

# 中英半月刊



No. 3.

## STUDENTS' SINO-BRITISH FORTNIGHTLY

### *Contents*

On Writing English Prose  
The English And Their  
Gardens  
Why We Study History  
Children In Wartime London  
The Origin of Present Day  
English

Simplified English  
Ali Baba  
Cartoons:—  
The Rising Sun  
Another Hon. Jap Conquest  
News And Views

**PRICE \$20**

*Press Attache's Office, British Embassy, Chungking.*

# ON WRITING ENGLISH PROSE

by

B. H. Evans

## 論寫作英文散文

In any language prose is the most difficult form of literature to discuss critically. For prose is not only a medium of literature but the method of everyday usage. We all talk prose and we all write prose, though obviously not all the prose that we write and speak is literature. The same difficulty does not arise with poetry. All poetry is not literature, but it is at least an attempt at literature. There is also the added problem that the prose that we write and the prose we speak are very different. This is particularly true of English. When does prose become literature? A rough definition is that prose develops into literature when it aims successfully at a given form, either descriptive, or narrative, or in argument.

English prose has a very long history. It is long, at any rate for a European nation, though it may seem less long in Indian or Chinese measurements of culture. One interesting thing is that English prose is often more

用批評的眼光討論各種文學，在任何文字裏，散文一項要算是最難下筆的了。因為散文不僅是文學的媒介，而且是日常應用的方式。我們誰也談散文，誰也寫散文，雖然很顯明的我們所談所寫的散文不完全是文學。談到詩歌就不至於發生同樣的困難。一切詩歌固然不盡是文學，但是不少是一種文學的嘗試。而且還另有一層，就是我們寫的與說的散文是很不同的。在英文裏尤其如此。什麼時候散文才算是文學呢？一個粗淺的定義是：散文，不拘是描寫的，敘述的，或是議論的，圓滿地達到了一定的格式的時候，它就成為文學。

英文散文的歷史頗悠久。至少在一箇歐洲的國度裏，它的歷史是悠久的，雖然從印度或中國的文化尺度看來，它似乎不悠久。一件有趣味的事情是

## 2 THE STUDENTS' SINO-BRITISH FORTNIGHTLY

effective when it is at its simplest, and further, that the best of our simple prose has not changed much down the centuries. For instance, King Alfred who died in the year 900 of our era wrote a very simple, and direct prose. At its best it is very much like the prose of Daniel Defoe who wrote *Robinson Crusoe* and other stories at the beginning of the eighteenth century.

The greatest of our writers of a simple prose was Jonathan Swift, so widely known as the author of *Gulliver's Travels*, but actually the author of many other tracts and satiric pamphlets. Mr. Somerset Maugham, one of the greatest living masters of the simple style, has advised those who wish to learn to write English to study Swift. You will find in Swift no false rhetoric, no elaboration. The mind shows itself naked and strong. It conquers by its own power of intellect and clear argument.

Although this tradition of simple prose has been continuous in English, not all of English literature is written in it. Indeed very little of English literature keeps strictly to a simple style. For instance, the essay writers have loved words for their own sake as well as for their place in the argument. Some-

：最簡樸的英文散文倒往往是最有力量的，而且。我們簡樸的散文的精華經過幾百年的時間却很少變化。例如，死於耶穌紀元九百年的亞弗烈王，他寫的散文非常簡單而明瞭。寫得最好的時候，它很像十八世紀初期寫魯濱遜飄流記和其他小說的但尼第浮的散文。

在我們英國寫簡明的散文作家中，最偉大的是耶納貞斯衛夫第，大家都知道他是海外軒渠錄的著者，其實，他還寫了許多其他的短篇文章和諷刺的小冊子。當今寫簡明文體的巨匠之一，索馬雪馬衛先生曾經奉勸有志寫作英文的人們去學習斯衛夫第。在斯衛夫第的文章裏，你找不出虛矯的修詞，或過分的推敲。他的心靈表現得坦白而有力。它用智慧的權威與明晰的議論征服讀者。

在英文裏，這種寫簡明的散文的傳統雖然綿續不斷，一切的英文文學却不盡是用這樣的體裁寫的。實際上，很少的英文文學嚴格地遵守簡明的風格。例如，有些詞藻論文家愛用它們，不特爲了它們在議論中的地位，也爲了它們本身的緣

times they seemed to love the words more than the argument, as did Charles Lamb.

The essay in English begins with Francis Bacon and though he could pack an argument as well as any man he delighted to set it in words that were coloured and luminous. In his *Essay of Truth* he uses an image of pearls, and coloured precious stones to contrast truth and falsehood. I think that image of precious stones illustrates his style. He delighted to see the colour in words, the lights and the shadows. He liked to see words not plain but luminous. One can almost see this Elizabethan nobleman writing in his study, the pen in one hand while the other plays with a little heap of pearls, and diamonds, and amethysts.

Another essayist who delighted in words was Dr. Samuel Johnson. He had every right to know about words for he had written the first standard dictionary of the English language. He delighted in setting words into sentences that were arranged in a pattern so that one half answered the other. He took pleasure too in long and elaborate words, many of them of classical origin. Ever behind the words was a strong

故。有時候，他們似乎愛好詞藻甚於議論，却爾斯蘭姆就是這樣的。

美國的論說文由弗蘭西斯培根開始，儘管他可以同別人一樣，把一個議論扼要表發，他却喜歡用有色彩而光耀的詞藻表達論點。在他的真理論裏，他用真珠的意象和有色彩的寶石來對照真理與虛謊。我認爲寶石的意象說明了他的風格。他喜歡看詞句中的色彩——光線與陰影。他喜歡看光耀而不平淡的詞藻。我們差不多可以看見這位伊利莎白時代的貴族坐在書齋中寫作的情形，一隻手執筆，另一隻手玩弄一些真珠，鑽石及紫水晶。

另一位愛好詞藻的論說家是撒姆爾約翰生博士。他絕對知道詞藻的使用，因爲他寫了英文中第一部標準字典。他喜歡把詞藻放在一定的格式的句子裏，格式固定，因此上半句與下半句的互相應和。他還高興用冗長與過分推敲的詞藻，其中有許多出自經典。在詞藻的後面隱藏着一顆強有力的心靈。約翰生心中極明瞭他自己寫英文的方式，並不是英文寫作

#### 4 THE STUDENTS' SINO-BRITISH FORTNIGHTLY

and powerful mind. Johnson's mind was clear enough to realise that the way he himself wrote English was not the only way in which English could be written. For instance in his delightful essay on Dryden, Johnson describes his own style, formal, balanced, elaborate; and Dryden's style, easy, conversational, pleasingly irregular. And he gives the praise not to his own way of writing but to Dryden.

Some writers have deliberately created an excitement in the argument or in the description by their use of prose. One of the clearest examples of this is Carlyle. He began by using a simple prose in his earliest work, but he found that no one listened. So he wrote a prose which is like a coloured tempest, or like a great wind that roars around the reader. It is as different from the simple prose as the light of a lantern is from a display of fire-works. G.K. Chesterton, among modern writers, uses prose in much the same way. He seems to delight in the shape and sound of words. It is as if he went to write an essay not with a pen but with a box of coloured paints.

Modern prose writers have attempted every experiment

的聽一方式。例如，在他的輕鬆可愛的拙登論理，他描寫他自己的風格是拘泥的，排詰的，經心結構的。至於拙登的風格都是輕鬆的，會話式的，不對稱然而頗可愛。他所讚許的不是他自己的風格而是拙登的風格。

有的作家運用散文描寫或議論的時候，故作驚人之筆。最顯明的例證之一是卡萊爾。在他最初的作品裏，他運用一種簡明的散文，但是他發覺文章不受歡迎。因此，他改變作風，寫一種似狂風驟雨，震撼讀者的有色彩的散文。這種文章與普通散文不相同處有如證羅的雷光，與燭火的光輝的比照。在近代的作家中，傑斯特鄧運用散文的方式極像卡萊爾。他似喜歡詞藻的形式與聲調。他寫一篇文章，用的工具彷彿不是筆，而是一盒五顏六色的顏色盒子。

近代的散文作家用散文作了各種試驗。一個極端的例子是基本英語的發明家，奧克登先

in prose. At one extreme Mr. Ogden the inventor of Basic English has shown how English can be written in 850 words, and at the other James Joyce in *Ulysses* and *Finnegans Wake* has written a prose so elaborate that I think it is fair to say that even his disciples do not fully understand it.

One of the most difficult forms of prose is that required for the short story and the novel, for here the writer must combine narrative and description and conversation.

