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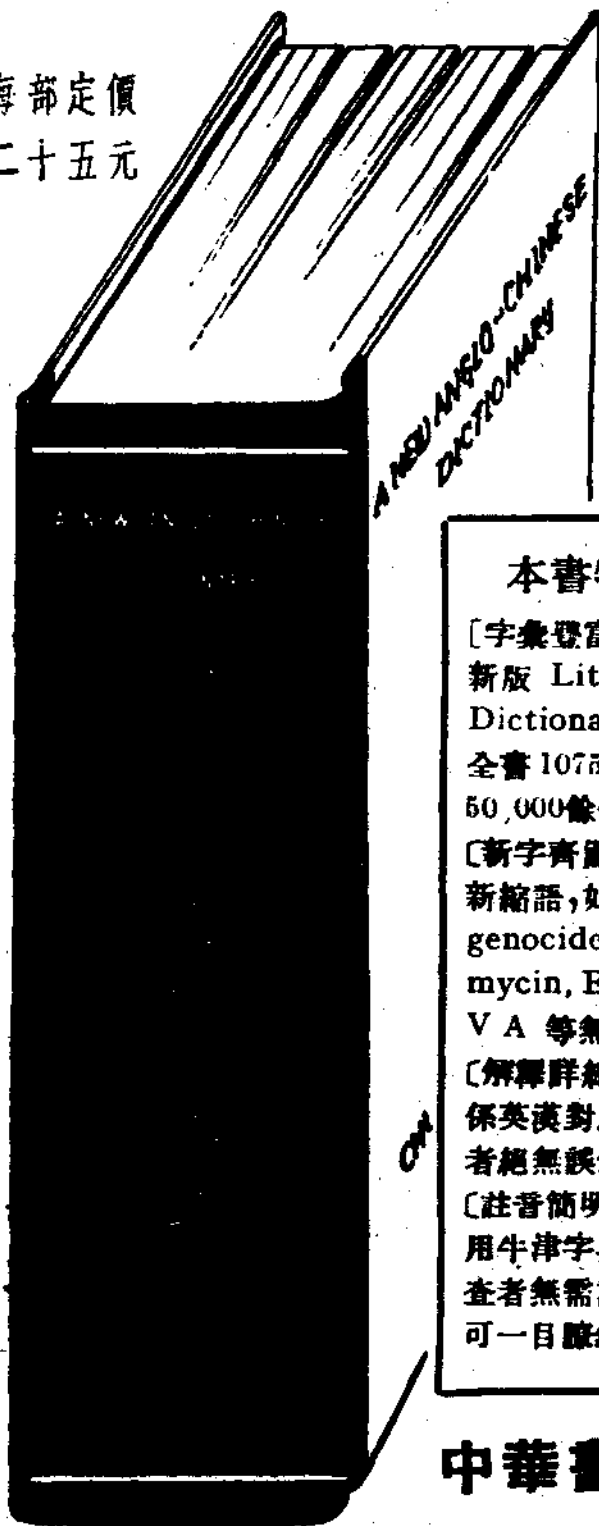
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## MANIFESTO FOR FREE MEN

By LAJOS ZILAHY\*\*

The truly free man—\*the legendary figure<sup>1</sup> who still clings to the words of Buddha<sup>2</sup>, Jesus<sup>3</sup>, \*Marcus Aurelius<sup>4</sup>, Goethe<sup>5</sup>, or \*Abraham Lincoln<sup>6</sup>—is in great jeopardy<sup>7</sup> today. He is considered untrustworthy by \*the fanatics of both the Right and the Left<sup>8</sup>. While his basic tastes and beliefs are thus being assaulted, he hides in \*the air raid shelter of his conscience<sup>9</sup>. In his reaction to the attack I can find nothing but pessimism<sup>10</sup>, resignation and despair. Indeed, \*H. G. Wells<sup>11</sup> was right when he said that \*the man of reason<sup>12</sup> is rarely willing to take up the cudgels<sup>13</sup> against \*the man of force<sup>14</sup>. In the course of history his attitude has generally made him weak and even cowardly<sup>15</sup>—in many instances fawning<sup>16</sup> and servile<sup>17</sup>.

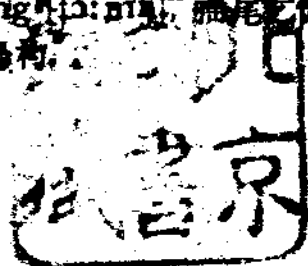
I take pride in thinking I am a free man. Yet often I fall into despair at the cowardice I find in myself. Examples are easy to find—it is easy to discover an echo of the world's conflicting forces in everyday occurrences and in one's self.

In the early Thirties, during a long stay in the United States, a girl whom I shall call Margaret was our only "servant". This meant that we \*took turns at wielding the soup ladle<sup>18</sup> (none

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\*\*Lajos Zilahy 爲現代匈牙利前導作家，反戰及反物慾生活，在歐洲文名極盛，尤於意大利西班牙爲最。數年前 Zilahy 曾將其大部份財產捐贈匈牙利國家作教育基金，專供訓練人才以爲世界和平、人道、理想而服務，且此項捐贈除僅留一部爲其生活必需的費用之外，乃包括其未來寫作的收入在內。

1. 傳奇上的人物。 2. 佛陀。 3. 耶穌。 4. (121-180 A.D.) 羅馬皇帝及哲學家。 5. 哥德。 6. 林肯。 7. jeopardy [ˈdʒepədi], 危險。 8. 右派及左派之狂熱者。 9. 良心上的防空壕。 10. 悲觀思想。 11. (1866-1946 英作家)。 12. 講理的人。 13. (用以打人的) 粗短的棒。 14. 橫暴的人。 15. = coward. 16. fawning [ˈfɔːnɪŋ], 諂尾乞憐的。 17. servile [ˈsɜːvaɪl], 奴顏婢膝的。 18. 輪流處理湯料。



of us knew much about cooking) and went to the movies together. Margaret was \*the personification of the American working-girl<sup>1</sup>—self-reliant, cheerful and good-looking.

When we returned to Hungary, my wife and I kept up correspondence with her until it was stopped by the war. During the terrifying hours of American \*carpet bombing<sup>2</sup> we thought of Margaret. For us she meant consolation and forgiveness. Margaret's white apron and unskilled soup ladle descended to us in the air raid shelter from the thundering sky not only as the memory of a gay friendship, but as the hope of mankind's future.

Margaret was married long before the war. Now that we are again in New York my wife wants keenly to visit her—for it is difficult to restrain women from their passion for \*showing off<sup>3</sup> their children to each other. I, however, stand firm against the temptation to visit Margaret, because before receiving my visa<sup>4</sup> I had to \*take an oath<sup>5</sup> before the American Consul in Budapest<sup>6</sup> that I was not connected with any \*Communist organization<sup>7</sup>. On the basis of Margaret's former letters, I am not at all sure that her husband does not belong to the American Communist Party. Margaret awaits us in vain. I am a coward.

Among the Hungarian statesmen now in the United States, because their views differ from those of the Communist members of the government, I have many old friends. But if, while walking the streets of New York, I should \*chance to see<sup>8</sup> one of them, I would \*quickly turn aside<sup>9</sup>, even though it isn't likely that our conversation would go beyond recommending to each other Hungarian restaurants where \*good stuffed cabbage<sup>10</sup> can be

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1. 美國作工女子的活例. 2. 普遍轟炸. 3. 炫耀. 4. visa [vi'zə], (驗明護照准許放行時之) 護照簽證. 5. 發誓. 6. (匈京) 布達佩斯. 7. 共產黨的組織. 8. 無意中碰見. 9. 快快轉開一邊. 10. 作料配得很合口味的包白菜.

had. But who would \*take my word for this<sup>1</sup> on my return, when, as it happens, one of \*the papers of the Left<sup>2</sup> already finds my trip to the United States highly suspicious and accuses me of being a Fascist<sup>3</sup>? I shall not meet the Hungarian statesmen in America. I am a coward. My isolation<sup>4</sup> grows dangerously.

Last year I was lecturing in New York. What could substantiate<sup>5</sup> my cowardice better than the fact that \*I subjected myself to voluntary censorship<sup>6</sup>? My board of censors, consisting of a university professor, an editor, a doctor and a diplomat, were unable to agree. There were sentences in my talk emphasizing the loyalty and love of culture of the Russian soldier and praising Soviet writers and artists. Two men were \*in favor of deleting them<sup>7</sup> \*on the grounds that<sup>8</sup> they \*might provoke a demonstration on the part of the audience<sup>9</sup>. The other two thoughts I ought to retain them. I had to decide. To this day I don't know where I got the reckless courage: I included the sentences in my speech. The audience remained calm. There was no commotion<sup>10</sup> except that certain Hungarian-American journals attacked me as a traitor and a \*paid Russian agent<sup>11</sup>.

The attacks were not entirely without foundation. My conscience troubled me a little, because I had received on my departure a gift of some Russian cigarettes from \*the Soviet Cultural Attache<sup>12</sup>. Under the influence of the attacks I almost became the victim of nicotine poisoning, since \*I made it my business speedily to smoke up all the cigarettes<sup>13</sup>, thinking that if these boxes with their \*cyrillic lettering<sup>14</sup> were found in my possession I might get into trouble. My cowardice was inexcusable and ridiculous.

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1. 相信我這話. 2. 左派的報紙. 3. 法西斯主義者. 4. (與周圍環境隔絕的) 孤立. 5. 證明. 6. 我以身受自願的檢查. 7. 贊成刪去他們 (deleting [di/li:tiŋ]), 刪去, 除去. 8. 根據...理由. 9. 可能激起聽衆的示威遊行. 10. 騷亂. 11. 得俄國津貼的特務. 12. 蘇聯大使館文化組. 13. 以趕快吸完所有的香煙爲已務. 14. 俄文字母書法.

Well, that is the fate of a free man. I suspect that the fate of free men in other parts of the world resembles mine. We console ourselves by saying that the fault is in the circumstances—not in us.

This isn't true. The fault is ours. The hate and suspicion of the fanatics of the Right and of the Left have made us cowards! They demand that we \*take an open stand<sup>1</sup>. With the voice of policemen they cry: "Search him!" And if we accede<sup>2</sup> to their demands they regard our prayers, love of peace and humanitarian leanings as \*skeleton keys<sup>3</sup> and \*burglar's tools<sup>4</sup>. Our honor in the world has been mislaid somewhere.

The events of the past years have shown that the four fields of spiritual activity: religion, science, literature and arts have only partly remained free of fanaticism. In recent days the situation has not improved. Let me mention two examples. After the liberation, the Soviet writer Boris Gorbatove visited Budapest. In this strong stocky man I came to know a calm contemplative<sup>5</sup> spirit. Yet this is the same Gorbatove who compared Truman to Hitler.

Concurrently, Adolphe Menjou in the course of the sensational Hollywood investigation levelled<sup>6</sup> the most serious personal accusations at Stalin. I very much doubt whether world opinion had expected to hear such \*deep-throated<sup>7</sup> charges from its literary and artistic songbirds<sup>8</sup>. These accusations, we know well, were based only on gossip or hastily drawn conclusions. We slaves to fanaticism, though this fact does not necessarily detract their literary or artistic merits.

Let me now try to define the concept of a free man. First, a free man may not belong to any political party, for party

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1. 採取一個明白的立場。 2. accede [æk'si:d], 同意。 3. 萬用鑰匙 (把把鎖都開得着的)。 4. 強盜的工具。 5. 深思的, 縝思熟慮的。 6. = aimed. 7. 粗聲粗氣的。 8. 女歌手。

discipline fetters<sup>1</sup> the soul. Second, a free man must not express either approval or disapproval of existing political systems. By so doing he loses his perspective and balanced judgment. Third, there is as yet no organized group behind free men, because they do not strive for political power.

The conditions seem to limit alarmingly the concept of the free man. This, however, is only an illusion. If the fanatics should ask me what justification there is for the existence of the free man and what vital message he can deliver in these times, I can answer them.

To justify his existence we must investigate the state of mind of the two billion inhabitants of the earth. This is, of course, no easy task, but with the help of *inductive* thought we can from single components postulate<sup>2</sup> the whole. Do we possess reliable statistics<sup>3</sup> indicating to what degree mankind is fanatical in one or another direction? There are no such statistics to be had and there can be none. Where observable fanaticism exists, we know that, to a great degree, it has been artificially created. Many of us have often wondered what might have been the result of a poll<sup>4</sup> taken in 1939 among German mothers, workers and \*men in the street<sup>5</sup>. If a \*general referendum<sup>6</sup> could have been conducted without propaganda and terrorization, would they have elected to follow Hitler along the road of total destruction? With regard to the unfortunate people of Hungary I can answer much more decidedly.

Somehow it is like this all over the world. Behind the artificially created din<sup>7</sup> of the minority is the moving silence of the masses resembling that of a child without power of speech. I do not wish to minimize the history-making power of fanaticism or even, in some cases, its good faith. But the fanatics must equally acknowledge the rights of the free man.

1. 束縛, 限制. 2. postulate [ˈpɒstjʊleɪt], 假定. 3. statistic [stəˈtɪstɪks], 統計數字. 4. 選舉. 5. 一般的人. 6. 普選. 7. 綿綿不斷的吵鬧聲.

It is beyond doubt that the greatest historic progress will come from the free man. The startling developments of recent years, however, have fatally snapped the thread of historical laws and precedents. Scenes such as those that occurred when \*Godfrey de Bouillon's crusaders captured the Holy Sepulchre<sup>1</sup> and with inspired devotion clasped together in prayer hands still dripping with blood, or even the fanaticism of Hitler's Germany were<sup>2</sup> not, as we have seen, manifestations sweeping enough to threaten mankind with total destruction. But atomic energy and the possibilities of bacteriological warfare have \*put another face on the matter<sup>3</sup>. There are still fanatics, however, who are blind to these implications.

It is plain that in the world of today pessimism and men's fear of each other have taken on dangerous proportions. I know of no spiritual movement willing to face this danger. On the contrary, religion, literature and science have been plunging the world into even deeper pessimism.

For the consolation of mankind only science remains, keeps its plans and hopes in its refrigerator<sup>4</sup> of caution. In contrast to politics it promises less than what it is able to perform. Its accomplishments come as surprises. Scientists ten years ago \*held the opinion that<sup>5</sup> the day of atomic energy was far distant. We cannot reproach them for their methods, because fantastic achievements lie not in the realm of faith but depend on absolute proof. We can, however, accuse them of \*being miserly in their reassurances<sup>6</sup>.

