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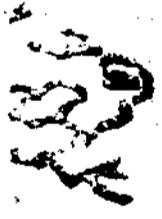
錢歌川主編

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寶用中美會話

錢歌川譯註 定價四元五角

這本會話是專對於美國的活用鮮爲例解，而於註釋中說明英美之不同。內容以最新的美國字句，談最新的美國情形，文字既新鮮可喜，內容尤逸趣橫生，可作語學的教本看，可作美國風土記讀。先由此領會美國話的特殊表現法，再進而讀美國的文學作品，更可得到許多便利，研究英美語言者固屬必備，行將赴美的人士尤宜人手一編。

袖珍新式英華學生字典

沈 彬 編 定價二元

本字典共收字二萬餘，日常所用者大體俱備，解釋簡明，註音正確，攜帶便利，誠爲一般中學生精通英語之良伴。選用江西紙印行，字字清晰，尤爲特色。

◁ 中華書局出版 ▷

Transition From War To Peace

By W. N. Ewer

The Japanese surrender is not only the end of the Japanese war, it is the end of the world-war—a sudden transition¹ from a condition of war to a condition of peace “over virtually the whole earth.”²

The change transforms³ not only the “whole Political situation”⁴ but all our “modes of thought”⁵ and approach⁶ to problems that must be solved.

True, statesmanship⁷ has for months past been busy with questions of peace and “postwar planning,”⁸ but in the atmosphere of war and under restrictions⁹ which war lays both on thought and action.

For six years we have adapted¹⁰ ourselves. We have been conditioned to “subordinate all other considerations to”¹¹ the exigencies¹² of war, to “strategic requirements”¹³ and to “priorities” of the Services.¹⁴

The sudden vanishing of these restrictions “invests us with”¹⁵ a new and a most “embarrassing freedom”¹⁶ which “calls for”¹⁷ rapid “readjustment of thought.”¹⁸ Secrets made essential by “security considerations”¹⁹ had become habits that will need “conscious breaking.”²⁰ The postponement²¹ of political decisions enforced by “prior claims”²² of military action will now become indefensible. We all have to shake

1. 轉變。2. 確是全世界之中。3. 改變。4. 整個政治的情形。5. 思想的方式。6. 接近。7. 政治家。8. 戰後計劃。9. 限制。10. 使適應。11. 使其其他一切的考慮皆服從於。12. 緊急。13. 戰略的要求。14. 三軍的優先。15. 使我們得到。16. 令人惶惑的自由。17. 要求。18. 思想的調整。19. 安全的考慮。20. 意識的訓練(教練)。21. 延期。22. 優先的要求。

ourselves suddenly free from wartime way of thought.

Just as the German brought problems of reconstruction¹ which on the economic side proved to be more complex² and more formidable than had been imagined, so the collapse³ of Japan suddenly poses all the questions⁴ of East Asian reconstruction. It had been expected that there would be a considerable interval,⁵ that perhaps European peace treaties⁶ would be signed before the Pacific peace, except in its widest aspect.

The outline of the Japanese peace terms⁷ was sketched⁸ already at the Cairo Conference⁹ nearly two years ago. It was then laid down¹⁰ that Japan would be deprived¹¹ of¹² all the territorial gains she had acquired in war in the past 50 years since her attack on China, 1895. And that indeed is only obvious justice. But there are many details which need to be filled in.

Ending of the Japanese war adds to the problems of world statesmanship, the second gigantic problem is "rehabilitation."¹³ These two problems—reconstruction of Europe and the reconstruction of Eastern Asia—are going to be the dominant preoccupation¹⁴ of international politics for many years to come.

1. 建國. 2. 複雜錯綜. 3. 崩潰. 4. 提出質問. 5. 間隔. 6. 和約. 7. 最廣汎的方面. 8. 日本和約的大綱. 9. 草出. 10. 開羅會議. 11. 定下. 12. 剝削. 13. 復員. 14. 成見.

Whenever the reader has any doubt of the meaning of any word or phrase in these pages, he is invited to ask the Editor directly.

SOURPUSS

伯爵夫人

by W. J. Passingham

錢歌川譯註

The subdued tones caused Henry Pilling to stare. "What's happening now."

"Save your breath,² Pills. One of my men has just reported that the Donatello statuette has been returned to its pedestal in the Benedictine chapel within the last two hours. Whoever did it managed the job unseen by the sentries. Let's go there "right away."³"

The Benedictine Abbey, famous for its possession of the Donatello statuette, was a rambling group of buildings in the late Italian "renaissance style,"⁴ set in an extensive park itself bounded by tall iron railings. When the army car containing Colonel Drury and Henry Pilling arrived at the main gates, the latter saw that where the further side of the Abbey ended another estate began. A modern house stood not far from the Abbey,

那種壓制的調子，使得匹林注視了。「現在又生出了什麼事？」

「不要響，匹林。我手下的一個人剛剛來報告說，那朵納特洛的小雕像，就在過去兩個鐘頭之內又被送回教堂裏原來的座位上了。那不懂得是誰幹的，居然遮掉了我們哨兵的眼睛。讓我們馬上就到那裏去吧。」

那以具有這座朵納特洛的小雕像出名的，伯內底克庭寺院，是照晚近意大利文藝復興的樣式，建築的一羣散漫的房子，在一個用高鉄欄杆圍繞着的，寬大的園林裏面。當那載着德洛里上校和匹林的軍車，到達屏人門口的時候，匹林便看見在那寺院遠處的盡頭，又接連着一大莊園。事實上那是一座現代新式的房子，就建在離寺

1. 電話聽取器。 2. 不必多問。 3. 即刻。 4. 文藝復興期的樣式。

in fact, and Pilling at once began to make inquiries.

"That house, signor?" The acolyte¹ who was their guide answered eagerly. "The Romagni villa. All this land once belonged to the Romagni family. They built that villa just after the last war, but some of the first building remains and an underground passage still connects it with the chapel you have come to see."

"You mean," asked Colonel Drury slowly, "that the house practically next door to the Abbey belongs to Count Franzero Romagni?"

"But yes, signor."