There is no easy way to success in English prose. But the best road is to my mind the simplest. Let Swift be your master, or Defoe. Once that simple style is within your power you can look more safely to the decorations and the rhetoric. For the elaborations of English prose are possible only because there is at the basis this century-old simplicity.

In the modern period the themes of prose and its purposes have been extended. For instance in the last few years a number of scientists such as Sir James Jeans, and others, have written in a language which is moving. Also the imaginative writers have been influenced by the science of psychology and

生，他證明了用八百五十個就儘的寫英文，另一個極端的例是詹姆士喬易斯，在他的作品中，他使用了一種苦心經營的散文，十分難懂，就連他的私淑弟子也不完全了解，我這樣說是很公平的。

短篇小說與小說所需要的散文是最難的一種，因為作者必須把故事，描寫和會話連貫一氣才能寫小說。

要寫好英文散文並沒有容易的辦法。但是在我看來最好的途徑還是寫最簡明的文字。你拜斯衛夫第或第浮為師吧！你一經把握住了那種簡明的風格，你再，在裝飾與修詞上用功，就更安全了。正因為有悠久的簡明的風格作基礎，英文散文才可以做進一步修飾推敲的工夫。

在近代，散文的題目及目的業已擴充。例如，在最近幾年間，若干科學家，如詹姆士喬恩斯爵士以及其他的科學家，用很生動的文字寫作。此外，富於想像的作家受了心理學的

## 6 THE STUDENTS' SINO-BRITISH FORTNIGHTLY

have been led to try to imitate the thought processes by the manner in which they use language. Virginia Woolf did this with great beauty in her novels, and this in a more elaborate way is the aim of Joyce himself. A number of writers have shown an impatience with the conventional sentence structure. I find this in the letters and the novels of D. H. Lawrence, who wrote some of the most descriptive passages of modern times. Also a number of novelists, Joyce, Virginia Woolf and others have tried to break down the wide difference between written and spoken speech in England. They have tried to capture the spoken word into print.

As one looks at modern prose one wonders which side will win, those who favour complexity or those who follow simplicity. One can see that the modern world demands a larger vocabulary than Alfred needed to describe England a thousand years ago. But not so many words if man will only begin with that firm and healthy path of simplicity, and attempt only under pressure the more elaborate effects.

影響，因此在運用文字的時候，以零碎不成系統的方式模仿思想的過程。勿幾尼亞伍福在她的小說裏就是這樣做的，而且做得很美；喬易斯的目的亦復如此，方式來得更精審週到。若干作家對於傳統的語句構造已表示不耐。此種表示在底屈勞倫斯的信札與小說中我已發覺，勞倫斯寫過近代散文中最富於描寫的章節。同時一班小說家，兼恩斯，勿幾尼亞伍福以及其他，會努力打破英國筆寫的與口說的語言的鴻溝。他們會努力把口說的話印在書上。

近代散文作家有的歡喜複雜的文字，有的贊成簡明的文字，我們看來倒不知道那一方面會勝利。我們知道，比起一千年以前安弗烈所用以描寫當時的英國的字彙，近代的世界需要的字彙，要大得多。但是，如一個作者開始時決心遵循有把握的健全的簡明途徑，只有不得已時才用複雜描蔽的文字，他所需要的字是不會頂多的

•  
(完)

## THE ENGLISH AND THEIR GARDENS

By V. Sackville-West.

There is \*a most noticeable trait in the British character,<sup>1</sup> something more fundamental than a mere streak;<sup>2</sup> it is a certain mildness<sup>3</sup> and kindness<sup>4</sup> in everyday life. One does not know \*whether to hold this up for admiration or not.<sup>5</sup> Some people might despise<sup>6</sup> it as being soft and sentimental,<sup>7</sup> - though even such detractors<sup>8</sup> could scarcely have regarded the British people of 1940 as 'soft.' But whether you despise or admire it, \*there it stands.<sup>9</sup> It finds its expression<sup>10</sup> in \*various forms,<sup>11</sup> in a love of animals, a love of the country, and perhaps above all in a love of gardens.

It is a little difficult to convey<sup>12</sup> to \*people unacquainted with Britain<sup>13</sup> how pervasive<sup>14</sup> this fondness is. To the \*Continental mind,<sup>15</sup> a garden usually means something \*rather formal,<sup>16</sup> something rather architectural,<sup>17</sup> adapted to the style of the house it surrounds. One thinks of the great vistas<sup>18</sup> of \*Le Notre;<sup>19</sup> one thinks of the greenery<sup>20</sup> and fountains<sup>21</sup> of the \*Villa d'Este;<sup>22</sup> one thinks of the parterres<sup>23</sup> and

gravel paths<sup>24</sup> and \*clipped hedges<sup>25</sup> of a French chateau.<sup>26</sup>

It is true, of course, that the greater country-houses<sup>27</sup> of England also possess these almost \*artificially-created gardens,<sup>28</sup> which seem to have been designed<sup>29</sup> for \*pomp and stateliness<sup>30</sup> rather than for the simple enjoyment of their proprietors.<sup>31</sup> But these, to my mind, do not represent<sup>32</sup> the true English garden at all. The true English garden, as I see it, is an \*intensely personal production;<sup>33</sup> a thing made not so much for the owner by someone else as by the owner for himself; \*a confusion of loved flowers;<sup>34</sup> coloured, untidy, jumbled;<sup>35</sup> almost an \*organic growth inevitable as a complement to the dwelling.<sup>36</sup>

\*No visitor to England can fail to be struck by the numberless wealth of these modest gardens,<sup>37</sup> whether they belong to the manor-house<sup>38</sup> or to the cottage. He \*catches sight<sup>39</sup> of them all along the by-roads,<sup>40</sup> and the lanes,<sup>41</sup> over the simple hedges or through the wrought-iron gates<sup>42</sup> of the



somewhat richer garden wall, and wherever they may be they reflect the same quality, that tender but \*persistent determination<sup>43</sup> of the Englishman to surround himself with flowers and a lawn<sup>44</sup> of his incomparable<sup>45</sup> grass.

\*Two obvious explanations spring instantly to the mind;<sup>46</sup> climate and temperament. Of these two, climate is by far the more exact. The British, as is well-known, \*are given to constant complaints against their climate,<sup>47</sup> but the fact remains that, \*not being a climate of extremes,<sup>48</sup> it is \*admirably adapted to this particular pursuit of garden-making.<sup>49</sup> Drought is \*seldom prolonged;<sup>51</sup> \*torrential rain<sup>52</sup> is rare; the \*sun seldom scorches;<sup>53</sup> the frost is seldom enough to destroy; the \*prevailing damp<sup>54</sup> is gentle and beneficial;<sup>55</sup> in a word, all vegetable life gets what it needs \*in moderate measure<sup>56</sup> from one year's end to the other. \*Small wonder<sup>57</sup> that the British should have taken advantage of this quiet gift of God, to create what are perhaps the loveliest and most personal gardens in the world.

This is understandable.<sup>58</sup> But the other element,<sup>59</sup> temperament, is less precise. \*What impulse drives<sup>60</sup> the Englishman to make a garden

wherever he goes? He attempts to grow a patch of flowers in front of some \*tiny bungalow set down in desert countries.<sup>61</sup> The barracks<sup>62</sup> occupied by British troops in Germany after the last war all had their flower-beds,<sup>63</sup> \*carefully tended<sup>64</sup> by the soldiers in their \*leisure hours.<sup>65</sup>

In England itself, the \*motor-scout patrol<sup>66</sup> will dig a little plot<sup>67</sup> round his roadside hut, even though he knows that within a few months he may be moved to another area;<sup>68</sup> and during the present war it has been noticed how soldiers in a camp,<sup>69</sup> or the \*crew in charge of a barrage-balloon,<sup>70</sup> will immediately and as it were \*instinctively set about their digging and their seed-growing.<sup>71</sup>

One could endlessly multiply examples, not forgetting that one of the Englishman's chief objections<sup>72</sup> to living in a \*block of flats<sup>73</sup> is that he can't have his bit of garden to himself. Even so, he does his best with window-boxes.<sup>74</sup> Where does this curious persistence? Is it \*a form of escapism?<sup>75</sup> or it perhaps because the Englishman, being by nature inarticulate<sup>76</sup> and extremely shy of revealing his deep

feelings, finds in this way an outlet<sup>77</sup> for his \*concealed craving for prettiness<sup>78</sup> and even for his sentimentality?<sup>79</sup> The tenderer side of himself, discernible<sup>80</sup> in \*the toughest man.<sup>81</sup>

The \*output of gardening literature<sup>82</sup> which accompanies this \*curious passion<sup>83</sup> is \*correspondingly immense.<sup>84</sup> English people have been writing books, about flowers and garden-design ever since the 16th century, and today a large section of our publishers' lists<sup>85</sup> is occupied by new works on the subject. It is perhaps typical<sup>86</sup> that a busy, practising doctor, the author of many serious books on \*medical topics,<sup>87</sup> should be the latest \*contributor to this section.<sup>88</sup> In his booklet, "English Gardens," recently published in the series<sup>89</sup> "*Britain in Pictures*," Dr. Harry Roberts traces<sup>90</sup> not only the historical development of the garden in Britain,

but also his own activities as a practical gardener. Somehow, in the midst of a full life, he has found time to create at least two gardens for himself. "I like to be my own gardener," he says; "I take an interest in my plants as individual living things;" and again he says "I have always had much in common with the \*gardening cottager."<sup>91</sup>

Dr. Roberts speaks there for millions of his countrymen. They do like to be their own gardeners; and they have indeed much in common with the cottager, or \*the man on the anti-aircraft site,<sup>92</sup> or \*the man in exile in some unpropitious climate.<sup>93</sup> The impulse is the same throughout; and it is an impulse which deserves to be studied in all its implications,<sup>94</sup> by anyone interested in that \*disconcerting compound<sup>95</sup> of hardness and softness, the British character.