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1. Godfrey de Bouillon (1061-1100) 爲法王亨利第四的一員勇將，參加第一次十字軍東征，爲該軍領袖。克復耶路撒冷後，被譽爲 Defender of the Holy Sepulchre. 2. (were 的主詞爲前面的 scenes...or even the fanaticism of...). 3. 使事情變了樣，改觀了。 4. (refrigerator 原爲冷藏食物的箱子或房間，此處轉指爲使一切東西不致毀滅的保護處)。 5. held the opinion that 又可省爲 held that. 6. 過於缺乏信心。



The \*panicky fear<sup>1</sup> that men have of each other can be traced to simple causes. History teaches us that the fanatics shamefully defame their opponents and, since they have the loudest voices, all mankind seems degenerate and ripe for destruction. The modern press plays a tremendously important role in undermining<sup>2</sup> people's self-confidence. Any \*hold-up<sup>3</sup> makes the headlines<sup>4</sup>, while the fact that millions of honest men live profitable lives in happy family circles remains a secret. We give men a distorted and false picture of themselves.

It isn't true that the world's material and spiritual resources are impoverished<sup>5</sup>. It is \*up to the scientists<sup>6</sup> to give us an objective<sup>7</sup> view of our material resources and the outlook for peaceful planning. The world isn't made up of uranium deposits. There exist also \*vast reserves of men of goodwill<sup>8</sup>. Religion, literature and art must reveal to the world its spiritual resources.

Freedom can be restored to men who have been intimidated only by liberating them from their isolation. This movement should start from America where the greatest number of free men live.

In addition to the \*gift parcels<sup>9</sup> with \*powdered milk<sup>10</sup> and \*chewing gum<sup>11</sup> which the United States is now sending to Europe, the free men of America should also send some mental dextrose<sup>12</sup> to those free men of the world who are suffering from an increasing \*psychological poverty<sup>13</sup> in this political and emotional crisis. They should send them a message—a message that they are not alone.

I appear in this matter \*as a Central European witness to state<sup>14</sup> that even in countries such as \*Czechoslovakia, Hungary,

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1. 無理的恐懼 (如「杞人憂天」之類). 2. 漸漸削弱. 3. 攔路搶劫. 4. 大標題. 5. 匱乏, 貧竭. 6. 科學家的責任. 7. 客觀的. 8. 生存着大量善良的人. 9. (不要錢的) 當作禮物送人的小包東西. 10. 奶粉. 11. 橡皮糖. 12. dextrose [ˈdekstrous], 糖. 13. 心理的貧乏. 14. 作為一個中歐的證人來告訴大家...

Yugoslavia and Rumania<sup>1</sup> there are still free men of great gift in the fields of religion, science, literature and arts.

We live in a world which has recognized the advantages of association in every field. There are such organizations as a society for the propagation of Angora rabbits and a Fat Man's Club for men weighing over 200 pounds. Free men alone have no international organization.

The attitude of the free man seems to confirm Wells' unfavorable judgment. If he continues in this direction, his cowardice and inactivity will bring him the fate he deserves. The fanatics will blow him aside like \*a wisp of straw<sup>2</sup>.

- 
1. 捷克, 匈牙利, 南斯拉夫, 羅馬尼亞.    2. 一束稻草.

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### LADY OF CONSISTENCY

A famous European king greatly admired a beautiful court lady. One day he asked her age. She replied: "Your majesty, I am twenty-five."

Five years later he again put the same question to her. She again replied: "Your majesty, I am twenty-five."

"See here," said the king, "you told me that five years ago."

"Certainly," she said. "I am not one of those ladies who say one thing one day and another the next."

### QUIZ

1. What is China's Sorrow?
2. How did Derby in horse racing originate?
3. What birds are trained to fish for their masters?
4. Can a peacock be a female?
5. Will the milk of all mammals produce butter?

*(Please turn to answers on page 33)*

## “EXTRA! EXTRA!”

By ROBERT SHERWOOD

## 『號外! 號外!』

錢歌川譯註

From the street below came \*that most terrifying of sounds<sup>1</sup>, the full-chested roar of two men shouting, “Extra! Extra!” \*through the rainy night<sup>2</sup>.

“Extra! Extra!”

Mr Whidden, reading his evening paper (it was \*the home edition<sup>3</sup>, published at noon, containing no news whatsoever); wondered what the trouble was. He could gather<sup>4</sup> nothing from the ominous shouts that assailed his ears. The two men might have been lusty-lunged Russians \*for all of him<sup>5</sup>. But there was an ominous note<sup>6</sup> in their voices—the warning of dark calamity—the grim suggestion of wars, plagues, holocausts<sup>7</sup>.

從下面的街上，透過雨夜，傳來了那種其驚人的聲音，兩個男子脹破胸膛地在大聲狂叫着，『號外!... 號外!』

『號外! 號外!』

魏頓先生正在看着晚報（那是本城版，在正午發行的，所以沒有載得有一點什麼新聞）奇怪着又發生了什麼事情。從這種撲向耳來的不吉利的叫聲中，他推測不出一點什麼來。那兩個男子儘他所知道的也許是那肺部壯健的俄國人。但是在他們那聲音中却有一種不吉利的音調——許是慘酷災難的前兆——或是戰爭，瘟疫，大燒殺的可憎的暗示吧。

1. that most terrifying of sounds 與下面的 the full-chested roar 同格。  
2. 接上面的 came 讀。 3. =the city edition. 4. =infer, deduce 推測，推論出來；例如 “I gather from this letter that he is angry.” 由此信推測他已發了脾氣。 5. =for all his knowledge, so far as his knowledge goes. 6. 音調，情調。 7. 供祭祀的燒烤（希伯來人等燒烤整個的獸類以作祭品）；大犧牲，大虐殺，大破壞。 holos (= whole)+kaiō (= burn).

“Where do they get those men with voices like that, and what do they do between extras?” he thought.

Mrs Whidden emerged from the kitchen, whither she had retired to bathe<sup>1</sup> the supper-dishes.

“There’s an extra out, Roy,” she announced.

“So<sup>2</sup> I hear,” said her husband, \*who was not above an occasional facetious sally<sup>3</sup>.

She walked over to window, opened it, and thrust her head out into the rain. In the street, five stories<sup>4</sup> below, she could see the two news-venders<sup>5</sup>.

“Extra! Extra!”

Mrs Whidden turned from the window.

“Something must have happened.”

There was an overtone<sup>6</sup> of complaint in her remark that Mr Whidden recognized only too well. It was a tone that always suggested \*unwelcome activity<sup>7</sup> on Mr Whidden’s part. He wished that she would come right out and say,

『那樣洪鐘般聲音的人他們從那裏弄來的呀。那些人在不發號外的時候又在做些什麼事呢?』他獨自在想。

魏頓太太從廚房中走出來了。她曾去廚房裏洗那晚飯用過的碗碟。

『羅意，有號外出來了。』她對他說。

『我也聽到的』她丈夫回答，他偶然也說句把談諧的話。

她走向窗前去，打開窗子，把頭伸出到雨中去了。在那五層樓下面的街上，她看到那兩個賣號外的人。

『號外! 號外!』

魏頓太太從窗子上回過頭來。

『一定有什麼事情發生了。』

她那弦外之音，有點抱怨的意思，這是魏頓先生所深切理解的。那種聲調每次都是暗示着要魏頓先生去做點他所不高興做的事。他希望她直截了當地說，『下樓去

1. 浸在水裏，即洗滌之意。 2. 爲 also 之意。 3. 偶然也說一兩句談諧的話。 not above 不是全不，例如 I am not above following good advice. 好的忠言我並不是完全不聽。 4. 樓。 5. 賣報者。 6. (音樂術語) 伴音。 7. 雖則他老婆不肯明說，一定是要他去做他不願做的事。

“Go downstairs and get the paper,” but she never did. She always \*prefaced her commands with<sup>1</sup> a series of whining insinuations.

“I wonder what it was?” she asked, as though expecting her husband to know<sup>2</sup>.

“Oh, nothing, I guess. Those extras never amount to anything.”

Mrs Whidden turned again to the window.

“Something awful must have happened,” she observed, and the counterpoint<sup>3</sup> of complaint was even more pronounced.

Mr Whidden shifted uneasily in his chair—the one comfortable chair in the flat—the chair which he himself had bought for his own occupancy and about which there had been so much argument. He knew what was coming; he didn't want to move, and walk down and up four flights of stairs for the sake of some information that would not affect his life in the remotest degree.

把報買來吧,』但是她却決不肯這樣說的。她老是要先用訴苦的聲調轉彎抹角地說一大串旁敲側擊的話,然後才發出她那命令來。

『我真想知道那是什麼事。』她問,好像期待着她丈夫能懂得她這話的意思。

『啊!我想沒有什麼。那些號外決沒有什麼內容的。』

魏頓太太又轉向窗子那邊去了。

『一定有什麼了不起的事情發生了』她說,而她那抱怨的聲調來得更明顯了。

魏頓先生在他那椅子上,有點侷促不安了。——那是他們家裏一把唯一的坐得舒服的椅子——那是他自己買來專用的,爲着買那把椅子他們夫婦間還有過很多的口舌。現在有什麼事就要臨頭,他是知道的;他真不想動。爲着要知道一點與自己的生活毫無關係的消息,而跑下又跑上四層樓,他真不願意呢。

1. 在她發出命令之前先來一套.... 例如 He prefaced his remarks with a snort 他在說話之前先清一下嗓子. 2. 知道她的用意. 下接 what she really means 解. 3. (音樂術語) 對位法; 旋律配合法 (作爲伴奏而加於基本曲上的旋律, 因此仍如上面所用的 overtone 之意相似).

“Don't you intend to find *out*?” asked Mrs Whidden, and it was evident that she had reached snappy<sup>1</sup> stage. Her husband knew that, if he didn't go down and buy that damned paper, he would provide fuel for \*an irritation that would burn well into the night<sup>2</sup>. Nevertheless, that chair was so comfortable, and the weather was so disagreeable, and the stairs were such a climb....

“I guess I won't go down, Emmy. Those extras are always fakes<sup>3</sup>, anyway, and, besides, if it is anything important, we'll find out about it in the morning paper.”

The roars of the men shouting “Extra! Extra!” reverberated<sup>4</sup> through the street, beating with determined violence against the sheer<sup>5</sup> walls of the walk-up<sup>6</sup> apartment-houses, shuddering through the open window of the Whiddens' living-room, jarring<sup>7</sup> the fringed shade of the reading-lamp, the souvenirs on the book-shelves the tasseled portières<sup>8</sup> that led into the little hall<sup>9</sup>.

『難道你不想知道嗎?』魏頓太太問。顯明地她已到了那憤懣的階段了。她丈夫知道，如果他再不下去把那張該死的報買來的話，他就不免在她那一直要燒到半夜還不熄的激怒之火上加油了。雖然，那把椅子真是舒服，而天氣又那般地壞，再加上那末許多的梯子真够爬了....

『愛米，我不下去。總而言之那些號外老是騙人的，而且，如果真有什麼重要的消息，我們在明天的早報上也就可以看到的。』

那大喊着『號外! 號外!』的賣報者的狂叫，響徹雲霄，滿街反應猛擊在出入自由的公寓的高牆上，侵入了魏頓夫婦的居室中開放的窗戶，震動了臺燈上的流蘇燈罩，書架上擺設的紀念物，走廊與居室間的有縫縷的帷帳。

1. 忿怒的。 2. 太太的脾氣一直要發到半夜不停。 3. 不可靠的事情。 4. 響徹。  
5. 直立的。 6. 這原是戲院門口招攬來客的用語，此處借來作形容詞用，是說富貴人家門禁森嚴不易進去，但魏頓他們所住的公寓，便是隨便什麼人都可以跑進去的。  
7. 衝擊，震動。 8. 作為門帘用的裝飾的帷帳。 9. 走廊。

“You’re just lazy, Roy Whidden,” said Mrs Whidden. “You sit there reading your paper—night after night—night after night.” She turned \*as though to an invisible jury<sup>1</sup>, to whom she was addressing fervent plea<sup>2</sup> for recognition of her \*prolonged martyrdom<sup>3</sup>. Then, \*with all the dramatic suddenness of an experienced prosecutor<sup>4</sup>, she snapped at the defendant<sup>5</sup>: “What *do* you read, anyway? Answer me that! What *do* you read?”

Mr Whidden knew that the question was purely rhetorical<sup>6</sup>. No answer was expected.

“You don’t read a *thing*. You just sit there and stare at that fool paper—probably the \*death-notices<sup>7</sup>. When anything *important* happens, you don’t even care enough to step out into the street and see what it is.”

“How do *you* know it’s important?” Mr Whidden inquired, being inclined, \*albeit unwisely<sup>8</sup>, to display a little spirit.

『你只是懶惰罷了，魏頓羅意，』魏頓太太說。『你坐在那裏看你的報——每晚——每晚。』她轉過頭去，儼然是向着陪審官作熱烈的申辯，希望認識她這長年的犧牲。隨即又以老練檢察官那種富于戲劇性的突然態度，釘住被告來問：『你到底在看什麼？你說！你在看什麼？』

魏頓知道那問題純粹是裝腔作勢的。她根本就不指望有什麼回答。

『你在看個屁。你只是坐在那裏，望着那張無聊的報紙——頂多看看那些死亡的訃告。真到有什麼重大的事情發生的時候，你甚至連走出去看是什麼一回事都不高興呢。』

『你怎樣曉得那是重大的事情？』魏頓先生問，也有意想表示一點火氣，雖則這是不聰明的。

1. 好像是對着那目不見的陪審官。（因為實際並無陪審官之存在，所以用 invisible 一字）。 2. 申辯。 3. 長年累月的殉難犧牲。 4. 突然一變而彷彿成爲一位富有經驗的檢察官。 5. 被告。 6. 修辭的。所謂 rhetorical question 是形式爲問句實際並不要求答復的，而只是加強語氣的一種修辭法而已。 7. 死亡訃告。 8. = although foolishly 雖則這話問得愚笨。

“How do you know it *isn't*?” Mrs Whidden back-fired<sup>1</sup>. “How will you ever know *anything* \*unless you take the trouble to find out<sup>2</sup>?”

Mr Whidden uncrossed his legs and then crossed them again.

“I suppose you expect *me* to go down and get that paper,” cried Mrs Whidden, whose voice was now rivaling<sup>3</sup> the news-venders'. “With all I've got to do—the dishes<sup>4</sup>, and \*the baby's ten-o'clock feeding<sup>5</sup>, and...all right! I'll go! I'll walk down the four flights of stairs and *get* the paper, so that \*your majesty<sup>6</sup> won't have to trouble yourself.” There was a fine sarcasm in her tone now.

