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CONTENTS

Look Please	1
What Ever by Edward S	4
20th Century British Authors Daphne Du Maurier	7
Woman's Honor by Susan Glaspell	10
English Translation of Chinese Poetry There Is A Lady Sweet and Kind	14
Quiz	21
The Eagle and the Falcon by Henryk Sienkiewicz	22
Love's Greatest Reward by Charles Angoff	23
The Choice of Words	33
Colloquial Slangs and Idioms	36
The Usage of Prepositions	41
Turmoil Redered into English by Chien Gochuen	49
Why Do People Work? by Wang I-ting	60
World Affairs	62

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特0482(35,5.)

第二次歐洲大戰史略

第一集

吳光傑編譯
定價一元五角

圖，繪製精確，尤為可貴。書中對於德國，敘述較詳，良以德國為此次歐戰之禍首，其政策固屬倒行逆施，但其戰前困苦自拔，整軍經武之精神，足為我國未來建軍之楷模。著者為軍事專家，上次大戰時曾在歐洲戰場觀戰，故所述自與一般戰報式之記錄不同。

本書為此次歐洲大戰史上半部，內容分：(一)交戰各國概述，(二)德波之戰，(三)德挪之戰，(四)德法之戰。附錄有德國空襲英倫經過(不列顛之戰)。對於此次大戰之前因後果，交戰國之軍備等，敘述頗詳。書中附

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特0430(35,5.)

“LOOK PLEASANT PLEASE!”

When sitting before a camera for a formal photograph of your features, your natural tendency is to assume a grave, thoughtful, dull, bored, impatient, or stolid¹ expression—anything, *in short,² but a bright and merry one. Snap³ a man when he isn't aware that you are doing so, and you will probably catch him looking *as happy as a sandboy.⁴ But once let him know that the camera is about to record his likeness, and he will make all haste to look as wooden⁵ as possible!

That is why professional photographers, who like their work to do them credit and lead to further business, have all adopted the same formula: “Look pleasant, please!”⁶ Every photographer says this as regularly as the ticket-collector says: “Tickets, please!” or the conductor of the bus: “Hold tight!” or the policeman: “Move on!” or the girl in the lingerie⁶ department: “What can I show you, madam?”

I have a vivid recollection of being as unimportant item in a wedding group—no, I wasn't the bridegroom, but something even more negligible—and I recall the occasion mainly because the photographer, having arranged us all carefully, and made us all feel that if we moved an eyelid we should spoil the show, went to his camera, looked us over quizzically,⁷ and said, “If it wasn't for your glad rags⁸ and the bridesmaids bouquets.⁹ I could imagine I was photographing a funeral instead of a wedding party. Do look pleasant, please!”

Then, of course, we all overdid it, and grinned¹⁰ like *Cheshire cats*, even the bridegroom trying to look as though he were

1. stolid ['stɒlɪd], 鈍拙的, 無感覺的. 2. 簡言之. 3. snap [sænp], (照像相機) 快鏡. 4. (成語) 非常快樂. 5. 呆木的. 6. lingerie ['læŋdʒəri], (法語) 女內衣. 7. quizzically ['kwɪzɪkəli], 可笑地, 古怪地. 8. 叫囂. 9. bouquets [bu'keɪt], 花圈. 10. grinned [grɪnd], 露齒而笑.

632783

enjoying himself! It took the photographer quite a time to get the expression which he desired.

"Look pleasant, please!" I think there was never more need for that admonition¹¹ than to-day. For one thing, you never can tell when you are going to be "snapped"—even if you are not a celebrity going to *Buckingham Palace¹² to be knighted—and that glum,¹³ sour look you are wearing given a permanence it neither desires nor deserves. For another the world of men and women never needed more than now the cheering, inspiring, energising presence of a radio-active cheerfulness, to relax the muscles of the face, uncrease the wrinkles in the brow of care, and light up the eyes with the inward flame of joy.

Dull thoughts, *sombre forebodings,¹⁴ anxious questionings, insistent worries, apparently insoluble bussiness problems, the remembrance of slights real or imagined, disappointment, *hope deferred,¹⁵ a bad round of golf, a tiff¹⁶ at the breakfast-table, mere storms in teacups, things that ought not to ruffle¹⁷ the surface of life for a moment—all, alas, have power to wipe pleasantness out of the mind and from off the face!

Nine times out of ten, I regret to say, we let them do it, and that is why everybody rubs everybody else the wrong way, and puts their backs up, and brings out their claws! Oh dear, what a lot of quite unnecessary trouble is caused by our constant failure to obey the photographer's request that we should look pleasant!

Why, I think the very surest way to "make wars to cease unto the ends of the earth" would be to establish a universal league of pleasant looks. I don't think two people who met with a mutual smile could easily fall to fighting, and, similarly, I do not think two nations who had steadily cultivated pleasant looks and

11. admonition [ˌædməˈniʃən], 規勸, 指導. 12. 英國巴京汗那皇宮. 13. glum [glʌm], 抑鬱的. 14. 不良的預感. 15. 遲遲沒有達到的希望. 16. tiff [tɪf], 小口角. 17. ruffle [ˈrʌfl], 擾亂, 使起騷擾.

a sense of humour could begin to puff¹⁸ poison gas into each other's faces, or drop bombs upon cheerful homes and laughing children and smiling mothers and cheery fathers.

You see, pleasant looks are a good deal like influenza¹⁹—very catching. I remember getting into a bus one morning. It was raining outside, and not too warm inside. There was nothing about the weather to make one look pleased. In fact, I never saw a glummer company. Everybody looked as though he had the toothache, or had *got out of bed on the wrong side.²⁰

Then the man with the pleasant look got in. There was no room for him to sit. But he didn't mind. He went up to the front and faced the audience. He simply radiated good cheer, good temper. His smile had influenza beaten by a mile for infectiousness. It was as though a bit of sunshine had got into the bus for a ride down *Fleet Street.²¹ In a minute everybody was looking pleasant. Even a photographer would have been satisfied, and that is saying a lot.

What does the Old Book say? "Iron sharpeneth iron; so a man sharpeneth the countenance²² of his friend." And when steel is sharpened it shines, it reflects the light. So, if you go about looking pleasant, you will find constantly that your pleasantness is reflected in the faces of those you meet and with whom you associate.

"If you're looking for snubs²³ every day of the week,

I fear you will find what you constantly seek;
But if you prefer, say, to look for a smile,
I'm sure you will meet one within the next
mile."

18. puff [pʌf], 噴出(煙等). 19. influenza [ˌɪnfluˈɛnʃəl], 流行性感冒. 20. (成語) 脾氣暴躁. 21. (倫敦報館街). 22. countenance [ˈkauntinəns], 容顏.
23. snubs [snʌbs], (樹木之) 結節, (此處喻為不愉快之事).

WHAT EVERYONE SHOULD KNOW ABOUT SALT

BY EDWARD STEVENS

When you ask for the salt the next time you sit down to eat, use it reverently.¹ It may be the commonest of all minerals² and the cheapest commodity³ on your table. But *make no mistake,⁴ your plebeian⁵ salt is one of your most precious possessions.

In fact, for thousands of years men considered it sacred.⁶ When, in the Sermon on the Mount, Jesus⁷ said to his followers, "Ye are the salt of the earth," he was paying them the highest compliment possible.

It's amazing how many uses we find in America for salt. We require four million tons of salt each year for everything from flavoring⁸ the food we eat to manufacturing rayon.⁹ Salt is used by ice cream makers as a refrigerant,¹⁰ and by railroads to melt snow and ice off the tracks. It is used by the farmer to liberate the potash¹¹ in the soil so the plants can more easily assimilate¹² it, and by the gardener to kill weeds. It is used by paper manufacturers as a *bleaching agent,¹³ and by tanners¹⁴ to prevent putrefaction¹⁵ of raw skins and to swell the *cells and thus make the skins pliable.¹⁶ It is used in the manufacture of textiles,¹⁷ and in the refining of oil, gold, silver and copper.

1. 尊敬地. 2. minerals [ˈmɪnərəlz], 礦物. 3. 商品. 4. 不要弄錯. 記着.
5. plebeian [pliˈbiən], 平民的, 下等的. 6. 神聖的. 7. Jesus [ˈdʒiːzəs], 耶穌.
8. 調味. 9. 人造絲. 10. 冷卻劑. 11. potash [ˈpɒtæʃ], 碳酸鉀.
12. 使同化. 13. 漂白劑. 14. tanners [ˈtænəz], 製革匠. 15. putrefaction
[ˌpjuːtriˈfækʃən], 腐爛. 16. pliable [ˈplaiəbl], 容易展捲的. 17. textiles
[ˈtekstails], 紡織物.

Manifold as are the uses of salt in industry, the variety of ways it is used in the home is fairly bewildering. It makes an ideal mouth wash, and a little of it sprinkled in a pan when you are frying meat will prevent splashing and the consequent risk of burns. A teaspoonful of salt added to water will keep a cracked egg intact¹⁸ while it is boiling, and salt also serves as an excellent dentifrice.¹⁹ A half-teaspoonful of salt in a pint of water makes a good eyewash, and it is fine for scouring the inside of coffee pots.

Salt is wonderful for tired, aching feet (two handfuls in a basin of hot water); for mosquito bites (make a paste of one fourth glass of salt and one fourth glass of bicarbonate²⁰ of soda); and for relief from fatigue (draw a tub of lukewarm water—pour into it an entire container of salt and relax in it for at least ten minutes).

Salt also can be used for getting rid of inkspots on clothes, and for preventing ice from forming on the windshield of your car.

Moths don't like salt; if you scrub²¹ your floors with a strong solution of hot water and salt, they'll keep out of your carpets.

It is not hard to understand why men once considered salt sacred. Without it we could not live. We need about a teaspoonful of it a day, or twelve pounds a year, if our glands²² are to hold the amount of water they must have to function properly. *Deprive us of it²³ and our sufferings would be terrible.

The pages of history *abound with²⁴ tales of battles fought to gain possession of salt. In the first World War the great rock salt mine of Wieliczka,²⁵ the largest in the world, was the objective of

18. intact [in'tækt], 無傷的, 健全的. 19. dentifrice ['dentɪfrɪs], 牙粉.
20. bicarbonate [baɪ'kɑ:bənɪt], 重碳酸鹽. 21. scrub. 22. gland. 23. deprive
...of..., 使...剝奪去..... 24. abound. 25. (波蘭西南部地名).

the Russian drive against Austria, in that district. In the American Civil War, the saltworks of Saltville in Southwestern Virginia²⁶ were the objective of an important Union expedition bent on depriving the South of "the magic white sand," as the Indians called it.

Imagine getting part of your salary in salt, or sending a cake of salt to your landlord to pay the rent! Yet the word "salary" derives from the Roman practice of providing each soldier with a ration of salt, or with the means of buying it. This part of their pay was called *salarium argentum*. Even today, we say of a man who is not worth his hire that he is not "worth his salt."

Incidentally, do you know how salt is obtained? Five thousand years ago, in China, they got their salt by boiling and evaporating the ash from salt plants, and only a hundred years ago the American Indians evaporated sea water in open trenches or, if they lived inland, they evaporated the brine²⁷ from salt springs used by buffalo and deer.

Today we bore deep wells and pump water down to the *salt strata²⁸ of the earth. Then the brine is pumped up through a separate pipe, filtered and purified. After going through vacuum evaporators, the salt is drawn off, dried, and finally screened to separate the crystals of different sizes.

It takes elaborate electrical equipment to break down the salt crystal into sodium²⁹—a silver white metal—and the greenish-yellow gas we call chlorine.³⁰ It is strange to consider how easily our bodies do this, changing the chloride component of salt into *hydrochloric acid³¹ so that we can digest the food we eat.

26. (美國州名). 27. 鹽水. 28. 鹽層. 29. sodium ['soudiəm], 鈉. 30. chlorine ['klo:ri:n], 氯. 31. 鹽酸

20TH CENTURY BRITISH AUTHORS

DAPHNE DU MAURIER

b. 1907

It is a characteristic paradox¹ of the English habit that for over half a century, one of the people's most cherished national institutions² should have been the French family of *Du Maurier.³ George Du Maurier, the founder of this fame, was the grandson of the aristocratic emigré⁴ who fled from France during the *Reign of Terror.⁵ Both as artist and novelist he is amongst the immortals.⁶ His personality was so pronounced that it seems to have impregnated the two following generations of his family, for his son Sir Gerald,⁷ the stage idol of *Edwardian days,⁸ and his granddaughter Daphne,⁹ have both had in common with him a special quality which the critic may define with difficulty.

