the particular phrase in which it may occur, and some portion of its own intrinsic beauty, some added shade of meaning is imparted to the idea the phrase expresses. No child can learn to write the characters<sup>4</sup> without acquiring a mastery of the brush, which, in Europe, is only achieved by professional painters after many years of diligent application. “What a public for a painter,” one cannot help exclaiming, “when the artist could count on his work meeting with minds so prepared, so receptive.”

Painting, as Mr. Binyon says in his great work, *Painting in the Far East*, is the art in which the Chinese aesthetic instinct and imagination have found their highest and most complete expression. Chinese painting is essentially an art of line with a strong preference for monochrome<sup>5</sup> over colours. It is not difficult to appreciate its calligraphic quality, the power and beauty of the calligraphic line. The spiritual affinities between calligraphy and painting are more profound. In both there is the same sense of Man's unity with Nature, in both it is Nature that is taken as the model and the guide, and in both there is the same “perennial quest”<sup>6</sup> for the ultimate reality behind the outward encumbrance<sup>7</sup> of

---

1. 甯波. 2. 真髓. 3. 喚起. 4. 中國字. 5. 單色. 6. 不絕的追求. 7. 阻滯.

matter. "When painting water," says Mr. Binyon, "it is always the essential character and genius of the element that is sought for and insisted on. The weight and mass of water falling, the sinuous,<sup>1</sup> swift curves of a stream evading obstacles in its way, the burst of foam against a rock, the topping crest of a slowly arching billow<sup>2</sup>; and all in a rhythm of pure lines."

"Outward form" says a ninth-century Chinese critic, "must not be taken as inner reality. If this is not understood resemblance may indeed be achieved but not pictorial truth. Resemblance reproduces form but neglects spirit: truth shows spirit and substance in like perfection." It was by this deliberate rejection of the idea of the exact imitation of Nature, to which so much European art was committed, that the great Chinese painters succeeded in achieving an overpowering reality. The most characteristic legend in Chinese art is that which relates how an artist painted a dragon, and "as he painted the final stroke the monster came to life and soared crashing through the roof."<sup>3</sup>

Nearly everything that can be said to describe calligraphy applies in equal measure to painting. Of the famous "Six Canons"<sup>4</sup> of painting laid down by "Hsieh Ho,"<sup>5</sup> the fifth-century painter and critic, the first and most important is rhythmic vitality. Chinese painters possess an extraordinary power of rendering in rhythmic line the movements of gliding streams and falling water. In painting there is the same feeling as in calligraphy for the value of space as a vital factor in design and avoidance of symmetry and a sense of harmony, poise and balance.

---

1. 婉婉的. 2. 巨浪. 3. 點睛飛去. 4. 六種原則. 5. 畫和.



Chinese painters avoid realistic representation, the commonest example of which is their refusal to paint cast shadows. Problems of *chiaroscuro* and the representation of objects play a considerable part in western art, but in China the "masterly sweep of the calligraphic line" produces by mere contour the same effect as perfect modelling. Allied to this mastery of line is the power to depict movement. Just as the designs used in the written character capture the balance and momentum of a living figure, or suggest the graceful movements of a dancer, so do Chinese painters excel in depicting birds in flight and animals in motion.

The feeling for animals displayed in Chinese art is related to something very fundamental in the Chinese character. There is a certain naive simplicity in primitive Man which the Chinese have never lost. Long after they had achieved a mature and mellow civilization, they continued to hold fast by certain fundamental ideas, certain simple and beautiful truths which elsewhere civilized man had lost and is now painfully trying to disinter<sup>2</sup> or reconstruct. The family, for example, has been preserved as the basis of the social and political structure, although in other civilizations, when a certain stage of culture has been reached it ceases to play so important a part. Similarly the Chinese have preserved their primitive conception of Man's relation to Nature. The chief concern of primitive Man is to adapt his way of life to the rhythmic movements seen in the alternation of day and night, the phases of the moon, the rise and fall of tides, the procession of the seasons. The smooth and successful running of the social organization depends upon the ability to fit it into the processes of Nature. Man is perceived to

---

1. (It) 明暗法. 2. 揭露.

be a part of Nature, and the aim is to establish the same rhythm in the life of human beings and thus maintain a harmonious correspondence between the social order and the order of Nature.

The Chinese never believed that Man was the ultimate purpose of the universe, and that all things in Nature existed merely as an adjunct to the life of Man. Twentieth-century science is teaching us, too, to discard this arrogant idea and to return to the simple and beautiful view of Man and Nature which the Chinese have never lost. In *Life's Unfolding*, Sir Charles Sherrington, tells us how the microscope first discovered the cell, the ultimate unit of which all life is composed, and then revealed the still more astonishing fact that each microscopic cell was an organized life system, a structure tenanted, not by one thing but by whole systems of things. Our conception of Nature has been enlarged in both directions; in one the immensities of the Galileo-Newton universe have been revealed to us and we have been shown a fairy-land of created beings, tiny and various beyond imagination, in a single drop of fluid.