Mr Whidden knew that it was the end. For seven years this exact scene had been repeating itself over again. If there had only been some slight variation in his wife's technic...but there never had. At first, he had tried to be frightfully sporting about it, assuming the blame at the first hint

『你又怎樣曉得那不是重大的呢?』魏頓太太反問了。『除非你費點力去查明一下任何事情你也不會曉得的。』

魏頓先生把他交疊着的腿放下來，隨即又再疊上。

『我猜想你是指望我走下去買那張報紙的。』魏頓太太叫出來，她現在的聲音簡直要勝過那些賣報的了。『雖則我有好多的事要做——要洗碗碟，要準備小孩子十點鐘吃奶，還有，好吧！我就去！我就走下四層樓去買那張報，那末你這位王爺陛下就用不着自己去麻煩了。』在她的語調中，現在早已含着一種銳利的諷刺了。

魏頓先生知道就是這樣完結了。七年來正同這一樣的場面不知有過多少次了。如果他老婆的技術少許有一點兒變化的話。但是那却從來沒有過。最初，他曾竭力以驚人的運動家精神去對付，一遇太太有點要發生不快的樣子，就自己認錯，儘量漂亮地去

1. 所謂 back-fire 原為山林或草原起火的時候，先在下方放火以燒去一塊地方，等到大火燒到此地便斷了。所以此處借用是反攻的意思。 2. 除非你麻煩一下去找出來。 take the trouble 故意，麻煩去做。 例如 He took the trouble to show me the way to the post-office. 麻煩了他告訴我到郵局去的路。 3. 敵過。 4. 洗碗碟。 5. 十點鐘還要給孩子吃奶。 普通生後三個月起始。 每日喂五次奶，即午前六時，十時，午後二時，六時，十時。 6. 挖苦他丈夫是做皇帝，故云。



of trouble and doing whatever was demanded of him with all possible grace; but that pose<sup>1</sup>, and it had not been long before he admitted that it *was* a pose, was worn away by a \*process of erosion<sup>2</sup>, a process that had kept up for seven years—seven years of writing things in ledgers<sup>3</sup> in an airless office on Dey Street; seven years of listening to those endless scoldings and complaints at home. Whatever of gallantry had existed in Mr Whidden's soul had crumbled before the persistent and ever-increasing waves of temper. He knew that now, if he gave in, he did so because of cowardice and not because of any worthily \*chivalrous motives<sup>4</sup>.

He threw his paper down, stood up, and walked into the bedroom to get his coat. Little Conrad was asleep in there, lying on his stomach, his face pressed against the bars of the crib.

Over the crib hung a colored photograph of the \*Taj Mahal<sup>5</sup>, a

做他老婆要他做的任何事情，但是那種裝腔——不久他就認為那是一種虛偽的裝腔——七年來在德意街那不通風的事務室中，每天在總帳簿上記着帳目，在家庭中聽着無止境的煩言和抱怨，這樣繼續了七年由於腐蝕作用而消磨盡了。以前在魏頓先生的心靈中所存在的那種對婦女的慇懃有禮，早被他老婆這種執拗而逐日增長的癖性之洪濤所粉碎無餘了。他知道如果他現在還是讓步的話，那便是由於卑怯，而不是由於有什麼價值的俠義的動機。

他放下他手中的報紙，站起身來，走進臥室去取他的上衣。小康樂睡在那裏身體伏着，臉靠在那小牀欄杆上。

在那小牀的頭上掛着一副彩色的印度瑪治王妃陵寢的照片，那

1. 裝腔. 2. 腐蝕作用. 3. 總帳簿. 4. 義俠的動機. 即對婦女讓步及獻慇懃等，什麼事都為之效勞. 5. 印度 Mogul 皇帝 Shah Jehan (1628-1658) 為其死去的寵妃 Nowr Mahal 在 Agra 附近所建築的壯麗無比的白大理石的陵寢，以二萬工人做了二十年，在 1650 年完成的，為現存世界帝王陵寢中最有名的。

lovely, white building that Mr Whidden had always wanted to see. He also wanted to see Singapore, and \*the Straits Settlements<sup>1</sup>, and the west coast of Africa, places that he had read about in books.

He was thinking about these places, and wondering whether Little Conrad would ever see them, when his wife's voice rasped at him from the next room.

"Are you going or will I have to go?"

"I'm going, dear," he assured her, in the manner of one who is tired.

"Well, hurry! Those men are a block away by now."

Mr Whidden put on his coat, looked at Little Conrad and at the Taj Mahal, and then started down the stairs.

There were four flights of them, and it was raining hard outside.

\* \* \*

Twelve years later Mrs Whidden (now Mrs Burchall) sat sewing on the front porch of a pleasant house in a respectable<sup>2</sup> suburb. It was a brilliantly sunny day, and the

是一座壯麗的白色建築物。魏頓先生常想去遊覽的。他又還想去新嘉坡和海峽殖民地，以及非洲，西海岸一帶遊歷，那都是他在書本上讀到過的一些地方。

他正在想着這些地方，又想到小康樂是不是有機會去遊覽，於是從隔壁房裏又傳來了那刺耳的他老婆的聲音。

『是你去呢，還是非我去不可？』

『我現在就去，太太。』他回答她的聲調像一個疲勞的人。

『好吧，要去就趕快，那賣報的人現在已經走遠了。』

魏頓先生穿好了他的上衣，望了一下小康樂和那張印度王妃陵寢的照片，於是便開始下樓去。

那兒有四層階梯，外面正下着大雨。

\* \* \*

經過十二年之後魏頓太太（現在是白雀兒太太了）正坐在近郊一幢舒適的屋子的前廊上縫紉。

1. 海峽殖民地，指 Singapore, Malacca, Penang 等地。 2. 地點適中的。

hydrangeas were just starting to burst out into profuse bloom on the bushes at either side of the steps.

“And do you mean to tell me you never *heard* from him?” asked Mrs Lent, who was also sewing.

“Not a word,” replied Mrs Burchall, without rancor<sup>1</sup>. “Not one word in twelve years. He used to send money sometimes to the bank, but they’d never tell me where it came from.”

“I guess you ain’t sorry he went. Fred Burchall’s a good man.”

“You’d think he was a good man all right if you could’ve seen what I had<sup>2</sup> before. My goodness! When I think of the seven years I wasted being Roy Whidden’s wife!

Mrs Burchall heaved a profound sigh.

“Ain’t you ever \*sort of<sup>3</sup> afraid he might show up?” asked Mrs Lent.

“Not him. And if he did, what of it? Fred could kick him out with one hand tied behind his back. Fred Burchall’s a real *man*.

那是一個光輝燦爛的晴天，石級兩側灌木枝的繡球花正開始要盛開了。

『你是說那以後你從來沒有接到他的信嗎?』冷特太太問，她也同樣在縫紉。

『一個字也沒有,』白雀兒太太回答,並沒有什麼仇恨的樣子。『十二年來一個字也沒有,他常從銀行裏弄錢來,但銀行裏的人決不肯告訴我錢是從那裏弄來的。』

『我想你對他的出走沒有什麼遺憾吧,因為白雀兒佛萊是一個很好的人。』

『你如果看見我從前所過的日子,你更會要認為他是一個很好的人呢。我的天啦,想到我嫁給魏頓羅意和他同居了七年之久!』

白雀兒太太深深地歎了一口氣。

『你不怕他有一天會忽然跑回來的嗎?』冷特太太問。

『他不會的。他就是來了,又怎麼樣?佛萊那怕是一隻手被綁住了,也很容易把他踢出去的。白雀兒佛萊是一個真正的男子漢。』

1. 仇恨. 2. 後接 seen 讀. 3. = kind of (used adverbially) = to some extent; somewhat; rather. 例如 I sort of expected it, 我有幾分期待着了。

She sewed in silence for a while.

"Of course, I *am* a little worried about Conrad. He thinks his father's dead. You see, we wanted to \*spare him from knowing<sup>1</sup> about the divorce and all that. We couldn't have the boy starting out in life with his father's disgrace on his shoulders."

Shortly thereafter Mrs Lent went on her way and Mrs Burchall stepped into the house to \*see whether the maid was doing anything constructive<sup>2</sup>. She found her son Conrad \*curled up in a chair<sup>3</sup>, reading some book.

"You sitting in the house reading on a fine day like this! Go on out into the fresh air and \*shake your limb<sup>4</sup>."

"But, mother—"

"Go on out, I tell you. Can't you try to be a *real* boy for a change?"

"But this book's exciting."

"\*I'll bet<sup>5</sup>. \*Anything in print<sup>6</sup> is better than fresh air and outdoor exercise, I suppose. You're just like your<sup>7</sup>—can't you ever stop reading for one *instant*? I declare!

她一聲不響地縫紉了一會。

『當然，我有一點兒擔心的，就是爲得康樂這個孩子。他以為他的父親死了。你明白的，我們不想使他知道關於離婚以及那一切的事情。我們不能夠讓這孩子一入社會就背負着他父親的恥辱。』

在那以後不久，冷特太太便自個兒回去了。而白雀兒太太也走進房子去看女僕是不是在做事。她看見了她的兒子康樂正縮作一團坐在椅子上讀着一本什麼書。

『在這樣好的天氣你却坐在屋裏讀書，趕快出去呼吸一點新鮮空氣運動一下吧。』

『但是，母親——？』

『我跟你說，出去吧。你不能夠變做一個好孩子嗎？』

『但是這本書太有趣了。』

『我看你祇要是印刷的東西就覺得比新鮮空氣和戶外運動好，一點不錯。你正像你的——。你不能夠把那本書放下一會兒嗎？我

1. 不使他知道。 2. 看看女僕是不是在做事。 3. 蜷坐在椅子上。 4. 運動一下四肢。 5. 我可以打賭。 6. 只要是印刷的東西，不管是書也好，報紙也好。 7. 下有 father 一字未說出口。

One of these days you'll turn into a book. . . . Now you set that book down and go out of this house this instant."

Conrad went out to the front yard and started, with no enthusiasm, to bounce an old golf-ball up and down upon the concrete walk<sup>1</sup> that led from the front porch to the gate. He was thus engaged when a strange man appeared in the street, stopping before the gate to look for the number which wasn't there.

"Hey, sonny<sup>2</sup>, is this Mrs Burchall's house?"

"Yes," said the boy, "it is. Want to see her?"

The man was short, slight, and none too formidable-looking; although he was obviously a representative of the lower class—possibly a tramp—Conrad was not in the least afraid of him. He had a rather friendly expression, a peaceful expression, as though he bore ill-will to no one.

"What's your name?" the man inquired.

"My name's Conrad—Conrad Whidden."

相信，你有一天會要變成一本書的。……現在就把那本書放下，馬上走出這屋子去。』

康樂走到前面的院子裏去，沒精打采地在那從走廊到大門的三合土的走道上，開始拍着一個舊的高爾夫球。他正在拍球的時候，街上來了一個陌生人，站住在他的大門口來看那早已不存在的門牌號數。

『赫，孩子！白雀兒太太是住在這裏嗎？』

『是的。』那男孩子回答了『正是這裏。你要會她嗎？』

那人矮小，單瘦，看去一點也不可怕，雖則他顯然是下層階級的一個代表人物——很可能是一個流氓——康樂却一點也不怕他。他的表情頗為親切和藹，好像對誰也沒有惡意似的。

『你叫什麼名字？』那人問。

『我名叫康樂——魏頓康樂。』

1. 走道. 2. 大人對小孩的叫法.

Conrad wondered why the man \*started at<sup>1</sup> him so.

"I used to know your mother," the man explained, "before I \*went to sea<sup>2</sup>."

"Oh, you're a sailor!" Conrad was obviously impressed. "Where've you been?"

"Oh, all over<sup>3</sup>. I just came from Marseilles."

"Gosh," said Conrad. "I'd like to go there. I've been reading about it in a book—it's a book called \**The Arrow of Gold*<sup>4</sup>."

The man smiled.

"You were \*named after<sup>5</sup> the man who wrote that book," said the sailor.

"I never knew that."

"No, I guess not. Your mother didn't know, either."

Just then Mrs Burchall appeared on the front steps, attracted perhaps by the suspicious cessation of the sharp pops that the golf-ball had been making on the concrete walk.

When she saw her former husband leaning on the gate, her first thought was this:

康樂很奇怪爲什麼那這樣盯着望他。

『我從前早就認識你母親的。』那人解釋了，『我去當水手以前。』

『啊，你是一個水手呀。』康樂顯然是有所感動了。『你到什麼地方去來？』

『啊，到處都去過了。我這次正從馬賽回來。』

『天啦』康樂說『我真想到那裏去。我在一本書裏讀到關於那裏的事——那本書叫作「金箭。」』

那人微笑了。

『你就是跟着那本書的作者而命名的。』那水手說。

『那我從來不知道。』

『不，我想你是不知道的。連你的母親也不知道。』

正在那個時候，白雀兒太太屋子正面的石級上出現了，也許是爲着高爾夫球在三合土的走道上拍着的砰砰聲，突然停止，而感覺懷疑，所以特地出來看看的吧。

當她看見了她的前夫凭在門上，她最初所想到的事便是這樣：

1. 注視。 2. 去當船上的水手。 3. 後補 the world 讀。 4. 英國海洋文學家 Joseph Conrad (1857-1924) 在 1919 年發表之作品，此並非其代表作。 5. 跟着他取名，即用他的名字來命名。

“Well, \*of all things! And here I was talking about him to Adele Lent not ten minutes ago.” Then she realized, with sudden horror, that her son was actually in conversation with his father. She wondered whether that fool Roy had said anything....

“Conrad, you come here this instant!”

Conrad ambled<sup>2</sup> up the concrete walk.

“How many times do I have to tell you not to talk to every strange man that comes around?”

“He’s a sailor, mother.”

“Oh, a sailor, is he!” Somehow or other that annoyed Mrs Burchall. “Well, you just chase yourself around to the back and don’t let me catch you talking to any tramps—or sailors, either.”

Conrad cast one glance toward the man who had come from Marseilles, and then disappeared from view behind the house.

Mrs Burchall walked elegantly down to the front gate and confronted Roy Whidden.

『啊哎，居然有這種事，不到十分鐘以前我剛對冷特太太提到他，真是說到曹操曹操就到。』隨即她實感到她的兒子實在和他的父親交談着，不免突然恐怖起來。她極想知道羅意那傻子是不是說出了一點什麼事.....

『康樂，你趕快進來！』

康樂踏着三合土的走道，緩步地走進來了。

『教你不要跟路上來的陌生人說話，你到底要我說多少遍才肯聽呀？』

『母親，他是一個水手。』

『啊，水手，他是嗎！』不曉得怎樣，那使得白雀兒太太惱怒了。『好吧，你趕快到後面去吧，不要再讓我抓到你在和那些流氓——或是什麼水手在說話呀。』

康樂向那從馬賽回來的人望了一眼，便躲到屋子後面去不見了。

白雀兒太太很神氣地走下到前門去會魏頓羅意。

1. 居然有這樣的事發生。 2. 此字原是指馬走時前胸與後腳左右同時移動之意，說人時為慢步，緩步。

“So you're a sailor, are you?” she said and surveyed him with deliberate satisfaction. “You look to me like a common bum<sup>1</sup>. I always knew you'd never get anywhere.”

“I guess you were right.”

He smiled as he said this. Mrs Burchall was irritated by the easy good humor of his tone, by the calm confidence in his eyes.

“Why did you do it<sup>2</sup>?” she asked.

“I don't know. It was a rainy night, and I heard a fog-horn<sup>3</sup> out in the river.”

“So you left me for a fog-horn!”

“Yes—I knew you'd be all right. Your people<sup>4</sup> had money, and I sent some.”

“\*A lot you sent<sup>5</sup>.”

“I guess it wasn't much—but it was all I could scrape<sup>6</sup> together.”