It needs, however, to be defined, for it is the secret of the success of their work. It was so strong in George Du Maurier that throughout the thirty-five years that he drew caricatures¹⁰ for *Punch*¹¹ it crept into that solid British journal and gave it a fairy quality, a touch of old lace and lavender,¹² of tenderness and love in exile, of gracious manners and noble birth, and finally of a heart-breakning nostalgia.¹³ Somehow or other, by a touch of magic, these elements of emotional suggestion emerged in every pen-stroke of Du Maurier's drawings; and when, late in life and already famous, he wrote his three novels, there again the magic shone, particularly

1. paradox ['pærədɒks], 怪現象. 2. 有名的人物. 3. Du Maurier [dju 'mɔ:ri:ei]. 4. emigré (法語) 僑民, 難民. 5. (1793-4 法國革命之) 恐怖時代. 6. immortals [i'mɔ:tlz], 不朽的人. 7. Gerald ['dʒerəld]. 8. 英國 Edward 王時代. 9. Daphne ['dæfni]. 10. caricatures [ˌkærɪkə'tʃuəs], 諷刺畫. 11. (英國著名幽默雜誌名). 12. lavender ['lævɪndə], 一種薄荷. 13. nostalgia [nos'tældʒiə], 思鄉病.

in *The Martian*. In that marvellous book there appeared also a loyalty to place, a capacity which the Victorian¹⁴ handed down to the Georgian grand-daughter. Nobody, except that grand-daughter, could love a house, a particular house and its garden, so devotedly and with such deep-seated tenderness, as George Du Maurier.

These then are the two outstanding features of the temperament which Daphne Du Maurier has brought to her work.¹⁵ True to the family tradition, she was educated in Paris, and returned to work in England. She began writing in 1928, and since then has published six novels and two family histories. These last two I would recommend first to the reader, because they will explain, unconsciously, the unique nature of her novels. **Gerald, A Portrait*,¹⁶ is a life of her father. **The Du Mauriers*¹⁶ deals with the family as a whole. Both books are written in that spirit of reverence which seems to be second nature to the author.

In her novels, however, Daphne Du Maurier has put more emphasis upon the melodramatic¹⁷ element, substituting for her grandfather's plausibility¹⁸ a take-it-or-leave-it extravagance in the matter of plot,¹⁹ and this results in events of greater violence that can break through the mesh of delicate magic in which the stories as a whole are woven. For example, the burning of the great house at the end of the novel *Rebecca*²⁰ (her most famous one), comes upon the reader with an additional horror because of the subtlety²¹ with which the author has built up so loving a picture of the old family seat, and endowed it with almost agonizing associations.

14. 英國維多利亞女王時代的人。 15. (氏之著作, 1934年出版)。 16. (氏之著作, 1937年出版)。 17. melodramatic [ˌmelədrə'mætɪk], 通俗劇的, 歌劇的。 18. plausibility [ˌplɔːzə'bɪlɪti], 口利, 能言, 善於掩蓋。 19. plot [plɒt], (文或劇之) 情節, 佈局。 20. (氏之著作, 1938年出版)。 21. subtlety ['sʌtlɪti], 細膩, 機巧。

But these are faults which this writer will be likely to subdue²² as she matures and mellows.²³ In her last novel, **Frenchman's Creek*,²⁴ the tragic moment is more convincingly assimilated into the story as a whole, and the result is a greater harmony and unity of tone. The book is also a pointer to its author's tendency to work variations upon a family theme. Here, as so often in the work of her grandfather, she delights to play tricks with time and space, using telepathy²⁵ and **hypersensitive auto-suggestion*²⁶ to bring together individuals from different centuries and different lands. How far such devices can be used remains to be seen from Miss Du Maurier's future work. She has this advantage, that her introduction of them into her novels is not forced.²⁷ It is hardly even conscious. It comes from that magic inheritance springing perhaps from so romantic an exile which brought her family to Britain a century and a half ago.

22. subdue [səb'dju:], 戰勝, 克服. 23. mellows ['meləʊs], 使圓熟. 24. (氏之著作, 1938年出版). 25. telepathy [ti'lepəθi], 精神心靈的感應. 26. 高度的觸發力. 27. 勉強的.

LOVE'S PHILOSOPHY

BY WILLIAM SHAKESPEARE

See the mountains kiss high heaven
And the waves clasp one another;
No sister-flower would be forgiven
If it disdain'd its brother.

青 山 吻 着 蒼 天。
海 浪 互 相 擁 抱；
好 花 應 愛 小 草，
不 得 獨 自 驕 傲。

WOMAN'S HONOR

(A Comedy in One Act)

BY SUSAN GLASPELL

女 人 的 榮 譽

(獨 幕 喜 劇)

梁 發 三 譯 註

Scene: A room in the sheriff's house which is used for conferences. At the rear is a door into the hall, at the left a door leads to an adjoining room. There is also a door at the right, going to the corridor which connects this house with the jail.

Lawyer and Prisoner are found in heated conversation. The prisoner an attractive young man, is seated, and has just turned away from the Lawyer, irritated.

佈景：一個州長住宅的會議室，室後部一門通至大廳，左面一門通至相隣之房間，右面一門，通至接連住宅與監牢的走廊。

律師與囚犯正在熱烈談話。囚犯是一個美少年，坐着，面孔正從律師處朝開，顯得很是激怒。

LAWYER. Do you know that murder is no laughing matter?

律師。你曉得嗎，謀殺不是開玩笑的事情？

PRISONER. Well, was I laughing?

囚犯。嗯，難道我在開玩笑嗎？

LAWYER. [*Shoots it at him.*] Where were you on the night of October 25? [*Prisoner sits like one who never means to speak again.*] Your silence shields a woman's honor. Do you know what's going to be said of you? You're going to be called old-fashioned! [*A worried look flits over the prisoner's face.*] A man will not tell where he is because it involves a woman's honor! How quaint! [*In a different voice.*] Say, do you think she's worth it?

[Prisoner rises angrily.]

Yes, get red in the face, I should think you would. Blush. Blush for shame. Shame of having loved a woman who'd let a man face death to shield her own honor!

律師。〔馬上接口詰難。〕十月二十五日那晚你是在什麼地方的？〔囚犯默坐，正如一個不願意再開口說話的人。〕你之絨口不語掩護着一個女人的榮譽。你知道人家要怎樣說你的？人家要說你太愚頑可笑了！〔一陣憂戚之色掠過囚犯的臉孔。〕一個人自然不願說出他是在什麼地方，因為那違累到一個女人的榮譽！多麼可笑啊！〔換一種聲氣。〕你說吧，你以為她值得你這樣去掩護嗎？

[囚犯怒氣沖沖地起立。]

是呀，你看你臉孔都紅了，我知道你會掩護她的。臉紅為羞恥而臉紅去愛了一個寧肯犧牲男人性命以掩護自己的榮譽的女人——羞恥！

PRISONER. You don't know what you're talking about.

囚犯。你不懂得你這樣是在講的什麼。

LAWYER. It's just like a woman, the cowards. That's what I most despise in woman. Afraid they won't be looked upon as the pure noble sensitive souls they spend their lives trying to make us believe they are. Sickening!

律師。我講的正是一個女人，那懦弱者。也正是我對女人最輕視的一點。惟恐人家不把她們當作純潔，高貴，明理的女人，她們一生都在盡力裝得自己是那麼一種女人，好不令人厭惡！

PRISONER. There are things you don't understand.

囚犯。你不懂得的事情很多很多。

LAWYER. Oh, yes, I do. I suppose she's got a husband. I suppose he'd divorce her. Then she wouldn't be asked out to tea quite so often. Good Lord——die for something real!

律師。呵，不，我懂得的。我想她會有一個丈夫。我想她丈夫已和她離婚了。於是她便沒有先前那樣常常有人請出去喝茶。天呵，——去為事情的真義而死呀！

PRISONER. You and I have different ideals, Mr Foster. There are things we don't discuss.

囚犯。你和我具有不同的理想，福斯脫先生。有許多事情我們彼此是無從討論的。

LAWYER. There are things we have to discuss. If you insist upon this romantic course, then at least we will have to get something out of *that*.

律師。有許多事情我們是必須加以討論的。假使你儘量固執這種浪漫的行徑，那麼至少我們會在這上面弄些什麼事體出來的。

PRISONER. What do you mean?

囚犯。你這是什麼意思呢？

LAWYER. Simply that public feeling has got to swing toward you or the jury will say you murdered Erwalt. If we can't have an alibi,¹ let us by all means have a hero!

律師。很簡單的，社會的輿情必須同情於你，否則陪審官們便要說你謀殺耳囉。你既不能夠與這案子無涉，那麼讓我們還是盡量爽爽氣氣吧！

PRISONER. [*Outraged.*] Have you given out a story to the newspapers?

囚犯。[大受觸犯。] 你已經將事情在報上發表了嗎？

LAWYER. [*Drawing paper from his pocket.*] Very delicately done. "A life for a life." Isn't that moving? "While Gordon Wallace languishes in his cell, some woman is safe in a shielded home. Charged with the murder of John Erwalt, young Wallace fails to cut his chain of *circumstantial evidence² with a alibi. Where was Gordon Wallace on the night of October 25? He maintains a dogged silence. Behind that silence rests a woman's honor"——and so on, at some length.

律師。[從口袋中取出報紙。] 寫得很細緻的。“一命償一命。”這標題不是很動人的嗎？“戈登華萊士禁於牢中垂頭喪氣之際，乃有某女人於受其掩護之下安全在家。青年華萊士被控告為約翰耳囉之謀殺者，證據確鑿，無法擺脫其臨事在場之責任。十月二十五日夜戈登華萊士究在何處？彼堅執不發一言。蓋其緘默之後安置一個女人之榮譽”——諸如此類，復寫了一些。

PRISONER. You had no right to give out a story without my consent!

囚犯。你無權於未得我許可之前發表事情經過！

1. alibi [ˈælibaɪ], 說明事情發生時不在場之答辯詞。 2. 鐵證。

LAWYER. Oh, yes, I have. If I can't get your consent for saving your life, then, my young friend, I shall save it without your consent. Pardon my rudeness.

律師。啊，不，我有權的。假如說我不能得到你的許可來拯救你的性命，那麼，青年朋友，我還是要拯救你的性命而無需你的許可的。請你原諒我的無禮吧。

PRISONER. How will this save it?

囚犯。這怎見得能拯救呢？

LAWYER. How little romantic young men know the romantic sex. Wives—including, I hope, jurors' wives—will cry, "Don't let that chivalrous young man die!" Women just love to have their honor shielded. It is very touching to them.

律師。浪漫的年輕人對浪漫的女性所懂得的是多麼有限啊。妻子們——我希望陪審官的妻子們也包括在內——一定會叫喊，“不要殺了那勇武的青年呀！”女人們正希望她們的榮譽有人為其掩護起來。那東西是對她們很刺痛。

PRISONER. Mr Foster, I tell you again, I dislike your attitude toward women! Laugh at me if you will, but I have respect and reverence for women. I believe it is perfectly true that men must guard them. Call me a romantic young fool if it pleases you, but I have had a mother—a sister—sweetheart. Yes, I am ready to die to shield a woman's honor!

[As he says this the door slowly opens and a woman steps in.]

囚犯。福斯脫先生，我再對你說一聲，我反對你對女人的態度！你要笑我儘管笑好了，但我對女人是有敬意的。我相信男人總得去保護她們。你如高興儘可叫我為浪漫年輕的蠢材，但我有一個母親——一個姊妹——情人。是的，我是準備了為一個女人的榮譽而死的！

[當他說着這話，門慢慢兒開了，進來一個女人。]

(To be continued)

ENGLISH TRANSLATION OF CHINESE POETRY

英 譯 韻 文 舉 隅

張 其 春

詩歌辭賦所以令人百讀不厭者，實因其音韻和諧，能沁人心脾。英國大詩人 Alfred Tennyson (1809-1892) 有樂音家 (word-musician) 之譽。A. C. Swinburne 之詩，與音樂結不解之緣。詩歌之精旨，既繫於音律，筆而譯之，自宜用韻，以便誦誦。

詩經一書，有英譯五種。William Jennings 所譯 *Shi King* 出版于 1891 年，茲引第一首為例：

關關雉鳴，在河之洲。

窈窕淑女，君子好逑。

Waterfowl their mates are calling,
On the islets in the stream.
Chaste and modest maid! fit partner
For our Lord (thymself we deem)

譯文用揚抑格 (trochee)，第一行與第四行抑韻。

五言古詩，Arthur Waley 譯介甚多，茲引涉江一首於下：

涉江采芙蓉，蘭澤多芳草。

采之欲遺誰，所思在遠道。

還顧望舊鄉，長路漫浩浩。

同心而離居，憂傷以終老。

Crossing the river I pluck hibiscus-flowers.
In the orchid-swamps are many fragrant herbs
I gather them, but who shall I send them to?
My love is living in lands far away.
I turn and look towards my own country:
The long road stretches on for ever
The same heart, yet a different dwelling:
Always fretting, till we are grown old!

譯文忠實自然，然讀之不甚悅耳，用錄 Giles 之英譯，以供比較：

The red hibiscus and the reed,
The fragrant flowers of mash and mead,——
All these I gather as I stray,
As though for one now far away.
I strive to pierce with straining eyes
The distance that between us lies.
Alas that hearts which beat as one
Should thus be parted and undone!