## NOTES

1. 英國人性格上一個很顯著的特色。
2. 氣質。
3. 溫和。
4. 親切，和善。
5. 是否舉示此種特色以備讚賞。
6. 輕視。
7. 情深的，多感的。
8. 誹謗者。
9. 這種性格依然存在。
10. 表現。
11. 不同的方式。
12. 傳達，告知。
13. 不知道英國的人們。
14. 普遍的。
15. 大陸的心理（特別指歐洲大陸）。
16. 相當正式的。
17. 建築學的。
18. 列樹間之景色。
19. 法國有名的別墅。
20. 物園。
21. 噴水泉。
22. 法國有名的別墅。
23. 花壇。
24. 砂石鋪的路。
25. 修剪齊整之圍籬。
26. 別莊，離宮。
27. 別墅。
28. 人工培植的花園。
29. 設計。
30. 華麗與莊嚴。
31. 園主。
32. 代表。
33. 完全個人的產品。
34. 百花繚亂。
35. 混雜的。
36. 附屬於住所的不可少的有機的發育。
37. 來遊英國的客人一定會對這不可勝數簡樸的花園得着深刻的印象。
38. 貴族的邸第。
39. 看見。
40. 小路。
41. 巷。
42. 熟鐵做的門。
43. 持久的決心。
44. 草地。
45. 無比的。
46. 心中即刻發生兩個顯然的解釋。
47. 慣於對氣候常發牢騷。
48. 不是極冷或極熱的氣候。
49. 非常適合製造花園的特殊工作。
50. 旱。
51. 很少延長。
52. 傾盆大雨。
53. 太陽很少炙熱。
54. 流行的潮濕。
55. 有益的。
56. 適如其分。
57. 不足怪。
58. 可了解的。
59. 要素。
60. 什麼衝動驅使……
61. 座落在荒漠的地域的小平房。
62. 營房。
63. 花壇。
64. 仔細照顧。
65. 空閒的時間。
66. 汽車圯候隊。
67. 一塊地。
68. 區域。
69. 兵營。
70. 管理防空汽球網的人員。
71. 本能地從事掘地種子。
72. 反對的理由。
73. 一排有分住房間之屋。
74. 窗子上擺的花盆。
75. 逃避主義之一種。
76. 不好說話。
77. 出路，發洩之處。
78. 隱藏着的愛美的渴望。
79. 溺於情感。
80. 可看見的。
81. 最倔強的人。
82. 關於園藝的文學出產。
83. 奇怪的熱情。
84. 相應的廣大。
85. 出版家的書單。
86. 代表的。
87. 醫藥的題目。
88. 對這一部分（指園藝的書）的投稿者。
89. 叢書。
90. 尋常。
91. 住茅舍從事園藝的人。
92. 高射炮基地上的人。
93. 流放不良在的氣候的地方的人。
94. 含義。
95. 令人難解的混合物。

## WHY WE STUDY HISTORY

Probably the simplest reason for reading history is that in every language some of the finest works of literature<sup>1</sup> deal with<sup>2</sup> historical themes;<sup>3</sup> but perhaps the habit of reading Thucydides<sup>4</sup> or Clarendon<sup>5</sup> for the mere delight in lofty thoughts<sup>6</sup> and noble words is not strictly to be called study. If history may be defined as the study of man in relation to time, it is possible to classify the motives<sup>7</sup> of its study by reference to the three temporal modes.<sup>8</sup>

We may study history in order to understand the past. Such study may be regarded as pure, contrasted with applied history.<sup>9</sup> It involves the determination to be rid of the historians;<sup>10</sup> to get beneath what the professors<sup>11</sup> have written about the past centuries<sup>12</sup> and read in chronicles<sup>13</sup> and letters what those ages wrote about themselves.

We may study history in order to understand the present, and our own position as heirs of the ages<sup>14</sup> and the ancestors of posterity,<sup>15</sup> and may thereby perhaps claim some additional value for our judgment on the eternal political problem<sup>16</sup> of what part of the inheritance should be retained, what destroyed, and what fashioned anew.<sup>17</sup>

We may study history in order to understand the future. There is a limited number of motives<sup>18</sup> that can act upon the human heart;<sup>19</sup> in the pages of history we can study them all in action and observe how men behave,<sup>20</sup> and may always be expected to behave under their influence. The trouble, as the mathematician could warn the historian, is that the number of mutations<sup>21</sup> and combinations<sup>22</sup> of even a few things may mount up

## 12. THE STUDENTS' SINO-BRITISH FORTNIGHTLY

alarming<sup>23</sup> .

Perhaps the only satisfactory answer to the question is a synthesis<sup>24</sup> of the \*fundamental three.<sup>25</sup> We may study history in order to understand the timeless.<sup>26</sup> By observing mankind under the changing lights<sup>27</sup> of the ages, we may learn to \*detach, as a scholastic philosopher would say, his accidents from his substance.<sup>28</sup> "History,"

says a famous British historian, Dr. A.F. Pollard, "is the most humane<sup>29</sup> of the humaner studies". It is a path to the knowledge of ourselves, and for some of us leads by the \*most direct way<sup>30</sup> towards a goal<sup>31</sup> where, if we attain it, we expect to find that other paths, of poetry, for instance, or philosophy, converge.<sup>32</sup>

### NOTES

1. 文學上最優美的作品。
2. 論到。
3. 歷史的題目。
4. 古希臘歷史家 (471?—400? B.C.).
5. 英國歷史家 (1609—1674)。
6. 崇高的思想。
7. 把研究歷史的動機分為……
8. 參照三種時間的體裁。
9. 與應用歷史對照。
10. 包括脫離歷史家的束縛的決心。
11. 教授。
12. 世紀。
13. 記錄，年代記。
14. 過去時代的後裔。
15. 後裔的祖先。
16. 要求給予我們對永久的政治問題的判斷以更多的價值。
17. 我們的遺產那一部分應該保留，那一部分應該毀棄，那一部分應該更新。
18. 有限的動機。
19. 影響人心。
20. 觀察人們如何行動。
21. 變化。
22. 集合。
23. 達到驚人的地步。
24. 綜合。
25. 基本的三項 (目的)。
26. 永久的 (事物)。
27. 看法，見地。
28. 如煩瑣學派的舊學家所說，把無關緊要的事物與事物的要素分開。
29. 文雅的，通達人情的。
30. 捷徑。
31. 目標。
32. 匯合。

## CHILDREN IN WARTIME LONDON

A \*favourite resort<sup>1</sup> of young Londoners<sup>2</sup> used to be the \*free museums,<sup>3</sup> of which there are a large number. Most of them are closed during the war, as the exhibits<sup>4</sup> are \*too valuable to run the risk of damage in air-raids.<sup>5</sup> They have been sent to safer parts of the country. \*With the end of the war in sight,<sup>6</sup> children are looking forward eagerly to their re-opening, especially the \*Natural History Museum<sup>7</sup> and the \*Science Museum.<sup>8</sup>

In the first are to be found \*stuffed specimens<sup>9</sup> of nearly every creature that has lived on earth, set out in its \*natural surroundings,<sup>10</sup> animals, birds and insects, hundreds and hundreds and hundreds of them. They go back to great prehistoric<sup>11</sup> animals.