“Well, what are you bumming around here for now? What do you want? More money? Well,

『你當了水手了，是嗎？』她說，帶着故意表示滿足的神氣打量着他。『在我看來你好像一個普通游手好閒的人。我老早知道你不會有什麼出息的。』

『我想你說得不錯。』

他一面這樣說一面微笑了。他語調中的那種輕鬆愉快，以及他眼光中的那種沉着自信，把白雀兒太太激怒了。

『你爲什麼要做出那樣的事？』她問。

『我不曉得。那天晚上正下着雨，我聽到了河上一聲霧角。』

『所以你就爲得一聲霧角而拋棄了我！』

『是呀！——我原知道你是沒有問題的。你父母有錢，而我也寄了一點。』

『你真寄了不少。』

『我想那當然不多——不過我所能聚到的都寄給你了。』

『好罷，你現在蕩到這裏來幹嗎呢？你要什麼？再要點錢嗎？哼，你別再想了。一個銅板也不

1. 流氓，游手好閒的人。 2. 指他出走的事。 3. 在霧濃的日子裏船甲板上放出的警報時吹的號角。這位主人公是有羅漫蒂克的性格的，而且有放浪的憧憬，所以在這煙雨朦朧的夜裏，聽到河上一聲號角，便引動了他出遊的心思，遂毅然離開了酷愛他的妻子，而踏上了漫無目的旅程。 4. 指太太的娘家。 5. (這裏當然是反語)。 6. 儲蓄。



you won't get it. Not one nickel<sup>1</sup>. I told Fred Burchall if you ever showed up he was to kick you right out. And he'd do it, too! I advise you to \*make yourself scarce<sup>2</sup> before he gets home."

"Don't worry, I'm going. My ship sails at six."

"Oh, your *ship* sails, does it! I'll bet it's a *fine* ship." She laughed harshly \*at the mental picture of<sup>3</sup> any ship on which Roy Whidden could obtain employment.

"How did you ever find out where I live?"

"Oh, I kept track of you through the bank. I knew when you got the divorce and got married again."

"Well, then, why didn't you leave me alone? What did you come snoopin' around here for?"

"Just curiosity. I wanted to see what the boy looks like."

"Well—you've seen him."

"Yes, I've seen him. That's all I wanted."

會給你的。我跟白雀兒佛萊說過，如果你要跑來的話，我要他馬上把你踢出去。他也願意那樣做的！我勸你在他沒有回來以前趕快走開吧！』

『不要擔心我就要去的。我的船六點鐘就要開走的。』

『啊，你的船開走嗎？我可以打賭，那一定是一條極好的船。』她想到像魏頓羅意這樣無用的人，也可以在那上面謀到一個職位的那船的樣子，不禁粗暴地笑了。

『你怎麼找到我住的地方呢。』

『啊，我經由銀行曉得了你的蹤跡。你得到了離婚的許可證，以及再度結婚，我當時都曉得的。』

『啊，那末你爲什麼要把我拋棄不顧呢？你爲什麼要這樣行動詭秘地跑到這兒來呢？』

『祇是爲着好奇心。我想看看那孩子像個什麼樣子。』

『好吧——你已經看見他了。』

『是呀，我已經看見他了。我已再無所求了。』

1. 錢幣. 2. 逃走, 離去, 走開. 例如 Please do make yourself scarce. You are in my way, and I am very busy. 請你走開吧. 你妨礙我, 我現在很忙. 3. 心中所描畫的, 即想像的.

He straightened up and started to \*move away<sup>1</sup>. "Well—good-by, Em<sup>2</sup>."

"Good-by, and I hope you enjoy yourself on that *ship* of yours."

He was walking away down the street when suddenly she called to him: "Roy!"

He stopped abruptly in response to that well-remembered summons.

"There was something I meant to ask you," she said with an unusual hesitancy.

"What—what was that extra about?"

He rubbed his none-too-smooth<sup>3</sup> chin and thought for an instant.

"\*Let's see<sup>4</sup>," he said. "It was something about...no, that was later. I guess I've forgotten."

"Was it about the \*world series<sup>5</sup>?" she asked, as though trying desperately hard to prompt him. "The morning papers were full of it. Was it about that?"

He smiled with relief. "Of course—that was it! The \*Red Sox<sup>6</sup> won."

他伸起腰來準備走了。『那末再會愛米。』

『再會，希望你在你的船上過得愉快。』

他已經走下到街上去了，突然她向他叫出來：『羅意！』

他應着那個記得很熟習的叫喚，突然地停下來了。

『我還有點事情一直就想問你的。』她異常躊躇地說。

『那——那個號外到底是什麼事。』

他撫着他生着鬚的下巴想了一會。

『讓我想想看。』他說。『那是說……不是，那是以後的。我想我記不起來了。』

『是不是說的壘球選手比賽的事？』她問，儼然是想要竭盡棉力來提醒他似的。『第二天的早報上登滿了那個消息。是不是那回事？』

他得到解放地微笑了。『當然

——正是那回事！紅襪隊勝了。』

1. 走開去。 2. 即 Emmy, Emmie, Emily 的縮稱。 3. none-too = none-so 不那樣。 4. (俗語) = Let me see. 這作 us 並不代表複數。 5. 美國壘球世界選手權比賽。 6. 紅襪隊 (壘球隊的名字)。 sox = socks (美國俗語)

## HOW I LEARNED TO WRITE

By BENJAMIN FRANKLIN\*\*

A question was once, somehow or other, started between Collins<sup>1</sup> and me, of the propriety of educating the female sex in learning, and their abilities for study. He \*was of opinion that<sup>2</sup> it was improper, and that they were naturally unequal to it. I took the contrary side, perhaps a little \*for dispute's sake<sup>3</sup>. He was naturally more eloquent, had a ready plenty of words; and sometimes, as I thought, \*bore me down<sup>4</sup> more by his fluency than by the strength of his reasons. As we parted without settling the point, and were not to see \*one another<sup>5</sup> for some time, I sat down to put my arguments in writing, which I \*copied fair<sup>6</sup> and sent to him. He answered, and I replied. Three or four letters of a side had passed, when my father happened to find my papers and read them. Without entering into the discussion, he \*took occasion to<sup>7</sup> talk to me about the manner<sup>8</sup> of my writing; observed<sup>9</sup> that, though I \*had the advantage of<sup>10</sup> my antagonist<sup>11</sup> in correct spelling and pointing<sup>12</sup>, I \*fell far short<sup>13</sup> on elegance of expression, in method and in perspicuity<sup>14</sup>, of which he convinced me by several instances<sup>15</sup>....

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\*\*這是從美國獨立運動時最活躍的政治家、外交官和物理學者，有名的 Benjamin Franklin (1706-1790) 所著的 *Autobiography* 中取下來的一節。說他十五歲時，在故鄉 Boston 的事。

1. 佛蘭克林的朋友。 2. =believed, thought that 認為。 3. 爲着想要辯論的緣故。 Cf. for conscience' sake 爲良心的緣故。 4. 把我壓到；使我說不贏他。 5. 既是兩個人照文法應該用 each other。 6. 謄寫清楚。 7. 抓住那個機會便來。 8. 方法。 9. =said。 10. 比...爲優。 11. 對手。 12. 句讀；斷句。 13. =was very insufficient 很不充分。 14. perspicuity [pə:spi'kjuiti], 明晰(指文章等的)。 15. 例證。

About this time I met with an odd<sup>1</sup> volume of the *Spectator*<sup>2</sup>...I bought it, read it over and over, and was much delighted with it. I thought the writing excellent, and wished, if possible, to imitate it. With this view I took some of the papers, and, \*making short hints of the sentiment<sup>3</sup> in such sentences, \*laid them by<sup>4</sup> a few days, and then, without looking at the book, tried to complete the papers again, by expressing each hinted sentiment at length<sup>5</sup>, and as fully as it had been expressed before, in any suitable words that should \*come to hand<sup>6</sup>. Then I compared my *Spectator* with the original, discovered some of my faults and corrected them...but I sometime had the pleasure of fancying that, in some particulars of small import<sup>7</sup>, I had been lucky enough to improve the method or the language, and \*this encourages me to<sup>8</sup> think I might possibly \*in time<sup>9</sup> come to be a tolerable English writer, \*of which I was extremely ambitious<sup>10</sup>. My time for these exercises and for reading was at night, after work or before it<sup>11</sup> began in the morning or, on Sundays....

1. 零的; 不齊的. 2. 十八世紀初葉 (1711-1712) 由 Addison 與 Steel 在倫敦出版的報章, 登載着兩人所寫的隨筆小品, 以文章的優美著稱, 至今仍為文章規範. 3. 把文句的情趣簡單地記下來. 4. 擱置. 5. 詳細地 (此處不作「終於」解). 6. 信手拈來; 隨那時所想到的. 7. =importance 重要. 8. 這鼓勵我來. 9. =sooner or later 遲早. 10. =I was extremely ambitious of being a tolerable English writer. 我很想成爲一個會寫文章的人. be ambitious of=eagerly desire. 11. =work.

Two famous physicians were once introduced at a reception. They were deservedly famous, but they were of opposing schools; as the one shook the other by the hand, he said loudly:

"I am glad to meet you as a gentleman, sir, though I can't admit that you are a physician."

"And I", said the homeopathist, smiling faintly, "am glad to meet you as a physician, though I can't admit you are a gentleman."

## SEENING THE WORLD THROUGH JOKES

## 由笑話看世界

Marconi says the next war will be a radio war. And can we turn it off when we get tired of it?—*Tampa Tribune*.

馬可尼說下次的戰爭會是一個無線電的戰爭。而我們打得厭倦了的時候，能不能把它扭息呢？

【註】 radio war 是利用無線電作戰。普通我們用的無線電收音機，聽得厭倦了的時候，便可把它關掉 (turn it off)，如果是無線電戰爭的話，是不是也可用同樣的辦法要停止就可隨時停止呢？恐怕沒有這樣容易吧。

It begins to be suspected that the Chinese prefer fighting one another to fighting the Japanese.—*Rochester Democrat and Chronicle*.

我們開始有點懷疑起來：中國人好像比和日本人打仗更要喜歡自己互相打仗些。

【註】 be suspected 莫非是。 prefer...to 與 like better...than 同意。

A republic is a land in which everybody knows what to do and nobody has authority to do it.—*Cedar Falls (Iowa) Record*.

所謂共和國是其中人人都知道要做什么，但無人有權來做。

【註】 這是罵美國政治的腐敗的，也是嘲笑民主國反不能有所作為。 have authority to 有權力來 (做)。

The Technocrats also ought to call attention to the fact that the machine age has practically abolished horseshoes, which causes most of our present bad luck.—*Brunswick (Ga.) Pilot*.

技術主義的提倡者也應該注意到現在這種機械時代，馬蹄已實際廢止，而惹起了我們許多的惡運這種事實。

【註】 Technocrats 是信奉 Technocracy 的人。 horseshoes 因一切因機械，如汽車等，所以用不着馬了，既沒有馬，自然沒有馬蹄了。在英美人的風俗 horseshoe 是 good luck (好運道) 的象徵，現在把「馬蹄」不要了，當然沒有好運了。

In Illinois, cemeteries are exempt from taxation. This seems to be the only place to escape it.—*American Lumberman*.

在伊利諾依州墓地是不課稅的。這好像是唯一可以逃脫課稅的地方。

【註】 極言苛捐雜稅之多，除了死人誰都難免。 cemetery 墓地，公墓。 be exempt from 從...免除。

## MISCELLANEOUS NOTES ON ENGLISH GRAMMAR

### 文 法 雜 拾

#### WHETHER OR NOT 和 WHETHER OR NO

關於 whether or not 和 whether or no, 在意義上是沒有分別的, 不過用法上却有點不同, 如

(1) I don't know *whether* the report is true *or not*.

(2) I don't know *whether or no* the report is true.

即 (1) 是將 whether 和 or not 分開, 中間插入那 alternative 的第一項, 而 (2) 則不分開, 放在 clause 之首, 好像這三個字合起來, 是一個表示 alternative 的 compound conjunction 似的。這便是一般人所認為的二者用法上的區別。

但是我們查一下許多作家的用例, 並不完全如上所說。十八世紀以前的英文, 我們姑且不說, 單就今日的英文來看, 就常有人把 whether or not 照上 (2) 例一般不分開用, 而且是放在 clause 之首的, 至於 whether or no, 也常分開來像 (1) 例一樣地使用。可見這兩個 phrase, 現今却有

下列四種用法:

(1) whether.....or not

(2) whether or not

(3) whether.....or no

(4) whether or no

不過有用得多少的不同而已。在以上四種中 (1) 是最普通的形式, 到處都可見到, 所以用不着舉例, 茲就 (2), (3), (4) 的用法, 分別舉例如下。

(2) 之例:——

I remember the convocation of ladies who assembled to decide *whether or not* Mrs Fitz-Adam should be called upon by the old blue-blooded inhabitants of Cranford.—Mrs Gaskell, *Cranford*, vii.

(我記得婦女們曾召集開會來決定出身名門貴族的克蘭福的人們是不是應該去拜訪菲茲亞當夫人。)

Unfortunately we were never able to ascertain *whether or not* this was the case.—Haggard, *She*, v.

(這到底是不是事實, 不幸終於未能確定.)

*Whether or not* my grandfather was quite pleased by this unlooked-for addition to his family is a problem.—Aldrich, *Bad Boy*, v.

(這樣出乎意外家庭中又新添一丁, 祖父是不是高興, 却還是一個問題.)

現在再舉一個把 *whether or not* 作為讓步的 (concessive) 例如下:

*Whether or not* this pair were man and wife, I had seen abundant reason to doubt the friendliness of their relation.—Stevenson, *New Arabian Nights, Pavilion*, iii.

(這兩個人是否夫婦雖不得而知, 我却有充分的理由可以推想他們兩人的關係是不很親密的.)

(3) 之例:—

Thou, O God, knowest alone *whether* this was *or no*.—Tennyson.

(啊, 天呀, 到底有無其事, 只有你曉得.)

I shall consider you, my brethren, not as unbelievers, who are careless *whether* this objection strikes at Christianity *or no*.

(同胞呀, 我看你們並不是不相信基督教, 而只是對於這種反對論是否攻擊基督教不大注意罷了.)

下面的例句便是表示 concessive 的:

Things *will* change, *whether* we like it *or no*; things won't go on for a long while just as they are and no difference.—Eliot, *Silas Marner*, xvi.

(事情總是要變的, 不管你高興不高興; 事情決不會永遠像現在這樣一直不變的.)

*Whether* it (=the child) peeped *or no*, her mother so imagined it.—Hawthorne, *Scarlet Letter*, vi.

(不問那個女孩是不是偷看了, 她母親總以為她是偷看了的.)

For she loved him—loved him so!

*Whether* he was good *or no*.—Dinah M. Craik, *The Little Comforter*, st. 3.

(因為她愛他——那樣愛他!

不管他好不好.)