——*Gems of Chinese Literature Verse* p. 21

此則運用雙聲及收韻，抑揚頓挫，就藝術言，自勝前譯也。

詩至盛唐，而愈壯闊。絕句律詩，空前絕後。詩體既異，樂音亦殊。試各舉一首，以概其餘：

(一) 竹里館

王維

獨坐幽篁裏，彈琴復長嘯。
深林人不知，明月來相照。

OVERLOOKED

GILES 譯

Beneath the bamboo grove, alone
I seize my lute and sit and croon;
No ear to hear me, save mine own;
No eye to see me, save the moon. (全前 p. 70)

按英譯四步 (feet) 一行，抑揚 (iambic) 相協；[oun] 與 [u:n] 二韻屬後閉口音 (close back vowels)，與原文嘯韻相仿。譯文極得英詩之趣。

(二) 春詞

劉禹錫

新粧扮面下朱樓，深鎖春光一院愁。
行到中庭數花朵，蜻蜓飛上玉搔頭。

In her new dress, she comes from her vermilion towers;
The light of Spring floods the palace which Sorrow embowers
To the court she comes, and on her carved jade hair-pin
Alights a dragon-fly, as she is counting the flowers.

——林語堂：*My Country and My People* p. 250

原詩象徵派也，林譯除第二行外，各六音步，用抑揚格，一二四諸行用韻。

(三) 宿業師山房待丁大不至

孟浩然

夕陽度西嶺，羣壑候巴嶼。
松月生夜涼，風泉滿清聽。
樵人歸欲盡，烟鳥棲初定。
之子期宿來，孤琴候蘿迥。

WAITING

GILES 譯

The sun has sunk behind the western hill,
And darkness glide cross the vale below;
Between the firs the moon shines cold and chill,
No breezes whisper to the streamlet's flow.
Belated woodsmen homeward hurry past,
Birds seek their evening refuge in the tree.
O my beloved, wilt thou come at last?
With lute, among the flowers, I wait for thee.

—*Gems of Chinese Literature, Verse, p. 66*

此首英譯，音節鏗鏘，已被之管絃，協諧音律，可以和琴而歌矣。

(四) 登高

杜甫

風急天高猿嘯哀，渚清沙白鳥飛迴。
無邊落木蕭蕭下，不盡長江滾滾來。
萬里悲秋常作客，百年多病獨登臺。
艱難苦恨繁霜鬢，潦倒新停濁酒杯。

THE HEIGHTS

W. J. B. FLETCHER 譯

The wind so fresh, the sky so high
Awake the gibbons' wailing cry.
The isles clear-cut, the sand so white,
Arrest the wheeling sea-gulls' flight.
Through endless Space with rustling sound
The falling leaves are whirled around.
Beyond my ken a yeasty sea
The Yangtze's waves are rolling free
From far away, in Autumn drear,
I find myself a stranger here.

With dragging years and illness wage
 Lone war upon this lofty stage.
 With troubles vexed and trials sore
 My looks are daily growing hoar:
 Till Time, before whose steps I pine,
 Set down this failing cup of wine!

—*More Gems of Chinese Poetry*, p. 85

此爲子美名著之一，其氣磅礴，造句獨精。英譯推陳出新，音調諧婉，實不易多觀之譯品。

詩嬗變而爲詞，則長短句參伍錯綜，自可變化無窮；且格調活潑，音韻乃更抑揚。Sir Arthur Quiller-cough 之序初大告中華舊詞，更詞律介紹甚詳，並致贊美之辭，蓋英語無此體制也。茲錄二首：

(一) 虞美人

春花秋月何時了，往事知多少？
 小樓昨夜又東風，故國不堪回首月明中。
 雕欄玉砌應猶在，祇是朱顏改。
 問君能有幾多愁？恰似一江春水向東流！

THINKING OF THE PAST

錢歌川譯

Spring flowers and autumn moonlight pass,
 But come again.
 My crowded glories pass but come no more,
 Ah, bitter pain!
 A wind mourned round my lodge from that lost land
 Of mine last night,
 I dared not look towards it in the moon's
 Unpitying light.
 The jade and carven splendour they abide
 I ruined stand,
 And deep the woe that drowns me as spring floods
 In my lost land.

(二) 滿庭芳

秦觀

山抹微雲，天黏衰草，聳角聲斷鷓鴣。
 暫停征棹，聊共引離尊。
 多少蓬萊舊事，空回首煙靄紛紛。
 斜陽外，寒鴉數點，流水繞孤村。
 消魂，當此際，香囊暗解，羅帶輕分。
 謾贏得青樓薄倖名存。
 此去何時見也？襟袖上空染啼痕。
 傷情處，高城望斷，燈火已黃昏。

FICKLE YOUTH

C. M. CANDLIN 譯

Thin clouds obliterate the hills.
 Outlined against the sky.
 Is fading grass.
 The horns of guards
 No longer sound.
 From out the watch tower high.
 I rein my steed
 To drink a cup of wine;
 And Many old romances come to me
 Like clouds and mist.
 Beyond the setting sun,
 Like tiny specks
 Are winter crows
 Around the lonely village flows
 A stream.

My heart is melting now.
 Her fragrant purse detached
 She gives to me:
 A silken girdle rent in two.
 Amidst those in the past
 The name I won
 Was "Fickle Youth."

When shall we meet again?
 My sleeves are dyed with parting tears,
 The hour is sad.
 The towering city walls
 Are out of sight.
 Dim lighted lamps shine through the yellow dusk.

—*The Herald Wind*, pp. 59-60

以上之譯文，清新可喜，足為譯界增光也。

詩詞采藻繽紛，曲則莊諧並陳，以自然勝。且淺顯之中，仍寓雋永之旨，故雅俗共賞焉。舊劇唱白兼有，有似西洋之歌劇。道白易翻，曲子難譯。茲錄王實甫之西廂記一段，並附以熊式一之英譯。

青山隔送行，疎林不做美。淡烟暮靄相遮蔽。夕陽古道無人語，禾黍秋風聽馬嘶。

The green mountain that separates us prevents me from seeing
 him off,
 The thin-planted wood seems to bear me a grudge by obscuring
 him from my sight.
 The slight mist and the night vapours screen him from view.
 The evening sun falls on the old road, no human voice is heard,
 But only the rustling of the crops in the autumn wind and the
 neigh of the horse.

—*The Western Chamber*.

下例採自桃花扇中之哀江南：

山松野草帶花挑，猛抬頭秣陵重到！殘軍留廢壘，瘦馬臥空籬。村郊
 蕭條，城對着夕陽道。

Shouldering a bundle of pine-sprigs, wild grasses, and fallen
 flowers.
 I raise my head by chance, and lo! there lies before my eyes the
 city of Mo Ling!
 Some remnants of the army still remain in an abandoned
 camp,
 A few lean horses are sleeping in the empty trenches.
 The village and suburbs are forlorn and bare.
 The city wall looks gloomily upon an old road in the setting sun.

—*Teresa Li 譯 Poems from the Chinese*.

黨歌有英譯二種，應並錄之，以供比較：

三民主義，吾黨所宗。
 以建民國，以進大同。
 咨爾多士，爲民前鋒。
 夙夜匪懈，主義是從！
 矢勤矢勇，必信必忠。
 一心一德，貫徹始終。

(1)

San Min Chu I

Our aim shall be,
 To found a free land,
 World peace be our stand.
 Lead on, Comrades, Vanguards ye are!
 Hold fast your aim by sun and star!
 Be earnest and brave,
 Your country to save.
 One heart, one soul;
 One mind, one goal!¹

(2)

SAN MING CHU I, Our nation's guide
 To build Democracy and Love world wide.
 March on, wise ones; to lead our land;
 Each day, each night, this torch in hand.
 Be brave! Be alert! Faithful and true!
 One aim, one heart from now on through.²

就譯文論，前者較爲周密；試放聲吟誦，後者似亦不如也。

(To be continued)

1. (Translated by Tu T'ing-hsu, *China's Patriots Sing*, p. 1). 2. (轉載於 *China Correspondent*, March, 1944; 譯者不詳).

THERE IS A LADY SWEET AND KIND

AUTHOR UNKNOWN

There is a lady sweet and kind,
 *Was never face so pleased my mind;¹
 I did but see her passing by,
 And yet I love her till I die.

Her gesture,² motion,³ and her smiles,
 Her wit,⁴ her voice, *my heart beguiles,⁵
 Beguiles my heart, I know not why,
 And yet I love her till I die.

Cupid⁶ is winged⁷ and doth range,⁸
 *Her country so my love doth change:⁹
 *But change she earth, or change she sky,¹⁰
 Yet will I love her till I die.

1. = There was never a face that pleased my mind so much. 2. 姿態.
 3. 行動. 4. 聰慧. 5. = beguiles my heart. 6. 愛神. 7. 使飛行 (此處指
 愛神出遊). 8. 漫遊, 飛行. 9. (此句承上句而來, 係為 Cupid doth range her
 country in such a manner that my love doth change, 此處 love=lady, 作“愛
 人”解釋). 10. = Even if she might change the earth or the sky.

Q U I Z

1. How large was the largest lump of pure silver ever found?
2. Do snakes lay all their eggs at one time?
3. Why are low shoes called Oxfords?
4. Why do wheels in the movies turn backward?
5. What becomes of the heart of a hollow tree?

(Answers will be found on page 31)

THE EAGLE AND THE FALCON

BY HENRYK SIENKIEWICZ

The eagle perched¹ near the nest of the falcon² and said to him:

"In the name of my rights,³ listen to me!"

"What do you want?" asked the falcon.

"I want to kill you and eat your body."

"Why do you wish to destroy me?"

"How stupid you are! And *lacking in information,⁴ too, I see. My nest is too small, so I want yours; thus my sons will have room to grow. And besides, I have my eagle politics, you speak a different language, and you are *not in accord with⁵ my ideas."

"I speak the language that God gave me. And can you tell me why I should be in accord with your ideas?"

"I don't know, but I know I have the right to kill and eat everyone who is not in accord with my ideas, one of which is to kill you and eat you."

"Then there is no way I can escape my fate?"

"I'm afraid not. But if you were to sacrifice yourself, it would be a great honor for you."

"Tell me, my friend, where did you learn to think along those lines? Who taught you?"

"Why, you ignoramus,⁶ replied the eagle, "don't you know I studied for two years in the Zoological Gardens of Berlin?"

1. perched [pɜ:tʃt], 棲息. 2. falcon [ˈfɔ:lkn], 隼. 3. 權利. 4. 無知無識. 5. 不合於. 6. ignoramus [ˌɪɡnəˈreɪməs], 蠢材, 笨東西.

LOVE'S GREATEST REWARD

BY CHARLES ANGOFF

愛的最大報酬

張逸雲譯

Looking down from on high, God beheld the differences between man and the *leafy creatures¹ that grow up from the earth. Man was constantly at war, either with his fellows or with his own nature. At this very moment Europe was a battlefield, with one group of peoples seeking to kill another.

God saw the plains of Holland, Belgium and Northern France, His heart growing tighter with ache at the devastation² and at the long columns of wandering, hungry men, women and children. Tears welled up in His eyes, and soon His kindly hands covered His face, for the spectacle³ was too much for Him. Thus He remained in the depths of misery, but as a mother cannot bear for long not to look at her suffering son, though her whole being writhes⁴ with the pain born of love as she looks at him for the shortest moment, even so did God turn His eyes once more toward the world.

上帝從天上看下來，看見人和地上生長的植物兩不相同之處，人老是在爭戰着，不是和他的同類爭鬥，便是和他自己的稟性爭鬥。正在他看的這個時候，歐洲是一個戰場，一羣人民企圖殺死另一羣人民。

上帝看見荷蘭，比利時以及法國北部的大平原。那荒涼慘淡的光景，和長列長列無家可歸的飢餓流民。有男的，有女的，有小孩子，使他心痛得逐漸緊起來。眼淚如泉地湧上他的眼睛，不久，他那仁慈的兩手便舉了起來蒙住他的臉，因為那光景實在使他忍受不住了。他就這麼地沉於悲苦的深淵中。但是正如一個母親看着自己受苦的兒子一樣，雖是只看短短一下，她那由愛而生的痛苦也使他難過非常，但她却忍不住不看，所以上帝又把他的雙眼再轉向下界來。

1. 植物. 2. devastation [ˌdevəs'teɪʃən], 蹂躪. 3. 景象. 4. 受苦.

And this time He also saw the trees and flowers and the lowly⁵ vegetables. Their gentle pride amidst surrounding gloom heartened Him, for it was such pride He had in mind for all when He made the world. The leafy creatures sang His praises more truly than did man, and though deprived of His supreme blessing, they yet were more like unto Him. And He thought again and again how His hopes for man have come a-shattering, and how the trees and flowers and vegetables, returning greater kindness than He had bestowed upon them, upheld His waning⁶ spirit.

For long now God had confessed to Himself that though He was omnipotent,⁷ He was not omniscient,⁸ for if He were both He could have foreseen that which was happening, so different from that which He had planned. He gave further thought to the nature of the world, the most troublesome of all the whirling masses of glory with which He had inhabited the firmament.