Henry Pilling caught the colone's significant gesture, and dropped a lazy eyelid as they entered the Abbey grounds. The next moment the grandeur of the Abbey and the park itself claimed the chemists' admiration. There were no ravage² of war to bring regret for destruction of the beautiful. A serenity resigned here in startling contrast to the utter desolation of battlefields. In silence they followed the acolyte

院不遠的地方，匹林馬上就開始尋問。

「就是那所屋子嗎，先生？」那給他們嚮導的侍僧熱心地回答說，「那是羅馬格尼別墅。這整個的地方一度曾是羅馬格尼的私產。那座別墅是他們就在上次大戰剛完的時候建的，但是仍保留了一部分老屋，別墅中一條地道至今和他現在來看的教堂相通。」

「你是說，」德洛里上校慢慢地問，「那屋子實際上是和屬於羅馬格尼伯爵的寺院毗連的，是不是？」

「是的，先生。」

當他們走進寺院的庭院的時候，匹林理會了那上校意味深長的手勢，懶洋洋地閉上了他的眼睛。隨即那寺院的壯麗和那庭院本身，使得那化驗師不勝讚美。那兒沒有一點戰爭的暴虐，令人歎惜美物之遭摧殘的。這兒有一種平靜，與外界的戰場，完全隔離，成爲尖銳的對照。他們一聲不響地跟着那侍僧沿着扁石敷的小路走

1. 侍僧 2. 蹂躪；肆虐。

along a "stone-flagged path" to a small door at the side of the main building, and, once inside, paused involuntarily to admire beauty in stone, tile and brass. The deep peace of this place at first made even breathing seem laboured.²

"The Donatello statuette is just beside the chapel altar over here," the acolyte whispered. "Please follow me, signors."

Beneath a low vaulted roof decorated in laced stonework a faint glimmer of red light revealed the small, exquisite altar clothed in handworked tapestry, and beside it — where light from an "oriel window"³ was strongest — stood a statuette famous throughout the world of art and antiquity⁴ as that of David, King of Israel. The qualities which made it an acknowledged masterpiece were lost upon Henry Pilling as he moved closer to the statuette. Presently he turned to Colonel Drury

"You said something about pink marble."

"That's right. Will you use your

去，直達主要建築物旁的一扇小門，等他們一走進去，便不自主地站住了腳，來欣賞那些石頭，瓦和銅的美。這地方的深邃地和平最初甚至使他們好像呼吸都困難似的。

「那朵納特洛的小雕像，就在前面那說教壇的旁邊，」侍僧細聲說。「請跟我來，先生們。」

在那石雕畫棟的的紙圍屋頂之下，一種微弱的紅光，照出那用手工製的繡帷屏覆着小巧精緻的教壇，在壇旁邊——那兒從凸窗射進來的光線是室中最強的——放着那小雕像，在美術品和古物界中，一如以色列王大衛一般之著名。當匹林走近那小雕像時，其使之成為著名傑作的特質，他竟未能察覺。隨即他轉向德洛里上校。

「你好像說過這是粉紅大理石雕的。」

「一點不錯。不聽聽你的

1. 石敷小路. 2. 吃力. 3. 凸出的窗. 4. 古物.

ding, Pilling's?"

"Yes, right now. I want you to guide me up that 'library ladder' when I'm 'ready, and don't forget: I'll need your support coming down.' Pilling turned to the acolyte as he unlocked a small attache case.

"You mentioned an underground passage from the villa to the Abbey, didn't you? Would the Romagnis family have direct access² to this chapel?"

"But yes, signor. The chapel is used by the Romagnis exclusively. I—I……" He looked on with an expression of concern³ while Henry Pilling pressed the needle of a 'hypodermic syringe' into his arm and 'pressed home the plunger.'⁵

Colonel Drury steadied him up a set of wooden steps until Pilling's head was level with the Donatello masterpiece.

"Take care, signor!" The acolyte became desperate with anxiety as he saw the statuette raised in Pilling's hands. "It is priceless. Priceless!"

But Henry Pilling was 'too

藥劑來檢驗一番。」

「是呀，我馬上就要來驗的。等我準備好了，我要你把我帶到那個梯子上去，不要忘記我下來時，還是需要你扶的。」匹林轉向侍僧，當他把一個小手提箱打開的時候。

「你說到別墅有一條地道通寺院，是不？羅馬格尼家是不是有直接的通路到這教堂呢？」

「是呀，先生這教堂是羅馬格尼家專用的。我——我……」當匹林把那皮下注射器的針插入他的手臂中，而把那管藥全注射進去了的時候，那侍僧帶着損心的表情在旁望着。

德洛里上校把他扶上了梯子，直到匹林的頭部和朵納特洛那個傑作相齊為止。

「當心一點，先生」那侍僧看見那小雕像舉起在匹林手裏的時候他損心極點。「這是無價的寶。無價的」。但是匹林專心致志地在查

1. 圖書館內用的梯子。 2. 通路：出入口。 3. 損心。 4. 皮下注射器。 5. 把活塞壓到底。

absorbed in his examination to heed the warning. For him, the world of normality had vanished, and in its stead appeared a state of crudity to shock the artistic mind. What was smooth, polished, proportionate and fragile to normal vision was coarse and rude indeed under the power of "microscopic sight,"² which his drug imparted³ over a period of minutes.

The two men saw Pilling grasp the statuette in shaking hands and descend the steps.

"Signor! For the love of God, take care. You hold the pride of Italy in your hands. If that statuette were damaged I shudder to think what..."

"What does this outrage mean?"

The voice was harsh, imperious, and feminine — startling in its unexpectedness. Colonel Drury and the acolyte swung round toward the sound, but Henry Pilling was sitting down on the library steps with the statuette in his lap — his head whirling from the "after effects".

隨著那雕像，而沒有注意他的警告。對於他，正常的世界已經消失，取而代之的是一種未成熟的狀態感動着這位藝術家的心靈。用普通的視力看來，原是很光澤，潤澤，均勻，而脆弱的，可是匹林在注射了藥劑之後，經過幾分鐘而發生的那種極微的視力之下，却成真是粗糙而拙劣的了。

在旁的那兩個人看見匹林在顫抖的手中緊握着那個小雕像，走下梯子來。

「先生！千萬請你當心。你現在手中拿着的是意大利的國寶呀。如果那個小雕像有什麼損傷的話，我真不敢想會發生……」

「這種警告到底是什麼意思呀？」

那聲音是極其，迫切而又帶女性的——突如其來，令人吃驚。德格羅上校和那侍者向那聲音跑過來，但是匹林已經坐下在那椅子上，把那小雕像放在他的膝上了——他的頭暈是因藥劑的餘

1. 太專注在查驗而不。 2. 擴大的視力。 3. 給與。 4. 千萬；務必。 5. 餘波。

of the drag.

"Countess!" gasped the acolyte. "These are the British Military Police, and we....."

"How dare they invade the privacy of the Romagni chapel. Where is...?"

"Excuse me," Colonel Drury interrupted sharply, "The Countess Romagni?"

"Yes."

The countess came slowly forward until the 'shaft of light' from the oriel window was centred about her. For a few moments she stood there, her attention directed toward Henry Pilling. The chemist still sat on the library steps, but the statuette was now on the floor beside him while both hands clasped an aching head. When Pilling was able to look up at her his interest returned with increasing force, for here was a subject worthy of a student's attention.