In the final analysis Sir Charles Sherrington reaches the same conclusion as Lao-tzu<sup>2</sup> that "all Nature is a harmony which includes Man. If the fundamental substance of ourselves and of the Universe is one, then clearly a harmony between them there must be. We and Nature are all one."

1. 人命的展開 (書名)。 2. 老子。

When a friend deals with a friend,  
Let the bargain be well-penned,  
that they may continue Friends to the end.

## PRACTICAL ENGLISH

### *Familiar Letters*

(9) From Charles Lamb to Robert Southey

November 28, 1798

My tailor has brought me home a new coat, lapelled, with a velvet collar. He assures me everybody wears velvet collars now. Some are born fashionable, some achieve fashion, and others, like your humble servant, have fashion thrust upon them. The rogue has been making inroads hitherto by modest degrees, foisting upon me an additional button, recommending garters, but to come upon me thus in a full tide of luxury neither becomes him as a tailor nor the ninth of a man. My meek gentleman was robbed the other day, coming with his wife and family in a one-horse shay from Hampstead: the villains rifled him of four guineas, some shillings and halfpence, and a bundle of customers' measures, which they swore were bank notes. They did not shoot him, and when they rode off, he addressed them with profound gratitude, making a congé: 'Gentlemen, I wish you good night, and we are very much obliged to you that you have not used us ill!' And this is the cuckoo that has had the audacity to foist upon me ten buttons on a side, and a black velvet collar—a cursed ninth of a scoundrel!

When you write to Lloyd, he wishes his Jacobin correspondents to address him as *Mr. C. L. Love* and respects to Edith. I hope she is well.

Yours sincerely,

C. Lamb.

(10) From S. T. Coleridge to Charles Lamb

September 28, 1796.

Your letter, my friend, struck me with a mighty horror. It rushed upon me and stupified my feelings. You bid me write you a religious letter; I am not a man who would attempt to insult the greatness of your anguish by any other consolation. Heaven knows that in the easiest fortunes there is much dissatisfaction and weariness of spirit; much that calls for the exercise of patience and resignation; but in storms, like these, that shake the dwelling and make the heart tremble, there is no middle way between despair and the yielding up of the whole spirit unto the guidance of faith. And surely it is a matter of joy, that your faith in Jesus has been preserved; the Comforter that should relieve you is not far from you. But as you are a Christian, in the name of that Saviour, who was filled with bitterness and made drunken with wormwood, I conjure you to have recourse in frequent prayer to 'his God and your God,' the God of mercies, and father of all comfort. Your poor father is, I hope, almost senseless of the calamity; the unconscious instrument of Divine Providence knows it not, and your mother is in heaven. It is sweet to be roused from a frightful dream by the song of birds, and the gladsome rays of the morning. Ah, how infinitely more sweet to be awakened from the blackness and amazement of a sudden horror, by the glories of God manifest, and the hallelujahs of angels.

As to what regards yourself, I approve altogether of your abandoning what you justly call vanities. I look upon you as a man, called by sorrow and anguish and a strange desolation of hopes into quietness, and a soul set apart and made peculiar to God; we cannot arrive at any portion of heavenly bliss without in some measure imitating Christ. And they arrive at the least

inheritance who imitate the most difficult parts of his character, and bowed down and crashed under foot, cry in fulness of faith, 'Father, thy will be done.'

I wish above measure to have you for a little while here—no visitants shall blow on the nakedness of your feelings—you shall be quiet, and your spirit may be healed. I see no possible objection, unless your father's helplessness prevent you, and unless you are necessary to him. If this be not the case, I charge you write me that you will come.

I charge you, my dearest friend, not to dare to encourage gloom or despair—you are a temporary sharer in human misery, that you may be an eternal partaker of the Divine nature. I charge you, if by any means it be possible, come to me.

I remain, your affectionate,  
S. T. Coleridge.

---

## QUIZ

1. How did *when Greek meets Greek* originate?
2. Where did the game of poker originate?
3. What famous man was buried in a sitting position?
4. Who first made artificial ice?
5. What is a statutory offense?
6. What is the capital of Switzerland?
7. How did Cleopatra's nose affect the world's history?
8. What is a mutual admiration society?
9. Why are Irishmen called Micks?
10. What are rhinestones?

(Answers will be found on page 28)

## WHO KEEPS THE GATE

by W. J. Passingham

守關者

錢歌川譯註

(Continued from the Previous Issue.)

Pilling was staggered by the magnitude of the place, as well as by the extent of the destruction. Huge piles of masonry, twisted ironwork and gigantic haulks of timber were piled high in fantastic heaps. There was something awe-inspiring<sup>1</sup> in the wild disorder, something which left the imagination aghast at the thought of the devastating power. "let loose"<sup>2</sup> so recently.