這一次，他同時也看見地上的樹木，花朵和矮生的蔬菜等物，這些植物處在周圍暗淡之中，却有一股溫和自得之意，這使得上帝的心又溫暖起來。因為這欣然自得，正是當日他老人家創造世界的時候，他心中所想留給一切創造物的。這些有葉的創造物，比人更真實地歌頌着他。它們雖然沒有得到他那崇高的賜福，但比人類更和他相近。於是，他一再地想起人類是怎樣地趨於破碎，而樹木和花朵以及蔬菜等又是怎樣地報他以比他所賜給他們還要更大的親厚。想到這些，使他趨於消沉的精神重又提高起來。

長久之間，上帝已向他自己承認：他雖然是全能，但並不全知。因為如果他全能又全知的話，他應該能夠預知其後所發生的情形，這和他所計劃的太差得遠了。他又更進一步想念到整個世界的性質，這是他創來佈滿天空的許多光榮的旋動體中最麻煩的一個。

5. 下賤的. 6. waning [weiniŋ], 虧缺的. 7. 萬能. 8. 無所不知.

He sought for the root of evil in man, and He considered his way of generating his kind, for it was perhaps the chief difference between man the leafy beings. Man reproduces by the union of two sexes, but the humble potato reproduces of itself, as do many trees. Even the rose, monarch of flowers, apparently prefers to reproduce itself from itself, and so does the petunia,⁹ delicate as a saint, and the lily. And so with the strawberry and numberless other leafy creatures.

God wondered whether it would not be well to change man unto the rose and the petunia in the realm of generation. It was a desperate thought, for He loved both man and woman, and yet it was a thought that seemed to be in the order of things. He could not think of a single creature generating of itself which had war in its own kind, or which blemished its soul with meanness.

But which of the two present kinds, man and woman, should be allowed to remain and be given the power to reproduce of itself? It was a choice for Him almost as

他追求着人類作惡的根源，想到他使人類繁殖的方法。因為也許這就是人和植物間主要的差別了。人類繁殖是由兩性結合而生，但是那卑微的馬鈴薯便是自己生殖，其他許多植物亦然。甚至於花卉之花的玫瑰，顯然地也是喜歡自己單獨生殖，又如纖弱得像聖者一般的牽牛花和百合花也是如此。他如草莓以及無情的植物莫不皆然。

上帝想到把人的生殖也變成和玫瑰牽牛花等一樣，是不是會好一些呢。這是一個窮極的想法，因為他慈愛男人也慈愛女人。可是這又是一個似乎合乎事理的想法。凡是自己生殖的創造物中，上帝想不到有一種是自相殘殺，或者以卑劣污染它的靈魂的。

但是現存的兩種人——男人和女人——應該留下那一種而給他以自己生殖的能力呢？這選擇之難所給予他的痛苦，不亞於把整

9. (一種屬於牽牛花一類的植物)

tormenting as doing away with humanity in its entirety. The more God thought of this the more impossible the choice seemed to Him. So he sought for advice from both man and woman, the better for Him to come to a decision.

First He called in St. Joseph and his new friend of dear regard, *Thomas Hardy,¹⁰ lately of England, a nation now at war. God told them the problem which was perplexing Him, and said, "In so far as you can give Me aid, I shall be grateful, and the beatified will praise you, as will the beings on earth, including the human race, which has for long supplicated¹¹ for a time of enduring peace."

St. Joseph and Thomas Hardy thanked God for His confidence in their strength of mind and entreated the Almighty to overlook their failure if what they should say did not lighten His burden.

"To One torn by such a choice as I have given Myself," said God wearily, "all sincere counsel is of aid."

個人類完全消滅他所受的悲痛。

上帝越想，越覺得這選擇不可能。

於是他向男女兩方去找顧問，以便好下一個決定。

第一，上帝把聖約瑟和他一個很好的新朋友，前英國人脫馬斯哈第——英國最近死去的文人，英國此刻正在戰爭中——找了來。上帝告訴他們這使他煩惱的問題，說道：『只要你們能給幫忙我，我是很感謝的。受賜福的和地上的一切生物，包括人類在內，都要讚美你們。人類許久時代以來，就在希求一個永遠的和平了。』

聖約瑟和哈第對於上帝信賴他們的心力，表示感謝。並求這全能之主寬恕他們，如果他們所說不能減輕上帝的負擔的話。

『對像我這樣苦於選擇的人，』上帝說，『所有真摯的助言都是幫助。』

10. Thomas Hardy, (1840-1928) 英詩人兼小說家. 11. 祈禱, 請願.

Thomas Hardy looked at St. Joseph, his eyes saying, "Speak first, good saint, for you are blessed as no other man on earth, save God's Son, has ever been blessed. You held Jesus in your hands, fondled¹² Him and caressed Him, and beheld the Holy Light of the Father sparkle in His eyes."

St. Joseph smiled at Thomas Hardy, for whom he had a special feeling of affection, for the poet of the Wessex country knew the tears of women, which are as helpless as the tears of children.

St. Joseph turned to God and said, "Father of all mercies, having been the guardian of Jesus on earth, I am drawn to men, and having beheld the glorious sadness of His mother after His ascension to Heaven, I am filled with an everlasting adoration of women, so I cannot have a choice. With all humility I say I suffer the torment You suffer in the matter of choosing which to let remain on earth, man or woman. Forgive me, Lord of all consolation, for speaking so and for being of no aid to You in this Your most trying¹³ time."

哈第向着聖約瑟看，他的眼色透露着說：「請你先說，聖者。因為在地上除開上帝之子而外，沒有比你受福深的人了。你抱着耶穌，育他、撫他、望着在他眼睛裏所現出來的天父的神聖光輝。」

聖約瑟對哈第笑了，他對於哈第特別喜愛，因為這維塞克斯州的詩人，是熟悉女人的眼淚的，其無依無靠的可憐處，正和小孩們的眼淚一樣。

聖約瑟轉身對着上帝，說道：「大慈大悲的天主，我在下界因為是護育耶穌之故，不免傾向男子。又因看見耶穌上昇天界之時，他母親那光榮的哀愁，我對於女性也滿抱着永遠的崇敬。因此，對於這二者我是無法選擇的。我誠惶誠恐地謹告訴你，對於選擇男性或者女性長留世上，我和你感到一樣的痛苦。大悲的聖主，請你饒恕我這樣說，也請你寬恕我在你這萬難之時，我無法幫助。」

12. 撫愛. 13. 困難.

"I do forgive you, St. Joseph," said God, "I know how love can impede¹⁴ judgment."

He looked into space for a moment and turned to Thomas Hardy who said, "Lord, two women clave¹⁵ to me on earth, and so for them I speak and for all their sisters. They bear a triple glory, Bountiful¹⁶ God. Women sing Your blessings on all, for gratitude for all kindness is woman's most natural attitude. Women also sing praises to Heaven for being women, for they know a divinity that is not bestowed on men. Their motherhood brings them nearer to You than aught¹⁷ men can do. To bear life and to bring it forth is to perpetuate Your splendor. And they sing praises to your every thought and in especial to the thought of having brought man among them, to whom they can minister in the manner You have wished, with an understanding that passeth all anger and a warmth that melts all coldness. Thus triply blessed, women praise You at the rise of the sun, at high noon, and in the deep, dark abysm¹⁸ of the night.

「我寬恕你，聖約瑟」上帝說了，「我知道慈愛是怎樣地防礙着判斷。」

上帝向空間裏暫時注視着，隨即回頭對着脫馬斯哈第。哈第說道「天主，在地上會有兩個女性愛我，所以我替她們和他們所有的姊妹們說話。女性有着三重的光榮，仁慈的上帝喇。女性對於一切都唱着你的祝福。因為對於一切恩惠的感謝，乃是婦女們最自然的態度。女性又因上天給她們以女身而讚美上天，因為她們知道這是男人沒有得到的一個神性，她們的母性，使她們較之任何男性更為接近着你。生兒育女以及把它們撫養成人，這便是在永傳你的恩榮。她們又讚美你的一切恩惠，尤其是你把男人帶入她們間的這個恩惠。這樣，使得他們對待男人就如你所希望的一般，即是以着一種超乎一切惱怒的理解，和一種溶化任何冷淡的熱情，來對待他們。女性有着這三種賜福。她們在早晨，在中午，以及在深夜黑暗的深淵裏，都在讚美着你。

14. 妨礙. 15. 粘着. 16. 寬仁的. 17. = any. 18. 深淵.

“Whatever claim to attention man has from You is largely woman's doing. I know, for the two women who loved me brought me all the merit I myself have to be here now, before the Throne of Grace. From them I learned to be happy in the mere thought of the plenitude¹⁹ of life You have given me. From them I learned the meaning of forgiveness, Your chiefest attribute. And from them I learned the certitude²⁰ of life everlasting, for they bear the everlasting in them, and from them men learn the worth of striving for the attainment of knowledge of You. There is no man on earth who could bear to live without a woman, or without the ever-present²¹ glory that is womanhood. To do away with woman would be to do away with man, for man feeds on woman's spiritual being all his life even as he feeds on her before and after infancy.

“So I beseech²¹ You, God of all compassion, to spare woman, for Your sake and for the sake of man, the better for him to search for and serve You.”

『男性所作所爲，任何使你注意之處，大都是女性所促成的。這我是知道的，因為那兩個愛我的女性，使得我才有這一些勞績能够昇到天國來到這殊榮的御座之前。由於她們，我才只要一想到上帝給我以如此豐富的生命時，學到怎樣去感覺幸福。由於她們，我學到寬恕——你主要的德性——的意義。由於她們，我知道生命確係永遠存在的，因為她們之中就會有永生的性質。由於她們，人們學到努力獲得神的知識的價值。世上從沒有一個男人，能够忍受沒有女人的生活，或者忍受沒有時時都存在着的女性美的生活。消滅女性即是消滅男性，因為男人一生都是以女性的精神爲糧食，正如他生前生後她吃她的血和奶一樣。

『因此，慈悲的上帝喲，我懇求你；留下婦人吧。爲着你，也爲着男性，使他們更能够追求你，奉侍你，請你留下女性。』

19. 豐足. 20. 確實性. 21. 懇求.

Thomas Hardy stopped and dared not look at God, for he had spoken with a boldness that he had never shown on earth, much less in Heaven.

God knew the trepidation²² that shook him, and said, "You have spoken well, Thomas Hardy, and you bring Me a light and a strength, even as you brought a light and a strength to my children below. You have earned another crown of remembrance in Heaven, greater even than the crown of remembrance you won on earth. I thank you."

St. Joseph and Thomas Hardy departed.

哈第停下嘴，兩眼不敢看上帝，因為他這番談話是以着他在地上從來不敢表示的大胆，就別說在天上。

上帝知道那使他戰慄的恐懼，便說道：『你說得很好，脫馬斯哈第。你給我一道光明，一個力量，正如你給地上我的兒女們一道光明，一種力量一樣。你在天上，因此又贏得別一個令人記憶着你的王冠，較之你在地上所獲得的還要偉大。我謝謝你。』

於是，聖約瑟和脫馬斯哈第退出去了。——(待續)

22. 戰慄，驚怖。

A young Boston attorney, convinced that the age of chiselry was very much alive, had occasion to put his theory to a test. With his family he was about to vacation at his cottage on Cape Cod. But one thought plagued him. So many friends and relatives had visited his shore home in previous summers that his small budget had snapped and rest was impossible. With this in mind he wired thirty people who had been his guests:

"Am strapped for money. Need \$500 badly. Please forward same immediately."

In all, he harvested 30 new and sparkling abilis which he read with relish while enjoying his first vacation in years.

—JIM GREENE

ANSWERS TO QUIZ on page 21

1. It is supposed that the largest lump of pure silver ever discovered in a natural state was found by an Indian in Sonora, Mexico, when that region was still in the possession of Spain. The lump of silver weighed 2,750 pounds. Because of a dispute over its ownership the entire mass was appropriated by the Spanish government. The largest lump of silver ever mined in the United States was taken from the Smuggler Mine, Aspen, Colorado, in 1894. It weighed 1,840 pounds. According to the National Museum, there is authentic record of a lump of silver found in Peru weighing 800 pounds.
2. Egg-laying snakes, unlike birds, do not lay an egg each day until the laying is completed. As a general rule, according to the curator of reptiles at the New York Zoological Park, all the eggs laid by an oviparous snake are laid at one time, or in one day and the remainder the next. The United States Biological Survey says a python twenty-eight feet in length laid one hundred eggs in one day. Little ring-necked snakes under observation deposited all their eggs within one day except in two instances.
3. It is supposed that low shoes laced or tied over the instep received the name Oxfords or Oxford shoes from the fact that such footwear was first made and worn at Oxford, England, in the early part of the seventeenth century.
4. When wheels with spokes are shown in motion pictures they frequently appear to rotate backward. This results from the fact that a moving picture is merely a series of separate pictures. A small fraction of a second elapses between the successive clicks of the movie camera. In the brief interval the spokes may travel a distance which will make them correspond exactly with the former position of the preceding spokes. In that event the spokes will be photographed in the same angular position at each successive exposure of the camera, the effect being that the wheel will appear to stand still while the carriage moves forward. However, if the spokes move forward a distance which causes them to break between their former position, a different situation is created. Considering always the position that the camera registered last as a basis, if the spokes are within one-half the distance between two spokes of this previous position in the direction in which the wheel is actually turning, each successive picture will show this changing

position as revolving in the opposite direction, and the effect will be that the wheel will seem to turn backward while the carriage moves forward. Likewise, if the spokes project beyond the previous position up to one-half the distance between two spokes, the changing position will revolve in the same direction as the wheel itself, and, consequently, a forward motion of the wheels will be shown on the screen. All the spokes look alike to the eye, which therefore confuses them in fast motion and must depend on the deception of the successive positions of the spokes shown in the pictures. For many years motion picture photographers have sought a method of timing their shutters to rotating wheels with spokes. Some producers of films even avoided scenes showing such wheels in motion. The problem has been partly solved by painting groups of the spokes in different colors.