The Countess Romagni was a tall, splendidly proportioned woman of early middle-age — flaxen¹ haired blue-eyed, without cosmetics² to soften the hard features. Blue eyes

波而旋轉着。

「伯爵夫人！」侍僧喘着氣叫出來。「這兩位是英國的軍事警察，而我們……」

「他們好大的狗膽，竟敢闖入羅馬格尼私有的教堂裏來。那個那里去了？」

「對不起，」德洛里上校嚴厲地插嘴了。「這位就是羅馬格尼伯爵夫人嗎？」

「是的。」

伯爵夫人慢步地向前走來，直到那凸窗中射進來的光全集中在她的身上為止。她一時站在那裏未動，她的注意力直集中在匹林。那位化驗師仍然坐在扶梯上，不過現在已把小雕像放下在他旁邊的地板上，而以雙手捧着他那脹痛的腦袋。等到匹林能夠擡頭來望她的時候，他的興趣帶着增加的力量恢復了，因為這兒正有一個值得學者注意研究的題目。

羅馬格尼伯爵夫人是一個剛到中年的婦人，身材很高，長得非常勻稱——銀絲的頭髮，深邃的眼睛，裏有用一點脂粉來柔化她那強硬的面

1. 光柱. 2. 潔白無瑕的. 3. 化妝品

blazed back bitterly at Henry Pilling, the features were twisted in utter contempt. The chemist began to flash angrily under such open hatred.

"Good afternoon, Countess," he said quietly, and rose slowly to his feet.¹ "You are the Countess Romagni? Good! Perhaps we'd better talk together somewhere. I'd like the answers to a few questions."

"Keep your questions!" she commanded. "I am mistress here. What are you doing with that statuette? Replace it immediately, or....."

"Or — what?" Pilling taunted and stepped closer to her. "Tell us what you have been doing with the statuette?"

"Impertinent swine!" she hissed and even Pilling recoiled at the hell, in her eyes, "In Germany....."

"You'd have played the old game with us," he conceded. "Now it's my turn to be rude, and I warn you I'm going to be very rude." As the colonel stepped forward Pilling made a swift, detaining gesture.

"That house-painter pal² of yours

貌。藍眼睛望着匹林暗暗地冒火，面孔因極度的輕視而扭歪着。那化驗師在這種公開的仇恨之下，忿怒得面孔發紅了。

「你好，伯爵夫人，」他溫和地說，慢慢的站起身來。「你就是羅馬格尼伯爵夫人？好極了！也許我們倆好到什麼地方去談一談。我希望你回答我幾個問題。」

「留下你的問題吧！」她冷命道。「我是這裏的女主人。你拿了那小雕像怎麼樣？趕快放回原地方去，不然的話……」

「不然的話就怎樣？」匹林嘲罵了，向她走近幾步。「告訴我們，你把這小雕像怎樣弄的？」

「不要臉的豬羶！」她嗚嗚地叫出來，甚至匹林在她眼睛的怒火之下都退縮了。「在德國……」

「你對我們也來玩那一套老把戲，」匹林承認了。「而現在是輪到我無禮的時候了，我警告你我會要變得很無禮的呀。」當上校向前走過去的時候，匹林做了一個很快的阻止的奇跡。

「在柏林你那個油漆匠的

1. 慢慢地站起身來。 2. 指不轉動。

in Berlin," he went on, "has been stringing you along for years. I saw you in nineteen thirty-eight in the great Sports Palace at Berlin, when you yelled your hatred at a gallant negro for daring to outrun your German champions in open competition. Hitler ordered you to marry a member of the old Italian aristocracy, Count Franzero Romagnoli, so that you could spy upon the activities of the Italian Fascist Supreme Council.

"Now that Italy has surrendered you have nothing more to do here, so you plan to return to your Fuehrer.¹ But you were determined not to return emptyhanded. Have I guessed right?"

"You—you……" In her unbridled fury the Countess Romagnoli took on all the evil expression of a Medusa.² As her hand darted toward her corsage Colonel was beside her with a sharp word of warning.

Henry Pilling was smiling now, and needed no further confirmation of his suspicions. He, too, came slowly toward the glowering woman.

朋友，」他繼續說下去，「把你算進着多年了。我在一九三八年於柏林大運動場就看見過你，那時你看見一個很好的黑人在公開的競爭中跑勝了你那個德國的選手，你嫉恨得叫起來。希特勒命令你和意大利的一個老貴族羅馬格尼伯爵結婚，那樣你便可以偵探意大利法西斯黨最高委員會的活動。

「現在意大利已經投降了，你在此地便沒有事做了，所以你計畫回到你的元首那兒去。但是你決心不要空手回去。我猜的不錯吧？」

「你——你……」在她那任性爆發的忿怒之中，羅馬格尼伯爵入把一個嫉婦所能罵出一切的壞話都說了。當她趕快地伸手到她的胸衣上去取東西的時候，士敏已站在她身邊發出一聲嚴厲的警告來。

匹林現在在微笑了，對於他的懷疑用不着要再加證實。他也慢慢地走近這婦人視的婦人。

1. 德文的 leader ; 指希特勒. 2. 妖婦

"Lady", he went on gently, "Where is the bag of diamonds you took from beneath your husband's pillow? You, who knew that bedroom so well, crept in there last night and robbed him. You're nearly ready for a getaway,¹ aren't you? Nearly ready. What has detained you so long? Perhaps I can supply the answer even to that one, Dear Adolt has a yearning for the Donatello statuette, and you have orders to take it back with you to Germany."

A strangled cry escaped the acolyte as he darted toward the statuette on the floor, but a grab at his gown by Pilling detained him.

"Just a moment," the chemist said grimly, as he himself raised the statuette from the floor and turned again to the furious woman.

"Countess. You're not without courage, but you can't get away with it this time. Now tell us what you've done with the Donatello statuette?"

There was no answer, save in the steel-blue eyes abrim with

「夫人，」他溫和地繼續說，「你把從你丈夫枕頭底下偷的那一袋金剛鑽放到那裏去了？你知道他那臥室最清楚，所以昨夜偷了進去竊取了他的家財。你已經差不多準備好要逃走，是不是？差不準多備好了。什麼留下你這樣久的？我甚至於這個問題也可以給你解答。希特勒渴想要這朵納特洛的小雕像，命令你把它帶回到德國去。」

當侍僧急遽地想跑向那放在地板上的小雕像時，他發出一聲抑壓的叫聲來，但是匹林却把他的衣角踏住了沒有讓他跑過去。

「等一下，」化驗師嚴肅地說，他自己却把那小雕像從地下舉起來，再轉向那忿怒的婦人。

「伯爵夫人。你並不是沒有勇氣，但是你這次却不能把它帶走。現在告訴我們你把朵納特洛的那小雕像怎麼辦了？」

沒有回答，只有她那鐵青色的眼睛忿憤得發火。散了

1. 逃走。

hatred. For some few moments Pilling returned her gaze, noted the growing signs of fear.

"If you w n't talk," he said at last, "it remains for me to demonstrate." He raised the statuette higher in his arms.

An agonized cry from the acolyte rang out as Henry Pilling deliberately dashed the statuette down upon the stone-paved floor. In a moment he was on hands and knees among the pieces — and then he looked up at Pilling with the gaze of a wondering child.