The Science Museum contains the finest collection<sup>12</sup> of scientific and mechanical<sup>13</sup> exhibits in the world. It has included the original biplane<sup>14</sup> and the Rocket,<sup>15</sup> the first \*steam engine to run on rails.<sup>16</sup> There are also scores of \*working models<sup>17</sup> in

\*glass cases:<sup>18</sup> models of engines, ships and industrial machines.<sup>19</sup> All that has to be done to set them working is to \*press a button.<sup>20</sup>

If you like a little noise you go down to the basement.<sup>21</sup> Children learnt there the \*principles of leverage.<sup>22</sup> You could let \*50 lbs. of metal<sup>23</sup> go down with a bang<sup>24</sup> and \*nobody minded.<sup>25</sup>

The \*Tower of London,<sup>26</sup> a thousand-year-old fortress<sup>27</sup> in the \*heart of the City,<sup>28</sup> \*by the River Thames,<sup>29</sup> is another favourite visiting place that must wait until the war is over. For the present it is a soldier's barracks,<sup>30</sup> and visitors are not encouraged. But the day will soon come when children will again be able to \*stand awestruck at the sight<sup>31</sup> of the \*Beefeaters, the oddly named Tower Guards,<sup>32</sup> wearing their ancient uniform of the time of \*Henry VIII.<sup>33</sup> Children will soon be able to run along the \*dark passages,<sup>34</sup> wondering fearfully if they will meet the ghost of Anne Boleyn, Henry VIII's beautiful but unlucky queen who was

## 14 THE STUDENTS' SINO-BRITISH FORTNIGHTLY

beheaded<sup>35</sup> there some 400 years ago. If you went to the Tower you could gaze at the thumbscrew,<sup>36</sup> the model of the rack,<sup>37</sup> the headsman's mask,<sup>38</sup> his axes and the block,<sup>39</sup> relics<sup>40</sup> of \*medieval cruelty:<sup>41</sup> or look at the life-size, highly-coloured model of Queen Elizabeth in full dress, riding to Tilbury<sup>42</sup> to inspect her ships before they sailed to fight and defeat the \*Spanish Armada<sup>43</sup> or admire the stiff effigies<sup>44</sup> of mail-clad<sup>45</sup> soldiers in rows, and peep at the \*British Crown jewels,<sup>46</sup> a wonderful treasure of gold plate and \*precious stones,<sup>47</sup> \*most carefully guarded.<sup>48</sup>

There are lighter interests in London too. Many \*movie houses<sup>49</sup> \*run selected programmes<sup>50</sup> for children only, usually on Saturday mornings. They are \*amazingly popular<sup>51</sup> and the youthful audiences<sup>52</sup> at each cinema<sup>53</sup> \*form clubs to carry out charitable work,<sup>54</sup> \*supporting the local hospitals,<sup>55</sup> \*arranging salvage collections.<sup>56</sup>

At Toynebec Hall, a famous boys' club in the \*East End of London,<sup>57</sup> the Children's Theatre is opening another season, as soon as it returns from a tour<sup>58</sup> of the country. This year four plays are being

shown. The stars<sup>59</sup> will be young \*actors and actresses.<sup>60</sup> The first play is "The Snow Queen" and rehearsals<sup>61</sup> are now taking place. \*Mark Twain<sup>62</sup> is one of the authors in the repertoire.<sup>63</sup>

London children like the theatre. In the \*air-raid shelters<sup>64</sup> they often get together and produce their own shows.<sup>65</sup> Admission<sup>66</sup> was usually a penny,<sup>67</sup> half of which went to \*Red Cross funds.<sup>68</sup> It might be a \*Punch and Judy Show one night, or a \*fairy play<sup>70</sup> such as Cinderella or Red Riding Hood. At one shelter the most popular play was called "Murder in the Red Barn," a thriller,<sup>71</sup> but with a strong moral<sup>72</sup> \*showing that crime does not pay.<sup>73</sup>

There was no curtain<sup>74</sup> and the stage<sup>75</sup> was made of \*wood salvaged from blitzed houses.<sup>76</sup> The performers<sup>77</sup> made a \*striking entrance,<sup>78</sup> through a hole cut out of \*a great packing case.<sup>79</sup>

The great stand-by<sup>80</sup> of the war, to London's children, has been the libraries.<sup>81</sup> All over London there are magnificent<sup>82</sup> public libraries with big \*sections specially planned for children.<sup>83</sup> In well-lighted, airy rooms, with little chairs and tables of \*varying heights,<sup>84</sup> are

racks of books<sup>85</sup> from which boys and girls can make their own selection. The librarians are carefully chosen to be of the utmost help to young borrowers.

The shelves are divided into sub-sections, General Reading, Hobbies,<sup>86</sup> Nature and Science, and so on. There are also many \*books of reference,<sup>87</sup> so children can always go to your nearest library if you want to, to do their after-school studying.

There are Junior Libraries working with the schools, \*using them as centres,<sup>88</sup> distributing<sup>89</sup> thousands of volumes every week. The Libraries \*carry out other services<sup>90</sup> beside supplying books. They \*run lectures<sup>91</sup> — nature talks, travel tales, stories of great men and women — illustrated<sup>92</sup> by \*lantern slides<sup>93</sup> or films.<sup>94</sup> Also, once a week there is a "Story-reading" and you can

sometimes see plays or listen to a concert<sup>95</sup> given by an orchestra<sup>96</sup> of boys and girls.

All young Londoners use their libraries. In fact, when one Junior Library was destroyed in a "blitz"<sup>97</sup> the authorities<sup>98</sup> took over an empty shop the next day, stocked it with fresh books, and issued<sup>99</sup> more volumes than ever.

London looks after its boys and girls well and they are proud of their city. For many hundreds of years London has been one of the centres of the world's history. To-day, it holds a very special place. Hitler<sup>100</sup> said that if he could \*break the spirit of London<sup>101</sup> — that is, the spirit of its people, boys and girls included — then he would have won the war.

But London is invincible,<sup>102</sup> And if you lived in London you would be proud of that.



## NOTES

1. 喜歡到的地方。
2. 倫敦人。
3. 免費的博物館。
4. 陳列品。
5. 太寶貴了不值得冒空襲的危險。
6. 戰爭結束在望。
7. 博物學館。
8. 科學館。
9. 動物標本。
10. 天然的環境。
11. 有史以前的。
12. 收藏。
13. 機械的。
14. 雙翼飛機。
15. 火箭。
16. 第一次在鐵軌上行駛的蒸汽機。
17. 許多轉動的模型。
18. 玻璃盒子。
19. 機器。
20. 按電鈕。
21. 最低的一層。
22. 槓桿作用之原理。
23. 五十磅重的金屬品。
24. 砉然一聲。
25. 誰也不介意(即輕而易舉之意)。
26. 倫敦塔。
27. 堡壘。
28. 倫敦城的中心。
29. 靠太晤士河邊。
30. 兵營。
31. 望而生畏。
32. 吃牛肉者，名稱古怪的倫敦塔的衛生。
33. 英王亨利第八(1491—1547)。
34. 黑暗的走道。
35. 殺頭。
36. 古時夾姆指之刑具。
37. 拷問檯。
38. 劊子手的假面具。
39. 斷頭台。
40. 遺物，餘物。
41. 中古時代的殘酷。
42. 替爾堡(在荷蘭)。
43. 西班牙的大艦隊。
44. 像。
45. 被鎧的。
46. 英國皇冠上的珠寶。
47. 寶石。
48. 保護得頗周密。
49. 電影館。
50. 演精選的節目。
51. 異常受歡迎。
52. 觀眾。
53. 電影館。
54. 組織團體推行慈善工作。
55. 維持地方的醫院。
56. 佈置搜集的廢物。
57. 倫敦東部。
58. 旅行。
59. 星期。
60. 男演員與女演員。
61. 預演。
62. 美國幽默小說家(1835—1919)。
63. 演劇目錄。
64. 空襲被難所。
65. 表演。
66. 入場。
67. 便士(英國銅幣名)。
68. 紅十字會基金。
69. 丑角所飾之滑稽戲。
70. 童話劇。
71. 驚心動魄的作品。
72. 道德的教訓。
73. 表示犯罪是不值得的。
74. 幕。
75. 戲台。
76. 被火擊的房子裏救出來的木料。
77. 演員。
78. 驚人的出場。
79. 一個大的裝東西箱子。
80. 可依賴的東西。
81. 圖書館。
82. 堂皇的。
83. 特別計劃為兒童用的部門。
84. 不同的高度。
85. 書架。
86. 癖愛物。
87. 參考書。
88. 利用學校為中心。
89. 分發。
90. 執行其他任務。
91. 舉行演講。
92. 用實例說明。
93. 幻燈片。
94. 影片。
95. 音樂會。
96. 案家。
97. 空中閃擊。
98. 當局。
99. 發出。
100. 希特勒。
101. 擊潰倫敦的精神。
102. 不再建了。

## The Origin of Present-day English

B. H. C. Wylie

It is evident<sup>1</sup> that \*any form of language,<sup>2</sup> \*whatever may be its subsequent history,<sup>3</sup> must, in the beginning, have had a \*local habitation,<sup>4</sup> an area over which it was habitually spoken, a community<sup>5</sup> of actual speakers among whom it grew up and developed. In other words, it \*Received Standard<sup>6</sup> is now a \*Class Dialect,<sup>7</sup> and the starting point<sup>8</sup> of other Class Dialects, it must once have been a Regional<sup>9</sup> Dialect.