5. What becomes of the part of a tree which decays and makes a tree hollow is somewhat of a mystery to many people. Still there is nothing very mysterious about the disappearance of the dead wood from the interior of hollow tree trunks. In a hollow trunk with no opening to the outside the rotted wood gradually falls to the bottom of the trunk where still further decay takes place. The accumulated mass becomes more and more decayed and condensed until finally it represents in bulk only a very small percentage of the original volume of living wood. When the hollow trunk has an opening in it swarms of ants and other insects often carry out quantities of the decayed wood. Frequently they clean out hollow trunks completely.

WHICH WOULD YOU CHOOSE?

Alexandre Dumas the Younger, listened one day to a conversation between his friends concerning the merits of two young ladies. It seemed that one was of an exquisite beauty while the other was highly intelligent but ugly as a crow. A friend turned to Dumas and asked, "Tell us, which would you choose for an interesting evening?"

Without second thought Dumas replied, "Unquestionably I would want to go out with the one and come home with the other."

THE CHOICE OF WORDS

The deepest knowledge of syntax—the arrangement of words—is of small value unless the proper words are used. It is like reading a good book in a foreign language that one does not know very well. One appreciates perhaps the skilful formation of the sentences, the judicious selection of words (some long, some short, and so on), the pleasing cadence; but the whole effect is spoiled by the fact that the most important words are not understood. The little pleasure obtained by perceiving the merits of the literature is soon replaced by the pain of unsatisfied curiosity. The person who does not know and will not learn the language will always be either giving or suffering this kind of pain. He gives it when he writes, for his badly chosen words perplex the reader; and he suffers it when he reads, because he cannot easily understand.

Stevenson wrote: “Anybody, it is supposed, can say what he means; and, in spite of their notorious experience to the contrary, people so continue to suppose,” and (earlier in the same essay) “the difficulty of literature is not to write, but to write what you mean.” This is the considered opinion of a master of lucidity. It is only stupid and unimaginative people who say they can easily communicate their ideas.

There is no need to emphasize the necessity for studying the exact use of words as an element in the writing of good English. Words are the medium in which a writer works, and are therefore of fundamental importance.

Your two chief objects in the domain of vocabulary are to acquire a good stock of words, and to learn how to use those words with accuracy, discrimination, and skill. This can be done in two

ways, that is, (1) the careful reading of good literature, and (2) assiduous practice in writing.

The meaning of a word is mainly determined by the usage of the best writers. Hence good literature will provide you with material for the study of words as used by expert literary craftman. It will thus tacitly teach you the correct use of words; that is to say, it will help you to put the right word in the right place. Let us illustrate the point by means of a few definite examples.

When Kipling speaks of the "*far-flung* battle line", we have the right word; when Wordsworth speaks of the "*unimaginable* touch of time", we have the right word; and when Poe speaks of "the *glory* that was Greece, and the *grandeur* that was Rome", we have, in each case, the right word.

Or, to exemplify the point on a wider scale, take such a passage as this from Tennyson's *Princess*:

Myriads of rivulets hurrying thro' the lawn,
The mean of doves in immemorial elms,
And murmuring of innumerable bees;

or this, from Keats's superb Ode to a *Nightingale*:

O for a beaker full of the warm South,
Full of the true, the blushful Hippocrene,
With beaded bubbles winking at the brim,
And purple-stained mouth.

If after carefully studying the passages given above you can even dimly appreciate the supreme skill with which these words are used, you will begin to realise the kind of help you can derive from the reading of good literature.

In writing, take pains to choose the word that exactly expresses your meaning, and do not be satisfied till you have found that word. Keep a good dictionary by you to consult whenever you are in doubt as to the true significance of a word. The study of synonyms is another great help. Never use one word to express a dozen different meanings or shades of meaning. A common instance of this is the indiscriminate use of the word *nice*—a *nice* day, a *nice* walk, a *nice* bonnet, a *nice* house, a *nice* man, a *nice* train; for a *fine* day, a *pleasant* walk, a *pretty* bonnet, a *good* house, an *agreeable* man, a *convenient* train—a use which, if tolerable in speech, should be avoided in writing. *Nice* has two main meanings: (1) delicate, fastidious, precise, as “a nice calculation”; (2) delicious, as “a nice cake”: and to these the word should be confined.

When you have added a word to your list, and have ascertained exactly what it means, use it; and keep on using it until it has become thoroughly seasoned and familiar. The best plan is to embody the word in a short, crisp sentence. Take care, however, when you are constructing this sentence, to construct it in such a way as to indicate the meaning of the word. Suppose, for instance, that you wished to introduce the word *defective*. It would be useless to write such a sentence as:

“The engine was extremely defective”; for there is here no indication that you know the true meaning of the word: it might mean anything. It might mean, to the uninstructed, that the engine was not defective. If, however, you wrote some such sentence as this: “Owing to a defective engine the aeroplane was forced to descend”, you would be giving a rough indication of the meaning of the word. (To be continued)

COLLOQUIAL SLANGS AND IDIOMS

俚俗用語例解

A

Ad lib: without restraint, as much as you like. 無限制, 盡興, 盡量.

"We asked her to sing one song, but she went on *ad lib* for an hour."

"我們請她歌一曲, 但她却高興地一連唱了一個鐘頭."

"I shall be out all the morning so you can play the piano *ad lib* without fear of disturbing me."

"我今天整個上午都不在家, 所以你可以盡量地彈琴, 不要怕吵鬧我."

Against the grain (collar): contrary to one's inclination or feelings. 不合生性; 不願.

"Did you take on any of the applicants who applied this morning?"

"No, we didn't. It goes *against the grain* to turn all those poor fellows away, but we were not to take on any one that has not had experience."

"今天上午報名來應徵的那些人你都接受了嗎?"

"沒有, 我們並未全取。我們雖不願把那些可憐的人全都不取, 然而也不會收那毫無經驗的人。"

Ad nauseam: until you are tired of the subject, or of what is being done. 厭倦, 厭煩.

"That tea room opposite our office will drive us mad. They play the same record over and over again *ad nauseam*."

"我們辦公室對面的那個茶室真使我們受不了, 他們永遠唱着那類同樣的唱片, 要厭死人。"

Air; To go up in the: to get angry, excited; to lose one's temper.

憤怒; 激怒.

“What's the matter with him?”

“I can't imagine. His Chief asked him to stay after 5 o'clock to do some extra work and he *went right up in the air.*”

“他爲什麼?”

“我也想不到。他的上司要他在五點鐘下辦公以後，還留在那裏做點課外的工作，他便大發起脾氣來了。”

Synonym: to lose one's hair, to go off the deep end, to fly off the handle, to flare up, to get one's back up, to blow the gaff, to blow the top, to get one's rag out, to see red, to get hot under the collar, to blow up, to be up in arms.

Air; To get the: to be dismissed. 開除, 免職.

“He *got the air* for inefficiency.”

“他因辦事不力而被革職。”

Synonym: to be given one's conge, to be given the boots.

Air; hot: nonsense, foolish empty talk, angry words. 廢話, 空談.

“I went to a political meeting last night. Believe me, I was thoroughly disgusted. It was nothing but *hot air* from beginning to end.”

“昨晚我去參加一個政治集會。我真討厭極了。從頭到尾全是廢話。”

Air; To walk on: being so happy one is not quite himself. 得意忘形.

“When told that I got the job, I *walked on air* for days.”

“聽說我得到了那個職務，一連好幾天我都得意忘形了。”

All in: tired out, utterly exhausted physically or mentally. 疲憊.

“I got hardly any sleep for the last three days preparing a report for the company. I'm absolutely *all in.*”

“爲着給公司做報告，過去一連三天我差不多沒有睡覺。我疲憊得無以復加。”

Synonym: Played out, cooked, done in, look washed out.

All out: using all one's energy and power, running at full power or capacity.....used of machines. 用最大限度，用全馬力。

“It's a splendid job and I'm *all out* to get it.”

“這是一個好差事，我要盡力去謀它。”

“When going *all out*, the bomber develops a speed of 360 miles.”

“那轟炸機開足馬力的時候，速度達三百六十哩。”

All the way through; To be: to empty a glass of wine or beer by drinking up its entire content. 飲乾，乾盃。

“We're ready for the next bottle. Everybody now, *all the way through*.”

“我們現在要開第二瓶了。諸位，先喝乾吧。”

Synonym: bottoms up.

All time high: the best produced so far, especially related to plays and musical numbers. 了不起，最好的作品。

“His new musical comedy is *all time high*. Everyone who has seen it is praising it to the sky.”

“他的近作音樂喜劇真寫得好極了。看了的人都讚揚得無以復加。”

All-fired: an expression which denotes intensity, great anxiety, great eagerness. 非常擔心，非常狼狽。

“Look out, you nearly knocked me down. Don't be in such an *all-fired* hurry.”

“當心，你幾乎把我嚇倒了。何必急得這個樣子。”

“Don't be so *all-fired* nervous about your interview with the manager. Keep cool, and you will be all right.”

“你去晉謁總經理，用不着這樣害怕。冷靜一點，你就不會出毛病的。”

Apple cart; To upset the: to spoil a person's plans. 破壞別人的計畫。

"I not only got my ticket but managed to get a sleeper as well."

"Well, I am sorry to upset the apple cart, but a message has just come in saying that your uncle is very ill and asking you to come at once. I'm afraid you'll have to call off your vacation trip to Nanking."

"我不僅買到了票，而且買到了臥車。"

"不過，對不起，我要打破你的計畫，剛才一個信差來說，你叔叔病重，要你馬上去。我恐怕你只好取消你的南京之遊吧。"

Apple of one's eye: anyone or anything that is regarded as very precious. 掌上珠，最寵愛之人或物。

"He seems to be very fond of that little chap."

"Oh yes, he is only an adopted son, but he's the apple of the old man's eye. There's nothing he won't do for him."

"你好像很喜歡那小傢伙。"

"啊，是呀，那只是他的一個養子，不過他却極愛他。爲那孩子任何他都幹的。"

Arm's length; To keep one at: to avoid becoming too familiar with a person. 敬而遠之。

"I'd advise you not to get too friendly with Li. He has a rather bad reputation. You had better keep him at arm's length. If you don't he is sure to get you into trouble."

"我勸你不要和李太親密了。他的名譽不大好。你頂好對他敬遠一點，不然的話，你一定要轉入麻煩的。"

Synonym: to give a person a wide berth.

Asking; To be had for the: to be obtained very cheaply or very easily. 極易到手。

"In the old days things like these *could be had almost for the asking.*"

"在從前像這樣的東西，是極容易弄到的。"

"You can consider yourself as being appointed. I happen to know that to anyone who knows and can speak English the job *can be had for the asking.*"

"你就認爲你已經得到了那職務好了。我曉得懂得一點英文而又能說的人，對於那事情只要他願就是沒有不成的。"

Au fait: well acquainted with, full knowledge of. 熟知。

"Have you told your father what you intend to do?"

"Oh yes, he is quite *au fait* with my plans."

"你想這樣做，你會告訴過你父親嗎?"

"啊，當然，他對於我的計畫完全明白。"

Away; Fire: begin at once. 馬上開始。

"I am listening. If you're so anxious to tell me, *fire away.*"

"我在聽着。如果你那樣想告訴我，就請說吧。"

Away; Peg: keep at it, work hard. 繼續努力。

"You had better *peg away* at it hard or you'll never finish it by 5."

"你頂好趕緊做，要不然的話，到五點鐘你決幹不了的。"

Axe to grind; An: to have a hidden or concealed purpose, generally of a selfish nature. 另有企圖，別有野心。

"I was surprised to hear that Old Chow, who is generally pretty stingy, had given \$5,000 to charity."

"Between you and me and the bedpost he hopes to be elected alderman this time."