*Whether* they agree to it or no, I can say with Galileo, "*E pur si muove!*"—Corelli, *Romance of Two Worlds*, ch. xvi.

(不管他們同意不同意, 我總是能够和伽利略一同說『不過地球實際是在轉動的!』)

(4) 之例:—

I am perplex'd and doubtful *whether or no* I dare accept this your congratulation.—Coleridge, *Piccolomini*, I, 1.

(我很困惑疑難是不是要接受你的祝賀.)

*Whether or no* it really protends my approaching death, I know not.—Samuel Warren.

(這是不是我接近死期的前兆, 我不得而知.)

We can have no scruples, *whether or no* the work be an acceptable one to him.—Shaftesbury, *Characteristics*.

(這工作對他合不合意, 我們應無所躊躇.)

所謂 *whether.....or no* 和 *whether.....or not* 兩種, 其發達到底孰先孰後, 由古來文獻考來, 當然先有 *whether or no*, 即把 *whether* 和 *or no* 分開用, 如上述 (3) 的形式, 至於不分開的 (4) 的形式, 還是後來才有的。

*Whether* 一字, 除上述的作為 conjunction 用之外, 原來是因為 interrogative pronoun, 有 "which (one) of two" 之義的。在 Bible 和 Shakespeare 中, 這種用例極多, 茲就聖經舉出一例如下:

For *whether* is easier, to say, *Thy* sins be forgiven thee; or to say, Arise, and walk?—Matthew, ix, 5.

(說赦免你的罪, 和說站起來走, 孰為容易?)

這種用法, Swift 在 *Gulliver's Travels* 中也用到的。

On the 17th we came in full view of a great island or continent (for we knew not *whether*).—*Brobdingnag*, i.

到十七日我們便完全看見了一個大島或是大陸 (我們不曉得到底是何者.)

我們所說論的 conjunction 的 *whether*, 其實就是由這種 pronoun 的 *whether* 發展出來的, 最初所說的 "I don't know *whether* the report is true or not." 是從 "Is the report true or not? I don't know *whether*." 變化而成的。前者為 indirect question, 後者為 direct



question 而已。一切語言上的發展，都是這樣，由 direct 而進到 indirect 的，他如 “You know *that* he is a clever man” 等，也不外是由 “He is a clever man, you know *that*.” 變來的。這個 *that* 也好，*whether* 也好，在今日雖認為是 dependent clause 的一部分的 conjunction，但原來却是作成那主句一部分的 pronoun 呢。

關於這個 *whether*，除上述之外，我們還可以發現其他有趣的 construction，大約是由 direct 變化為 indirect 的當兒所發生的，它現不是 pronoun，也不是 conjunction，而有合二者而成的辭性，例如：

The debate for the evening was '*whether are* Bohn's translations or Bass's beer the greater benefit to students?'—*Punch*.

(那天晚上的討論是看彭氏的翻譯書或是巴斯的啤酒何者給學生的利益要大些。)

*Whether or not are* certain diseases produced by microbes, microcci and bacteria.—*Ibid*.

(某些疾病是否以微生物，微菌和細菌為病源。)

把動詞放在前面，是作為 direct question 的，*whether* 好像是 pronoun 似的，不過真作為 pronoun 用的話，就非寫成 “*whether is the greater benefit to students, Bohn's translations or Bass's beer?*” 不可。可見上面兩種 constructions，非驢非馬，實是一種 mix up 的東西，在語言學上這種構造，就叫作 contamination 或 blending。

*Whether.....or no* 是 Shakespeare 和 Bible 上最普通的形式，例如：

But tell us, do you hear *whether* Antonio have had any loss at sea *or no?*—*Merchant of Venice*, III, i, 45.

(但是告訴我們安東尼在海上有何損失沒有?)

— He answered and said, *whether* he be a sinner *or no*, I know not.—*John*, ix, 25.

(他回答說是否罪人不得而知。)

據荷蘭的英語學者 Stoffel 的研究，*whether or no* 變為 *whether or not*，以及 *whether* 與 *or no* 不分開，即作為一個整個的 phrase，放在 dependent clause 之首而用的，是十七世紀末葉到十八世紀初頭的事。他說他所知道的 *whether.....or not* 見於最古的例。1696 年開始上演的 Southerne 的 *Oroonoko* 中的一個 passage，其實在那以前八九十年即 1611 年出版得 Authorized Version 的聖經早有了。

And Issac said unto Jacob, Come near, I pray thee, that I may feel thee, my son, *whether* thou be my very son Esau *or not*.—*Genesis*, xxvii, 21.

(於是愛煞克對雅各說，我的兒子呀，你近來，請你，那末我就可以摸摸你，看你是不是我真正的兒子伊索。)

由此可證在十七世紀的初頭，已經有了 *whether.....or not* 的形式了。這樣用 *not* 來代替 *no*，在意義上是變得明白多了。“He asked *whether* I would come *or not*.” 的 “*or not*” 即 “*or would not come*” 的省略，較之起源不明的 “*or no*” 是更要 *logical* 的。

不過 *whether or no* 却是一種有歷史性的很古的形式，後來在俗語中又復活了，單獨地用作 *whether he likes it or not* (不問他喜歡不喜歡，必定)，*in my case, at all events* (總而言之，無論如何) 之意，像作家 *Dickens* 等就常採用的。例如：

I hate over-officiousness at all times, *whether or no*.—*Dickens, Hard Times*.

(無論如何，我都討厭那種老是過於慇懃，好管閒事。)

又 *whether or not* 也有同樣用法的，如

I knew what an unaccommodating animal you were, so I made you smuggle *whether or not*.—*Jerrold, Curtain Lectures*, xxvii.

(你橫豎是一個不聽話的人，所以我才要你去走私。)

在 *Fernald* 的 *Connectives of English Speech* (p. 271) 中，也舉了一個例說 “He is going *whether or no*. (他無論如何要去)，而解釋為 “*whether his his going is approved, permitted, safe, etc., or not*.”

最後附帶說一下，*whether or not* 的 “*or not*” 不必要時，常常可以略去，這是現在最通常的用法，也不妨舉兩個例看看。

Let me know *whether* to expect you.

(請你告訴我不是要等待你。)

It is doubted by the ablest judges, *whether*, except in the introduction of new names for new things, English has made any solid improvement for two centuries and a half.—*Marsh, Lectures on the English Language*. p. 17.

(除開對於新物事的新名稱之輸入以外，兩百五十年來，英語到底有無什麼具體的改良，識者頗為懷疑。)

## ANSWERS TO QUIZ on page 8

1. Hwang Ho, or the Yellow River, is popularly known as China's Sorrow because of its devastating floods. This remarkable stream is one of the largest rivers in the world and is the second largest in China, being second only to the Yangtze. It has its sources in Tibet and meanders 2,700 miles through northern China. *Yellow River* is merely a literal translation of Chinese *hwang* ("yellow"), and *ho* ("river"). The stream was so named from the fact that the water has a yellowish color owing to the presence of muddy earth in solution. Enormous quantities of infinitesimal particles of silt, known to geologists as *loess*, are blown by the wind into the upper reaches of the stream from the Gobi Desert country. In flood times this material may constitute as high as eighteen per cent of the volume of water. The Yellow Sea into which the Yellow River flows also has the same yellowish hue. The Chinese call the sea *Hwang Hai*, literally "Yellow Sea," *hai* being Chinese for "sea". China's Sorrow, also called *The Ungovernable* and the *Scourge of the Sons of Han*, is especially destructive because it not only overflows its banks but also changes its entire lower course. It has completely altered its outlet a dozen times or more in the last four thousand years. Silt from the *loess* country continually raises the bed of the river and necessitates the construction of higher and higher dikes and levees. At some points the river is more than sixty feet above the neighboring country, and embankments designed to prevent floods actually contribute to the hazard. In 1852 the Yellow River shifted its mouth from the Bay of Haichow south of the Shantung peninsula to its ancient mouth in the Gulf of Chihli, a distance of some four hundred miles. At that time the one thousand-mile canal built by a thirteenth century emperor to connect the Hwang Ho with the Yangtze Kiang was destroyed. Owing to the swiftness of its current the Hwang Ho is almost useless for the navigation of large vessels and consequently there are few large cities on its banks.
2. The Derby race is an annual horse race held on the famous race course at Epsom, England. Epsom is in Surrey, about fifteen miles from London, and has been noted for its races since the reign of James I, successor of Queen Elizabeth. In 1779, during the reign of George III and in the midst of the American Revolution, a group of Derbyshire sportsmen got up what they called a "dinner race" at Epsom. Out of this race grew the English *Oaks*. The next year—1780—the Earl of Derby offered a prize for an annual race at Epsom and this event came

to be known as the Derby. Previously the Earl of Derby had sponsored a similar race on the Isle of Man. Only three-year-old horses are admitted to the Derby, and a large entrance fee is required. The first prize is about \$25,000. The distance is one mile, four furlongs and twenty-nine yards. In normal times Parliament adjourns on "Derby Day" and great multitudes of people from all parts of the British Isles flock to the Epsom Downs race course. The event is somewhat like a country fair, and days before the race all sorts of gypsy outfits and carnival paraphernalia are set up on the bare heath around the horseshoe-shaped course. In imitation of the English Derby there are now the Kentucky Derby in the United States and the French Derby in France. *Derby* is sometimes loosely applied to the chief race on any track. The term has been extended even to other sporting events, and nowadays one hears of dog derbies, boat derbies, soapbox derbies, and even stork (baby) derbies. In southern England *derby* is generally pronounced *der-by*, and that is the way the name is pronounced by the Earl of Derby, but in the United States and elsewhere in the English-speaking world it is generally pronounced *dar-by*. In Derbyshire, England, the name is locally pronounced *der-by*, just as it is in the United States. The Oxford dictionary says *dar-by* is "a Southern (not the local) pronunciation of Derby, an English town or shire."

3. In China, Japan and other parts of the Orient the large sea birds known as cormorants have been trained to fish for man since time immemorial. These birds display remarkable activity under water and they devour fish so greedily that they have become proverbial for their voracity and gluttony. When young they are easily tamed and can then be taught not only to fish for their masters but also to bring their catch back to a boat. A leather collar is placed around their long necks to keep them from swallowing their catch. In parts of the Orient it is a common sight to see a fisherman on a raft with a flock of cormorants in the water controlled by means of cords attached to their collars. Some cormorants will fish for their masters without such controls. Occasionally if a fish, because of its size, is too much for one cormorant to manage, another of the birds will co-operate in the catch. A single trained cormorant has been known to catch and deliver to a boat or raft as many as one hundred fish in an hour. The bird can pursue and catch fish below the surface even in muddy water. During the seventeenth century cormorant fishing was introduced into western Europe, and at one time the master of the cormorants was an official in the royal household of England. Cormorants are almost world-wide in distribution. The white-breasted cormorant is largely

responsible for the production of the vast guano deposits on the islands off the coast of Peru.

4. In popular speech any peafowl is called a peacock, whether male or female. Strictly speaking, only the male should be called a peacock. The female is properly called a peahen. *Peafowl* is the proper term to apply to the birds when speaking of them generally without reference to sex. The young are known as peachicks. In this connection *pea* is derived through Anglo-Saxon from Latin *pavo*, now the scientific name of the genus of birds to which the peafowl belongs. This bird was native to the wooded hills of India and Ceylon and is still found there in the wild state. It is supposed that the Macedonians first took the peafowl to Europe at the time Alexander the Great invaded and conquered India. The throne of Iran is known as the Peacock Throne. The original Peacock Throne was constructed at Delhi for Shah Jahan in 1628-1635. It consisted of twelve pillars, each bearing two gem-encrusted peacocks. In 1739 the Peacock Throne was taken to Persia by Nadir Shah. Although moderns regard the flesh of peafowls as coarse and tough, the ancients regarded it as a table delicacy and it became a famous dish at the costliest regal boards. During the Middle Ages a peacock pie with the head and spreading tail protruding from the crust was a specialty even in England.
5. The milk of all mammals, including the human species, contains a fatty constituent similar to the butter in cow's milk, and, to quote the United States Bureau of Dairy Industry, "there is no reason to believe that butter could not be made from the milk of any mammal," although there might be difficulty in obtaining the butter from the milk of some animals on account of the smallness of the fat globules. For instance, camel's milk, which is delicious and wholesome, contains considerable butterfat, but it will not yield butter in appreciable quantities no matter how long or violently it is churned, because the fat globules are so small that they cannot be separated by simply agitating the milk. The same is true of the milk of horses and most other mammals. As a matter of fact the milk of only a few species of animals, such as cattle, goats and water buffaloes, can be churned successfully for butter. It is supposed that churning cow's milk for butter was originally suggested by the occurrence of this substance in the leather bags of milk carried over the desert on camel back by the Arabs. Even at the present time some of the Arabs make a rancid butter from camel's milk by pouring the cream into a goatskin sack and shaking it continually until the butter is formed. Nearly ten quarts of cow's milk are required on the average to make a pound of butter.

## ON TALKIE ENGLISH

## 美國電影英語

## 第十八 TAKE 的用法

take the floor 發言, 演說.

take the stump 出去競選演說.

take to the woods 逃走.

take a hand in 加入: 例 Take a hand in this game! 來參加玩玩這  
個遊戲吧.

take (to) it on the heel and toe 去.

take it easy 安逸地做, 慢慢地做.

You just take it from me. 你相信我的話吧.

I don't take much stock in fingerprints. 我對於捺指紋不大重視.

She says she'll be glad to take you in, Miss Carter. 卡特小姐, 她說  
她很高興留你住宿.

Take my word for it! 相信我的話吧.

Take your time, Tom. 托孟, 慢慢做吧.

Don't take on so! 不要那樣悲傷; 不要哭呀.

Take the cake (or biscuit). 那個無敵; 凌駕一切.

I am not taking any. 我不要; 我不吃.

take-in. 欺詐. 例 I was nicely taken in 我完全被欺騙了.

## 第十九 其他

all-fired 非常的(地); 特別的(地).

(all) hollow 完全地. beat a person hollow 打得他一敗塗地.

all in 疲憊. 例 I am all in. Lez take a'rest. 我疲倦不堪了. 休息  
一下吧.

all the further=as far as, the utmost 極端, 至極.

allow 可用作 intend 或 form the opinion that 之意.

back 可用作 ago 之意.

back-number 過期的雜誌, 可用作 old fashioned person 之意.

back a check=endorse 在支票後簽字.

to back out 取消, 收手.

back-chat 或 back talk 回嘴.

to back down 退避; 讓步.

beat it 出去, 逃走. Let's beat it right away, men. 哦, 趕快逃走吧.

beat the Dutch 真是奇怪; 實未曾有.

beat 又有 perplex 之意, 或 cheat, defraud 之意.

best 打勝.

Bet your life=surely 一定.

I bet you were worrying about me, mother. 媽, 你一定是爲我的事而擔心吧.

(I'll) betcha any money I am right. 我絕對是不錯的. (betcha = bet you.)

I bet you a silling he has forgotten. 他一定是忘記了.