From the interior of the wreckage came a queer, mournful chanting, sounds which told their own story very clearly. It was undoubtedly a ceremony for the burial of the dead. Instinctively, the two men turned in another direction, and were eventually led by a British sentry into the presence of the sub-abbot.

"Father," the British soldier said quietly, "this is Colonel Drury, of the

匹林看見那地方的壯麗，和破壞的範圍，遲延不進，大堆的石頭，扭曲的鐵架，大塊的木料，這里那里雜亂的堆積得很高。看了破壞得那般狂亂的情形，其使人不寒而慄，想到最近才解除了的那種摧毀的力量，也要使人毛髮悚然。

從那些破片頽垣之內，傳來一種奇異的哀悼的歌聲，其本身很明白地表示出那是一回什麼事。那無疑地是對死者的一種葬儀。這兩個人本能地轉向了另外一個方向前進，終至被一個英國的哨兵把他們帶到那廟住持的跟前去了。

「神甫，」那個英國兵輕聲地說，「第八軍的野戰保

1. 令人敬畏的。 2. 放出。

Eighth Army Field Security Police."

Father Domenico, sub-abbot of the Monastery of St. Paul, made an impressive figure in his priestly robes, beneath which peeped the square toes of stout, steel-buckled shoes. His fame as a scholar had spread far beyond the high walls of St. Paul, and the ravages<sup>1</sup> of wisdom gained in a life of "stern self-discipline"<sup>2</sup> had left deep lines in the lean features. He was more than six feet tall, and his frail body was drawn erect as though "in defiance of" a hard life approaching its "threescore years and ten."<sup>4</sup>

"Peace be with you," he greeted them kindly, "please follow me."

He gave a quick, curious glance at the leather attache case in Henry Pilling's hand, obviously prompted<sup>5</sup> by the strange stories he had heard of this "British Secret serviceman," and then led the way into the interior of wreckage and disorder which once had been a proud and ancient monument to the "Mother Church."<sup>7</sup> Heavy planks of timber, torn and riven, ran crowbars and piles

安隊的德洛里上校來了。」

聖保羅寺院的副住持，多梅尼可神甫，穿着他那教士的長袍，看去很是一個令人忌動的人物，在那長袍下面，露出結實的鋼卸皮鞋的方頭來。他那學者的聲名，遠播於聖保羅的高牆之外，在堅苦自學的中所得那一來的智慧之被摧殘，在他瘦弱的面頰上留下了深深皺紋。他有六呎多高，整個脆弱的身軀都伸得很直，好像是正視着那將近七十高齡的艱苦的一生。

「祝願你們平安，」他仁慈地拉着他們，「請跟我來。」

他把匹林手裏那個小皮箱，迅速而好奇地望了一眼，顯明地是因為他曾聽說過關於這個英國做特務工作的人許多奇怪的故事所使然，於是他帶着路走進那些破瓦頹垣，吞亂廢墟之中了。那些破落的東西，原為一個本院前的堂皇的古紀念碑。

砍破和裂開了的大塊的木材，鐵棒和一堆堆的木片，

1. 殘摧. 2. 堅苦自修. 3. 蔑視. 4. 七十歲. 5. 鼓動; 激起. 6. 英國特務人員. 7. 本院.

of splintered wood lay in heaps at the head of the first stone stairway they descended—mute evidence of how well the monks had barred the way to their underground retreat. Deeper and deeper the three men descended below the surface, until at last they reached wood flooring again. Piling could easily understand now how this strange place below the monastery had defied the bombardment.

Well-trimmed lighted "storm lanterns" were suspended at intervals along the way. Cowed monks passed them frequently, hurrying about their business. The place was not only well lit up, but clean and warm too. Everywhere there was an atmosphere of industry and serious duty.

It was at the entrance to a wonderful church, hollowed out of the solid Appennine rock far below the surface, that they reached the end of the journey, and both visitors halted behind Father Domanico to "pay silent homage to" its glorious craftsmanship. Exquisitely carved stone pillars supported

堆積如山地塞在他們下去的第一個石梯的口上——這是一種無聲的明證，表示那些和尚怎樣仔細地把去他們地下避難所的路攔住了。那三個人，入地愈降愈深，等到最後他們重又抵達地下鋪有木板的地方。匹林現在很容易地懂得寺院底下這個奇怪的地方，是大砲怎樣轟擊也，不在乎的。

沿途每隔相當的地點，都懸掛得有裝置很好的避風燈籠，把路照明得於行走。戴著頭巾的和尚們，時常在那些燈下來來去去，忙著趕辦他們的事。那地方不僅是燈光很亮，而且很溫暖清潔。到處都有一種勤快而肅穆的空氣。

就在一個奇異的教堂入口，那是從一塊地底下整個的厚片乃茲的石崖中開鑿出來的，他們走到了目的地。兩個來賓在多門尼斯神甫的後面站住了，心中驚歎著這種光榮偉大的工程。裹著又做飛翔的屋頂，由精細雕刻了的石柱支撐，那種尊

1. 避風燈籠. 2. 戴著頭巾的. 3. 默然致敬.



an angel roof, and the dignity, the sanctity,<sup>1</sup> the utter stillness of the place left them dumb with admiration.