In the acolyte's hands was a new chamois-leather bag. So bewildered was he that the scuffle¹ between Colonel Drury and the woman escaped him entirely.

"Keep a tight hold on her, colonel!" Pilling warned. "She's clever right enough, but had never heard of my drug. A powerful magnifying lens would have revealed that that statuette was a fake² — just pink plaster instead of pink marble. They sell imitations of that thing all over Italy. When I lifted it the

一會匹林才回望她，注意到她那增長的恐怖的徵象。

「如果你不說話，」最後他說，「那便只好由我來表演了。」他用兩手把那小雕像高高地舉起來。

當匹林故意把小雕像擲在石板地面打得粉碎的時候，侍僧發出苦悶的叫聲來。一時他手脚都伏在地上那些破片上——於是再抬頭來看匹林，像一個驚異的小孩子一般地望着。

在那侍僧的手裏的，原是一個新羚羊皮的袋子。他一時爲之極其迷惑，以致連德洛里和那婦人的扭毆，他都沒有看見。

「把她攔牢，上校，」匹林警告說。「她真够聰明了，不過他却從來沒有聽說過我的藥劑。一個倍數很大的顯微鏡頭，就可以看出這小雕像是假的——不是粉紅的大理石，而是粉紅的石膏做的。他們在意大利到處都有那種假造品賣。當我把那小雕像舉起來的時候，那重量就不够，所以馬上知道不

1. 扭毆. 2. 假的.

weight told its own story. You'll probably find the real statuette in her luggage, or hidden somewhere in the house. She'll be glad to bargain with you for her freedom."

"But—but why put the statuette back in the chapel?" Some aspects of the case still eluded the colonel.

"It accomplished two things," Pilling explained. "First it was a grand hiding-place for the diamonds until she was ready to clear out, and, second, nobody would go looking for the real Donafello statuette if they knew it had been replaced in the chapel.

"But it'll be tough for Sourpuss if the Italians find out that she was leaving them to hold a dummy²..."

1. 假造的。

對。你大概可以在她的行李中間把那個真的小雕像找出來，或許她藏在屋子裏什麼地方。她爲着自身的自由，她一定會很高興和你磋商的。」

「但是——但是他已經偷到了手，爲什麼又要弄個假的來歸還原處呢？」那案件的情形仍然使上校莫名其妙。

「這可以有兩種好處，」匹林說，「第一這是一個最好的藏放那些金剛鑽的地方，等她要走的時候，再去取，第二，人們看見失物已經送還原處，便沒有人再要去找尋那個真正的萊納特洛小雕像了。」

「但是如果意大利人發覺真的已被那伯爵夫人竊走，而給他們留下的，只是一個假的東西的話，他們對她一定不肯輕輕放過的。」

QUIZ

- 1 . Is Alaska part of continental United States?
- 2 . What is the most southern city in the world?
- 3 . What is pig iron?
- 4 . How can certain insects walk on water?
- 5 . Why is purple regarded as the royal colour?
- 6 . Why is the devil called Old Nick?
- 7 . Why are Europe and Asia considered separate continents?
- 8 . What is the age of the oldest trees?
- 9 . How did Canada originate?
10. What do mosquitoes eat where there are no people?

(Answers will be found on page 25)

A Glossary of New Words and Phrases

Second Series

新辭彙解續篇

S

Shiver-sis'er 受驚的市民。

6 and 20 tootsie 使空軍學生週末逾假不歸之姑娘（因為他回校後之處罰為記過六次及遊行示衆二十次故云）。

Skirt patrol 兵士在異地找女朋友。

SOPAC—South Pacific 南太平洋。

SOS 即 Services of Supply 之省寫，美國陸軍供應處。

Spigot fire 活塞槍火器（日軍在琉球所用者）。

Spin in, to 假寐。

Spin on, to 不當的興奮。

Sugar report 女朋友的回信。

T

Tagalog Take-off 起飛（指飛機）。菲律賓的國語。

Three R's, the 從歐洲回假歸國之美國兵（所謂三 R 即 rehabilitation, recuperation, recovery）。

“Tie-in” sales 賣帶頭（購物時強迫顧客附帶賣出其下需之物）。

TNT 即 Trinitrotoluene 之簡寫，意為烈性炸藥。

Transceiver 即 handie-talkie 手提電話機。

Tropicalisation 熱帶化（英國海軍所提出之口號，意為海軍在擊敗德國後東駛抗日）。

U

Uncio 即 United Nations' Conference on international Organisation 之省寫，聯合國國際組織會議，指舊金山會議。

V

V-1, V-2 德國的新武器，飛彈一類之物。

Verein Einsamer Kriegerfrauen （德）孤寡戰時婦女同盟。

Volkssturm 德國民團。

W

Warmonger 鼓動戰爭者。

Warphan—a war orphan 難童。

Waterdrom 水上飛機停留場（有如陸上飛機場中之建築物，內有商店，書報攤及飲食店）。

PASSAGES FOR LEARNING BY HEART

The Pleasure of Growing Older

For instance,¹ one pleasure attached to growing older is that many things seem to be growing younger; growing fresher and more lively than we once supposed them to be. We begin to see significance,² or ("in other words") to see life, in a large number of traditions, institutions,³ maxims,⁴ and "codes of manners"⁵ that seem in our first days to be dead. A young man grows up in a world that often seems to him intolerably old. He grows up among proverbs⁷ and precepts⁸ that appear to be quite stiff and senseless. He seems to be "stuffed with" stale things; to be given the "stones of death"⁹ instead of the "bread of life"¹⁰; to be fed on the dust of the dead past; to live in a town of tombs. It is a very natural mistake, but it is a mistake. The advantage of advancing years lies in discovering that traditions are true, and therefore alive; indeed, a tradition is not even traditional except when it is alive. It is great fun to find out that the world has not repeated proverbs because they are proverbial,¹² but because they are practical. Until I owned a dog, I never knew what is meant by the proverb about letting a sleeping dog lie,¹³ or the fable about "the dog in the manger."¹⁴ Now those dead phrases are quite alive to me, for they are parts of a perfectly practical psychology.¹⁵ Until I went to live in the country, I had no

(Continued on page 18).

1. 例如。2. 意義。3. 推言之。4. 習俗。5. 格言。6. 禮法；禮儀的信徒。7. 諺語。8. 箴言。9. 墳墓。10. 死亡的墓石。11. 生命的糧食。12. 人所共知的。13. 莫惹睡狗免受其害。14. 自己不能享受而又不肯與人。(出伊索寓言)。15. 心理學。

20TH CENTURY BRITISH AUTHORS

HILAIRE BELLOC (b. 1870)

HILAIRE BELLOC is a startling example of the wide-rooted nature of British literary inspiration. His origins may be read about in a book recently published by his sister, Mrs. Belloc Lowndes, who has her own fame too. He was born of a French father and an English mother, a woman of outstanding character. His education combined the best of both civilizations, the British and the French. After serving in the French artillery,¹ he went to Oxford, and acquired that "mental aristocratic vigour"² which is peculiar to Balliol College. He has retained it through a long life of prodigious work as author, editor and politician. Unlike Chesterton, the man with whom he was for so long associated, he has been a merciless opponent "both in print and on the Platform"³. His knowledge, especially of military matters, is extensive. As a historian, he is concise only because his material is "sifted down"⁴ to essentials.