You bet! 當然是那樣的; 一點不錯.

jake=all right, O.K.

Nope=no

I say, say 啊, 喂. Say, young man, what's the trouble? 喂, 你怎樣了呀?

So long 再會.

Ya, Yep, Yea, Yup=Yes. 是的.

atta boy, Tom! 好呀, 托孟! (atta boy=That's the boy).

I tell you 完全, 真個.

Come on 喂. Come on, fellers, wake up! 喂, 大家起來呀. (在應援時說 come on, 則爲努力呀, 不要吃敗仗之意).

Cut that out, boy. 諸位, 止住那個吧.

Lay off that stuff! 不要說那樣的話; 不要幹那樣的事.

## MODEL SENTENCES

張其春輯

### COMPLEX SENTENCES—(續)

- 25.01 God often tests men with affliction *as* a blacksmith tempers his steele with fire. —*H. L. Katibath.*
- 25.11 *So far as* his eyes were concerned the boy was already an old man, and needed a pair of spectacles almost as much as his own grandfather did. —*Hawthorne.*
- 25.21 *As* the hart panteth after the water brooks, *so* panteth my soul after thee, O God. —*Psalms.*
- 25.22 But *as* men are most capable of distinguishing merit in women, *so* the ladies often form the truest judgements of us. —*Goldsmith.*
- 25.23 *As* some men gaze with admiration at the colours of a tulip, or the wing of a butterfly, *so* I was by nature an admirer of happy human faces. —*Goldsmith.*
- 25.31 *What* art was *to* the ancient world, science is *to* the modern. —*Disraeli.*
- 25.32 *What* the horns are *to* the buffalo, *what* the paw is *to* the tiger, *what* the sting is *to* the bee, *what* beauty, according to the old Greek song, is *to* woman, deceit is *to* the Bengalee. —*Macaulay.*
- 25.33 Love does to women *what* the sun does to flowers: it colours them, embellishes them, makes them look radiant and beautiful; but when it is too ardent it consumes and withers them. —*Max O'Rell.*
- 25.41 Indolent *as* he was, he acquired knowledge with *such* ease and rapidity *that* at every school to which he was sent he was soon the best scholar. —*Macaulay.*
- 25.42 "The world is grown *so full* of dissimulation and compliment *that* men's words are hardly any significance of their thoughts. —*Addison.*
- 25.43 Sometimes the cold was intense, *so much so that* raw eggs were frozen as hard as if boiled. —*General Gordon.*



- 25.44 No man is so good *but* there is a flaw in him nor so bad as to be good for nothing<sup>1</sup>. —D.E. Martin.
- 25.51 When the carrier began to move, my mother ran out at the gate, and called to him to stop, *that* she *might* kiss me once more. —Dickens.
- 25.52 I was almost ashamed, *lest* he *might* think I wanted to show off my superior knowledge. —Mrs Craik.
- 25.53 If I had been less cautious I might have been more wise, but I was half crazy with fear *lest* you *should* learn the truth. —Conan Doyle.
- 25.54 Never allow your husband to frequent your dressing room and poke his nose into all your little jars and bottles, *for fear* he *should* discover the secret of your beauty and of your lovely complexion. —Max O'Rell.
- 25.61 *Though* there was a roughness in his manner, there was no ill-nature in his disposition. —Boswell.
- 25.62 Aims of high order, *even though* they be not fulfilled, are in themselves more valuable than lower ones entirely fulfilled. —Goethe.
- 25.71 *However* trifling a genteel manner *may* sound, it is of very great consequence toward pleasing in private life, especially the women, which, one time or other, you will think worth pleasing. —Chesterfield.
- 25.72 *Be thou* as chaste as ice, as pure as snow,  
Thou shalt not escape calumny. —Shakespeare.
- 25.73 A man who, having left England when a boy, returns to it after thirty or forty years passed in India, will find, *be* his talents *what they may*, that he has much both to learn and to unlearn before he can take a place among English statesmen<sup>2</sup>. —Macaulay.
- 25.74 People will always be shy of receiving any man who comes from a place where the plague rages, *let* him look *ever* so healthy. —Chesterfield.
- 25.75 In *whatever* way a man *may* indulge his generosity or his vanity in spending his money, for the sake of others he ought not to raise the price of any article for which there is a constant demand. —J. Boswell.

1. See 5.51—5.53. 2. See 14.71—14.72.

## THE SIMPLE ART OF WRITING LETTERS

By GELETT BURGESS

“Why don't you read your letter? You haven't even open it yet. It's from Aunt Clara, isn't it?”

Haven't you, too, received a letter which at first sight of the envelope, made you sigh and put it aside? You know what it will be like: \*dull and flat<sup>1</sup>, the first page usually filled with excuses<sup>2</sup> for not having written before.

“Having wonderful time. Wish you were here.” That is the classic type of the empty, fatuous<sup>3</sup> letter. Mere generalities<sup>4</sup>, no details. Some people could travel round the world or witness the explosion<sup>5</sup> of an \*atomic bomb<sup>6</sup>, and all they could say is “Marvelous!”

Other persons can write entertainingly<sup>7</sup> about the simplest things. In one of John Keats's<sup>8</sup> letters he wrote:

The streets here are excessively \*maiden-ladylike<sup>9</sup>. The door knockers have a staid<sup>10</sup>, serious, nay<sup>11</sup>, almost in awful quietness about them. I never saw so quiet a collection of \*lions' and rams heads<sup>12</sup>.——

GIs<sup>13</sup> testified that what they wanted in letters from home were the little household details. How the cat upset the can<sup>14</sup> of milk all over the kitchen floor; how sister \*gave up smoking<sup>15</sup>; and how that cheeky<sup>16</sup> Lester gal is still running after Bob Hale. Snapshots<sup>17</sup>, that's what people want, in these intimate, friendly letters.

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1. 乾燥無味, 平淡無奇. 2. 道歉. 3. 或寫作 fatuitous 愚昧的. 4. 一般的情形; 普通的事情. 5. 爆發. 6. 原子彈. 7. 很有趣味地. 8. 英國詩人. 9. 深閨少女似的. 10. 沈著的. 11. 不僅如此. 12. 獅子和牡羊的頭, 指門上的鑿子. 13. 美國兵 (由 Government Issue 之首字而來). 14. 罐頭. 15. 戒烟. 16. 厚顏的. 17. 寫照.

To sit down and write a sprightly<sup>1</sup> letter \*in cold blood<sup>2</sup> is a hard thing to do. But letters can be rich and entertaining if during the day you \*jot down<sup>3</sup> happenings and thoughts that occur to you. Then, when the time comes to write your letter, look over your memoranda<sup>4</sup>:

Sunday, 12th. Myra called. Purple hat. Arthur asked her if she had made it herself. Men have no tact<sup>5</sup>. M. said she bought it in New York. Women are liars. Bobby said it was funny. Children are brutally<sup>6</sup> honest.

Tuesday, 14th. Art brought boss home to dinner. Of course everything went wrong. Cake burnt. Bobby saved the day. Cute<sup>7</sup>. Boss delighted. A. expects raise<sup>8</sup> any day.

A little every day or so. And there's material to be expanded into a letter abounding with life. And you will fulfill what George Saintsbury said—that a letter must have 'bite'<sup>9</sup>.

Another way to make a letter vivid is to take a few minutes every evening and write down what you have or thought, even if it's only a paragraph. By adding to it whenever you're in the mood, instead of writing it \*all at once<sup>10</sup>, the letter will have the perfume of your original enthusiasm.

Mere trivialities<sup>11</sup> of gossip, however, aren't enough to make an interesting letter. You must give a part of yourself. A happening needs a sauce of personality to make it tasteful. See how Lady Mary Montagu, one of the most \*nimble-witted<sup>12</sup> women in 18th-century England, gave her personality:

"Bridget Noel," she wrote to her sister, "is to \*come out<sup>13</sup> Lady Willington." So much is news of the day. She adds, "to

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1. 快活的. 2. 在冷靜中. 3. 記下. 4. 備忘錄. 5. 機敏; 圓滑. 6. 異常地. 7. 伶俐. 8. 升擢. 9. 有吃頭; 有味. 10. 驟然. 11. 瑣事. 12. 敏捷機智的. 13. 初入交際界.

the encouragement and consolation of all the coquettes<sup>1</sup> in town.” That is a piece of her own thinking. “And they make haste to be as infamous<sup>2</sup> as possible in order to make their fortunes.” That’s a dash<sup>3</sup> of her sarcastic self, cruel perhaps, but flashing with vigor.

Getting your real self into a letter is not so hard as you may think. Each of us has, hidden in his subconsciousness<sup>4</sup>, more interesting thoughts and fancies than he ever utters or writes down. Mistakenly, we feel that we ought to write of what is considered important and throw away \*pet ideas and whims<sup>5</sup>. So let yourself go. You may feel silly at first, but keep it up, and soon queer little doors will open in your mind and you will be amazed to find how remarkable you are. Write what you think about while you’re shaving or doing up your hair. In those unconsidered moments the mind disports<sup>6</sup> its vagaries<sup>7</sup>, tickles you with odd suggestions.

If you wish to please as a correspondent, there are a few faults to avoid. I call them Letter-Writing Awfuls.

Don’t write about the weather. I may be mildly interested in the temperature here, but not at all where you are.

Don’t use pale ink or an outworn typewriter ribbon. Any colored ink, red, green or violet, is subtly annoying as an expression of egoism<sup>8</sup>.

Don’t, if you’re a woman writing to a casual<sup>9</sup> acquaintance, forget to put (Miss) or (Mrs) before your signature so that the reply can be properly addressed.

Don’t address a friend as “My dear” Jane. It is considered more formal than “Dear,” though nobody knows why.

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1. 賣弄風情之女子。 2. 聲名狼籍的, 不名譽的。 3. 氣味; 一點兒, 如 a dash of humour 滑稽味。 4. 潛意識。 5. 零星的想法。 6. 娛樂。 7. 幻想。 8. 自私。 9. 偶然的。

Don't underline words unless absolutely necessary. Underlining is like too violent gesticulation<sup>1</sup> in talking.

Don't, oh, please don't, put slang words in quotation marks. Pay your correspondent the compliment of believing that he will recognize slang when he sees it.

Don't interject parenthetical exclamations such as "Ugh!" or "Ha-ha!" in your letter. This is supposed to be jaunty<sup>2</sup>, but it's like poking a chap in the ribs when you've told a joke.

Although I'd like to subscribe my own letters 'Yours awfully,' or "Yours occasionally," I suppose it's safer to address even a person you hate as "My dear," and sign yourself "Yours faithfully," even to a crook<sup>3</sup>.

You may say you haven't time to write letters. But isn't this usually because you think you have to write a long, newsy<sup>4</sup> letter, and it's too much of an effort? Well, then try short ones.

I know of a man whose habit it is to \*dash off<sup>5</sup> a brief letter while he is waiting for his wife to finish dressing for a party. Short letters can be fun, if they keep popping<sup>6</sup> like corn, unimportant perhaps, but lively.

I have a friend who, when he comes across, say, a good dog story in the papers, cuts it out and sends it with a short message to a dog-lover of his acquaintance. To another he will send a clipping<sup>7</sup> about her latest fad<sup>8</sup>. Or perhaps a cartoon. He keeps his eyes open for items that will particularly interests his friends, always accompanying them with a cheerful note<sup>9</sup>. He never spends more than a few minutes on each, but they are always received with pleasure.

Short letters can keep a friendship alive and sparking if they are sent often enough.

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1. 裝模作樣. 2. 神氣活現. 3. 騙子; 壞人. 4. 新聞多的; 多消息的.  
5. 匆匆地寫出. 6. 突然爆出來. 7. 剪報. 8. 喜歡的東西. 9. 短信.

(Continued)

## TURMOIL

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

## 動 搖

茅盾原著——錢歌川英譯

『梅麗，我還是愛你。我尊重你的意見。但是我有一個要求：請你以朋友——不，自家妹妹的資格，暫時住在這裏；我想信我日後的行爲可以證明我的清白。我們中間雖然有了隔膜，我對於你卻毫無惡意，梅麗你也不該把我看作仇人。』方羅蘭說完，很安閒的把兩手交叉在胸前，等候太太的回答。

方太太沈吟有頃，點頭答應了。

從那晚起，方羅蘭把書房布置成了完全的臥室。他暫時不把陸梅麗作爲太太看待；而已經雙方同意的方陸離婚也暫不對外宣布。

“I respect your opinion, Mei-li because I still love you. But I have a request to make: I beg you to live here as a friend, nay, as a sister. I believe my behaviour afterwards will prove my purity of motive. Although there is a veil between us, I have no ill will at all for you, Mei-li. You ought not to take me as a foe.” When Fang Lo-lan had finished, he stood mutely with folded arms, waiting for an answer.

Madame Fang thought it over for a while, and then consented with a nod.

From that night forward, Fang Lo-lan turned his study into a bedroom. He did not take Loh Mei-li as his wife for the time being, and the divorce between Fang and Loh, which had been agreed to by both sides, would not be proclaimed for the present.

假定男子的心非得寄託在一個女子身上不可的，那麼從此以後極短時期內方羅蘭之更多往孫舞陽處，自是理之必然，但是我們仍要替他表明，他的更多去，亦不過是走順了腳，等於物理學上所謂既動之物必漸次增加速率而已。他還是並沒決定把孫舞陽來代替了陸梅麗，或是有這意識，只有一次，他幾乎違反了本心似的有這意識的一瞥。這是『五七』紀念會後的事。

五月是中國歷史上紀念最多的一個月；從『五一』起，『五四』，『五五』，『五七』，『五九』；這一連串的紀念日，把一個自從解放婢妾後又沈靜得像死一般的縣城，點綴得非常熱鬧。許多激烈的論調，都在那些紀念會中傾吐；自然是胡國光的議論最激烈最澈底。

If a man's heart must dwell in a woman, it was quite reasonable that Fang Lo-lan should have gone to Sun Wu-yang's more frequently during the short spell after the undeclared divorce. But it must be understood that his more frequent visits were only due to his customary habits, like the acceleration of a moving object in physics. He still had no decision or even intention of taking Sun Wu-yang instead of Loh Mei-li. Only once had this idea involuntarily flashed within his mind, and this had happened immediately after the anniversary of May the 7th.