Straight to an ancient stone stoup<sup>2</sup> some four feet in height and fashioned as a solid pillar supporting a bowl of holy water the sub-abbot led his visitors.

"The Nicoletto casket is hidden here," he declared indicating the pillar and stoup, "and although we have all tried for many days to find the secret it still defies us."

"Hm!" Henry Pilling took a powerful magnifying lens from his attache case, and began his examination immediately.

For several minutes he studied every inch of surface down the "fluted stem,"<sup>3</sup> and then rose with a puzzled expression. "I'm prepared to swear," he told Colonel Drury, "that the column itself is solid everywhere. That leaves us with the bowl."

All these men looked down into the still, clear water that filled the stoup, and then "at each other."<sup>4</sup> Pilling tapped the stone bowl

嚴；那種神聖，以及那地方的毫無聲息的寂靜，使他們瞠目張口，驚美不置。

副住持把他的客人直帶到一個約莫有四呎高的，做成一個堅實的柱子，支持着聖水瓶的，石造的古聖水瓶的跟前。

「那尼可來脫的匣子就藏在這裏，」他指着那柱子和聖水瓶這樣說，「否則我們大家都試了多少天，想來找出這個秘密，但是終於沒有找得出來。」

「哼！」匹林從他的小提箱裏取出一個倍數很大的放大鏡，立刻開始來試驗。

他把一條條凹下去的柱子的表面的每一吋地方，都細心研究了幾分鐘之後，才帶着一種困惑的表情立起身來。「我差不多準備着發誓說，」他告訴德洛里上校，「這柱子本身完全是一塊。整塊的石頭，只看那碗是不是裝上去的。」

三個人都低下頭來，看那充滿聖水瓶中的清潔靜止的水，於是再面面相覷，沒有說一句話。匹林思索地叩着

1. 神聖。 2. 聖水瓶。 3. 古建築式樣的一條條凹進去的柱子。 4. 互相(望着)。

thoughtfully.

"If you're certain the casket is hidden here," he said to Father Domenico, "it would help a lot if this bowl could be emptied."

"Certainly!" The sub-abbot turned to one of the brethren<sup>1</sup> standing at a distance, and gave the requested instruction.

No sooner was the stoup emptied than Pilling resumed his examination, this time with the aid of a pocket-rule<sup>2</sup> as well as the magnifying glass. A low chuckle presently broke from the chemist, and Colonel Drury unconsciously sighed with relief, for in that low sound he recognised a "note of triumph."<sup>3</sup>

"Very clever," Henry Pilling muttered aloud, and stood upright. "I'll have to use the drug to follow the mesh<sup>4</sup> of the locking device," he declared.

As Pilling began to fill a "hypodermic syringe,"<sup>5</sup> the colonel smiled "at the sight of"<sup>6</sup> apprehension on the stern features of Father Domenico. While injecting himself with the drug, which gave him "incros-

那石碗。

「如果你確無曉得那匣子是藏在這裏，」他對多門尼可神甫說，「我們把這碗裏的水弄掉再來看，便很可看出一點線索來。」

「一定這樣辦！」那副住持轉向遠遠地立着的一個小和尚，叫他來把水弄乾。

等水一取出，匹林隨即又來開始他的試驗，這回他不用那放大鏡，而且用了一根尺。登時這位化驗家發出一聲輕笑，德洛里上校也不自覺地鬆了一口勁，因為在那輕笑之中，他認出一種勝利的聲調來了。

「做得真聰明，」匹林高聲地含糊說，直起腰來。「我一定得用藥品才來找出這種巧妙接合的開關機關，」他聲言了。

當匹林開始在充滿着一個皮下注射的注射器的時候，上校在旁看到多門尼可神甫的面上的那種理解的表情，他不禁微笑了。匹林一面給自己注射那種藥水，一面對德

1. 小兄弟. 2. 尺度. 3. 勝利的聲調. 4. 接合. 5. 皮下注射器. 6. 看到.

optic sight<sup>1</sup> for a period varying between fifteen and twenty minutes. Pilling whispered his instructions to Colonel Drury. The startled monks saw the colonel direct the "drugged man"<sup>2</sup> to the stoup and lower him to his knees. "Murmurs of alarm"<sup>3</sup> broke from them when they saw Pilling at last turn away and sink to the ground to hold his aching head. A few minutes passed, and Pilling was "on his feet"<sup>4</sup> again asking for assistance.