"That accounts for it. I was sure he had *an axe to grind.*"

"素來那樣吝嗇的老周，居然捐了五千元，真是奇怪。"

"我告訴你一句私話，他這次想競選市參議員。"

"難怪呀，我知道他是別有企圖的。" (待續)

THE USAGE OF PREPOSITIONS

The use of prepositions is very puzzling for us Chinese students because of the infinite variations of their usages. No dictionary or book on English grammar can satisfy us on this point except Prof. Saito's *Monograph* which cut this Gordian knot and established permanent rules on points where doctors disagree.

We are now going to introduce his valuable and systematic studies to our gentle readers in the following pages. Let us start with the preposition "AT":

The preposition *At* is originally allied to the preposition *To*. (Compare the German *zu* = *to* or *at*) *At* differs from *to* in that the former joins to the notion of *motion* or *direction* that of *aim* or *attempt*. Compare:—

- I **threw** a stone **at** the dog.
- I **threw** a bone **to** the dog.
- { People **point at** his shabby clothes.
- { The magnetic needle **points to** the north.

The *direction* or *motion* denoted by *at* is *intentional*; and intentional motion results in *arrival* or *contact*, which is the next meaning of the preposition.

A train **stops at** a station.

A ship **touches at** a port.

From this meaning of *arrival* or *contact* are derived all the local and temporal meanings of *at*, and its other uses, such as *presence*, *occupation*, *state* or *condition*, etc. etc.

I. "AT" OF AIM OR DIRECTION

(I) "AT" OF DIRECTION

People **point at** his shabby clothes.

"At" of Direction is governed by the following Verbs:—

Group I.

- (a) **To point at:**—See that you are not *pointed at* by people.
- (b) **To hint at:**—He *hinted at* resigning in case his demands were not complied with.
- (c) **To drive at:**—I cannot comprehend what he is *driving at*.
- (d) **To be at:**—I know what you would *be at*
etc. *etc.*

Note:—*To* is the usual preposition of direction, and is used when it is *direct* or *plain*, while *at* is used when it is *indirect* or *obscure*. Compare:—

- { I bade him good-bye, and **pointed to** the door.
- { They sneered at me, and **pointed at** my shabby clothes.
- { She affected to **speak to** my companion.
- { But I knew that she was really **speaking at** me.
- { He did not **allude to** the business he came on.
- { He did not even **hint at** the nature of his business.

Group II.

- (a) **To look at:**—What are you *looking at*?
- (b) **To gaze at:**—The artist stood *gazing at* the fire.
- (c) **To stare at:**—It is bad manners *to stare at* people.
- (d) **To glare at:**—They stood *glaring at* each other.

- (e) **To glance at:**—I merely *glance at* the headings.
 (f) **To leer at:**—The priest *leering at* his neighbour's wife.—*Tennyson*.
 (g) **To gape at:**—Ye fools, that wear gay clothes, love to be *gaped at*.—*Fletcher*.
etc. *etc.*

Note 1:—It is not idiomatic to say “to look at a man's face.”

To look To gaze To stare	{ in one's face { one in the face
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Likewise:—To look in (*or into*) one's eyes, a mirror, etc.

Note 2:—The verbs *to look, gaze, stare, glare, etc.* when followed by *on* instead of *at*, become Emotional Verbs. Compare:—

- { Everybody **looked at** me.
- { Everybody **looked on** me with kindness.
- { He **gazed at** her long and earnestly.
- { He **gazed on** her with rapture and admiration.
- People **stared at** the foreigner.
- { The foreigner **stared on** the people around in wonder.
- { I **look at** a question from every point of view.
- { I **look on** a project with favour or disfavour.

Hence:—To look upon.....as (=to regard.....as).

Group III.

- (a) **To wink at:**—It is sometimes best to *wink at* the follies of youth.
 (b) **To connive at:**—The authorities *connive at* the violation of the regulations.
 (c) **To shut one's eyes at:**—I *shut my eyes at* some few things that cannot be helped.

Group IV.

- (a) **To smile at:**—The man of the world *smiles at* enthusiasm.
- (b) **To frown at:**—One should *frown at* a naughty child.
- (c) **To laugh at:**—Love *laughs at* distance.
- (d) **To sneer at:**—I can stand anything but being *sneered at*.
- (e) **To jeer at:**—The boys *jeer at* him whenever he makes his appearance.
- (f) **To jest at:**—One should not *jest at* personal deformities.
- (g) **To scoff at:**—It is an easy thing *to scoff at* any religion.
- (h) **To rail at:**—*Rail at* it who may, beauty in dress is a good thing.
- (i) **To gibe at:**—He is purse-proud, and *gibes at* poverty.
- (j) **To carp at:**—Those who *carp at* others' faults do not see their own.
- (k) **To cavil at:**—He says much that one might *cavil at*.
etc. etc.

Note:—Some of these verbs (especially *smile* and *frown*) govern *on* in place of *at*, when used as emotional verbs.

Fortune has **smiled on** our enterprise.

Fair science **frowned not on** his humble birth.—*Gray*.

Compare:—

She **smiled on** the gallant.

She **smiled at** her rival's attempts to oust her.

Group V.

- (a) **To bark at:**—The dog only *barks at* people; he never bites.
- (b) **To growl at:**—He *growled at* me like an angry dog.
- (c) **To snarl at:**—He is a cynic, and *snarls at* everybody.
- (d) **To murmur at:**—The students *murmur at* the proceedings of the new principal.
- (e) **To grumble at:**—The men *grumble at* bad pay.
etc. etc.

Note:—Verbs expressive of violent anger, as—*to rage, fume, rave, storm, thunder, swear*, etc.—are likewise followed by *at*.

The captain **swore at** the men right and left.

(2) "AT" OF AIM

I aimed at the bird and fired

The following Verbs govern *At* of Aim:—

- (a) **To aim at:**—Young men should *aim at* distinction.
 - (b) **To fire at:**—The sentinel took aim and *fired at* the scout.
 - (c) **To shoot at:**—They practise *shooting at* a target.
 - (d) **To present at:**—A man *presented* a pistol *at* the queen.
 - (e) **To throw at:**—I *threw* a stone *at* the dog.
 - (f) **To fling at:**—He *flung* the book *at* my head.
 - (g) **To hurl at:**—The savage *hurled* a javelin *at* the hunter.
 - (h) **To peck at:**—The bird will *peck at* anything with its beak.
 - (i) **To nibble at:**—A fish *nibbles at* a bait.
- etc.* *etc.*

Note:—Some of these Verbs are used with different constructions when used in different senses. Compare:—

- { To fire at a man.
- { To fire on a fort or a ship.
- { Have you shot this bird?
- { Did you shoot at that bird?
- { He presented a letter to his master.
- { He presented a pistol at the queen.
- { I threw a stone at the dog.
- { I threw a coin to the boy.

(3) "AT" OF ATTACK

The angry bull **ran at** me

"At" of *Aim* or *Direction* comes to signify *Attack* when used after the following Verbs.

- (a) **To run at:**—See the hen *run at* the cat.
- (b) **To rush at:**—Seizing a sword, he *rushed at* his enemy.
- (c) **To fly at:**—The dog *flew at* the stranger.
- (d) **To dart at:**—An adder *darts at* its foe.
- (e) **To make at:**—The tiger, dropping the child, *made at* the woman.
- (f) **To go at it:**—They *went at it* tooth and nail.
etc. *etc.*

Note:—Other Verbs of Attack are followed by *On* (of Attack).

She **fell on** him tooth and nail.

The travellers were **set upon** by highwaymen.

The hunter saw the wounded animal **springing upon** him.

(4) "AT" OF ATTEMPT

A drowning man will **catch at** a straw

"At" of *Aim* is used after the noun *attempt*:—

This is my first **attempt at** English composition.

This book is a mere collection of facts without any **attempt at** order or classification.

I intend **to try my hand at** a magazine.

Compare:—

- { **To make an attempt at** anything.
- { **To make an attempt on** one's life.

"At" of Attempt is used after the following Verbs:—

(a) **To get at:**—I cannot *get at* the truth about the matter.

Compare:—

I managed **to get to** the place just in time.

But I could not **get at** him owing to the crowd.

(b) **To come at:**—I cannot *come at* the meaning of this passage.

Compare:—

I have **come to** this conclusion.

I cannot **come at** any conclusion.

This *At*, when used after certain Transitive Verbs (*to catch, grasp, reach, shoot, guess, etc.*), denotes an Attempt which may generally be looked upon as unsuccessful. Compare:—

(c) **To catch:**—I *caught* the drowning man by the hair.

To catch at:—A drowning man will *catch at* a straw.

(d) **To grasp:**—I *grasped* his hand.

To grasp at:—He who *grasps at* too much will lose all.

(e) **To snatch:**—I *snatched* the letter from him, and tore it to pieces.

To snatch at:—I *snatched at* the letter, but it was too late.

(f) **To clutch:**—The drowning man *clutched* my arm.

To clutch at:—A drowning man will *clutch at* anything.

(g) **To reach:**—I cannot *reach* that branch.

To reach at:—I tried to *reach at* the branch.

(h) **To strike:**—He *struck* his brother in a fit of passion.

To strike at:—He seized a stick, and *struck at* me.

(i) **To kick:**—I *kicked* the man out of the room.

To kick at:—To *kick at* (or *against*) one's duty.

(j) **To bite:**—The dog *bit* me in the leg.

To snap at:—The dog *snapped at* my leg.

- (k) { **To shoot:**—Have you *shot* the bird?
To shoot at:—Did you *shoot at* that bird?
- (l) { **To guess:**—I readily *guessed* his meaning
To guess at:—I vainly *guessed at* his meaning.
etc. etc.
- Idiom:**—To strike at the root of any evil.

(5) "AT" OF INDIRECT ACTION

One man pulls the vehicle, and the other pulls at the rope.

"At" of Aim or Direction, when used after certain Verbs (*to pull, haul, knock, etc.*), signify action directed to something outside the apparent object. Compare:—

- (a) { **To pull:**—One man *pulls* the vehicle.
To pull at:—The other *pulls at* the rope.
- (b) { **To haul:**—*Haul* the rope in.
To haul at:—The men on shore *haul at* the rope.
- (c) { **To knock:**—I *knocked* the man down.
To knock at:—I stood *knocking at* the door.
- (d) { **To tap:**—The bystanders *tapped* their fingers against their foreheads.
To tap at:—Some one *tapped at* my door.
etc. etc.

Note:—Hence the use of *at* after such verbal nouns as *pull, push, kick, etc.*

I gave a pull at the rope.

I gave a push at the door.

I gave a kick at the dog. (To be continued)

TURMOIL

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

動 搖——(續)

茅盾原著——錢歌川英譯

三

胡國光跟着陸慕游走出縣黨部的大門。五六個閒人，仰起了頭，看着張貼在牆上的一幅白竹布的宣傳畫；見他倆出來，又一齊掉轉頭注視他們兩個。胡國光瞥見那白竹布上紅紅綠綠繪着的，正是土豪劣紳敲詐農民然後又被農民打死的驚人宣傳。四十五度斜射的太陽光線，注在畫上色彩的鮮明部份，使那些紅顏色放出血的晶光來，畫中的典型的劣紳，可巧也是黃瘦的臉，幾根短鬚，嘴裏含着長旱烟管。旁邊寫着大字：

III

When Hu Kuo-kwang, following Lu Mu-yu, came out of the main door of the town headquarters of the party, he saw five or six bystanders looking up at a cloth propaganda picture hung on a wall. These looked round at the two companions when they came out of the door. Hu Kuo-kwang had a glimpse of the picture and found it was painted in colour, a dreadful propaganda caricature of the great landowners and debased gentry maltreating the farmers and being at last beaten to death by the latter. The afternoon sun shone on the gaudy colours of the picture and made the red look like real blood. The typical member of the debased gentry in the picture was exactly the same sort of man as Hu Kuo-kwang, with a withered face, wearing a thin moustache, and smoking a long pipe. Big characters were written against him:

「劣紳！打殺！」

胡國光心裏一跳，下意識的舉起手來摸着腦袋。他覺得那些閒人的眼光，向他臉上射過來，又都是滿含着憎恨和嘲笑的。迎面走過幾個商人，因為是向來認識的，都對胡國光點頭，然而這些點頭，在胡國光看來，又都含着「幸災樂禍」的心理。他本能地跟着陸慕游走，極力想鎮定的盤算盤算，可是作怪的思想總不肯集中在一點。他一路走着，非常盼切地望着在一個走的，站的，認識的，不識的人們臉色。

他們走得很快，早到了縣前街的西端，縣城裏唯一熱鬧的所在。陸慕游的住宅就在那邊橫街內的陸巷。胡國光遠遠地看見王榮昌站在一家小雜貨鋪前和一個人附耳密談。那人隨即匆匆走了，王榮昌卻低着頭迎面而來。

“Debased gentry! Beaten to death!”