If we examine the records<sup>10</sup> of our language in the past, it appears that from the thirteenth century onwards a large number of writings exist which were \*produced in London,<sup>11</sup> and apparently<sup>12</sup> in the dialect of the capital. These documents<sup>13</sup> are of various kinds, and include proclamations,<sup>14</sup> charters,<sup>15</sup> wills,<sup>16</sup> \*parliamentary records,<sup>17</sup> poems, and treatises.<sup>18</sup> Among the latter we may reckon the works of Chaucer. The language of these London writings agrees more closely with the form of English which was \*later recognized as the exclusive form for literary purposes<sup>19</sup>

than does the language of any other mediaeval<sup>20</sup> English documents. So far, then, it appears that Chaucer<sup>21</sup> used the "dialect" spoken in London for his prose and poetry; this is proved by the agreement of his language with that of other documents of a literary or an \*official character,<sup>22</sup> written in London before, during, and after his time. When, \*after the introduction of printing,<sup>23</sup> a definite form of English becomes the only one used in literary composition, that form is on the whole, and in \*essential respects,<sup>24</sup> the \*normal descendant<sup>25</sup> of Chaucer's dialect,<sup>26</sup> and of Caxton's.<sup>26</sup> The latter writer states that he uses the type<sup>27</sup> of English spoken in London, and in the following century, Puttenham<sup>28</sup> recommends<sup>29</sup> as the proper English for the writer, that which is spoken in London. London speech then, or one type of it, as it existed in the fourteenth century, is the ancestor of Literary English, and it is also the ancestor of our present-day Received Standard. Written Standard may

## THE STUDENTS' SINO-BRITISH FORTNIGHTLY

be said to have existed from the end of the fourteenth century, although it was not used to the \*complete exclusion<sup>30</sup> of other forms for another hundred years or so. It is more difficult to date the beginning of the existence of a spoken standard. It is certain that educated people continued to use local dialects long after they had given up attempting to put these local forms down on paper. This is true of the upper classes<sup>31</sup> no less than of the humbler.<sup>32</sup> The question is, how soon did men begin to feel that such and such forms were

'right' in the spoken language, and that others should be avoided, for it is the existence of this feeling that constitutes<sup>33</sup> the emergence<sup>34</sup> of a favoured or standard dialect. The existence of such a standard of Spoken English is certainly established by remarks of grammarians<sup>35</sup> and others in the sixteenth century, and it is highly probable that the first \*recognition of the superiority of the type over the others<sup>36</sup> must be placed at least as early as the fifteenth century and perhaps earlier still.

---

### NOTES

1. 顯然的。
2. 任何語文的格式。
3. 不管它後來的歷史如何。
4. 居住的場所。
5. 社會，大眾。
6. 公認的標準。
7. 一個階級的方言。
8. 出發點。
9. 地方的。
10. 記錄，案卷。
11. 在倫敦出產的。
12. 顯明地。
13. 文件。
14. 布告。
15. 憲章，執照。
16. 遺囑。
17. 議會的記錄。
18. 條約。
19. 後來被認為文學的寫作底唯一格式。
20. 中古的。
21. 喬文(1340?-1400), 英詩之鼻祖。
22. 公文的性質。
23. 印刷術輸入之後。
24. 在主要的方面。
25. 正常的後裔。
26. 英國第一個印刷家(1422?-91)。
27. 種。
28. 英國作家(?-1590)。
29. 推薦。
30. 完全拒絕。
31. 上層階級。
32. 較低的階級。
33. 構成。
34. 出現。
35. 文法家。
36. 承認一種語文優於其他種類。

## ENGLISH CLASSICS SIMPLIFIED

This is an extract<sup>1</sup> from \*Walter Scott's<sup>2</sup> *Ivanhoe*<sup>3</sup> (published 1820). Note the \*dramatic and oratorical style<sup>4</sup> of Ivanhoe's speech, and compare it with the matter-of-fact<sup>5</sup> style of modern everyday English as in the \*simplified version,<sup>6</sup> which is composed within the vocabulary of the Hornby-Palmer *Thousand-Word English*.

### *Original Text*

The noise within the castle,<sup>7</sup> \*occasioned by the defensive preparations,<sup>8</sup> had now increased into tenfold bustle and clamour.<sup>9</sup> Ivanhoe,<sup>10</sup> impatient of his wounds,<sup>11</sup> was all eagerness to see how the battle went.

"If I could but<sup>12</sup> \*drag myself," he said, "to yonder window,<sup>13</sup> that I might see how this \*brave<sup>14</sup> game is like to go—if I had but bow to shoot a shaft,<sup>15</sup> or battle-axe<sup>16</sup> to strike were it but a simple blow for our deliverance!<sup>17</sup> It is \*in vain!<sup>18</sup> It is \*in vain! I am alike \*nerveless and weaponless!"<sup>19</sup>

\*"Thou wilt<sup>20</sup> but injure thyself by the attempt, \*noble knight,"<sup>21</sup> replied his

### *Simplified Version*

The noise inside the castle, caused by those who were getting ready to defend it, had now become ten times louder. Ivanhoe, whose wounds had made him impatient, was eager to see how the battle was going.

"If I could only \*crawl up<sup>22</sup> to that window over there, so as to see how this fight is likely to go—if I only had a bow to shoot an arrow, or battle-axe to strike even only a single blow in our defence! But no! I have neither the strength nor anything with which to shoot or strike!"

"You would only hurt yourself by trying it, sir," answered his companion. "[

attendant.<sup>22</sup> "I myself will stand at the lattice,<sup>23</sup> and describe to you as I can what passes without."

"You must not—you shall not!" exclaimed Ivanhoe. "Each lattice, each aperture,<sup>24</sup> will be soon a \*mark for the archers;<sup>25</sup> some random<sup>26</sup> shaft—"

"It shall be welcome," murmured Rebecca,<sup>27</sup> as with firm pace she ascended<sup>28</sup> two or three steps, which led to the window of which they spoke.

will stand at the window and describe to you as best I can what is going on outside."

"No, you must not—I won't allow it!" cried Ivanhoe. "Each window or other opening, will soon be a mark for the soldiers; some arrow shot \*by chance<sup>30</sup>—"

"I shall welcome it," said Rebecca, as she walked bravely up the two or three steps which led to the window of which they spoke.

## NOTES

1. 摘錄。
2. 蘇格蘭詩人與小說家(1771-1832)。
3. 司各德的作品之一，中文譯本在撒奇遜劫後英雄略譯者林紓，商務書館出版。
4. 戲劇的與演說的體裁。
5. 實事求事的。
6. 簡化的翻譯。
7. 堡壘。
8. 因做防禦的準備而起的。
9. 喧擾。
10. 書中的男主角。
11. 創傷。
12. =only.
13. 把我自己拖到那邊窗子面前去。
14. 英勇的戰鬥。
15. 箭。
16. 戰斧。
17. 極效。
18. 無效不成。
19. 精疲力竭又無武器。
20. =you will.
21. 高貴的武士(指 Ivanhoe).
22. 侍者。
23. 窗上的格子。
24. 口，子。
25. 弓手射擊的目標。
26. 零亂的。
27. 書中女主角之一。
28. 登。
29. 爬上。
30. 偶然的。

## JUNIOR ENGLISH

### "ALI BABA"

Arranged for broadcasting

By Jean Sutcliffe

<i>Cast:</i>	<i>Effects:</i>
Narrator	Records <sup>3</sup>
Cassim	Horses
His Wife	Door of Cave
Ali Baba	Echo -
His Wife	Heavy bales
<u>*Captain of Thieves!</u>	Coins, etc.
<u>3 voices of Thieves</u>	

---

ANNOUNCER: Junior English-good afternoon, schools.  
Or  
NARRATOR: Do you know the book called "The Arabian Nights Entertainment"?<sup>4</sup> If you haven't got it at school, you'll be able to get it from any \*public library.<sup>5</sup> You know some of the stories that are in it—Ali Baba, Aladdin, Sinbad—

Well, we have made the story of Ali Baba into a play of four parts. Today we present part one.