"I need two strong men to be ready to support the stone bowl when it turns," he told Father Domenico.

"You mean that the bowl and the column are not one solid piece of stone?" the sub-abbot asked incredulously.

"Just that," Pilling assured him, and bent down again to place two strong, sinewy arms about the stone stoup.

Gently he manipulated the bowl, alternately moving his weight<sup>5</sup>—until at last the two men standing ready to support it saw the stoup move.

洛里上校細聲指示了機宜，因那藥可以使得他有十五分鐘幾二十分鐘的光景把視力擴大。那些吃驚的和僧們看見上校把那注射了藥的人，扶到聖水瓶前，再使他跪下去。他們大家都嚇得喃喃自語，當他們看見匹林終於轉過身來，倒在地下，捧着他那脹痛的頭。過了幾分鐘，匹林又站起來了，要求着人來幫忙。

「我要兩個強而有力的人，等在這裏預備來扶著這個石碗，當它移動的時候，」他對多門尼可神甫說。

「你的意思是說這碗和柱子不是一塊整的石頭嗎？」

副依持不相信地問了。

「正是那個意思，匹林確實告訴他說，又彎下身去，用兩個強壯的手臂圍住那石頭的聖水瓶。」

「溫和地搬弄着那石碗，輪流地移動着他的重量——直到最後，那兩個站在旁邊隨時預備扶付，這石器的人，

1. 放大的視力. 2. 注射了藥水的人. 3. 嚇得喃喃自語. 4. 站起來. 5. 體重.

As it moved, too, Pilling noted the group of carvings on one side which enabled the one man who knew the secret to operate the locking device. A moment later, and the stoup was lifted off its pillar to disclose a cavity wherein rested something in the shape of a small box.

"Nicolette's gold casket," Henry Pilling said proudly, as he handed the sub-abbot an object wrapped carefully in a piece of black silk velvet.

When the gold box was exposed in Father Domnico's shaking hand, Colonel Drury lifted the lid and removed a small, folded sheet of thick parchment.<sup>2</sup> The heavy Roman lettering which composed Nicolette's prophecy was, however, a mystery to him. Father Domenico reached out gently for the parchment.<sup>2</sup>

"I think I can help you with this," the sub-abbot said, and studied the Latin carefully. When he looked up again a few minutes later he was smiling grimly.

"The prophecy?" Colonel Drury's face was pale with anxiety. So

看見它果然動了。當它動的時候，匹林也就注意到了那一邊上的一叢雕刻，凡知道這秘密的，一個人也就能運轉這開閉的機關。一分鐘之後，那聖水瓶便從柱上被舉起來了，底下現出一個小洞，洞中放着一個小盒子一般的東西。

「尼可來脫的金匣，」匹林很驕傲地說，當他拿了那用一塊黑天鵝絨當心包着的東西遞給副住持的時候。

當那金匣的小包在多門尼可神甫顫抖的手中打開來的時候，德洛里上校揭開那匣蓋，取出一張小小摺好厚羊皮紙，可是用粗黑的羅馬字寫的尼可來脫的預言，他看了還是莫名其妙。多門尼可神甫從容地伸出來，接取那張羊皮紙去看。

「我想我可以幫助你了解這個，」那副住持說，同時仔細地研究着那上面的拉丁文。當他在幾分鐘之後再轉頭看時，他已經笑容可掬了。

「是預言呢？」德洛里上校的面孔愈發發白了。尼可

(Continued on page 32)