May had the most numerous commemoration days in the history of China; beginning with May Day, then May the 4th, May the 5th, May the 7th and May the 9th; a series of commemoration days which made the place of deadly silence after the emancipation of concubines and chambermaids a stirring city. Many a heated discussion had taken place at the meetings on these commemoration days, of which Hu Kuo-kwang's argument was the most exciting and thorough. Only a

一個月前，他還是新發見的革命家，此時則已成了老牌，決沒有人會把反革命，不革命，或劣紳等字樣，和胡國光三字聯想在一處了。多事的五月的許多紀念，又把胡國光抬得高些；他儼然是激烈派要人，全縣的要人了。方羅蘭早有意志軟弱的批評，現在卻也堅決澈底起來了；只看他在『五七』紀念會中的演說便可知道。

那時，方羅蘭從熱烈的鼓掌聲中退下來，滿心愉快，他一面揩汗，一面在人堆裏望外擠，看見小學生的隊伍中卓然立着孫舞陽。她右手揚起那寫着口號的小紙旗，遮避陽光，凝神瞧着演說台。綢單衫的肥短的袖管，從高舉的手膀上落卸去，直到肩頭，似乎腋下的茸毛，也隱約可見。

month ago he had been just a newly discovered revolutionary, but now he had become an old hand. No one would have associated anti-revolutionary, non-revolutionary, or one of the debased gentry and so on with the name of Hu Kuo-kwang. These commemoration days in the eventful May had raised Hu Kuo-kwang to a higher position. He looked like a hothead, and one of the few in the town. Fang Lo-lan, who was formerly criticised as a weak-willed person, had become firm and thorough now. His speech in the meeting on May the 7th proved this progress of his.

Fang Lo-lan then left the platform amidst fierce applause and wild delight, and wiped the sweat off his forehead as he jostled his way out of the crowd. He saw Sun Wu-yang standing among the primary school pupils like a Triton among the minnows. She lifted the small pennon with catch words on it to shade the sun, and stared at the platform. The sleeve of her silk coat was draped up at her shoulder, displaying the whole of her beautiful arm in the sun.



方羅蘭到了她面前，她還沒覺得。

『舞陽，你不上去演說麼？』方羅蘭問，他在她旁邊站定，揮着手裏的草帽代替扇子。天氣委實太熱了，孫舞陽的額角也有一層汗光，而且兩頰紅得異常可愛。她猛回過頭來，見是方羅蘭，就笑着說：

『我見你下台來，在人堆裏一晃就不見了。不料你就在面前。今天我們公舉劉小姐演說。我不上去了。可恨的太陽光，太熱；你看，我站在這裏，還是一身汗。』

方羅蘭掏出手巾來再擦臉上的汗，噓了口氣，說：『這裏人多，熱的難受，近處有一個張公祠，很幽靜，我們去涼一涼罷。』

孫舞陽向四面望了望，點着頭，同意了方羅蘭的提議。

She did not feel when Fang Lo-lan came to her.

“Don't you go up and give a speech, Wu-yang?” asked he. He stood by her, swaying his straw hat instead of a fan. It was too hot. There was a flash of sweat on Sun Wu-yang's temples, and her cheeks turned red in a very lovely way. She looked round suddenly and saw it was Fang Lo-lan.

“I saw you leave the platform and disappear in the crowd,” said she with a smile, “but you are here unexpectedly. We all recommended Miss Liu to give a speech today, so I won't go up now. The hateful sunshine, it is too hot; you see I am drenched with sweat even as I stand here.”

“Here it is so crowded and stuffy,” said Fang Lo-lan, after exhaling a breath, as he took out a handkerchief and wiped the sweat from his forehead. “There is a temple hard by, very shady, let's go there and have a cool rest.”

Sun Wu-yang looked round and consented to Fang Lo-lan's suggestion with a nod.

(To be continued)

## CURRENT ENGLISH SLANG WITH ILLUSTRATIONS

### 俚 俗 用 語 例 解

#### T

**Table; On the:** help yourself. 請自己用。

“The cigarettes are *on the table*.”

請吸香烟。

**Tacks; To get down to brass:** to get down to the really important matter. 得到要點。

“We’re beating round the bush; let’s *got down to brass tacks*.”

我們只是在旁敲側擊，應該得到要領才是。

**Tail; To turn:** to run away in undignified manner. 掉頭便跑；逃去。

“When he saw the M.P. approaching, he just *turned tail*.”

當他看見憲兵走近，他掉頭便跑了。

**Tall story; A:** grossly exaggerated. 過甚其辭；誇大的話。

“That’s a *pretty tall story*; imagine him killing a bear twice his size.”

那是有點誇大的；試想他能殺死一個比他大得兩倍的熊。

**Tangent; To go off at a:** suddenly to break away in the midst of a conversation to another subject. 說話出軌；一樁事未說完突然又改變題目。

“He has a gift of the gab but he *goes off at a tangent* a bit too often.”

他頗有辯才，但不免說話時常出軌。

**Tank up; To:** to drink a great deal of liquor. 痛飲。

“The two man were *tanking up* the whole evening.”

那兩人整晚在痛飲着。

**Teeth; In the:** against one's better judgment, in direct defiance of. 明知其惡而爲之。

"*In the teeth* of what she knew she oughtn't to do, she accepted the invitation."

她分明知道她不應該去,但她還是接受那個邀約。

**Ten to one:** an expression denoting strong probability. 十中八九。

"It's *ten to one* he'll get elected."

十中八九,他會被選的。

**Thorn in the flesh; A:** a person or thing which is perpetually a source of annoyance. 討厭之人或物。

"The neighbor's youngster is *a thorn in the flesh*. I'll be thankful when he starts going to school."

鄰人那個少年是一個討厭的人。他要上學去就好了。

**Thunder; To steal a person's:** to forestall him by doing so oneself. 搶先做了,或把別人的意思先說了,使別人的話減少效果。

"I had my speech all prepared, but the speaker who preceded me *stole my thunder* and I had nothing left to say."

我將演講完全準備好了,但那起立說話的人却把我的意思先說出了,使我再沒有什麼好說了。

**Ticket; That's the:** that's a good idea! You've done well! 那是個好想法;妙極了;你做得不錯!

**Tight corner; In a:** in an embarrassing situation. 在困境之中。

"When he started talking about politics, that being my dish, I had him in *a tight corner* for hours."

當他開始談論政治的時候,我使他困惑了好幾個鐘頭,因為那是我的拿手,談來娓娓動聽的。

**Timer; An old:** an experienced person, an old hand. 老資格;老手;有經驗的人。

Show me round the city, as you are *an old timer*.

你是一個老資格,帶我去參觀這城市吧。

**Tom, Dick and Harry:** the multitude. 一般大眾。

"It's a show that *Tom, Dick and Harry* will love to see."

這是一般人所愛看的戲。

**Tops:** of the very best; chief actor of a troupe. 班子裏最好的角色。

**Toss-up; A:** the chances are equal of two possibilities. 疑問; 勝敗爲未可知之數。

"It's a *loss-up*, and I don't care who gets elected; they are both capable men."

誰會中選還是疑問, 他們兩個都不錯, 我認爲誰中選都行。

**Touch a person for; To:** to borrow or get money from a person.

向人借錢。

"Last night he *touched me* for ten spots."

昨天晚上, 他向我借了十塊錢去。

**Tripe:** nonsense, rot. 無意識; 胡說

**Tucked up; To be:** exhausted, tired out, played out. 疲勞已極。

**Tooth and nail:** with great energy. 以最大的精力; 竭力。

"He grit his teeth and took up the new problem *tooth and nail*."

他咬緊牙根, 以最大的精力來對付那個新的問題。

## U

**Up against it:** faced with opposition and difficulties. 遭遇反對和困難。

**Up to something:** about to carry out a new scheme. 玩新的花頭; 準備幹新的計謀。

"Keep your eyes on him; he's *up to something*."

你當心他; 他又在玩什麼新的花頭了。

## V

**Velvet; To be on:** to be in comfortable financial situation. 經濟寬裕。

I hear your friend Mr Wang is now on velvet.

我聽說你的朋友王君現在發財了。

**Syn:** to be in easy street, rolling in money.

**Vengeance; With a:** a phrase added for emphasis. 熱心去幹。

“He went into stamp collecting *with a vengeance*.”

他極其熱心地來蒐集郵票。

W

**Wagon; On the water:** a teetotaller. 絕對禁酒的人。

“He doesn't take a drop of alcohol. He's *on the wagon*.”

他點酒不嘗。他是絕對禁酒的。

**Syn:** on the tack.

**Walk over; A:** easy victory. 容易得的勝利。

“The opposing candidate was so weak, it was *a walk over*.”

他的對手極弱，所以勝利得來全不費力。

**Wash; That won't:** that excuse is not acceptable. 那口實是毫無理由的

*That won't wash*; you must go to school.

那不成理由；你一定要去上學。

**Wash-out; A:** a failure,—of persons, things, or circumstances.

大失敗（關於人，或事，或境遇的）。

“As an orator, he's a complete *wash-out*.”

作為一個演說家他完全失敗。

**Syn:** washed up.

**Water; In low:** badly off, in financial difficulties. 窮困。

Don't ask him to pay, as he is rather *in low water*.

不要去找他付款，因為他現在很窮。

**Water under the bridge:** something that is past, therefore can not be recovered. 過去了的事；覆水難收。

“There's no use crying over spilt milk; it's *water under the bridge* and there's nothing we can do about it.”

後悔無益，覆水難收，我們已經無法挽回了。

**Wheel-horse; A:** a party man. 老黨員。

He claims that he is a *wheel-horse*.

他自稱是一個老黨員。

**Whistle; To wet one's:** to take a drink, generally liquor. 喝一杯酒。

**White of a person:** sportsmanlike, straight-dealing. 公平正當。

**White elephant:** thing of little value. 無用而又賠錢之物。

"I got a *white elephant* from my friend."

朋友送了我一個無用而賠錢的東西。

**Wigs; big:** big shots. 大人物幹部人員。

"They are the *big wigs* of that party."

他們是那黨的首要人物。

**Wild-goose chase:** a foolish and useless chase. 無意義的追求; 愚妄的嘗試。

"I know it's a *wild-goose chase*."

我知道這是不會成功的。

**Wild-cat scheme; A:** a rather foolish financial scheme. 愚笨的經濟上的圖謀。

**Wind of; To get:** of something kept secret but becomes publicly known. 祕密洩露。

"These things *get wind of* somehow and it's difficult for you to keep them a secret for long."

這些事情是總將洩露出去的, 你很難將其長守祕密。

**Wolf from the door; To keep:** securing sufficient food to escape starvation. 避免飢餓。

"These provisions we just got will keep *the wolf from the door*."

我們剛纔所得到的這些食物, 可以使我們免於飢餓。

**Wool-gathering; To go:** to allow one's thoughts to wander. 空想; 幻想。

"Don't go *wool-gathering*, keep your mind on the subject."

不要去胡思亂想, 把你的心思集中到這問題上。

## Y

**Yellow streak; A:** a streak of cowardice in one's nature. 胆怯者。

"He's got a *yellow streak*. He'll never make the grade."

他天生是個胆怯者。他永遠達不到那個地位。

(The End)

## THE USAGE OF PREPOSITIONS

By H. SAITO

### VIII. "FOR" OF REASON AND CAUSE

This is the third of the chief meanings of the preposition *for*, and is derived from those of *purpose* and *exchange*. Compare:—

- { I have no time **for** amusement.
- { I have no need **for** amusement.
- { Men praise the West Lake **for** its scenery.
- { The West Lake is celebrated **for** its scenery.
- { I blamed him **for** his conduct.
- { I was displeased with him **for** his conduct.

#### (38) "For what reason?"

I can not consent **for that reason**.

*For* is used before the word *reason*:—

- { **For what reason** do you do such a thing?
- { (= *Why* do you do such a thing?)

Compare:—

- { I can not agree **for that reason**.
- { I can not agree **for certain reasons**.
- { **For that reason** = *therefore*.
- { **From this cause** = *hence*.

Except in the following phrases:—

- (a) **By reason of**:—I can not go so fast as I would, *by reason of* the burden that is on my back.—*Pilgrim's Progress*.
- (b) **In reason**:—You can not, *in reason*, expect more from me.

## (39) "One's reason for"

What is **your reason for** refusing?

The expression "*the reason why*" (followed by a Clause) may have the Clause contracted into the Preposition *For* and a Gerund. Compare:—

- { (a) That is **the reason why** I must refuse.  
 { (b) That is **my reason for** refusing.

So that the word *reason* may be either preceded or followed by the preposition *for*:—

- { (a) **For what reason** do you do such a thing?  
 { (b) **What is your reason for** doing such a thing?

Exercise:—*Change into the second construction.*

1. I can not consent *for that reason*.
2. *For what reason* do you refuse to obey my orders?
3. The project was abandoned *for certain reasons*.
4. *For what reason* can it be that he bears me ill-will?
5. He says he must absent himself *for that reason*.

Hence the use of *For* after the following Nouns:—

- (a) **Call for**:—I have no *call for* idle amusements.  
 (b) **Cause for**:—You shall have no *cause for* complaint.  
 (c) **Pretext for**:—A *pretext for* war is never wanting.  
 (d) **Occasion for**:—There is no *occasion for* haste.  
 (e) **Necessity for**:—The war has created a *necessity for* more transports.

*Etc.**etc.*

Compare:—

- { I have no **need of** money.  
 { I have no **necessity for** money.



(40) Cause of Behaviour

When the enemy was sighted, the men  
danced for joy.

After Verbs denoting Behaviour (*to quake, tremble, cry, etc*)  
*for* denotes the Emotion giving rise to the Behaviour.

He hung his head **for shame**.

He could not speak **for fear**.

She wept **for joy** at the sight of her child.

The child leaped **for joy** at the sight of its mother.

Mother and daughter cried out **for anguish** at parting.

**Idiom:**—Fie! **for shame!**

**Compare:**—

- { One cries **for joy**.
- { One cries **with pain**.
- { One quakes **for fear**.
- { One shivers **with cold**.
- { One trembles **for fear**.
- { One obeys **from fear**.

(41) "For" of Reason in Phrases—

I work hard **for fear of** failing.

*For* of Reason forms the following Prepositional Phrases:—

- (a) **For fear of:**—He went away *for fear of* disturbing you.
- (b) **For want of:**—I could not go abroad *for lack of* money.
- (c) **For love of:**—He does everything *for love of* me.

(a) **“For fear of”**:—This form (followed by a Gerund) is equivalent to the phrase “*for fear lest*” (followed by a Clause) Compare:—

- { I work hard [*for fear*] **lest** I should fail.  
 { I work hard **for fear** [*lest*] I should fail.  
 { I work hard **for fear of** . . . failing.

(b) **“For want of”**:—This phrase of reason must be distinguished from that of *cause*—“*from the want of.*” Compare:—

- { (a) I can not go abroad **for want of** money.  
 { (b) The crops are suffering **from the want of** rain.

(42) **For=for want of**

I am rather **pressed for money.**

*For* by itself means “*for want of*” after words denoting *suffering* or *pressure*.

The squadron is **badly off for** [*want of*] coal.

The inhabitants are **suffering for** [*want of*] provisions.

Hence the following expressions:—

- (a) **Pressed for time**:—I am rather *pressed for time* to-day.  
 (b) **Straitened for means**:—Russia is *straitened for means*.  
 (c) **Pinched for room**:—The house is too small; we are rather *cramped for space*.

(43) **Cause of Fame**

Tokyo used to be **noted for** its fires.

*For* of Praise comes to denote Cause after Adjectives and Participles denoting *Fame* or *Eminence*:—

- (a) **Noted for**:—Kyoto is *noted for* its temples.  
 (b) **Famous for**:—The Japanese are *famed for* their bravery.