Remember that this is an \*eastern story,<sup>6</sup> and think if you can of pictures you have seen of dark men in turbans<sup>7</sup> and \*flowing robes,<sup>8</sup> and \*veiled women.<sup>9</sup> Have you seen pictures of eastern towns with their tall white houses and \*flat roofs?<sup>10</sup> Remember how hot it is at midday so that people rest then and do no work.

*(Bring up music for a moment)*

A Russian composer called Rimsky

## 22 THE STUDENTS' SINO-BRITISH FORTNIGHTLY

Korsakov wrote music about these talēs—  
and you will hear some of it as the play  
goes on.

*(\*Fade up<sup>11</sup> on same part of the records)*

NARRATOR:

In a town in Persia<sup>12</sup> there once lived a  
merchant called Cassim. Are you ready  
to hear what Cassim's wife has to tell him  
when he gets home late one night?

*(Fade up music again—silence—leaving  
on door)*

WIFE:

Cassim?

CASSIM:

Yes, wife?

WIFE:

Ah, Cassim. Home at last. \*Praise  
Allah!<sup>13</sup>

CASSIM:

*(he sounds tired)* Why, \*what's amiss?<sup>14</sup>

WIFE:

Oh Cassim, I have news. Such news.  
You'll soon be frantic<sup>15</sup> with curiosity<sup>16</sup>  
as I am.

CASSIM:

Well, well, haste then—your news.

WIFE:

Hush.<sup>17</sup> Just at nightfall, who should  
come running here but your brother's  
wife, all \*out of breath<sup>18</sup>—“Sister” says  
she. “lend me a measure<sup>19</sup>—a corn<sup>20</sup>  
measure—but ask me no questions. I'm  
\*to be mum.<sup>21</sup> Then as I stared at her—  
“Sweet sister” says she, haste, oh haste,  
I pray.” Well, what could I do? So off  
I went—but thinks I, she'll not tell, will  
she not? Then I'll find a way of knowing—  
so I took some lard<sup>22</sup>—aye, Cassim, you  
have a clever wife—I took some lard,  
and—

CASSIM:

Wife, I'm too tired to hear these \*gossip  
tales.<sup>23</sup> I'll to my bed—

WIFE:

Nay, but wait—off went she running like  
a hare, and was back within the hour.  
“There” says she, “thank you sister,  
there's your measure,” and off she runs  
\*as if I'd the plague<sup>24</sup>.

CASSIM: Oh wife, enough of this tiresome tale. Be—  
 WIFE: Ah, but listen. This is where the lard  
 I spoke of comes—  
 CASSIM: The lard?  
 WIFE: Aye, I'd smeared <sup>25</sup> some lard inside the  
 measure—at the bottom, and when  
 looked in—what should I see—but this.  
 CASSIM: A piece of gold? Why—then?  
 WIFE: Aye—where did Ali Baba and his wife,  
 \*poor wretches,<sup>26</sup> get so much gold that  
 they must measure it like corn?  
 CASSIM: Where indeed? This is strange—  
 WIFE: What did I tell you, Cassim? Did I not  
 say you'll—  
 CASSIM: Peace.<sup>27</sup> Peace—let a man think.  
 WIFE: But you'll go to him, Cassim? Cassim,  
 you'll go to him? 'Tis <sup>28</sup> right you should  
 know the way of it. Keeping such  
 secrets—  
 CASSIM: Quiet—quiet. Yes, I'll go—I'll go to Ali  
 Baba. Yes, in the morning. Now to bed—  
 I must think about this.

(*\*Fade out* <sup>29</sup> *on same music*)

NARRATOR: So Cassim and his wife went to bed. But  
 there was no sleep for Cassim. He  
 couldn't stop thinking about what his  
 wife had said, and very early in the morn-  
 ing he got up and went to his brother's  
 house in a poor part of the town. He  
 banged <sup>30</sup> on the door and Ali Baba's wife  
 let him in, and ran to tell her husband.

(*Fade up* *\*comical fussy music* <sup>31</sup>)

A.B.'S WIFE: Ali Baba! Ali Baba—wake up, wake up—  
 Cassim's here.  
 ALI BABA: (*yawning*)<sup>32</sup> What's that? What d'you <sup>33</sup>  
 say?  
 A.B.'S WIFE: Your brother Cassim's here. He looks  
 all—distraught<sup>34</sup>—says he must speak



- with you. Oh Allah. What can have happened?
- ALI BABA: Something's<sup>35</sup> amiss if Cassim's here. We've not seen his face at our door since he grew rich. Bring him in—
- A.B.'S WIFE: I will. Oh dear, he's in such a state—
- (Ali Baba yawns, and \*hums good humouredly.<sup>36</sup> Voices are heard. The wife saying: "In here Cassim")*
- ALI BABA: Ah, Cassim. Here so early? What's amiss? Can I help you brother?
- CASSIM: Ali Baba. What have I done that you should keep secrets from me?
- ALI BABA: Secrets? Explain.
- CASSIM: You say to us all—look, I am poor.
- ALI BABA: And so I am, Cassim.
- CASSIM: But in secret you measure gold—like corn.
- ALI BABA: Gold. In secret? Like corn? What do you mean, Cassim?
- CASSIM: Deceive me no longer. Look what my wife found in the measure she \*lent you<sup>37</sup> last night.
- ALI BABA: Oh no. So that's it! Well, that \*cats out of the bag.<sup>38</sup>
- CASSIM: Brother, don't anger me with your cats and bags—the caliph<sup>39</sup> shall know my own brother has turned thief, for I'll wager<sup>40</sup> that \*gold wasn't honestly come by<sup>41</sup>—
- ALI BABA: You're right there, Cassim. But I'm not the thief, when you hear my tale you'll agree to be secret too, I think—in fact I won't tell you my tale unless you swear to keep it secret—
- CASSIM: I swear.<sup>42</sup> Go on—go on.
- ALI BABA: Well. Yesterday while cutting wood in the forest, I heard horsemen approaching,<sup>43</sup> and fearing they might do me some harm I drove my asses out of sight and climbed up into that great oak tree that

- CASSIM: grows near the rock in the—  
I know the place. Were they soldiers or slavers?<sup>44</sup>
- ALI BABA: Neither. They were robbers.
- CASSIM: Robbers?
- ALI BABA: Aye, robbers, and of the fiercest kind. In fact they are the famous forty thieves who have wrecked<sup>45</sup> so many caravans<sup>46</sup> without discovery—and to think that their storehouse<sup>47</sup> is so near our little town, a day's journey from the great caravan route—
- CASSIM: Their storehouse did you say?
- ALI BABA: Yes—or their treasure cave if you prefer. Well, there were forty of them sure enough, for they dismounted<sup>48</sup> beneath my tree. The fiercest, grandest fellow of them all walked up to the bare face of the rock—called out two simple words. Then I heard a strange sound and a door in the rock swung open. He ordered his thirty-nine men to go in, then he followed, and the door shut.
- CASSIM: Allah. What did you do?
- ALI BABA: I? Oh, lay still as a mouse I can tell you, terrified<sup>49</sup> \*lest I should sneeze<sup>50</sup> and be heard.
- CASSIM: But how long were you there?
- ALI BABA: An hour, maybe, or more. Suddenly the door opened, and out they all came, carrying their empty \*saddle bags.<sup>51</sup> Did I tell you they were full of gold when they went in? Then the captain ordered the door to close, and rode off at the head of his troop.
- CASSIM: \*By the prophet!<sup>52</sup> And then?
- ALI BABA: As soon as the forest was quiet again, slid down the tree and went to see if I could open that door.
- CASSIM: You did. You're brave, Ali Baba.
- ALI BABA: No; curious, I think. \*It seems to run in

26 THE STUDENTS' SINO-BRITISH FORTNIGHTLY

our family.<sup>53</sup> Anyway, as soon as I said the words, the door swung open. I stepped inside the cave—my, what a sight, Cassim.

CASSIM:

Gold, Ali Baba?

ALI BABA:

Gold, yēs—and silver—in heaps—rich silks from Antioch,<sup>54</sup> Tyre,<sup>55</sup> and Babylon<sup>56</sup>—carpets to dream on—vessels in all precious metals—jewels—oh, but I'd no time to see all, I just filled with gold all the \*empty bags I could lay my hands on<sup>57</sup> and dragged them to the door. Then I whistled to my beasts, loaded them up and covered the bags with firewood to hide the treasure. All this I did quicker than you'd<sup>58</sup> think possible, Cassim. For I was anxious to be gone, I can tell you—night coming on; me alone, and thinking, maybe those \*fierce devils<sup>59</sup> would return. Well, I've buried the gold, Cassim, for it won't be safe to use more than just a little at a time. \*And now that the secret's out,<sup>60</sup> I don't mind telling you I shiver in my shoes every time I think of those forty thieves. I wouldn't have them \*on my track<sup>61</sup> for all the treasures they've ever hidden—no power on earth will get me back to that cave, I can tell you. Well, that's the story, Cassim, how do you like it?