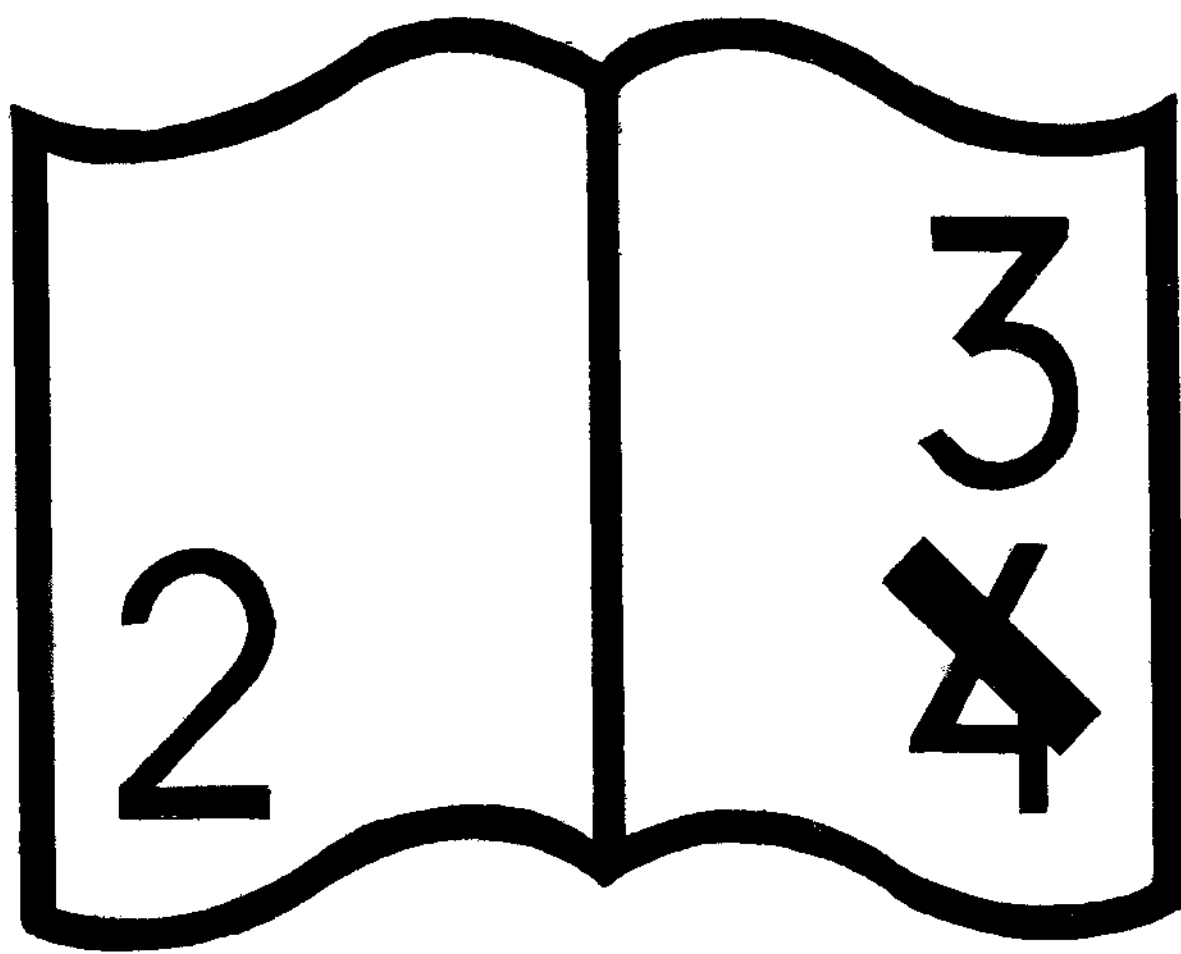
1. 小洞. . . 羊皮紙.

## ANSWERS TO QUIZ on page 6

1. The exact quotation is, "When Greeks joined Greeks, then was the tug of war." It is from the fourth act of a tragedy in blank verse entitled *The rival Queens, or the Death of Alexander the Great* and written in 1677 by Nathaniel Lee (1653—1692), an English dramatist. The line in question refers to the stubborn resistance made by the Greek cities to the Macedonian armies of Philip and his son Alexander the Great. *When Greek meets Greek* is now employed to suggest the severity of the conflict which is likely to result when two men or armies of equal courage and strength are opposed to each other.
2. It is probably an American modification of an old European card game. The Oxford dictionary says that the popular-American game is "a variety of Brag, played by two or more persons, each of whom, if not bluffed into declaring his hand, bets on the value of it, the player who holds the highest combination of cards as recognized in the game winning the pool." In 1855 George Eliot wrote, "One night we attempted *Brag or Pocher*." This is interesting in this connection because in Germany a similar bluffing and betting card game of considerable antiquity is called *pocher* or *pochspiel*, from *pochen* signifying literally to knock or rap and figuratively to boast or brag.
3. Tradition says that Ben Jonson, the English poet and playwright, was buried in a sitting posture because the plot provided for him on the north side of the nave in Westminster Abbey was not large enough for the corpse to be placed in the grave in a horizontal position. According to a legend, King Charles I personally promised Jonson that he should be interred in the Abbey in any spot that

he might choose. After his death August 6, 1637, it was found that the space he had selected for burial was already occupied except about "eighteen inches of square ground." Charles kept his promise and Jonson was buried with his head toward the sky, the only occupant of the Abbey to be so honoured. The famous inscription, "O Rare Ben Jonson," was cut in the slab over his grave. Many years later a portrait bust to his memory was placed in the Poet's Corner.