This vigour, this ruthless power for controversy,⁵ however, has never been basely or wantonly used. He has had a purpose in life, and that purpose has been the upholding of truth and virtue. He is a great moralist in the same way that Samuel Johnson was a moralist. Virtue, that is to say, is part of his character and instinct. He does not believe in it "on principle."⁶ He believes as a tree puts out its leaves. And like a tree, he expresses his virtue "by means of"⁷

1.砲兵。2.精神上的貴族式的活力。3.在書本上和講壇上雙方。4.篩下。5.辯論；爭論。6.在原則上。7.用。

beauty. His prose and verse are shaped by a strong, natural discipline. It is the same discipline which moves the whole of his being¹ and which he sees as the directing force of the universe. Thus beauty and dignity of his literary work are not merely an ornament, they are the skeleton² of his achievement.

Born in July, 1876, under a "lionine sign,"³ he has lived and fought like a lion. And for what? For what he fought? For what has he deployed his great gifts as poet, essayist, historian, politician? His purpose has been to maintain and to keep open the path to Rome. The book for which he is most famous has that very title, *The Path to Rome!* It is one of the most beautiful open-air books in our language. An account of a walking tour through the "wine country" of the Moselle, through Switzerland, over the Alps,⁴ and down through Tuscany to Rome, it covers roughly that part of Europe which may be called the core⁵ of the Holy Roman Empire. And it covers that moment of "magic" revelation which greets the traveller (as it greeted Goethe) who comes from the barbarian side of the Alps to the south and the sun of the "metropolitan lands"⁶ of the Empire, and the Roman civilization. It is a great theme. It has been the theme of Belloc's whole life. For him that Empire is still a living culture, the noblest, most orderly, most venerable and right that human nature has ever established. He sees the course of European history as a struggle by the "Gothic north"⁷ to disrupt that Empire, and to replace its spiritual centre by a materialistic one of Protestantism,⁸ in which Comenius,

1. 存在；生命。 2. 概要；輪廓。 3. 獅子標記。 4. 記載。 5. 酒地。
6. 亞爾卑斯山。 7. 經行。 8. 中心。 9. 天啓；默示。 10. 首都之地。 11. 哥
德人的北方。 12. 基督新教。

Usury¹ (banking), and the arrogance of wealth replace the three virtues of St. Francis.² His *Path to Rome* published in 1902 while he was still a young man, has for its background the whole of that conflict, and all the poetry implicit in its drama. Fundamentally, he is a man of peace, with a deep, brooding³ Joy in the poetry which is capable of blossoming under the sun of that faith, that civilization, which rose in the Mediterranean world. Allow him for one moment to turn his mind from the grim necessity of the battle against the north, and wit, humour and geniality bubble up as gaily as ever they did in the soul of his friend and fellow-musketeer,⁴ G. K. Chesterton.

From a full bibliography, it would be seen how vast and how various his literary output⁵ has been. Add to that his work as editor: during the last war he was the most influential editor of his day, when he ran *Land and Water*, a weekly specializing in military affairs: as journalist orator and member of parliament (a Catholic Liberal), an one has some idea of his greatness. Son of both Britain and France, he remains, and will remain, one of the greatest links between them.

1. 高利貸；盤剝重利。2. 聖徒法蘭西斯，以托鉢為平民傳道為宗旨之教的創始者。3. 默想的。4. 同伴的鎗手。5. 圖書目錄。6. 出品。

(Continued from page 15)

notion of the meaning of the maxim,¹ "It's an ill wind that blows nobody good."² Now it seems to me as pertinent³ and even pungent⁴ as if it were a new remark just made to me by a neighbour at the garden gate. It is something to come to live in a world of living and significant things instead of dead and "unmeaning things."⁵ And it is youth in revolt,⁶ even in righteous revolt, which sees its surroundings as dead and unmeaning. It is old age, and even second childhood, that has come to see that everything means something and that life itself has never died.

1. 格言。2. 害於此者利於彼，凡事未必盡人皆有損。3. 適切的。4. 辛辣的。5. 無意義的事情。6. 反叛。

IDIOMATIC ENGLISH OF THE PRESENT DAY

By E. T. KNIGHT SMITH
AT A ROYAL PROCESSION
 (皇家游紀)

- Chang.* Is there any chance of getting a little nearer?
 我們有再走近去一點的機會嗎？
- Freem.* I should say not.
 我想沒有。
- Chang.* Couldn't we 'edge our way through,¹ and cross over to the refuge² so as to get a better view? It's not so crowded over there.
 難道我們不能夠一點點地擠過去，跨過街心的安全地點，好看得清楚一下嗎？那里沒有這樣擁擠。
- Freem.* It's not very much use; even if we got across, we shouldn't be allowed to stay there. Besides, the police are making the people clear off already.
 那沒有多用的；即令我們擠過去了，我們也不會被允許留在那里的。而且，警察正在那裏把人趕開。
- Chang.* What's all the fuss about at the corner? Some row going on, I suppose.
 在那轉角上他們在鬧什麼呀？我們是有什麼行列吧。
- Freem.* No, they're only watching those boys (or youngsters) trying to climb up the tree... --I say, what, d'you think? there's Johnson!
 不是，他們只是在看那些少年想爬上樹去……喂，那兒是醫生，你覺得是不是？
- Chang.* Where?
 那里？

1. 擠過去. 2. 街心的安全地點, 有護欄. Johnson

Frem. Don't you see? The man with white spats¹ and a cigar, talking to the girl in the blue hat.

你不看見嗎？那個穿白短絨腿套，口裏銜着雪茄，正和一個戴藍帽子的女郎在說話的人。

Chang. It may be. It doesn't look quite like him, though. 那也許是的，不過不太像他呀。

Frem. Oh, yes! that's him, right enough. He'll get a better view than we shall..... The police are *holding up³ the traffic.

啊，像的！那是他，一點也不錯，他會要比我們看得清楚些.....警察正在維持交通。

Chang. *Look out!⁴ (it sounds as if they're coming..... Ah, they're out of sight, already..... I saw the Prince splendidly.

注意！聽來好像是來了.....呀，也們已經走過去了.....我清清楚楚地看見那皇子。

Frem. I only just caught a glimpse of him. Some fellow got in front of me, worse luck, when I was looking the other way. I shall be sharper another time.