CASSIM:

So far it pleases me, Ali Baba. But go on, you have not told me all.

ALI BABA:

By Allah, I have.

CASSIM:

By Allah, you have not. What words did the captain use to open the door?

ALI BABA:

The words?

CASSIM:

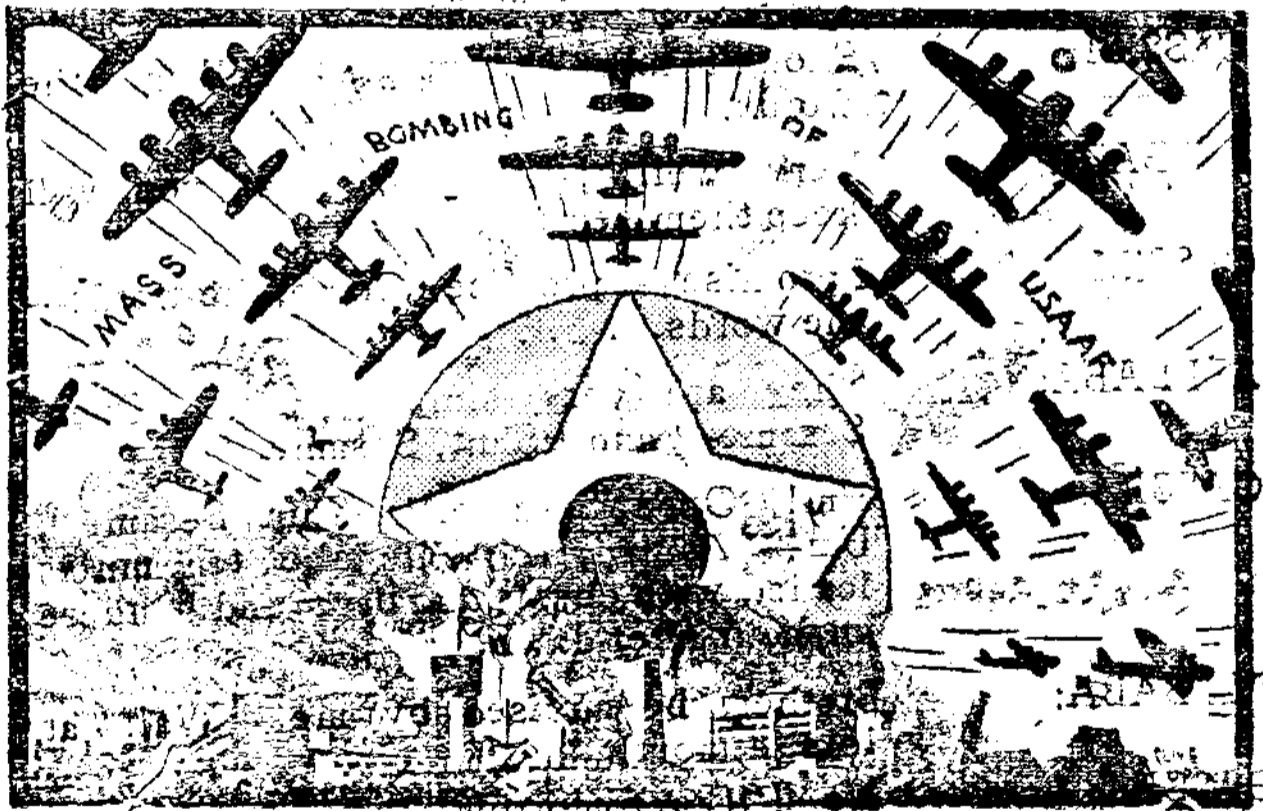
Aye, the words' brother. Don't play the stupid with me—out with them. Don't keep all the luck to yourself you miserly wretch.

- ALI BABA: Cassim, Cassim. \*No miserly spirit bids me hold my tongue.<sup>62</sup> Be content brother. You are rich. It is death to visit the cave again. Be advised by me. If you knew the words you'd be tempted to go.
- CASSIM: By the prophet. I'll have those words. I'll spread this tale about the town unless you give me the words. I'll spread the tale, and then we'll see if there are ways to make you speak.
- ALI BABA: Cassim, it grieves me to find you thus. Well, since you force me, I have no other course but to tell you the \*magic words<sup>63</sup> I heard the robber use.
- CASSIM: Enough talk—the words. Tell me the words.
- ALI BABA: Very well, but promise that you will keep them secret.
- CASSIM: I promise—I promise. Come, the words—the words . . . .
- ALI BABA: They are very simple: just "Open, Sesame," and "Shut, Sesame."
- CASSIM: Ha! "Open, Sesame." "Shut, Sesame". Um—(To himself) I'll take ten mules loaded with chests and bags, and be there an hour after dawn.
- ALI BABA: Brother, be advised by me. Wait—at least a month.
- CASSIM: No, I'll go tomorrow.
- ALI BABA: Cassim. Can I—
- CASSIM: Stop your bleating<sup>63</sup> brother—tomorrow I'll go.
- ALI BABA: Farewell.

(To be continued)

NOTES

1. 賊音 · 2. 效果 · 3. 留聲片 · 4. 天方夜談 · 5. 公共圖書館 ·  
 6. 東方的故事 · 7. 頭巾 · 8. 寬袍 · 9. 帶面紗的婦女 · 10. 平原  
 頂 · 11. 淡顯 (在收音機裏漸漸顯出) · 12. 波斯國 (現在改名  
 伊朗) · 13. 讚美上帝 (回教) · 14. 有何不對? 15. 狂亂 ·  
 16. 好奇心 · 17. 別聲張 · 18. 氣喘 · 19. 量物器 · 20. 穀類 ·  
 21. 秘而不言 · 22. 豬油 · 23. 閒談 · 24. 好像我害疫病 (I'd 是  
 I had 之縮寫) · 25. 塗抹 · 26. 可憐虫 · 27. 安靜 · 28. =It is.  
 29. 淡抹 (淡顯的友面) · 30. 蒼然猛擊 · 31. 滑稽而蹙雜的音  
 樂 · 32. 打呵欠 · 33. =do you. 34. 發狂的 · 35. something is.