4. Experiments for making such ice for mercantile uses started with the Italians in the sixteenth century. The first machine used for the actual manufacture of ice was invented by Dr. William Cullen (1710—1799), a Scotch physicist and physician. His machine was based on the vacuum principle, the atmospheric pressure being reduced by means of an air pump.
5. *Statutory offense* is a euphemism frequently used in referring to violations of the statutes against various sex offenses. The phrase is employed especially by newspapers when it would not be good taste to mention the offense specifically. Statutory charge is used in a related sense.
6. Bern is the political capital of the Swiss confederation. Many people erroneously suppose Geneva to be the capital. In 1848 a federal law made Bern the sole political capital and designated it the permanent seat of the Swiss government and the place of residence of foreign ministers accredited to Switzerland.
7. In 1570 there was published in France a book entitled *Pensées*, which was alleged to be a collection of the thoughts of Blaise Pascal (1623-1662), the great French religious philosopher and mathematician. The following passage from this work has become proverbial in all lan-



编码错误

guages: "Whoever would fully measure the vanity of human life must consider the causes and effects of the passion of love. If the nose of Cleopatra had been shorter, the whole face of the earth would have been different." In *The Ifs of History* Professor Fearnshaw comments on the saying as follows: "It is arguable that if Cleopatra's nose had been by the fraction of an inch other than it was, her unique beauty would have been destroyed, and if her beauty had been so seriously impaired that she had failed to exercise her fatal fascination over either Julius Caesar or Mark Antony, the course of Roman history, and therefore of the history of the whole of the Christian era would have been incalculably changed. The battle of Actium would not have been fought; the empire of Augustus would not have been established as it was; neither Pontius Pilate nor Herod would have ruled in Syria; the conditions which enabled St. Paul to make his missionary journeys might never have existed; Rome might have remained a stranger to the Christian faith; and so on indefinitely."

8. A mutual admiration society is a group of literary log-rollers. One writer praises the work of another with the implied understanding that when he publishes something his work will be praised in turn. Like log-rolling in general, it is based on the principle, "I'll scratch your back if you'll scratch mine." The name was popularized by Oliver Wendell Holmes in *The Autocrat of the Breakfast Table*. Holmes said that he once belonged to a Society of Mutual Admiration. "It was," wrote the author, "the first association to which I ever heard the term applied; a body of scientific young men in a great foreign city who admired their teacher, and to some extent each other."
9. *Mick* is a corruption of *Michael* and is applied to Irish men generally because *Michael* is a common Christian name among them. The nickname is resented by the Irish and usually is not employed except in fun or contempt. In telling Irish stories it is customary to substitute the more friendly *Mike Mick* as a short form of *Michael*.

(Continued on page 33)



## WORLD AFFAIRS

### *Biggest Round-up Of Japanese War Criminals Completed*

**I**N JAPAN, the Allied authorities have carried out the biggest single round-up<sup>1</sup> of Japanese war criminals.<sup>2</sup> Following General MacArthur's orders, 59 Japanese, prominent in their respective professions,<sup>3</sup> have been arrested. Among them are military commanders, politicians industrialists and journalists.

Among the politicians are two pre-war premiers and several members of the 'Tojo Cabinet' at the time of 'Pearl Harbour.'<sup>4</sup> Prominent among the military commanders is Field-Marshal Hata<sup>5</sup> who was in command in China until last year. Several former commanders in Manchuria and China are among the latest suspects. Eight former heads of the military police have been 'taken into custody.'<sup>6</sup> Among the industrialists is the 'Managing Director of the Mitsubishi heavy industries.'<sup>7</sup> He was in charge of the production of aircraft among them Ze-o fighter planes. The head of the 'Domei News Agency,' which is 'no longer in existence,'<sup>8</sup> is among the Press chiefs arrested.

Meanwhile, there is a growing demand in Japan that 'Prince Konoye'<sup>11</sup> should be arrested as a war criminal. This was a demand that was put forward recently by a leading liberal in Japan. A Tokyo newspaper, supporting the liberal demand, says in a leading article that Prince Konoye should be brought to trial<sup>12</sup> with other war criminals. It agrees with the view that Prince Konoye and Tojo are the principal war criminals.

1. 搜捕: 一網打盡. 2. 受犯. 3. 各界的顯要. 4. 東條內閣. 5. 珍珠港  
6. 炸機六. 7. 拘留. 8. 三菱重工業的總裁. 9. 同盟社. 10. 早已不存在.  
11. 近衛. 12. 審問.

*United Nations Charter - Forty Five Have Signed*

It is announced in Washington that the nations which have 'ratified the United Nations Charter' now number 45.

Delegates to the Preparatory Commission of the United Nations have been asked to finish their committee work in a few days if they can. This is to be done so that a final draft report can be ready in time for the 'first general assembly' of the United Nations, which is to meet in London on January 7, as arranged.

*War Criminals - Hanging Demanded For Yamashita*

In the trial of Yamashita<sup>1</sup> in Manila, the prosecution has asked the court to sentence the accused to death by hanging.<sup>2</sup> The verdict<sup>3</sup> of the court is to be given on December 9.

A message from Tokyo reports that General MacArthur has refused to remove the name of the Emperor's cousin from the list of war criminals.