{ **Had it not been for** his idleness, he might have succeeded.  
 { **But for** his idleness, he might have succeeded.

Compare:—

{ **But for** his diligence, he would have failed.  
 { It is all **owing to** his diligence that he has not failed.

Exercise:—*Recast into the Conditional Form with "For".*

1. It is all owing to your assistance that I have succeeded.
2. It is all owing to your care that he has recovered.
3. It is all owing to his diligence that he is so successful.
4. It is all owing to your bravery that we have won the day.
5. It is all owing to your carefulness that you enjoy such good health.
6. It is all owing to the navy that the army has achieved such successes.

Note:—The phrase "*except for*" is different in use from "*but for*."  
 The city was deserted, **except for** a few watchmen.  
 The room is bare of furniture, **except for** a few benches.

Compare:—

{ There are **no** beasts of prey in Japan **except** bears and wolves.  
 { Japan is free from beasts of prey, **except for** bears and wolves.  
 { **But for** bears and wolves, Japan would be free from beasts of prey.

(45) "**For**" after Comparatives

We love him **the better for** his faults.

*The* in this construction is a Demonstrative Adjective (=so much) and points to the following *For* of Reason.

I feel much **the better for** my journey.  
 He has faults, but I love him **the better for** them.  
 I love him none **the worse for** his faults.

**Idioms:—**

- (a) **The worse for wear:**—My coat is much *the worse for wear*.  
 (b) **The worse for drink:**—The man was *the worse for drink*.

*All or only* is used to emphasize the meaning:—

**All the more for** } = *so much the more for*.  
**Only the more for** }  
**None the less for** = *notwithstanding*.

Compare:—

- { I love him **none the less for** his faults.  
 { I love him **all the more for** his faults.  
 { I am **none the worse for** a single failure.  
 { You are **all the better for** your failure.

Compare "*none the less for*" and "*nevertheless*":—

- { He has faults, but I love him **none the less for** them.  
 { He has faults, **nevertheless** I love him.

*For* in this construction often gives place to the conjunction *because, as* or *that*. Change the conjunctions into *for*:—

1. The book is *none the worse* in my eyes *because* it was written by a Japanese.
2. If you have not the courage to speak the truth, you are *none the less* a coward *because* you have nine hundred and ninety-nine followers at your back.
3. The amusement was *the more* pleasing *as* it offered itself so unexpectedly.

4. I shall assist you *the more* willingly as I owe you a debt of gratitude.
5. Queen Elizabeth clung perhaps to her popularity *the more* passionately, *that* it hid in some measure from her the terrible loneliness of her life.
6. I do not think *the worse* of him *because* he and I differ in opinion.
7. You must not think the worse of a man *because* he is poorly dressed.
8. It is *none the less* true *because* it sounds strange.

(46) **For all=notwithstanding**

**For all** his wealth, he is unhappy.

The phrase "*for all*" denotes Concession:—

{ **For all** his wealth, he is unhappy.  
(=*Though* he possesses wealth, he is unhappy.)

This use comes from that of preceding construction. Compare:

{ He is **none the happier for all** his wealth.  
He is **no happier for all** his wealth.  
He is unhappy **for all** his wealth.  
It may sound strange, but it is **none the less** true **for that**.  
It may sound strange, but it is true **for all that**.

Idioms:—

(a) **For all that:**—He asserts his innocence, but *for all that* I know that he is guilty.

(b) **For all the world:**— { He is, *for all the world*, his father in miniature.  
(=*In spite of what the world may say.*)

- (c) **For all I care:**— { He may go to Hell *for all I care*.  
 (=In spite of all I care; I don't care if...)
- (d) **For all me:**— { He may go with out an umbrella *for all me*.  
 (=For all I care.)

Note:—There are three prepositions, which in combination with *all* denote concession.

- (a) **For all:**—*For all* his learning, he is a simpleton.  
 (b) **With all:**—*With all* his faults, he is a great man.  
 (c) **After all:**—He failed *after all* his labour.

(47) “For aught I know”

He may be mad **for aught we know**.

“*For aught*” has originally the same meaning as “*for all*”

- (a) but is used with a slightly different meaning (b).

<p><b>For aught I know</b> {</p> <p>(a) <i>In spite of anything I know to the contrary.</i></p> <p>(b) { =<i>Though I do not know</i>                  =<i>I do not know but that...</i></p>
--

1. The dog might have been mad *for aught you knew*.
2. *For anything that appears to the contrary*, he may be made.
3. He may be drowned *for all I care*.
4. *For anything I know* you may be right
5. He may be a Russian spy *for anything that appears to the contrary*.

## WORLD AFFAIRS

### Cominform Meeting Is Being Held Secretly In Poland

Information was received from usually trustworthy sources in Europe on the night of June 21 that a meeting of the Cominform<sup>1</sup> is being held \*somewhere in Poland<sup>2</sup>."

\*Top-European communists<sup>3</sup> are attending, presumably from all nine countries of \*the postwar international Communists "information bureaus"<sup>4</sup> organized under Russian leadership last autumn, this information said.

The meeting is presumed to be reviewing Communist tactics<sup>5</sup> in Europe, \*in the wake of<sup>6</sup> the \*anti-Communist victory, in Italy's April election<sup>7</sup> and the recent \*Western Power decision on self government for the Western zones of Germany<sup>8</sup>.

### Moscow Radio Declares Warsaw Demand For Single German State

Moscow Radio said this morning that the eight-nation conference of Eastern European countries meeting in Warsaw<sup>9</sup> demanded \*a Provisional Government by Big-Four agreement for all Germany<sup>10</sup>.

Moscow<sup>11</sup> said the conference:

Firstly, considered it urgent to reach four-power agreement for a "provisional democratic all-German government."

Secondly, demanded a \*German peace treaty<sup>12</sup> under \*the Potsdam agreement<sup>13</sup> and the withdrawal of all \*occupation troops<sup>14</sup> within one year after conclusion of the peace.

Thirdly, urged Four-Power control of \*the German Ruhr industrial area<sup>15</sup>.

Fourthly, demanded \*completion of Germany's demilitarization<sup>16</sup>.

Fifthly, demanded \*the fulfilment of German reparations obligation<sup>17</sup>.

1. 共產國際情報局。 2. 波蘭某地。 3. 歐洲高級共產黨人員。 4. 戰後共產國際情報局。 5. 策略。 6. 緊隨着...之後。 7. 意大利四月選舉中反共產主義之勝利。 8. 四方強國決定成立德國西部佔領區之自治政府。 9. (波蘭首府)華沙。 10. 一個四強協議的全德臨時政府。 11. (蘇京)莫斯科。 12. 對德和約。 13. 波斯坦協定。 14. 佔領軍。 15. 德國魯爾工業區。 16. 完成廢除德國軍事統制。 17. 實現德國賠償之義務。



### Shortages Of Commodities Plague Turkey

Shortages are plaguing<sup>1</sup> Turkey<sup>2</sup> again.

Sugar is virtually<sup>3</sup> non-existent so far as the consumer is concerned. Its is being "allocated"<sup>4</sup> once again. The Government will not use the word "ration"<sup>5</sup>.

Rumors of a shortage of matches \*started a run<sup>6</sup> that wiped out supplies in virtually every store and stand<sup>7</sup> within a single day. Actually there are plenty of matches, but the run reflected a deep concern<sup>8</sup> among buyers.

Tea is virtually impossible to find.

The wheat content in bread is reduced<sup>9</sup> and, unless you bake at home or find a black market source, you must be satisfied with a very heavy, brown loaf that hardly tastes like bread.

But there's no shortage of food in general—for those who can afford to buy it. Markets are \*jammed with<sup>10</sup> lamb and beef and any type of vegetable and fruit a person might desire.

### China Currency Loan From US Left For Future Consideration

The question of \*granting China a loan for currency reform<sup>11</sup> has been \*left "for future consideration"<sup>12</sup> following conversations between the Chinese Government and Washington on the subject, \*the Foreign Ministry<sup>13</sup> announced on June 24.

A spokesman told a \*press conference<sup>14</sup> that he could not say whether the Government wants a loan before suppressing the Communists, but \*the Finance Ministry<sup>15</sup> would answer this question "when it considers it appropriate<sup>16</sup> to make a statement on the subject."

He also would not indicate the specific amount requested by China—but \*informed sources<sup>17</sup> told \*the United Press<sup>18</sup> that five hundred million dollars was the figure<sup>19</sup> mentioned as a \*"permanent reserve"<sup>20</sup> on which to issue new Chinese currency \*pegged at<sup>21</sup> a fixed rate to the greenback<sup>22</sup>.

1. 加害, 降禍. 2. 土耳其. 3. 實際上. 4. 指派. 5. 配給. 6. 開始傳佈. 7. 貨攤. 8. 慮心. 9. 減縮. 10. 塞滿了, 充斥着. 11. 貸款中國改革幣制. 12. 留待將來考慮. 13. 外交部. 14. 記者招待會. 15. 財政部. 16. 適切, 適合. 17. 靈通方面消息. 18. 合衆社. 19. 數字. 20. 永久的預備金. 21. 固定幣值於. 22. (一種背面印綠顏色之美國紙幣), 美鈔.

### Foochow Flooded By Typhoon; Thousands Drowned; Huge Damage

Thousands of persons were drowned<sup>1</sup> and \*many blocks of houses<sup>2</sup> washed away when a \*violent gale<sup>3</sup> swept up high seas and immersed<sup>4</sup> the whole city of Foochow<sup>5</sup> on the Fukien<sup>6</sup> coast, according to a \*Central News<sup>7</sup> report June 20.

\*Property damage<sup>8</sup> was said to be \$50,000,000. The report did not give the exact number of persons drowned or houses destroyed but said \*the figure ran into thousands<sup>9</sup>.

The whole city is now submerged<sup>10</sup> in places up to 20 feet of water. It was described as the second such gale the city experienced in the last century.

1. 溺斃. 2. 許多區房屋. 3. 暴風. 4. immersed [i'mə:st], 淹沒. 5. 福州. 6. 福建. 7. 中央社. 8. 財產損害. 9. 數以千計. 10. submerged [səb'mə:dʒd], 沒入水中.

## CHUNG HWA ENGLISH FORTNIGHTLY

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# 中華書局發行

## 錢歌川編著

### 英文常識英美采風錄

定價一元五角

學英語者每有因不明英美習俗而對某辭某義不得索解者。作者因此，特撰「英美采風錄」一冊，簡要介紹英美生活習慣、社交禮尚、風土人情等。讀此不但對英美社會得一全般之印象，并有助於對英美語言之理解，誠一舉兩得之讀物。

### 英文作文正誤詳解

定價六元

本書主要在說明英文作文最感困難的動詞變化，前置詞用法，及副詞位置等。其討論範圍即限於這三個品詞 (Parts of Speech) 之內。每項說明之後，皆附以多量實際學習上常犯的錯誤的例句，一一加以改正對照，使讀者從這些例句中，習得英文之正確途徑。此種用具體例句，作學習英語之方法，實為本書之特色。

# 中華少年叢書

## 張夢麟譯

### 寶島

定價二元四角

C. B. Cutley 著

本書係現代英國少年文學作家加特萊氏所作，與十九世紀作家史蒂文森所作之「金銀島」，係另一作品。書中述三少年在暑假時所遭遇離奇冒險之故事，用以描畫現代少年對付環境之知識及精神。作者將少年之精神修養與離奇冒險之故事，巧為混合，實為現代少年必讀之一種課外讀物。

### 航海少年

定價二元八角

Tom Beran 著

本書敘一十四歲的英國少年，不甘田園生活，願作海上冒險，因而在一航行遠東商船上覓得職業，得以週遊南洋。一路上時遇海盜，時受土人襲擊，歷盡艱辛，屢遭不測，卒賴其智勇脫險而歸。說到驚奇之處，使讀者不忍釋手，務求讀完為快。譯文流暢，誠為少年朋友所最歡迎之少年小說。

# 中華書局發行

氏 譯 著 錄 註 登 記 證 京 警 滬 字 第 一 八 九 號  
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# 文 化 與 經 濟 叢 刊

周 憲 文 著

## 比 較 經 濟 學 總 論

定 價 三 元 四 角

同 爲 經 濟 學，馬 克 斯 之 社 會 主 義 經 濟 學，與 斯 密 斯 之 自 由 主 義 經 濟 學，可 以 完 全 對 立；故 在 現 代 各 種 科 學 中，派 別 之 分 歧，內 容 之 複 雜，恐 莫 過 於 經 濟 學。著 者 本 其 十 五 年 來，在 國 內 各 大 學 教 授 經 濟 學 之 心 得，著 成 本 書，完 全 站 在 客 觀 的 立 場，對 於 經 濟 學 上 的 各 種 派 別，作 比 較 的 研 究 與 敘 述；用 這 種 方 法 寫 成 的 經 濟 學，還 是 中 外 的「創 舉」。對 於 研 究 經 濟 學 者（特 別 是 初 學 經 濟 學 者）是 一 本 最 最 理 想 的 讀 物。

## 論 拜 金 主 義

定 價 三 元 六 角

本 書 著 者 由 經 濟 的 觀 點，分 析 各 種 問 題，文 字 淺 顯，條 理 分 明，別 具 風 格。全 書 包 括 論 文 二 十 篇：一、論 拜 金 主 義，二、原 動 機，三、論 免 費 競 走，四、彈 動 能 補 拙，五、原 諫，六、說 訓，七、論 三 民 主 義 共 和 國，八、官 僚 資 本 與 官 僚 企 業，九、資 本 主 義 與 社 會 革 命，十、自 治 財 政 的 理 論 問 題，十一、量 入 爲 出 與 量 出 爲 入，十二、論 法 治 精 神，十三、女 子 教 育 雙 軌 論，十四、大 學 分 佈 論，十五、大 學 人 事 行 政 論，十六、怎 樣 提 高 讀 書 興 趣，十七、由 原 子 彈 論 科 學，十八、立 場 與 前 提，十九、如 何 看 臺 灣，二十、從 大 處 看 臺 灣，二十一、臺 灣 經 濟 的 特 殊 環 境。

## 論 人 事

定 價 四 元 五 角

本 書 由 經 濟 的 觀 點，分 析 各 種 問 題，文 字 淺 顯，條 理 分 明，別 具 風 格。全 書 包 括 論 文 二 十 篇：(一)論 中 (二)論 廣 (三)論 人 事 (四)再 論 人 事 (五)論 命 運 (六)說 福 (七)論 學 術 (八)考 試 雜 談 (九)家 的 經 濟 觀 (十)失 業 危 言 (十一)農 醫 與 工 醫 (十二)神 醫 玄 醫 與 科 學 醫 (十三)點 線 面 (十四)談 高 低 (十五)政 治 與 常 識 (十六)宣 傳 與 反 宣 傳 (十七)理 想 的 大 學 教 育 發 凡 (十八)由 大 學 基 本 國 文 問 題 談 起 (十九)尊 師 重 道 (二十)子 曰。

中 華 書 局 發 行