我只瞥見了他一眼。當我望着那邊的時候，運氣真不好，一個人站到我前面來了。下回我要更靈敏一點才行。

Chang. I wonder you let. I should have taken good care he didn't try it on with me. I should have felt *inclined to⁵ punch his head; I can't stand⁶ that sort of thing

我想是你讓他走上來的。我是會特別當心不讓他擠到我前面來。他要擠我就會想要敲他的腦壳一下。我受不了那樣的事。

Frem. I had a great mind to, only I thought it'd do more than good to make a fuss about it. He pushed by

1. 一種短絨褲；短絨腿套。 2. 不符合乎文法的 that is he. 3. 維持。 4. 注意。 5. 想與。 6. 忍受。

me so quickly I was fairly 'taken aback!... Now we'd better 'clear out' of this crush' or we may get our pockets picked.

我也很想那樣，只是我想如果鬧起來，沒有好處，反而有害。他那般快地從我身邊擠過，全出人意簡直把我嚇倒了……我們最好離開這種雜沓，不然我們也許荷包都要被抓了。

Chang. We must keep close together; we don't want to lose each other, do we?.....Where's our bus? Is that it coming?

我們一定靠在一塊；我們不要互相走失了，是不是？……我們在什麼地方搭車？來的就是的吧？

Freem. No, that one's going the opposite way.....(To bus conductor..) Any room inside?

不是，那是反對方向的……（對公共汽車的售票人。）裏面有地方坐嗎？

Conductor. No, [s.r.] outside only; plenty of room₂ on top. Hold tight!

沒有了，先生，只有外面的；頂上有的是地方，抓緊呀！

Freem. Shall we sit in front?

我們要坐在前面嗎？

Chang. Yes, like the front seats best..... (To conductor.) Two, please.

好呀，我最喜歡前面的座位……（對售票人。）請給我兩張。

Conductor. Pennies [or penn/ fares⁴]?

一個便士的嗎？

Chang. No, two twopennies.....All right! give me back the shilling; I have some coppers.⁵ (To Freeman.)

They say there're a good many bad two-shilling pieces about just now.

不是，要張兩便士的……對的！把那個先令還我；我有零銅

1. 驚愕。2. 消除，離開。3. 雜沓。4. 車費。5. (複數時)銅板。

被。(對胡理曼，)聽說現在有許多兩先令的假錢。

Freem. Oh, lots! A wa'ter tried to pass a ba' florin¹ off on me only yeste-day-----Look at those children playing in the road; it's a wonder they don't get *run over.²

啊，多得很！昨天一個茶房想要把一個假弗洛林銀幣給我……看那些在路上玩着的孩子；真奇怪他們不被車子碾了。

Chang. -----That park's prettily *laid out.³ Is it an old churchyard?

……那公園佈置得很漂亮。那是一個古老的教堂園地嗎？

Freem. No, it was a d'isused barial-ground⁴ and they turned it into a garden.

不是的，那是一個不用了的墓場而他們把它改作一個花園了。

Chang. You mean an old cemetery?

你說是一個古公墓嗎？

Freem. Well, if you like to put it like that, but it's not quite the same thing, though it is a way. Anyhow, we call them burial-grounds.

呃，如果你喜歡是那樣叫它當然也可以，不過那並不完全相同，只有一點是對的。總之，我們把它叫作墓場。

Chang. I never came across the word before! at least, I don't think so.

我從來沒見過那個字；至少，我覺得我沒有。

Conductor. Any more fares, please? (To a passenger. [Are you] *going on,⁵ sir?)

1. 普通說話時說二先令，不說弗洛林，Freeman 在此不過是撿一個字來說罷了。2. 汽車碾人。3. 布置(庭園)。4. 在英國普通所謂 churchyard 是圍繞教堂和屬於教堂的土地，並不一定用以葬墳如用作墓地時則稱 graveyard. 所謂 burialground 是專用以葬墳的附近並無教堂之類建築物而只是附屬於古教區的 churchyard. 現在的大城市中有圍繞的公墓 cemetery 已取教堂園地 (churchyard) 和墓場 (burial-ground) 而代之，成為一般人的佳城了。5. 繼續前進。

還有要買票的就說呀？（對客人，）先生，你還要上前嗎？

Freem. I saw a bad smash-up here yesterday; a taxi ran into a motor-coach. It made me feel quite queer.

我昨天在此看到很厲害的撞車；一部出租汽車和一部附有機關車的火車相撞。使我覺得奇怪得很。

Chang. Yes, I can quite understand Do we get off here? 可能有的事，我很懂得。.....我們在此地下車嗎？

Freem. Yes..... Mind how you step off on to the kerb!¹..... My hat's getting very shabby; I really ought to "invest in" a new one.

是的——你把腳踏到街上時要當心呀。.....我的帽子太破；我真應該去買一頂新的。

Chang. Where d'you generally buy yours? I suppose you get them in town?

你平常是在那裏去買帽子的？我想你是在城裏買的吧？

Freem. No; I like to give the local tradespeople a chance when they're civil and obliging. You know Cady's. at the end of your road, opposite the nursery? I've "dealt with"³ him for years and years. He's a very go-ahead chap; he's got quite a flourishing business, though he only started in a very small way.

不，我倒喜歡給那些文雅親切的本地商人一個機會，你知道卡提高店嗎？就在你住的那條路底，保育院對面。我和他們做來往有好多年了。那老闆是一個很前進的人；他的生意做得很好，雖然他是從極小的規模起起來的。

Chang. D'you get your silk hats there, too?

禮帽你也是在那裏買的吗？

Freem. Silk hats! Why, I hardly wear a top hat from one year's end to another.

禮帽！啊。我一年到頭難得戴一回禮帽。

Chang. I've got one at home, but I don't wear it "once in a blue moon."⁴

我在家裏有一頂，不過我從來難得戴它。

1. 路旁的墩石。 2. = buy 買。 3. 做生意；做來往。 4. 極為稀少。

PRACTICAL ENGLISH

Familiar Letters

The so-called familiar letter, unlike the various types of business letter with which we have been dealing, should be a revelation of personality. In such a letter the interest centres, as in a lyric poem, round the author himself, his likes and dislikes, whims and fancies. The best familiar letter writers fill their pages with gossip about themselves, their thoughts, their aspirations, and the trivial incidents of their daily life. Such men are of course, careful to adapt their letters to their correspondents, taking pains to include only topics which each would be likely to use or enjoy in conversation. In literature so spontaneous and unstudied as the familiar letter, any stiffness of style or formality of structure destroys the personal touch. Above all, such letters must be absolutely sincere, without any traces of self-consciousness, complacency, or smugness. Only those with interesting personalities can expect to produce artistic letters. The best advice is to be entirely natural, to write just as he thinks and feels, without any attempt at affection or pretence. It should have all the qualities of good talk. Hence colloquialisms which would rightly be excluded from the more formal types of composition are here not only permissible but welcome, and the carefully ordered arrangement of sentence and paragraph, commendable in an essay, even, in a letter, be to a great extent relaxed. "Letter," says Mackintosh, "must not be on a subject a meeting to discuss a question of science is not a conversation, nor are papers written to another to

inform or discuss, letters. Conversation is relaxation, not business, and must never appear to be occupation; nor must letters." Trivial happenings, whimsical irrelevance, sudden transitions, and a certain absorption in your own particular doings are entirely forgivable—provided they result in a letter which is felt to be individual, spontaneous and sincere.