Hu Kuo-kwang was taken aback by this, and subconsciously lifted his hand to touch his head. He felt the piercing sight of those bystanders aimed at him, full of hate and mockery. A few merchants who knew Hu Kuo-kwang, passed him with a nod, which he took as a sign of the cruel feeling of the pleasure at other people's calamities. Following Lu Mu-yu, he walked forward instinctively. He wished greatly to calm down and cast about for a way out of his troubles, but he failed to do so, for his thoughts would not concentrate on this point. He marched along, watching wistfully the faces of the people in the street, who were walking or standing about, some known to him, others strangers.

They walked so quickly that they soon reached the west end of Hsien Chien Street, the busiest part of the town. The residence of Lu Mu-yu was in Lu Lane, near a by-street beyond. Hu Kuo-kwang saw Wang Jung-chang whispering with a person standing before a small general store. This man went away at once, but Wang Jung-chang came towards them with bent head.

「榮昌兄，那裏去？」

經陸慕游這一聲猛喝，王榮昌突然站住了，卻已經面對面，幾乎撞了個滿懷。

「呵，怎麼也來了！」王榮昌很慌張的沒頭沒腦說了這麼一句，又張皇四顧，似乎有話欲說，卻又不敢說。

「我們到慕游兄府上去，你有事麼？同去談談。」

「正有事找你。」王榮昌還是遲疑吞吐地，「但何不到我店裏去坐坐，一樣是順路呢。」

胡國光還沒有回答，陸慕游早拉了這小商人走了，一面說：

「我們商量極要緊的事，你店裏太嘈雜。」

王榮昌跟着走了幾步，將到橫街口，見四面沒有什麼人，也忍不住悄悄問道：

「油泥揪搗你的蛋，真的麼？縣前街上早已議論紛紛，大家都知道了。」

“Hullo, Mr Wang, where are you going?”

Wang Jung-chang halted suddenly at Lu Mu-yu's call, and when he looked up he was close to the latter and almost collided with him.

“Oh, how do you come to be here?” said Wang Jung-chang with absent-minded irrelevance, and he looked round as if he had something to say but dare not.

“We're going to Mr Lu's house, and I hope you will join us if you are free.”

“I was just going to see you on business,” said Wang Jung-chang still with hesitation, “but why not drop in at my shop; it is not out of your way.”

Before Hu Kuo-kwang had time to answer, he was led away by Lu Mu-yu, who said:

“We have a very important matter to talk over, and your place is too noisy for it, I'm afraid.”

Wang Jung-chang followed them for a few steps, and when he found there was no one about as they approached the mouth of the by-street, he could not help asking Hu Kuo-kwang privately:

“Is it true that Oily Yellowtail has attacked you? They have been gossiping about it all day long in Hsien Chien Street; the mob all know of it.”

「不相干的，我不怕他。」胡國光勉強笑着說。

「沒有說出別的話吧？我們——我們填寫的那張表？」

胡國光這纔恍然了王榮昌慌張的原因；他是怕牽連到王泰記京貨店店東的真假問題上了。胡國光頂替了王泰記店東這件事，自然不會沒有人知道的；然而胡國光對於這點，簡直不放在心上，他知道這裏無懈可擊。

「這個，你千萬放心。只要你承認了，別人還有什麼話說？」

胡國光說的口氣很堅決，而陸慕游也接着說：

「表上是沒有毛病的，就是國光兄的委員也不是沒有法子挽回。我們就是商量這件事。榮昌兄，這事和你也有關係，胡國光和王泰記是連帶的，你正好也幫着想想法子。」

“That doesn't matter; I'm not afraid of him,” said Hu Kuo-kwang with a forced smile.

“Did he say anything else? How about the—the form we filled in?”

Hu Kuo-kwang perceived for the first time what Wang Jung-chang was worried about; he was fearing to be implicated in the question of the ownership of Wang Tai Kee, the general store. Of course, people would know that Hu Kuo-kwang had simulated the proprietor of Wang Tai Kee, but Hu Kuo-kwang did not care about this, for he knew it was not his vulnerable spot.

“As to that, you may feel quite free from anxiety, because people have no right to say a single word if only you have recognized me as the owner.”

Hu Kuo-kwang spoke these words reassuringly.

“There is nothing wrong with the form,” said Lu Mu-yu in his turn; “and even Kuo-kwang's membership of the committee is not absolutely beyond recall. We're now going to consult about the matter. Mr Wang, you have a stake in it, because Hu Kuo-kwang is in connection with Wang Tai Kee, so you will please think out some way to help.”

王榮昌此時纔猛然悟到，照表上所填，王泰記和自己反沒有關係，店是胡國光的，那麼，現在胡國光被控爲劣紳，不要也連累了店吧。這新的憂愁，使這老實人，不免又冒冒失失的問：

『他們辦劣紳什麼罪呢？』

但是他們已經到了陸巷；胡陸二人都沒有回答，匆匆走進了一對烏油的舊門。這門上本刻着一副對聯，藍地紅字，現在已經剝落，僅存字的形式了。門楣上有一塊匾，也是同樣的破舊，然而還隱隱約約看得出三個大字：翰林第。

這翰林第的陸府是三進的大廈，帶一個不大不小的花園。因爲人

Wang Jung-chang had then apprehended that, according to what was filled in on the form, Wang Tai Kee had ceased by treachery to have anything to do with himself, and that the shop now belonged in name to Hu Kuo-kwang. So, Hu Kuo-kwang was now accused of being one of the debased gentry, lest he should involve the shop in misfortune. The new anxiety caused the honest merchant to ask a question at random:

“What kind of crime would they punish the debased gentry for?”

They had already come to Lu Lane, so Wang's question was left unanswered; they hurried in at the old black door. On the door, there was a couplet in red characters on a blue ground, but it had worn out, leaving only the engraved shapes. On the lintel of the door there was a tablet, as broken and defaced as the couplet on the door, but the three big characters could still be recognized with care: “Han Lin Mansion.”

The so-called Han Lin Mansion was Lu's house, which was built in three groups of rooms, one behind the other, with a moderate garden

少，陸府全家住在花園內，前面的正屋，除第三進住了幾個窮苦的遠房本家，其餘的全部空着。陸家可說是世代書樓的書族。陸慕游的曾祖是翰林出身，做過藩台。祖父也做過實缺府縣。陸慕游的父親行三，老大老二可惜是早故，只剩下道老三。活到「望七」，尙目擊最大的世變，人丁單薄，也是陸氏的家風。自從蓋造了這所大房子後，總沒有見過同時有兩個以上成年男子做這大屋的主人。陸慕游今年二十八歲，尙是老四，前面的三個，都薨亡了。因此有人

in the enclosure. Because they were few, the whole family lived in the side rooms in the garden, and left the main building unoccupied, except that the third part of the house was given to some poor remote namesakes to live in. Lu's family was one of the old great families, and had lived up to its scholarly reputation generation after generation. Lu Mu-yu's great grandfather was a Han Lin, the highest doctor's degree of the Imperial examination, and had attained the dignity of governor. Lu Mu-yu's grandfather had been a magistrate, who had three sons, and as the first two died young, only the third was left; he was Lu Mu-yu's father, and had lived to see this great catastrophe when he was getting on for seventy. The members of Lu's family were traditionally always very few. There had never been two adult brothers owners of the house at the same time since the great Han Lin Mansion was built. Lu Mu-yu, twenty-eight years old, was the youngest son of his father, and his three elder brothers died very

以為這是家宅風水不好，曾勸陸三爺賣去那三進大房子。但聖人之徒的陸三爺是不信風水的，並且祖業也不可輕棄，所以三大進的正屋至今空着養蝙蝠。

陸慕游引着胡國光和王榮昌穿過那滿地散了蝙蝠糞的空房子。這老房子的潦倒，活畫出世代簪纓的大家於今頗是式微了。正廳前大院子裏的兩株桂樹，只剩得老幹；幾枝臘梅，還開着寂寞的黃花，在殘冬的夕陽光下，迎風打戰；階前的書帶草，也是橫斜雜亂，雖有活意，卻毫無姿態了。

從第三進正屋的院子，穿過一個月洞門，便是花園。

陸三爺正和老友錢學究在客廳裏閒談。雖然過了年，他就是「六

young. Some people thought this was due to the bad geomantics of the house, and advised Lu San-tieh to sell it. But Lu San-tieh, who was a disciple of the old sages, refused to believe in geomancy, and moreover the inheritance could not be given up so easily, so that the main building remained, though sound, a haunt of bats.

Lu Mu-yu showed Hu Kuo-kwang and Wang Jung-chang in through the empty rooms, their floors covered with bats' dung. The dilapidation of the old house pictured the good family now in decline. In the courtyard of the main hall, two cassia trees lifted their sere old trunks and branches to the skies, and some allspices stood alone in all this ruin, still lovely in bloom with their yellow flowers, trembling in the wind under the wintry evening sunshine. The rank green weedy grass growing before steps was wild and graceless, though in vigorous life.

Beyond the courtyard of the third group of main rooms, there were the gardens outside the moon-shaped door.

Lu San-tieh was then talking with Chien Hsüeh-chiu, one of his old friends, in the drawing room.

十晉八」的高壽，然而眼，耳，齒，都還來得，而談風之健，足足勝過乃郎。他是個會享福的人，少壯既未爲利祿奔走，老來亦不因兒孫操心。他的夫人，在生慕雲小姐後成癩而死，陸三爺從此就不續娶，也不納妾。他常說：自己喫了二十年的「獨睡丸」，又頗能不慕榮利，怡情詩詞，纔得此老來的健康。他是一個詞章名家，門生不少，但他老人家從來不會出過縣境，近十年來，連園門也少出。他豈但是不慕榮利而已，簡直是忘了世事，忘了家事的。

但今天他和錢學究閒談，忽然感發了少見的牢騷。錢學究和陸

Old man as he was—he would be sixty-eight when the new year came—he was well and sound in his five senses, and more talkative than his son, Lu Mu-yu. He was a man who knew how to enjoy life, and he had not striven to acquire money and fame when young and took no care for children now he was old. His wife died of pulmonary tuberculosis after she had borne the daughter, Mu-yün. Lu San-tieh did not marry again, nor even take a concubine after his wife's death. A usual saying of his was that he had been eating for twenty years the pills of sleeping alone, and besides he had no ambition for political promotion, but amused himself with poetry, so that he was able to gain such health in old age. He was a master of poetry, and had a great many disciples. He had never gone out of the boundaries of his country, and had seldom, in the last ten years, gone further than his garden gate. He was not only unambitious, but forgetful of the world as well as of the family.

But he was unexpectedly stirred from his ordinary indifference when he had conferred with Chien

三爺的二哥同年，一世蹭蹬，未嘗發跡。他常來和陸三爺談談近事，又講些舊話。今天他談起張文襄的政績，正是「老輩風流，不可再得。」錢學究很惋惜的說道：

「便是當初老年伯在潯陽任上，也着實做了些興學育才的盛事；昨兒敝戚從那邊來，說起近狀，正和此地同樣糟，可嘆！」

陸三爺拈着那幾根花白鬍子，默然點頭。提到他的父親，他不禁想起當年的盛世風光。想起父

Hsüeh-chiu this day, and fell into a grumbling fit. Chien Hsüeh-chiu had been, like the second elder brother of Lu San-tieh, a successful examinee. They had both been successful in the same examination but failed in political careers. The obscure scholar always came to talk with Lu San-tieh about current affairs and old happenings. Today they had spoken of the political achievements of Chang Tzu-tung, the great politician at the close of the Ching Dynasty, and they felt sorry for the final passing with him of the predominance of wise age.

"As to your Father," said Chien Hsüeh-chiu with a sigh, "he actually did a lot of good, such as founding schools and encouraging students, during his tenure of the magistracy in Kiukiang. One of my relatives who came from there the other day, talked to me about their local conditions, saying they were just as confused as in this town. A shame, it is!"

Lu San-tieh, who was twisting his sparse grey beard, nodded silently. Talking of his father made him think of the palmy days of his family which was in declining circumstances, since his father's

親死後直到現在的兩事家運來。自己雖則健在，然而老境太淒涼了。兒子不成材，早沒有指望的了；家計也逐漸拮据；雖有一個好女兒聊娛晚景，不幸兒媳又在去年死了。他這媳婦，原是世家閨秀，理想中的人物。他嘆了口氣說：

「自從先嚴棄養，接着便是戊戌政變。到現在，不知換了多少花樣，真所謂世事白雲蒼狗了，就拿寒家而言，理翁，你是都明白的，還像個樣兒麼？不是我素性曠達，怕也早已氣死了。」

「哦，哦，兒孫的事，一半也是天定。」饒學究不提防竟引起了老頭兒的牢騷，很覺不安，「世兒人也不差，就只少年愛動，交游不免墮落。」

三爺的頭慢慢地搖着。

death, and so with the affairs of the state. Although he himself was in good health, his condition during his old age was rather pitiable. The son had disappointed him by being a nobody. He became poorer and poorer. He had only a daughter who was a solace to him in his later years, and his daughter-in-law, an ideal figure of high birth, had died a year ago. He could not think of these misfortunes without a sigh.