*Konoye Kido Arrested By MacArthur*

General MacArthur ordered the arrest of another eight prominent Japanese leaders who are suspected of complicity<sup>4</sup> in bringing about the war. The most well-known among them is 'Prince Konoye,'<sup>5</sup> three times Premier of Japan, and until recently engaged by the Emperor on the 'revision of the Constitution.'<sup>6</sup> He left this job when he gave up his rank and privileges as a member of the Imperial family and announced his decision to contend the general elections. In the past few weeks there has been a persistent demand in Japanese circles for his arrest as a war criminal.

---

1.批准聯合國憲章。 2.第一次大會。 3.山下。 4.絞刑。 5.判決。  
6.共謀。 7.近衛。 8.修改憲法。

The other seven leaders whose orders for arrest were issued on December 6 are: Marquis Kido, Lord Privy Seal<sup>1</sup> and one of the Emperor's advisors; General Oshima,<sup>2</sup> former Ambassador to Germany; the former Mayor of Singapore; Mr. Ogata,<sup>3</sup> former editor of the "Asahi Shimbun"<sup>4</sup> and "minister without portfolio"<sup>5</sup> in three Japanese Cabinets, Count Sakai,<sup>6</sup> former Minister of Agriculture; and the former Ambassador to Spain in 1910 till the end of the war.

*Foreign Ministers Of Britain, Russia, U. S. To Meet*

A SPECIAL ANNOUNCEMENT by the State Department in Washington says the Foreign Ministers of the United States, Britain and Russia will meet in Moscow on December 15.

According to this announcement, the Foreign Ministers will deal with a number of "international issues," including the control of "atomic energy."<sup>8</sup>

1.掌璽大臣。 2.大島。 3.緒方。 4.朝日新聞。 5.無任所大臣。 6.櫻。 7.國際問題。 8.原子能。

(Continued from page 26)

much depended upon what Nicoletto had to say to his countrymen.

"There is nothing to worry about in this," Father Domenico said. "The message shows friend Nicoletto as a very careful prophet. If the free translation of one word here is permitted—a word indicating fortress, bastion, or barrier—as meaning 'Gate' you get the following, which in fact comprises Nicoletto's prophecy.

Let them who keep this ancient Haight

Hold fast to its Gate of stone.  
The wisest men of old did write,  
Who keeps the Gate—keeps Rome!"

(Concluded)

來脫對他國人所說的話，是很有影響的呀！

「這中間沒有什麼要担心的，」多門尼可神甫說。「這預言表示尼可來脫是一個很小心的預言家。如果這兒的有一個字——表示「砲台」，「後堡」或「防禦」的一個字——可以自由地把它譯作「關卡」的話，尼可來脫的預言，便可譯成下面這樣的四句話：

「讓那些衛戍這古榮地的人們，

堅守着這石頭的關卡，  
古代的賢哲曾經說過，  
能守住這關卡的人，便鎮守住羅馬！

(Continued from page 22)

10. Rhinestones are artificial colorless gems of high luster and cut to imitate diamond. Their chief use is in the manufacture of cheap jewelry and accordingly false jewelry itself is sometimes referred to as rhinestone. Rhinestones were so named because they were first made along the Rhine River of a composition known as strass, which was a vitreous or glass-like paste invented by and named after Joseph Strasser, a German jeweler. The original strass consisted of a silicate of potassium and lead, combined with borax, alumina and white arsenic.

Chung Hwa English Fortnightly

中華英語半月刊

第四卷 第十二期

不 許 轉 讓

編輯者：中華英語半月刊社  
 代表人 翁承川  
 發行者：中華書局有限公司  
 代表人 姚俊樞  
 印刷者：中華書局印刷廠  
 重慶李子壩  
 定閱處：各地中華書局  
 通訊處：重慶民權路中華書局三號  
 定價：零售每冊一百元  
 預定半年 十二冊 一千二百元  
 郵費：平寄每冊六元 掛號每冊另加一元

中華民國三十四年十二月十六日出版

內政部登記證警字第一類新聞紙類東川郵政管理局執照第九五三號

# 中國歷代名賢故事集

黃帝……  
錢穆著  
一元五角

勾踐……  
新泉寶著  
一元

孔子……  
樂東方著  
一元一角

諸葛亮……  
祝秀俠著  
一元

秦始皇帝……  
顧頡剛著  
一元三角

鄭和……  
鄭鶴聲著  
二元五角

明太祖……  
吳晗著  
二元

洪秀全……  
羅爾潤著  
一元三角

老子……  
賈蒙生著  
二元

徐光啓……  
方豪著  
一元二角

孫武子……  
錢穆著  
一元八角

曾國藩……  
蕭一山著  
一元八角

班昭……  
宋敏著  
七角

梁啓超……  
吳其昌著  
一元三角

玄奘……  
蕭淵著  
一元七角

—— 上列各書均照定價一六〇折  
在埠外埠另加郵費

勝利出版社印行

◀ 中華書局經售 ▶