Among the most delightful letter-writers of the past are Lady Mary Wortley Montagu, the Earl of Chesterfield, Thomas Gray, Horace Walpole, William Cowper, Lord Byron, Edward FitzGerald, Charles Lamb, and Robert Louis Stevenson, and included among the letters given below are specimens by some of them. A careful study of these specimens will show you how rich in interest and how self-revealing a familiar letter can be.

(1) From Edward FitzGerald to Frederic Tennyson

Naseby, (Oct., 1811).

My dear Frederic:

I am surprised you think my scanty letters are worth encouraging, especially with such long and excellent answers as that I have just got from you. It has found its way down here; and oddly enough does your Italian scenery, painted, I believe, very faithfully upon my inner eye, contrast with the British barrenness of the Field of Naseby. Yet here was fought a battle of some interest to Englishmen; and I am persuading farmers to weed well the corn that grows over those who died there. No, no; in spite of your Vesuviuses and sunshine, I love my poor dear, brave, barren, ugly country. Talk of your Italians. Why, they are extinguished by the Austrians because

they don't blaze enough of themselves to burn the extinguisher. Only people who deserve despotism are forced to suffer it.

We have at last good weather; and the harvest is just drawing to a close in this place. It is a bright brisk morning, and the loaded wagons are rolling cheerfully past my window. But since I wrote what is above a whole day has passed: I have eaten a bread dinner; taken a lonely walk; made a sketch of Naseby—not the least like yours of Castellamare; played for an hour on an old tub of a piano; and went out in my dressing-gown to smoke a pipe with a tenant hard by. That tenant—whose name is Love by the bye—was out with his folks in the stack-yard getting in all the corn they can, as the night looks rainy. So, disappointed of my projected 'talk about runts and turnips,' I am come back—with a good deal of animal spirits at my tongue's and fingers' ends. If I were transported now into your room at Castellamare, I would wag my tongue far beyond midnight with you. These fits of exultation are not very common with me, as—after leaving off beef—my life has become of an even gray-paper character, needing no great excitement, and as pleased with Naseby as Naples.....

I am reading Schlegel's lectures on the history of literature, a nice, just book; as also the comedies of Congreve, Vanbrugh, and Farquhar—the latter very delightful; as also D'Aubigne's *History of the Reformation*, a good book. When I am tired of one I take up the other; when tired of all, I take up my pipe, or sit down and recollect some of *Fidelio* on the pianoforte. Ah, Master Tennyson, we in English have our pleasures, too! As to Alfred, I have heard nothing of him since May, except that some one saw him going to a packet, which he believed was going to Rotterdam.....

When shall you and I go to an opera again, or hear one of Beethoven's symphonies together? You are lost to England, I calculate; and I am given over to turnips and inanity. So runs the world away. Well, if I never see you again, I am very, very glad I have seen you, and got the idea of a noble

follow all ways into my head. Does this seem like humbug to you? But it is not. And that fine fellow Morton, too! Pray write when you can to me; and when my stars shine so happily about my head as they do at this minute, when my blood feels like champagne, I will answer you.....

When you go to Florence, get to see a fresco portrait of Dante by Giotto, newly discovered in some chapel there. Edgeworth saw it, and has brought home a print, which is, he says, a tolerable copy. It is a most awful head: Dante, when about twenty-five years old. The likeness to the common portraits of him when old is quite evident. All his great poem seems in it, like the flower in the bud. I read the last cantos of the *Paradise* over and over again. I forget if you like him; but, if I understand you at all, you must. Farewell!

P. S. Just heard from Edgeworth that Alfred is in London busy preparing for the press!!!

ANSWERS TO QUIZ on page 13

1. The term *continental United States* is somewhat ambiguous. Strictly speaking, *continental* means pertaining to a continent and *continental United States* should include all of the United States on the continent of North America, but as commonly used the term is synonymous with *United States proper* and excludes Alaska as well as all other noncontiguous territories, dependencies and possessions.
2. Magallanes, which lies in southern Chile at the extreme end of Patagonia and on the Strait of Magellan, is known as the most southern city in the world because it is farther south than any other settlement deserving to be designated a city.
3. Pig iron is merely crude iron cast in oblong ingots or masses of convenient size and shape as it is run directly from the smelting furnace. It is impure, coarse and brittle

and must be refined by resmelting and strengthened by special treatment.

4. Certain insects known as water skaters, skippers or striders move about on water as freely as other insects move on hard surfaces. It is the *surface film* that provides the resisting surface necessary to support the weight of the water skaters. The surface of a liquid acts very much as if it were covered with an elastic film like a thin rubber membrane. The feet and legs of insects that travel on water are covered thickly with minute hairs which retain a filling of air. This air depresses the surface film and acts like a coating of oil over which the water does not flow because the film is not broken.
5. According to a legend, this colour was discovered near Tyre in Phoenicia when a man named Hercules saw his dog bite into a shellfish and stain its mouth. At any rate, it was obtained from the small cysts near the head of the Mediterranean mollusk known to the Romans as *purpura*, from which the word purple is supposed to be derived. The colour was very costly and consequently highly prized by princely and wealthy families. In the Old Testament purple frequently occurs as the symbol of wealth, grade and high rank, and in *Luke 16:19* Jesus refers to "a certain rich man, which was clothed in purple and fine linen, and fared sumptuously every day." Since consuls wore purple togas and kings and princes dressed in robes of the same colour, it was natural that the Roman emperors should do likewise, and gradually purple became not only the symbol of high rank authority but also peculiarly associated with the imperial office.
6. *Nick* as a familiar designation for his satanic majesty is probably derived from *Nikken*, the name of an evil spirit in ancient Scandinavian mythology. *Nikken*,

according to the folklore of the North, haunted pits and mines and other dark regions in the recesses of the earth. Nickel, the name of a common metal, is derived from the same source.