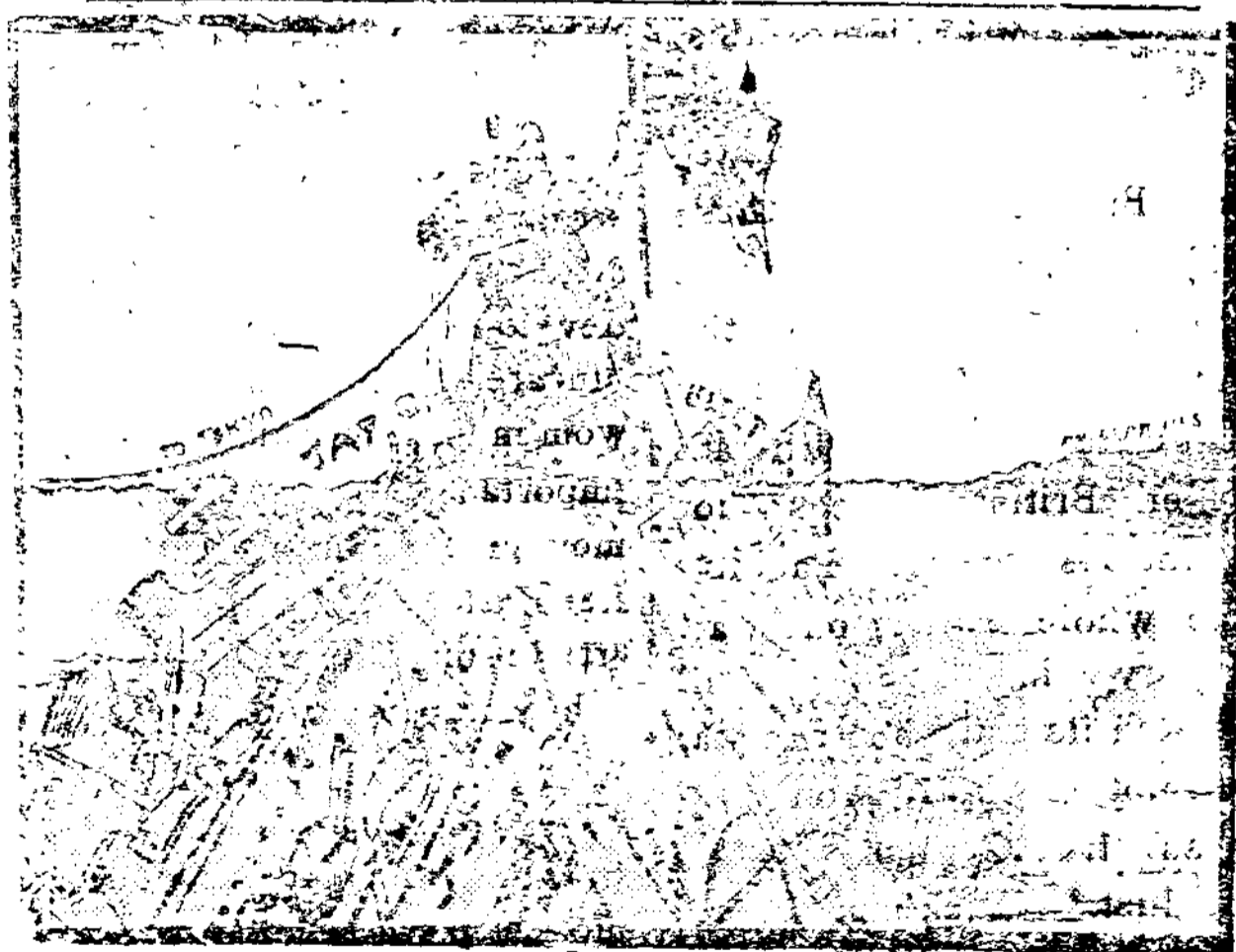


THE RISING SUN

旭日

(美國陸軍航空隊對日本的大規模轟炸)

36. 發出表示愉快的聲音、37. 借給他的、38. 洩漏秘密、  
39. 回教主、40. 打賭、41. 金子不是誠實地得來的、42. 發誓、  
43. 行近、44. 販賣奴隸者、45. 洗劫、46. 隊商 (爲防禦盜賊而  
結隊旅行之商人)、47. 倉庫、48. 下馬、49. 吃驚、50. 唯恐我  
會打噴嚏、51. 鞍袋、52. 先知啊! 53. 我們家裏有好奇心之遺傳、  
54. 敘利亞 (Syria) 之古都、55. 古時腓尼基 (Phoenicia) 之  
首府、56. 巴比倫, 古代名城, 現屬伊拉克、57. 和所能得着的  
鞍袋、58. = you would. 59. 指 forty thieves. 60. 秘密既然洩  
漏、61. 追我之蹤、62. 並沒有慳吝的精神囑我不作聲、63. 魔  
術字、64. 芝麻、65. 羊叫 (寫 Ali Baba 的話)。



ANOTHER HON JAP CONQUEST.

日本又一次光榮的勝利

## NEWS AND VIEWS

### I. One War

In the Far East Japanese morale<sup>1</sup> is gradually \*experiencing a great strain.<sup>2</sup> \*More than military importance attaches to United States air raids on Tokyo by land-based aircraft from Saipan.<sup>3</sup> Combined with the \*persistent reduction of Japanese shipping<sup>4</sup> by United States and British forces,<sup>5</sup> these raids give the Japanese people a \*foretaste of the wrath to come.<sup>6</sup> Allied victory in Europe will \*liberate larger British forces for operations in the Pacific.<sup>7</sup> The whole war is one war. Victory in Europe will \*hasten its end,<sup>8</sup> but the war will not be wholly won until Japan, like Germany, \*bites the dust.<sup>9</sup>—Wickham Steed.

### II. China Today

War and the \*much-advertised political troubles<sup>1</sup>

of China too often \*obscure the actual progress she is making<sup>2</sup> and the strength of the \*new life that pulses all through her.<sup>3</sup> This is well shown in *China Today*, a collection of essays produced by the \*Central Union of Chinese Students of Great Britain and Ireland.<sup>4</sup> Among them one \*specially notes a luminous account<sup>5</sup> of the \*forthcoming Constitution,<sup>6</sup> articles<sup>7</sup> on scientific developments in China, \*future trade possibilities,<sup>8</sup> women in the war, the great importance of the \*student movement<sup>9</sup> throughout the Revolution, and a charming<sup>10</sup> article on Chinese poetry, a subject which all must study who would understand China. \*The interest of this booklet is far out of production to its modest price.<sup>11</sup>

### III. Women To Be Fellows of Britain's Royal Society.

The \*Royal Society<sup>1</sup> is

\*amending its statutes<sup>2</sup> to make it clear that \*women can be admitted as fellows.<sup>3</sup> Since 1919 there has been no \*bar to women being proposed to fellowship,<sup>4</sup> but this does not appear to have been generally known judging from the fact that only two women have been proposed in the intervening<sup>5</sup> years. \*Apart from Queen Victoria no woman has ever been elected an F.R.S.<sup>6</sup>

#### IV. Teachers From All Over The World

\*Secondary teachers<sup>1</sup> from Australia,<sup>2</sup> Belgium,<sup>3</sup> Canada,<sup>4</sup> China, Czechoslovakia,<sup>5</sup> France, the Netherlands,<sup>6</sup> \*New Zealand,<sup>7</sup> Norway, Poland, South Africa, Sweden,<sup>8</sup> the \*U.S.A.<sup>9</sup> and Yugoslavia,<sup>10</sup> were the guests of the \*joint committee<sup>11</sup> of \*Secondary teachers associations<sup>12</sup> in London recently.

Particular attention was directed to the work of the \*United Nations Education

Conference<sup>13</sup> and to the \*machinery which had been proposed for a world educational exchange.<sup>14</sup> What was wanted for youth was not a \*sight-seeing tour<sup>15</sup> but \*opportunities to live side by side,<sup>16</sup> in homes, camps<sup>17</sup> or hostels,<sup>18</sup> and to share the same experiences, and thus gain a \*sound foundation<sup>19</sup> on which to \*build their views of other countries.<sup>20</sup>

#### V. New Way of Teaching Geography

A new plan for teaching geography in secondary schools was suggested<sup>1</sup> at the conference<sup>2</sup> of the \*Geographical Association.<sup>3</sup> Miss Coulthard, emphasising<sup>4</sup> the need of the future citizen for a \*global outlook,<sup>5</sup> pleaded<sup>6</sup> for an abandonment<sup>7</sup> of the \*normal scheme<sup>8</sup> by which \*one continent was studied in isolation at a time.<sup>9</sup> A better method was to study the whole world each year from \*one special point of view,<sup>10</sup> always starting from and returning to the \*British Isles.<sup>11</sup> Miss Coulthard \*outlined a four year scheme<sup>12</sup> in which human, topographical,<sup>13</sup> climatic and \*economic geography<sup>14</sup> were \*dealt with in that order.<sup>15</sup>



## NOTES

I. 1. 士氣。2. 經驗一個大的打擊。3. 由塞班達上基地起飛的飛機對東京的空襲已超過軍事的意義。4. 繼續不斷的減少日本的船隻。5. 軍隊。6. 預嘗未來的憤怒。7. 解放更大的英國軍隊以便在太平洋作戰。8. 促進戰事的結束。9. 陣亡。

II. 1. 宣傳甚多的政治糾紛。2. 遮蔽了中國實在的進步。3. 在她全身跳動的新生命。4. 英國與愛爾蘭中國學生總會。5. 特別注意一段明白的記載。6. 行將出現的憲法。7. 論文。8. 未來貿易的發展。9. 學生運動。10. 可愛的。11. 這本小書的趣味很高而價值極便宜。

III. 1. 英國皇家學會。2. 修正它的章程。3. 可以准許女子為會員。4. 拒絕被提出當會員的女子。5. 中間的。6. 除了維多利亞女皇沒有別的女子被選為皇家學會會員 (F. R. S. 為 Fellow of Royal Society 之縮寫)。

IV. 1. 中等學校的教師。2. 澳洲。3. 比利時。4. 加拿大。5. 捷克斯拉夫。6. 荷蘭。7. 紐錫蘭。8. 瑞典。9. 美國。10. 南斯拉夫。11. 聯合委員會。12. 中等學校教師聯合會。13. 聯合國教育會議。14. 業經提議為世界教育交換的機構。(如交換學生及教授之類)。15. 觀光的旅行。16. 在一塊過生活的機會。17. 營帳。18. 寄宿舍。19. 健全的基礎。20. 樹立他們對別國的見解。

V. 1. 提議。2. 會議。3. 地理協會。4. 注重。5. 世界的眼光。6. 請求。7. 放棄。8. 通常的計劃。9. 一個遊覽單獨研究一洲。10. 一個特別的觀點。11. 英國羣島。12. 定下一個四年的大綱。13. 地形的。14. 經濟地理。15. 依次論到。