"Since my father died," he began, "political disorder has been rampant. I don't know how many changes have taken place up to now; they come and pass as quickly as clouds.—As to my poor family, you know as well as I do, it has gone to rack and ruin. But for my carefree nature, I should have been dead long ago."

"Well, never mind! Whether the raising generation does well or ill is, after all, just a matter of fate." Chien Hsüeh-chiu felt anxious as he found he had led his host to grumble. "Your son is not too bad, only he is so young that he loves action and has made a lot of ill-chosen friends."

Lu San-tieh shook his head very slowly.

「豈但少年好動而已，簡直是荒謬渾沌！即論天資，也萬萬不及雲兒。」

「說起雲小姐，去年李家的親事竟不成麼？」

「那邊原也是世家，和先兄同年，但聽說那哥兒也平平。兒女婚姻的事，我現在是怕極了，當初想有個好兒媳持家，留心了多年，才定了吳家。無奈自己兒子不肖，反坑害了一位好姑娘。理翁，你是知道的，吳氏媳的病症，全爲了心懷悵塞，以至不起，我久和親戚疏隔了，爲了這事，去年特地寫了封親筆長信，給吳親家道歉。因而對於雲兒的大事，我再不敢冒險了。」

“He is not only so young that he loves action, but in action and mind is nebulous, capricious and disorganised into the bargain. His natural gifts are far less than those of my daughter Yün.”

“How about the marriage between her and Li last year? That has been successful, has it not?”

“He is a young man of family, but, as people say, not eminent. His father is one of my late brother's fellow examinees. I'm extremely afraid of interposing in the matrimonial affairs of children now. At first I wished for a good daughter-in-law to take care of the family, and looked out for many years to get him married to Wu's daughter, but he is a very bad son, so in consequence, a good girl's life was ruined. As you know, her illness was due to disappointment and she died at last of melancholy. I have lived apart from my friends and relatives for a long time, but last year I wrote especially a long letter to her father to express my regret. After this failure, I shan't venture on undertaking my daughter's marriage again.”

(To be continued)

WHY DO PEOPLE WORK?

BY WANG I-TING

Why do all the peoples on earth *rise with the lark,¹ or *burn their midnight oil,² *toil and moil,³—all for what I often wonder? *The first and foremost⁴ is for *fapi*.⁵ This is not bad, because *fapi* is the *medium of exchange,⁶ with which we can buy bread and butter, clothing, and *a hundred and one comforts.⁷ Nobody can live without *fapi* today, especially in this modernized Shanghai. So we must not despise *fapi*, but rather try to earn it by all honest means, in order to enable us to live a comfortable life.

Then for fame. Some *well-to-do⁸ people need not work for *fapi*. They have plenty of it. They desire fame. They join aristocratic clubs or exclusive societies, or contribute large sums of money to charities with the only hope that their great names may be *inscribed on tablets,⁹ and their deeds *be spread far and wide,¹⁰ from generation to generation. Those people regard fame above *fapi*.

Another class of people work for fun. They delight in the joy of work. They do not care for *fapi* nor for fame. Work to them is a hobby.¹¹ In my student days I remember that I liked to play croquet so much that I often forgot my meals. There was an inexpressible joy in the game. I played my game for the sake of fun. Still another class of people work for friendship. No nobler ideal there is on earth than that to work for friendship. It is said that once a military man asked the late Dr *Chang Tai-yen,¹² *Gamaliel of China,¹³ through his friend, to write a biography of the military man's mother. Dr. Chang disliked that military man

1. 早起 (lark [lɑ:k], 鸚雀). 2. 遲眠 (學生開夜車). 3. 辛苦工作. 4. 首先, 第一. 5. 法幣. 6. 交易的媒介, 通貨. 7. 各種稱心的東西. 8. =rich. 9. 銘刻於碑. 10. 遠近傳揚. 11. 嗜好. 12. 章太炎. 13. 國學大師 (按 Gamaliel 爲猶太古時國子先生).

very much and frankly told his friend saying, "My work is not to be sold for *fapi*, but given freely to my friends. I dislike that bad man. Return the money to him."

Lastly for faith, which is "the substance of things hoped for and the evidence of things not seen."¹⁴ Scientists spend their days and nights in laboratories; missionaries wander about in sheepskins and goatskins, and travel over hill and dale, through bush and brier,¹⁵ all because they have a faith to lighten the gentiles¹⁶ and to save mind. War-time teachers and professors might have easily given up their job and done something else, had they not believed in the faith that teaching is a sacred duty, the duty which is as sacred as that of the soldiers fighting in the battlefield.

Then my gentle readers might well ask me: "What do you write for?" My frank and honest answer is for all the five "F's" above-stated: for *fapi*, the amount of which is very little; for fame; for fun; and for friendship, because Editor Chien is a great friend of mine; and lastly for faith, because I believe that English is fast becoming an international language.

14. (見新約希伯來書十一章一節). 15. 跋涉山野, 荆棘叢林. (風塵僕僕). 16. gentiles ['dgentails], 異邦人, 異教徒.

When Charles Cochran, British showman, first visited America in the '90s, Dodge City, Kansas, was regarded as the toughest place on earth.

A conductor on Cochran's train found two men without tickets. The following dialogue ensued:

"Tickets?"

"Ain't got no tickets."

"Where yer going?"

"Going to hell."

"O. K., a dollar each—and get off at Dodge City."

—*Transatlantic Daily Mail*

WORLD AFFAIRS

Generalissimo Appeals To Govt. Workers To Clean Up Present Administration

Generalissimo Chiang Kai-shek, in his New Year's Day address at the *National Government Auditorium¹ before a large gathering of public officials, appealed to Government workers to "rectify² all *bad practices,³ to improve and make sound our personnel in order to wipe out the shame of corruption,⁴ perfunctoriness,⁵ incompetence⁶ and selfishness that our politics have been accused of, and establish a new order of integrity,⁷ progressiveness, public spiritedness and disinterestedness."⁸

"Let's clean up our administration," the Generalissimo urged. He also appealed to all public servants "to do something new and progressive every day."

Chiang Kai-shek outlined in his speech the three main tasks that the Government has undertaken during the year:

- 1.—To hasten preparations for the inauguration⁹ of the constitutional government.
- 2.—To give protection and the rights of freedom to the people.
- 3.—To push postwar *national rehabilitation and reconstruction¹⁰ and relieve the sufferings of the people.

Nanking Fates¹¹ Success of Constitution

Thirty-five thousand people, representing over 300 organizations, on Jan. 2 evening virtually gambolled¹² through the main streets of Nanking¹³ with a riot¹⁴ of colorful lanterns,¹⁵ torches¹⁶ and fancy dresses to celebrate *the success of Constitution-making.¹⁷

1. 國府禮堂. 2. 矯正. 3. 惡習. 4. 腐敗. 5. perfunctoriness [pe/-fʌŋktərɪnɪs], 草率, 敷衍. 6. 無能. 7. integrity [ɪn/'tegrɪti], 正氣, 廉潔. 8. 無私慾的, 清淨公平的. 9. inauguration [ɪnə:ɡju'reɪʃən], 開始, 揭幕. 10. 國家復興及建設. 11. 慶典. 12. 歡躍. 13. 南京. 14. 熱鬧. 15. 燈籠. 16. 火炬. 17. 制憲成功.

The procession,¹⁸ lasting for about three hours, *held up¹⁹ the traffic in the busiest sections of the city. At Futsemiao²⁰—Confucius Temple—it took 10 minutes to fight through the crowd to pass a street. The procession started from the Government headquarters, and dispersed²¹ at Kulou.²⁰

Assemblyman Detained On Suspicion

*National Assembly delegate Lei Chi-lin²² was detained²³ by the *Nanking High Court²⁴ on December 29 for four days after the conclusion of the National Assembly.

His detention was effected by the Nanking Court *in compliance with²⁵ a request from the Ninghsia²⁶ Court which issued a warrant²⁷ for the arrest of Lei on the suspicion of being a "civil war agitator."²⁸

No confirmation was yet available on this report.

The paper said the Ninghsia High Court will dispatch²⁹ police officers to Nanking to take back Lei to Ninghsia for trial.³⁰

Lei left his hotel room in the evening December 12 and failed to return during the following days. This aroused the suspicion of the other National Assembly delegates staying at the same hotel whose inquiries led to the discovery that Lei had been arrested.

According to the organizational law of the National Assembly a delegate cannot be made responsible for his remarks during a session of the assembly for can he be arrested and tried unless he *commits a criminal act.³¹

Over 1,500 Dead As 'Quake, Tidal Wave, Hit Japan

More than 1,500 persons were killed in the worst earthquake³² and tidal wave since 1923 which ravaged 300 miles of the Japanese coast line before dawn today, according to tabulations³³ received here on Dec. 21 night.

18. 隊伍, 行列. 19. 阻住. 20. (南京地名). 21. dispersed [dis'pɔ:st], (人羣)散去, 解散. 22. 國大代表雷啓霖. 23. 扣留. 24. 南京高等法院. 25. 依照...而行. 26. 寧夏. 27. warrant ['wɔ:rənt], 拘票. 28. 煽動者. 29. 派遣. 30. 審判. 31. 犯了罪行. 32. 地震. 33. 表記, 表載.

The under-water shocks and the mountainous waves that followed smashed against two central Japanese islands, battered³⁴ six major Japanese cities on Shikoku³⁵ and the nearby southern end of Houshu.³⁶

Broken communications delayed reports from outlying coastal towns and the casualty toll may rise sharply.

While only meagre³⁷ reports could be obtained through broken communications in the stricken districts, 628 persons were listed as seriously injured and 823 missing.

Property losses included 2,414 houses demolished³⁸ and 11,830 buildings damaged.

The quake damage was felt immediately from Osaka³⁹ on the east to Hiroshima⁴⁰ in the west along the south central shore of Honshu Island, also as inland as Kyoto,⁴¹ the old capital of Japan.

34. 打, 擊. 35. (日本)四國. 36. (日本)本州. 37. 不充實的. 38. 倒毀.
39. (日本)大阪. 40. (日本)吳港. 41. 西京.

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新式汽車之構造駕駛與維護

製造能力之國家，在戰時亦無大量生產飛機與戰車之可能。交通方面，全國公路網完成以後，尤需大量汽車。就國防與交通着想，我國必須發展汽車工業。本書內容，凡關於燃料及其化汽，汽油發動機，汽車電學，轉動機械及其他機件，購車須知，駕駛入門，汽車之維護，機件病礙之檢查與解除等，敘述甚詳。書中並有國內最流行各種汽車之機件位置圖四十餘幅，且有各國汽車之性能詳表及汽車名詞對照表，尤為特色。

汽車工業無論在國防上及運輸上，均極重要。因飛機與戰車之製造，與汽車之製造極為相近。故在平時無汽車交通方面，全國公路網完成以

胡乾善 著

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蔣總裁講述

大中學庸新義

丘良任編

蔣總裁年來訓誨國人，對「大學」「中庸」二書精義之闡揚，不遺餘力，舉凡個人成德立業革命修養之道，以逮夫建邦經國濟世教人之本，常採二書以為衷據。丘良任君因採撫總裁歷年來論著、講演之詞，有關於「大學」「中庸」二書大義微言之闡揚者，節錄條繫，附於宋朱熹章句本之後，合為一編，並加新式標點及二書綱領表解，以便參證研誦，可為現代青年個人修養及討論建國濟世之根本者之助。本書蒙總裁親加核定，特准印行。

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新中華 四十七天衡陽保衛戰

蔡汝霖撰述 定價壹元

本書內容大致分爲五點：(一)以建國理想與現行國策爲其最高指導原則。(二)依行政三聯制爲其分章論列之根據。(三)用最近實際材料詳密論述教育人員與經費。(四)特別提出公文處理，事務管理，財物經理等問題，加以闡述，可作讀者從事實際工作之參考。(五)用巧妙筆法引證現行法令，詳盡論述各種教育行政，使人讀之不厭。

本書就中國民衆教育發展的過程，說明他的動向；並指出今後應該向那裏發展，才是正確的動向。著者對於民衆教育不但有深刻的研究，並且用實際的經驗來證明他的理論。全書共分七章，先說明民衆教育是甚麼，其次分析民衆教育的內容，以後敘述民衆補習教育和民衆學校，民衆教育館，民衆教育實驗區，流動施教，以及圖書館和民衆讀物，博物館和民衆科學，體育場和民衆體育，最後再說民衆教育的新發展，如合作教育，自衛訓練，公民訓練，電影播音，戲劇音樂藝術，家庭教育，兒童保育，學校兼辦民衆教育等，誠爲抗戰以後罕見的新著。要想明瞭中國民衆教育新動向者，不可不讀此書。

此書內容大致是：(一)戰鬥前的兵力配備。(二)敵我戰鬥法——火攻，攻氣，聲東擊西，施離間計，四面砲擊，五花八門。(三)一般狀況，缺乏兵員糧彈，空中運輸，義民傷兵慘狀，希望援軍，飛機籠罩全市，一批俘虜。(四)最後關頭。(五)失望尾聲。

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