7. The conception that the grand land mass of Eurasia consists of two separate divisions originated among the ancient Assyrians who dwelt east of the Mediterranean. It was natural that they should have considered Europe and Asia as two continents because civilization in both first grew up in those parts where they are separated by large bodies of water. The Assyrians called the Greek peninsula *Irib* or *Ireb*, meaning west or sunset, to distinguish it from Asia Minor, which they called *Assu*, signifying east or sunrise. *Irib* was corrupted by Westerners into Europe and *Assu* into Asia. The Ural River, for the sake of convenience, is now regarded as the boundary between the two continents.
8. Jean Henri Fabre, the French naturalist, supposed a baobab tree in Senegambia, West Africa, to be the oldest tree in the world. He estimated its age at 6,000 years. Other scientists regard a cypress tree in a churchyard at St. Maria del Tule in southern Mexico as being just as old if not older. One of these probably deserves the honour of being called the patriarch of all living things.
9. According to the most widely accepted theory, it is derived from the Iroquois Indian word *kanada*, meaning village, settlement or collection of huts or cabins.
10. So far as known the male mosquito feeds largely on the sweet juices of plants. Apparently the female also subsists on a similar diet in the absence of blood. It is assumed, however, that most of the true pest mosquitoes must have blood in order to reproduce successfully.

WORLD AFFAIRS

Japan Signs Surrender Terms

JAPAN has formally surrendered.¹ In a ceremony² aboard the U. S. S. "Missouri" in Tokyo Bay³ at 9. a. m. September 3, 11 representatives of Japan signed two copies of the surrender document:⁴—one bound in black for Japan, the other bound in gold for the United Nations. This was Japan's first unconditional surrender in its history.⁵

The Japanese delegation⁶ was led by Shigemitsu,⁷ the Foreign Minister. General Umesu⁸ represented the Japanese Imperial Headquarters.⁹ One of the party wore white.

General MacArthur addressed the delegates in these words: "The issues involving divergent ideals have been determined on the battlefields of the world and hence are not for discussion or debate....It is my earnest hope—indeed, the hope of all mankind—that from this solemn occasion a better world shall emerge out of the blood and carnage¹⁰ of the past—a world founded on faith and understanding, a world dedicated to the dignity of man and the fulfillment of his most cherished wish¹¹...for freedom, tolerance and justice".

Text Of Japanese Surrender Document

The following is the official text of the surrender instrument:

(1) We, acting by command of¹² and on behalf of¹³ the Emperor, the Japanese Government and the Japanese

1. 正式投降. 2. 儀式. 3. 東京灣. 4. 降書. 5. 日本歷史上的第一次無條件投降. 6. 代表. 7. 重光. 8. 梅津. 9. 日本皇軍大本營. 10. 屠殺. 11. 夙願. 12. 由.....的命令. 13. 代理.

Imperial Headquarters, hereby accept the provisions¹ in the Declaration² issued by the heads of the Governments of the United States, China and Great Britain on July 26 at Potsdam³ and subsequently adhered to by the Soviet Union, which four powers are hereafter referred to as the Allied Powers.

(2) We hereby proclaim unconditional surrender to the Allied Powers of the Japanese Imperial Headquarters and of all Japanese armed forces and all armed forces under Japanese control.

(3) We hereby command all Japanese forces wherever situated and the Japanese people to cease hostilities⁴ forthwith, to preserve and save from damage all ships, aircraft and military and civil property and to comply with⁵ all requirements which may be imposed by the Supreme Commander for the Allied Powers, or by agencies of the Japanese Government at his direction.

(4) We hereby command the Japanese Imperial General Headquarters to issue at once orders to commanders of all Japanese forces and all forces under Japanese control, wherever situated, to surrender unconditionally themselves and all forces under their control.

(5) All civil, military and naval officials to obey and enforce all proclamation orders and directives deemed by the Supreme Commander for the Allied Powers to be proper to effectuate this surrender and issued by him or under his authority, and we direct all such officials to remain at their posts and continue to perform their "non-combatant duties" unless specially relieved by him or under his authority.

1. 條款. 2. 宣言. 3. 波茨坦. 4. 敵對行爲. 5. 依從. 6. 非戰鬥的職務.

(6) We hereby undertake for the Japanese Government and their successors to carry out the provisions of the Potsdam Declaration in good faith and to issue whatever command and take whatever action may be required by the Supreme Commander of the Allied Powers or by any other designated representative of the Allied Powers for the purpose of giving effect to that Declaration.

(7) We hereby, by command of the Japanese Imperial Government and the Japanese Imperial General Headquarters at once liberate all Allied prisoners of war and civilian internees now under Japanese control and provide for their protection, care, maintenance and immediate transportation to places as directed.

(8) The authority of the Emperor and the Japanese Government to rule the State shall be subject to the Supreme Commander for the Allied Powers, who will take such steps as he deems proper to effectuate these terms of surrender.

400,000 Allied Troops To Occupy Japan

About 400,000 troops, the greater part of them American, will pour into Japan during the next eight weeks. General MacArthur's Headquarters announced on September 6 that 18 U. S. Divisions² will go in for the occupation, and will include Naval and Air Force personnel.³ It is hoped to have the complete force in Japan by the middle of October.

Roughly about that time the Japanese authorities themselves should have finished the job of disarming⁴ their own forces, say correspondents.

A statement from General MacArthur says the occupation

1. 服從。 2. 師。 3. 人員。 4. 解除武裝。

has been efficient and bloodless. As the occupation progresses a firmer grip is being taken of Japan's internal affairs.

Five Foreign Ministers In London

The Foreign Ministers of the "Big Five"¹ are now arriving in London for their Council meeting² the first meeting of the Council of Foreign Ministers set up at Potsdam.

Quisling Sentences: To Death

Quisling,³ chief Norwegian collaborator with the Germans, was sentenced to death⁴ in Oslo for treason.⁵ The trial of his cabinet Ministers will start in the middle of October.

1. 五大強國，指中美英蘇法。 2. 會議。 3. 吉斯林，老牌傀儡。 4. 判處死刑。 5. 叛國罪。

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性格類型學概觀

阮鏡清著

定價一元六角

在人類性格的考察上，從類型出發的，雖非唯一的方法，但在此方面努力而得有成果者，已不乏其人，而其對教育亦發生重大的影響了。可惜在我國出版界過去尙少詳細介紹。本書是應此需要而寫的。全書分七章，第一章為緒論性質，由第二章至第六章分別介紹生理觀點的，精神病觀點的，精神分析觀點的，心理觀點的，文化價值觀點的各種性格型并加批評，在第七章結論中更就類型方面作一總評價，闡明其優劣之處，同時提出社會的觀點來，以開今後研究的新路線。欲知近代性格型學說及其趨勢者，此書不可不讀。

戰後經濟和平論

紀乘之譯

定價二元一角

本書係達斯瓦特，德區對戰後世界經濟和平所建議之計畫。作者指出爲定世界永久和平基礎之第一要義，應使國際經濟獲得充分之合作。書中對第一次大戰後和平條約所造成之錯誤與經濟反響以及世界各國人民生活的恐懼，均有詳盡之剖析，繼對此大戰事結束後人民工作權利，生產機噐，工資與工時，生產與消費，以及貿易、信用、資本、通貨、財政、原料、殖民地等問題均有精闢獨到之論斷與建議。現在盟國勝利在望，爲世人士均熱烈討論戰後國際問題，請謀永久和平，本書所論，實有參考之價值。

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